

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное автономное образовательное учреждение высшего образования
"Казанский (Приволжский) федеральный университет"
Елабужский институт (филиал) КФУ



УТВЕРЖДАЮ

Директор
Елабужского института КФУ



Е.Е. Мерзон

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Программа дисциплины (модуля)
Филологический анализ текста (английский язык)

Направление подготовки/специальность: 44.03.05 Педагогическое образование (с двумя профилями подготовки)

Направленность (профиль) подготовки: Английский язык, немецкий язык

Квалификация выпускника: бакалавр

Форма обучения: очная

Язык обучения: русский

Год начала обучения по образовательной программе: 2024

Содержание

1. Перечень планируемых результатов обучения по дисциплине (модулю), соотнесенных с планируемыми результатами освоения ОПОП ВО
2. Место дисциплины (модуля) в структуре ОПОП ВО
3. Объем дисциплины (модуля) в зачетных единицах с указанием количества часов, выделенных на контактную работу обучающихся с преподавателем (по видам учебных занятий) и на самостоятельную работу обучающихся
4. Содержание дисциплины (модуля), структурированное по темам (разделам) с указанием отведенного на них количества академических часов и видов учебных занятий
 - 4.1. Структура и тематический план контактной и самостоятельной работы по дисциплине (модулю)
 - 4.2. Содержание дисциплины (модуля)
5. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся по дисциплине (модулю)
6. Фонд оценочных средств по дисциплине (модулю)
7. Перечень литературы, необходимой для освоения дисциплины (модуля)
8. Перечень ресурсов информационно-телекоммуникационной сети "Интернет", необходимых для освоения дисциплины (модуля)
9. Методические указания для обучающихся по освоению дисциплины (модуля)
10. Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине (модулю), включая перечень программного обеспечения и информационных справочных систем (при необходимости)
11. Описание материально-технической базы, необходимой для осуществления образовательного процесса по дисциплине (модулю)
12. Средства адаптации преподавания дисциплины (модуля) к потребностям обучающихся инвалидов и лиц с ограниченными возможностями здоровья
13. Приложение №1. Фонд оценочных средств
14. Приложение №2. Перечень литературы, необходимой для освоения дисциплины (модуля)
15. Приложение №3. Перечень информационных технологий, используемых для освоения дисциплины (модуля), включая перечень программного обеспечения и информационных справочных систем

Программу дисциплины разработал(а)(и) доцент, к.н. Шкилев Р.Е. (Кафедра английской филологии и межкультурной коммуникации, отделение иностранных языков), REShkilev@kpfu.ru

1. Перечень планируемых результатов обучения по дисциплине (модулю), соотнесенных с планируемыми результатами освоения ОПОП ВО

Обучающийся, освоивший дисциплину (модуль), должен обладать следующими компетенциями:

Шифр компетенции	Расшифровка приобретаемой компетенции
УК-4	Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)
УК-4.1	Знает принципы построения устного и письменного высказывания на государственном языке Российской Федерации и иностранном(ых) языке(ах), требования к деловой устной и письменной коммуникации
УК-4.2	Умеет осуществлять деловую коммуникацию в устной и письменной форме на государственном языке Российской Федерации и иностранном(ых) языке(ах)
УК-4.3	Владеет методами деловой коммуникации на государственном языке Российской Федерации и иностранном(ых) языке(ах) с применением адекватных языковых форм и средств

Обучающийся, освоивший дисциплину (модуль):

Должен знать:

- норму и узус аспектов английского языка; основные категории стилистики, интерпретации;
- основные разновидности художественных и нехудожественных текстов.

Должен уметь:

- адекватно понимать письменную и устную англоязычную речь;
- осуществлять комплексный анализ текстов различной жанровой и стилевой принадлежности в их структурно-содержательной целостности на основе лингвистических и литературных методов.

Должен владеть:

- навыками устной и письменной коммуникации на английском языке;
- стилеразличительными навыками;
- навыками интерпретации художественных и нехудожественных текстов;
- навыками лингвистического и литературоведческого анализа текстов.

2. Место дисциплины (модуля) в структуре ОПОП ВО

Данная дисциплина (модуль) включена в раздел "Б1.В.ДВ.01.02 Дисциплины (модули)" основной профессиональной образовательной программы 44.03.05 "Педагогическое образование (с двумя профилями подготовки) (Английский язык, немецкий язык)" и относится к части, формируемой участниками образовательных отношений. Осваивается на 5 курсе в 9 семестре.

3. Объем дисциплины (модуля) в зачетных единицах с указанием количества часов, выделенных на контактную работу обучающихся с преподавателем (по видам учебных занятий) и на самостоятельную работу обучающихся

Общая трудоемкость дисциплины составляет 2 зачетных(ые) единиц(ы) на 72 часа(ов).

Контактная работа - 32 часа(ов), в том числе лекции - 14 часа(ов), практические занятия - 0 часа(ов), лабораторные работы - 18 часа(ов), контроль самостоятельной работы - 0 часа(ов).

Самостоятельная работа - 40 часа(ов).

Контроль (зачёт / экзамен) - 0 часа(ов).

Форма промежуточного контроля дисциплины: зачет в 9 семестре.

4. Содержание дисциплины (модуля), структурированное по темам (разделам) с указанием

отведенного на них количества академических часов и видов учебных занятий

4.1 Структура и тематический план контактной и самостоятельной работы по дисциплине (модулю)

N	Разделы дисциплины / модуля	Семестр	Виды и часы контактной работы, их трудоемкость (в часах)			Самостоятельная работа
			Лекции	Практические занятия	Лабораторные работы	
1.	Тема 1. Текст как объект филологического изучения.	9	2	0	2	6
2.	Тема 2. Текстовые категории и признаки.	9	2	0	2	8
3.	Тема 3. Типология текстов.	9	2	0	2	4
4.	Тема 4. Основные факторы и категории текстообразования	9	2	0	2	4
5.	Тема 5. Лингвистический анализ текста.	9	2	0	4	6
6.	Тема 6. Литературоведческий анализ текста.	9	2	0	2	6
7.	Тема 7. Комплексный филологический анализ художественных и нехудожественных текстов.	9	2	0	2	6
	Итого 72 часа		14	0	18	40

4.2 Содержание дисциплины (модуля)

Тема 1. Текст как объект филологического изучения.

Текстоцентризм в современном гуманитарном знании. Текстоведение как часть речеведения. Место филологического анализа текста в текстоведении. Предмет и задачи курса. Текст как объект лингвистического, стилистического, литературоведческого анализа. Основные теории текста и текстообразования. Язык, речь, текст

Тема 2. Текстовые категории и признаки.

Классификации текстовых категорий. Диалогичность и монологичность текста. Текстовая категория модальности. Текстовые категории времени, пространства, события. Текст как форма коммуникации и единица культуры. Цельность и связность текста. Информативность, структурность, интегративность. Коммуникативность как системообразующее качество текста. Текст как форма и единица культуры. Систематизация текстовых признаков.

Тема 3. Типология текстов.

Тексты художественные и нехудожественные. Своеобразие художественных текстов. Прозаические, драматические и поэтические тексты. Тексты первичные, вторичные, первично-вторичные; моноперспективные, полиперспективные; непрерывно-фабульные, прерывно-фабульные. Тексты-описания, повествования, рассуждения.

Тема 4. Основные факторы и категории текстообразования

Лингвистические факторы текстообразования: языковая норма, функциональный стиль, типы изложения; языковые средства, стилистические приемы и типы выдвижения. Экстралингвистические объективные и субъективные факторы текстообразования: ситуация, жанр, ассоциативные нормы, личность автора, его мировоззрение, характер персонажей, идейно-эстетическая направленность произведения.

Тема 5. Лингвистический анализ текста.

Виды лингвистического анализа текста (лингвистическое комментирование, полный и поуровневый лингвистический анализ). Стилистический анализ текста как форма лингвистического анализа. Стили и подстили. Точки зрения на понятие "стиль". Идентификация стиля текста: научный, научно-популярный, публицистический, газетный, религиозный, разговорный.

Тема 6. Литературоведческий анализ текста.

Изучение контекста, определение жанра произведения, анализ структуры, сюжета и композиции произведения, определение конфликта в произведении, определение тематики и проблематики произведения, анализ названия произведения, анализ образа автора и определение его роли в произведении, анализ образов главных героев, анализ других образов в произведении, анализ художественных деталей и используемых приемов, определение основной идеи произведения.

Тема 7. Комплексный филологический анализ художественных и нехудожественных текстов.

Комплексный филологический анализ поэтических текстов. Своеобразие поэтического текста. Комплексный филологический анализ прозаических текстов. Своеобразие художественного прозаического текста. Комплексный филологический анализ прозаических произведений. Комплексный филологический анализ драматических произведений. Деловые, научные, публицистические, разговорные тексты как явление истории языка и культуры. Филологический анализ научных, деловых, публицистических, разговорных текстов.

5. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся по дисциплине (модулю)

Самостоятельная работа обучающихся выполняется по заданию и при методическом руководстве преподавателя, но без его непосредственного участия. Самостоятельная работа подразделяется на самостоятельную работу на аудиторных занятиях и на внеаудиторную самостоятельную работу. Самостоятельная работа обучающихся включает как полностью самостоятельное освоение отдельных тем (разделов) дисциплины, так и проработку тем (разделов), осваиваемых во время аудиторной работы. Во время самостоятельной работы обучающиеся читают и конспектируют учебную, научную и справочную литературу, выполняют задания, направленные на закрепление знаний и отработку умений и навыков, готовятся к текущему и промежуточному контролю по дисциплине.

Организация самостоятельной работы обучающихся регламентируется нормативными документами, учебно-методической литературой и электронными образовательными ресурсами, включая:

Порядок организации и осуществления образовательной деятельности по образовательным программам высшего образования - программам бакалавриата, программам специалитета, программам магистратуры (утвержден приказом Министерства образования и науки Российской Федерации от 5 апреля 2017 года №301)

Письмо Министерства образования Российской Федерации №14-55-996ин/15 от 27 ноября 2002 г. "Об активизации самостоятельной работы студентов высших учебных заведений"

Устав федерального государственного автономного образовательного учреждения "Казанский (Приволжский) федеральный университет"

Правила внутреннего распорядка федерального государственного автономного образовательного учреждения высшего профессионального образования "Казанский (Приволжский) федеральный университет"

Локальные нормативные акты Казанского (Приволжского) федерального университета

6. Фонд оценочных средств по дисциплине (модулю)

Фонд оценочных средств по дисциплине (модулю) включает оценочные материалы, направленные на проверку освоения компетенций, в том числе знаний, умений и навыков. Фонд оценочных средств включает оценочные средства текущего контроля и оценочные средства промежуточной аттестации.

В фонде оценочных средств содержится следующая информация:

- соответствие компетенций планируемым результатам обучения по дисциплине (модулю);
- критерии оценивания сформированности компетенций;
- механизм формирования оценки по дисциплине (модулю);
- описание порядка применения и процедуры оценивания для каждого оценочного средства;
- критерии оценивания для каждого оценочного средства;
- содержание оценочных средств, включая требования, предъявляемые к действиям обучающихся, демонстрируемым результатам, задания различных типов.

Фонд оценочных средств по дисциплине находится в Приложении 1 к программе дисциплины (модулю).

7. Перечень литературы, необходимой для освоения дисциплины (модуля)

Освоение дисциплины (модуля) предполагает изучение основной и дополнительной учебной литературы. Литература может быть доступна обучающимся в одном из двух вариантов (либо в обоих из них):

- в электронном виде - через электронные библиотечные системы на основании заключенных КФУ договоров с правообладателями;
- в печатном виде - в Научной библиотеке Елабужского института КФУ. Обучающиеся получают учебную литературу на абонементе по читательским билетам в соответствии с правилами пользования Научной библиотекой.

Электронные издания доступны дистанционно из любой точки при введении обучающимся своего логина и пароля от личного кабинета в системе "Электронный университет". При использовании печатных изданий библиотечный фонд должен быть укомплектован ими из расчета не менее 0,25 экземпляра каждого из изданий основной литературы и не менее 0,25 экземпляра дополнительной литературы на каждого обучающегося из числа

лиц, одновременно осваивающих данную дисциплину.

Перечень основной и дополнительной учебной литературы, необходимой для освоения дисциплины (модуля), находится в Приложении 2 к рабочей программе дисциплины. Он подлежит обновлению при изменении условий договоров КФУ с правообладателями электронных изданий и при изменении комплектования фондов Научной библиотеки Елабужского института КФУ.

8. Перечень ресурсов информационно-телекоммуникационной сети "Интернет", необходимых для освоения дисциплины (модуля)

Textarchive - <http://textarchive.ru/c-1759955.html>

Филологический анализ произведения - <http://wt-blog.net/russkij-jazyk/filologicheskij-analiz-proizvedenija.html>

Стилистический анализ английского текста - <http://stylistic-analysis.blogspot.com/>

9. Методические указания для обучающихся по освоению дисциплины (модуля)

Вид работ	Методические рекомендации
лабораторные работы	В качестве лабораторных работ по данной дисциплине предлагается обсуждение художественных произведений, прочитанных заранее. обучающимся предлагается выполнить следующие задания: определить жанровую принадлежность художественного произведения, определить его проблематику и идейную направленность, связывая их с используемым художественным методом, взглядами писателя, композиционной организацией и используемыми выразительными средствами языка.
самостоятельная работа	Правильная организация самостоятельной работы зависит прежде всего от ее вида или формы, которые могут включать подготовку обучающегося к текущим аудиторным занятиям, выполнение домашнего задания или домашней контрольной работы, самостоятельное изучение той или иной темы курса, подготовку к контрольной работе или коллоквиуму; подготовку к экзамену или экзамену, выполнение курсовой работы или проекта, участие в научных студенческих конференциях, семинарах и олимпиадах, выполнение лабораторной работы и т.д. Разумеется, такое разнообразие форм и видов самостоятельной работы требует дифференцированного подхода, который может быть обеспечен обращением к конкретным методическим рекомендациям по каждому виду работы.
зачет	Зачет по дисциплине "Филологический анализ текста" проводится в конце изучения курса в соответствии с расписанием, составленным деканатом. До зачета допускаются обучающиеся, набравшие в ходе изучения курса контрольный балл. обучающимся, не набравшим необходимое число баллов предлагаются дополнительные задания. В начале зачета обучающимся предлагается выбрать один из 25 билетов. Время, отводимое на подготовку, составляет 45 минут. В структуру билета входит вопрос, представляющий собой текст для анализа, который позволит определить уровень подготовки обучающегося по разным аспектам настоящей дисциплины. В этой связи при подготовке к зачету обучающемуся следует уделить внимание вопросам композиционной и языковой организации текста. В зависимости от качества студенческого ответа экзаменатор оставляет за собой право задавать дополнительные вопросы по всем разделам курса.

10. Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине (модулю), включая перечень программного обеспечения и информационных справочных систем (при необходимости)

Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине (модулю), включая перечень программного обеспечения и информационных справочных систем, представлен в Приложении 3 к рабочей программе дисциплины (модуля).

11. Описание материально-технической базы, необходимой для осуществления образовательного процесса по дисциплине (модулю)

Материально-техническое обеспечение образовательного процесса по дисциплине (модулю) включает в себя следующие компоненты:

Учебная аудитория для проведения занятий лекционного типа, занятий семинарского типа, групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации 423600, Республика Татарстан, г.

Елабуга, ул. Казанская, д.89, ауд. 90а

Комплект мебели (посадочных мест) 24 шт. Комплект мебели (посадочных мест) для преподавателя 1 шт. Ноутбук ICL Pi155 1 шт. Веб-камера 1 шт. Выход в Интернет, внутривузовская компьютерная сеть, доступ в электронную информационно-образовательную среду. Набор учебно-наглядных пособий: комплект презентаций в электронном формате по преподаваемой дисциплине 3-5 шт

12. Средства адаптации преподавания дисциплины к потребностям обучающихся инвалидов и лиц с ограниченными возможностями здоровья

При необходимости в образовательном процессе применяются следующие методы и технологии, облегчающие восприятие информации обучающимися инвалидами и лицами с ограниченными возможностями здоровья:

- создание текстовой версии любого нетекстового контента для его возможного преобразования в альтернативные формы, удобные для различных пользователей;
- создание контента, который можно представить в различных видах без потери данных или структуры, предусмотреть возможность масштабирования текста и изображений без потери качества, предусмотреть доступность управления контентом с клавиатуры;
- создание возможностей для обучающихся воспринимать одну и ту же информацию из разных источников - например, так, чтобы лица с нарушениями слуха получали информацию визуально, с нарушениями зрения - аудиально;
- применение программных средств, обеспечивающих возможность освоения навыков и умений, формируемых дисциплиной, за счёт альтернативных способов, в том числе виртуальных лабораторий и симуляционных технологий;
- применение дистанционных образовательных технологий для передачи информации, организации различных форм интерактивной контактной работы обучающегося с преподавателем, в том числе вебинаров, которые могут быть использованы для проведения виртуальных лекций с возможностью взаимодействия всех участников дистанционного обучения, проведения семинаров, выступления с докладами и защиты выполненных работ, проведения тренингов, организации коллективной работы;
- применение дистанционных образовательных технологий для организации форм текущего и промежуточного контроля;
- увеличение продолжительности сдачи обучающимся инвалидом или лицом с ограниченными возможностями здоровья форм промежуточной аттестации по отношению к установленной продолжительности их сдачи:
 - продолжительности сдачи зачёта или экзамена, проводимого в письменной форме, - не более чем на 90 минут;
 - продолжительности подготовки обучающегося к ответу на зачёте или экзамене, проводимом в устной форме, - не более чем на 20 минут;
 - продолжительности выступления обучающегося при защите курсовой работы - не более чем на 15 минут.

Программа составлена в соответствии с требованиями ФГОС ВО и учебным планом по направлению 44.03.05 "Педагогическое образование (с двумя профилями подготовки)" и профилю подготовки "Английский язык, немецкий язык".

Приложение 1
к рабочей программе дисциплины (модуля)
Б1.В.ДВ.01.02 Филологический анализ текста (английский язык)

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное автономное образовательное учреждение высшего образования
«Казанский (Приволжский) федеральный университет»
Елабужский институт

Фонд оценочных средств по дисциплине
Б1.В.ДВ.01.02 Филологический анализ текста (английский язык)

Направление подготовки: 44.03.05 - Педагогическое образование (с двумя профилями подготовки)

Профиль подготовки: Английский язык, немецкий язык

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

Год начала обучения по образовательной программе: 2024

Содержание

- 1. СООТВЕТСТВИЕ КОМПЕТЕНЦИЙ ПЛАНИРУЕМЫМ РЕЗУЛЬТАТАМ ОБУЧЕНИЯ И КРИТЕРИЯМ ИХ ОЦЕНИВАНИЯ**
- 2. КРИТЕРИИ ОЦЕНИВАНИЯ СФОРМИРОВАННОСТИ КОМПЕТЕНЦИЙ**
- 3. РАСПРЕДЕЛЕНИЕ ОЦЕНОК ЗА ФОРМЫ ТЕКУЩЕГО И ПРОМЕЖУТОЧНОГО КОНТРОЛЯ**
 - 4. ОЦЕНОЧНЫЕ СРЕДСТВА, ПОРЯДОК ИХ ПРИМЕНЕНИЯ И КРИТЕРИИ ОЦЕНОК**
 - 4.1. ОЦЕНОЧНЫЕ СРЕДСТВА ТЕКУЩЕГО КОНТРОЛЯ**
 - 4.1.1. Устный опрос**
 - 4.1.1.1. Порядок проведения.**
 - 4.1.1.2. Критерии оценивания**
 - 4.1.1.3. Содержание оценочного средства (вопросы для устного опроса)**
 - 4.1.2. Письменное домашнее задание**
 - 4.1.2.1. Порядок проведения.**
 - 4.1.2.2. Критерии оценивания**
 - 4.1.2.3. Содержание оценочного средства**
 - 4.1.3. Дискуссия**
 - 4.1.3.1. Порядок проведения.**
 - 4.1.3.2. Критерии оценивания**
 - 4.1.3.3. Содержание оценочного средства**
 - 4.1.4. Письменная работа**
 - 4.1.4.1. Порядок проведения.**
 - 4.1.4.2. Критерии оценивания**
 - 4.2. Оценочные средства промежуточной аттестации**
 - 4.2.1. Зачет**
 - 4.2.1.1. Порядок проведения.**
 - 4.2.1.2. Критерии оценивания.**
 - 4.2.1.3. Содержание оценочного средства**

1. СООТВЕТСТВИЕ КОМПЕТЕНЦИЙ ПЛАНИРУЕМЫМ РЕЗУЛЬТАТАМ ОБУЧЕНИЯ И КРИТЕРИЯМ ИХ ОЦЕНИВАНИЯ

Планируемые результаты обучения	Индикаторы достижения компетенций для данной дисциплины	Оценочные средства
УК-4 Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)	<p>Знает</p> <ul style="list-style-type: none"> - норму и узус аспектов английского языка; основные категории стилистики, интерпретации; - основные разновидности художественных и нехудожественных текстов. <p>Умеет</p> <ul style="list-style-type: none"> - адекватно понимать письменную и устную англоязычную речь; - осуществлять комплексный анализ текстов различной жанровой и стилевой принадлежности в их структурно-содержательной целостности на основе лингвистических и литературных методов. <p>Владет</p> <ul style="list-style-type: none"> - навыками устной и письменной коммуникации на английском языке; - стилеразличительными навыками; - навыками интерпретации художественных и нехудожественных текстов; - навыками лингвистического и литературоведческого анализа текстов. 	<p>Текущий контроль:</p> <p>Дискуссия</p> <p>Тема 1. Текст как объект филологического изучения.</p> <p>Тема 2. Текстовые категории и признаки.</p> <p>Тема 3. Типология текстов.</p> <p>Тема 4. Основные факторы и категории текстообразования</p> <p>Тема 5. Лингвистический анализ текста.</p> <p>Тема 6. Литературоведческий анализ текста.</p> <p>Тема 7. Комплексный филологический анализ художественных и нехудожественных текстов.</p> <p>Устный опрос</p> <p>Тема 1. Текст как объект филологического изучения.</p> <p>Тема 2. Текстовые категории и признаки.</p> <p>Тема 3. Типология текстов.</p> <p>Тема 4. Основные факторы и категории текстообразования</p> <p>Тема 5. Лингвистический анализ текста.</p> <p>Тема 6. Литературоведческий анализ текста.</p> <p>Тема 7. Комплексный филологический анализ художественных и нехудожественных текстов.</p> <p>Письменная работа</p> <p>Тема 1. Текст как объект филологического изучения.</p> <p>Тема 2. Текстовые категории и признаки.</p> <p>Тема 3. Типология текстов.</p> <p>Тема 4. Основные факторы и категории текстообразования</p> <p>Тема 5. Лингвистический анализ текста.</p> <p>Тема 6. Литературоведческий анализ текста.</p> <p>Тема 7. Комплексный филологический анализ художественных и нехудожественных текстов.</p> <p>Письменное домашнее задание</p> <p>Тема 1. Текст как объект филологического изучения.</p> <p>Тема 2. Текстовые категории и признаки.</p> <p>Тема 3. Типология текстов.</p> <p>Тема 4. Основные факторы и категории текстообразования</p> <p>Тема 5. Лингвистический анализ текста.</p> <p>Тема 6. Литературоведческий анализ текста.</p> <p>Тема 7. Комплексный филологический анализ художественных и нехудожественных текстов.</p> <p>Промежуточная аттестация: зачет.</p>

2. КРИТЕРИИ ОЦЕНИВАНИЯ СФОРМИРОВАННОСТИ КОМПЕТЕНЦИЙ

Компетенция	Зачтено	Не зачтено
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	Высокий уровень (отлично) (86-100 баллов)	Средний уровень (хорошо) (71-85 баллов)	Низкий уровень (удовлетворительно) (56-70 баллов)	Ниже порогового уровня (неудовлетворительн о) (0-55 баллов)
УК-4 Способе н осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранным(ых) языке(ах)	Знает систему языка в ее фонетическом, грамматическом, лексическом и стилистическом компонентах, а также содержание категорий и понятий дисциплины в объеме настоящей программы	Знает систему языка в ее фонетическом, грамматическом, лексическом и стилистическом компонентах, а также содержание категорий и понятий дисциплины в объеме от 71 до 85 % программы	Знает систему языка в ее фонетическом, грамматическом, лексическом и стилистическом компонентах, а также содержание категорий и понятий дисциплины в объеме от 56 до 70 % программы	Не знает систему языка в ее фонетическом, грамматическом, лексическом и стилистическом компонентах, а также содержание категорий и понятий дисциплины
	умеет адекватно понимать письменную и устную иноязычную речь, а также находить в тексте изобразительные и выразительные средства языка, определять их стилистические функции	умеет адекватно понимать письменную и устную иноязычную речь, а также находить в тексте изобразительные и выразительные средства языка, однако затрудняется, определять их стилистические функции	умеет понимать письменную и устную иноязычную речь, но затрудняется в нахождении в тексте изобразительных и выразительных средства языка и в определении их стилистические функции	Не умеет адекватно понимать письменную и устную иноязычную речь, а также находить в тексте изобразительные и выразительные средства языка, определять их стилистические функции
	Владеет навыками устной и письменной коммуникации на английском языке	Владеет навыками устной и письменной коммуникации на английском языке, однако затрудняется в выборе правильного стиля общения	Слабо владеет навыками устной и письменной коммуникации на английском языке	Не владеет навыками устной и письменной коммуникации на английском языке

3. РАСПРЕДЕЛЕНИЕ ОЦЕНОК ЗА ФОРМЫ ТЕКУЩЕГО И ПРОМЕЖУТОЧНОГО КОНТРОЛЯ

Устный опрос – 10
Письменное домашнее задание – 10
Дискуссия – 20
Письменная работа -10
Итого 10+10+20+10=50 баллов
Зачет – 50 баллов
50+50=100 баллов

Соответствие баллов и оценок:

0-55 – не зачтено

56-100 – зачтено

4. ОЦЕНОЧНЫЕ СРЕДСТВА, ПОРЯДОК ИХ ПРИМЕНЕНИЯ И КРИТЕРИИ ОЦЕНОК

4.1. ОЦЕНОЧНЫЕ СРЕДСТВА ТЕКУЩЕГО КОНТРОЛЯ

4.1.1. Устный опрос

4.1.1.1. Порядок проведения.

Устный опрос проводится на практических занятиях. Обучающиеся выступают с докладами, сообщениями, дополнениями, участвуют в дискуссии, отвечают на вопросы преподавателя. Оценивается уровень домашней подготовки по теме, способность системно и логично излагать материал, анализировать, формулировать собственную позицию, отвечать на дополнительные вопросы.

4.1.1.2. Критерии оценивания

Баллы в интервале 86-100 % от максимальных (10 баллов) ставится, если обучающийся в ответе качественно раскрыл содержание темы. Ответ хорошо структурирован. Прекрасно освоен понятийный аппарат. Продemonстрирован высокий уровень понимания материала, превосходное умение формулировать свои мысли, обсуждать дискуссионные положения.

Баллы в интервале 71-85 % от максимальных (8-9 баллов) ставится, если обучающийся раскрыл основные вопросы темы. Структура ответа в целом адекватна теме. Хорошо освоен понятийный аппарат. Продemonстрирован хороший уровень понимания материала, хорошее умение формулировать свои мысли, обсуждать дискуссионные положения.

Баллы в интервале 56-70 % от максимальных (6-7 баллов) ставится, если обучающийся частично раскрыл тему. Ответ слабо структурирован. Понятийный аппарат освоен частично. Понимание отдельных положений из материала по теме, удовлетворительное умение формулировать свои мысли, обсуждать дискуссионные положения.

Баллы в интервале 0-55 % от максимальных (0-5 баллов) ставится, если обучающийся тему не раскрыл. Понятийный аппарат освоен неудовлетворительно. Понимание материала фрагментарное или отсутствует. Отсутствует способность формулировать свои мысли, обсуждать дискуссионные положения.

4.1.1.3. Содержание оценочного средства (вопросы для устного опроса)

1. Define the notion of the text and list its qualities.
2. What are the main functions of the text?
3. Characterize the typology of the text. What is the difference between fiction and non-fiction?
4. What are the features of fiction?
5. What are the main features of scientific (colloquial, newspaper, publicist, religious) text?
6. Define the notions of language norm, functional style, foregrounding, types of narration.
7. What are cohesion and coherence?
8. Define and illustrate linguistic and extralinguistic factors of text creating.
9. What is modality of the text? What are types of modality?
10. Define the notions of linguistic and literary analysis of the text. List the aims of literary and linguistic analysis.
11. What is a lexical analysis of the text?
12. What is a grammar analysis of the text?
13. What is a phonetic analysis of the text?
14. What is a literary analysis of the text?
15. What are the functions of the title?
16. What are stylistic types of speech?
17. What are compositional types of speech?
18. What is the frame composition of the story?
19. What is a successive composition of the story?
20. What is a retrospective composition?
21. What are the main features of the newspaper style?
22. What are the main features of the scientific style?
23. What are the main features of the official style?
24. What are the main features of the colloquial style?
25. Linguistic factors of text creating.
26. Stylistic devices and types of foregrounding.
27. The personality of the writer. His or her outlook.
28. The aesthetics of the text.
29. Types of Written matter: narration, description, reasoning.
30. Non-fiction: business texts, science texts, publicity texts.

4.1.2. Письменное домашнее задание

4.1.2.1. Порядок проведения.

Обучающиеся получают задание по освещению определённых теоретических вопросов или решению задач. Работа выполняется письменно дома и сдаётся преподавателю. Оцениваются владение материалом по теме работы, аналитические способности, владение методами, умения и навыки, необходимые для выполнения заданий.

4.1.2.2. Критерии оценивания

выполнил все задания. Продemonстрирован высокий уровень владения материалом. Проявлены превосходные способности применять знания и умения к выполнению конкретных заданий.

Баллы в интервале 71-85 % от максимальных (8-9 баллов) ставится, если обучающийся правильно выполнил большую часть заданий. Присутствуют незначительные ошибки. Продemonстрирован хороший уровень владения материалом. Проявлены средние способности применять знания и умения к выполнению конкретных заданий.

Баллы в интервале 56-70 % от максимальных (6-7 баллов) ставится, если обучающийся задания выполнил более чем наполовину. Присутствуют серьёзные ошибки. Продemonстрирован удовлетворительный

уровень владения материалом. Проявлены низкие способности применять знания и умения к выполнению конкретных заданий.

Баллы в интервале 0-55 % от максимальных (0-5 баллов) ставится, если обучающийся задания выполнил менее чем наполовину. Проявлен неудовлетворительный уровень владения материалом. Проявлены недостаточные способности применять знания и умения к выполнению конкретных заданий.

4.1.2.3. Содержание оценочного средства

В качестве задания предлагается письменная работа, которая выполняется на основе определенного художественного или нехудожественного текста. Письменная работа предполагает:

- поуровневый и полный анализ текста;
- определение стилистической принадлежности текста с позиций той или иной точки зрения на стиль и аргументирование ответа текстовыми иллюстрациями.

Тексты для письменного домашнего задания

A Very Short Story" by Ernest Hemingway

One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night. Luz stayed on night duty for three months. They were glad to let her. When they operated on him she prepared him for the operating table; and they had a joke about friend or enemy. He went under the anesthetic holding tight on to himself so he would not blab about anything during the silly, talky time. After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. There were only a few patients, and they all knew about it. They all liked Luz. As he walked back along the halls he thought of Luz in his bed.

Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates. They felt as though they were married, but they wanted every one to know about it, and to make it so they could not lose it.

Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through. They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and could come to New York to meet her. It was understood he would not drink, and he did not want to see his friends or any one in the States. Only to get a job and be married.

On the train from Padua to Milan they quarreled about her not being willing to come home at once. When they had to say good-bye, in the station at Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that.

He went to America on a boat from Genoa. Luz went back to Pordenone to open a hospital. It was lonely and rainy there, and there was a battalion of aridity quartered in the town. Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might someday forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best. The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park

Three men in a boat, by J.K. Jerome

We got out at Sonning, and went for a walk round the village. It is the most fairy-like little nook on the whole river. It is more like a stage village than one built of bricks and mortar. Every house is smothered in roses, and now, in early June, they were bursting forth in clouds of dainty splendour. If you stop at Sonning, put up at the "Bull," behind the church. It is a veritable picture of an old country inn, with green, square courtyard in front, where, on seats beneath the trees, the old men group of an evening to drink their ale and gossip over village politics; with low, quaint rooms and latticed windows, and awkward stairs and winding passages.

We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading, we decided to go back to one of the Ship lake islands, and put up there for the night. It was still early when we got settled, and George said that, as we had plenty of time, it would be a splendid opportunity to try a good, slap-up supper. He said he would show us what could be done up the river in the way of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew.

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its

kind that I had ever been in. We began cheerfully, one might almost say skittishly, but our light-heartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was no potato left, at least none worth speaking of. George came and had a look at it, it was about the size of a peanut.

He said:

"Oh, that won't do! You're wasting them. You must scrape them."

So we scraped them, and that was harder work than peeling. They are such an extraordinary shape, potatoes, all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should require the rest of the evening for scraping ourselves. I never saw such a thing as potato-scraping for making a fellow in a mess. It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half smothered, could have come off four potatoes. It shows you what can be done with economy and care. George said it was absurd to have only four potatoes in an Irish stew, so we washed half-a-dozen or so more, and put them in without peeling. We also put in a cabbage and about half a peck of peas. George stirred it all up, and then he said that there seemed to be a lot of room to spare, so we overhauled both the hampers, and picked out all the odds and ends and the remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

He said that was the advantage of Irish stew: you got rid of such a lot of things. I fished out a couple of eggs that had got cracked, and put those in. George said they would thicken the gravy. I forget the other ingredients, but I know nothing was wasted; and I remember that, towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a genuine desire to assist, I cannot say.

We had a discussion as to whether the rat should go in or not. Harris said that he thought it would be all right, mixed up with the other things, and that every little helped; but George stood up for precedent. He said he had never heard of water-rats in Irish stew, and he would rather be on the safe side, and not try experiments.

Harris said: "If you never try a new thing, how can you tell what it's like? It's men such as you that hamper the world's progress. Think of the man who first tried German sausage!"

It was a great success, that Irish stew. I don't think I ever enjoyed a meal more. There was something so fresh and piquant about it. One's palate gets so tired of the old hackneyed things: here was a dish with a new flavour, with a taste like nothing else on earth.

And it was nourishing, too. As George said, there was good stuff in it. The peas and potatoes might have been a bit softer, but we all had good teeth, so that did not matter much: and as for the gravy, it was a poem, a little too rich, perhaps, for a weak stomach, but nutritious.

Hatter's Castle, by Archibald Joseph Cronin

It was a singular dwelling. In size it was small, of such dimensions that it could not have contained more than seven rooms, in its construction solid, with the hard stability of new grey stone, in its architecture unique.

The base of the house had the shape of a narrow rectangle with the wider aspect directed towards the street, with walls which arose, not directly from the earth, but from a stone foundation a foot longer and wider than themselves, and upon which the whole structure seemed to sustain itself like an animal upon its deep dug paws. The frontage arising from this supporting pedestal, reared itself with a cold severity to terminate in one half of its extent in a steeply pitched gable and in the other in a low parapet which ran horizontally to join another gable, , similarly shaped to that in front, which formed the coping of the side wall of the house.

These gables were peculiar, each converging in a series of steep right angled steps to a chamfered apex which bore with pompous dignity a large round ball of polished grey granite and, each in turn, merging into and become continuous with the parapet which ridged and serrated regularly and deeply after the fashion of a battlement fettered them together, forming thus a heavy stone linked chain which embraced the body of the house like a manacle. At the angle of the side gable and the front wall, and shackled, likewise, by this encircling, fillet of battlement, was a short round tower, ornamented in its middle by a deep-cut diamond shaped recess, carved beneath into rounded, diminishing courses which fixed it to the angle of the wall, and rising upwards to crown itself in a turret which carried a thin, reedy flagstaff. The heaviness of its upper dimensions, made the tower squat, deformed, gave to it the appearance of a broad frowning forehead, disfigured by a deep grooved stigma, while the two small embrasured windows which pierced it brooded from beneath the brow like secret, close-set eyes.

Immediately below this tower stood the narrow doorway of the house, the lesser proportion of its width giving it a meager, inhospitable look, like a thin repellent mouth its sides ascending above the horizontal lintel in a steep ogee curve encompassing a shaped and gloomy filling of darkly-stained glass and ending in a sharp lancet point. The windows of the dwelling, like the doorway, were narrow and unleveled, having the significance merely of apertures stabbed through the sickness of the walls, grudgingly admitting light, yet sealing the interior from observation. The whole aspect of the house was veiled, forbidding, sinister, its purpose, likewise hidden and obscure. From its very size it failed pitifully to achieve the boldness and magnificence of a baronial dwelling, if this, indeed, were the object of its pinnacle, its ramparts and the repetition of its sharp-pitched angles. And yet, in its coldness, hardness and strength, it could not be dismissed as seeking merely the smug attainment of pompous ostentation. Its battlements were formal but not ridiculous, its design extravagant,

but never ludicrous, its grandiose architecture some quality which restrained merriment, some deeper, lurking, more perverse motive, sensed upon intensive scrutiny, which lay about the house like a deformity, and stood within its very structure like a violation of truth in stone.

The people of Levenford never laughed at this house, at least never openly. Something, some intangible potency pervading the atmosphere around it, forbade them even to smile.

The Great Gatsby, by F. Scott Fitzgerald

About half way between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight.

But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T.J. Eckleburg. The eyes of Doctor T.J. Eckleburg are blue and gigantic – their retinas are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a non-existent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness, or forgot them and moved away. But his eyes, dimmed a little by many pointless days under sun and rain, brood on over the solemn dumping ground.

The valley of ashes is bounded on one side by a small foul river, and, when the drawbridge is up to let barges through, the passengers on waiting trains can stare at the dismal scene for as long as half an hour.

There is always a halt there of at least a minute, and it was because of this that I first met Tom Buchanan's mistress. The fact that he had one was insisted upon wherever he was known. His acquaintances resented the fact that he turned up in popular restaurants with her and, leaving her at a table, sauntered about, chatting with whomsoever he knew. Though I was curious to see her, I had no desire to meet her – but I did. I went up to New York with Tom on the train one afternoon, and we stopped by the ash heaps he jumped to his feet and, taking hold of my elbow, literally forced me from the car. "We're getting off," he insisted. "I want you to meet my girl."

I think he'd tanked up a good deal at luncheon, and his determination to have my company bordered on violence. The supercilious assumption was that on Sunday afternoon I had nothing better to do.

I followed him over a low whitewashed railroad fence, and we walked back a hundred yards along the road under Doctor T.J. Eckleburg's persistent stare. The only building in sight was a small block of yellow brick sitting on the edge of the waste land, a sort of compact Main Street ministering to it, and contiguous to absolutely nothing. One of the three shops it contained was for rent and another was an all-night restaurant, approached by a trail of ashes; the third was a garage – Repairs. George B. Wilson. Cars bought and sold. – and I followed Tom inside.

The interior was unprosperous and bare; the only car visible was the dust-covered wreck of a Ford, which crouched in a dim corner. It had occurred to me that this shadow of a garage must be a blind, and that sumptuous and romantic apartments were concealed overhead, when the proprietor himself appeared in the door of an office, wiping his hands on a piece of waste. He was a blond, spiritless man, anemic, and faintly handsome. When he saw us a damp gleam of hope sprang into his light blue eyes.

"Hello, Wilson, old man," said Tom, slapping him jovially on the shoulder. "How's business?"

"I can't complain," answered Wilson unconvincingly. "When are you going to sell me this car?"

"Next week; I've got my man working on it now."

"Works pretty slow, don't he?"

"No, he doesn't," said Tom coldly. "And if you feel that way about it, maybe I'd better sell it somewhere else after all."

"I don't mean that," explained Wilson quickly. "I just meant—"

His voice faded off and Tom glanced impatiently around the garage. Then I heard footsteps on a stairs, and in a moment the thickish figure of a woman blocked out the light from the office door. She was in the middle thirties, and faintly stout, but she carried her surplus flesh sensuously as some women can. Her face, above a spotted dress of dark blue *crêpe-de-chine*, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her as if the nerves of her body were continually shuddering. She smiled slowly and, walking through her husband as if he were a ghost shook hands with Tom, looking him flush in the eye. Then she wet her lips, and without turning around spoke to her husband in a soft, coarse voice...

Black holes, G. Care

Black holes are areas in the universe where gravity pulls in everything, even light. Nothing can get out and all objects are squeezed into a tiny space. Because there is no light in black holes we cannot see them. But scientists can detect the immense gravity and radiation around them. They are the most mysterious objects in astronomy. Scientists think that the first black holes were formed when the universe began about 13 billion of years ago.

Albert Einstein was the first scientist to predict that black holes existed. But it was in 1971 that the first black hole was actually discovered.

Black holes can have various sizes, some may be even as small as an atom. But they all have one thing in common – a very large mass. A stellar occurs when very large stars burn away the rest of the fuel that they have and collapse. It is so massive that several of our suns could fit in it. Our sun, however, could never become a stellar because it is too small.

Supermassives are the largest and most dominating black holes in our universe. They have masses of a million or more suns put together. Every galaxy has a supermassive in its centre. As they become larger and larger they pull in more material. The black hole at the centre of our Milky Way is four million times as massive as our sun and surrounded by very hot gas.

Intermediate-mass black holes have not been found yet, but scientists think they probably exist. They have the mass of between a hundred and a thousand suns.

The outer event horizon is the farthest away from the centre. Gravity here is not so strong and you would be able to escape from it.

The inner event horizon is the middle part of a black hole. In this area, an object would be slowly pulled to the centre.

The singularity is the centre of a black hole, where gravity is strongest.

Organic farming methods, J. Wizzard

Instead of chemicals, organic farming uses a lot of organic matter to give crops the nutrients that they need to grow. Clover, for example, has a lot of nitrogen in it and farmers use it to make the soil better. Manure from animals and compost are also used to enrich the soil. These fertilizers also help conserve the soil, not destroy it after a few years. Organic farmers also use crop rotation to preserve the good qualities of soils and avoid monoculture.

Chemical pesticides destroy or weaken many of the natural enemies of pests, like birds or frogs. They also can kill those insects that control a great number of pests.

Organic farming creates new living areas for wasps, bugs, beetles and flies by giving them water and food.

Weeds are controlled by using special machines. Hay, straw and wood chips are put between the rows of plants to stop weeding.

Many agricultural products can be produced in an organic way. Meat, dairy products and eggs come from animals that are fed organically and can graze outdoors. They live in conditions that are natural to them. Cows, for example, are kept in pastures and fields. Vegetables and fruit are also produced with organic methods. Conventional versus organic farming (Обычное и органическое сельское хозяйство)

Conventional farmers

- apply chemical fertilizers to the soil to grow crops;
- spray crops with insecticides and pesticides to prevent them from being damaged by pests and disease;
- use herbicides to stop the growth of weeds.

Organic farmers

- build soil with natural fertilizers in order to grow crops;
- rely on the natural enemies of pests;
- use crop rotation to conserve soil;
- pull out weeds by hand.

Advantages of organic farming

- Farmers can reduce their production costs because they do not need to buy expensive chemicals and fertilizers.
- Healthier farm workers.
- In the long term, organic farms save energy and protect the environment.
- It can slow down global warming.
- Fewer residues in food.
- More animals and plants can live in the same place in a natural way. This is called biodiversity.
- Pollution of ground water is stopped.

Disadvantages of organic farming

- Organic food is more expensive because farmers do not get as much out of their land as conventional farmers do.
- Organic products may cost up to 40% more.
- Production costs are higher because farmers need more workers.
 - Marketing and distribution are not efficient because organic food is produced in smaller amounts.
 - Food illnesses may happen more often.
 - Organic farming cannot produce enough food that the world's population needs to survive. This could lead to starvation in countries that produce enough food today.

Air Pollution, S. Dickson

Air pollution is caused by many things:

- the increasing number of cars on our roads;
- growing cities;

- the fast development of our economy;
- industrialisation.

Air pollution, as we know it today, started with the Industrial Revolution in Europe in the 19th century. In the last few decades, it has become the major problem for our environment.

Clean air is normally made up of nitrogen (76 %), oxygen (22%), carbon dioxide and a few other gases. When harmful elements get into the air they may cause health problems and can also damage the environment, buildings and soil. They make the ozone layer thinner and thinner and lead to the warming of the earth's atmosphere and climate changes.

Our modern lifestyle has led to dirtier air over the years. Factories, vehicles of all kinds, the growing number of people are some things that are responsible for air pollution today. But not all pollution in the air is caused by people. Forest fires, dust storms and volcano eruptions can lead to the pollution of the atmosphere.

Carbon monoxide is a colourless gas that is set free when wood, petrol or coal are not completely burned. It is also in products like cigarettes. Because of it, less oxygen enters our blood and it makes us confused and sleepy.

Carbon dioxide is a greenhouse gas that gets into the atmosphere when we burn coal, oil or wood.

Chlorofluorocarbons (CFCs) are gases that come from air-conditioning systems or refrigerators. When they get into the air they rise high into the atmosphere (about 20—50 km above the earth's surface). There, they get into contact with other gases and destroy the ozone layer. We need the ozone layer because it protects us from the sun's ultraviolet rays.

Lead is in petrol, paint, batteries and other products. It is very dangerous if it gets into our bodies. In some cases, it can even cause cancer.

There are two types of ozone that we know of: Natural ozone is in the upper part of our atmosphere, but on the ground, people produce ozone too. Traffic and factories cause ground ozone. It is especially dangerous to children and older people. It makes them tired and doctors suggest not to go outdoors when there is too much ozone in the air.

4.1.3. Дискуссия

Дискуссия предполагает:

- предварительное изучение текста и составление сообщения о том, как в этом тексте реализуются категории изучаемой темы, а также категории, изученные в 9 семестре;
- выступление одного или нескольких обучающихся со своим сообщением;
- реакцию слушателей на сообщение обучающегося (выражение согласия или несогласия и их аргументация, дополнения, вопросы для уточнения сути того или иного явления текста).

4.1.3.1. Порядок проведения.

На занятии преподаватель формулирует проблему, не имеющую однозначного решения. Обучающиеся предлагают решения, формулируют свою позицию, задают друг другу вопросы, выдвигают аргументы и контраргументы в режиме дискуссии. Оцениваются владение материалом, способность генерировать свои идеи и давать обоснованную оценку чужим идеям, задавать вопросы и отвечать на вопросы, работать в группе, придерживаться этики ведения дискуссии.

4.1.3.2. Критерии оценивания

Баллы в интервале 86-100 % от максимальных (18-20 баллов) ставится, если обучающийся продемонстрировал высокий уровень владения материалом по теме дискуссии. Превосходное умение формулировать свою позицию, отстаивать её в споре, задавать вопросы, обсуждать дискуссионные положения. Высокий уровень этики ведения дискуссии.

Баллы в интервале 71-85 % от максимальных (14-17 баллов) ставится, если обучающийся продемонстрировал средний уровень владения материалом по теме дискуссии. Хорошее умение формулировать свою позицию, отстаивать её в споре, задавать вопросы, обсуждать дискуссионные положения. Средний уровень этики ведения дискуссии.

Баллы в интервале 56-70 % от максимальных (11-13 баллов) ставится, если обучающийся продемонстрировал низкий уровень владения материалом по теме дискуссии. Слабое умение формулировать свою позицию, отстаивать её в споре, задавать вопросы, обсуждать дискуссионные положения. Низкий уровень этики ведения дискуссии.

Баллы в интервале 0-55 % от максимальных (0-10 баллов) ставится, если обучающийся продемонстрировал недостаточный уровень владения материалом по теме дискуссии. Неумение формулировать свою позицию, отстаивать её в споре, задавать вопросы, обсуждать дискуссионные положения. Отсутствие этики ведения дискуссии.

4.1.3.3. Содержание оценочного средства (Тексты для дискуссии)

Back for Christmas by John Collier

'Doctor' said Major Sinclair, 'we certainly must have you with us for Christmas. '

Tea was being poured, and the Carpenters' living-room was filled with friends who had come to say last-minute farewells to the Doctor and his wife.

'He shall be back,' said Mrs. Carpenter. 'I promise you.'

'It's hardly certain,' said Dr. Carpenter. 'I like nothing better, of course.'

'After all,' said Mr. Hewitt, 'you've contracted to lecture only for three months.'

'Anything may happen,' said Dr. Carpenter.

'Whatever happens,' said Mrs. Carpenter, beaming at them, 'he shall be back in England for Christmas. You may all believe me.'

They all believed her. The Doctor himself almost believed her. For ten years she had been promising him for dinner parties, garden parties, committees, heaven knows what, and the promises had always been kept. The farewells began. There was a fluting of compliments on dear Hermione's marvelous arrangements.

She and her husband would drive to Southampton that evening. They would embark the following day. No trains, no bustle, no last-minute worries. Certain the Doctor was marvelously looked after. He would be a great success in America. Especially with Hermione to see to everything. She would have a wonderful time, too. She would see the skyscrapers. Nothing like that in Little Godwearing. But she must be very sure to bring him back.

'Yes, I will bring him back. You may rely upon it.' He mustn't be persuaded. No extensions. No wonderful post at some super-American hospital. Our infirmary needs him. And he must be back by Christmas.

'Yes,' Mrs. Carpenter called to the last departing guest,

'I shall see to it. He shall be back by Christmas.' The final arrangements for closing the house were very well managed. The maids soon had the tea things washed up; they came in, said goodbye, and were in time to catch the afternoon bus to Devizes. Nothing remained but odds and ends, locking doors, seeing that everything was tidy.

'Go upstairs,' said Hermione, 'and change into your brown tweeds. Empty the pockets of that suit before you put it in your bag. I'll see to everything else. All you have to do is not to get in the way.'

The Doctor went upstairs and took off the suit he was wearing, but instead of the brown tweeds, he put on an old, dirty bath gown, which he took from the back of his wardrobe. Then, after making one or two little arrangements, he leaned over the head of the stairs and called to his wife, 'Hermione! Have you a moment to spare?'

'Of course, dear. I'm just finished.'

'Just come up here for a moment. There's something rather extraordinary up here.'

Hermione immediately came up. 'Good heavens, my dear man!' she said when she saw her husband. 'What are you lounging about in that filthy old thing for? I told you to have it burned long ago.'

'Who in the world,' said the Doctor, 'has dropped a gold chain down the bathtub drain?'

'Nobody has, of course,' said Hermione. 'Nobody wears such a thing.'

'Then what is it doing there?' said the Doctor. 'Take this flashlight. If you lean right over, you can see it shining, deep down.'

'Some Woolworth's bangle of one of the maids,' said Hermione. 'It can be nothing else.'

However, she took the flashlight and leaned over, squinting into the drain.

The Doctor, raising a short length of lead pipe, struck two or three times with great force and precision, and tilting the body by the knees, tumbled it into the tub. He then slipped off the bathrobe and, standing completely naked, unwrapped a towel full of implements and put them into the washbasin. He spread several sheets of newspaper on the floor and turned once more to his victim. She was dead, of course – horribly doubled up, like a somersaulter, at one end of the tub. He stood looking at her for a very long time, thinking of absolutely nothing at all. Then he saw how much blood there was and his mind began to move again. First he pushed and pulled until she lay straight in the bath, then he removed her clothing. In a narrow bathtub this was an extremely clumsy business, but he managed it at last and then turned on the taps. The water rushed into the tub, then dwindled, then died away, and the last of it gurgled down the drain.

'Good God!' he said. 'She turned it off at the main.' There was only one thing to do: the Doctor hastily wiped his hands on a towel, opened the bathroom door with a clean corner of the towel, threw it back onto the bath stool, and ran downstairs, barefoot, light as a cat. The cellar door was in a corner of the entrance hall, under the stairs. He knew just where the cut-off was. He had reason to: he had been pottering about down there for some time past – trying to scrape out a bin for wine, he had told Hermione. He pushed open the cellar door, went down the steep steps, and just before the closing door plunged the cellar into pitch darkness, he put his hand on the tap and turned it on. Then he felt his way back along the grimy wall till he came to the steps. He was about to ascend them when the bell rang. The Doctor was scarcely aware of the ringing as a sound. It was like a spike of iron pushed slowly up through his stomach. It went on until it reached his brain. Then something broke.

He threw himself down in the coal dust on the floor and said, 'I'm through. I'm through!' 'They've got no right to come,' he said. Then he heard himself panting.

'None of this,' he said to himself. None of this.' He began to revive. He got to his feet, and when the bell rang again, the sound passed through him almost painlessly.

'Let them go away,' he said. Then he heard the front door open. He said, 'I don't care.' His shoulder came up, like that of a boxer, to shield his face. 'I give up,' he said. He heard people calling. 'Herbert!' 'Hermione!' It was the Wallingfords. 'Damn them! They come butting in. People anxious to get off. All naked! And blood and coal dust! I'm done! I'm through! I can't do it' 'Herbert!' 'Hermione!' 'Where the dickens can they be?' 'The car's there.' 'Maybe they've popped round to Mrs. Liddell's.' 'We must see them.' 'Or to the shops, maybe. Something at the last minute.' '18' 'Not Hermione. I say, listen! Isn't that someone having a bath? Shall I shout? What about whanging on the door?' 'Sh-h-h! Don't. It might not be tactful.' 'No harm in a shout.' 'Look, dear. Let's come in on our way back. Hermione said they wouldn't be leaving before seven. They're dining on the way, in Salisbury.' 'Think so? All right. Only I want a last drink with old Herbert. He'd be hurt.' 'Let's hurry. We can be back by half-past six.'

The Doctor heard them walk out and the front door close quietly behind them. He thought, 'Half-past six. Let's do it.' He crossed the hall, sprang the latch of the front door, went upstairs, and taking his instruments from the washbasin, finished what he had to do. He came down again, clad in his bath gown, carrying parcel after parcel of toweling or newspaper neatly secured with safety pins. These he packed carefully into the narrow, deep hole he had made in the corner of the cellar, shoveled in the soil, spread coal dust over all, satisfied himself that everything was in order, and went upstairs again. He then thoroughly cleansed the bath, and himself, and the bath again, dressed, and took his wife's clothing and his bath gown to the incinerator. One or two more little touches and everything was in order. It was only quarter past six.

The Wallingfords were always late, he had only to get into the car and drive off. It was a pity he couldn't wait till after dusk, but he could make a detour to avoid passing through the main street, and even if he was seen driving alone, people would only think Hermione had gone on ahead for some reason and they would forget about it. Still, he was glad when he had finally got away, entirely unobserved, on the open road, driving into the gathering dusk. He had to drive very carefully; he found himself unable to judge distances, his reactions were abnormally delayed, but that was a detail. When it was quite dark he allowed himself to stop the car on the top of the downs, in order to think. The stars were superb. He could see the lights of one or two little towns far away on the plain below him. He was exultant. Everything that was to follow was perfectly simple. Marion was waiting in Chicago. She already believed him to be a widower.

The lecture people could be put off with a word. He had nothing to do but establish himself in some thriving out-of-the-way town in America and he was safe for ever. There were Hermione's clothes, of course, in the suitcases; they could be disposed of through the porthole. Thank heaven she wrote her letters on the typewriter – a little thing like handwriting might have prevented everything. 'But there you are,' he said. 'She was up-to-date, efficient all along the line. Managed everything. Managed herself to death, damn her!' 'There's no reason to get excited,' he thought. 'Til write a few letters for her, then fewer and fewer.'

Write myself – always expecting to get back, never quite able to. Keep the house one year, then another, then another; they'll get used to it. Might even come back alone in a year or two and clear it up properly. Nothing easier. But not for Christmas!' He started up the engine and was off. In New York he felt free at last, really free. He was safe. He could look back with pleasure – at least after a meal, lighting his cigarette, he could look back with a sort of pleasure – to the minute he had passed in the cellar listening to the bell, the door, and the voices. He could look forward to Marion.

As he strolled through the lobby of his hotel, the clerk, smiling, held up letters for him. It was the first batch from England. Well, what did that matter? It would be fun dashing off the typewritten sheets in Hermione's downright style, signing them with her squiggle, telling everyone what a success his first lecture had been, how thrilled he was with America but how certainly she'd bring him back for Christmas. Doubts could creep in later. He glanced over the letters. Most were for Hermione. From the Sinclairs, the Wallingfords, the vicar, and a business letter from Holt & Sons, Builders and Decorators. He stood in the lounge, people brushing by him. He opened the letters with his thumb, reading here and there, smiling. They all seemed very confident he would be back for Christmas. They relied on Hermione.

'That's where they make their big mistake,' said the Doctor, who had taken to American phrases.

The builders' letter he kept to the last. Some bill, probably.

It was: Dear Madam, We are in receipt of your kind acceptance of estimate as below and also of key. We beg to repeat you may have every confidence in same being ready in ample time for Christmas present as stated. We are setting men to work this week. We are, Madam, Yours faithfully, PAUL HOLT & SONS To excavating, building up, suitably lining one sunken wine bin in cellar as indicated, using best materials, making good, etc. £18/0/0

The Story Of Hermione Cyril Hare

When Richard Armstrong, explorer and mountaineer, disappeared in a blizzard in the Karakoram, his only daughter Hermione was just turned twenty. He bequeathed her a good deal of unusual experience gathered in remote parts of the world, but very little else. For more tangible aids to living she had to look to her Uncle Paul, who was in a position to supply them on a very lavish scale. Paul Armstrong had confined his exploration to the square mile of the earth's surface lying east of Temple Bar and found them extremely fruitful.

Hermione was a slender, fragile creature, with observant blue eyes, a determined chin and a small mouth that remained closed unless speech was absolutely necessary. She gave her uncle and aunt no sort of trouble, submitted quietly to the horse-play which passed for humor with her tall, athletic cousins Johnny and Susan, and kept her own counsel. In that cheerful, noisy household she passed almost unobserved.

In the following winter Susan Armstrong was killed by a fall in the hunting field. Six months later, Johnny, playing a ridiculous game of leap-frog with Hermione on the springboard of his parents' swimming-bath, slipped, crashed into the side of the bath and broke his neck. Paul and his wife had worshipped their children with uncritical adoration. The double blow deprived them of all motive for living, and when shortly afterwards they fell victims to an influenza epidemic they made not the slightest resistance.

Even with death duties at the present level, Hermione was a considerable heiress. With the calm deliberation that had always characterized her she sat out to look for a husband suitable to her station in life. After carefully considering the many applicants for the post, she finally selected Freddy Fitzhugh. It was an altogether admirable choice. Freddy was well-to-do, well connected, good-looking and no fool. Their courtship was unexciting but satisfactory, the engagement was announced and on a fine spring morning they went together to Bond Street to choose a ring.

Freddy took her to Garland's those aristocrats among jewellers, and the great Mr. Garland himself received them in his private room behind the shop. Hermione examined the gems which he showed her with dispassionate care and discussed them with an expertise that astonished Freddy as much as it delighted Mr. Garland. She ended by choosing a diamond as superior to the rest as Freddy had been to his rival suitors, and they took their leave.

Meanwhile, the shop outside had not been idle. Shortly after the door of Mr. Garland's room closed on Freddy and his beloved, two thick-set men entered and asked the assistant at the counter to show them some diamond bracelets. They proved to be almost as difficult to please as Hermione, without displaying her knowledge of precious stones, and before long there were some thousands of pounds worth of brilliants on the counter for their inspection.

To the bored assistant it began to seem as though they would never come to a decision. Then, just as Mr. Garland was bowing Freddy and Hermione out of the shop, everything began to happen at once. A large saloon car slowed down in the street outside, and paused with its engine running. At the same moment one of the men with lightning speed scooped up half a dozen bracelets and made for the door, while his companion sent the door-keeper flying with a vicious blow to the stomach.

Freddy, who had stopped to exchange a few words with Mr. Garland, looked round and saw to his horror that Hermione was standing alone in front of the doorway, directly in the path of the man. She made no attempt to avoid him as he bore down upon her. It flashed across Freddy's mind that she was too paralyzed by fear to move. Hopelessly, he started to run forward as the man crashed an enormous fist into Hermione's face.

The blow never reached its mark. With a faintly superior smile, Hermione shifted her position slightly at the last moment. An instant later the raider was flying through the air to land with a splintering of glass headfirst against the show case. The whole affair had only occupied a few seconds of time.

"You never told me you could do Ju-Jitsu, Hermione," said Freddy, when they eventually left the shop.

"Judo," Hermione corrected him. "My father had me taught by an expert. It comes in handy sometimes. Of course, I'm rather out of practice."

"I see," said Freddy. "You know, Hermione, there are quite a few things about you I didn't know."

They parted. Hermione had an appointment with her hairdresser. Freddy went for a quiet stroll in the park. Then he took a taxi to Fleet Street, where he spent most of the afternoon browsing in the files of various newspapers.

They met again at dinner that evening. Freddy came straight to the point.

"I've been looking at the reports of the inquest on your cousin Johnny," he said.

"Yes?" said Hermione with polite interest.

"It was very odd the way he shot off the spring-board on to the edge of the bath. How exactly did it happen?"

"I explained it all to the coroner. I just happened to move at the critical moment and he cannoned off me."

"Hard luck on Johnny."

"Very."

"Hard luck on that chap this morning that you just happened to move at the critical moment. I don't think you told the coroner that you could do this Judo stuff?"

"Of course not."

"Hard luck on Susan, too, taking that fall out hunting."

"That," said Hermione flatly, "was pure accident. I told her she couldn't hold the horse."

Freddy sighed.

"I'll have to give you the benefit of the doubt over that one," he said. "But I'm afraid the engagement's off."

Hermione looked at the diamond on her finger and screwed her hand into a tight little fist.

"I can't stop you breaking it off, Freddy," she said. "But you'll find it very expensive."

He did. Very expensive indeed. But he thought it well worth the money. As has been said, Freddy was no fool.

Комментарий к тексту

Karakoram – горный хребет в Северной Индии

Temple Bar – архитектурное сооружение, построенное Кристофером Реном. Выражение "east of Temple Bar" – означает Сити, деловой район Лондона.

death duties – налог на наследство

Bond Street – улица в Лондоне, где расположены дорогие магазины

Ju-Jitsu – дзю джитсу, вид японского единоборства

Judo – дзюдо, вид японского единоборства

Fleet Street – улица в Лондоне, на которой ранее располагались редакции известных газет.

Hard luck on Johnny (that chap) – Джонни (тому парню) не повезло

I'll have to give you the benefit of the doubt over that one – Здесь мне придется поверить тебе на слово. Улик недостаточно.

The Roman Centurion's Song

By R. Kipling

Legate, I had the news last night – my cohort ordered home

By ship to Portus Itius and thence by road to Rome

I've marched the companies aboard, the arms are stowed below:

Now let another take my sword. Command me not to go!
 I've served in Britain forty years, from Vectis to the Wall.
 I have none other home than this, nor any life at all.
 Last night I did not understand, but, now the hour draws near
 That calls me to my native land, I feel that land is here.
 Here where man say my name was made, here where my work was done;
 Here where my dearest dead are laid – my wife – my wife and son;
 Here where time, custom, grief and toil, age, memory, service, love,
 Have rooted me in British soil. Ah, how can I remove?
 For me this land, that sea, these airs, those folk and fields suffice.
 What purple Southern pomp can match our changeful Northern skies,
 Black with December snows unshed or pearled with August haze –
 The clanging arch of steel-grey March, or June's long-lighted days?
 You'll follow widening Rhodanus till vine and olive lean
 Aslant before the sunny breeze that sweeps Nemausus clean
 To Arelate's triple gate; but let me linger on,
 Here where our stiff-necked British oaks confront Euroclydon!
 You'll take the old Aurelian Road through shore-descending pines
 Where, blue as any peacock's neck, the Tyrrhene Ocean shines.
 You'll go where laurel crowns are won, but – will you e'er forget.
 The scent of hawthorn in the sun, or bracken in the wet?
 Let me work here for Britain's sake – at any task you will –
 A marsh to drain, a road to make or native troops to drill.
 Some Western camp (I know the Pict) or granite Border keep,
 Mid seas of heather derelict, where our old messmates sleep.
 Legate, I come to you in tears – My cohort ordered home!
 I've served in Britain forty years. What should I do in Rome?
 Here is my heart, my soul, my mind – the only life I know.
 I cannot leave it all behind. Command me not to go!

4.1.4. Письменная работа

Темы 6, 7, 8

В качестве контрольного задания по темам 6-8 предлагаются письменные работы, которые должны выполняться на основе определенного художественного или нехудожественного текста. Письменная работа по теме 6 предполагает определение жанра произведения, анализ его сюжета и композиции, определение конфликта и характеристику его развития, определение тематики и проблематики произведения, анализ образов задействованных в произведении анализ художественных деталей и используемых изобразительных приемов. Письменные работы по темам 7-8 объединяют в себе лингвистический и литературный анализ произведения. При этом основное внимание при анализе лингвистических средств и литературных категорий должно уделяться тем из них, которые имеют наиболее тесные связи с тематикой и проблематикой произведения.

4.1.4.1. Порядок проведения.

Обучающиеся получают задание по освещению определённых теоретических вопросов или решению задач. Работа выполняется письменно и сдаётся преподавателю. Оцениваются владение материалом по теме работы, аналитические способности, владение методами, умения и навыки, необходимые для выполнения заданий.

4.1.4.2. Критерии оценивания

Баллы в интервале 86-100 % от максимальных (10 баллов) ставится, если обучающийся правильно выполнил все задания. Продemonстрирован высокий уровень владения материалом. Проявлены превосходные способности применять знания и умения к выполнению конкретных заданий.

Баллы в интервале 71-85 % от максимальных (8-9 баллов) ставится, если обучающийся правильно выполнил большую часть заданий. Присутствуют незначительные ошибки. Продemonстрирован хороший уровень владения материалом. Проявлены средние способности применять знания и умения к выполнению конкретных заданий.

Баллы в интервале 56-70 % от максимальных (6-7 баллов) ставится, если обучающийся задания выполнил более чем наполовину. Присутствуют серьёзные ошибки. Продemonстрирован удовлетворительный уровень владения материалом. Проявлены низкие способности применять знания и умения к выполнению конкретных заданий.

Баллы в интервале 0-55 % от максимальных (0-5 баллов) ставится, если обучающийся задания выполнил менее чем наполовину. Продemonстрирован неудовлетворительный уровень владения материалом. Проявлены недостаточные способности применять знания и умения к выполнению конкретных заданий.

4.1.4.3. Содержание оценочного средства (Тексты для письменной работы)

**A Cup Of Tea
 By C. Mansfield**

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces...But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books [...] Rosemary had been married two years. [...] And her husband absolutely adored her. They were rich, really rich, not just comfortably well off [...], and if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street.

One winter afternoon she had been buying something in a little antique shop in Curzon Street. It was a shop she liked. For one thing, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak. Flattery, of course. All the same, there was something [...]

To-day it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. On the lid a minute creature stood under a flowery tree, and a more minute creature still had her arms round his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud like a watchful cherub floating above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it. And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. The shopman, in some deep cavern of his mind, may have dared to think so too. For he took a pencil, leant over the counter, and his pale bloodless fingers crept timidly towards those rosy, flashing ones, as he murmured gently. "If I may venture to point out to madam, the flowers on the little lady's bodice."

"Charming!" Rosemary admired the flowers. But what was the price? For a moment the shopman did not seem to hear. Then a murmur reached her. "Twenty-eight guineas, madam."

"Twenty-eight guineas." Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas. Even if one is rich [...] "Well, keep it for me - will you? I'll..."

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her for ever.

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin, dark, shadowy - where had she come from? - was standing at Rosemary's elbow and a voice like a sigh, almost like sob, breathed: "madam, may I speak to you a moment?"

"Speak to me?" Rosemary turned. She saw a little creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat-collar with reddened hands, and shivered as though she had just come out of the water.

"M-madam," stammered the voice. "Would you let me have the price of a cup of tea?"

"A cup of tea?" There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. "Then have you no money at all?" asked Rosemary.

"None, madam," came the answer.

"How extraordinary!" And suddenly it seemed to Rosemary such an adventure. It was like something out of novel by Dostoyevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: come home to tea with me."

The girl drew back startled.

"You-you don't mean it, madam," said the girl, and there was pain in her voice.

"But I do," cried Rosemary. "I want you to. To please me. Come along."

The girl put her fingers to her lips and her eyes devoured Rosemary. "You're-you're not taking me to the police station?" she stammered.

"The police station!" Rosemary laughed out. "Why should I be so cruel? No, I only want to make you warm and to hear - anything you care to tell me."

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

"There!" said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, "Now I've got you," as she gazed at the little captive she had netted. But of course she meant it kindly. Oh, more than kindly. She was going to prove to this girl that - wonderful things did happen in life, that - fairy godmothers were real, that - rich people had hearts, and that women were sisters. She turned impulsively, saying: "Don't be frightened. After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect..."

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. "Come, come upstairs," said Rosemary, longing to begin to be generous. "Come up to my room." And, besides, she

wanted to spare this poor little thing from being stared at by the servants; she decided as they mounted the stairs she would not even ring to Jeanne, but take off her things by herself. The great thing was to be natural!

And "There" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs.

"Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy chair. Come and get warm. You look so dreadfully cold."

"I daren't, madam," said the girl, and she edged backwards.

"Oh, please," – Rosemary ran forward – "you mustn't be frightened, you mustn't, really. Sit down, when I've taken off my things we shall go into the next room and have tea and be cosy. Why are you afraid?" And gently she half pushed the thin figure into its deep cradle.

But there was no answer. [...]

She was just going to take a cigarette off the mantelpiece when the girl said quickly, but so lightly and strangely: "I'm very sorry, madam, but I'm going to faint. I shall go off, madam, if I don't have something."

"Good heavens, how thoughtless I am!" Rosemary rushed to the bell.

"Tea! Tea at once! And some brandy immediately!"

The maid was gone again, but the girl almost cried out: "No, I don't want no brandy. I never drink brandy. It's a cup of tea I want, madam." And she burst into tears.

It was a terrible and fascinated moment. Rosemary knelt beside her chair.

"Don't cry, poor little thing," she said. "Don't cry." And she gave the other her lace handkerchief. She really was touched beyond words. She put her arm round those thin, birdlike shoulders.

Now at last the other forgot to be shy, forgot every thing, except that they were both women, and gasped out: "I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bare no more."

You shan't have to. I'll look after you. Don't cry any more. Don't you see what a good thing it was that you met me? We'll have tea and you'll tell me everything. And I shall arrange something. I promise. Do stop crying. It's so exhausting. Please!"

The other did stop just in time for Rosemary to get up before the tea came. She had the table placed between them. She plied the pure little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was empty she filled it with tea, cream and sugar. People always said sugar was so nourishing. As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy.

And really the effect of that slight meal was marvelous. When the tea-table was carried away a new being, a light, frail creature with tangled hair, dark lips, deep, lighted eyes, lay back in the big chair in a kind of sweet languor, looking at the blaze. Rosemary lit a fresh cigarette; it was time to begin.

"And when did you have your last meal?" she asked softly.

But at that moment the door-handle turned.

"Rosemary, may I come in?" It was Philip.

"Of course."

He came in. "Oh, I'm so sorry," he said, and stopped and stared.

"It's quite all right," said Rosemary, smiling. "This is my friend. Miss –"

"Smith, madam," said the languid figure, who was strangely still and unafraid.

"Smith," said Rosemary. "We are going to have a little talk."

Philip smiled his charming smile. "As a matter of fact," said he, "I wanted you to come into the library for a moment. Would you? Will Miss Smith excuse us?"

The big eyes were raised to him, but Rosemary answered for her: "Of course she will." And they went out of the room together.

"I say," said Philip, when they were alone. "Explain. Who is she? What does it all mean?"

Rosemary, laughing, leaned against the door and said: I picked her up in Curzon Street. Really. She's a real pick-up. She asked me for the price of a cup of tea, and I brought her home with me."

"But what on earth are you going to do with her?" cried Philip.

"Be nice to her," said Rosemary quickly. "Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet. But show her – treat her – make her feel--"

"My darling girl," said Philip, "you're quite mad, you know. It simply can't be done."

"I knew you'd say that," retorted Rosemary. "Why not? I want to. Isn't that a reason? And besides, one's always reading about these things. I decided--"

"But," said Philip slowly, and he cut the end of a cigar, "she's so astonishingly pretty."

"Pretty?" Rosemary was so surprised that she blushed. "Do you think so? I – I hadn't thought about it."

"Good Lord!" Philip struck a match. "She's absolutely lovely."

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and set down at her desk. Pretty! Absolutely lovely! Her heart beat like a heavy bell. Pretty! Lovely! She drew her cheque book towards her. But no, cheques would be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three squeezed in her hand, she went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in.

"I only wanted to tell you," said she, and she leaned against the door again and looked at him with her dazzled exotic gaze. "Miss Smith won't dine with us to-night."

Philip put down the paper. "Oh, what's happened? Previous engagement?"

Rosemary came over and sat down on his knee. "She insisted on going," said she, "so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?" she added softly.

Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.

"Do you like me?" said she, and her tone, sweet, husky, troubled him.

"I like you awfully," he said, and he held her tighter. "Kiss me."

There was a pause.

Then Rosemary said dreamily: "I saw a fascinating little box to-day. It cost twenty-eight guineas. May I have it?"

Philip jumped her on his knee. "You may, little wasteful one," said he.

But that was not really what Rosemary wanted to say.

"Philip," she whispered, and she pressed his head against her bosom, "am I *pretty*?"

Dane-geld **By R. Kipling**

It is always a temptation to an armed and agile nation
To call upon a neighbour and to say: -
"We invaded you last night – we are quite prepared to fight,
Unless you pay us cash to go away."

And that is called asking for Dane-geld,
And the people who asked it explain
That you've only to pay 'em the Dane-geld
And then you'll get rid of the Dane!

It is always a temptation to a rich and lazy nation,
To puff and look important and to say: -
"Though we know we should defeat you, we have not the time to meet you.
We will therefore pay you cash to go away."

And that is called paying the Dane-geld;
But we've proved it again and again,
That if once you have paid him the Dane-geld
You never get rid of the Dane.

It is wrong to put temptation in the path of any nation,
For fear they should succumb and go astray;
So when you are requested to pay up or be molested,
You will find it better policy to say: -

"We never pay any-one Dane-geld,
No matter how trifling the cost;
For the end of that game is oppression and shame,
And the nation that plays it is lost!"

4.2. Оценочные средства промежуточной аттестации

4.2.1. Зачет

4.2.1.1. Порядок проведения.

Промежуточная аттестация нацелена на комплексную проверку освоения дисциплины. Обучающийся получает вопрос(ы)/задание(я) и время на подготовку. Промежуточная аттестация проводится в устной, письменной или компьютерной форме. Оценивается владение материалом, его системное освоение, способность применять нужные знания, навыки и умения при анализе проблемных ситуаций и решении практических заданий.

4.2.1.2. Критерии оценивания.

Баллы в интервале 26-50 ставятся, если обучающийся обнаружил знание основного учебно-программного материала в объеме, необходимом для дальнейшей учебы и предстоящей работы по специальности, справился с выполнением заданий, предусмотренных программой дисциплины.

Баллы в интервале 0-25 ставятся, если обучающийся обнаружил значительные пробелы в знаниях основного учебно-программного материала, допустил принципиальные ошибки в выполнении предусмотренных

программой заданий и не способен продолжить обучение или приступить по окончании университета к профессиональной деятельности без дополнительных занятий по соответствующей дисциплине.

4.2.1.3. Содержание оценочного средства (Вопросы к зачету)

1. Text and its qualities.
2. The main functions of the text.
3. Text typology.
4. Fiction and non-fiction.
5. Types of fiction.
6. Types of non-fiction.
7. Text and language norm.
8. Text and discourse.
9. The notion of style. Different points of view.
10. Foregrounding and its categories.
11. Defeated expectancy.
12. Coupling.
13. Convergence of expressive means.
14. Cohesion and coherence.
15. Linguistic and extra-linguistic factors of text production.
16. Modality of the text. Types of modality.
17. Linguistic analysis. Types of linguistic analysis.
18. Literary analysis.
19. The notions of genre, structure, plot and composition of the text.
20. Conflicts in a work of fiction. Types of conflicts.
21. Art detail. Types of Art details.
22. Compositional types of speech.
23. Author's word. Types of author's word.
24. Dialogue of fiction.
25. Inner speech of the characters.
26. Stylistic types of speech. General notions.
27. Academic speech.
28. Religious type of speech.
29. Colloquial speech.
30. Chronotop. Time of the text and its components.
31. Chronotop. Space of the text and its components.
32. The title and its functions.
33. The title and the headline.
34. Structural types of titles and headlines.
35. Title and other text categories.

Перечень литературы, необходимой для освоения дисциплины (модуля)

Направление подготовки: 44.03.05 - Педагогическое образование (с двумя профилями подготовки)

Профиль подготовки: Английский язык, немецкий язык

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

Год начала обучения по образовательной программе: 2024

Основная литература:

1. Арнольд, И. В. Стилистика. Современный английский язык [Электронный ресурс] / И. В. Арнольд. - 10-е изд., стер. - М.: Флинта, 2010. - 384 с. - ISBN 978-5-89349-363-4. URL: <http://znanium.com/bookread2.php?book=495859>
2. Баранов, А.Н. Лингвистическая экспертиза текста : теория и практика : учеб. пособие / А.Н. Баранов. - 6-е изд., стер. ? Москва : Флинта, 2018. ? 592 с. - URL: <http://znanium.com/bookread2.php?book=1032443>
3. Купина, Н. А. Филологический анализ художественного текста. Практикум [Электронный ресурс] / Н. А. Купина, Н. А. Николина. - 2-е изд., стереотип. - М. : Флинта : Наука, 2011. - 408 с. - ISBN 978-5-89349-391-7 (Флинта), ISBN 978-5-02-002768-8 (Наука). URL: <http://znanium.com/bookread2.php?book=406111>
4. Болотнова, Н. С. Филологический анализ текста : учеб. пособие / Н. С. Болотнова. - 5-е изд. - Москва : ФЛИНТА, 2016. - 520 с. - ISBN 978-5-9765-0053-2. - Текст : электронный // ЭБС "Консультант студента" : [сайт]. - URL : <https://www.studentlibrary.ru/book/ISBN9785976500532.html>

Дополнительная литература:

- Публицистический текст: Лингвистический анализ: Учебное пособие / О.В. Трофимова, Н.В. Кузнецова. - М.: Флинта: Наука, 2010. - 304 с.: 60x88 1/16. (переплет) ISBN 978-5-9765-0931-3. URL: <https://znanium.com/read?id=199965>
- Кайда, Л. Г. Композиционный анализ художественного текста: Теория. Методология. Алгоритмы обратной связи [Электронный ресурс] / Л. Г. Кайда. - 2-е изд., стер. - М. : Флинта, 2013. - 150 с. - ISBN 978-5-9765-1741-7. URL: <https://znanium.com/read?id=212020>

Перечень информационных технологий, используемых для освоения дисциплины (модуля), включая перечень программного обеспечения и информационных справочных систем

Направление подготовки: 44.03.05 - Педагогическое образование (с двумя профилями подготовки)

Профиль подготовки: Английский язык, немецкий язык

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

Год начала обучения по образовательной программе: 2024

Освоение дисциплины (модуля) предполагает использование следующего программного обеспечения и информационно-справочных систем:

Office Professional Plus 2010, Kaspersky Endpoint Security для Windows

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "ZNANIUM.COM", доступ к которой предоставлен обучающимся. ЭБС "ZNANIUM.COM" содержит произведения крупнейших российских учёных, руководителей государственных органов, преподавателей ведущих вузов страны, высококвалифицированных специалистов в различных сферах бизнеса. Фонд библиотеки сформирован с учетом всех изменений образовательных стандартов и включает учебники, учебные пособия, учебно-методические комплексы, монографии, авторефераты, диссертации, энциклопедии, словари и справочники, законодательно-нормативные документы, специальные периодические издания и издания, выпускаемые издательствами вузов. В настоящее время ЭБС ZNANIUM.COM соответствует всем требованиям федеральных государственных образовательных стандартов высшего образования (ФГОС ВО) нового поколения.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе Издательства "Лань", доступ к которой предоставлен обучающимся. ЭБС Издательства "Лань" включает в себя электронные версии книг издательства "Лань" и других ведущих издательств учебной литературы, а также электронные версии периодических изданий по естественным, техническим и гуманитарным наукам. ЭБС Издательства "Лань" обеспечивает доступ к научной, учебной литературе и научным периодическим изданиям по максимальному количеству профильных направлений с соблюдением всех авторских и смежных прав.

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