

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

**федеральное государственное автономное  
образовательное учреждение высшего образования\_  
«Национальный исследовательский Нижегородский государственный университет  
им. Н.И. Лобачевского»**

Институт филологии и журналистики

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УТВЕРЖДЕНО  
решением Ученого совета ННГУ  
протокол № 1 от 31.01.2024 г.

**Рабочая программа дисциплины**

Современный английский язык

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Уровень высшего образования  
Магистратура

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Направление подготовки / специальность  
45.04.02 - Лингвистика

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Направленность образовательной программы  
Межъязыковая и межкультурная коммуникация

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Форма обучения  
очная

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г. Нижний Новгород

2024 год начала подготовки

## 1. Место дисциплины в структуре ОПОП

Дисциплина Б1.О.ДВ.01.01.03 Современный английский язык относится к обязательной части образовательной программы.

## 2. Планируемые результаты обучения по дисциплине, соотнесенные с планируемыми результатами освоения образовательной программы (компетенциями и индикаторами достижения компетенций)

Формируемые компетенции (код, содержание компетенции)	Планируемые результаты обучения по дисциплине (модулю), в соответствии с индикатором достижения компетенции		Наименование оценочного средства	
	Индикатор достижения компетенции (код, содержание индикатора)	Результаты обучения по дисциплине	Для текущего контроля успеваемости	Для промежуточной аттестации
УК-4: Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия	<p>УК-4.1: Выбирает на государственном и иностранном (-ых) языках коммуникативно приемлемые стили делового общения, вербальные и невербальные средства взаимодействия с партнерами.</p> <p>УК-4.2: Использует информационно-коммуникационные технологии при поиске необходимой информации в процессе решения различных коммуникативных задач на государственном и иностранном (-ых) языках.</p> <p>УК-4.3: Ведет деловую переписку, учитывая особенности стилистики официальных и неофициальных писем, социокультурные различия в формате корреспонденции на государственном и иностранном (-ых) языках.</p> <p>УК-4.4: Умеет коммуникативно и культурно приемлемо вести устные деловые разговоры в процессе профессионального взаимодействия на государственном и</p>	<p>УК-4.1:</p> <p>Знает литературную форму государственного языка, основы устной и письменной коммуникации на иностранном языке, функциональные стили родного языка, требования к деловой коммуникации; вербальные и невербальные средства взаимодействия с партнерами;</p> <p>Умеет выражать свои мысли на государственном, родном и иностранном языке в ситуации деловой коммуникации; использовать вербальные и невербальные средства взаимодействия с партнерами;</p> <p>Владеет навыками деловой коммуникации на родном и иностранном языках, использования вербальных и невербальных средств взаимодействия с партнерами.</p> <p>УК-4.2:</p> <p>Знает информационно-коммуникационные</p>	Тест	Экзамен: Практическое задание

	<p>иностранном (-ых) языках.</p> <p>УК-4.5: Демонстрирует умение выполнять перевод академических и профессиональных текстов с иностранного (-ых) на государственный язык.</p>	<p>технологии для поиска необходимой информации в процессе решения различных коммуникативных задач на государственном и иностранном (-ых) языках;</p> <p>Умеет использовать информационно-коммуникационные технологии при поиске необходимой информации в процессе решения различных коммуникативных задач на государственном и иностранном (-ых) языках;</p> <p>Владеет практическими навыками использования информационно-коммуникационных технологий для поиска необходимой информации в процессе решения различных коммуникативных задач на государственном и иностранном (-ых) языках.</p> <p>УК-4.3:</p> <p>Знает приемы составления текстов разной функциональной принадлежности и разных жанров и стилей на государственном и родном языках, приемы ведения деловой переписки с учетом особенностей стилистики официальных и неофициальных писем, социокультурных различий в формате корреспонденции на государственном и иностранном (-ых) языках;</p> <p>Умеет применять приемы составления текстов разной функциональной принадлежности и разных жанров и стилей на государственном и родном языках, вести деловую переписку учитывая</p>		
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		<p>особенности стилистики официальных и неофициальных писем, социокультурные различия в формате корреспонденции на государственном и иностранном (-ых) языках;</p> <p>Владеет практическим опытом составления текстов разной функциональной принадлежности и разных жанров и стилей на государственном и родном языках, ведения деловой переписки с учетом особенностей стилистики официальных и неофициальных писем, социокультурных различий в формате корреспонденции на государственном и иностранном (-ых) языках.</p> <p>УК-4.4: Знает приемы ведения устных деловых разговоров в процессе профессионального взаимодействия на государственном и иностранном (-ых) языках;</p> <p>Умеет коммуникативно и культурно приемлемо вести устные деловые разговоры в процессе профессионального взаимодействия на государственном и иностранном (-ых) языках;</p> <p>Владеет практическими навыками ведения устных деловых разговоров в процессе профессионального взаимодействия на государственном и иностранном (-ых) языках.</p> <p>УК-4.5: Знает технологии перевода</p>		
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		<p>текстов с иностранного языка на родной;</p> <p>Умеет использовать методику перевода текстов с иностранного языка на родной;</p> <p>Владеет навыками и опытом перевода текстов с иностранного языка на родной.</p>		
ОПК-4: Способен создавать и понимать речевые произведения на изучаемом иностранном языке в устной и письменной формах применительно к официальному, нейтральному и неофициальному регистрам общения	<p>ОПК-4.1: Использует и применяет в профессиональной деятельности, в том числе в педагогической, свободное владение основным изучаемым языком в его литературной форме;</p> <p>ОПК-4.2: Создает устные и письменные тексты разной функциональной принадлежности и разных жанров на изучаемом иностранном языке, опираясь на базовые методы и приемы их создания</p> <p>ОПК-4.3: Воспринимает и правильно интерпретирует устные и письменные сообщения разной функциональной принадлежности и разных жанров на изучаемом иностранном языке.</p>	<p>ОПК-4.1: Знает и свободно владеет основным изучаемым языком в его литературной форме; Умеет применять в профессиональной деятельности, в том числе в педагогической, свободное владение основным изучаемым языком в его литературной форме; Владеет практическими навыками использования и применения в профессиональной деятельности, в том числе в педагогической, свободного владения основным изучаемым языком в его литературной форме.</p> <p>ОПК-4.2: Знает базовые методы и приемы различных типов устной и письменной коммуникации на изучаемом иностранном языке; Умеет использовать в практической деятельности базовые методы и приемы различных типов устной и письменной коммуникации на изучаемом иностранном языке; Владеет практическими навыками использования в профессиональной</p>	Дискуссия	Экзамен: Практическое задание

		<p>деятельности базовых методов и приемов различных типов устной и письменной коммуникации на основном изучаемом языке.</p> <p>ОПК-4.3: Знает языковые нормы литературной формы изучаемого иностранного языка, основные признаки функциональных стилей речи;</p> <p>Умеет применять различные стратегии чтения и аудирования для успешного решения задач профессиональной деятельности;</p> <p>Владеет навыками и умениями чтения и аудирования, необходимыми для восприятия и понимания различных типов устных и письменных текстов для успешного решения задач профессиональной деятельности.</p>		
<p>ПК-3: Способен применять в профессиональной деятельности широкий спектр методов и приемов создания, трансформации, перевода и и аналитико-синтетической переработки различных типов текстов, в том числе с использованием современных технологий</p>	<p>ПК-3.1: Осуществляет литературное редактирование различных типов текстов</p> <p>ПК-3.2: Создает, переводит и трансформирует (в том числе с изменением стиля, жанра, целевой принадлежности текста) различные типы текстов</p> <p>ПК-3.3: Использует в профессиональной деятельности современные технологии для создания, трансформации и аналитико-синтетической переработки текстов;</p> <p>ПК-3.4: Осуществляет редактирование, реферирование и систематизацию различных типов текстов;</p>	<p>ПК-3.1: Знает основы литературного редактирования различных типов текстов;</p> <p>Умеет применять в практической деятельности приемы и техники литературного редактирования различных типов текстов;</p> <p>Владеет нормами литературного языка, навыками редактирования различных типов текстов</p> <p>ПК-3.2: Знает основные свойства, вербальные и невербальные показатели, жанровые и стилистические особенности текстов; правила создания, перевода и трансформирования</p>	<p>Практическое задание</p>	<p>Экзамен: Практическое задание</p>

		<p>различных типов текстов;</p> <p>Умеет создавать, переводить и видоизменять</p> <p>Различные типы текстов с опорой на знание специфики соответствующего стиля; применять современные научные достижения в переводческой деятельности.</p> <p>Владеет принципами создания, перевода и видоизменения различных типов текстов</p> <p>ПК-3.3:</p> <p>Знает современные технологии для создания, трансформации и аналитико-синтетической переработки текстов;</p> <p>Умеет применять в профессиональной деятельности современные технологии для создания, трансформации и аналитико-синтетической переработки текстов;</p> <p>Владеет навыками использования в профессиональной деятельности современных технологий для создания, трансформации и аналитико-синтетической переработки текстов</p> <p>.</p> <p>ПК-3.4:</p> <p>Знает способы и правила редактирования, реферирования и систематизации различных типов текстов;</p> <p>Умеет применять способы и правила редактирования, реферирования и систематизации различных типов текстов в профессиональной деятельности;</p>		
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		Владеет практическими навыками редактирования, реферирования и систематизации различных типов текстов.		
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### 3. Структура и содержание дисциплины

#### 3.1 Трудоемкость дисциплины

	<b>очная</b>
<b>Общая трудоемкость, з.е.</b>	<b>11</b>
<b>Часов по учебному плану</b>	<b>396</b>
в том числе	
<b>аудиторные занятия (контактная работа):</b>	
- занятия лекционного типа	<b>0</b>
- занятия семинарского типа (практические занятия / лабораторные работы)	<b>156</b>
- КСР	<b>6</b>
<b>самостоятельная работа</b>	<b>126</b>
<b>Промежуточная аттестация</b>	<b>108</b>
	<b>Экзамен</b>

#### 3.2. Содержание дисциплины

(структурированное по темам (разделам) с указанием отведенного на них количества академических часов и виды учебных занятий)

Наименование разделов и тем дисциплины	Всего (часы)	в том числе			
		Контактная работа (работа во взаимодействии с преподавателем), часы из них			Самостоятельная работа обучающегося, часы
		Занятия лекционного типа	Занятия семинарского типа (практические занятия/лабораторные работы), часы	Всего	
	0 Ф 0	0 Ф 0	0 Ф 0	0 Ф 0	0 Ф 0
Grammar Practice. Грамматический практикум	47		26	26	21
Entertainment and Art. Индустрия развлечений.	47		26	26	21
Work, Employment and Welfare. Работа, Трудоустройство и Благополучие.	47		26	26	21
21st -Century Medicine. Медицина 21 века	47		26	26	21
Crime and Punishment. Преступления и наказания.	47		26	26	21
Global Environmental Problems. Глобальные экологические проблемы.	47		26	26	21



Аттестация	108				
КСР	6			6	
Итого	396	0	156	162	126

### **Содержание разделов и тем дисциплины**

Тема 1. Изучение времен английского языка, конструкций с герундием и причастием, предлогов времени и места.

Тема 2. Чтение и пересказ статей на тему "Индустрия развлечений".

Тема 3. Чтение и пересказ статей на тему "Работа, трудоустройство".

Тема 4. Обсуждение статей на тему "Медицина 21 века"

Тема 5. Обсуждение и пересказ статей на тему "Преступления и наказания"

Тема 6. Чтение и пересказ статей на тему "Глобальные экологические проблемы"

Практические занятия /лабораторные работы организуются, в том числе, в форме практической подготовки, которая предусматривает участие обучающихся в выполнении отдельных элементов работ, связанных с будущей профессиональной деятельностью.

На проведение практических занятий / лабораторных работ в форме практической подготовки отводится: очная форма обучения - 124 ч.

#### **4. Учебно-методическое обеспечение самостоятельной работы обучающихся**

Самостоятельная работа обучающихся включает в себя подготовку к контрольным вопросам и заданиям для текущего контроля и промежуточной аттестации по итогам освоения дисциплины приведенным в п. 5.

Для обеспечения самостоятельной работы обучающихся используются:

- электронный курс "современный английский язык" (<https://e-learning.unn.ru/enrol/index.php?id=5992>).

- открытый онлайн-курс МООС "-" (-).

Иные учебно-методические материалы: Самостоятельная работа обучающихся включает в себя подготовку к контрольным вопросам и заданиям для текущего контроля и промежуточной аттестации по итогам освоения дисциплины.

Самостоятельная работа магистранта направлена на углубленное изучение отдельных тем курса. Система индивидуальной самостоятельной работы должна быть подчинена усвоению понятийного аппарата, поскольку одной из важнейших задач подготовки является овладение и грамотное применение профессиональной терминологии. Лучшему усвоению и пониманию дисциплины помогут различные энциклопедии, словари, справочники и другие материалы, указанные в списке литературы

#### **5. Фонд оценочных средств для текущего контроля успеваемости и промежуточной аттестации по дисциплине (модулю)**

**5.1 Типовые задания, необходимые для оценки результатов обучения при проведении текущего контроля успеваемости с указанием критериев их оценивания:**

**5.1.1 Типовые задания (оценочное средство - Тест) для оценки сформированности компетенции УК-4:**

Choose the best answer for each question.

1. Excuse me, I if you could show me the way to the train station? a) would like b) wonder c) may ask d) hope
2. They all passed is considered an extremely difficult exam. a) what b) that c) this d) which
3. What would you do if you a million pounds? a) win b) would win c) won d) winning
4. If you go to London, the Tate Modern is really worth . a) to see b) seeing c) to be seen d) see
5. to post that card to Pete – it's his birthday tomorrow. a) If I were you, I'd b) You should c) Don't forget d) You'd better
6. Mary went to the party of her headache. a) although b) in spite c) even though d) despite
7. I haven't got my keys. I them at home. a) should have left b) must leave c) couldn't leave d) must have left
8. Jack Reid won the award for the best actor, came as a surprise to many. a) who b) that c) what d) which
9. The taxi managed to arrive on time, the traffic was very heavy. a) although b) whereas c) despite d) even
10. The number of turtles on the island by 70% over the last decade. a) has declined b) has been declining c) has been declined d) is declinin
11. Make sure you've had all the necessary injections before going into the jungle,\_\_\_\_\_ you'll risk catching tropical diseases.  
a) in case      b) otherwise      c) providing      d) unless
12. It's time\_\_\_\_the fact that he'll never make it as a rock musician.  
a) he accepts      b) he'll accept c) he accepted d) he'd accept
13. I'd lived in Australia, so I was used to\_\_\_\_\_on the left side of the road.  
a) driving    b) drive    c) having driven      d) drove
14. You can say      you like, there's no substitute for hard work.  
a) how      b) that      c) whichever      d) whatever
15. Intelligence tests      \_ to three thousand students in the University.  
a) was given    b) will have been given    c) have been given    d) gave
16. My colleague and I never speak while we\_\_\_\_  
a) work      b) will be working    c) are working d) have been working
17. \_\_\_\_Derek nowadays, he's so busy at the office.  
a) We see hardly ever      b) We hardly see ever  
c) We hardly ever see      d) Hardly we ever see
18. \_\_\_\_people trying to get into the football stadium.  
a) There were too much      b) There were too many  
c) It was too many      d) There was too many
19. I had a racing bike when I was young, and\_\_\_\_.  
a) my brother did so b) so did my brother c) so my brother d) did my brother
20. \_\_\_\_of the food was inedible.  
a) A large amount of    b) Many of    c) Few of    d) A large number of

### Критерии оценивания (оценочное средство - Тест)

Оценка	Критерии оценивания
зачтено	даны верные ответы на большинство вопросов теста
не зачтено	даны неверные ответы на большинство вопросов теста

### 5.1.2 Типовые задания (оценочное средство - Дискуссия) для оценки сформированности компетенции ОПК-4:

Take part in a scientific discussion in the "round table" format, organized by your tutor and present your scientific report on the topics offered by your tutor.

### Критерии оценивания (оценочное средство - Дискуссия)

Оценка	Критерии оценивания
зачтено	создание речевого произведения на иностранном языке без ошибок / незначительными недочетами
не зачтено	создание речевого произведения на иностранном языке с грубыми ошибками

### 5.1.3 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-3:

#### ***Задание 1 по разделу 2 «Entertainment and Arts»***

Match the **compound adjectives** with their definitions.

1. Awe-inspiring	a. Not in one of the usual, central venues
2. Award-winning	b. Rewarded with a prize or other official recognition
3. Laughter-packed	c. Comprising (mostly) women
4. Out-of-the-way	d. Dominated by low-pitch notes
5. Star-studded	e. Extremely impressive
6. Female-featuring	f. Featuring many celebrities
7. Bass-heavy	j. Very funny

8. British-born	k. Born in Britain
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## ***Задание 2 по разделу 2 «Entertainment and Arts»***

**Complete the sentences using one or more words. The sentence must be grammatically correct once you have added the right word(s)**

award-winning	out-of-the-way	bass-heavy	British-born	professionally- trained d
laughter-packed	star-studded	awe-inspiring	indicate	erode

- The bill for tonight at the comedy promises a\_\_\_\_(laughter-packed) evening.
- What I don't like about rock music is that it's very drum- and\_\_\_\_(bass-heavy).
- Don't miss the opportunity to see this\_\_\_\_(award-winning) film – it well deserved its six Oscars.
- No matter how\_\_\_\_(awe-  
inspiring) it can be, the use of animals for entertainment shouldn't be encouraged – many circus animals are brutally abused during the training sessions.
- The\_\_\_\_(British-born) singer, raised and educated in London, could perform with any of the soul greats.
- Caroline is a better dancer because she's\_\_\_\_(professionally-trained).  
I only got to go to classes at weekends
- The\_\_\_\_(star-studded) show features actors and singers from all the top musicals.
- His house is so\_\_\_\_(out-of-the-way) that you'll never find it without a map.
- Surveys\_\_\_\_(indicate) that the broadcast industry undervalued the public interest in user-generated context.
- Video and music sites tend to\_\_\_\_(erode) consumers' respect for the rights of media producers.

## ***Задание 3 по разделу 6 «Crime and Punishment»***

*Complete the sentences using one or more words. The sentence must be grammatically correct once you have added the right word(s).*

remove	violence	rehabilitated	Circumstantial	example
life	trial	trial	repeat offender	court
mimic	Community	death penalty	juvenile delinquent	license
Role model	minor	corporal	Premeditated	justice

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1. The\_\_\_\_(death penalty) is the strongest deterrent against crime.
2. The number of\_\_\_\_(juvenile delinquents) is on the rise due to the impact of peer pressure at school and violent movies shown on TV. Teenagers are prone to\_\_\_\_\_(mimic) aggressive behaviour.
3. All people accused of a crime should be given a fair\_\_\_\_(trial) in a\_(court) of law.
4. People who are convicted a murder from only\_\_\_\_\_ (circumstantial) evidence should not receive the death penalty.
5. The motives of the crime should always be taken into consideration. For example, there is a significant difference in the character of a person who commits\_(premeditated) murder and one who commits accidental murder.
6. A\_\_\_\_(life) sentence is more humane the capital punishment.
7. Punishment should be the last resort. Instead criminals should be\_\_\_\_(rehabilitated).
8. People who commit\_\_\_\_(minor) crimes, such as traffic offences, should have their \_\_\_\_\_ (licenses) revoked.
9. Famous people, such as movie stars, should set a good\_\_\_\_ (example) and ensure that they are good\_\_\_\_\_ (role models) for young people to follow.
- 10.\_\_\_\_(Justice) and the right to a fair\_\_\_\_(trial) should be the right for all citizens.
- 11.Parents who inflict\_\_\_\_(corporal) punishment on their children are showing children that
- 12.\_\_\_\_(violence) is an acceptable way to deal with problems
13. Prison does not rehabilitate criminals, it only\_\_\_\_\_(removes) them from society. \_\_\_\_\_
14. (Community) service and rehabilitation is a better way to avoid criminals becoming \_\_\_\_ (repeated offenders).

### ***Задание 4 по разделу 6 «Crime and Punishment»***

**Types of Criminals and Court Language. Match the vocabulary with the definitions:**

1. prosecutor	a. a group of independent people who decide whether the defendant is guilty or not guilty
2. judge	b. a lawyer protecting the accused person
3. jury	c. a person who uses violence or threats to take control of a vehicle, especially a plane, in order to force it to travel to a different place or to demand something from a government
4. defendant	d. a person who takes goods into or out of a country illegally
5. defense	e. a person who steals goods from a shop/store by deliberately leaving without paying for them

6. witness	f. a person who deliberately destroys or damages public property
7. smuggler	g. a person who controls the court proceedings
8. juvenile delinquent	h. a person who buys and sells something illegally
9. trafficker	i. the person in a trial who is accused of committing a crime, or who is being sued by another person
10. shoplifter	j. a young person who is not yet an adult and who is guilty of committing a crime
11. vandal	k. the lawyer against the accused person
12. hijacker	l. a person who sees the event happen is able to describe it to other people

#### Задание 5 по разделу 3 «Работа, трудоустройство и благосостояние»:

Устный перевод Translate into English:

Не за многими людьми сегодня охотятся хэдхантеры, и виной тому – нулевой рост занятости. Рабочие места урезаются, людей сокращают, неквалифицированные сотрудники при этом наиболее уязвимы. В начале года уровень безработицы составил 5%, затем достиг 10, потом понизился и сейчас держится на отметке в 9%. Эксперты насчитывают около 5 млн неработающих в наши дни. Они предлагают повысить пособия по безработице и сократить налоги. Может показаться, что некоторые граждане ожидают, что государство обеспечит их, вместо того, чтобы помочь себе самим. Против таких халявщиков государство принимает меры: проживание на пособие от рождения до смерти не может поощряться. Начиная карьеру, люди сталкиваются с некоторыми проблемами: враждебная рабочая атмосфера, сексуальные домогательства, несправедливое увольнение, дискриминация по возрасту и т.д. Самое время начать поиски работы. Следуйте простым советам: 1) будьте предприимчивы и в меру агрессивны в поисках работы, 2) не меняйте профессии, держитесь за постоянную работу, 3) изучите заранее ту фирму, на которую вы нацелены, 4) на собеседовании подчеркивайте свои сильные стороны, но не преувеличивайте, 5) рассказывайте о всех пройденных курсах, имеющих отношение к работе. Это выделит вас среди других претендентов. И помните, давно ушли те времена, когда люди отработывали длинные смены за низкую плату, вы достойны большего.

#### Задание 6 по разделу 4 «Медицина 21 века»:

Устный перевод Translate into English:

1. Генная инженерия дает возможность изменить наследственные predispositions растений и животных. В результате у них появляются новые качества.
2. Биотехнологии применяются уже давно. Они используются для производства лекарств и продуктов питания. Ферменты, полученные с помощью биотехнологии, находят применение, например, в производстве сыра.

3. Невозможно точно предвидеть отдаленные последствия генных манипуляций. Измененные растения, животные и микроорганизмы могут нарушать равновесие в природе.
4. Если исключить при выращивании овощей и фруктов всего один ген, то спелые плоды гораздо дольше не портятся.
5. С помощью генной технологии можно выращивать растения, устойчивые против вредителей. Таким образом, становится излишним применение пестицидов. Однако качества таких растений должны быть тщательно исследованы.
6. Применение генных технологий имеет и моральный аспект. Следует обсудить вопрос о том, в какой степени человек имеет право изменять естественный ход эволюции. Особенно важно решить, насколько генные технологии применимы в отношении животных. Нельзя рассматривать их только с точки зрения пользы для человека.

### ***Задание 7 по разделу 6 «Global Environmental Problems»:***

Письменный перевод Translate into English:

Уничтожение и оскудение генофонда – крупнейшая экологическая проблема всего мира. Американские ученые подсчитали, что за последние 200 лет земляне потеряли 900 тысяч видов растений и животных.

На территории бывшего СССР генофонд сократился на 10–12%. Сокращение количества видов происходит из-за разрушения естественной среды обитания растений и животных, чрезмерного использования сельскохозяйственных угодий, из-за существующей проблемы вырубки лесов. В дальнейшем прогнозируется еще более быстрое сокращение видового разнообразия.

На планете массово вымирают леса. Во-первых, из-за вырубки для использования древесины в производстве; во-вторых, по причине уничтожения нормальной среды обитания растений. Главная угроза для деревьев и других лесных растений – кислотные дожди, которые выпадают из-за выброса двуокиси серы в атмосферу. Эти выбросы обладают способностью переноситься на большие расстояния от непосредственного места выброса. Только за последние 20

лет землянами было потеряно около 200 млн гектаров ценных лесных массивов. Особую опасность представляет истощение тропических лесов, считающихся легкими планеты.

Сегодня количество полезных ископаемых стремительно уменьшается. Следует помнить, что примерно половина добытой человечеством нефти была выкачана из недр земли за последние

10–15 лет. Добыча и продажа полезных ископаемых стала золотой жилой, и предприниматели не заботятся о глобальной экологической ситуации. Спасти землян от потери источников энергии может только развитие альтернативных проектов: сбор энергии солнца, ветров, морских приливов, горячих земных недр и так далее.

Как известно, мировой океан занимает

2/3 поверхности планеты и поставляет до 1/6 белков животного происхождения, которые употребляют в пищу жители Земли. Около 70% всего кислорода вырабатывается во время фотосинтеза фитопланктона. Химическое загрязнение океана крайне опасно, потому как ведет за собой оскудение водных, пищевых ресурсов, нарушение кислородного баланса в атмосфере. В течение XX века сильно увеличились выбросы в мировой океан биологически неразложимых синтетических веществ, продуктов химической и военной промышленности.

В 60-х годах считалось, то загрязнение атмосферы характерно только для больших городов и индустриальных центров. Однако позднее выяснилось, что вредные выбросы могут распространяться на огромные расстояния. Загрязнение атмосферы – это глобальное явление. И выброс вредных химикатов в одной стране может повлечь за собой тотальное ухудшение экологии в другой. Кислотные дожди наносят лесу урон, сопоставимый с вырубкой.

### Критерии оценивания (оценочное средство - Практическое задание)

Оценка	Критерии оценивания
зачтено	задание выполнено верно, допущены незначительные недочеты
не зачтено	задание выполнено неверно, допущено большое количество ошибок

## 5.2. Описание шкал оценивания результатов обучения по дисциплине при промежуточной аттестации

### Шкала оценивания сформированности компетенций

Уровень сформированности компетенций (индикатор достижения компетенций)	плохо	неудовлетворительно	удовлетворительно	хорошо	очень хорошо	отлично	превосходно
	не зачтено			зачтено			
<u>Знания</u>	Отсутствие знаний теоретического материала. Невозможность оценить полноту знаний вследствие отказа обучающегося от ответа	Уровень знаний ниже минимальных требований. Имели место грубые ошибки	Минимально допустимый уровень знаний. Допущено много негрубых ошибок	Уровень знаний в объеме, соответствующем программе подготовки. Допущено несколько негрубых ошибок	Уровень знаний в объеме, соответствующем программе подготовки. Допущено несколько несущественных ошибок	Уровень знаний в объеме, соответствующем программе подготовки. Ошибок нет.	Уровень знаний в объеме, превышающем программу подготовки.
<u>Умения</u>	Отсутствие минимальных умений. Невозможность оценить наличие умений вследствие отказа обучающегося от ответа	При решении стандартных задач не продемонстрированы основные умения. Имели место грубые ошибки	Продемонстрированы основные умения. Решены типовые задачи с негрубыми ошибками. Выполнены все задания, но не в полном объеме	Продемонстрированы все основные умения. Решены все основные задачи с негрубыми ошибками. Выполнены все задания в полном объеме, но некоторые с недочетами	Продемонстрированы все основные умения. Решены все основные задачи. Выполнены все задания в полном объеме, но некоторые с недочетами.	Продемонстрированы все основные умения. Решены все основные задачи с отдельным и несущественными недочетами, выполнены все задания в полном	Продемонстрированы все основные умения. Решены все основные задачи. Выполнены все задания, в полном объеме без недочетов



						объеме	
<u>Навыки</u>	Отсутствие базовых навыков. Невозможность оценить наличие навыков вследствие отказа обучающегося от ответа	При решении стандартных задач не продемонстрированы базовые навыки. Имели место грубые ошибки	Имеется минимальный набор навыков для решения стандартных задач с некоторым и недочетами	Продемонстрированы базовые навыки при решении стандартных задач с некоторым и недочетами	Продемонстрированы базовые навыки при решении стандартных задач без ошибок и недочетов	Продемонстрированы навыки при решении нестандартных задач без ошибок и недочетов	Продемонстрирован творческий подход к решению нестандартных задач

### Шкала оценивания при промежуточной аттестации

Оценка		Уровень подготовки
зачтено	превосходно	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «превосходно», продемонстрированы знания, умения, владения по соответствующим компетенциям на уровне выше предусмотренного программой
	отлично	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «отлично».
	очень хорошо	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «очень хорошо»
	хорошо	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «хорошо».
	удовлетворительно	Все компетенции (части компетенций), на формирование которых направлена дисциплина, сформированы на уровне не ниже «удовлетворительно», при этом хотя бы одна компетенция сформирована на уровне «удовлетворительно»
не зачтено	неудовлетворительно	Хотя бы одна компетенция сформирована на уровне «неудовлетворительно».
	плохо	Хотя бы одна компетенция сформирована на уровне «плохо»

**5.3 Типовые контрольные задания или иные материалы, необходимые для оценки результатов обучения на промежуточной аттестации с указанием критериев их оценивания:**

**5.3.1 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции УК-4**

**Практическое задание по реферированию предложенной публицистической или научно-публицистической статьи. 1 семестр**

No more heroes: Why no one else can make films like Steven Spielberg  
Tim Walker, “The Independent”

Thirty years ago, *Raiders of the Lost Ark* marked a high point in a golden age of blockbusters. With Spielberg's heirs now making summer movies of their own, Tim Walker wonders if we'll ever see Indy and his kind again. If George Lucas had had his way, Indiana Smith would have sported a moustache. Until three weeks before principal photography began on *Raiders of the Lost Ark*, Lucas, its producer, still hoped to cast Tom Selleck as the bull-whipping archaeologist. The hirsute Selleck, however, was contractually bound to his hit television series, *Magnum PI*. Eventually, the film's director, Steven Spielberg, persuaded Lucas to let him cast Harrison Ford instead. Oh, and to change the character's name – to Indiana Jones.

If Ford hadn't been suffering from dysentery, then *Raiders* would have lost one of the best of its many brilliant jokes: during a chase through an Egyptian bazaar, Indy is confronted by a flamboyant, scimitar-wielding

assassin. Sick, and reluctant to film the scripted fight scene, Ford supposedly turned to Spielberg and said: "Let's just shoot the fucker." So Indy pulled out his pistol and blew the swordsman away.

And if every other studio in Hollywood hadn't first rejected *Raiders* for being too expensive and ambitious, then Paramount would probably not have relented and funded the movie, giving the picture its enticing opening shot – the Paramount logo fades to a distinctive Peruvian mountain; into the frame strides a silhouetted figure wearing a fedora; etc... – and forcing its creators to work to a brisk schedule, with a tight budget and no time for unnecessary retakes.

*Raiders* celebrated its 30th birthday this summer, and it seems almost unbelievable now that this near-perfect adventure movie (near-perfect? No, just perfect), should have been the product of a series of happy accidents, financial limitations and creative short-cuts. According to Spielberg himself, "The line in *Raiders* that most typifies the production of that movie was when Harrison says, 'I'm making this up as I go along'."

The film was a rare and precious collaboration between the two great popular filmmakers of their era, perhaps of any era. It was nominated for eight Academy Awards, including Best Picture, and remains one of the top 20 grossing hits of all time. Moreover, it was made at the peak of a golden age of classic family blockbusters, from *Star Wars* and *Close Encounters of the Third Kind* in 1977, to *Back to the Future* (produced by Spielberg) in 1985.

Audiences still hold those films in disproportionate affection: in Los Angeles on Monday night, fans gathered for a sell-out 30th anniversary screening of *Raiders*, just days since countless proud *Star Wars* nerds – including British filmmaker Simon Pegg – had taken to Twitter

to rail against Lucas's latest alterations to a new Blu-Ray version of *Return of the Jedi*. (You want the details? Google them. I can hardly bear to type the words.) Last week, the web exploded with news that Nike plans finally to produce a limited-edition pair of trainers like those worn by Marty McFly in *Back to the Future II*.

Meanwhile, the children who sat awed in cinemas three decades ago are now making blockbuster movies themselves. As a boy, the precocious J J Abrams was hired to restore some of Spielberg's teenage Kodak Super 8mm films; this year Abrams paid tribute to that time with his own nostalgic sci-fi blockbuster, *Super 8*, which

Spielberg produced. Pegg recently wrote and starred in *Paul*, a pastiche of (among other things) Spielberg's sci-fi classics *Close Encounters* and *ET*. Both *Paul* and *Super 8* climaxed with explicit, and almost identical, homages to

their hero.

Joe Johnston, who started out filming special-effects shots for *Star Wars*, this year directed *Captain America*, which borrows not a few familiar Indy tropes. And yet it feels, doesn't it, as if nothing in today's summer release schedule can quite match the brilliance of those early blockbusters. The characters were more vivid, the

storytelling so much smarter. Are we watching Indiana Jones, Marty McFly and Han Solo through rose-tinted 2D spectacles? Or has Hollywood genuinely failed to find their like again?

Spielberg was a singular talent, whose personal successes altered the entire business. Summer was thought of as a fallow season for Hollywood until *Jaws* chewed up the 1975 box office, creating the blockbuster market that we live with today. Geoff Boucher is the man behind Hero Complex, the Los Angeles Times's renowned "fanboy" movie blog, which hosted this week's 30th anniversary screening of *Raiders*. "If you really love the big summer adventure movies," he says, "then the run of films released between 1977 and 1985 is just staggering. Those were the first generation of blockbusters, and maybe it's a sector that could only have so many years of real creative invigoration. They went down a list: 'we can do a World War Two movie, a space movie, a time-travel movie...,' but there aren't a whole lot of genres to go through before things start to feel derivative."

"It seems as if summer blockbusters have got worse," agrees Tom Shone, the author of *Blockbuster: How Hollywood Learned to Stop Worrying and Love the Summer*. "You compare the artistry and craftsmanship of a movie like *Close Encounters* to the machine-tooled franchise films that get churned out now, and it seems a galaxy away. But even back then there were only a couple of guys capable of making those movies: Spielberg and Lucas. The competition for *Raiders* in 1981 was cheesy things like *The Cannonball Run* and *For Your Eyes Only*. Before Spielberg, blockbusters came once in a generation. Then there were one or possibly two a year after *Jaws* and *Star Wars*. Now, they're every week, banked up behind each other like aircraft waiting to land. So there are many more bad movies made. But the regularity of the really good movies is the same: about once every year."

Since Tim Burton's *Batman* in 1989, audiences have notoriously been fed a diet of superheroes, sequels, remakes and adaptations of classic television shows, games or theme-park rides. "Batman was when the studios figured out how to manufacture Spielberg-like success," Shone explains. "Now they'd rather do anything but invest in an original idea for a movie. Their business model is pre-saleability: anything that can achieve brand recognition before you go into the cinema. When the second wave of blockbusters arrived, there were some legendary flops like *Waterworld* and *Last Action Hero*. But now they've learned how to eliminate certain strata of failure; how to make money back for any movie that we don't actively dislike."

As Shone explains, "Those early Spielberg movies were underdog stories. The heroes of *Jaws* were cowards and landlubbers. But now a lot of movies are made by the bully in the sandpit. The *Transformers* movies are full of goliaths beating the crap out of other goliaths. They're bullies' movies. And that says something about how the film industry has changed."

Most of today's better blockbusters lack the lightness that characterised *Raiders* and its contemporaries; the very best big movies of 2010 and 2011 were, by common consensus, *Inception* and *Rise of the Planet of the Apes* – both of them dark, pessimistic and adult. Of course,

they weren't the only big summer releases of recent years to be worth the cost of admission. The superhero genre may be predictable, but it manages its share of deserved critical successes: *Iron Man*, *The Dark Knight*, *Captain America*. *Avatar* and the first *Pirates of the Caribbean* were a cut above what tends to pass for entertainment in Hollywood nowadays. Until *Cars 2*, Pixar's reputation was unimpeachable.

The recent blockbuster that most successfully recaptured that *Raiders* mix of action, comedy and adventure was Abrams' re-boot of the *Star Trek* franchise – featuring, among others, Simon Pegg. But it seems unlikely that any of these will still have a hold over our imaginations, three decades hence, as strong as *Star Wars* or *Back to the Future* or *Indiana Jones*. During the 1980s, three teenagers from Mississippi spent seven years remaking *Raiders* in its entirety on VHS; *Raiders of the Lost Ark: The Adaptation* earned them the priceless praise of Spielberg himself, and the story of its production is set to be made into yet another movie. Are there young boys somewhere in the world right now, reshooting *Pirates of the Caribbean*? Somehow, I doubt it. "The key to *Raiders* was economy," says Shone. "At one point they were going to film with a biplane, but Lucas snapped one set of wings off the model and said 'OK, we'll do it for this much money'. Those constrictions really benefited the film. If Spielberg and Lucas collaborated now, you can only imagine the amount of latitude they would have." Actually, we needn't imagine; we have the proof: *Indiana Jones and the Kingdom of the Crystal*

*Skull*. Unlike its predecessors, it's probably best forgotten.

*From a masked Tokyo commuter in a crush to the plastic particles killing our oceans, the former UN secretary-general hails the photographers shortlisted for tonight's space-themed Prix Pictet prize*

We are running out of space. Fly over Africa at night and you will see mile after mile of fires burning red in the dark as scrub is removed to

make way for human beings. Satellite images of nocturnal Europe or America show vast areas lit up like an enormous fairground. From Shanghai to Sydney, from Moscow to Mexico City, the skylines of our major cities are no longer fixed and familiar. Where we cannot build into the sky, we construct vast checkerboards of smog bound, low-rise dwellings that stretch from one horizon to the other. Our cities expand in every direction as we fight to house a population that is growing at the rate of 200,000 each day. That adds up to a headcount the size of Germany every year. To feed this growing number requires ever more land to farm: each year, more than 150,000 square kilometres of natural forest are lost to agricultural or urban development.

Forests cover a third of our planet's land surface. They produce life-giving oxygen and, by absorbing carbon dioxide, also mitigate the otherwise catastrophic effects of climate change. Not only do they provide a habitat for many of the world's most endangered animals, around 1.6 billion people rely on them for food, fresh water, clothing, traditional medicine and shelter. Yet they are under threat from rampant deforestation in its many forms: fires, clearing for agriculture, unsustainable logging, ranching and development.

We speak reverentially of the savage beauty and teeming biodiversity of the world's great wildernesses, from the tropical rainforests of Amazonia and central Africa, to our wetlands

and deserts, and on to Patagonia and the frozen wastes of Antarctica. We are increasingly aware of the threats to such spaces and have encouraged sustainable conservation and ecotourism. But still the threats remain.

The greatest unexplored space on our planet lies beneath the oceans. Yet rising CO<sub>2</sub> levels in the atmosphere are causing acidification, which disrupts food chains and marine habitats. Huge floating masses of plastic dumped in the oceans turn into hazardous waste that endangers not only marine life but also, indirectly, human populations – and the planet itself. Overfishing, illegal and damaging trawling practices and past whaling have emptied the oceans before we have even properly understood what riches they contain. And the great spaces of the oceans are the lungs of the planet.

The very air we breathe is filling up with toxins. For years, gases have burned through the ozone layer, exposing us to ultraviolet rays and affecting climate change. Airborne diseases – such as Zika, swine flu and bird flu – have multiplied and threatened to become global pandemics. Great clouds of smog hover above our cities and airborne diseases multiply. Inhalation of toxic gases is said to reduce average lifespans by one to two years. Various

estimates suggest that air pollution accounts for between half and two-thirds of all premature deaths in Asia, while anywhere between 10 and 20% of all worldwide deaths are attributable to the same cause.

Typhoons, hurricanes and cyclones are harbingers of disaster, yet

the winds are also, for some, an important source of energy. The debate about the effectiveness of wind farms rages on. Protesters claim they are ineffective and even dangerous eyesores, while pro-campaigners trumpet the positive impact of these wind farms.

Space itself – famously the final frontier – has not been colonised but

has, instead, become a dumping ground to such an extent that scientists are now calling on nations to reduce the quantity of orbital junk they produce or risk inhibiting future space activity. And yet, as overpopulation and decreasing landmass become a conundrum for future generations, will outer space provide an inhabitable environment? Space exploration and research are continuing, with Nasa proposing to station a team of astronauts on the moon for a prolonged stay. There is even talk of space stations on Mars.

Twelve photographers were shortlisted for this year's Prix Pictet award, on the theme of space. Each has made outstanding images that address the theme of space with originality and narrative power. Some, like Mandy Barker, create brilliant artificial worlds in which the plastic particles that are choking our oceans are presented

as if they were plankton suspended in water drops. Scientific research has found that plankton ingest tiny plastic particles, mistaking them for food. Since they are at the base of the food chain, they are themselves a

crucial source of nourishment for larger creatures. The potential impact on marine life and ultimately humankind is of deep concern.

The shortlisted artists follow radically different paths but often arrive at parallel conclusions. Richard Mosse and Sergey Ponomarev focus on the refugee and migration crisis now facing Europe. Mosse's searing monochrome images of refugee camps and staging sites reduce individual refugees to an inhuman mass, while Ponomarev's photographs show despairing

human beings with nothing left to lose. They have somehow found the strength to undertake a perilous sea journey, in the promise of a better life, in the hope that a safe space awaits them. They exist in limbo, excluded from modern societies.

Michael Wolf and Benny Lam explore those who have, at some personal cost, woven themselves into the social fabric of our cities. Lam focuses on the cramped living conditions of Hong Kong's poorest citizens, for whom a single 40-square-foot room (the size of a toilet or balcony) is home.

Wolf's Japanese commuters are among the 3.64 million people who use Tokyo's Shinjuku Station every day. Wolf pictures their faces rammed against the glass panes of a subway train. Clearly, this is no way to live. Yet these lives abide. And perhaps in this ability to carry on in adversity lies hope for us all. Hope that, despite the catastrophic damage that we have visited upon the natural world and upon the lives of our most vulnerable fellow citizens, it is not too late for us to reverse the damage.

The artists shortlisted have shone a light on the issues. We ignore them at our peril.

еское задание по реферированию предложенной публицистической или научно-публицистической статьи. 3 семестр

*Filmmakers have stoked human fears of AI technology in movies like 'Ex Machina', but big data could be a force for good*

*According to the 'digital prophet' Kevin Kelly, we're on the verge of a brave new future, where computing will solve all the planet's ills. And he's not alone*

As you're choking down your latest serving of Trump Clinton Brexit Racism Terrorism Wealth Gap Climate Change Casserole, you could use some good news.

Let's start with *The Inevitable*, the new best-seller by Kevin Kelly, the founder of Wired magazine some 20 years ago and one of our wisest technological prognosticators. "This is the moment that folks in the future will look back at and say, 'Oh to have been alive and well back then!'" Kelly writes. "There has never been a better time with more opportunities, more openings, lower barriers, higher benefit/risk ratios, better returns, greater upside than now. Right now, this minute."

In the mid-2010s, we're getting the first sneak peeks at a bouquet of technologies that can vastly improve the lives of most people on the planet and solve some of our hardest problems – even climate change.

Just consider for a moment how much everyday life has been transformed since 2007, when smartphones, social networks and cloud computing took off at about the same time. What we're going to experience in the next decade, from 2017 to 2027, will make that stuff seem as ho-hum as a wall socket.

Artificial intelligence gets a lot of bad press. Yes, it's probably going to wipe out certain jobs and professions, as always happens with progress. (Know any darkroom technicians? How about a cooper?) The other side of AI is that it's going to take civilisation on a great leap forward.

Companies and researchers are collecting unimaginable amounts of data. They've got data from every Google search or Facebook like, every action on every cellphone, every online transaction, every motion of every

factory machine, plus input from sensors being placed in streetlights and in buoys and on whales and in our bodies. AI is how we'll learn from that data – in fact, it's the only way we can lasso and make sense of so much data.

The result of applying AI to all that data will be much more profound than, like, a Nest smart thermostat. AI is how we're going to find a cure for cancer in the next decade. It's how we're going to build liveable cities even as more and more people move to them. It's how we'll stop terrorists before they strike. AI will help figure out mysteries of the human condition, like why a batter can hit 20 home runs in one game of baseball and

then get hammered in the next, but are so hopeless on the international stage – and then help us all understand how to perform more consistently in our work or play.

AI will likely take driving away from humans, and that's a very good thing. Human drivers kill 32,000 people a year in the US because our brains get distracted or make bad choices. Despite headlines about a recent self-driving fatality, AI driving should eventually nearly eliminate accidents.

"It is hard to imagine anything that

would 'change everything' as much as cheap, powerful, ubiquitous artificial intelligence," Kelly writes. "It is the force in our future."

The energy industry is similarly about to go through mind-bending change. Gas cars are all but doomed.

Tesla showed the way, and now most major car companies believe the industry's future is electric. At the same time, the cost of solar energy technology is plummeting. "There's over five thousand times more solar energy falling on the planet's surface than we use in a year," Peter Diamandis and Steven Kotler wrote in their 2012 book, *Abundance: The Future Is Better Than You Think*. Add together electric cars and cheap solar, and we move into an age when burning carbon will seem archaic. That won't reverse climate change, but it sure makes for a more optimistic outlook.

Technology is deeply affecting work and jobs, stirring up political turmoil. But maybe technology will help us get a better outcome.

Today, only about 7 percent of the global population has a university degree. Education for many is too expensive or not even available. Khan Academy and other online learning companies will in the next decade make education cheap

and available to anyone with a smartphone, which should give more people more ways to make a living. At the same time, technology is driving down the cost and difficulty of creating almost any product or service. As Kelly points out, starting a company, building a product, making a movie or publishing a book is 100 times easier now than just a couple of decades ago – and will be another 100 times easier in another decade. This combination of education and easy entrepreneurship is why Kelly says there has never been a time of more opportunity – the opposite message of so many political rants.

So much life-altering technology is coming, it's hard to imagine how it will all play out. AI-driven health care will be like having a doctor in your pocket 24/7, helping you feel better and live longer – and what's more valuable than that? A pocket doc, in turn, will push down demand for expensive procedures and make being healthy more affordable.

Blockchain, the technology behind bitcoin, could help open up the financial system to more people across the economic spectrum. Blockchain has so many still-to-be-explored uses, according to author Don Tapscott, that the technology today is as exciting as the internet circa 1995.

All of these technologies – AI, solar, blockchain, personal medicine, online education – will pile on top of mobile, social and cloud technologies, which aren't finished changing our lives. Some experts, like Diamandis, the guy behind the XPrize contests, believe it all adds up to a coming era of "abundance".

Technology relentlessly drives down costs, they point out, and is making a lot of stuff free. Photography used to cost quite a bit; now it's free on your phone. College courses cost a near fortune; Khan is free. If you look at your phone screen right now, you can probably see 20 free or cheap things that would've cost significant money 20 years ago – if they even existed 20 years ago. Shazam would've seemed like a miracle in 1996.

"Humanity is now entering a period of radical transformation in which technology has the potential to significantly raise the basic standards of living for every man, woman and child on the planet," according to Diamandis and Kotler.

Of course, a Pollyannaish view isn't warranted or helpful. Technology has its dark sides. It always has. But in this moment of global tension, it stinks that our politicians don't

see what's coming and are failing to rally us to embrace it, build on it and shape it for the better. It's hard to imagine Hillary Clinton or Donald Trump figuring out how to send a Dropbox folder much less lead us into a new era of AI, solar energy and tech-driven abundance.

At least Canadian Prime Minister Justin Trudeau took a stab at explaining quantum computing. In the US, we just get fulminations about building walls or scandals about that antediluvian technology called email. Future people will envy us, wishing they could have witnessed the birth we saw,” Kelly concludes about 2016’s technology. It will be nice if he’s right, since we too often feel as if future people are more likely to blame us for the collapse we started.

### 5.3.2 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ОПК-4

Практическое задание по реферированию предложенной публицистической или научно-публицистической статьи. 1 семестр

#### **'Tell me what traditional means' – director Richard Jones on La Bohème Fiona Maddocks, The Guardian**

*He put Rhinemaidens in fat suits, breathed life into Turnage’s Anna Nicole – now he is directing Covent Garden’s first new production of La Bohème for four decades. Richard Jones gives a rare interview*

Pink floorboards, yellow chairs, green cupboards and five different sorts of joyously clashing wallpaper: this could be a Richard Jones stage set, especially if you include the garden gnome. We are, in fact, in the director’s south London house – though this meeting is quite a drama. Jones “never” does any interviews and claims to have forgotten how they go.

“If this was for World of Interiors I’d be OK,” he muses, soft spoken, wry and a little nervous. Why the resistance? “Bad experiences.” Why agree now? He evades my question, focusing on the arrival of his cat. The answer – had he given one – might have been: “I guess it’s about time.”

His answer would not be: “Because my new production of La Bohème at the Royal Opera House, replacing [John Copley’s adored 1974 version which ran for 41 years](#), is opening on Monday with a starry young cast conducted by Antonio Pappano.” True to form, Jones won’t reveal anything about his new production. He thinks directors have nothing to say and the work should speak for itself. He hates the idea of “witnessing process. Cameras in rehearsal rooms? No-o-o.”

Born in London in 1953, Jones doesn’t speak much of Damascene moments and doesn’t tell anecdotes. Did he see much opera as a boy? “A bit. I probably went with my mum.” After comprehensive school he studied anthropology at [Hull University](#) where he did once spot, without quite knowing who he was, its famous poet-librarian [Philip Larkin](#). “If it’s OK we won’t talk about education.” It’s OK. We don’t.

After university, he put his energies into being a punk. “Or rather, I had a boyfriend who was a punk. We watched the Sex Pistols and hung out in Covent Garden, which was a very different place then, quite scuzzy, badly lit ...” A good musician, he worked as a jazz pianist, playing in bars and for West End shows, which gave him valuable insight into the mechanics of theatre. He performed, too – “I’ve never said this before” – at the legendary Blitz club in Great Queen Street, cult home of Boy George and the New Romantics c1980, so hip it once turned away Mick Jagger at the door.

It was “my own bohemian period. I was a bit aimless. There was still agit prop in those days – theatre as agent for social change, a pretty risible idea now. I loved the tough, cool productions of John Dexter, and classical ball

et, too. Still do. Both showed you exactly where the eye should look – perfect tutorials for a would-be director.” After initial forays in rooms above pubs, Jones made a mainstream theatre splash directing Ostrovsky’s *Too Clever by Half* at London’s Old Vic in 1988. At the same time, he turned to opera. His version of Prokofiev’s *Love for Three Oranges* at Opera North and English National Opera the following year, in which scratch and sniff cards were handed to the audience, was deemed irritating and intriguing. Here was something novel, zany and outrageous.

Then in the mid 90s came [Wagner’s Ring cycle at the Royal Opera House](#). Uneven but intelligent, the production also struck many as inept and provoked bilious headlines. Jones is in two minds about it. “I’d love to have another go at *The Ring*. Nearly 25 years on, I can safely say aspects of that production were catastrophic.” Music director Bernard Haitink was not sympathetic to Jones’s “naked” Rhinemaidens fattened up with Latex body suits, or to Wotan carrying a one-way sign for a spear, or Brünnhilde wearing a brown paper bag over her head. The difficulties were well recorded.

Yet Jones was never out of work, at home or abroad, directing productions in Germany, on Broadway ([briefly, with \*Titanic\*](#) the musical) and at Glyndebourne. His style is unmistakable, whether in the human zoo in [Berg’s \*Lulu\* at ENO \(2002\)](#), the inflatable horrors of Mark-Anthony Turnage’s [Anna Nicole at the Royal Opera House \(2011\)](#) or the exquisite, white-starched serenity of Suor Angelica, part of [Puccini’s \*Il Trittico\* also at Covent Garden \(2011\)](#).

“You liked Suor Angelica? I’m glad,” he asks, surprised, as if no one else had. It was universally acclaimed. “I was worried about the nuns. That bit at the end when the madonna and angels come on... But it seemed to go OK. It’s all there in Puccini’s stage directions. They are so detailed, as they are in *Bohème*, too. Tony Pappano is amazing, very attentive to all that.”

He has collaborated with Pappano many times, calling him “a fantastic colleague and very funny. It’s terrible if a conductor doesn’t have a theatre gene. A lot don’t.” He won’t say which, but points to Edward Gardner and Vladimir Jurowski as among those who do have it.

Jones agrees that after four decades he has established “quite a monotonous method” of directing: “Backstory, biography, where the action is, what the temperature was, what they’re trying to achieve in a scene. I like clarity of intention. It’s not a crime to read Stanislavski. I try to be quite rigorous. It’s hard. But these are top professionals, a brilliant team with none of that ego that can cripple things in rehearsal. Three weeks in a production room and then a tough birth ... ”

And then there’s the pressure of replacing the Copley show, a hallowed Royal Opera ritual that enjoyed 26 outings and several hundred performances. “I can’t think about it. The other day I took a peek – on DVD – at the beginning of Act IV of the old production. Then I panicked and turned it off. Not out of disrespect ... I know it’s given people great joy.”

A member of the public asked Jones, perhaps hopefully, the other day whether his *Bohème* would be traditional. “I wasn’t being disingenuous” – a favourite Jones word – “but said, ‘Please can you tell me what traditional means in this context?’ You have to try to do it for someone who’s never seen the show. Even the performers come with an idea of how it should go, an *imago*, so they may resist what I suggest. We’re currently having some discussion over ... the ending.” He skilfully manages not to spill the beans. “It’s a lot easier doing something like *Anna Nicole* – a new piece, a blank page.”

He considers *La Bohème* bullet-proof, “like *A Streetcar Named Desire*. Some pieces just are.” He’s too canny to mean this in terms of his own production. It’s a practical observation. Other great operas lack that



indestructible quality. “There’s a lot of plate-spinning in, say, Don Giovanni, where you have to convince the audience they’re watching a dynamic show. It’s not dynamic in the same way as La Bohème is.”

He has directed Puccini’s 1896 masterpiece, based on Scènes de la Vie de Bohème by Henri Murger, once before, in Bregenz. That [big outdoors rock’n’roll retelling of the story of the dying Mimì and the poet Rodolfo](#) “didn’t work so well”, he concedes. For the new ROH production, he will rehearse the first of three casts, then hand over to a team of staff directors who will continue it until Christmas. Meanwhile, Jones will head to the Almeida theatre to direct [The Twilight Zone](#), based on the early 1960s American sci-fi TV series “dealing with aliens, nuclear war, anxiety, all rather prophetic” – and all rather up Jones’s psycho-fantastical street.

For an interview sceptic, he has been generous and obliging. As we wind up, he bursts into a paean to La Bohème. “It’s a fantastic play. It’s through-composed. The text is faultless, it’s economic, propulsive. It’s got really ingenious characters. Everyone’s ambiguous morally. Everyone’s good and bad. It’s almost like Chekhov. It’s about the young, the vulnerable. It’s about people falling in love, squabbling, parting, reuniting. Then at the end something devastating happens. That’s an amazing theatrical formula. It makes people’s hearts joyful, and it breaks their hearts. That’s what it’s there for.”

That’s quite a sell, and still his production secrets are safe. Our two-hander drama over, Jones goes off to feed his tabby, quite prepared for whatever sharper claws are out on Monday night.

### **Практическое задание по реферированию предложенной публицистической или научно-публицистической статьи. 2 семестр**

#### **Umberto Eco: ‘People are tired of simple things’ Stephen Moss, ‘The Guardian’**

*Life, like fiction, was an endlessly absorbing game for an intellectual who wore his great learning lightly*

Umberto Eco was tired when I met him in 2011. At 80, he was in the middle of an arduous 20-day tour to promote his novel The Prague Cemetery, and he was sagging. I didn’t much like the novel we were there to discuss – it seemed to me that his complex, conspiracy-based fictions had become formulaic – and we had some comic misunderstandings based on his unfamiliarity with idiomatic English. “What is a ‘return to form’?” And yet the meeting was a memorable one, and I knew I’d been fortunate to encounter him, even this late in his career – a hugely successful writer but, more interestingly, a rare example of the public intellectual. His conversation tended to proceed by bursts of lightning. From the dense clouds – we tried to get to grips with The Prague Cemetery but the will was weak –

he would suddenly produce a glorious, shimmering aperçu. “Italy is not an intellectual country,” he told me as we discussed Silvio Berlusconi’s political success. “On the subway in Tokyo everybody reads. In Italy, they don’t. Don’t evaluate Italy from the fact that it produced Raphael and Michelangelo.”

The key to his career was that fame came to him relatively late: his bestseller The Name of the Rose was published in 1980, when he

was 48 and established as a professor of semiotics at the University of Bologna. He wrote the book, a murder mystery set in a 14th-century monastery, at the behest of an Italian publisher looking to publish a series of short thrillers. Eco, who always had a fondness for writing literary spoofs, accepted because he said he “felt like poisoning a monk”.

In an echo of Beethoven, who, commissioned to produce a waltz on a rather banal musical theme, conjured up the vast and complex Diabelli Variations, Eco wrote a 500-page behemoth that managed, as publicists might say, to marry Borges with Conan Doyle, a crime procedural encased in all manner of philosophical reflection and literary game-playing. The book proved a phenomenon, selling 10m copies in 30 languages and

becoming a successful (though far more linear) film in 1986, with Sean Connery as the Holmesian monk-detective William of Baskerville.

Eco's

later novels, including Foucault's Pendulum (1988), The Island of the Day Before (1994) and Baudolino (2000), also sold well and he could have given up the day job. But he never did. "I am a philosopher," he insisted. "I write novels only on the weekends."

He wrote half a dozen novels, but his works on semiotics, critical theory and aspects of philosophy (his earliest academic training was in medieval philosophy) are close to 10 times that number. He was one of those figures, not unfamiliar in France or Italy, who is hard to imagine in the Anglo-Saxon world: interested in everything; not bothered about demarcations of posh or pop (as a semiotician, he thought everything could be decoded), immersed in Borgesian puzzles and literary jokes, and able to be at the same time both funny and deadly serious about them. Italians are perhaps better than most at understanding that life is a divine comedy: respect the divinity, but never lose sight of the essential comedy.

I asked Eco whether it bothered him that some critics were sniffy about his later novels, and that sales never quite matched his first blockbuster. "You are always shocked by how different critics' opinions are," he told me. "I think a book should be judged 10 years later, after reading and rereading it. I was always defined as too erudite and philosophical, too difficult. Then I wrote a novel that is not erudite at all, that is written in plain language, The Mysterious Flame of Queen Loana, and among my novels it is the one that has sold the least. So probably I am writing for masochists. It's only publishers and some journalists who believe that people want simple things. People are tired of simple things. They want to be challenged."

The key, in taking stock of his 60-year career, will be putting the fictions in context. Do not trust obituaries that emphasise "the author of The Name of the Rose" to the exclusion of his other personae. His novels were a relatively small part of his output, and his contributions as critic, editor, literary theorist and all-round provocateur should not be forgotten. He was fascinated by – and wanted to look afresh at – everything. Nothing was sacrosanct. The society in which he had grown up had been torn apart by the second world war, and he sought to understand why. That was the key to his leftwing politics and to his restless intellectual wanderings. Perhaps the Anglo-Saxon literary and intellectual world is safer and more self-contained because it did not suffer that mid-century catastrophe.

"Sometimes I say I hate The Name of the Rose," he told me, "because the following books maybe were better. But it happens to many writers. Gabriel García Márquez can write 50 books, but he will be remembered always for Cien Años de Soledad [One Hundred Years of Solitude]. Every time I publish a new novel, sales of The Name of the Rose go up. What is the reaction? 'Ah, a new book of Eco. But I have never read The Name of the Rose.' Which, by the way, costs less because it is in paperback." He laughed, as, despite his fatigue, he did many times in the course of our conversation. Eco was an intellectual who wore his great learning lightly. Life, like fiction, was an endlessly absorbing game.

**Практическое задание по реферированию предложенной публицистической или научно-публицистической статьи. 3 семестр**

## **THE ANGEL AND THE AUTHOR —AND OTHERS**

by  
JEROME K. JEROME

I had a vexing dream one night, not long ago: it was about a fortnight after Christmas. I dreamt I flew out of the window in my nightshirt. I went up and up. I was glad that I was going up. "They have been noticing me," I thought to myself. "If anything, I have been a bit too good. A little less virtue and I might have

lived longer. But one cannot have everything." The world grew smaller and smaller. <...>It was at this point of my journey that I heard behind me the slow, throbbing sound of wings.

I turned my head. It was the Recording Angel. He had a weary look; I judged him to be tired.

"Yes," he acknowledged, "it is a trying period for me, your Christmas time."

"I am sure it must be," I returned; "the wonder to me is how you get through it all. You see at Christmas time," I went on, "all we men and women become generous, quite suddenly. It is really a delightful sensation."

"You are to be envied," he agreed.

"It is the first Christmas number that starts me off," I told him; "those beautiful pictures—the good old red-faced squire shovelling out plum pudding to the crowd of grateful villagers. It makes me yearn to borrow a collecting box and go round doing good myself."

"And it is not only me—I should say I, I don't want you to run away with the idea that I am the only good man in the world. That's what I like about Christmas, it makes everybody good. the noble deeds we do! why noting them down must be a comfort to you."

"Yes," he admitted, "noble deeds are always a great joy to me."

"They are to all of us," I said; "I love to think of all the good deeds I myself have done. I have often thought of keeping a diary—jotting them down each day. It would be so nice for one's children."

He agreed there was an idea in this.

"That book of yours," I said, "I suppose, now, it contains all the good actions that we men and women have been doing during the last six weeks?" It was a bulky looking volume.

Yes, he answered, they were all recorded in the book.

### **5.3.3 Типовые задания (оценочное средство - Практическое задание) для оценки сформированности компетенции ПК-3**

**Практическое задание - реферирование и перевод публицистического текста. 1 семестр**

## **On your bike! Why Britain needs to do more to get children cycling**

**Peter Walker, The Guardian**

*Learning to ride is a wonderful milestone for children and promotes good health in later life, but the UK is lagging behind*

Stored away on my phone is a brief video showing the day, a few years ago, when my son first learned to ride a pedal bike – more precisely, the moment he gained sufficient confidence for me to stop hovering and record the historic event for posterity.

Looking back at the footage, what struck me was the meandering route he plotted. But this wasn't beginner's wobbling – it was a deliberate decision to cycle through as many puddles as possible, thus creating the biggest possible splashes.

It is an illuminating experience to cycle with a young child. You relearn the sheer joy of travelling fast and effortlessly under your own power; the exhilaration of freewheeling down a hill; and of course the vital importance of a good rear-wheel skid.

James Holloway, an instructor who often teaches young children, says he gets huge satisfaction from watching them master cycling for the first time.

“As soon as that sense of them balancing the bike by themselves clicks, their enjoyment is exponential,” he says. “What I have to teach is very, very basic and simple – they’re doing the work themselves. And when it clicks you don’t think about it again. You just go.”

But what Holloway also sees is that for many of his charges, their opportunity to use this newly won skill is extremely limited in everyday life.

“The children that I know who do end up cycling regularly tend to have pro-cycling parents who ride themselves and want their children to participate,” he says. “It all comes down to a very family level. There’s not any sense there’s any wider responsibility from society to help children cycle safely.”

This is borne out by statistics. Slightly under 3% of pupils aged five to 16 cycle to school, according to the official national travel survey, with more than a third going by car.

In countries where decades of investment in bike routes has made cycling safer and more everyday, the reverse is true. Almost 40% of Dutch children go to and from school by bike.

In Denmark’s second city of Odense, which has over the decades built 350 miles of bike lanes, a claimed 81% of pupils go to school by bike. The official advice is that those aged six or over should be able to manage the ride alone.

For British parents – where 94% of primary schoolchildren are escorted to school – this must seem like a different world.

There are many consequences, particularly the long-term effect on public health in a country where nearly a third of children are overweight or obese. Public health experts see cycling for transport as an ideal way to keep young people active, particularly for teenage girls, who can be resistant to organised sport.

There are wider social factors at play, not least the narrowed social horizons faced by children unable to travel any distance without a parental chauffeur, if the family even owns a car.

Worries about children losing their freedom of roam are not new. In 1990, the maverick British architect and campaigner Mayer Hillman investigated why, in an era when the rate of child traffic deaths had fallen massively, the government was still running a road safety campaign aimed at young people called, “One false move and you’re dead.”

By replicating surveys from two decades before about how often children were allowed to walk and cycle unsupervised, Hillman found this had plummeted. It was not an era of greater safety for children, he concluded; it was one of greater confinement to the home. “The good old days of reminiscence and the good new days depicted by the accident statistics are reconciled by the loss of children’s freedom,” he wrote.

More recent studies have found children who cycle or walk to school tend to have significantly more “mobility licence” to get about during other parts of their lives, for example seeing friends.

Why are UK children so restricted? The obvious answer is that the roads are far less safe for cycling than those in countries like the Netherlands, Denmark and Germany.

But there is more to it, notably cultural and official attitudes which suggest children should be actively discouraged from getting about by bike.

At the more extreme end is the example of a school in Portsmouth which sought to ban an 11-year-old boy from riding the one-mile trip from his house, despite almost all of this being on cycle paths.

More notorious still was a 2010 case when a school in south London threatened to report a family to social services for letting their children, aged five and eight, cycle to classes unsupervised using the pavement.

Victoria Hazael, from the campaign group Cycling UK, says it is more common for schools to discourage bike use tacitly.

### **Практическое задание - реферирование и перевод публицистического текста. 2 семестр**

#### **A guide to participatory art shows**

*Participatory art radically immerses the audience in the creation of art, rendering them no longer passive observers but key creators*

Participatory art has led to some highly celebrated as well as passionately lampooned exhibitions in the contemporary art scene. Artists such as Yoko Ono, Antony Gormley, Marina Abramovic and Spencer Tunick have all actively engaged the viewer in some form of participation beyond passively looking at art.

Rather than enabling a community art project, it is an experience under the curatorial direction of the artist. The idea is to encourage or manipulate participation as a tool for raising consciousness and immersing the audience in the experience of creating art. The process and the result become the artist's exhibition, and many have hit the headlines worldwide.

Now, at the grand age of 88, the avant-garde artist and peace activist, Yoko Ono is back with an exhibition entitled Mend Piece at the Whitechapel Gallery in East London (25 August 2021 – 2 January 2022) which involves visitors repairing smashed pottery in the Japanese tradition of kintsugi as part of the display.

For Ono, participatory art has been a vehicle for the public to collaborate in promoting peace and this latest interactive installation seems to play on the pun (piece/peace). Everything is white - the colour associated with peace in war. Tables and chairs are white; the smashed pottery is white; string and scissors are white. Yoko Ono advises the visitor: "Mend carefully. Think of mending the world at the same time." Despite being a visionary artist in her own right, Ono is most popularly known in association with John Lennon, her third husband, with whom she spent a honeymoon in Amsterdam in 1969 protesting against the Vietnam war with a week-long *Bed-in for Peace*. During this time, they received many celebrity visitors and a great deal of press attention. Ono's reputation preceded her marriage to Lennon, with *Cut Piece*, first exhibited in Kyoto, Japan in 1964 and then in New York and London.

As the title infers, members of the public cut away small pieces of Ono's clothes until she was completely naked to demonstrate reciprocity and trust between artist and viewer. Interestingly, *Mend Piece* revisits Ono's 1966 exhibition *Mending Piece I* held at the famous, counterculture Indica Gallery in London where she met Lennon, as if her work has come full circle.

Other contemporary artists in the canon of participatory art have used various techniques to achieve their goals. In 2009 the English sculptor Antony Gormley was commissioned to work on Trafalgar Square's fourth plinth in London which hosts sculptures by award winning artists on a yearly commission since 2001.

Gormley took the idea of sharing the plinth to whole new level and engaged thousands of people to express themselves creatively by occupying the platform for an hour each. As a result, during the year the plinth became a space to promote the personal, political and artistic (with a heavy dose of humour and some showing-off thrown in), all under the curatorial eye of Gormley.

The first participant—or living statue—was usurped by a saboteur waving an anti-smoking placard. The interloper scaled the monument much to the bemusement of the curator and the former Mayor of London, Boris Johnson.

After this, the exhibition proceeded as anticipated with housewife Rachel Wardell, holding a circular placard on a pole, rather like a lollipop lady on a zebra crossing, advertising Childline's freephone number. Numerous living statues then took the stand, including an IT consultant who spent an hour releasing green balloons, whilst a man held a banner professing that he was "not a pigeon".

Audience involvement can be risky. Most shockingly in Naples, Italy in 1974 at Studio Morra the Serbian artist Marina Abramovic instructed participants to "use on me as desired" a range of objects from petals and feathers to razors and a loaded gun during her exhibition Rhythm 0. Abramovic wanted to find out "how far the public would go" with her body and the results, reflecting misogynistic tolerance at that time, placed her in an abusive situation.

Abramovic has continued to explore the relationship between artist and audience in relation to her body throughout her career. Perhaps in a more considered manner, at least for her physical wellbeing, she performed The Artist is Present at the Museum of Modern Art in New York in 2010. Sitting still and silent for three months, eight hours a day, she gazed through the public who filed in to sit opposite her, some to stare back, others to profess their feelings. A retrospective of Abramovic now in her mid-seventies, including her performance and participatory art, at the Royal Academy in Piccadilly London, has been postponed until 2023. A work hoped to be revisited in the showcase—social distancing forgiving—is Imponderabilia (1977) conceived to test the audience's relationship with art by inviting them to walk between a nude man and woman standing close together.

Nudity has been a chosen subject of the American artist and photographer Spencer Tunick in his participatory ventures. Last year he brought together over two hundred people for a collective photo shoot at Alexandra Palace, North London—with a difference.

Everyone wore a mask in keeping with social distancing during lockdown, apart from which they were naked. Tunick has staged over 75 largescale, nude shoots—to explore our understanding of identity and privacy, he explains.

Tunick has used urban and rural landscapes as his canvas whilst curating volunteers in various poses as shapes. This latest participatory experience entitled Everyone Together 2020 to launch Sky Arts, proved a poignant sentiment during the pandemic.

**Практическое задание - реферирование и перевод публицистического текста. 3 семестр**

**Abstract Art is Not Art And Definitely Not Abstract**

by Fred Ross

Just because something causes you to have a feeling of aesthetic beauty does not make it a work of art. A work of art is the selective recreation of reality for the purpose of communicating some aspect of what it means to be human or how we perceive the world. The greatest works explore beauty or tragedy in life. The most profound and universal of human emotions that are timeless, and could have occurred in the ancient past and will be experienced again in the distant future. The same kind of subject matter is explored by the greatest poetry, novels, and plays. Our hopes, our dreams, our fears. Then take any one or more of these themes, give it expression by masterful skills forged by the finest training available, from centuries of codified knowledge of the craft. And all unified by the perfection of composition, of design, drawing, modeling, perspective, tone, color, light, atmosphere, and paint handling. That is the description of works of art. But, it is worth repeating, there are plenty of beautiful objects or scenes in nature that are aesthetic without being works of art in themselves: rose petals floating in a basin or waves crashing on the shore. These are all things that we might experience in reality, and that actually have an aesthetic effect. But they are not art. Art is the selective recreation of reality for the purposes of expressing an idea. The artist takes elements of reality and rearranges them in such a way that he makes perceivable an idea, a concept, an impression of the world. In other words, it is the artist, a human being, who is doing the selecting — not nature and not chance. The scenes or objects mentioned above are tangible, and enjoyable in the here and now, and in recollection. But the real world or the natural world simply is. Our experiences in it can become the material of artworks when they are judiciously selected and arranged, with all the finesse and mastery of years of training, craftsmanship, and learning. But isn't an "abstract" painting by Mark Rothko or Jackson Pollock tangible in a similar way to the examples above? Get close enough to a modernist painting and some patches of paint and blots of color are pretty to look at. Stare at them long enough you might even convince yourself that there is something meaningful in them. But they aren't meant to be interpreted as selections of reality at all. Since Clement Greenberg, modernist critics have always talked about them as "bits of" reality, as if they had their own exalted aesthetic existence. The usual description of a modern "abstract" painting is that it is "a painting about paint itself". Its subject matter is paint, or the formal principles of painting. The first claim is nonsensical: saying a painting is about paint is like saying a poem is about the alphabet. A poem uses the alphabet to represent words, which can in turn be used to convey knowledge or express ideas. The second claim is just as banal. A painting that is "about" its formal principles is, again, like a poem that is about rhyme, about onomatopoeia, or about iambic pentameter. In other words, it is art as a jigsaw puzzle of the lowest order. An endless pseudo-intellectual game, slightly mesmerising because of its futility — like a Rubik's cube. Even fun to play occasionally — in jest — because it keeps the pattern-recognition parts of the brain occupied. By this definition, a Rubik's cube is probably the world's most successful work of modern art — it refers only to itself, it has the sacred cubic form, and it is covered with more

colored squares than a Mondrian.If art had ever been about this kind of cerebral playing with formal principles it would have died a tedious death millenia ago. But this is what modernist critics would have us understand is "abstract" art.

### **Критерии оценивания (оценочное средство - Практическое задание)**

Оценка	Критерии оценивания
превосходно	количество ошибок - 0
отлично	количество ошибок - 1-2
очень хорошо	количество ошибок - 3-4
хорошо	количество ошибок - 5-6
удовлетворительно	количество ошибок - 7-8
неудовлетворительно	количество ошибок - 9-10
плохо	количество ошибок - более 10.

### **6. Учебно-методическое и информационное обеспечение дисциплины (модуля)**

Основная литература:

1. Данчевская О. Е. Английский язык для межкультурного и профессионального общения. English for Cross-Cultural and Professional Communication / Данчевская О. Е., Малёв А. В. - 7-е изд., стер. - Москва : ФЛИНТА, 2019. - 192 с. - Книга из коллекции ФЛИНТА - Языкознание и литературоведение. - ISBN 978-5-9765-1284-9., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=867165&idb=0>.
2. Английский язык для юристов / Аганина Т.А., Ильина Н.Ю., Киселева Л.А., Ратникова Е.В., Ченцова Н.Б., Щербакова Т.Н. - Москва : Проспект, 2019., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=662015&idb=0>.

Дополнительная литература:

1. Сиполс О. В. Англо-русский словарь начинающего переводчика / Сиполс О. В., Широкова Г. А. - 3-е изд. - Москва : ФЛИНТА, 2012. - 517 с. - Рекомендовано Ученым советом Кафедры иностранных языков Российской Академии наук для использования в качестве учебного материала в области дополнительного профессионального образования. - Библиогр.: доступна в



карточке книги, на сайте ЭБС Лань. - Книга из коллекции ФЛИНТА - Языкознание и литературоведение. - ISBN 978-5-89349-620-8., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=777205&idb=0>.

2. Гумовская Г. Н. Английский язык профессионального общения. LSP: English for professional communication / Гумовская Г. Н. - 2-е изд., испр. - Москва : ФЛИНТА, 2018. - 320 с. - Библиогр.: доступна в карточке книги, на сайте ЭБС Лань. - Книга из коллекции ФЛИНТА - Языкознание и литературоведение. - ISBN 978-5-9765-2846-8., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=777440&idb=0>.

3. Гумовская Г. Н. Курс практической грамматики английского языка. Части речи, обозначающие номинацию и качество референта: существительное, местоимение, прилагательное, наречие, числительное = A Course in Practical English Grammar. Substantive and Qualifying Parts of Speech: Noun, Pronoun, Adjective, Adverb, Numeral : учебное пособие / Гумовская Г. Н., Радченко Л. И., Бондаренко С. В. - Москва : МПГУ, 2021. - 292 с. - Книга из коллекции МПГУ - Языкознание и литературоведение. - ISBN 978-5-4263-1025-4., <https://e-lib.unn.ru/MegaPro/UserEntry?Action=FindDocs&ids=806366&idb=0>.

Программное обеспечение и Интернет-ресурсы (в соответствии с содержанием дисциплины):

MSMicrosoftOfficeWord 2007

MSMicrosoftOfficePowerPoint 2007

Интернет-ресурсы

<http://www.filologia.su> - Библиотека учебной и научной литературы по филологии

<http://elibrary.ru> - Научная электронная библиотека

## **7. Материально-техническое обеспечение дисциплины (модуля)**

Учебные аудитории для проведения учебных занятий, предусмотренных образовательной программой, оснащены мультимедийным оборудованием (проектор, экран), техническими средствами обучения, компьютерами.

Помещения для самостоятельной работы обучающихся оснащены компьютерной техникой с возможностью подключения к сети "Интернет" и обеспечены доступом в электронную информационно-образовательную среду.

Программа составлена в соответствии с требованиями ФГОС ВО по направлению подготовки 45.04.02 - Лингвистика.

Автор(ы): Бушуева Людмила Александровна, доктор филологических наук, доцент.

Заведующий кафедрой: Воскресенская Наталья Александровна, кандидат филологических наук.

Программа одобрена на заседании методической комиссии от 12.01.2024, протокол № 12.