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ФГБОУ ВО «Уфимский университет науки и технологий»

Бирский филиал

ФАКУЛЬТЕТ ФИЛОЛОГИИ И МЕЖКУЛЬТУРНЫХ КОММУНИКАЦИЙ

УТВЕРЖДАЮ:
Декан
*подписано ЭЦП* Лысова О.В.
*(подпись, инициалы, фамилия)*

«26» 02 2026 г.

# РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ

Практический курс английского языка: Практика устной и письменной речи
*(наименование дисциплины)*

ОПОП ВО программа бакалавриата
44.03.05 Педагогическое образование (с двумя профилями подготовки)
*шифр и наименование направления подготовки (специальности)*

направленность (профиль, специализация)

Иностранный (английский) язык, Родной (башкирский) язык и литература
*наименование направленности (профиля, специализации)*

форма обучения
очная
*(очная, очно-заочная, заочная)*

Бирск 2026 г.

Рабочая программа составлена на основании учебного плана основной профессиональной образовательной программы 44.03.05 Педагогическое образование (с двумя профилями подготовки) профиль Иностранный (английский) язык, Родной (башкирский) язык и литература, одобренного ученым советом Бирского филиала Уфимского университета науки и технологий (протокол №7 от 27.02.2026 г.) и утвержденного директором Бирского филиала 27.02.2026.

| | | |
|---|---|---|
| Зав.кафедрой кафедры романо-германской филологии и лингводидактики *(наименование кафедры разработчика программы)* | *подписано ЭЦП* | Хамидуллина Л.К. |
| Разработчик программы | *подписано ЭЦП* | Кудисова Е.А. |
| Руководитель образовательной программы | *подписано ЭЦП* | Абдуллина А.Ш. |

## 1. Цель дисциплины. Перечень планируемых результатов обучения по дисциплине, соотнесенных с планируемыми результатами освоения основной профессиональной образовательной программы

### 1.1. Цель дисциплины

Цель изучения дисциплины: формирование знаний, умений и владений в области устной и письменной речи на английском языке для осуществления педагогической деятельности на основе специальных научных знаний с применением системного подхода для решения поставленных задач.

### 1.2. Перечень планируемых результатов обучения по дисциплине, соотнесенных с планируемыми результатами освоения основной профессиональной образовательной программы

Таблица 1. – Результаты обучения по дисциплине

| Планируемые результаты освоения основной профессиональной образовательной программы (компетенции, закрепленные за дисциплиной) | | Код и наименование индикатора достижения компетенции, закрепленного за дисциплиной |
|---|---|---|
| код компетенции | наименование компетенции | |
| ОПК-8 | Способен осуществлять педагогическую деятельность на основе специальных научных знаний: | ОПК-8.1. Применяет методы анализа педагогической ситуации, профессиональной рефлексии на основе специальных научных знаний, в том числе в предметной области |
| | | ОПК-8.2. Проектирует и осуществляет учебно-воспитательный процесс с опорой на знания предметной области, психолого-педагогические знания и научно обоснованные закономерности организации образовательного процесса |
| УК-4 | Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах): | УК-4.1. Владеет системой норм русского литературного языка при его использовании в качестве государственного языка Российской Федерации и нормами иностранного(ых) языка(ов), использует различные формы, виды устной и письменной коммуникации |
| | | УК-4.2. Использует языковые средства для достижения профессиональных целей на русском и иностранном(ых) языке(ах) в рамках межличностного и межкультурного общения |
| | | УК-4.3. Осуществляет коммуникацию в цифровой среде для достижения профессиональных целей и эффективного взаимодействия |

## 2. Структура и трудоемкость дисциплины

Общая трудоемкость (объем) дисциплины составляет 24 зачетные единицы (з.е.), 864 академических часов.

Таблица 2 – Объем дисциплины

| Виды учебной работы | Всего, часов | Количество часов в семестре |
|---|---|---|
| Общая трудоемкость дисциплины | 864 | 1 семестр - 72<br>2 семестр - 72<br>3 семестр - 108<br>4 семестр - 72<br>5 семестр - 72<br>6 семестр - 108<br>7 семестр - 108<br>8 семестр - 72<br>9 семестр - 72<br>10 семестр - 108 |
| Контактная работа обучающихся с преподавателем по видам учебных занятий (всего) | 360 | 1 семестр - 36<br>2 семестр - 36<br>3 семестр - 36<br>4 семестр - 36<br>5 семестр - 36<br>6 семестр - 36<br>7 семестр - 36<br>8 семестр - 36<br>9 семестр - 36<br>10 семестр - 36 |
| в том числе: | | |
| лекции | 0 | |
| лабораторные занятия | 0 | |
| практические занятия | 360 | 1 семестр - 36<br>2 семестр - 36<br>3 семестр - 36<br>4 семестр - 36<br>5 семестр - 36<br>6 семестр - 36<br>7 семестр - 36<br>8 семестр - 36<br>9 семестр - 36<br>10 семестр - 36 |
| Другие виды работ в соответствии с УП: | | |
| контрольная работа | 2.5 | 1 семестр - 1<br>3 семестр - 1<br>5 семестр - 1<br>7 семестр - 1<br>9 семестр - 1 |
| консультации | 1 | 10 семестр - 1 |
| Самостоятельная работа обучающихся (всего) | 504 | 1 семестр - 36<br>2 семестр - 36<br>3 семестр - 72<br>4 семестр - 36 |

| Виды учебной работы | Всего, часов | Количество часов в семестре |
|---|---|---|
| | | 5 семестр - 36<br>6 семестр - 72<br>7 семестр - 72<br>8 семестр - 36<br>9 семестр - 36<br>10 семестр - 72 |
| Из них: | | |
| контроль | 34.8 | |
| ФКР: | | |
| *зачет* | 0.8 | 2 семестр - 1<br>4 семестр - 1<br>6 семестр - 1<br>8 семестр - 1 |
| *зачет с оценкой* | 0 | |
| *курсовая работа (проект)* | 0 | |
| *экзамен* | 1.2 | 10 семестр - 1 |

## 3 Содержание дисциплины

Таблица 3 – Содержание дисциплины

| № п/п | Раздел (тема) дисциплины | Виды деятельности | | | | | Форма текущего контроля успеваемости |
|---|---|---|---|---|---|---|---|
| | | П, час. | Зч, час. | Эк, час. | КоР, час. | СРС, час. | |
| 1 курс / 1 семестр | | | | | | | |
| 1 | Характер и внешность человека<br><br>Личностные качества человека. Изучение лексики, отработка изученной лексики с помощью упражнений. Описание характера и внешности человека. Отработка изученной лексики с помощью упражнений, диалоги по теме, описание человека. Кто является успешным человеком? Описание картинок с изображением знаменитостей | 8 | | | | 16 | Устный опрос, Кейс-задания |
| 2 | Семья<br><br>Семейная жизнь. Отношения в семье. Миф об идеальной семье. Работа с текстом “Family life”. Семейная история, традиции и обычаи. Почему они так важны? Работа с новой лексикой, просмотр фильма о семье. Обсуждение просмотренного фильма, дискуссия по теме. Семейные конфликты. Представление проектов о своей семье. Брак. Подготовка к свадьбе. Дискуссия на тему «Брак по любви и брак по расчету». Ролевая игра по теме «Семья». | 14 | | | | 10 | Кейс-задания, Дискуссия |

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|---|---|---|---|---|---|---|---|
| 3 | Дом. Дом мечты<br><br>Различные типы домов. Изучение новой лексики, текст “House”. Наш дом - это наша крепость. Описание своего дома Интерьер дома. Описание интерьера дома по картинке. Идеальный проект дома. Представление проектов дома своей мечты. | 14 | | | | 9.5 | Дискуссия, Кейс-задания |
| 4 | Контрольная работа | | | | 1 | 0.5 | |
| Итого по 1 курсу 1 семестру | | 36 | | | 1 | 36 | |
| 1 курс / 2 семестр | | | | | | | |
| 1 | Распорядок дня. Учеба. Работа по дому. Свободное время<br><br>Стиль жизни человека. Работа с текстом “My working day”. Мой распорядок дня. Текст ”Daily routine”. Домашние обязанности. Работа над текстом “Domestic chores”, упражнения по лексике, ролевая игра. Хобби. Работа над лексикой, составление диалогов по теме Что люди делают в свободное время? Упражнения с лексикой. Как люди из других стран проводят свободное время? | 12 | | | | 10 | Дискуссия, Кейс-задания |
| 2 | Покупки. Магазины<br><br>Покупка одежды. Диалоги по теме, отработка лексики через упражнения. Покупка потребительских товаров. Текст “Shopping for consumer goods”. Покупка товаров для детей. Роль рекламы в жизни людей. Являетесь ли вы шопоголиком? Составление монологов, диалогов. | 12 | | | | 12 | Кейс-задания, Дискуссия |
| 3 | Еда. Продукты питания<br><br>Что едят в Великобритании? Текст на перевод “English meals, тематические диалоги.Русская кухня. Текст “The Russian cuisine”, дискуссия по теме. Традиционная праздничная еда. Текст “meals”, представление проектов по теме. Традиционные семейные блюда. Подготовка к приему гостей. Представление проектов по теме. | 12 | | | | 13.8 | Эссе, Дискуссия |
| 4 | Зачет | | 1 | | | 0.2 | |

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|---|---|---|---|---|---|---|---|
| Итого по 1 курсу 2 семестру | | 36 | 1 | | | 36 | |
| 2 курс / 3 семестр | | | | | | | |
| 1 | Отдых. Виды отдыха в Великобритании и России. | | | | | | |
| 1.1 | Способы проведения отдыха в Великобритании<br><br>1. Различные формы проведения досуга и отдыха. Активный и спокойный отдых, любимые виды проведения досуга, хобби.2. Традиционные виды отдыха в России и Великобритании. Пеший туризм – традиционный вид активного отдыха в Великобритании.3. Различные условия проживания, предоставляемые туристам в Великобритании (гостиницы, общежития для студентов, пансион, дом на колёсах).4. Рассказ о летних каникулах. Отдых моей мечты. Популярные виды отдыха в республике Башкортостан. | 8 | | | | 6 | Презентация, Устный опрос, Тестирование, Дискуссия, Кейс-задания |
| 2 | Путешествие. | | | | | | |
| 2.1 | Различные способы путешествия. Их преимущества и недостатки.<br><br>Различные виды путешествий. Бронирование путевок. Путешествия по стране и за рубежом. Путешествие автостопом.Удачный отпуск, испорченный отпуск (проблемы, с которыми могут столкнуться отдыхающие во время путешествия).Различные виды транспорта. Их преимущества и недостатки. Заказ билетов. Путешествие поездом (виды поездов, плацкартный вагон, купейный вагон, вагон-ресторан, на перроне, на вокзале, сдача багажа и т.д.).Путешествие самолетом (в аэропорту, регистрация, сдача багажа, в салоне самолета, влет, посадка).Путешествие теплоходом (на борту теплохода, каюты, палуба, организованный досуг, качка, морская болезнь, порт, пассажиры).Путешествие на автобусе, автомобиле, автостопом | 8 | | | | 16 | Дискуссия, Кейс-задания, Тестирование |
| 3 | Города и достопримечательности | | | | | | |

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|---|---|---|---|---|---|---|---|
| 3.1 | Жизнь в мегаполисе и в сельской местности: преимущества и недостатки.<br><br>Работа с текстом Only a Madman Would Choose Living In a Big Modern City.Дискуссии по теме Преимущества и недостатки жизни в большом и маленьком городе.Презентации на тему My Hometown | 6 | | | | 8 | Дискуссия |
| 3.2 | Знакомство с Лондоном. Достопримечательности Лондона.<br><br>Лондон – столица Великобритании. История Лондона. Роль римского и норманнского завоеваний в развитии Лондона. Лондон в средние века. Чума 1665 года. Пожар 1666 г. Современный Лондон и его население. Основные районы. Достопримечательности (памятники, музеи, театры, парки, метро). Церемонии и традиции Лондона. | 10 | | | | 14 | Тестирование, Кейс-задания, Презентация |
| 3.3 | Москва<br><br>Исторические и культурные места и памятники города.Красная площадь. Кремль. Музеи и картинные галереи. | 4 | | | | 27.5 | Сообщение, Дискуссия |
| 3.4 | Контрольная работа | | | | 1 | 0.5 | |
| Итого по 2 курсу 3 семестру | | 36 | | | 1 | 72 | |
| 2 курс / 4 семестр | | | | | | | |
| 1 | Здоровый образ жизни. | | | | | | |
| 1.1 | Болезни и их лечение.<br><br>Здоровый образ жизни. Здоровое питание.Проблемы со здоровьем, заболевания и симптомы. Лечение.Медицина. Медицинское обслуживание в Великобритании.Медицинское обслуживание в родной стране. Стационарное и амбулаторное лечение.Визит к врачу (терапевту, дантисту и т.д.). Осмотр врача. Советы врача.Стресс в жизни людей и способы борьбы со стрессом.Альтернативная медицина. | 12 | | | | 12 | Дискуссия, Презентация, Кейс-задания, Тестирование |

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|---|---|---|---|---|---|---|---|
| 2 | Спорт и спортивный образ жизни | | | | | | |
| 2.1 | Роль спорта в жизни людей<br><br>Чтение, перевод, обсуждение текста Return to Cansas City Ирвина Шоу. (Т.А. Бараблина Stories for discussion).Работа с вокабуляром к тексту.Популярные виды спорта и игры Великобритании. Тематические тексты, диалоги, презентации.Популярные виды спорта и игры России. Тематические тексты, диалоги, презентацииПопулярные виды спорта и игры Великобритании. Тематические тексты, диалоги, презентации.Популярные виды спорта и игры России. Тематические тексты, диалоги, презентации | 12 | | | | 10.3 | Дискуссия, Тестирование, Кейс-задания, Презентация |
| 3 | Экология | | | | | | |
| 3.1 | Защита окружающей среды<br><br>Глобальные экологические проблемы.Защита окружающей среды как государственная и общемировая задача.Организации, действующие в интересах защиты окружающей среды.Мое отношение к зеленому движению. Мой вклад в дело защиты и сохранения экологического баланса.Современное экологическое образование. | 12 | | | | 13.5 | Дискуссия, Презентация, Кейс-задания, Тестирование |
| 3.2 | Зачет | | 1 | | | 0.2 | |
| Итого по 2 курсу 4 семестру | | 36 | 1 | | | 36 | |
| 3 курс / 5 семестр | | | | | | | |
| 1 | Дружба | | | | | | |
| 1.1 | Друзья. Роль друзей в нашей жизни.<br><br>Чтение и обсуждение тематических текстов, работа с вокабуляром. | 4 | | | | 2 | Устный опрос, Эссе, Практическое задание, Дискуссия |
| 2 | Воспитание детей | | | | | | |

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|---|---|---|---|---|---|---|---|
| 2.1 | «The Fun They Had» А. Азимов<br><br>Чтение, перевод текста «The Fun They Had» А.Азимова.Обсуждение текста.Тематический словарь. | 8 | | | | 4 | Практическое задание, Дискуссия |
| 2.2 | Проблемы воспитания, роль родителей в воспитании.<br><br>Проблемы воспитания, роль родителей в воспитании: вокабуляр по теме, чтение и обсуждение текстов по теме | 6 | | | | 2 | Дискуссия, Тестирование, Кейс-задания, Практическое задание |
| 2.3 | Трудности подросткового возраста, позиция родителей при взаимодействии с подростками.<br><br>Трудности подросткового возраста, позиция родителей при взаимодействии с подростками: работа с вокабуляром, чтение и обсуждение текстов по теме | 6 | | | | 9.5 | Практическое задание, Кейс-задания, Тестирование, Дискуссия |
| 2.4 | Воспитание самостоятельности и ответственности у детей<br><br>Воспитание самостоятельности и ответственности у детей: составление вокабуляра, чтение и обсуждение текстов по теме. Аудирование. | 6 | | | | 10 | Дискуссия, Практическое задание, Тестирование, Кейс-задания |
| 3 | Анализ текста | | | | | | |
| 3.1 | Стилистический и смысловой анализ текста<br><br>Чтение, перевод текста.Работа с вокабуляром текста. Анализ текста.Итоговые диалоги на основе анализа текста и с использованием изученного вокабуляра. | 6 | | | | 8 | Практическое задание |
| 3.2 | Контрольная работа | | | | 1 | 0.5 | |
| Итого по 3 курсу 5 семестру | | 36 | | | 1 | 36 | |
| 3 курс / 6 семестр | | | | | | | |
| 1 | Кино как искусство нашего времени | | | | | | |
| 1.1 | Выдающиеся режиссеры. Текст «Interview | 4 | | | | 20 | Сообщение, |

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| | with Ingmar Bergman»<br><br>Выдающиеся режиссеры. Текст «Interview with Ingmar Bergman».Тематический словарь.Обсуждение просмотренных фильмов, их критический анализ. | | | | | | Кейс-задания, Дискуссия, Практическое задание |
| 1.2 | Мультипликация: ее развитие и роль в современном обществе<br><br>Технология кинопроизводства.Мультипликация. Роль мультфильмов в воспитании детей.Составление обзоров на мультфильмы. | 4 | | | | 10 | Сообщение, Тестирование, Дискуссия, Практическое задание |
| 1.3 | Известные киноактеры.<br><br>Известные киноактеры.Кинофестивали.История развития кино в России и зарубежом.Современное кино. | 4 | | | | 8 | Кейс-задания, Эссе, Дискуссия, Практическое задание |
| 2 | Живопись | | | | | | |
| 2.1 | Искусство. Виды искусства<br><br>Тематический словарь.Trends of Art. English Painting. Чтение и обсуждение текстов.W.Hogarth. J.Reynolds. Th.Gainsborough. The Metropolitan Museum of Art. The Hermitage. | 12 | | | | 10 | Тестирование, Практическое задание, Сообщение |
| 2.2 | Описание картин<br><br>Описание картин с использованием тематической лексики и фактического материала.Роль живописи в воспитании детей. | 6 | | | | 10 | Сообщение, Практическое задание, Кейс-задания, Тестирование |
| 3 | Анализ текста | | | | | | |
| 3.1 | Стилистический и смысловой анализ текста<br><br>Чтение, перевод текста. Работа с вокабуляром текстаАнализ текста. Итоговые диалоги на основе анализа текста и с использованием изученного вокабуляра | 6 | | | | 13.8 | Практическое задание |
| 3.2 | Зачет | | 1 | | | 0.2 | |

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| Итого по 3 курсу 6 семестру | | 36 | 1 | | | 72 | |
| 4 курс / 7 семестр | | | | | | | |
| 1 | Получение высшего образования. Национальная специфика. Ценности.<br><br>Система высшего образования в Великобритании. Типы учебных заведений. Особенности получения высшего образования в англоговорящих странах. Коммуникативная культура в сфере образования. | 12 | | | | 20 | Тестирование, Устный опрос |
| 2 | Семья. Национальная специфика. Национальные семейные ценности.<br><br>Коммуникативная культура в семье. Специфика взаимодействия между членами семьи | 12 | | | | 26 | Тестирование, Устный опрос |
| 3 | Музыка. Роль музыки в жизни людей.<br><br>Чтение текста по изучаемой теме. Работа с лексическим минимумом.Жанры музыки и их характеристики.Великие композиторы мира.Классики русской музыки. | 12 | | | | 25.5 | Тестирование, Устный опрос |
| 4 | Контрольная работа | | | | 1 | 0.5 | |
| Итого по 4 курсу 7 семестру | | 36 | | | 1 | 72 | |
| 4 курс / 8 семестр | | | | | | | |
| 1 | Имидж. Стиль человека. Национальная специфика. Стереотипы и образ жизни.<br><br>Чтение научно-популярных текстов по теме.Отработка лексического минимума. Составление диалогов.Презентации по теме. Характеристика имиджа известного человекаРолевая игра. Аудирование текстов по тематике. Просмотр видеофильмов. | 18 | | | | 18 | Устный опрос, Тестирование |
| 2 | СМИ. Прогресс науки и техники. Гаджеты. Национальная специфика. Ценности.<br><br>Виды СМИ. Прогресс в технологиях и его влияние на культуру общения. Интернет-общение | 18 | | | | 17.8 | Устный опрос, Тестирование |
| 3 | Зачет | | 1 | | | 0.2 | |

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| Итого по 4 курсу 8 семестру | | 36 | 1 | | | 36 | |
| 5 курс / 9 семестр | | | | | | | |
| 1 | СМИ Великобритании и США<br><br>История развития прессы.Типы статей.Структура новостной статьи | 12 | | | | 12 | Тестирование, Практическое задание |
| 2 | СМИ Австралии, Канады и Новой Зеландии<br><br>Чтение статей с целью извлечения информации.Типы газет и журналов | 12 | | | | 12 | Тестирование, Сообщение |
| 3 | Реферирование текстов СМИ<br><br>Особенности чтения статей на английском языке.Статьи в сфере политики и бизнеса | 12 | | | | 11.5 | Тестирование, Практическое задание |
| 4 | Контрольная работа | | | | 1 | 0.5 | |
| Итого по 5 курсу 9 семестру | | 36 | | | 1 | 36 | |
| 5 курс / 10 семестр | | | | | | | |
| 1 | Text "The Passionate Year" by James Hilton<br><br>Text Analysis. Essential Vocabulary. ExercisesProfession-oriented Questions and Activities.Conversation and Discussion: What Makes a Good Teacher?Insight into Profession. | 12 | | | | 12 | Устный опрос, Тестирование |
| 2 | Books and Readers.<br><br>Text "The Escape" by Somerset Maugham. Commentary . Essential Vocabulary. Exercises.Conversation and Discussion: Books and Readers.Insight into Profession. Profession-oriented Questions and Activities | 12 | | | | 12 | Сообщение, Тестирование, Устный опрос |
| 3 | New Challenges in Education<br><br>Text : "Up the Down Staircase" by Bel Kaufman. Commentary. Essential Vocabulary. Exercises. Profession-oriented Questions and Activities.Conversation and Discussion: New Challenges in Education. Insight into Profession | 12 | | | | 12 | Тестирование, Устный опрос |
| 4 | Экзамен | | | 1 | | 36 | |
| Итого по 5 курсу 10 семестру | | 36 | | 1 | | 72 | |

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| Итого по дисциплине | 360 | 4 | 1 | 5 | 504 | |

Таблица 4 – Практические (семинарские) занятия

| № п/п | Наименование семинарских и практических работ | Объем, час. |
|---|---|---|
| 4 курс / 7 семестр | | |
| 1. | Система высшего образования в Великобритании. Типы учебных заведений. | 6 |
| 2. | Особенности получения высшего образования в англоговорящих странах. Коммуникативная культура в сфере образования | 6 |
| 3. | Коммуникативная культура в семье. | 4 |
| 4. | Специфика взаимодействия между членами семьи. Система наказания: за и против | 4 |
| 5. | Воспитание и обучение детей нового поколенимя. | 4 |
| 6. | Чтение текста по изучаемой теме. Работа с лексическим минимумом. | 2 |
| 7. | Жанры музыки и их характеристики. | 4 |
| 8. | Великие композиторы мира. | 2 |
| 9. | Классики русской музыки. | 4 |
| 2 курс / 4 семестр | | |
| 1. | Здоровый образ жизни. Здоровое питание. Проблемы со здоровьем, заболевания и симптомы. Лечение. Медицина. Медицинское обслуживание в Великобритании. Медицинское обслуживание в родной стране. Стационарное и амбулаторное лечение. Визит к врачу (терапевту, дантисту и т.д.). Осмотр врача. Советы врача. | 8 |
| 2. | Стресс в жизни людей и способы борьбы со стрессом. Альтернативная медицина. | 4 |
| 3. | Чтение, перевод, обсуждение текста Return to Cansas City Ирвина Шоу. (Т.А. Бараблина Stories for discussion).Работа с вокабуляром к тексту. | 4 |
| 4. | Популярные виды спорта и игры Великобритании. Тематические тексты, диалоги, презентации. Популярные виды спорта и игры России. Тематические тексты, диалоги, презентации | 4 |
| 5. | Популярные виды спорта и игры Великобритании. Тематические тексты, диалоги, презентации. Популярные виды спорта и игры России. Тематические тексты, диалоги, презентации | 4 |
| 6. | Глобальные экологические проблемы. Защита окружающей среды как государственная и | 4 |

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| | общемировая задача. | |
| 7. | Организации, действующие в интересах защиты окружающей среды. | 2 |
| 8. | Мое отношение к зеленому движению. Мой вклад в дело защиты и сохранения экологического баланса. | 2 |
| 9. | Современное экологическое образование. | 4 |
| 4 курс / 8 семестр | | |
| 1. | Чтение научно-популярных текстов по теме. | 4 |
| 2. | Отработка лексического минимума. Составление диалогов, полилогов. | 4 |
| 3. | Презентации по теме. Характеристика имиджа известного человека | 4 |
| 4. | Ролевая игра. Аудирование текстов по тематике. Просмотр видеофильмов. | 6 |
| 5. | Виды СМИ. Роль СМИ в жизни общества. Развитие СМИ на современном этапе. | 8 |
| 6. | Прогресс в технологиях и его влияние на культуру общения. Интернет-общение | 10 |
| 3 курс / 6 семестр | | |
| 1. | Выдающиеся режиссеры. Текст «Interview with Ingmar Bergman». Тематический словарь. | 2 |
| 2. | Обсуждение просмотренных фильмов, их критический анализ. | 2 |
| 3. | Мультипликация. Роль мультфильмов в воспитании детей. | 2 |
| 4. | Составление обзоров на мультфильмы. | 2 |
| 5. | Известные киноактеры. Кинофестивали. | 2 |
| 6. | История развития кино в России и зарубежом. Современное кино. | 2 |
| 7. | Тематический словарь. Trends of Art. English Painting. Чтение и обсуждение текстов. | 6 |
| 8. | W.Hogarth. J.Reynolds. Th.Gainsborough. | 2 |
| 9. | The Metropolitan Museum of Art. The Hermitage. | 4 |
| 10. | Описание картин с использованием тематической лексики и фактического материала. | 4 |
| 11. | Роль живописи в воспитании детей. | 2 |
| 12. | Чтение, перевод текста. Работа с вокабуляром текста. | 2 |
| 13. | Анализ текста. Итоговые диалоги на основе анализа текста и с использованием изученного вокабуляра | 4 |
| 5 курс / 9 семестр | | |
| 1. | Early history. 20 and 21 centuries developments. The | 4 |

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| | power of the press. British Newspapers: Quality versus Popular. A brief history of American newspapers. | |
| 2. | News articles. Feature articles. Opinion articles, advertisements. | 4 |
| 3. | Headlines. News Lead. News Body. Headlines. Language Peculiarities. Special terms, abbreviations, euphemisms Headline vocabulary. Headline grammar. Stylistic devices. | 4 |
| 4. | Reading articles for information. Vocabulary study. | 6 |
| 5. | Analyzing newspapers. Making reports on the news. | 6 |
| 6. | The plan of rendering a newspaper article. Rendering practice. Useful expressions for rendering. | 6 |
| 7. | Rendering political articles. Geographical names. Political cliches. News about economics. Economic cliches and coinages. Analyzing Business articles. | 6 |
| 1 курс / 2 семестр | | |
| 1. | Стиль жизни человека. Работа с текстом “My working day”. Мой распорядок дня. Текст ”Daily routine”. Домашние обязанности. | 4 |
| 2. | Работа над текстом “Domestic chores”, упражнения по лексике, ролевая игра. | 4 |
| 3. | Хобби. Работа над лексикой, составление диалогов по теме Что люди делают в свободное время? Упражнения с лексикой. Как люди из других стран проводят свободное время? | 4 |
| 4. | Покупка одежды. Диалоги по теме, отработка лексики через упражнения. Покупка потребительских товаров. | 4 |
| 5. | Текст “Shopping for consumer goods”. Покупка товаров для детей. | 4 |
| 6. | Роль рекламы в жизни людей. Являетесь ли вы шопоголиком? Составление монологов, диалогов. | 4 |
| 7. | Что едят в Великобритании? Текст на перевод “English meals, тематические диалоги. | 4 |
| 8. | Русская кухня. Текст “The Russian cuisine”, дискуссия по теме. Традиционная праздничная еда. Текст “meals”, представление проектов по теме. | 4 |
| 9. | Традиционные семейные блюда. Подготовка к приему гостей. Представление проектов по теме. | 4 |
| 5 курс / 10 семестр | | |
| 1. | Text Analysis. Essential Vocabulary. Exercises | 4 |
| 2. | Profession-oriented Questions and Activities. | 4 |
| 3. | Conversation and Discussion: What Makes a Good Teacher? Insight into Profession. | 4 |

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| 4. | Text "The Escape" by Somerset Maugham. Commentary . Essential Vocabulary. Exercises. | 4 |
| 5. | Conversation and Discussion: Books and Readers. | 6 |
| 6. | Insight into Profession. Profession-oriented Questions and Activities | 2 |
| 7. | Text : "Up the Down Staircase" by Bel Kaufman. Commentary. Essential Vocabulary. | 4 |
| 8. | Exercises. Profession-oriented Questions and Activities. | 4 |
| 9. | Conversation and Discussion: New Challenges in Education. Insight into Profession | 4 |
| 3 курс / 5 семестр | | |
| 1. | Чтение и обсуждение тематических текстов, работа с вокабуляром. | 4 |
| 2. | Чтение, перевод текста «The Fun They Had» А.Азимова. Обсуждение текста. | 4 |
| 3. | Тематический словарь. | 4 |
| 4. | Проблемы воспитания, роль родителей в воспитании. Чтение тематических текстов. | 4 |
| 5. | Групповые дискуссии по изучаемым проблемам семейного воспитания. Стили воспитания. | 2 |
| 6. | Трудности подросткового возраста, позиция родителей при взаимодействии с подростками: работа с вокабуляром, чтение и обсуждение текстов по теме | 4 |
| 7. | Решение кейс-заданий по изучаемой теме. Ролевая игра. | 2 |
| 8. | Воспитание самостоятельности и ответственности у детей: составление вокабуляра, чтение и обсуждение текстов по теме. | 4 |
| 9. | Аудирование текстов по теме. Просмотр видео. | 2 |
| 10. | Чтение, перевод текста. Работа с вокабуляром текста. | 4 |
| 11. | Стилистический анализ текста | 2 |
| 1 курс / 1 семестр | | |
| 1. | Личностные качества человека. Изучение лексики, отработка изученной лексики с помощью упражнений. Описание характера и внешности человека. | 2 |
| 2. | Отработка изученной лексики с помощью упражнений, диалоги по теме, описание человека. Кто является успешным человеком? | 4 |
| 3. | Описание картинок с изображением знаменитостей | 2 |
| 4. | Семейная жизнь. Отношения в семье. Миф об идеальной семье. Работа с текстом “Family life”. Семейная история, традиции и обычаи. Почему они | 6 |

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| | так важны? | |
| 5. | Работа с новой лексикой, просмотр фильма о семье. Обсуждение просмотренного фильма, дискуссия по теме. | 2 |
| 6. | Семейные конфликты. Представление проектов о своей семье. Брак. Подготовка к свадьбе. Дискуссия на тему «Брак по любви и брак по расчету». Ролевая игра по теме «Семья». | 6 |
| 7. | Различные типы домов. Изучение новой лексики, текст “House”. | 4 |
| 8. | Наш дом - это наша крепость. Описание своего дома Интерьер дома. Описание интерьера дома по картинке. | 4 |
| 9. | деальный проект дома. Представление проектов дома своей мечты. | 6 |
| 2 курс / 3 семестр | | |
| 1. | 1. Различные формы проведения досуга и отдыха. Активный и спокойный отдых, любимые виды проведения досуга, хобби. | 2 |
| 2. | 2. Традиционные виды отдыха в России и Великобритании. Пеший туризм – традиционный вид активного отдыха в Великобритании. | 2 |
| 3. | 3. Различные условия проживания, предоставляемые туристам в Великобритании (гостиницы, общежития для студентов, пансион, дом на колёсах). | 2 |
| 4. | 4. Рассказ о летних каникулах. Отдых моей мечты. Популярные виды отдыха в республике Башкортостан. | 2 |
| 5. | Различные виды путешествий. Бронирование путевок. Путешествия по стране и за рубежом. Путешествие автостопом. Удачный отпуск, испорченный отпуск (проблемы, с которыми могут столкнуться отдыхающие во время путешествия). | 4 |
| 6. | Различные виды транспорта. Их преимущества и недостатки. Заказ билетов. Путешествие поездом (виды поездов, плацкартный вагон, купейный вагон, вагон-ресторан, на перроне, на вокзале, сдача багажа и т.д.). Путешествие самолетом (в аэропорту, регистрация, сдача багажа, в салоне самолета, влет, посадка). Путешествие теплоходом (на борту теплохода, каюты, палуба, организованный досуг, качка, морская болезнь, порт, пассажиры). Путешествие на автобусе, автомобиле, автостопом. | 4 |
| 7. | Работа с текстом Only a Madman Would Choose Living In a Big Modern City. Дискуссии по теме Преимущества и недостатки жизни в большом и маленьком городе. | 4 |

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| 8. | Презентации на тему My Hometown | 2 |
| 9. | Лондон – столица Великобритании. История Лондона. Роль римского и норманнского завоеваний в развитии Лондона. Лондон в средние века. Чума 1665 года. Пожар 1666 г. | 4 |
| 10. | Современный Лондон и его население. Основные районы. Достопримечательности (памятники, музеи, театры, парки, метро). Церемонии и традиции Лондона. | 6 |
| 11. | Исторические и культурные места и памятники города. Красная площадь. Кремль. | 2 |
| 12. | Музеи и картинные галереи. | 2 |

## 4. Фонд оценочных средств для проведения промежуточной аттестации обучающихся по дисциплине

Критериями оценивания являются баллы, которые выставляются за виды деятельности (оценочные средства) по итогам изучения модулей (разделов дисциплины), перечисленных в рейтинг-плане дисциплины. Баллы, выставляемые за конкретные виды деятельности представлены ниже.

**Контрольные задания для проведения текущего контроля успеваемости**

**Тестовые задания**

Описание тестовых заданий: тестовые задания включают тесты закрытого типа (с одним правильным ответом), тесты на установлении последовательности и на установление соответствия. Оценка за выполнение тестовых заданий выставляется на основании процента заданий, выполненных студентами в процессе прохождения промежуточного и рубежного контроля знаний

**Тест 1**

1. **Give the English equivalent for the following phrases from your active vocabulary:**

1. **проводить отпуск**

1. to rest
2. to have a rest
3. to spend one’s holiday
4. to relax

1. **загорать**

1. to lie on the sun
2. to get tanned
3. to lie in the sun
4. to lay on the sun

1. **сдавать комнату**

1. to sell a room
2. to rent a room
3. to be accommodated
4. to lend a room

1. **измерить кровяное давление**

1. to test one’s blood pressure
2. to look through one’s blood pressure
3. to take one’s blood pressure
4. to examine once blood pressure

1. **вылечить больного**

1. to treat the patient
2. to cure the patient
3. to examine the patient
4. to look at the patient

1. **сделать укол**

1. to carry out an injection
2. to do an injection
3. to give an injection
4. to perform an injection

1. **оживлённое уличное движение**

1. hard traffic

2. numerous traffic
3. endless traffic
4. heavy traffic

**1. осмотреть музей**

1. to see museum
2. to look at the museum
3. to do a museum
4. to make a museum

**1. увидеть что-либо мельком**

1. to catch a glimpse of something
2. to get a glint of something
3. to have a glitter of something
4. to see a glimpse of something

**1. проиграть игру**

1. to leave a game
2. to lose a game
3. to break a game
4. to beat a game

**Тест 2. Задания открытого типа**

1: A film made again is called a ###.
2: A short cinema film of news is known as a ###
3: The actors in a film or play are called a ###.
4: An actor who plays funny parts in plays or films is known as a ###.
5: The people listening to or watching a performance or speech are called ###.

Методические материалы, определяющие процедуру оценивания выполнения тестовых заданий

Описание методики оценивания выполнения тестовых заданий: оценка за выполнение тестовых заданий ставится на основании подсчета процента правильно выполненных тестовых заданий.
**Критерии оценки (в баллах)***:*
- **9-10** баллов выставляется студенту, если процент правильно выполненных тестовых заданий составляет 81 – 100 %;
- **7-8** баллов выставляется студенту, если процент правильно выполненных тестовых заданий составляет 61 – 80 %;
- **4-6** баллов выставляется студенту, если процент правильно выполненных тестовых заданий составляет 41 – 60 %;
- **до 4** баллов выставляется студенту, если процент правильно выполненных тестовых заданий составляет 40 %;

**Устный опрос**

Устный опрос применяется как метод проверки знаний обучающихся по конкретной тематике
**Answer the following questions using the topical vocabulary:**

1. What are the basic principles of bringing up children?
2. What are the basic qualities of a child’s happiness?
3. What should parents do to handle their children?
4. How can parents praise their children?
5. What forms of punishment do you know?
6. What atmosphere should a child be brought up in?

Методические материалы, определяющие процедуру оценивания выполнения устного опроса

При оценке **устного опроса** максимальное внимание должно уделяться тому, насколько полно раскрыто содержание материала, четко и правильно даны определения, раскрыто содержание понятий, верно использованы научные термины.
**2 балла** выставляется студенту, если полно раскрыто содержание материала; четко и правильно даны определения, раскрыто содержание понятий; для доказательства использованы аргументы; ответ самостоятельный, использованы ранее приобретенные знания; четко прослеживается межпредметная связь; ответ диалектический, раскрыты причинно-следственные связи.
**1 балл** выставляется студенту, если раскрыто основное содержание материала; в основном правильно даны определения понятий; ответ самостоятельный; для доказательства используются аргументы, допущены незначительные нарушения в последовательности изложения.
**0 баллов** выставляется студенту, если не усвоено основное содержание учебного материала, изложено фрагментарно, не последовательно; допущены значительные ошибки и неточности в оформлении высказываний; демонстрир

**Контрольная работа**

**Контрольная работа по теме "Bringing up children"**
**Fill in the prepositions**

1. to progress _ one’s development
2. to gain independence _ parents
3. to grow _
4. to be sensitive _ one’s feelings
5. to have full faith _
6. to keep anger _ control
7. to win smb. _
8. to let steam _
9. to exaggerate praise _ _ all propotion
10. to concentrate _ a child’ strength

**Translate**

1. замедленное развитие
2. поощрять ребенка
3. быть зрелым
4. ответственные взрослые
5. говорить решительно
6. быть логичным, последовательным
7. добавлять масла в огонь
8. не создавать напряжения
9. сказать сгоряча, в порыве
10. перехваливать ребенка

**Art**

1. **Agree or disagree:**

1. The National Gallery is the largest picture gallery in the Commonwealth.
2. William Hogarth was the first President of the Royal Academy.
3. Th. Gainsborough was particularly good at depicting animals, especially horses.
4. Portrait art was the main kind of painting in England in the XVIII$^{th}$ c.
5. The English School of painting in the XIX$^{th}$ c. was best represented by J. Constable, J.M.W. Turner, Th. Lawrence and the Preraphaelites.

**2. Translate the following sentences into English:**
1. На стенах мастерской висели наброски и картины без рам, главным образом, копии с картин старых мастеров. 2. На мольберте возле стола стоял портрет молодой женщины. Это был портрет во весь рост. 3. К стене был прислонен холст, а на полу лежали кисти, тюбики с краской и палитра.

4. Он был мастером портрета и завоевал большую известность. 5. Он натянул холст, укрепил молберт и приготовил краски и палитру. 6. Художник считал целью своей жизни изображение человека и его характера. 7. Мальчик не знал, как трудно рисовать живую модель. 8. Если бы он хотел стать художником, он бы учился рисовать. 9. Сочетание света и тени в картине замечательно. 10. Микельанджело был изумительный мастер рисунка. 11. В XVII веке портрет был рапространен во всей Европе. 12. Этот автопортрет написан художником в последние годы жизни. 13. Художник написал целую серию поясных портретов и портретов во весь рост. 14 . Жанровая живопись была особенно популярна в Голландии в XVII веке. Голландские живописцы писали жанровые сценки, архитектурные интрьеры, натюрморты из цветов, а также фруктов и утвари.

Методические материалы, определяющие процедуру оценивания контрольной работы

Описание методики оценивания: при оценке выполнения студентом контрольной работы максимальное внимание следует уделять следующим аспектам: насколько полно в теоретическом вопросе раскрыто содержание материала, четко и правильно даны определения, раскрыто содержание понятий; верно использованы научные термины; демонстрируются высокий уровень умения оперировать научными категориями, анализировать информацию, владение навыками практической деятельности; кейс-задание решено на высоком уровне, содержит аргументацию и пояснения.

**Критерии оценки (в баллах)**:

- **9-10** баллов выставляется студенту, если в теоретическом вопросе полно раскрыто содержание материала; четко и правильно даны определения, раскрыто содержание понятий; верно использованы научные термины; демонстрируются высокий уровень умения оперировать научными категориями, анализировать информацию, владение навыками практической деятельности; кейс-задание решено на высоком уровне, содержит пояснения; тестовые задания решены свыше, чем на 80%; уровень знаний, умений, владений – высокий;
- **7-8** баллов выставляется студенту, если В теоретическом вопросе раскрыто основное содержание материала; в основном правильно даны определения понятий и использованы научные термины; ответ самостоятельный; определения понятий неполные, допущены незначительные нарушения в последовательности изложения; небольшие недостатки при использовании научных терминов; кейс-задание решено верно, но решение не доведено до завершающего этапа; тесты решены на 60-80%. Уровень знаний, умений, владений – средний;
- **5-6** баллов выставляется студенту, если в теоретическом вопросе усвоено основное, но непоследовательно; определения понятий недостаточно четкие; не использованы в качестве доказательства выводы и обобщения из наблюдений, практических занятий; уровень умения оперировать научными категориями, анализировать информацию, владения навыками практической деятельности невысокий, наблюдаются пробелы и неточности; в решение кейс-задания верно выполнены некоторые этапы; тесты решены на 40-60%; уровень знаний, умений, владений – удовлетворительный;
- **менее 5** баллов выставляется студенту, если в теоретическом вопросе не изложено основное содержание учебного материала, изложение фрагментарное, не последовательное; определения понятий не четкие; не использованы в качестве доказательства выводы и обобщения из наблюдений, уровень умения оперировать научными категориями, анализировать информацию, владения навыками практической деятельности очень низкий; тесты решены менее, чем на 40 %; уровень знаний, умений, владений – недостаточный.

**Сообщение**

Сообщение- публичное выступление или документ, которые содержат информацию и отражают суть вопроса или исследования применительно к данной ситуации

**Темы сообщений**

1. Tell about the popular types of holidays in Great Britain. What are the most popular holiday destinations for British people?2. What types of holiday accommodation do you know?3. What’s your favourite means of transport? What do you think is the most comfortable one?4. Tell about your last

holiday experience? Where did you go? Did you stay at a hotel or did you choose other type of accommodation? What places did you see?5. What is your most memorable holiday? Was it in Russia or did you go abroad? Did you go sightseeing?6. Do you like active holidays? Are you fond of walking and hiking?7. Where do you plan to go for your next holidays?

Методические материалы, определяющие процедуру оценивания сообщения

При оценке **сообщения** максимальное внимание должно уделяться тому, насколько полно раскрыто содержание материала, четко и правильно даны определения, раскрыто содержание понятий, верно использованы научные термины.
**2 балла** выставляется студенту, если полно раскрыто содержание материала; четко и правильно даны определения, раскрыто содержание понятий; для доказательства использованы аргументы; ответ самостоятельный, использованы ранее приобретенные знания; четко прослеживается межпредметная связь; ответ диалектический, раскрыты причинно-следственные связи.
**1 балл** выставляется студенту, если раскрыто основное содержание материала; в основном правильно даны определения понятий; ответ самостоятельный; для доказательства используются аргументы, допущены незначительные нарушения в последовательности изложения.
**0 баллов** выставляется студенту, если не усвоено основное содержание учебного материала, изложено фрагментарно, не последовательно; допущены значительные ошибки и неточности в оформлении высказываний; демонстрируются очень низкий уровень умения воспроизводить связные высказывания по теме

**Кейс-задания**

Описание кейс-заданий: кейс-задание представляет собой ситуационную задачу, требующую осмысления, анализа, а затем решения. Решение кейс-задания должно быть аргументированным, содержать пояснения.
**Примеры кейс-заданий по теме "Family":**
**Кейс-задание 1. Draw your "family tree" telling who your ancestors were, where they came from, etc. Writethe names of your relatives. Next to each name, write down their relationship to you; e.g.mother, sister-in-law, cousin, nephew, etc.**Catherine = Davidmother fatherJack Billson sonMary Jim Sue Peter Dianadaughter son daughter son daughter**Кейс-задание 2. Give your partner your family tree and let him / her test you on the names of your relatives. Give interesting facts about members of your family.**
**Примеры кейс-заданий по теме "Travelling"**
**Кейс-задание 1.** Make up a conversation in which three friends argue about how they should travel to a distant city for a long weekend. One thinks it would be best to go by car, the second is for going by train, the third would prefer to go by coach.

**Кейс-задание 2. Role-play:** To really enjoy a round-the world trip you need to spend quite a long time in each place. This probably means being away from home for much longer than one month.
What problems do you think you would have being away from home for up to one year, for instance? Talk to your partner about the following things:
*Clothes money health luggage family accommodation*

Методические материалы, определяющие процедуру оценивания выполнения кейс-заданий

Описание методики оценивания: при оценке решения кейс-задания наибольшее внимание должно быть уделено тому, насколько полно раскрыто содержание материала, четко и правильно даны ли определения, раскрыто содержание понятий, верно ли использованы научные термины, использованы ли аргументированные доказательства, опыт деятельности, использованы ли ранее приобретенные знания, раскрыты ли причинно-следственные связи, насколько высок уровень умения оперирования научными категориями, анализа информации, владения навыками практической деятельности.

**Критерии оценки (в баллах)** (должны строго соответствовать рейтинг плану по макс. и мин. колич. баллов и только для тех, кто учится с использованием модульно-рейтинговой системы обучения и оценки успеваемости студентов):
- **2** балла выставляется студенту, если задание грамотно проанализировано, установлены причинно-следственные связи, демонстрируются умения работать с источниками информации, владение навыками практической деятельности, найдено оптимальное решение кейс-задание;
- **1** балл выставляется студенту, если задание проанализировано поверхностно, не установлены причинно-следственные связи, демонстрируются слабые умения работать с источниками информации, неуверенное владение навыками практической деятельности, найдено решение кейс-задания, но имеет значительные недочеты;
- **0** баллов выставляется студенту, если задание не проанализировано, не установлены причинно-следственные связи, демонстрируется отсутствие умения работать с источниками информации, не сформированы навыки практической деятельности, решение кейс-задания не найдено.

**Эссе**

Выполнение эссе предназначено для развития навыков самостоятельного творческого мышления и письменного изложения собственных мыслей.

**Write an essay on the following points.**

1. My keep-fit programme helps me to avoid diseases.
2. Good health is above wealth.
3. Diseases are the interests of pleasure.
4. Health is not valued till sickness comes.
5. Heredity is the main factor of our condition.
6. My last visit to the doctor.
7. Our condition does not depend on us.
8. Medical care in Russia.
9. A sound mind in a sound body.
10. Live not to eat, but eat to live.

Методические материалы, определяющие процедуру оценивания выполнения эссе

| Баллы | Решение коммуникативной задачи (содержание) | Организация текста | Лексика | Грамматика | Орфография и пунктуация |
|---|---|---|---|---|---|
| 2 | Задание выполнено полностью: содержание отражает все аспекты, указанные в задании; стилевое оформление речи выбрано правильно с учетом цели высказывания и адресата; соблюдены принятые в | Высказывание логично: средства логической связи выбраны правильно; текст разделен на абзацы; формат высказывания выбран правильно | Используемый словарный запас соответствует поставленной задаче; практически нет нарушений в использовании лексики. (1-2 ошибки) | Используются грамматические структуры в соответствии с поставленной задачей. Практически отсутствуют ошибки. (1-2 ошибки) | |

| | | | | | |
|---|---|---|---|---|---|
| | языке нормы вежливости. | | | | |
| 1 | Задание выполнено: некоторые аспекты, указанные в задании раскрыты не полностью; имеются отдельные нарушения стилевого оформления речи; в основном соблюдены принятые в языке нормы вежливости | Высказывание в основном логично; имеются отдельные недостатки при использовании средств логической связи; имеются отдельные недостатки при делении текста на абзацы; имеются отдельные нарушения формата высказывания | Используемый словарный запас соответствует поставленной задаче, однако встречаются отдельные неточности в употреблении слов либо словарный запас ограничен. Но лексика использована правильно (3-7 ошибок) | Имеется ряд грамматических ошибок, не затрудняющих понимание текста (3-7 ошибок) | Орфографические ошибки практически отсутствуют. Текст разделен на предложения с правильным пунктуационным оформлением (1-2 ошибки) |
| 0 | Задание выполнено не полностью: содержание не отражает все аспекты, указанные в задании; часто встречаются нарушения стилевого оформления; в основном не соблюдаются принятые в языке нормы вежливости | Высказывание не всегда логично: имеются недостатки или ошибки в использовании средств логической связи, их выбор ограничен; деление текста на абзацы нелогично или отсутствует; имеются многочисленные ошибки в формате высказывания | Использован неоправданно ограниченный словарный запас; часто встречаются нарушения в использовании лексики, некоторые из которых могут затруднять понимание текста | Либо часто встречаются ошибки элементарного уровня, либо ошибки немногочисленны, но затрудняют понимание текста (8-12 ошибок) | Имеется ряд орфографических или пунктуационных ошибок, которые значительно затрудняют понимание текста (3-10 ошибок) |

**Дискуссия**

Дискуссия является способом организации совместной деятельности с целью интенсификации процесса принятия решения в группе а также применяется как метод активного обучения, основанный на публичном обсуждении проблемы, цель которого выяснение и сопоставление различных точек зрения, нахождение правильного решения спорного вопроса- метод обучения, повышающий интенсивность и эффективность процесса восприятия за счет активного включения обучаемых в коллективный поиск истины.

Дискуссия 1

**Read the text and then choose the best hobby for each of these people from the box. Work in groups of 3-4 people.**Susan is a pharmacist and spends most of her day working alone. She has several hobbies — she makes her own clothes and enjoys gardening — but she would like to get out of the house and meet people.
John has a very stressful job in an advertising agency. His friends think he is a workaholic and he does not have much time for hobbies. However, he would like to find a hobby which is both stimulating and relaxing.
Mary used to be a teacher, but she has been unemployed for almost a year. She spends most of her day reading but is now getting very bored. She is also very worried about her future.
Brian is a machine operator. His job is tiring but very monotonous. He spends most of his spare time watching his local football team and listening to jazz, but he would like an active, creative hobby which would give him more personal satisfaction.

Дискуссия 2.

**Holiday-Making**
**Talking Points:**
1. Where would you spend your ideal holiday? What kind of accommodation would you stay in? How would you spend your time?
2. Holidaymaking in Britain and in Russia. What makes them alike and different?
3. Speak about the weekend plans of the following people:
a) a married couple with children;
b) a young businesswoman ;
c) a student living away from home;
d) a football fan;
e) a breakfast-in-bed and Sunday paper enthusiast.
**Air Travel**
**Conversation Questions:**
How old were you when you went on your first flight?
Where did you go?
Do you like to travel by airplane?
What was the longest flight you have ever taken?
What seat do you prefer: window, center or aisle?
What are three things you're supposed to do before the flight takes off?
What do you like to do during the flight?
Does the plane provide anything to do to pass the time?
What are some movies you remember seeing on the plane?
What do you do when you experience turbulence?
Have you ever met anyone or established any relationships during a flight?
What should be done with obese people who practically take up two seats?
Can you sleep during the flight?
Have you ever seen a female pilot?
Why do you think that most pilots are men?
Would you like to be a flight attendant?
What are the benefits and /or downfalls?
Are most flight attendants female?
Is being a flight attendant considered a good job in your country?
What do you think are the qualifications?
Are planes really safer than cars?
What are the advantages of traveling by airplane?
What are the disadvantages?

Do you know someone who is afraid of flying in an airplane?

Методические материалы, определяющие процедуру оценивания выполнения дискуссии

При оценке **участия студента в дискуссии** максимальное внимание должно уделяться тому, насколько активно студент учавствует в дискуссии, насколько полно раскрыто содержание материала, четко и правильно даны определения, раскрыто содержание понятий, верно использованы научные термины.
**2 балла** выставляется студенту, если полно раскрыто содержание материала; четко и правильно даны определения, раскрыто содержание понятий; для доказательства использованы аргументы и контраргументы; ответ самостоятельный, использованы ранее приобретенные знания; четко прослеживается межпредметная связь; ответ диалектический, раскрыты причинно-следственные связи; высказывание логичное; соблюдена корректность по отношению к оппоненту (толерантность, уважение других взглядов, отсутствие личностных нападок).
**1 балл** выставляется студенту, если раскрыто основное содержание материала; в основном правильно даны определения понятий; ответ самостоятельный; для доказательства используются аргументы, допущены незначительные нарушения в последовательности изложения; высказывание не достаточно логичное; не достаточно соблюдена корректность по отношению к оппоненту (толерантность, уважение других взглядов, отсутствие личностных нападок).
**0 баллов** выставляется студенту, если не усвоено основное содержание учебного материала, изложено фрагментарно, не последовательно; допущены значительные ошибки и неточности в оформлении высказываний; демонстрируются очень низкий уровень умения воспроизводить связные высказывания по теме; студент неактивно участвует в дискуссии и не демострирует умение ориентироваться в меняющейся ситуации.

**Презентация**

**Presentation.**
Create a presentation on country versus city. Try your best to compare the relative advantages of living in the city or living in the country. Express your personal opinion of where you would like to live if ypu were given a choice.

Методические материалы, определяющие процедуру оценивания выполнения презентации

«Презентация» в переводе с английского языка – представление. Мультимедийные презентации - способ представления информации с помощью компьютерных программ PowerPoint, Windows Movie Maker, являющихся удобным и эффективным способом, который сочетает в себе динамику, звук и изображение, т.е. факторы, объединяющие в себе всё, что способствует удерживанию непроизвольного внимания и лучшему усвоению изучаемого материала.
Требования к созданию презентаций
На первом слайде размещается:
- название презентации;
- автор: ФИО, группа, название учебного учреждения (соавторы указываются в алфавитном порядке);
- год.
На втором слайде указывается содержание работы, которое лучше оформить в виде гиперссылок (для интерактивности презентации).
На последнем слайде указывается список используемой литературы в соответствии с требованиями, Интернет-ресурсы указываются в последнюю очередь.
Критерии оценивания:
**Оценка «5»** (отлично) выставляется, если студент создал презентацию самостоятельно; презентация содержит не менее 15-20 слайдов информации; эстетически оформлена; имеет иллюстрации; содержание соответствует теме; правильная структурированность информации; в презентации прослеживается наличие логической связи изложенной информации; полностью

раскрыл предложенную тему (соответствие выводов и результатов исследования поставленной цели); грамотно составил презентацию, последовательно изложив информацию; использовал дополнительные источники информации (Internet, дополнительную литературу, публикации в прессе и т.д.); разработал дизайн презентации, соответствующий теме проекта; использовал в презентации различные анимационные эффекты; использовал гиперссылки и управляющие кнопки; имеется содержание и список источников информации

**Оценка «4»** (хорошо) выставляется, если студент создал презентацию самостоятельно; презентация содержит не менее 15 слайдов информации; эстетически оформлена; раскрыл предложенную тему, допуская незначительные неточности; составил презентацию, допуская некоторую непоследовательность изложения материала; разработал дизайн презентации, соответствующий теме проекта; использовал различные анимационные эффекты; имеется содержание и список источников информации. содержание соответствует теме; правильная структурированность информации; в презентации не всегда прослеживается наличие логической связи изложенной информации; студент представляет свою презентацию в срок.

**Оценка «3»** (удовлетворительно) выставляется, если студент раскрыл тему, допустив 2 – 4 серьезные погрешности; составил презентацию, бессистемно изложив материал; разработал дизайн презентации; использовал анимационные эффекты; презентация содержит менее 15 слайдов; оформлена не эстетически, не имеет иллюстрации; содержание не в полной мере соответствует теме; в презентации не прослеживается наличие логической связи изложенной информации; студент не представляет свою презентацию в срок.

**Оценка «2»** (неудовлетворительно) выставляется, если студент не сам создал презентацию; презентация содержит менее 10 слайдов; оформлена с нарушением требований, не имеет иллюстрации; содержание не соответствует теме; выстроена не логично; студент не представил свою презентацию в срок

**Практическое задание**

**Read the text and share your opinions on the problem discussed.What Is in a Name?**A young couple I know has been trying to choose a name for their child, which will arrive soon. It hasn't been easy. They don't want to name their baby after a relative, a famous person or themselves. They want something distinctive, but not unusual. They ask if I had any suggestions, since I went through the same thing a couple of times. When my first son was born, and I saw how big he was, I wanted to name him Bronko. With the name of Bronko he would probably get in high position on an American football team, get through college free and make a lot of money. But instead of Bronko, he was called David. David is a fine name. It doesn't have any mud or coal dust on it. It's a clean, refined, sensitive name.So what happened to my firstborn. There he stands today, about 6,5 feet high, huge arms, strong back, and not once in his life has he ever knocked anybody unconscious. Instead he's a shrink, a musician and a scholar. As I explained to that couple, his name helped his career.Then they showed me one of those books of names to help parents make a choice. "It even has a list of the most popular names today", the husband said, "and a list of the names that were popular years ago, when you were a kid". I looked at the list and wasn't surprised. EverybodyI know has a kid with a trendy name.Girls are being named Heather, Jennifer, Jessica, Kimberly, Allison and Melissa. Boys are being named Jason, Joshua, Christopher, Scott, Mark, Jeffrey. When I was a kid, I didn't know anybody named Heather or Joshua. In my neighbourhood, boys had solid, workmanlikenames: Stanley, Walter, Albert, Henry or Joe. Girls had in-the-kitchen names like Mildred, Dorothy, Helen, Eleanor, Bertha and Gertrude. So I suggested that they go for an old-fashionedname, maybe Gertrude, so they could call her Gert. "I'm not .going to name my daughter Gert", the woman said. "That's awful". I suggested Phoebe. But they didn't like that any better. "If it's a girl", the husband said, "I'm leaning toward Lisa". I warned them that by the year 2000, one out of every five young females in America would be named Lisa. And they would all marry guysnamed Mark. Better to call her Pearl, so she'll stand out. And if it's a boy, Elmer. "Elmer," she cried, "That's horrible". As I was leaving, they were pondering Samantha. The wife said: "We could call her Sam. That's cute". I told them that if they wanted to give her a man's name, why not just call her Horace and be done with it.A name choice is a serious matter, and many people have been embarrassed by the label they're stuck with. I'm

sure people remember the famous case of Joe Crapp, who went to court to get his name changed. The judge said: "I don't blame you for wanting a new name, Joe. What have you chosen?" And Joe Grapp responded: "I want my name changed to John Grapp. I'm tired of people always saying: "Whaddaya know, Joe?"
1. Is it difficult to choose a name for a child ?2. What will you call your children? Why?3. Is it normal to name a child after a famous person (a dead relative) ?4. How do you understand the word "trendy name"? Can you give an exampleof Russian "trendy name"?5. How important do you think a good name is for pop and film stars?6. How important is a good name for commercial products like shampoo,soap, cars or cigars? Can you think of any examples of names which haveruined a product's success?

Методические материалы, определяющие процедуру оценивания выполнения практического задания

При оценке **выполнения студентом практического задания** максимальное внимание следует уделять знанию темы, цели и задач работы, применяемых методик исследования, знанию фактического материала по теме, умению работать с материалом, применять знания на практике, анализировать результаты работы, прослеживать причинно-следственные связи, владению навыками практической деятельности.
**2 балла** выставляется студенту, если демонстрируются знание темы, цели и задач практического задания, хода работы, применяемых методик исследования; демонстрируется полное знание фактического материала по теме работы (в процессе обсуждения, при ответе на контрольные вопросы); демонстрируются умения воспроизводить связные высказывания, применять знания на практике, анализировать результаты практического задания и формулировать выводы, прослеживать причинно-следственные связи, демонстрируется свободное владение навыками воспроизводить высказывание.
**1 балл** выставляется студенту, если демонстрируются неполное знание темы, цели и задач практического задания, хода работы, применяемых методик исследования; демонстрируется неполное знание фактического материала по теме работы (в процессе обсуждения, при ответе на контрольные вопросы); демонстрируются значительные неточности в связных высказываниях, в умении применять знания на практике; демонстрируются заметные недостатки в умении анализировать результаты практического задания и формулировать выводы, прослеживать причинно-следственные связи, демонстрируется базовое владение владении навыками воспроизводить высказывание.
**0 баллов** выставляется студенту, если демонстрируются полное отсутствие знания темы, цели и задач практического задания, хода работы, применяемых методик исследования; демонстрируется полное отсутствие знания фактического материала по теме работы (в процессе обсуждения, при ответе на контрольные вопросы); демонстрируются явные неточности в связных высказываниях, в умении применять знания на практике; демонстрируются значительные недостатки в умении анализировать результаты практического задания и формулировать выводы, прослеживать причинно-следственные связи, не демонстрируется базовое владение владении навыками воспроизводить высказывание.

**Зачет**

Зачет является оценочным средством для всех этапов освоения компетенций.

Примерные вопросы к зачету, 1 курс / 2 семестр

1. **Work with a partner. Speak on the situation.**
   A famous person I would like to resemble.

2. **Work with a partner. Speak on the situation.**

Family ties.

3. **Work with a partner. Speak on the situation.**
   The Day of a Person Is a Picture of This Person.

4. **Work with a partner. Speak on the situation.**
   Are you a shopaholic?

5. **Work with a partner. Speak on the situation.**
   The Day Everything Went Wrong.

6. **Work with a partner. Speak on the situation.**
   The Main Principles I Observe When I Shop for Food.

7. **Work with a partner. Speak on the situation.**
   Men's and Women's Shopping Styles.

8. **Work with a partner. Speak on the situation.**
   Non-Traditional Food — Pros and Cons.

9. **Work with a partner. Speak on the situation.**
   Better Cooks — Men or Women?

10. **Work with a partner. Speak on the situation.**
    Serving a perfect meal.
11. **Read, translate and analyze the passage.**

THE door opened and Michael Gosselyn looked up. Julia came in.
"Hulloa! I won't keep you a minute. I was just signing some letters."
"No hurry. I only came to see what seats had been sent to the Dennorants. What's that young man doing here?"
With the experienced actress's instinct to fit the gesture to the word, by a movement of her neat head she indicated the room through which she had just passed.
"He's the accountant. He comes from Lawrence and Hamphreys. He's been here three days."
"He looks very young."
"He's an articled clerk. He seems to know his job. He can't get over the way our accounts are kept. He told me he never expected a theatre to be run on such businesslike lines. He says the way some of those firms in the city keep their accounts is enough to turn your hair grey."
Julia smiled at the complacency on her husband's handsome face.
"He's a young man of tact."
"He finishes today. I thought we might take him back with us and give him a spot of lunch. He's quite a gentleman."
"Is that a sufficient reason to ask him to lunch?" Michael did not notice the faint irony of her tone.
"I won't ask him if you don't want him. I merely thought it would be a treat for him. He admires you tremendously. He's been to see the play three times. He's crazy to be introduced to you."
Michael touched a button and in a moment his secretary came in.
"Here are the letters, Margery. What appointments have I got for this afternoon?"
Julia with half an ear listened to the list Margery read out and, though she knew the room so well, idly looked about her. It was a very proper room for the manager of a first-class theatre. The walls had been panelled (at cost price) by a good decorator and on them hung engravings of theatrical pictures by Zoffany and de Wilde. The armchairs were large and comfortable. Michael sat in a heavily carved Chippendale* chair, a reproduction but made by a well-known firm, and his

Chippendale table, with heavy ball and claw feet, was immensely solid. On it stood in a massive silver frame a photograph of herself and to balance it a photograph of Roger, their son. Between these was a magnificent silver ink-stand that she had herself given him on one of his birthdays and behind it a rack in red morocco, heavily gilt, in which he kept his private paper in case he wanted to write a letter in his own hand. The paper bore the address, Siddons Theatre, and the envelope his crest, a boar's head with the motto underneath: Nemo me impune lacessit.* A bunch of yellow tulips in a silver bowl, which he had got through winning the theatrical golf tournament three times running, showed Margery's care. Julia gave her a reflective glance. Notwithstanding her cropped peroxide hair and her heavily-painted lips she had the neutral look that marks the perfect secretary. She had been with Michael for five years. In that time she must have got to know him inside and out. Julia wondered if she could be such a fool as to be in love with him.

But Michael rose from his chair.

"Now, darling, I'm ready for you."

Margery gave him his black Homburg* hat and opened the door for Julia and Michael to go out. As they entered the office the young man Julia had noticed turned round and stood up.

"I should like to introduce you to Miss Lambert," said Michael. Then with the air of an ambassador presenting an attache to the sovereign of the court to which he is accredited: "This is the gentleman who is good enough to put some order into the mess we make of our accounts."

The young man went scarlet. He smiled stiffly in answer to Julia's warm, ready smile and she felt the palm of his hand wet with sweat when she cordially grasped it. His confusion was touching. That was how people had felt when they were presented to Sarah Siddons. She thought that she had not been very gracious to Michael when he had proposed asking the boy to luncheon. She looked straight into his eyes. Her own were large, of a very dark brown, and starry. It was no eftort to her, it was as instinctive as brushing away a fly that was buzzing round her, to suggest now a faintly amused, friendly tenderness.

"I wonder if we could persuade you to come and eat a chop with us. Michael will drive you back after lunch."

The young man blushed again and his adam's apple moved in his thin neck.

"It's awfully kind of you." He gave his clothes a troubled look. "I'm absolutely filthy."

"You can have a wash and brush up when we get home."

The car was waiting for them at the stage door, a long car in black and chromium, upholstered in silver leather, and with Michael's crest discreetly emblazoned on the doors. Julia got in.

"Come and sit with me. Michael is going to drive."

They lived in Stanhope Place, and when they arrived Julia told the butler to show the young man where he could wash his hands. She went up to the drawing-room. She was painting her lips when Michael joined her.

"I've told him to come up as soon as he's ready."

"By the way, what's his name?"

"I haven't a notion."

"Darling, we must know. I'll ask him to write in our book."

"Damn it, he's not important enough for that." Michael asked only very distinguished people to write in their book. "We shall never see him again."

**12. Read, translate and analyze the passage.**

WHEN the two men had gone she looked through the photographs again before putting them back.

"Not bad for a woman of forty-six," she smiled. "They are like me, there's no denying that." She looked round the room for a mirror, but there wasn't one. "These damned decorators. Poor Michael, no wonder he never uses this room. Of course I never have photographed well."

She had an impulse to look at some of her old photographs. Michael was a tidy, business-like man, and her photographs were kept in large cardboard cases, dated and chronologically arranged. His were in other cardboard cases in the same cupboard.

"When someone comes along and wants to write the story of our careers he'll find all the material ready to his hand," he said.
With the same laudable* object he had had all their press cuttings from the very beginning pasted in a series of large books.
There were photographs of Julia when she was a child, and photographs of her as a young girl, photographs of her in her first parts, photographs of her as a young married woman, with Michael, and then with Roger, her son, as a baby. There was one photograph of the three of them, Michael very manly and incredibly handsome, herself all tenderness looking down at Roger with maternal feeling, and Roger a little boy with a curly head, which had been an enormous success. All the illustrated papers had given it a full page and they had used it on the programmes. Reduced to picture-postcard size it had sold in the provinces for years. It was such a bore that Roger when he got to Eton refused to be photographed with her any more. It seemed so funny of him not to want to be in the papers.
"People will think you're deformed or something," she told him. "And it's not as if it weren't good form. You should just go to a first night and see the society people how they mob the photographers, cabinet ministers and judges and everyone. They may pretend they don't like it, but just see them posing when they think the camera-man's got his eye on them." But he was obstinate.
Julia came across a photograph of herself as Beatrice. It was the only Shakespearean part she had ever played. She knew that she didn't look well in costume; she could never understand why, because no one could wear modern clothes as well as she could. She had her clothes made in Paris, both for the stage and for private life, and the dressmakers said that no one brought them more orders. She had a lovely figure, everyone admitted that; she was fairly tall for a woman, and she had long legs. It was a pity she had never had a chance of playing Rosalind, she would have looked all right in boy's clothes, of course it was too late now, but perhaps it was just as well she hadn't risked it. Though you would have thought, with her brilliance, her roguishness, her sense of comedy she would have been perfect. The critics hadn't really liked her Beatrice. It was that damned blank verse. Her voice, her rather low rich voice, with that effective hoarseness, which wrung your heart in an emotional passage or gave so much humour to a comedy line, seemed to sound all wrong when she spoke it. And then her articulation; it was so distinct that, without raising her voice, she could make you hear her every word in the last row of the gallery; they said it made verse sound like prose. The fact was, she supposed, that she was much too modern.
Michael had started with Shakespeare. That was before she knew him. He had played Romeo at Cambridge, and when he came down, after a year at a dramatic school, Benson had engaged him. He toured the country and played a great variety of parts. But he realized that Shakespeare would get him nowhere and that if he wanted to become a leading actor he must gain experience in modern plays. A man called James Langton was running a repertory theatre at Middlepool that was attracting a good deal of attention; and after Michael had been with Benson for three years, when the company was going to Middlepool on its annual visit, he wrote to Langton and asked whether he would see him. Jimmie Langton, a fat, bald-headed, rubicund man of forty-five, who looked like one of Rubens' prosperous burghers, had a passion for the theatre. He was an eccentric, arrogant, exuberant, vain and charming fellow. He loved acting, but his physique prevented him from playing any but a few parts, which was fortunate, for he was a bad actor. He could not subdue his natural flamboyance, and every part he played, though he studied it with care and gave it thought, he turned into a grotesque. He broadened every gesture, he exaggerated every intonation. But it was a very different matter when he rehearsed his cast; then he would suffer nothing artificial. His ear was perfect, and though he could not produce the right intonation himself he would never let a false one pass in anyone else.
"Don't *be* natural," he told his company. "The stage isn't the place for that. The stage is make-believe. But *seem* natural."
He worked his company hard. They rehearsed every morning from ten till two, when he sent them home to learn their parts and rest before the evening's performance. He bullied them, he screamed

at them, he mocked them. He underpaid them. But if they played a moving scene well he cried like a child, and when they said an amusing line as he wanted it said he bellowed with laughter. He would skip about the stage on one leg if he was pleased, and if he was angry would throw the script down and stamp on it while tears of rage ran down his cheeks. The company laughed at him and abused him and did everything they could to please him. He aroused a protective instinct in them, so that one and all they felt that they couldn't let him down. Though they said he drove them like slaves, and they never had a moment to themselves, flesh and blood couldn't stand it, it gave them a sort of horrible satisfaction to comply with his outrageous demands. When he wrung an old trooper's hand, who was getting seven pounds a week, and said, by God, laddie, you're stupendous, the old trooper felt like Charles Kean.

13. **Read, translate and analyze the passage.**

When Julia was sixteen and went to the Royal Academy of Dramatic Art in Gower Street she knew already much that they could teach her there. She had to get rid of a certain number of tricks that were out of date and she had to acquire a more conversational style. But she won every prize that was open to her, and when she was finished with the school her good French got her almost immediately a small part in London as a French maid. It looked for a while as though her knowledge of French would specialize her in parts needing a foreign accent, for after this she was engaged to play an Austrian waitress. It was two years later that Jimmie Langton discovered her. She was on tour in a melodrama that had been successful in London; in the part of an Italian adventuress, whose machinations were eventually exposed, she was trying somewhat inadequately to represent a woman of forty. Since the heroine, a blonde person of mature years, was playing a young girl, the performance lacked verisimilitude. Jimmie was taking a short holiday which he spent in going every night to the theatre in one town after another. At the end of the piece he went round to see Julia. He was well enough known in the theatrical world for her to be flattered by the compliments he paid her, and when he asked her to lunch with him next day she accepted.

They had no sooner sat down to table than he went straight to the point.

"I never slept a wink all night for thinking of you," he said.

"This is very sudden. Is your proposal honourable or dishonourable?"

He took no notice of the flippant rejoinder.

"I've been at this game for twenty-five years. I've been a call-boy, a stage-hand, a stage-manager, an actor, a publicity man, damn it, I've even been a critic. I've lived in the theatre since I was a kid just out of a board school, and what I don't know about acting isn't worth knowing. I think you're a genius."

"It's sweet of you to say so."

"Shut up. Leave me to do the talking. You've got everything. You're the right height, you've got a good figure, you've got an indiarubber* face."

"Flattering, aren't you?"

"That's just what I am. That's the face an actress wants. The face that can look anything, even beautiful, the face that can show every thought that passes through the mind. That's the face Duse's got. Last night even though you weren't really thinking about what you were doing every now and then the words you were saying wrote themselves on your face."

"It's such a rotten part. How could I give it my attention? Did you hear the things I had to say?"

"Actors are rotten, not parts. You've got a wonderful voice, the voice that can wring an audience's heart, I don't know about your comedy, I'm prepared to risk that."

"What d'you mean by that?"

"Your timing is almost perfect. That couldn't have been taught, you must have that by nature. That's the far, far better way. Now let's come down to brass tacks. I've been making inquiries about you. It appears you speak French like a Frenchwoman and so they give you broken English parts. That's not going to lead you anywhere, you know."

"That's all I can get."

"Are you satisfied to go on playing those sort of parts for ever? You'll get stuck in them and the public won't take you in anything else. Seconds, that's all you'll play. Twenty pounds a week at the outside and a great talent wasted."
"I've always thought that some day or other I should get a chance of a straight part."
"When? You may have to wait ten years. How old are you now?"
"Twenty."
"What are you getting?"
"Fifteen pounds a week."
"That's a lie. You're getting twelve, and it's a damned sight more than you're worth. You've got everything to learn. Your gestures are commonplace. You don't know that every gesture must mean something. You don't know how to get an audience to look at you before you speak. You make up too much. With your sort of face the less make-up the better. Wouldn't you like to be a star?"
"Who wouldn't?"
"Come to me and I'll make you the greatest actress in England. Are you a quick study? You ought to be at your age."
"I think I can be word-perfect in any part in forty-eight hours."
"It's experience you want and me to produce you. Come to me and I'll let you play twenty parts a year. Ibsen, Shaw, Barker, Sudermann, Hankin, Galsworthy. You've got magnetism and you don't seem to have an idea how to use it." He chuckled. "By God, if you had, that old hag would have had you out of the play you're in now before you could say knife.* You've got to take an audience by the throat and say, now, you dogs, you pay attention to me. You've got to dominate them. If you haven't got the gift no one can give it you, but if you have you can be taught how to use it. I tell you, you've got the makings of a great actress. I've never been so sure of anything in my life."
"I know I want experience. I'd have to think it over of course. I wouldn't mind coming to you for a season."
"Go to hell. Do you think I can make an actress of you in a season? Do you think I'm going to work my guts out to make you give a few decent performances and then have you go away to play some twopenny-halfpenny part in a commercial play in London? What sort of a bloody fool do you take me for? I'll give you a three years' contract, I'll give you eight pounds a week and you'll have to work like a horse."
"Eight pounds a week's absurd. I couldn't possibly take that."
"Oh yes, you could. It's all you're worth and it's all you're going to get."
Julia had been on the stage for three years and had learnt a good deal. Besides, Jane Taitbout, no strict moralist, had given her a lot of useful information.
"And are you under the impression by any chance, that for that I'm going to let you sleep with me as well?"
"My God, do you think I've got time to go to bed with the members of my company? I've got much more important things to do than that, my girl. And you'll find that after you've rehearsed for four hours and played a part at night to my satisfaction, besides a couple of matinees, you won't have much time or much inclination to make love to anybody. When you go to bed all you'll want to do is to sleep."
But Jimmie Langton was wrong there.

**14. Read, translate and analyze the passage.**

JULIA now was looking at the photograph of herself in her wedding-dress.
"Christ, what a sight I looked."
They decided to keep their engagement to themselves, and Julia told no one about it but Jimmie Langton, two or three girls in the company and her dresser. She vowed them to secrecy and could not understand how within forty-eight hours everyone in the theatre seemed to know all about it. Julia was divinely happy. She loved Michael more passionately than ever and would gladly have married him there and then, but his good sense prevailed. They were at present no more than a couple of provincial actors, and to start their conquest of London as a married couple would

jeopardize their chances. Julia showed him as clearly as she knew how, and this was very clearly indeed, that she was quite willing to become his mistress, but this he refused. He was too honourable to take advantage of her.
"I could not love thee, dear, so much, loved I not honour more," he quoted.
He felt sure that when they were married they would bitterly regret it if they had lived together before as man and wife. Julia was proud of his principles. He was a kind and affectionate lover, but in a very short while seemed to take her a trifle for granted; by his manner, friendly but casual, you might have thought they had been married for years. But he showed great good nature in allowing Julia to make love to him. She adored to sit cuddled up to him with his arm round her waist, her face against his, and it was heaven when she could press her eager mouth against his rather thin lips. Though when they sat side by side like that he preferred to talk of the parts they were studying or make plans for the future, he made her very happy. She never tired of praising his beauty. It was heavenly, when she told him how exquisite his nose was and how lovely his russet, curly hair, to feel his hold on her tighten a little and to see the tenderness in his eyes.
"Darling, you'll make me as vain as a peacock."
"It would be so silly to pretend you weren't divinely handsome."
Julia thought he was, and she said it because she liked saying it, but she said it also because she knew he liked to hear it. He had affection and admiration for her, he felt at ease with her, and he had confidence in her, but she was well aware that he was not in love with her. She consoled herself by thinking that he loved her as much as he was capable of loving, and she thought that when they were married, when they slept together, her own passion would excite an equal passion in him. Meanwhile she exercised all her tact and all her self-control. She knew she could not afford to bore him. She knew she must never let him feel that she was a burden or a responsibility. He might desert her for a game of golf, or to lunch with a casual acquaintance, she never let him see for a moment that she was hurt. And with an inkling that her success as an actress strengthened his feeling for her she worked like a dog to play well.
When they had been engaged for rather more than a year an American manager, looking for talent and having heard of Jimmie Langton's repertory company, came to Middlepool and was greatly taken by Michael. He sent him round a note asking him to come to his hotel on the following afternoon. Michael, breathless with excitement, showed it to Julia; it could only mean that he was going to offer him a part. Her heart sank, but she pretended that she was as excited as he, and went with him next day to the hotel. She was to wait in the lobby while Michael saw the great man.
"Wish me luck," he whispered, as he turned from her to enter the lift. "It's almost too good to be true."
Julia sat in a great leather armchair willing with all her might the American manager to offer a part that Michael would refuse or a salary that he felt it would be beneath his dignity to accept. Or alternatively that he should get Michael to read the part he had in view and come to the conclusion that he could not touch it. But when she saw Michael coming towards her half an hour later, his eyes bright and his step swinging, she knew he had clicked. For a moment she thought she was going to be sick, and when she forced on her face an eager, happy smile, she felt that her muscles were stiff and hard.
"It's all right. He says it's a damned good part, a boy's part, nineteen. Eight or ten weeks in New York and then on the road. It's a safe forty weeks with John Drew. Two hundred and fifty dollars a week."
"Oh, darling, how wonderful for you."
It was quite clear that he had accepted with alacrity. The thought of refusing had never even occurred to him.
"And I - I," she thought, "if they'd offered me a thousand dollars a week I wouldn't have gone if it meant being separated from Michael."
Black despair seized her. She could do nothing. She must pretend to be as delighted as he was. He was too much excited to sit still and took her out into the crowded street to walk.

"It's a wonderful chance. Of course America's expensive, but I ought to be able to live on fifty dollars a week at the outside, they say the Americans are awfully hospitable and I shall get a lot of free meals. I don't see why I shouldn't save eight thousand dollars in the forty weeks and that's sixteen hundred pounds."
("He doesn't love me. He doesn't care a damn about me. I hate him. I'd like to kill him. Blast that American manager.")
"And if he takes me on for a second year I'm to get three hundred. That means that in two years I'd have the best part of four thousand pounds. Almost enough to start management on."
"A second year!" For a moment Julia lost control of herself and her voice was heavy with tears. "D'you mean to say you'll be gone two years?"
"Oh, I should come back next summer of course. They pay my fare back and I'd go and live at home so as not to spend any money."
"I don't know how I'm going to get on without you."
She said the words very brightly, so that they sounded polite, but somewhat casual.
"Well, we can have a grand time together in the summer and you know a year, two years at the outside, well, it passes like a flash of lightning."
Michael had been walking at random, but Julia without his noticing had guided him in the direction she wished, and now they arrived in front of the theatre. She stopped.
"I'll see you later. I've got to pop up and see Jimmie."
His face fell.
"You're not going to leave me now! I must talk to somebody. I thought we might go and have a snack together before the show."
"I'm terribly sorry. Jimmie's expecting me and you know what he is."
Michael gave her his sweet, good-natured smile.
"Oh, well, go on then. I'm not going to hold it up against you because for once you've let me down."

15. **Read, translate and analyze the passage.**

AFTER a fortnight of rehearsals, Michael was thrown out of the part for which he had been engaged, and for three or four weeks was left to kick his heels about till something else could be found for him. He opened in due course in a play that ran less than a month in New York. It was sent on the road; but languished and was withdrawn. After another wait he was given a part in a costume play where his good looks shone to such advantage that his indifferent acting was little noticed, and in this he finished the season. There was no talk of renewing his contract. Indeed the manager who had engaged him was caustic in his comments.
"Gee, I'd give something to get even with that fellow Langton, the son of a bitch," he said. "He knew what he was doing all right when he landed me with that stick."
Julia wrote to Michael constantly, pages and pages of love and gossip, while he answered once a week, four pages exactly in a neat, precise hand. He always ended up by sending her his best love and signing himself hers very affectionately, but the rest of his letter was more informative than passionate. Yet she awaited its coming in an agony of impatience and read it over and over again. Though he wrote cheerfully, saying little about the theatre except that the parts they gave him were rotten and the plays in which he was expected to act beneath contempt, news travels in the theatrical world, and Julia knew that he had not made good.
"I suppose it's beastly of me," she thought, "but thank God, thank God."
When he announced the date of his sailing she could not contain her joy. She got Jimmie so to arrange his programme that she might go and meet him at Liverpool.
"If the boat comes in late I shall probably stay the night," she told Jimmie.
He smiled ironically.
"I suppose you think that in the excitement of homecoming you may work the trick."
"What a beastly little man you are."
"Come off it, dear. My advice to you is, get him a bit tight and then lock yourself in a room with him and tell him you won't let him out till he's made a dishonest woman of you."

But when she was starting he came to the station with her. As she was getting into the carriage he took her hand and patted it.
"Feeling nervous, dear?"
"Oh, Jimmie dear, wild with happiness and sick with anxiety."
"Well, good luck to you. And don't forget you're much too good for him. You're young and pretty and you're the greatest actress in England."
When the train steamed out Jimmie went to the station bar and had a whisky and soda. "Lord, what fools these mortals be," he sighed. But Julia stood up in the empty carriage and looked at herself in the glass.
"Mouth too large, face too puddingy, nose too fleshy. Thank God, I've got good eyes and good legs. Exquisite legs. I wonder if I've got too much make-up on. He doesn't like make-up off the stage. I look bloody without rouge. My eyelashes are all right. Damn it all, I don't look so bad."
Uncertain till the last moment whether Jimmie would allow her to go, Julia had not been able to let Michael know that she was meeting him. He was surprised and frankly delighted to see her. His beautiful eyes beamed with pleasure.
"You're more lovely than ever," she said.
"Oh, don't be so silly," he laughed, squeezing her arm affectionately. "You haven't got to go back till after dinner, have you?"
"I haven't got to go back till tomorrow. I've taken a couple of rooms at the Adelphi, so that we can have a real talk."
"The Adelphi's a bit grand, isn't it?"
"Oh, well, you don't come back from America every day. Damn the expense."
"Extravagant little thing, aren't you? I didn't know when we'd dock, so I told my people I'd wire when I was getting down to Cheltenham. I'll tell them I'll be coming along tomorrow."
When they got to the hotel Michael came to Julia's room, at her suggestion, so that they could talk in peace and quiet. She sat on his knees, with her arm round his neck, her cheek against his.
"Oh, it's so good to be home again," she sighed.
"You don't have to tell me that," he said, not understanding that she referred to his arms and not to his arrival.
"D'you still like me?"
"Rather."
She kissed him fondly.
"Oh, you don't know how I've missed you."
"I was an awful flop in America," he said. "I didn't tell you in my letters, because I thought it would only worry you. They thought me rotten."
"Michael," she cried, as though she could not believe him.
"The fact is, I suppose, I'm too English. They don't want me another year. I didn't think they did, but just as a matter of form I asked them if they were going to exercise their option and they said no, not at any price."
Julia was silent. She looked deeply concerned, but her heart was beating with exultation.
"I honestly don't care, you know. I didn't like America. It's a smack in the eye of course, it's no good denying that, but the only thing is to grin and bear it. If you only knew the people one has to deal with! Why, compared with some of them, Jimmie Langton's a great gentleman. Even if they had wanted me to stay I should have refused."
Though he put a brave face on it, Julia felt that he was deeply mortified. He must have had to put up with a good deal of unpleasantness. She hated him to have been made unhappy, but, oh, she was so relieved.
"What are you going to do now?" she asked quietly.
"Well, I shall go home for a bit and think things over. Then I shall go to London and see if I can't get a part."
She knew that it was no good suggesting that he should come back to Middlepool. Jimmie Langton would not have him.

"You wouldn't like to come with me, I suppose?"
Julia could hardly believe her ears.
"Me? Darling, you know I'd go anywhere in the world with you."
"Your contract's up at the end of this season, and if you want to get anywhere you've got to make a stab at London soon. I saved every bob* I could in America, they all called me a tight-wad but I just let them talk, I've brought back between twelve and fifteen hundred pounds."
"Michael, how on earth can you have done that?"
"I didn't give much away, you know," he smiled happily. "Of course it's not enough to start management on, but it's enough to get married on, I mean we'd have something to fall back on if we didn't get parts right away or happened to be out of a job for a few months."
It took Julia a second or two to understand what he meant.
"D'you mean to say, get married now?"
"Of course it's a risk, without anything in prospect, but one has to take a risk sometimes."
Julia took his head in both her hands and pressed his iips with hers. Then she gave a sigh.
"Darling, you're wonderful and you're as beautiful as a Greek god, but you're the biggest damned fool I've ever known in my life."
They went to a theatre that night and at supper drank champagne to celebrate their reunion and toast their future. When Michael accompanied her to her room she held up her face to his.
"D'you want me to say good night to you in the passage? I'll just come in for a minute."
"Better not, darling," she said with quiet dignity.
She felt like a high-born damsel, with all the traditions of a great and ancient family to keep up; her purity was a pearl of great price; she also felt that she was making a wonderfully good impression: of course he was a great gentleman, and "damn it all" it behoved her to be a great lady. She was so pleased with her performance that when she had got into her room and somewhat noisily locked the door, she paraded up and down bowing right and left graciously to her obsequious retainers. She stretched out her lily white hand for the trembling old steward to kiss (as a baby he had often dandled her on his knee), and when he pressed it with his pallid lips she felt something fall upon it. A tear.

**16. Read, translate and analyze the passage.**

THE first year of their marriage would have been stormy except for Michael's placidity. It needed the excitement of getting a part or a first night, the gaiety of a party where he had drunk several glasses of champagne, to turn his practical mind to thoughts of love. No flattery, no allurements, could tempt him when he had an engagement next day for which he had to keep his brain clear or a round of golf for which he needed a steady eye. Julia made him frantic scenes. She was jealous of his friends at the Green Room Club, jealous of the games that took him away from her, and jealous of the men's luncheons he went to under the pretext that he must cultivate people who might be useful to them. It infuriated her that when she worked herself up into a passion of tears he should sit there quite calmly, with his hands crossed and a good-humoured smile on his handsome face, as though she were merely making herself ridiculous.
"You don't think I'm running after any other woman, do you?" he asked.
"How do I know? It's quite obvious that you don't care two straws* for me."
"You know you're the only woman in the world for me."
"My God!"
"I don't know what you want."
"I want love. I thought I'd married the handsomest man in England and I've married a tailor's dummy."
"Don't be so silly. I'm just the ordinary normal Englishman. I'm not an Italian organ-grinder."*
She swept up and down the room. They had a small flat at Buckingham Gate and there was not much space, but she did her best. She threw up her hands to heaven.
"I might be squint-eyed and hump-backed. I might be fifty. Am I so unattractive as all that? It's so humiliating to have to beg for love. Misery, misery."
"That was a good movement, dear. As if you were throwing a cricket ball. Remember that."

She gave him a look of scorn.
"That's all you can think of. My heart is breaking, and you can talk of a movement that I made quite accidentally."
But he saw by the expression of her face that she was registering it in her memory, and he knew that when the occasion arose she would make effective use of it.
"After all love isn't everything. It's all very well at its proper time and in its proper place. We had a lot of fun on our honeymoon, that's what a honeymoon's for, but now we've got to get down to work."
They had been lucky. They had managed to get fairly good parts together in a play that had proved a success. Julia had one good acting scene in which she had brought down the house, and Michael's astonishing beauty had made a sensation. Michael with his gentlemanly push, with his breezy good-nature, had got them both a lot of publicity and their photographs appeared in the illustrated papers. They were asked to a number of parties and Michael, notwithstanding his thriftiness, did not hesitate to spend money on entertaining people who might be of service. Julia was impressed by his lavish-ness on these occasions. An actor-manager offered Julia the leading part in his next play, and though there was no part for Michael and she was anxious to refuse it, he would not let her. He said they could not afford to let sentiment stand in the way of business. He eventually got a part in a costume play.
They were both acting when the war broke out. To Julia's pride and anguish Michael enlisted at once, but with the help of his father, one of whose old brother officers was an important personage at the War Office, he very soon got a commission. When he went out to France Julia bitterly regretted the reproaches she had so often heaped upon him, and made up her mind that if he were killed she would commit suicide. She wanted to become a nurse so that she could go out to France too and at least be on the same soil as he, but he made her understand that patriotism demanded that she should go on acting, and she could not resist what might very well be his dying request.
Michael thoroughly enjoyed the war. He was popular in the regimental mess, and the officers of the old army accepted him almost at once, even though he was an actor, as one of themselves. It was as though the family of soldiers from which he was born had set a seal on him so that he fell instinctively into the manner and way of thinking of the professional soldier. He had tact and a pleasant manner, and he knew how to pull strings adroitly; it was inevitable that he should get on the staff of some general. He showed himself possessed of considerable organizing capacity and the last three years of the war he passed at G.H.Q.* He ended it as a major, with the Military Cross and the Legion of Honour.
Meanwhile Julia had been playing a succession of important parts and was recognized as the best of the younger actresses. Throughout the war the theatre was very prosperous, and she profited by being seen in plays that had long runs. Salaries went up, and with Michael to advise her she was able to extort eighty pounds a week from reluctant managers. Michael came over to England on his leaves and Julia was divinely happy. Though he was in no more danger than if he had been sheep-farming in New Zealand, she acted as though the brief periods he spent with her were the last days the doomed man would ever enjoy on earth. She treated him as though he had just come from the horror of the trenches and was tender, considerate, and unexacting.
It was just before the end of the war that she fell out of love with him.
She was pregnant at the time. Michael had judged it imprudent to have a baby just then, but she was nearly thirty and thought that if they were going to have one at all they ought to delay no longer; she was so well established on the stage that she could afford not to appear for a few months, and with the possibility that Michael might be killed at any moment - it was true he said he was as safe as a house, he only said that to reassure her, and even generals were killed sometimes - if she was to go on living she must have a child by him. The baby was expected at the end of the year. She looked forward to Michael's next leave as she had never done before. She was feeling very well, but she had a great yearning to feel his arms around her, she felt a little lost, a little helpless, and she wanted his protective strength. He came, looking wonderfully handsome in his well-cut uniform, with the red tabs and the crown on his shoulder-straps. He had filled out a

good deal as the result of the hardships of G.H.Q. and his skin was tanned. With his close-cropped hair, breezy manner and military carriage he looked every inch a soldier. He was in great spirits, not only because he was home for a few days, but because the end of the war was in sight. He meant to get out of the army as quickly as possible. What was the good of having a bit of influence if you didn't use it? So many young men had left the stage, either from patriotism or because life was made intolerable for them by the patriotic who stayed at home, and finally owing to conscription, that leading parts had been in the hands either of people who were inapt for military service or those who had been so badly wounded that they had got their discharge. There was a wonderful opening, and Michael saw that if he were available quickly he could get his choice of parts. When he had recalled himself to the recollection of the public they could look about for a theatre, and with the reputation Julia had now acquired it would be safe to start in management.

**17. Read, translate and analyze the passage.**

THEY put on the play, and it was a success. After that they continued to produce plays year after year. Because Michael ran the theatre with the method and thrift with which he ran his home they lost little over the failures, which of course they sometimes had, and made every possible penny out of their successes. Michael flattered himself that there was not a management in London where less money was spent on the productions. He exercised great ingenuity in disguising old sets so that they looked new, and by ringing the changes on the furniture that he gradually collected in the store-room saved the expense of hiring. They gained the reputation of being an enterprising management because Michael in order not to pay the high royalties of well-known authors was always willing to give an unknown one a trial. He sought out actors who had never been given a chance and whose salaries were small. He thus made some very profitable discoveries.

When they had been in management for three years they were sufficiently well established for Michael to be able to borrow from the bank enough money to buy the lease of a theatre that had just been built. After much discussion they decided to call it the Siddons Theatre. They opened with a failure and this was succeeded by another. Julia was frightened and discouraged. She thought that the theatre was unlucky and that the public were getting sick of her. It was then that Michael showed himself at his best. He was unperturbed.

"In this business you have to take the rough with the smooth. You're the best actress in England. There are only three people who bring money into the theatre regardless of the play, and you're one of them. We've had a couple of duds.* The next play's bound to be all right and then we shall get back all we've lost and a packet into the bargain."*

As soon as Michael had felt himself safe he had tried to buy Dolly de Vries out, but she would not listen to his persuasion and was indifferent to his coldness. For once his cunning found its match. Dolly saw no reason to sell out an investment that seemed sound, and her half share in the partnership kept her in close touch with Julia. But now with great courage he made another effort to get rid of her. Dolly indignantly refused to desert them when they were in difficulties, and he-gave it up as a bad job. He consoled himself by thinking that Dolly might leave Roger, her godson, a great deal of money. She had no one belonging to her but nephews in South Africa, and you could not look at her without suspecting that she had a high blood pressure. Meanwhile it was convenient to have the house near Guildford to go to whenever they wished. It saved the expense of having a country house of their own. The third play was a winner, and Michael did not hesitate to point out how right he had been. He spoke as though he was directly responsible for its success. Julia could almost have wished that it had failed like the others in order to take him down a peg or two.* For his conceit was outrageous. Of course you had to admit that he had a sort of cleverness, shrewdness rather, but he was not nearly so clever as he thought himself. There was nothing in which he did not think that he knew better than anybody else.

As time went on he began to act less frequently. He found himself much more interested in management.

"I want to run my theatre in as business-like way as a city office," he said.

And he felt that he could more profitably spend his evenings, when Julia was acting, by going to outlying theatres and trying to find talent. He kept a little book in which he made a note of every actor who seemed to show promise. Then he had taken to directing. It had always grizzled him that directors should ask so much money for rehearsing a play, and of late some of them had even insisted on a percentage on the gross. At last an occasion came when the two directors Julia liked best were engaged and the only other one she trusted was acting and thus could not give them all his time.

"I've got a good mind to have a shot at it myself," said Michael.

Julia was doubtful. He had no fantasy and his ideas were commonplace. She was not sure that he would have authority over the cast. But the only available director demanded a fee that they both thought exorbitant and there was nothing left but to let Michael try. He made a much better job of it than Julia expected. He was thorough; he worked hard. Julia, strangely enough, felt that he was getting more out of her than any other director had done. He knew what she was capable of, and, familiar with her every inflection, every glance of her wonderful eyes, every graceful movement of her body, he was able to give her suggestions out of which she managed to build up the best performance of her career. With the cast he was at once conciliatory and exacting. When tempers were frayed his good humour, his real kindliness, smoothed things over. After that there was no question but that he should continue to direct their plays. Authors liked him because, being unimaginative, he was forced to let the plays speak for themselves and often not being quite sure what they meant he was obliged to listen to them.

Julia was now a rich woman. She could not but admit that Michael was as careful of her money as of his own. He watched her investments and was as pleased when he could sell stocks at a profit on her account as if he had made the money for himself. He put her down-for a very large salary, and was proud to be able to say that she was the most highly paid actress in London, but when he himself acted he never put himself down for a higher salary than he thought the part was worth. When he directed a play he put down on the expense account the fee that a director of the second rank would have received. They shared the expenses of the house and the cost of Roger's education. Roger had been entered for Eton within a week of his birth. It was impossible to deny that Michael was scrupulously fair and honest. When Julia realized how much richer she was than he she wanted to pay all these expenses herself.

"There's no reason why you should," said Michael. "As long as I can pay my whack* I'll pay it. You earn more than I do because you're worth more. I put you down for a good salary because you draw it."

No one could do other than admire the self-abnegation with which he sacrificed himself for her sake. Any ambition he may have had for himself he had abandoned in order to foster her career.

**18. Read, translate and analyze the passage.**

THERE was a knock at the door.

"Come in," said Julia.

Evie entered.

"Aren't you going to bed today, Miss Lambert?" She saw Julia sitting on the floor surrounded by masses of photographs. "Whatever are you doing?"

"Dreaming." She took up two of the photographs. "Look here upon this picture, and on this."

One was of Michael as Mercutio in all the radiant beauty of his youth and the other of Michael in the last part he had played, in a white topper and a morning coat, with a pair of field-glasses slung over his shoulder. He looked unbelievably self-satisfied.

Evie sniffed.

"Oh, well, it's no good crying over spilt milk."

"I've been thinking of the past and I'm as blue as the devil."*

"I don't wonder. When you start thinking of the past it means you ain't got no future, don't it?"

"You shut your trap, you old cow," said Julia, who could be very vulgar when she chose.

"Come on now, or you'll be fit for nothing tonight. I'll clear up all this mess."

Evie was Julia's dresser and maid. She had come to her first at Middlepool and had accompanied her to London. She was a cockney, a thin, raddled, angular woman, with red hair which was always untidy and looked as if it much needed washing, two of her front teeth were missing but, notwithstanding Julia's offer, repeated for years, to provide her with new ones she would not have them replaced.
"For the little I eat I've got all the teeth I want. It'd only fidget me to 'ave a lot of elephant's tusks in me mouth."
Michael had long wanted Julia at least to get a maid whose appearance was more suitable to their position, and he had tried to persuade Evie that the work was too much for her, but Evie would not hear of it.
"You can say what you like, Mr. Gosselyn, but no one's going to maid Miss Lambert as long as I've got me 'ealth and strength."
"We're all getting on, you know, Evie. We're not so young as we were."
Evie drew her forefinger across the base of her nostrils and sniffed.
"As long as Miss Lambert's young enough to play women of twenty-five, I'm young enough to dress 'er. And maid 'er." Evie gave him a sharp look. "An' what d'you want to pay two lots of wages for, when you can get the work done for one?"
Michael chuckled in his good-humoured way.
"There's something in that, Evie dear."
She bustled Julia upstairs. When she had no matinee Julia went to bed for a couple of hours in the afternoon and then had a light massage. She undressed now and slipped between the sheets.
"Damn, my hot water bottle's nearly stone cold."
She looked at the clock on the chimney-piece. It was no wonder. It must have been there an hour. She had no notion that she had stayed so long in Michael's room, looking at those photographs and idly thinking of the past.
"Forty-six. Forty-six. Forty-six. I shall retire when I'm sixty. At fifty-eight South Africa and Australia. Michael says we can clean up there. Twenty thousand pounds. I can play all my old parts. Of course even at sixty I could play women of forty-five. But what about parts? Those bloody dramatists."
Trying to remember any plays in which there was a first-rate part for a woman of five-and-forty she fell asleep. She slept soundly till Evie came to awake her because the masseuse was there. Evie brought her the evening paper, and Julia, stripped, while the masseuse rubbed her long slim legs and her belly, putting on her spectacles, read the same theatrical intelligence she had read that morning, the gossip column and the woman's page. Presently Michael came in and sat on her bed. He often came at that hour to have a little chat with her.
"Well, what was his name?" asked Julia.
"Whose name?"
"The boy who came to lunch?"
"I haven't a notion. I drove him back to the theatre. I never gave him another thought."
Miss Phillips, the masseuse, liked Michael. You knew where you were with him. He always said the same things and you knew exactly what to answer. No side to him. And terribly good-looking. My word.
"Well, Miss Phillips, fat coming off nicely?"
"Oh, Mr. Gosselyn, there's not an ounce of fat on Miss Lambert. I think it's wonderful the way she keeps her figure."
"Pity I can't have you to massage me, Miss Phillips. You might be able to do something about mine."
"How you talk, Mr. Gosselyn. Why, you've got the figure of a boy of twenty. I dont' know how you do it, upon my word I don't."
"Plain living and high thinking, Miss Phillips."
Julia was paying no attention to what they said but Miss Phillips's reply reached her.

"Of course there's nothing like massage, I always say that, but you've got to be careful of your diet. That there's no doubt about at all."
"Diet!" she thought. "When I'm sixty I shall let myself go. I shall eat all the bread and butter I like. I'll have hot rolls for breakfast, I'll have potatoes for lunch and potatoes for dinner. And beer. God, how I like beer. Pea soup and tomato soup; treacle pudding and cherry tart. Cream, cream, cream. And so help me God, I'll never eat spinach again as long as I live."
When the massage was finished Evie brought her a cup of tea, a slice of ham from which the fat had been cut, and some dry toast. Julia got up, dressed, and went down with Michael to the theatre. She liked to be there an hour before the curtain rang up. Michael went on to dine at his club. Evie had preceded her in a cab and when she got into her dressing-room everything was ready for her. She undressed once more and put on a dressing-gown. As she sat down at her dressing-table to make up she noticed some fresh flowers in a vase.
"Hulloa, who sent them? Mrs. de Vries?" Dolly always sent her a huge basket on her first nights, and on the hundredth night, and the two hundredth if there was one, and in between, whenever she ordered flowers for her own house, had some sent to Julia.
"No, miss."
"Lord Charles?"
Lord Charles Tamerley was the oldest and the most constant of Julia's admirers, and when he passed a florist's he was very apt to drop in and order some roses for her.
"Here's the card," said Evie.
Julia looked at it. Mr. Thomas Fennell. Tavistock Square.
"What a place to live. Who the hell d'you suppose he is, Evie?"
"Some feller knocked all of a heap by your fatal beauty, I expect."
"They must have cost all of a pound. Tavistock Square doesn't look very prosperous to me. For all you know he may have gone without his dinner for a week to buy them."
"I don't think."
Julia plastered her face with grease paint.
"You're so damned unromantic, Evie. Just because I'm not a chorus girl you can't understand why anyone should send me flowers. And God knows, I've got better legs than most of them."
"You and your legs," said Evie.
"Well, I don't mind telling you I think it's a bit of all right having an unknown young man sending me flowers at my time of life. I mean it just shows you."
"If he saw you now 'e wouldn't, not if I know anything about men."
"Go to hell," said Julia.
But when she was made up to her satisfaction, and Evie had put on her stockings and her shoes, having a few minutes still to spare she sat down at her desk and in her straggling bold hand wrote to Mr. Thomas Fennell a gushing note of thanks for his beautiful flowers. She was naturally polite and it was, besides, a principle with her to answer all fan letters. That was how she kept in touch with her public. Having addressed the envelope she threw the card in the wastepaper basket and was ready to slip into her first act dress. The call-boy came round knocking at the dressing-room doors.
"Beginners, please."
Those words, though heaven only knew how often she had heard them, still gave her a thrill. They braced her like a tonic. Life acquired significance. She was about to step from the world of make-believe into the world of reality.

**19. Read, translate and analyze the passage.**

She decided that he must come again to Stanhope Place. It was not long before an opportunity presented itself.
"You know that young accountant of yours," she said to Michael. "Tom Fennell's his name. I met him out at supper the other night and I've asked him to dinner next Sunday. We want an extra man."
"Oh, d'you think he'll fit in?"

It was rather a grand party. It was on that account she had asked him. She thought it would please him to meet some of the people he had known only from their pictures. She had realized already that he was a bit of a snob. Well, that was all to the good; she could give him all the smart people he wanted. For Julia was shrewd, and she knew very well that Tom was not in love with her. To have an affair with her flattered his vanity. He was a highly-sexed young man and enjoyed sexual exercise. From hints, from stories that she had dragged out of him, she discovered that since he was seventeen he had had a great many women. He loved the act rather than the person. He looked upon it as the greatest lark in the world. And she could understand why he had so much success. There was something appealing in his slightness, his body was just skin and bone, that was why his clothes sat on him so well, and something charming in his clean freshness. His shyness and his effrontery combined to make him irresistible. It was strangely flattering for a woman to be treated as a little bit of fluff* that you just tumbled on to a bed.

"What he's got, of course, is sex appeal."

She knew that his good looks were due to his youth. He would grow wizened as he grew older, dried up and haggard; that charming flush on his cheeks would turn into a purple glow and his delicate skin would go lined and sallow; but the feeling that what she loved in him would endure so short a time increased her tenderness. She felt a strange compassion for him. He had the high spirits of youth, and she lapped them up as a kitten laps up milk. But he was not amusing. Though he laughed when Julia said a funny thing he never said one himself. She did not mind. She found his dullness restful. She never felt so light-hearted as in his company, and she could be brilliant enough for two.

People kept on telling Julia that she was looking ten years younger and that she had never acted better. She knew it was true and she knew the reason. But it behoved her to walk warily. She must keep her head. Charles Tamerley always said that what an actress needed was not intelligence, but sensibility, and he might be right; perhaps she wasn't clever, but her feelings were alert and she trusted them. They told her now that she must never tell Tom that she loved him. She was careful to make it plain to him that she laid no claims on him and that he was free to do whatever he liked. She took up the attitude that the whole thing was a bit of nonsense to which neither of them must attach importance. But she left nothing undone to bind him to her. He liked parties and she took him to parties. She got Dolly and Charles Tamerley to ask him to luncheon. He was fond of dancing and she got him cards for balls. For his sake she would go to them herself for an hour, and she was conscious of the satisfaction he got out of seeing how much fuss people made of her. She knew that he was dazzled by the great, and she introduced him to eminent persons. Fortunately Michael took a fancy to him. Michael liked to talk, and Tom was a good listener. He was clever at his business. One day Michael said to her:

"Smart fellow, Tom. He knows a lot about income-tax. I believe he's shown me a way of saving two or three hundred pounds on my next return."

Michael, looking for new talent, often took him to the play in the evenings, either in London or the suburbs; they would fetch Julia after the performance, and the three of them supped together. Now and then Michael asked Tom to play golf with him on Sundays and then if there was no party would bring him home to dinner.

"Nice to have a young fellow like that around," he said. "It keeps one from growing rusty."

Tom was very pleasant about the house. He would play backgammon* with Michael, or patience with Julia, and when they turned on the gramophone he was always there to change the records.

"He'll be a nice friend for Roger," said Michael. "Tom's got his head screwed on his shoulders the right way, and he's a lot older than Roger. He ought to have a good influence on him. Why don't you ask him to come and spend his holiday with us?"

("Lucky I'm a good actress.") But it wanted an effort to keep the joy out of her voice and to prevent her face from showing the exultation that made her heart beat so violently. "That's not a bad idea," she answered. I'll ask him if you like."

Their play was running through August, and Michael had taken a house at Taplow so that they could spend the height of the summer there. Julia was to come up for her performances and

Michael when business needed it, but she would have the day in the country and Sundays. Tom had a fortnight's holiday; he accepted the invitation with alacrity.

**20. Read, translate and analyze the passage.**

Julia looked forward to Tom's visit to Taplow with excitement. It would be lovely to go on the river with him in the morning and in the afternoon sit about the garden with him. With Roger in the house she was determined that there should be no nonsense between her and Tom; decency forbade. But it would be heaven to spend nearly all day with him. When she had matinees he could amuse himself with Roger.

But things did not turn out at all as she expected. It had never occurred to her that Roger and Tom would take a great fancy to one another. There were five years between them and she thought, or would have if she had thought about it at all, that Tom would look upon Roger as a hobbledehoy,* quite nice of course, but whom you treated as such, who fetched and carried for you and whom you told to go and play when you did not want to be bothered with him. Roger was seventeen. He was a nice-looking boy, with reddish hair and blue eyes, but that was the best you could say of him. He had neither his mother's vivacity and changing expression nor his father's beauty of feature. Julia was somewhat disappointed in him. As a child when she had been so constantly photographed with him he was lovely. He was rather stolid now and he had a serious look. Really when you came to examine him his only good features were his teeth and his hair. Julia was very fond of him, but she could not but find him a trifle dull. When she was alone with him the time hung somewhat heavily on her hands. She exhibited a lively interest in the things she supposed must interest him, cricket and such like, but he did not seem to have much to say about them. She was afraid he was not very intelligent.

"Of course he's young," she said hopefully. "Perhaps he'll improve as he grows older."

From the time that he first went to his preparatory school she had seen little of him. During the holidays she was always acting at night and he went out with his father or with a boy friend, and on Sundays he and his father played golf together. If she happened to be lunching out it often happened that she did not see him for two or three days together except for a few minutes in the morning when he came to her room. It was a pity he could not always have remained a sweetly pretty little boy who could play in her room without disturbing her and be photographed, smiling into the camera, with his arm round her neck. She went down to see him at Eton occasionally and had tea with him. It flattered her that there were several photographs of her in his room. She was conscious that when she went to Eton it created quite a little excitement, and Mr. Brackenbridge, in whose house he was, made a point of being very polite to her. When the half ended Michael and Julia had already moved to Taplow and Roger came straight there. Julia kissed him emotionally. He was not so much excited at getting home as she had expected him to be. He was rather casual. He seemed suddenly to have grown very sophisticated.

He told Julia at once that he desired to leave Eton at Christmas, he thought he had got everything out of it that he could, and he wanted to go to Vienna for a few months and learn German before going up to Cambridge. Michael had wished him to go into the army, but this he had set his face against. He did not yet know what he wanted to be. Both Julia and Michael had from the first been obsessed by the fear that he would go on the stage, but for this apparently he had no inclination.

"Anyhow he wouldn't be any good," said Julia.

He led his own life. He went out on the river and lay about the garden reading. On his seventeenth birthday Julia had given him a very smart roadster, and in this he careered about the country at breakneck speeds.

"There's one comfort," said Julia. "He's no bother. He seems quite capable of amusing himself."

On Sundays they had a good many people down for the day, actors and actresses, an occasional writer, and a sprinkling of some of their grander friends. Julia found these parties very amusing and she knew that people liked to come to them. On the first Sunday after Roger's arrival there was a great mob. Roger was very polite to the guests. He did his duty as part host like a man of the world. But it seemed to Julia that he held himself in some curious way aloof, as though he were playing a part in which he had not lost himself, and she had an uneasy feeling that he was not

accepting all these people, but coolly judging them. She had an impression that he took none of them very seriously.
Tom had arranged to come on the following Saturday and she drove him down after the theatre. It was a moonlit night and at that hour the roads were empty. The drive was enchanting. Julia would have liked it to go on for ever. She nestled against him and every now and then in the darkness he kissed her.
"Are you happy?" she asked.
"Absolutely."
Michael and Roger had gone to bed, but supper was waiting for them in the dining-room. The silent house gave them the feeling of being there without leave. They might have been a couple of wanderers who had strolled out of the night into a strange house and found a copious repast laid out for them. It was romantic. It had a little the air of a tale in the Arabian Nights. Julia showed him his room, which was next door to Roger's, and then went to bed. She did not wake till late next morning. It was a lovely day. So that she might have Tom all to herself she had not asked anybody down. When she was dressed they would go on the river together. She had her breakfast and her bath. She put on a little white frock that suited the sunny riverside and her, and a large-brimmed red straw hat whose colour threw a warm glow on her face. She was very little made-up. She looked at herself in the glass and smiled with satisfaction. She really looked very pretty and young. She strolled down into the garden. There was a lawn that stretched down to the river, and here she saw Michael surrounded by the Sunday papers. He was alone.
"I thought you'd gone to play golf."
"No, the boys have gone. I thought they'd have more fun if I let them go alone." He smiled in his friendly way. "They're a bit too active for me. They were bathing at eight o'clock this morning, and as soon as they'd swallowed their breakfast they bolted off in Roger's car."
"I'm glad they've made friends."
Julia meant it. She was slightly disappointed that she would not be able to go on the river with Tom, but she was anxious that Roger should like him, she had a feeling that Roger did not like people indiscriminately; and after all she had the next fortnight to be with Tom.
"They make me feel damned middle-aged, I don't mind telling you that," Michael remarked.
"What nonsense. You're much more beautiful than either of them, and well you know it, my pet."
Michael thrust out his jaw a little and pulled in his belly.

Примерные вопросы к зачету, 2 курс / 4 семестр

1. Read and translate the text C.P. Snow “Time of Hope” pp. 85-86. Summarize and analyze the given extract.
2. Read and translate the text C.P. Snow “Time of Hope” pp. 285-286. Summarize and analyze the given extract.
3. Read and translate the text C.P. Snow “Time of Hope” pp. 282-284. Summarize and analyze the given extract.
4. Read and translate the text C.P. Snow “Time of Hope” pp. 230-231. Summarize and analyze the given extract.
5. Read and translate the text C.P. Snow “Time of Hope” pp. 206-207. Summarize and analyze the given extract.
6. Read and translate the text C.P. Snow “Time of Hope” pp. 25-26. Summarize and analyze the given extract.
7. Read and translate the text D. Cusack “Say No to Death” pp. 199-200. Summarize and analyze the given extract.
8. Read and translate the text D. Cusack “Say No to Death” pp. 264-266. Summarize and analyze the given extract.
9. Read and translate the text D. Cusack “Say No to Death” pp. 61-63. Summarize and analyze the given extract.

10. Read and translate the text D. Cusack “Say No to Death” pp. 43-44. Summarize and analyze the given extract.
11. Read and translate the text D. Cusack “Say No to Death” pp. 97-98. Summarize and analyze the given extract.
12. Read and translate the text D. Cusack “Say No to Death” pp. 80-81. Summarize and analyze the given extract.
13. Speak Speak on the topic "At the Doctor's"
14. Speak on the topic "At the Dentist's"
15. Speak on the topic "In the Hospital"
16. Speak on the topic " Stress in people's life"
17. Speak on the topic "Healthy and unhealthy eating habits and dieting".
18. Speak on the topic " Advantages and disadvantages of alternative medicine"
19. Speak on the topic "Bad habits and their negative effect on our health"
20. Speak on the topic "Doing sport is fun"
21. Read, translate and retell Text 1. Put ten questions to the text. Analyze the given extract.
22. Speak on the topic "Extreme sports: pros and cons"
23. Read, translate and retell Text 2. Put ten questions to the text. Analyze the given extract.
24. Speak on the topic "Types of pollution. Environmental protection".
25. Read, translate and retell Text 3. Put ten questions to the text. Analyze the given extract.
26. Speak on the topic "Global disasters. Save our planet"
27. Read, translate and retell Text 4. Put ten questions to the text. Analyze the given extract.
28. Speak on the topic " Reduce, reuse, recycle".
29. Read, translate and retell Text 5. Put ten questions to the text. Analyze the given extract.
30. Read, translate and retell Text 6. Put ten questions to the text. Analyze the given extract.
31. Read, translate and retell Text 7. Put ten questions to the text. Analyze the given extract.
32. Read, translate and retell Text 8. Put ten questions to the text. Analyze the given extract.
33. Read, translate and retell Text 9. Put ten questions to the text. Analyze the given extract.
34. Read, translate and retell Text 10. Put ten questions to the text. Analyze the given extract.
35. Speak on the topic "Holiday Making in Britain". (Speak about different ways of holiday-making in GB: seaside hotels and boarding houses, holiday camps, youth hostels and caravanning. Compare them and say what their main advantages and disadvantages are.)
36. Speak on the topic "Holiday Making in Russia". (Speak about the traditional ways of rest in Russia. Which of them are more popular with the young people and elderly people? Are Russian people always ready to take to new places? What is your favourite way of holiday-making?)
37. Speak on the topic "The Way I Would Like to Vacation". (Speak about your ideal holiday. What places would you like to go to and why? What attracts you in this kind of rest. Would you like to go on this kind of holiday alone or with your friends and relatives?)
38. Speak on the topic "What Attracts People in the Idea of Travelling?" (Speak about the reasons for which people usually travel? Which of them seem to be rather universal and which are rather odd? Is the romantic aspect of traveling still alive?)
39. Speak on the topic "New Ways of Tourism: pros and cons". (Speak about new ways of tourism which have recently developed in the world and gain much popularity among people of all ages: grief tourism, sex tourism, disaster tourism, poor tourism and health tourism. Would you like to try some of them?)
40. Speak about the Advantages and Disadvantages of Travelling by Plane and by Train.
41. Speak about the Advantages and Disadvantages of Travelling by Water and on Foot. Do many people nowadays travel on foot? Why are they labeled as legless men? What is Hitch-hiking?
42. Speak on the topic "Only a Madman Should Choose Living in a Big City". (Compare life in a big city and a small provincial town or village. Would you like to swap your life in your native place for a different one, full of attractions and entertainment?
43. Speak on the topic "London: historic and dynamic".
44. Speak on the topic "My hometown. Why should a foreign tourist visit it?"

Примерные вопросы к зачету, 3 курс / 6 семестр

1. Anna Lacey is a beginner at school.
2. A rum lot of the teaching staff at Elm Hill School.
3. The school system in England.
4. Miss Florence Enderby is a perfect headmistress.
5. The advantages and disadvantages of “a mechanical teacher” if compared to “a man teacher”.
6. Basic principles of bringing up children (handling children, punishment, discipline, communication).
7. The problem of punishment and discipline in a family.
8. Excessive permissiveness. Teaching responsibility.
9. School problems. Generation gap.
10. The importance of having friends in your life.
11. Read, translate and retell Text 1. Put ten questions to the text. Analyze the given extract.
12. Read, translate and retell Text 2. Put ten questions to the text. Analyze the given extract.
13. Read, translate and retell Text 3. Put ten questions to the text. Analyze the given extract.
14. Read, translate and retell Text 4. Put ten questions to the text. Analyze the given extract.
15. Read, translate and retell Text 5. Put ten questions to the text. Analyze the given extract.
16. Read, translate and retell Text 6. Put ten questions to the text. Analyze the given extract.
17. Read, translate and retell Text 7. Put ten questions to the text. Analyze the given extract.
18. Read, translate and retell Text 8. Put ten questions to the text. Analyze the given extract.
19. Read, translate and retell Text 9. Put ten questions to the text. Analyze the given extract.
20. Read, translate and retell Text 10. Put ten questions to the text. Analyze the given extract.
21. The appreciation of pictures is a special faculty which only a few can possess. A great painting enriches our experience of life, just as a great poem does or a great musical composition.
22. “Aesthetic effects” make art especially engaging and illuminating. Description of a picture.
23. Prominent artists become either famous for their unique style or the character they exude to the world of art. (John Constable, Thomas Gainsborough, Joseph Turner and others).
24. Cinema can help a lot in the field of education. The role of animated cartoons in upbringing.
25. Literary works should not be adapted for the screen as people simply stop reading fiction: seeing a film is “easier” than reading a book.
26. Give a review of a film that like and dislike. Be sure to provide sound arguments for whatever you say.
27. Charles Strickland’s life in the world of art.
28. The movies as an art of contemporary life.
29. History of painting.
30. Art trends.
31. Well-known Russian artists.
32. Well-known English artists.

Примерные вопросы к зачету, 4 курс / 8 семестр

1. The right of people to get education.
2. National specifics of higher education.
3. Types of educational institutions and types of educational programs.
4. Higher education as a component of national culture.
5. The culture of speech communication in the field of education.
6. Communication in the family.
7. Speech roles, relationships, goals, motives, as well as the conditions of communication in the family.
8. Types of social relations and their reflection in communication in the family.

9. Personal characteristics of communicants in the family: gender, age, level of education, ethnic, national and social affiliation.
10. Difficult children and misunderstanding between them and their parents.

Методические материалы, определяющие процедуру оценивания зачета

Зачет выставляется по рейтингу, в зависимости от эффективности работы в процессе изучения дисциплины, что определяется количеством набранных баллов за все виды заданий текущего и рубежного контролязачтено – от 60 до 110 балловне зачтено – от 0 до 59 баллов.

**Экзаменационные билеты**

Экзамен (зачет) является оценочным средством для всех этапов освоения компетенций. Структура экзаменационного билета: в билете указывается кафедра в рамках нагрузки которой реализуется данная дисциплина, форма обучения, направление и профиль подготовки, дата утверждения; билет может включать в себя теоретический(ие) вопрос(ы) и практическое задание (кейс-задание).

Примерные вопросы к экзамену, 5 курс / 10 семестр

1. Read and translate the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.8-9).
2. Read and translate the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.10-12).
3. Read and translate the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.12-13).
4. Read and translate the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.13-15).
5. Read and translate the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.15-17).
6. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.17-18).
7. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.18-19).
8. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.19-20).
9. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.20-21).
10. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.21-22).
11. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.23-24).
12. Read and translate the extract from the story by A. Christie “Where There is a Will” (pp.25-26).
13. Read and translate the extract from the story by A. Christie “Tape Measure Murder” (pp.27-28).
14. Read and translate the extract from the story by A. Christie “Tape Measure Murder” (pp.28-29).
15. Read and translate the extract from the story by A. Christie “Tape Measure Murder” (pp.30-31).
16. Practical Task. Analyze the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.8-9). Give a complex lexico-semantic analysis of the suggested ex-tract, analyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social compo-nent of inter-cultural communication, personal characteristics of the interlocutors, their speech behaviour, mimics, gestures, emotional state etc.
17. Practical Task. Analyze the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.10-12). Give a complex lexico-semantic analysis of the suggested extract, analyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of inter-cultural communication, personal characteristics of the interlocutors, their speech behaviour, mimics, gestures, emotional state etc.
18. Practical Task. Analyze the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.12-13). Give a complex lexico-semantic analysis of the suggested extract, analyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication

of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of inter-cultural communication, personal characteristics of the interlocutors, their speech behaviour, mimics, gestures, emotional state etc.

19. Practical Task. Analyze the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.13-15). Give a complex lexico-semantic analysis of the suggested extract, analyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of inter-cultural communication, personal characteristics of the interlocutors, their speech behaviour, mimics, gestures, emotional state etc.
20. Practical Task. Analyze the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.15-17). Give a complex lexico-semantic analysis of the suggested extract, analyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of inter-cultural communication, personal characteristics of the interlocutors, their speech behaviour, mimics, gestures, emotional state etc.
21. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.17-18). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
22. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.18-19). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
23. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.19-20). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
24. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.20-21). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
25. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.21-22). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
26. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.23-24). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.

27. Practical Task. Analyze the extract from the story by A. Christie “Where There is a Will” (pp.25-26). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
28. Practical Task. Analyze the extract from the story by A. Christie “Tape Measure Mur-der” (pp.27-28). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
29. Practical Task. Analyze the extract from the story by A. Christie “Tape Measure Mur-der” (pp.28-29). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.
30. Practical Task. Analyze the extract from the story by A. Christie “Tape Measure Mur-der” (pp.30-31). Give a complex lexico-semantic analysis of the suggested extract, ana-lyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of in-ter-cultural communication, personal characteristics of the interlocutors, their speech be-haviour, mimics, gestures, emotional state etc.

Образец экзаменационного билета

<table>
<tr><td colspan="2">МИНОБРНАУКИ РФ<br>ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ<br>ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ<br>«УФИМСКИЙ УНИВЕРСИТЕТ НАУКИ И ТЕХНОЛОГИЙ»<br>БИРСКИЙ ФИЛИАЛ УУНиТ<br>Кафедра романо-германской филологии и лингводидактики</td></tr>
<tr><td>Дисциплина: Практический курс английского языка: Практика устной и письменной речи<br>очная форма обучения<br>5 курс 10 семестр</td><td>Курсовые экзамены 20__-20__ г.<br>Направление 44.03.05 Педагогическое образование (с двумя профилями подготовки)<br>Профиль: Иностранный (английский) язык, Родной (башкирский) язык и литература</td></tr>
<tr><td colspan="2">Экзаменационный билет № 1<br>1. Read and translate the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.10-12).<br>2. Practical Task. Analyze the extract from the story by A. Christie “The Adventure of the Egyptian Tomb” (pp.10-12). Give a complex lexico-semantic analysis of the suggested extract, analyze its syntactic and stylistic peculiarities. Dwell about the peculiarities of the culture of communication of participants. Analyze the mode of communication, its type, national peculiarities of verbal and non-verbal communicative behavour, social component of inter-cultural communication, personal characteristics of the interlocutors, their speech behaviour, mimics, gestures, emotional state etc.</td></tr>
<tr><td>Дата утверждения: __.__._____</td><td>Заведующий кафедрой<br>_____</td></tr>
</table>

Методические материалы, определяющие процедуру оценивания ответа на экзамене

Критериями оценивания являются баллы, которые выставляются за виды деятельности (оценочные средства) по итогам изучения модулей (разделов дисциплины), перечисленных в рейтинг-плане дисциплины: текущий контроль – максимум 40 баллов; рубежный контроль – максимум 30 баллов, поощрительные баллы – максимум 10.
При оценке ответа на экзамене максимальное внимание должно уделяться тому, насколько полно раскрыто содержание материала, четко и правильно даны определения, раскрыто содержание понятий, верно ли использованы научные термины, насколько ответ самостоятельный, использованы ли ранее приобретенные знания, раскрыты ли раскрыты причинно-следственные связи, насколько высокий уровень умения оперирования научными категориями, анализа информации, владения навыками практической деятельности.
**Критерии оценки (в баллах):**
- **25-30 баллов** выставляется студенту, если студент дал полные, развернутые ответы на все теоретические вопросы билета, продемонстрировал знание функциональных возможностей, терминологии, основных элементов, умение применять теоретические знания при выполнении практических заданий. Студент без затруднений ответил на все дополнительные вопросы. Практическая часть работы выполнена полностью без неточностей и ошибок;
- **17-24 баллов** выставляется студенту, если студент раскрыл в основном теоретические вопросы, однако допущены неточности в определении основных понятий. При ответе на дополнительные вопросы допущены небольшие неточности. При выполнении практической части работы допущены несущественные ошибки;
- **10-16** баллов выставляется студенту, если при ответе на теоретические вопросы студентом допущено несколько существенных ошибок в толковании основных понятий. Логика и полнота ответа страдают заметными изъянами. Заметны пробелы в знании основных методов. Теоретические вопросы в целом изложены достаточно, но с пропусками материала. Имеются принципиальные ошибки в логике построения ответа на вопрос. Студент не решил задачу или при решении допущены грубые ошибки;
- **1-10 баллов** выставляется студенту, если ответ на теоретические вопросы свидетельствует о непонимании и крайне неполном знании основных понятий и методов. Обнаруживается отсутствие навыков применения теоретических знаний при выполнении практических заданий. Студент не смог ответить ни на один дополнительный вопрос.

Перевод оценки из 100-балльной в четырехбалльную производится следующим образом:
- отлично – от 80 до 110 баллов (включая 10 поощрительных баллов);
- хорошо – от 60 до 79 баллов;
- удовлетворительно – от 45 до 59 баллов;
- неудовлетворительно – менее 45 баллов.

**Задания для проведения промежуточной аттестации обучающихся**

*Промежуточная аттестация* по дисциплине проводится в форме:
2,4,6,8 семестр - зачет, 10 семестр - экзамен.

Проверяемыми на промежуточной аттестации элементами содержания являются темы дисциплины.

Для проверки *знаний* используются вопросы и задания в различных формах.

*Умения, навыки (или опыт деятельности) и компетенции* проверяются с помощью компетентностно-ориентированных задач (ситуационных, производственных или кейсового характера) и различного вида конструкторов.

Все задачи являются многоходовыми. Некоторые задачи, проверяющие уровень сформированности компетенций, являются многовариантными. Часть умений, навыков и

компетенций прямо не отражена в формулировках задач, но они могут быть проявлены обучающимися при их решении.

В каждый вариант включаются задания по каждому проверяемому элементу содержания во всех перечисленных выше формах и разного уровня сложности. Такой формат позволяет объективно определить качество освоения обучающимися основных элементов содержания дисциплины и уровень сформированности компетенций.

## Фонд оценочных средств для проведения промежуточной аттестации обучающихся по дисциплине при использовании модульно-рейтинговой системы

Критериями оценивания при модульно-рейтинговой системе являются баллы, которые выставляются преподавателем за виды деятельности (оценочные средства) по итогам изучения модулей (разделов дисциплины), перечисленных в рейтинг-плане дисциплины:

*для экзамена:* текущий контроль – максимум 40 баллов; рубежный контроль – максимум 30 баллов, поощрительные баллы – максимум 10.

*для зачета:* текущий контроль – максимум 50 баллов; рубежный контроль – максимум 50 баллов, поощрительные баллы – максимум 10.

Шкалы оценивания:

*для экзамена:*

от 45 до 59 баллов – «удовлетворительно»;

от 60 до 79 баллов – «хорошо»;

от 80 баллов – «отлично».

*для зачета:*

зачтено – от 60 до 110 рейтинговых баллов (включая 10 поощрительных баллов),

не зачтено – от 0 до 59 рейтинговых баллов.

**Рейтинг-план дисциплины**

Таблица перевода баллов текущего контроля в баллы рейтинга

| | **5** | **5** | **5** | **5** | **5** | **5** | **5** | **5** | **5** | **5** |
|---|---|---|---|---|---|---|---|---|---|---|
| **0** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **1** | 5 | 3 | 2 | 2 | 1 | 1 | 1 | 1 | 1 | 1 |
| **2** | | 5 | 4 | 3 | 2 | 2 | 2 | 2 | 2 | 1 |
| **3** | | | 5 | 4 | 3 | 3 | 3 | 2 | 2 | 2 |
| **4** | | | | 5 | 4 | 4 | 3 | 3 | 3 | 2 |
| **5** | | | | | 5 | 5 | 4 | 4 | 3 | 3 |
| **6** | | | | | | 5 | 5 | 4 | 4 | 3 |
| **7** | | | | | | | 5 | 5 | 4 | 4 |
| **8** | | | | | | | | 5 | 5 | 4 |
| **9** | | | | | | | | | 5 | 5 |
| **10** | | | | | | | | | | 5 |

Рейтинг-план дисциплины представлен в Приложении 1.

## 5. Перечень основной и дополнительной учебной литературы, необходимой для освоения дисциплины

### 5.1. Основная учебная литература


1. Гумовская Г. Н. Английский язык профессионального общения = LSP: English for professional communication: учебное пособие Учебники и учебные пособия для ВУЗов. - Москва: Издательство «Флинта», 2016. - 218 с. https://biblioclub.ru/index.php?page=book_red&id=482145&sr=1
2. Практика устной и письменной речи [Электронный ресурс]: учебно-методическое пособие для студентов (направления подготовки 44.03.01 Педагогическое образование, профиль «Иностранный язык» («Английский язык»), 44.03.05 Педагогическое образование, профиль «Иностранный язык» («Английский язык», «Французский язык») / Башкирский государственный университет , Бирский филиал; авт. - сост. А.Р. Бодулева;О.В. Газетдинова ; Е.А. Кудисова. — Бирск: Бирский филиал БашГУ, 2018. — Электрон. версия печ. публикации. — Доступ возможен через Электронную библиотеку БашГУ. — <URL:https://elib.bashedu.ru/dl/read/Boduleva i dr_Praktika ustnoj i pismennoj rechi_ump_Birsk_2018.pdf>.


### 5.2. Дополнительная учебная литература


1. Ерофеева Л.А. Modern English in Conversation: [электронный ресурс] учеб. пособие по современному разговорному английскому языку / Л.А. Тимофеева. – 3-е изд., стереотип. – М.: Флинта, 2016 – 341 с. URL: https://biblioclub.ru/index.php?page=book_view_red&book_id=83205
2. Александрова, Л.И. Write effectively=Пишем эффективно : учебно-методическое пособие / Л.И. Александрова. - 2-е изд., стер. - Москва : Флинта, 2016. - 184 с.; То же [Электронный ресурс]. -: http://biblioclub.ru/index.php?page=book&id=57618


### 5.3. Другие учебно-методические материалы

**Перечень рекомендуемых ресурсов информационно-телекоммуникационной сети «Интернет», находящихся в свободном доступе**

1. http://www.cambridgeesol.org/TKT
2. http://www.learnenglish.org.uk
3. http://www.multitran

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

**Перечень ресурсов информационно-телекоммуникационной сети «Интернет» и программного обеспечения, необходимых для освоения дисциплины**

1. Научная электронная библиотека eLIBRARY.RU [Электронный ресурс]. – Режим доступа: https://elibrary.ru/.
2. Электронная библиотечная система «Лань» [Электронный ресурс]. – Режим доступа: https://e.lanbook.com/.
3. Университетская библиотека онлайн biblioclub.ru [Электронный ресурс]. – Режим доступа: http://biblioclub.ru/.
4. Электронная библиотека УУНиТ [Электронный ресурс]. – Режим доступа: https://elib.bashedu.ru/.
5. Российская государственная библиотека [Электронный ресурс]. – Режим доступа: https://www.rsl.ru/.

6. Национальная электронная библиотека [Электронный ресурс]. – Режим доступа: https://xn--90ax2c.xn--p1ai/viewers/.
7. Национальная платформа открытого образования npoed.ru [Электронный ресурс]. – Режим доступа: http://npoed.ru/.
8. Электронное образование Республики Башкортостан [Электронный ресурс]. – Режим доступа: https://edu.bashkortostan.ru/.
9. Информационно-правовой портал Гарант.ру [Электронный ресурс]. – Режим доступа: http://www.garant.ru/.

**Программное обеспечение**

1. LIBREOFFICE - Договор №0301400003023000002 от 14.03.2023 (бессрочный)
2. Программа "Паркетчик" - Бесплатная лицензия https://inf5.ru/parketchik.htm
3. Система "Исполнители" - Бесплатная лицензия https://www.kpolyakov.spb.ru/school/robots/download.htm
4. Браузер Google Chrome - Бесплатная лицензия https://www.google.com/intl/ru_ALL/chrome/privacy/eula_text.html
5. Система программирования КуМир - Бесплатная лицензия https://www.niisi.ru/kumir/index.htm
6. Операционная система Astra Linux - Договор 0301400003023000002 от 14 марта 2023 бессрочно
7. Браузер Яндекс - Бесплатная лицензия https://yandex.ru/legal/browser_agreement/index.html
8. Браузер Яндекс, сервисы яндекс: метрика, wordstat - Бесплатная лицензия https://yandex.ru/legal/browser_agreement/index.html ссылка на лицензию https://yandex.ru/legal/metrica_mobile_agreement/index.html
9. Графический редактор gimp - Бесплатная лицензия GNU GPL v3 http://gimp.ru/download/gimp/
10. Демо версия программы КМ-школа - Бесплатная лицензия http://km-school.ru/demo.asp
11. Математический пакет Maxima - Бесплатная лицензия http://maxima.sourceforge.net/ru/index.html
12. Математический пакет Scalib - Бесплатная лицензия https://www.scilab.org/about/scilab-open-source-software
13. Он-лайн демо-версия 1С:Образование - Бесплатная лицензия http://obrazovanie.1c.ru/demo/
14. Операционная система linuxubuntu - Бесплатная лицензия https://www.ubuntu.com/licensing
15. Операционная система linux arch - Бесплатная лицензия https://www.archlinux.org/packages/core/x86_64/links/
16. Pascalabc, PascalABC.NET - Бесплатная лицензия https://pascal-abc.ru, http://pascalabc.net
17. Программа для симулирования и планирования сети GraphicalNetworkSimulator 3 - Бесплатная лицензия https://docs.gns3.com/1PvtRW5eAb8RJZ11maEYD9_aLY8kkdhgaMB0wPCz8a38/index.html
18. Программа моделирования данных, бизнес процессов ErwinDataModeler - Бесплатная лицензия http://go.erwin.com/thank-you-erwin-academic-edition-free-trial
19. Программа моделирования данных, бизнес процессов ErwinDataModeler - Бесплатная лицензия http://go.erwin.com/thank-you-erwin-academic-edition-free-trial
20. Программа моделирования сетей NetEmul - Бесплатная лицензия http://netemul.sourceforge.net/help/en/intro.html
21. Сервисы яндекса – яндекс метрика - Бесплатная лицензия https://yandex.ru/legal/metrica_mobile_agreement/index.html
22. Система дистанционного обучения Moodle - Бесплатная лицензия http://www.gnu.org/licenses/gpl.html

23. Система компьютерного набора текстов LaTex - Бесплатная лицензия LPPL-версия 1.3 с https://www.latex-project.org/lppl/
24. Программное обеспечение для лингафонного кабинета Линко v8.2 - Договор №31503024759 от 14.12.2015г бессрочно
25. Справочная Правовая Система "КонсультантПлюс" - Договор №125818-С от 28.04.2026
26. Среда моделирования Aris Express - Бесплатная лицензия https://www.ariscommunity.com/aris-express/how-to-start
27. Файловый менеджер DoubleCommander - Бесплатная лицензия https://sourceforge.net/projects/doublecmd/
28. Visual Prolog - Бесплатная лицензия www.visual-prolog.com/vip/download/default.htm
29. Blender Open Source 3D creation - Бесплатная лицензия https://www.blender.org/
30. Sinfig Studio - Бесплатная лицензия https://www.synfig.org/
31. Magic Particles - Бесплатная лицензия http://www.astralax.ru/projects/particles/buy#Magic%20Particles%203D
32. UVScreenCamera - Бесплатная лицензия http://uvsoftium.ru
33. Clipchamp - Бесплатная лицензия https://clipchamp.com/ru/video-editor
34. My Test - Бесплатная лицензия http://www.klyaksa.net
35. Asc Расписание - Бесплатная лицензия www.asctimetables.com
36. Ректор программа составления расписания - Бесплатная лицензия rector.spb.ru
37. Notepad++ - Бесплатная лицензия https://notepad-plus-plus.org
38. Hugin educational - Бесплатная лицензия https://www.hugin.com/
39. Русско-башкирский онлайн словарь и переводчик - Бесплатная лицензия https://ufa-all.ru/
40. Visual Studio Community - Бесплатная лицензия https://visualstudio.microsoft.com/ru/free-developer-offers/
41. Ramus-educational - Бесплатная лицензия https://ramus-educational.software.informer.com/
42. Software Ideas Modeler - Бесплатная лицензия https://www.softwareideas.net/Download/797/Software-Ideas-Modeler-11-95--32-bit-Setup
43. MySQL Community Edition - Бесплатная лицензия https://downloads.mysql.com/docs/licenses/mysqld-8.0-gpl-en.pdf
44. MySQL Workbench Community Edition - Бесплатная лицензия https://downloads.mysql.com/docs/licenses/workbench-8.0-gpl-en.pdf

## 7. Описание материально-технической базы, необходимой для осуществления образовательного процесса по дисциплине

| Наименование специализированных аудиторий, кабинетов, лабораторий | Вид занятий | Наименование оборудования, программного обеспечения |
|---|---|---|
| Аудитория 14(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Доска, мебель, проектор, экран.<br>Программное обеспечение<br>1. Операционная система Astra Linux |
| Аудитория 15(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Мебель, проектор, учебно-наглядные пособия.<br>Программное обеспечение<br>1. Русско-башкирский онлайн словарь и переводчик<br>2. LIBREOFFICE |

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| | | 3. Операционная система Astra Linux |
| Аудитория 16(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Доска, мебель. |
| Аудитория 17а(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Мебель, проектор, учебно-наглядные пособия, экран. |
| Аудитория 17б(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Доска, мебель, телевизор. |
| Аудитория 18(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Доска, мебель, проектор. |
| Аудитория 18а(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Доска, компьютер, мебель, наушники, проектор, экран.<br>Программное обеспечение<br>1. LIBREOFFICE<br>2. Программное обеспечение для лингафонного кабинета Линко v8.2 |
| Аудитория 2(БФ) | Для хранения оборудования | Колонки, компьютер, мебель, нетбук, принтер, учебно-наглядные пособия, цифровой диктофон olympus, экран.<br>Программное обеспечение<br>1. LIBREOFFICE<br>2. Операционная система Astra Linux<br>3. Браузер Google Chrome |
| Аудитория 20(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Мебель, проектор, учебно-наглядные материалы, экран. |
| Аудитория 28(БФ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации | Доска, мебель. |
| Аудитория 422(ФМ) | Лекционная, Семинарская, Для консультаций, Для контроля и аттестации, Для лабораторных занятий, Для практических занятий | Доска, компьютер, мебель, проектор.<br>Программное обеспечение<br>1. LIBREOFFICE<br>2. Программа "Паркетчик"<br>3. Система "Исполнители"<br>4. Браузер Google Chrome<br>5. Система программирования КуМир<br>6. Браузер Яндекс |

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| | | 7. Браузер Яндекс, сервисы яндекс: метрика, wordstat<br>8. Графический редактор gimp<br>9. Демо версия программы КМ-школа<br>10. Математический пакет Maxima<br>11. Математический пакет Scalib<br>12. Он-лайн демо-версия 1С:Образование<br>13. Операционная система linuxubuntu<br>14. Операционная система linux arch<br>15. Pascalabc, PascalABC.NET<br>16. Программа для симулирования и планирования сети GraphicalNetworkSimulator 3<br>17. Программа моделирования данных, бизнес процессов ErwinDataModeler<br>18. Программа моделирования данных, бизнес процессов ErwinDataModeler<br>19. Программа моделирования сетей NetEmul<br>20. Операционная система Astra Linux<br>21. Сервисы яндекса – яндекс метрика<br>22. Система дистанционного обучения Moodle<br>23. Система компьютерного набора текстов LaTex<br>24. Справочная Правовая Система "КонсультантПлюс"<br>25. Среда моделирования Aris Express<br>26. Файловый менеджер DoubleCommander<br>27. Visual Prolog |

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| | | 28. Blender Open Source 3D creation<br>29. Sinfig Studio<br>30. Magic Particles<br>31. UVScreenCamera<br>32. Clipchamp<br>33. My Test<br>34. Asc Расписание<br>35. Ректор программа составления расписания<br>36. Notepad++<br>37. Hugin educational<br>38. Visual Studio Community<br>39. Ramus-educational<br>40. Software Ideas Modeler<br>41. MySQL Community Edition<br>42. MySQL Workbench Community Edition |
| Читальный зал(ФМ) | Для курсового проектирования, Для самостоятельной работы | Компьютер, ксерокс, мебель, принтер, учебно-методические материалы.<br>Программное обеспечение<br>1. Справочная Правовая Система "КонсультантПлюс"<br>2. LIBREOFFICE<br>3. Операционная система Astra Linux |