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МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Институт лингвистики и межкультурной коммуникации  
Факультет романо-германских языков  
Кафедра английской филологии

УТВЕРЖДЕН  
на заседании кафедры  
Протокол от «10» июня 2021 г., № 11  
Зав. кафедрой \_\_\_\_\_ Ощепкова В.В.

**ФОНД ОЦЕНОЧНЫХ СРЕДСТВ**

по дисциплине

Практикум по культуре речевого общения  
второго иностранного языка

Направление подготовки  
45.03.02 Лингвистика

Профиль:  
Теория и методика преподавания иностранных языков и культур  
(немецкий + английский языки)

Квалификация  
Бакалавр

Форма обучения  
очная

Мытищи  
2021

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## 1. Перечень компетенций, которыми должны овладеть обучающиеся в результате освоения образовательной программы

Код и наименование компетенции	Этапы формирования
УК-4 – способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)	1. работа на учебных занятиях 2. самостоятельная работа

## 2. Описание показателей оценивания компетенций, а также шкал оценивания

### 2.1. Описание показателей и критериев оценивания компетенций

Оцениваемые компетенции	Уровень сформированности	Этап формирования	Описание показателей	Критерии оценивания	Шкала оценивания
УК-4	Пороговый	1. Работа на учебных занятиях 2. Самостоятельная работа	<b>Знать:</b> этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения <b>Уметь:</b> находить пути к сотрудничеству на основе принципов уважения своеобразия иноязычной культуры и ценностных ориентаций иноязычного социума	Текущий контроль Выполнение проверочных тестов экзамен	41-60 баллов
	Продвинутый	1. Работа на учебных занятиях 2. Самостоятельная работа	<b>Владеть:</b> навыками взаимодействия с иноязычными культурами с позиций культурного релятивизма и толерантности	Подготовка презентации экзамен	61-100 баллов

### 2.2. Шкалы оценивания компетенций

Уровень сформированности компетенции	Шкала оценивания
<b>Продвинутый уровень</b>	
Компетенция сформирована полностью, бакалавр владеет базовыми знаниями и методами осуществления практической деятельности по избранному направлению.	81-100 «отлично»
Сформированы базовые структуры знаний, бакалавр владеет общими положениями теории и имеет первоначальный опыт решения практических задач	61-80 «хорошо»

<b>Пороговый уровень</b>	
Сформированы базовые структуры знаний, имеется некоторый опыт их применения, но допускаются ошибки при решении практических задач	41-60 «удовлетворительно»
Бакалавр имеет слабое представление о профессиональных задачах, допускает ошибки, не позволяющие ему приступить к практической деятельности	0-40 «неудовлетворительно»

<b>Оцениваемые компетенции</b>	<b>Уровень сформированности</b>	<b>Шкала оценивания</b>
УК-4	<b>Пороговый</b>	0-40 «неудовлетворительно»; 41-60 «удовлетворительно»;
	<b>Продвинутый</b>	61-80 «хорошо» 81-100 «отлично»

**3. Типовые задания или иные материалы, необходимые для оценки результатов освоения программы дисциплины**

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**Темы презентаций**

**Оцениваемые компетенции:**

**УК-4.** Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

**УК-4.1.** Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

**Уровень:** Пороговый / продвинутый

- Выполните лингвостилистический анализ художественного произведения и представьте его в виде презентации одноклассникам.
- Imagine that you are a representative of your college. You want to publish an interview of some well-known author (according to your choice) in the college magazine. Prepare questions to take the interview.
- 1. Varieties of the English language. The peculiarities of the spoken variety (morphological, lexical and syntactical peculiarities).
  2. The peculiarities of the written variety of the English language (lexical and syntactical).
  3. Archaic and historical words. Their types and stylistic usage.
  4. Poetic and highly literary words. Their stylistic usage.
  5. Barbarisms and foreign words. Their stylistic usage.
  6. Literary coinages and nonce-words. Means of their creation. Their stylistic functions.
  7. Special colloquial vocabulary, its types and common characteristics.
  8. Slang. Its varieties and functions.
  9. Jargonisms. Their types and stylistic usage.
  10. Professionalisms.
  11. Vulgar words and phrases.
  12. Metaphor. Its types and stylistic functions. Personification.
  13. Metonymy. Its types and stylistic functions. Synecdoche.
  14. Irony. Its types and stylistic functions.
  15. Antonomasia. Its stylistic functions.
  16. Epithet, its varieties and stylistic functions. Epithets and descriptive attributes.
  17. Oxymoron. Its structural types and stylistic functions. Paradox.
  18. Pun. Its varieties and stylistic functions.
  19. Zeugma. Its varieties and stylistic functions.
  20. Simile, its semantic structure. Varieties of simile and their stylistic functions.
  21. Hyperbole. Its stylistic functions. Paradox.
  22. Euphemisms. Their stylistic usage.

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Кафедра английской филологии

**Проверочный тест**  
**по дисциплине «Практикум по культуре речевого общения второго иностранного языка»**

**Оцениваемые компетенции:**

**УК-4.** Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

**Уровень:** Пороговый / Продвинутый

1. There \_\_\_\_\_ a lot of books on this shelf.  
a) is  
b) are  
c) am  
d) be
2. Monica is a very good \_\_\_\_\_.  
a) typewriter  
b) typist  
c) typister  
d) typer
3. Tom can't give you \_\_\_\_\_ books.  
a) these  
b) this  
c) that  
d) there
4. \_\_\_\_\_ got a dog?  
a) Have they  
b) They have  
c) Are they  
d) Do they
5. I haven't got \_\_\_\_\_ sister.  
a) the  
b) a  
c) -----  
d) this
6. \_\_\_\_\_ swim well?  
a) Can she  
b) Is she  
c) Do she

- d) She can
7. Did you meet those \_\_\_\_\_ ?
- a) sportsman
  - b) sportsmen
  - c) sportsmans
  - d) sportman
8. \_\_\_\_\_ thirty days in September.
- a) They are
  - b) There are
  - c) There is
  - d) These are
9. Who \_\_\_\_\_ in Moscow last week?
- a) is
  - b) was
  - c) were
  - d) did
10. Pam \_\_\_\_\_ five letters yesterday.
- a) Wrote
  - b) Writes
  - c) Write
  - d) Send
11. Freddy is \_\_\_\_\_ than his friend.
- a) old
  - b) older
  - c) elder
  - d) the oldest
12. Bob \_\_\_\_\_ never \_\_\_\_\_ in Africa.
- a) have... been
  - b) didn't ... be
  - c) was... not
  - d) has... been
13. Look at my family. This is \_\_\_\_\_ photograph.
- a) there
  - b) them
  - c) their
  - d) they
14. This is \_\_\_\_\_ computer.
- a) David's
  - b) Davids'
  - c) David
  - d) Davids
15. My name is Juan and I \_\_\_\_\_ from Spain.
- a) is
  - b) be
  - c) are
  - d) am
16. I \_\_\_\_\_ work.
- a) sometimes go to the café after
  - b) to the café go sometimes after
  - c) go sometimes to the café' after
  - d) sometimes after go to the café
17. Would you like \_\_\_\_\_ cup of tea?



- a) any
  - b) some
  - c) a
  - d) ----
18. He \_\_\_\_\_ for the train at the moment.
- a) waits
  - b) wait
  - c) waiting
  - d) is waiting
19. Where \_\_\_\_\_?
- a) does he work
  - b) he works
  - c) he does work
  - d) works he
20. Most hospital workers \_\_\_\_\_ normal working hours.
- a) have not
  - b) don't have
  - c) doesn't have
  - d) isn't have
21. Who did \_\_\_\_\_ at the party?
- a) you saw
  - b) you see
  - c) saw you
  - d) see
22. Is she the woman \_\_\_\_\_ husband is a writer?
- a) which
  - b) that
  - c) who
  - d) whose
23. Tokyo is \_\_\_\_\_ city I've ever lived in.
- a) the most big
  - b) the bigger
  - c) the biggest
  - d) the more big
24. I always go to the cinema \_\_\_\_\_ Fridays.
- a) on
  - b) in
  - c) at
  - d) by
25. I \_\_\_\_\_ late on Saturdays.
- a) get
  - b) get up
  - c) go up
  - d) get on
26. I will \_\_\_\_\_ you tomorrow.
- a) shout
  - b) cry
  - c) call
  - d) say
27. I have no \_\_\_\_\_ what time the swimming pool opens.
- a) belief
  - b) opinion

- c) idea  
d) feeling
28. I'm not very interested \_\_\_\_\_ sports.  
a) for  
b) about  
c) in  
d) to
29. She likes \_\_\_\_\_ Japanese food.  
a) to eating  
b) eating  
c) eat  
d) is eating
30. What \_\_\_\_\_ this weekend, Jane?  
a) will you do  
b) are you doing  
c) will you have done  
d) do you do
31. The weather has been awful. We've had very \_\_\_\_\_ sunshine this summer.  
a) little  
b) a little  
c) few  
d) a few
32. Did you hear what happened to Kate? She \_\_\_\_\_.  
a) is arrested  
b) arrested  
c) has been arrested  
d) is being arrested
33. I often \_\_\_\_\_ football when I'm at the beach.  
a) have  
b) go  
c) do  
d) play
34. My mother \_\_\_\_\_ the cooking in our house.  
a) does  
b) makes  
c) cooks  
d) takes
35. Don't forget to \_\_\_\_\_ the light when you go out.  
a) turn up  
b) turn in  
c) turn off  
d) turn over
36. I will call you when I \_\_\_\_\_ home.  
a) get  
b) will get  
c) got  
d) getting
37. I don't know where \_\_\_\_\_ last night.  
a) did he go  
b) he did go  
c) went he  
d) he went

38. Our neighbours aren't very polite, and \_\_\_\_\_ particularly quiet!
- a) neither they aren't
  - b) either they aren't
  - c) nor are they
  - d) neither did they be
39. Harriet is so knowledgeable. She can talk about \_\_\_\_\_ subject you ask her to.
- a) whatever
  - b) whenever
  - c) wherever
  - d) whoever
40. I always \_\_\_\_\_ milk in my coffee.
- a) eat
  - b) have
  - c) cook
  - d) make
41. Can you give me a \_\_\_\_\_ with my bag?
- a) leg
  - b) back
  - c) hand
  - d) head
42. Anna and Kate \_\_\_\_\_ to the cinema last Sunday.
- a) didn't went
  - b) don't go
  - c) didn't go
  - d) haven't gone
43. I had lunch \_\_\_\_\_ ago.
- a) three hours
  - b) 2 pm
  - c) this morning
  - d) after breakfast
44. His granny is \_\_\_\_\_ than mine.
- a) older than
  - b) more older than
  - c) much old than
  - d) more old than
45. Look, it's very cloudy. It \_\_\_\_\_ .
- a) 's going to rain
  - b) rainy
  - c) raining
  - d) rains
46. What \_\_\_\_\_ in the box?
- a) there is
  - b) is it
  - c) is there
  - d) there are
47. I think Jerry \_\_\_\_\_ late tomorrow.
- a) will be
  - b) be
  - c) is
  - d) will
48. It is \_\_\_\_\_ interesting story in the book.
- a) more

- b) most
  - c) the most
  - d) best
49. \_\_\_\_\_ goes to the park every day?
- a) Who
  - b) Why
  - c) When
  - d) How
50. Sam never \_\_\_\_\_ his aunt.
- a) visits
  - b) visit
  - c) doesn't visit
  - d) don't visit
51. We \_\_\_\_\_ the window yesterday.
- a) clean
  - b) cleaned
  - c) shall clean
  - d) will clean
52. Can I give the bread to those \_\_\_\_\_?
- a) sheep
  - b) cow
  - c) bird
  - d) dog
53. \_\_\_\_\_ careful!
- a) Be
  - b) Take
  - c) Have
  - d) Do
54. "\_\_\_\_\_ do koalas live?" "In Australia."
- a) How
  - b) Where
  - c) How much
  - d) How long
55. Are there \_\_\_\_\_ tomatoes in the fridge?
- a) much
  - b) some
  - c) a
  - d) any
56. I usually watch films \_\_\_\_\_ Saturday nights.
- a) at
  - b) on
  - c) in
  - d) to
57. Look at her! She \_\_\_\_\_ a red dress today!
- a) wearing
  - b) wears
  - c) wear
  - d) is wearing
58. Pam \_\_\_\_\_ the bus at 8.30 every morning.
- a) catches
  - b) catch
  - c) is catching

- d) catching
59. \_\_\_\_\_ are farm animals.
- a) sheeps
  - b) wolves
  - c) sheep
  - d) fish
60. I \_\_\_\_\_ work on Sundays.
- a) ever
  - b) never
  - c) don't never
  - d) not ever
61. How \_\_\_\_\_ butter do you need?
- a) many
  - b) a little
  - c) much
  - d) little
62. Tony usually goes to the theatre \_\_\_\_\_ the weekend.
- a) in
  - b) over
  - c) under
  - d) at
63. Have \_\_\_\_\_ long legs? - No, they haven't.
- a) goose
  - b) geoses
  - c) geese
  - d) geeses
64. This restaurant is packed \_\_\_\_\_ celebrities.
- a) on
  - b) with
  - c) at
  - d) to
65. Tom \_\_\_\_\_ ride a bike until he was five.
- a) can't
  - b) could
  - c) couldn't
  - d) can
66. London isn't as \_\_\_\_\_ as Stratford.
- a) small
  - b) smaller
  - c) smallest
  - d) the smallest
67. There is a lot of \_\_\_\_\_ traffic in the city centre.
- a) busy
  - b) heavy
  - c) crowded
  - d) much
68. Elvis Presley was born \_\_\_\_ 8<sup>th</sup> January, 1935.
- a) in
  - b) on
  - c) at
  - d) to
69. When I was in Egypt I \_\_\_\_\_ a camel.

- a) drove
  - b) visited
  - c) rode
  - d) went
70. I'm staying \_\_\_\_\_ my friend.
- a) at
  - b) with
  - c) by
  - d) in
71. There will be fog in London \_\_\_\_\_.
- a) yet
  - b) ago
  - c) tomorrow
  - d) never
72. She is never late \_\_\_\_\_ work.
- a) at
  - b) for
  - c) to
  - d) with
73. Pre-packed food \_\_\_\_\_ a lot of rubbish.
- a) pollutes
  - b) creates
  - c) throws
  - d) makes
74. Paris is the most exciting city I've \_\_\_\_\_ been to.
- a) already
  - b) since
  - c) ever
  - d) last
75. They couldn't see very \_\_\_\_\_ in the dark room.
- a) well
  - b) good
  - c) better
  - d) bad
76. The lions \_\_\_\_\_ loudly.
- a) shouted
  - b) laughed
  - c) roared
  - d) coughed
77. It was 3 o'clock \_\_\_\_\_ the fire started.
- a) so
  - b) when
  - c) then
  - d) after
78. The old man can't see anything. He is a \_\_\_\_\_ man.
- a) poor
  - b) blind
  - c) brave
  - d) bald
79. There is \_\_\_\_\_ ham in the fridge.
- a) many
  - b) a

- c) an  
d) some
80. I'm cold. \_\_\_\_\_ the window.  
a) I'll close  
b) I'm going to close  
c) I close  
d) I'm closed
81. It's very cold today. Don't forget to put \_\_\_\_\_ your gloves.  
a) off  
b) of  
c) on  
d) out
82. I'm hungry. I haven't had \_\_\_\_\_ breakfast.  
a) some  
b) a  
c) no  
d) any
83. Peter is \_\_\_\_\_ man I've ever met.  
a) the most handsome  
b) most handsome  
c) a most handsome  
d) most the handsome
84. I'm afraid I have \_\_\_\_\_ bad news for you.  
a) a  
b) the  
c) some  
d) any
85. Do you know \_\_\_\_\_?  
a) where he is  
b) where is he  
c) he is where  
d) he where is
86. The book \_\_\_\_\_ next year.  
a) will be published  
b) published  
c) is published  
d) will publish
87. I have never seen \_\_\_\_\_ an interesting film.  
a) so  
b) such  
c) very  
d) too
88. When are you planning to leave \_\_\_\_\_ Vienna?  
a) for  
b) to  
c) in  
d) through
89. I've decided \_\_\_\_\_ to university when I finish school.  
a) go  
b) going  
c) to go  
d) that I go

90. Jimmy couldn't come to the classes, \_\_\_\_\_?
- a) could he
  - b) couldn't he
  - c) did he
  - d) didn't he
91. Washington was \_\_\_\_\_ in 1790.
- a) find
  - b) found
  - c) finded
  - d) founded
92. I would like to begin by... on their sales figures for the last five years
- a) giving
  - b) outlining
  - c) commenting
  - d) reviewing
93. Decide on the register: "It's a pleasure to make your acquaintance"
- a) informal
  - b) neutral
  - c) formal
  - d) familiar
94. Decide on the register: "Do you feel like a drink?"
- a) informal
  - b) neutral
  - c) formal
  - d) familiar
95. Decide on the register: "A lot of people like fish and chips"
- a) informal
  - b) neutral
  - c) formal
  - d) familiar
96. The machine sitting at the desk was no longer a man.
- a) Allegory
  - b) Metaphor
  - c) Metonymy
  - d) Allusion
97. Delia's beautiful hair fell about her rippling and shining like a cascade of brown waters
- a) Irony
  - b) Descriptive attribute
  - c) Simile
  - d) Personification
98. "To pass an exam" means:
- a) To get a good mark
  - b) To take the exam
  - c) To sit the exam
  - d) To get a satisfactory mark
99. "To lengthen a school day" means:
- a) To make a school day shorter
  - b) To make a school day longer
  - c) To count the number of hours you spend in school
  - d) To tighten
100. "Remedial courses" means:
- a) Courses teaching you the basics of medicine



- b) Courses aimed at teachers working with children who fall behind the class
- c) Courses where you can get medical help
- d) Psychological sessions

(Ответ: 1.b 2.b 3.a 4.a 5.b 6.a 7.b 8.b 9.b 10.a 11.b 12.d 13.c 14.a 15.d 16.a 17.c 18.d 19.a 20.b 21.b 22.d 23.c 24.a 25.b 26.c 27.c 28.c 29.b 30.b 31.a 32.c 33.d 34.a 35.c 36.a 37.d 38.c 39.a 40.b 41.c 42.c 43.a 44.a 45.a 46.c 47.a 48.c 49.a 50.a 51.d 52.a 53.a 54.b 55.b 56.b 57.d 58.a 59.c 60.b 61.c 62.d 63.c 64.b 65.c 66.a 67.b 68.b 69.c 70.b 71.c 72.b 73.d 74.c 75.a 76.c 77.b 78.b 79.d 80.a 81.c 82.d 83.a 84.c 85.a 86.a 87.b 88.a 89.c 90.a 91.b 92.c 93.c 94.a 95.b 96.a 97.c 98.d 99.b 100.b)

МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Текущий контроль по дисциплине**  
**«Практикум по культуре речевого общения второго иностранного языка»**  
(осуществляется в виде комплексного лингвостилистического анализа текста и  
реферирования статьи)

**Оцениваемые компетенции:**

**УК-4.** Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

**УК-4.1.** Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

**Уровень:** Пороговый / Продвинутый

***The Umbrella Man by Roald Dahl***

The Umbrella Man I'M GOING TO TELL you about a funny thing that happened to my mother and me yesterday evening. I am twelve years old and I'm a girl. My mother is thirty-four but I am nearly as tall as her already. Yesterday afternoon, my mother took me up to London to see the dentist. He found one hole. It was in a back tooth and he filled it without hurting me too much. After that, we went to a café. I had a banana split and my mother had a cup of coffee. By the time we got up to leave, it was about six o'clock. When we came out of the café it had started to rain.

"We must get a taxi," my mother said. We were wearing ordinary hats and coats, and it was raining quite hard. "Why don't we go back into the café and wait for it to stop?" I said. I wanted another of those banana splits. They were gorgeous.

"It isn't going to stop," my mother said. "We must go home." We stood on the pavement in the rain, looking for a taxi. Lots of them came by but they all had passengers inside them.

"I wish we had a car with a chauffeur," my mother said. Just then, a man came up to us. He was a small man and he was pretty old, probably seventy or more. He raised his hat politely and said to my mother "Excuse me. I do hope you will excuse me "

He had a fine white moustache and bushy white eyebrows and a wrinkly pink face. He was sheltering under an umbrella which he held high over his head. "Yes?" my mother said, very cool and distant.

"I wonder if I could ask a small favour of you." he said. "It is only a very small favour."

I saw my mother looking at him suspiciously. She is a suspicious person, my mother. She is especially suspicious of two things - strange men and boiled eggs. When she cuts the top off a boiled egg, she pokes around inside it with her spoon as though expecting to find a mouse or something. With strange men she has a golden rule which says, "The nicer the man seems to be, the more suspicious you must become."

This little old man was particularly nice. He was polite. He was well-spoken. He was well-

dressed. He was a real gentleman. The reason I knew he was a gentleman was because of his shoes.

"You can always spot a gentleman by the shoes he wears," was another of my mother's favourite sayings. This man had beautiful brown shoes. "The truth of the matter is," the little man was saying, "I've got myself into a bit of a scrape. I need some help. Not much, I assure you. It's almost nothing, in fact, but I do need it. You see, madam, old people like me often become terribly forgetful "

My mother's chin was up and she was staring down at him along the full length of her nose. It is a fearsome thing, 5 this frosty-nosed stare of my mother's. Most people go to pieces completely when she gives it to them. I once saw my own headmistress begin to stammer and simper like an idiot when my mother gave her a really foul frosty-noser. But the little man on the pavement with the umbrella over his head didn't bat an eyelid.

He gave a gentle smile and said, "I beg you to believe, madam, that I am not in the habit of stopping ladies in the street and telling them my troubles." "I should hope not, " my mother said. I felt quite embarrassed by my mother's sharpness. I wanted to say to her, "Oh, mummy, for heaven's sake, he's a very very old man, and he's sweet and polite, and he's in some sort of trouble, so don't be so beastly to him." But I didn't say anything.

The little man shifted his umbrella from one hand to the other. "I've never forgotten it before," he said. "You've never forgotten what?" my mother asked sternly. "My wallet," he said. "I must have left it in my other jacket. Isn't that the silliest thing to do?" "Are you asking me to give you money?" my mother said. "Oh, goodness gracious me, no!" he cried. "Heaven forbid I should ever do that!" "Then what are you asking?" my mother said. "Do hurry up. We're getting soaked to the skin standing here." "I know you are," he said. " And that is why I'm offering you this umbrella of mine to protect you, and to keep forever, if . . . if only " "If only what?" my mother said. "If only you would give me in return a pound for my taxi-fare just to get me home."

My mother was still suspicious. "If you had no money in the first place," she said, "then how did you get here?" "I walked," he answered. "Every day I go for a lovely long walk and then I summon a taxi to take me home. I do it every day of the year." "Why don't you walk home now," my mother asked. "Oh, I wish I could, " he said. "I do wish I could. But I don't think I could manage it on these silly old legs of mine. I've gone too far already."

My mother stood there chewing her lower lip. She was beginning to melt a bit, I could see that. And the idea of getting an umbrella to shelter under must have tempted her a good deal. "It's a lovely umbrella," the little man said. "So I've noticed," my mother said. "It's silk, " he said.

"I can see that." "Then why don't you take it, madam," he said. "It cost me over twenty pounds, I promise you. But that's of no importance so long as I can get home and rest these old legs of mine."

I saw my mother's hand feeling for the clasp on her purse. She saw me watching her. I was giving her one of my own frosty-nosed looks this time and she knew exactly what I was telling her. Now listen, mummy, I was telling her, you simply mustn't take advantage of a tired old man in this way. It's a rotten thing to do.

My mother paused and looked back at me. Then she said to the little man, "I don't think it's quite right that I should take a silk umbrella from you worth twenty pounds. I think I'd just better give you the taxi fare and be done with it." "No, no, no!" he cried. "It's out of the question! I wouldn't dream of it! Not in a million years! I would never accept money from you like that! Take the umbrella, dear lady, and keep the rain off your shoulders!"

My mother gave me a triumphant sideways look. There you are, she was telling me. You're wrong. He wants me to have it. She fished into her purse and took out a pound note. She held it out to the little man. He took it and handed her the umbrella. He pocketed the pound, raised his hat, gave a quick bow from the waist, and said. "Thank you, madam, thank you. "

Then he was gone. "Come under here and keep dry, darling," my mother said. "Aren't we lucky. I've never had a silk umbrella before. I couldn't afford it." "Why were you so horrid to him in the beginning?" I asked. "I wanted to satisfy myself he wasn't a trickster," she said. " And I did. He was a gentleman. I'm very pleased I was able to help him." "Yes, mummy," I said. "A real gentleman," she went on. "Wealthy, too, otherwise he wouldn't have had a silk umbrella. I shouldn't be surprised if he isn't a titled person. Sir Harry Goldsworthy or something like that." "Yes, mummy." "This will

be a good lesson to you," she went on. "Never rush things. Always take your time when you are summing someone up. Then you'll never make mistakes." "There he goes," I said. "Look." "Where?" "Over there. He's crossing the street. Goodness, mummy, what a hurry he's in."

We watched the little man as he dodged nimbly in and out of the traffic. When he reached the other side of the street, he turned left, walking very fast. "He doesn't look very tired to me, does he to you, mummy?" My mother didn't answer. "He doesn't look as though he's trying to get a taxi, either," I said. My mother was standing very still and stiff, staring across the street at the little man.

We could see him clearly. He was in a terrific hurry. He was bustling along the pavement, sidestepping the other pedestrians and swinging his arms like a soldier on the march. "He's up to something," my mother said, stony-faced. "But what?" "I don't know," my mother snapped. "But I'm going to find out. Come with me." She took my arm and we crossed the street together. Then we turned left. "Can you see him?" my mother asked. "Yes. There he is. He's turning right down the next street."

We came to the corner and turned right. The little man was about twenty yards ahead of us. He was scuttling along like a rabbit and we had to walk fast to keep up with him. The rain was pelting down harder than ever now and I could see it dripping from the brim of his hat onto his shoulders. But we were snug and dry under our lovely big silk umbrella.

"What is he up to?" my mother said. "What if he turns round and sees us?" I asked. "I don't care if he does," my mother said. "He lied to us. He said he was too tired to walk any further and he's practically running us off our feet! He's a barefaced liar! He's a crook!" "you mean he's not a titled gentleman?" I asked. "Be quiet," she said. At the next crossing, the little man turned right again. Then he turned left. Then right. "I'm not giving up now," my mother said. "He's disappeared!" I cried. "Where's he gone?" "He went in that door!" my mother said. "I saw him! Into that house! Great heavens, it's a pub!" It was a pub. In big letters right across the front it said THE RED LION.

"You're not going in, are you, mummy?" "No," she said. "We'll watch from outside." There was a big plate-glass window along the front of the pub, and although it was a bit steamy on the inside, we could see through it very well if we went close. We stood huddled together outside the pub window. I was clutching my mother's arm. The big raindrops were making a loud noise on our umbrella. "There he is," I said. "Over there."

The room we were looking into was full of people and cigarette smoke, and our little man was in the middle of it all. He was now without his hat or coat, and he was edging his way through the crowd toward the bar. When he reached it, he placed both hands on the bar itself and spoke to the barman. I saw his lips moving as he gave his order. The barman turned away from him for a few seconds and came back with a smallish tumbler filled to the brim with light brown liquid. The little man placed a pound note on the counter.

"That's my pound!" my mother hissed. "By golly he's got a nerve!" "What's in the glass?" I asked. "Whiskey," my mother said. "Neat whiskey." The barman didn't give him any change from the pound. "That must be a treble whiskey," my mother said. "What's a treble?" I asked. "Three times the normal measure," she answered. The little man picked up the glass and put it to his lips. He tilted it gently. Then he tilted it higher. . . and higher. . . and higher. . . and very soon all the whiskey had disappeared down his throat in one long pour. "That was a jolly expensive drink," I said. "It's ridiculous!" my mother said. "Fancy paying a pound for something you swallow in one go!" "It cost him more than a pound," I said. "It cost him a twenty pound silk umbrella." "So it did," my mother said. "He must be mad."

The little man was standing by the bar with the empty glass in his hand. He was smiling now, and a sort of golden glow of pleasure was spreading over his round pink face. I saw his tongue come out to lick the white moustache, as though searching for the last drop of that precious whiskey. Slowly, he turned away from the bar and edged back through the crowd to where his hat and coat were hanging. He put on his hat. He put on his coat. Then, in a manner so superbly cool and casual that you hardly noticed anything at all, he lifted from the coat rack one of the many wet umbrellas hanging there, and off he went.

"Did you see that!" my mother shrieked. "Did you see what he did!" "Sssh!" I whispered. "He's

coming out!" We lowered the umbrella to hide our faces and peeped out from under it. Out he came. But he never looked in our direction. He opened his new umbrella over his head and scurried off down the road the way he had come. "So that's his little game!" my mother said. 9 "Neat, " I said. "Super."

We followed him back to the main street where we had first met him, and we watched him as he proceeded, with no trouble at all, to exchange his new umbrella for another pound note. This time it was with a tall thin fellow who didn't even have a coat or hat. And as soon as the transaction was completed, our little man trotted off down the street and was lost in the crowd. But this time he went in the opposite direction. "You see how clever he is!" my mother said. "He never goes to the same pub twice!" "He could go on doing this all night, " I said. "Yes," my mother said. "Of course. But I'll bet he prays like mad for rainy days."

### I. Give a summary of the story.

### II. Get ready to interpret along the following lines.

Note that the story is told in the first person and all the events are recorded through the eyes of the twelve-year-old girl.

1. What kind of story is it? What is the general **tone** of the story?
2. What is the **theme** of the story?
3. Who is the **narrator**? Can the reader trust such a narrator? Would a story be improved if told from the mother's point of view? How would the story change if it were told from the point of view of the 'umbrella man'?
4. Where is the **scene** set?
5. Who are the main **characters**? Are they flat or round? Is the 'umbrella man' an antagonist in the story? Is he really a criminal? Why is he successful in his crime? Should he go to prison for it? What do you think he might do when it is not raining?  
Give a one-sentence character sketch of the mother, her daughter and the 'umbrella man'.
6. What is the **plot** of the story? Divide it into several logical parts and entitle each of them. Does the story have a surprise ending? Have you ever been tricked by anybody in a similar way to this?
7. Analyze the **composition** of the story. Comment on the role of direct speech.
8. What is the **message** of the story? Speak on its **title**.

### III. Get ready for the stylistic analysis of the story.

1. Note that the text is full of words or phrases repeated by the author. Highlight the paragraph where the adjective *suspicious* is repeated several times. What effect is achieved with the help of this stylistic device? Find other prominent repetitions in the story. What role do they play?
2. R. Dahl creates a brilliant visual and sound portrait of his eponymous (title) character. Make the list of the epithets that the author uses describing the appearance of the 'umbrella man'. Why does R. Dahl take the trouble of presenting such a detailed description? List several phrases used by the 'umbrella man' which show how polite he is and prove that they help him to make the mother and the daughter believe his story.  
E.g. *'I wonder if I could ask a small favour of you.'*
3. Comment on how the following examples add to the portraiture of the three characters of the story. Find the Russian equivalents to the given English sentences and illustrate their meaning by the situation from the text:
  - a) *'I've got myself into a bit of a scrape.'*
  - b) *Most people go to pieces completely when she gives it to them.*
  - c) *But the little man on the pavement with the umbrella over his head didn't bat an eyelid.*
  - d) *We were getting soaked to the skin.*
  - e) *'You simply mustn't take advantage of a tired old man.'*
  - f) *He was bustling along the pavement, and swinging his arms like a soldier on the march.*

g) 'He's up to something', my mother said, stony-faced.

h) 'He's practically running us off our feet.'

i) 'That's my pound!' my mother hissed. 'By golly, he's got a nerve!'

4. Sum up all your literary and stylistic observations and say what makes the authors style individual.

### Реферирование статьи

#### **We like you Angelina Jolie, but don't push it**

The Guardian

Barbara Ellen

*What's wrong if she really was just a fame-hungry Hollywood teenager? Thousands of others have been too*

Angelina Jolie has spoken about how she fell into acting to help her late mother, Marcheline Bertrand, pay household bills. Really? That pungent odour tells me that my truckload of celebrity horse manure has arrived.

There's plenty to like about Jolie – she may have her ludicrous moments, but she's talented, gorgeous, seems to put real effort into her humanitarian work, and, frankly, I can't work up vitriol for someone who's had to face a preventative double mastectomy and hysterectomy.

However, I'm not sure I'm buying into this saintly "I only acted to help Mum pay the bills" spiel. In fairness to Jolie, she went into more detail (the creativity of the job, her youthful vulnerability), but still, with performers as parents (Jolie's father is Jon Voight), she's unlikely to have tumbled into acting by chance.

And, at 16, when she started acting seriously, even in Los Angeles, there must have been simpler ways to earn pin money. (Hollywood stardom or a newspaper round? The eternal quandary.)

Just a thought, but when Jolie was younger, maybe she was rather drawn to celebrity. And when I say "drawn", I mean that she was as much of a fame-hungry brat as the next Hollywood teenager. And so what if she was? She won't have been the first and she won't be the last.

If Jolie got into acting for all the wrong reasons, it doesn't mean that she was stupid, evil or barred from changing her mind later – just that she was young. At this stage, it seems a bit unnecessary to sanitise her past, with bizarre claims about primarily wanting to help pay household bills. As Jolie probably realises herself, there have been many who have yearned to be rich and famous – and just as many who have pretended that they didn't.

#### 4. Методические материалы, определяющие процедуры оценивания результатов освоения образовательной программы

Формы текущего контроля и промежуточной аттестации: экзамены в 7 и 8 семестрах.

Экзаменационный билет включает 2 вопроса:

1. Реферирование газетной или журнальной статьи.
2. Лингвостилистический анализ аутентичного текста.

Реферирование предполагает изложение основной проблематики статьи, написанной на русском языке, на английском языке. При устном изложении содержания статьи упор делается на выделение основной мысли автора и формулирование выводов. Студенты должны продемонстрировать компетенции чтения с извлечением основной и существенной информации, компрессии языкового оформления информации и коммуникативную компетенцию.

Для лингвостилистического анализа выбираются отрывки из оригинальных художественных, публицистических и научно-популярных произведений, а также законченные рассказы и эссе английских, американских, канадских и австралийских авторов, классических и современных, известных и неизвестных студентам.

##### Критерии оценки проверочного теста

Оценка по 5-балльной системе		Оценка по 100-балльной системе	Баллы для аттестации
5	отлично	81 – 100	9-10
4	хорошо	61 – 80	7-8
3	удовлетворительно	41 – 60	5-6
2	неудовлетворительно	21 – 40	3-4
1	Необходимо повторное изучение	0-20	0-2

##### Критерии оценивания презентации

Показатель	Балл	
Представляемая информация систематизирована, последовательна и логически связана. Проблема раскрыта полностью. Широко использованы возможности технологии Power Point.	отлично 81-100%	8-10
Представляемая информация в целом систематизирована, последовательна и логически связана (возможны небольшие отклонения). Проблема раскрыта. Возможны незначительные ошибки при оформлении в Power Point (не более двух).	хорошо 61-81%	5-7
Представляемая информация в целом систематизирована, но не последовательна и не связана логически. Проблема раскрыта не полностью. Возможны ошибки при оформлении в Power Point.	удовлетворительно 41-60%	2-4
Представляемая информация не систематизирована и не совсем последовательна. Проблема раскрыта не полностью. Выводы не сделаны или не обоснованы. Возможности технологии Power Point использованы лишь частично.	неудовлетворительно 0-40%	0-1

**Критерии оценивания текущего контроля (комплексного анализа текста и реферирования статьи)**

<b>Показатель</b>	<b>Количество баллов</b>	
Студент грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текста; умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текста; обнаруживает правильное использование лексических, грамматических и стилистических норм изучаемого языка.	отлично 81-100%	16-20
Лингвостилистический анализ текста содержательно корректен, но допускаются неточности в аргументировании и в примерах из текстов, допускаются единичные ошибки в лексике или грамматике, незначительно влияющих на смысловое содержание.	хорошо 61-81%	11-15
Студент обнаруживает недостаточное понимание содержания текста, его анализ изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла).	удовлетворительно 41-60%	6-10
студент обнаруживает непонимание текста, предложенного для анализа, допускает грубые ошибки, ведущие к искажению смысла, не владеет навыками лингвостилистического анализа текста.	неудовлетворительн о 0-40%	0-5



МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ  
Государственное образовательное учреждение высшего образования Московской области  
МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ  
(МГОУ)

Кафедра английской филологии

**Вопросы к беседе на экзамене по дисциплине «Практикум по культуре речевого общения второго иностранного языка»**

**Оцениваемые компетенции:**

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**УК-4.2.** Демонстрирует умение осуществлять деловую переписку на государственном языке Российской Федерации и иностранном языке с учетом социокультурных особенностей.

**УК-4.3.** Демонстрирует способность находить, воспринимать и использовать информацию на иностранном языке, полученную из печатных и электронных источников для решения стандартных коммуникативных задач.

**Уровень:** Пороговый / Продвинутый

1. Give the gist of the passage/story/essay. What are its theme and message?
2. Is the point of view objective? Does the narrator of the story pass judgement on the characters or events? Does he guide the readers' opinion?
3. What do you think of the personality of the narrator? Is he reliable? What does the use of this type of narrator add to the text?
4. Is the third-person narrator omniscient or limited? Justify your answer
5. Analyse the stylistic peculiarities of the passage. What language means can be called style-forming?
6. What is your idea of the target audience of this essay?
7. Does the author express his opinions directly and openly? Does he appeal to logic or emotions? Does the author manage to convince the reader?
8. How do you understand S. Fry's simile 'as mad as a human'?
9. Comment on the structure of the essay. Analyze its stylistic peculiarities and means of persuasion employed by the author.
10. What means of persuasiveness does the author use? Which of them do you find especially effective?
11. What do you think the title of the story signifies? Is it related to the theme?
12. Are there any key words that help the reader understand the theme?
13. Do the details of the setting reinforce the theme? Justify your answer.
14. Comment on the structural peculiarities of the passage. How many parts does it fall into?
15. What is the basic conflict of the story? Is it external or internal? Is there a resolution to the conflict?
16. What stylistic devices are used to show the main conflict of the story?
17. How would you characterise the author's choice of words?
18. What use does the author make of highly literary/colloquial expressions?
19. How would you characterise the author's syntax in this text
20. Can you identify the genre of the story/extract? Does it belong to a recognizable genre?

**The Chaser by John Collier**

Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dim landing before he found the name he wanted written obscurely on one of the doors.

He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture, but a plain kitchen table, a rocking chair, and an ordinary chair. On one of the dirty buff-coloured walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.

An old man sat in the rocking chair, reading a newspaper. Alan, without a word, handed him the card he had been given. "Sit down, Mr. Austen," said the old man very politely. "I'm glad to make your acquaintance."

"Is it true," asked Alan, "that you have a certain mixture that has – er – quite extraordinary effects?"

"My dear sir," replied the old man, "my stock in trade is not very large – I don't deal in laxatives and teething mixtures – but such as it is, it is varied. I think nothing I sell has effects which can be precisely described as ordinary."

"Well, the fact is –" began Alan.

"Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colorless as water, almost tasteless, quite imperceptible in coffee, milk, wine, or any other beverage. It's also quite imperceptible to any known method of autopsy."

"Do you mean it is a poison?" cried Alan, very much horrified.

"Call it a glove-cleaner if you like," said the old man indifferently. "Maybe it will clean gloves. I have never tried. One might call it a life-cleaner. Lives need cleaning sometimes."

"I want nothing of that sort," said Alan.

"Probably it is just as well," said the old man.

"Do you know the price of this?" For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

"I hope all your mixtures are not as expensive," said Alan apprehensively.

"Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

"I am glad to hear that," said Alan.

"I look at it like this," said the old man. "Please a customer with one article, and he will come back to you when he needs another. Even if it is more costly. He will save up for it, if necessary."

"So," said Alan, "do you really sell love potions?"

"If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."

"And these potions," said Alan. "They are not just – just – er – --"

"Oh, no," said the old man. "Their effects are permanent, and extend far beyond casual impulse. But they include it. Bountifully, insistently. Everlastingly."

"Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!"

"But consider the spiritual side," said the old man.

"I do indeed," said Alan.

"For indifference," said the old man, "they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady – its flavor is imperceptible in soup, orange juice, or cocktails – and however gay and giddy she is, she will change altogether. She will want nothing but solitude, and you."

"I can hardly believe this," said Alan. "She is fond of parties."

"She will not like them any more," said the old man. "She will be afraid of the pretty girls you may meet."

"She will actually be jealous?" cried Alan in a rapture. "Of me?"

“Yes, she will want to be everything to you.”

“She is already. Only she doesn’t care about it.”

“She will, when she was taken this. She will care intensely. You will be her sole interest in life.”

“Wonderful!” cried Alan.

“She will want to know all you do,” said the old man. “All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad.”

“That is love!” cried Alan.

“Yes,” said the old man. “How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you.”

“I can hardly imagine Diana like that!” cried Alan, overwhelmed with joy.

“You will not have to use your imagination,” said the old man. “And, by the way, since there are always sirens, if by any chance you *should*, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you – in the end.”

“That will not happen,” said Alan fervently.

“Of course not,” said the old man. “But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she herself will never give you the least, the very least grounds for uneasiness.”

“And how much,” said Alan, “is this wonderful mixture?”

“It is not as dear,” said the old man, “as the glove-cleaner, or life-cleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it.”

“But the love potion?” said Alan.

“Oh, that,” said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. “That is just a dollar.”

“I can’t tell you how grateful I am,” said Alan, watching him fill it.

“I like to oblige,” said the old man. “The customers come back, later in life, when they are rather better off, and want more expensive things. Here you are. You will find it very effective.”

“Thank you again,” said Alan. “Good-by.”

“*Au revoir*,” said the old man.

## I. Give a summary of the story.

## II. Get ready to interpret it.

1. What kind of text is it? What is the general **tone** of the story?
2. What is the **theme** of the story?
3. Who is the **narrator**? Can the reader trust such a narrator? Would a story be improved if told from the mother’s point of view? How would the story change if it were told from the point of view of the ‘umbrella man’?
4. Where is the **scene** set?

5. Who are the main **characters**? Are they flat or round? Is the ‘umbrella man’ an antagonist in the story? Is he really a criminal? Why is he successful in his crime? Should he go to prison for it? What do you think he might do when it is not raining?

Give a one-sentence character sketch of the mother, her daughter and the ‘umbrella man’.

6. What is the **plot** of the story? Divide it into several logical parts and entitle each of them. Does the story have a surprise ending? Have you ever been tricked by anybody in a similar way to this?

7. Analyze the **composition** of the story. Comment on the role of direct speech.

8. What is the **message** of the story? Speak on its **title**.

## III. Get ready for the stylistic analysis of the story.

IV. Sum up all your literary, and stylistic observations and say what makes the authors style individual.

## **PROCRASTINATION: A STUDENT'S WORST ENEMY?**

Students are hardwired to waste time – and temptations abound.

Even the library is full of distractions. We all know the feeling. Staring at the cursor blinking away on a blank Word document, desperately wishing you were somewhere else. But no, until the word count hits 3,000 you're staying put... Just need to make a cup of tea first. Before you know it, "a cup of tea" has turned into a Lord of the Rings marathon, and the word count remains at zero.

Procrastination is the disease eating away at student productivity – and with exam season upon us, we're facing an epidemic. An American study estimates that over 70% of students "exhibit [this] behaviour".

Students are biologically and socially predisposed to put off until tomorrow what we should do today, says Dr. Piers Steel, author of *The Procrastination Equation*. "Aside from the cliché that students are more impulsive, in your early 20s you're still developing your pre-frontal cortex, home of the will power."

He argues the closer you are to the temptation of fun, the more likely you are to indulge. At university, where even the library is filled with friends and has a quality internet connection, a "short break" can easily turn into an hour wasted.

Research has also shown that evaluation threat and fear of failure (dissertations and exams, anyone?) correspond with higher levels of procrastination. As for those who say they produce their best work under pressure, allow Dr. Tim Pychyl to burst your bubble: the "adrenaline rush" is actually relief that the task is done.

And, in what comes as a shock to no one, a link has been found between procrastination and Facebook use. It's worth noting this study was released in 2008, before the likes of Twitter had joined the ever-expanding social media family.

Steel sums it up well: "Students are caught in a perfect storm of procrastination." Is that it, then? Are we doomed to all-nighters powered by nothing but blind panic and red bull?

No, says Steel. But beating procrastination takes commitment. He provided me with his top tips to increase productivity.

First, get rid of temptation. Define a space for "work" and don't mix that with where you "play". A friend has perfected this approach, associating her desk with work so strongly that she has to leave her room to unwind. "It's hard to switch to relax mode when you're in the same environment," she explained.

The same principle applies to your laptop. Once concentration has been broken – by checking emails, for instance – it takes 15 minutes to get back into the "work" state of mind. Create a separate profile for study, where you can make use of Internet blocking apps such as Anti-Social.

Secondly, work with restrictions. Make a mental contract with yourself to work for 30 minutes without interruption. You'll be amazed at how efficient you can be, knowing you only need to power through a short space of time before you can take a break.

If, despite this, you're still finding it impossible to tear yourself away from the Daily Mail sidebar, your university can provide extra support.

Bob Hughes, Welfare Officer at York University Student Union told me about a number of measures in place for students who find "their procrastination is out of control," including the university's Open Door team. They can guide you towards a work pattern which suits you and help you stick to it. Every university I researched offered similar counselling services.

Finally, don't be hard on yourself! A recent study from the University of Carleton found that if you forgive yourself for procrastinating, chances are you will procrastinate less on the next task at hand. So, Milana, I forgive you for writing this when you should be working on your dissertation. Now get on with it!

### Критерии оценки ответов студентов на экзамене

Оценка	Показатели	Количество баллов	Количество баллов (вклад в рейтинг)
<b>отлично</b>	<p>Отметка «<b>отлично</b>» выставляется, если студент:</p> <ol style="list-style-type: none"> <li>1. Обнаруживает глубокое понимание основного содержания, темы и идеи предложенных текстов;</li> <li>2. Грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текстов;</li> <li>3. Умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текстов;</li> <li>4. Правильно выявляет основные стилистические средства и оценивает их коммуникативные задачи в тексте предложенного жанра;</li> <li>5. При критическом анализе текста оперирует лингвистическими терминами и обнаруживает глубокое знание пройденных дисциплин;</li> <li>6. Дает правильные ответы на вопросы экзаменатора;</li> <li>7. Излагает материал последовательно, грамотно и бегло, обнаруживая правильное использование орфоэпических, лексических, грамматических и стилистических норм изучаемого языка (при этом в ответе допускается не более двух полных ошибок, не влияющих на смысловое содержание речи).</li> </ol>	81-100	17-20
<b>хорошо</b>	<p>Оценка «<b>хорошо</b>» ставится, если лингвистический анализ текста и изложение основной идеи статьи содержательно корректны, но допускаются неточности в аргументировании и в примерах из текстов.</p> <p>Речь студента соответствует орфоэпическим, лексическим, грамматическим и стилистическим нормам изучаемого языка, но допускаются единичные ошибки в произношении, лексике или грамматике, которые самостоятельно исправляются студентом после замечания экзаменатора (не более 3-4 полных ошибок, незначительно влияющих на смысловое содержание речи).</p>	61-80	13-16
<b>удовлетворительно</b>	<p>Оценка «<b>удовлетворительно</b>» ставится, если студент показывает знание и понимание основных положений экзаменационного билета, но обнаруживает недостаточное понимание содержания текстов, недостаточное знание теоретических дисциплин по специальности; его речь изобилует грамматическими и лексическими ошибками (5-7 полных ошибок, в том числе ведущих к искажению смысла высказывания).</p>	41-60	9-12

<b>неудовлетворительно</b>	Оценка «неудовлетворительно» ставится, если студент обнаруживает непонимание текстов, предложенных для анализа, допускает грубые ошибки в устной речи, ведущие к искажению смысла высказывания, не владеет навыками лингвостилистического анализа текста и навыками реферирования.	21-40	5-8
<b>необходимо повторное изучение</b>	Студент не может дать ответ на вопросы экзаменационного билета, не владеет навыками лингвостилистического анализа текста и навыками реферирования.	0-20	0-4