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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	Знать: этические нормы культур изучаемых языков, общекультурные универсалии, принципы устного и письменного общения Уметь: 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	Владеть: 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
Продвинутый уровень	
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»

Пороговый уровень	
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»

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

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

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Практическое задание *Order of adverbs* по дисциплине «Практикум по культуре речевого общения второго иностранного языка»

Тема: Образование наречий. Порядок следования наречий в предложении.

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

Fill in the gaps with one of these adverbs: *slowly, with interest, Nevertheless, Last year, all the time, brilliantly, hard, probably, in the corner, sometimes.*

1. _____, we feel unable to offer you the position in the current circumstances.
2. There was a wonderful bronze statue _____.
3. _____ we went to Athens to see the Acropolis.
4. This is _____ the last time we will see each other.
5. He has worked _____ throughout his life.
6. The film _____ expressed the unique atmosphere of the Rio Carnival.
7. The audience listened to the speaker _____.
8. The old train _____ made its way up the hillside.
9. My father loses his temper _____.
10. We _____ play badminton after work.

Underline the correct option.

1. Dave was in a rush so he drove *fast / fastly*.
2. I *usually prefer / prefer usually* starters to desserts.
3. We knew it was important so we *listened carefully / carefully listened*.
4. One of my colleagues *interrupted rudely / rudely interrupted* me in the middle of my presentation.
5. The wind blew the balloon *highly / high* into the sky.
6. When I'm in a restaurant I like *to sit against a wall / against a wall to sit*.
7. Because of the bad traffic he arrived *late / lately* for the meeting.

8. Do you *take always / always take* the bus to college?
9. The police officer spoke to us *friendly / in a friendly way*.
10. My mobile phone *definitely isn't / isn't definitely* working.

Критерии оценивания выполнения практического задания

Показатель	Балл
Задание выполнено полностью, количество ошибок – не более 5%	5
Задание выполнено практически полностью, количество ошибок – не более 10%	4
Задание выполнено частично, количество ошибок – не более 30%.	3
Задание выполнено, но содержит множество ошибок – более 50%.	2

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**Практическое коммуникативное задание *How well do I know my classmates?*
по дисциплине «Практикум по культуре речевого общения второго иностранного
языка»**

Тема: Развлечения и досуг.

Оцениваемые компетенции:

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Уровень: Продвинутый

How well do I know my classmates? (carousel):

дополните разделительные вопросы, задайте их студентам в группе и резюмируйте полученные ответы.

You don't have a very healthy lifestyle, _____?
You've travelled abroad more than 4 times, _____?
You're feeling quite tired at the moment, _____?
You've been to the cinema this week, _____?
You can ski very well, _____?
You study almost every day, _____?
You wouldn't like to go bungee jumping, _____?
You spend your money wisely, _____?
You haven't got a mobile phone, _____?
You live in a big house, _____?
You're afraid of snakes, _____?

You would like to live in another country in the future, _____?
You're ambitious, _____? You went to bed early last night, _____?
You've met somebody famous, _____? You didn't do any sport when you were a child, _____?
You're interested in music, _____? You haven't studied English for more than three years, _____?
You've had more than 2 girl/boyfriends, _____? You can work out what 5% of 175 is in your head, _____?

Критерии оценивания выполнения практического задания

Показатель	Балл
Задание выполнено полностью, количество ошибок – не более 5%	5
Задание выполнено практически полностью, количество ошибок – не более 10%	4
Задание выполнено частично, количество ошибок – не более 30%.	3
Задание выполнено, но содержит множество ошибок – более 50%.	2

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Темы докладов и презентаций

Оцениваемые компетенции:

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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. 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. Foregrounding. Convergence and defeated expectancy as means of foregrounding.
13. Metaphor. Its types and stylistic functions. Personification.
14. Metonymy. Its types and stylistic functions. Synecdoche.
15. Irony. Its types and stylistic functions.
16. Antonomasia. Its stylistic functions.
17. Epithet, its varieties and stylistic functions. Epithets and descriptive attributes.
18. Oxymoron. Its structural types and stylistic functions. Paradox.
19. Pun. Its varieties and stylistic functions.
20. Zeugma. Its varieties and stylistic functions.
21. Simile, its semantic structure. Varieties of simile and their stylistic functions.
22. Hyperbole. Its stylistic functions. Paradox.
23. Euphemisms. Their stylistic usage.
24. Periphrasis. Its varieties and stylistic functions.
25. Decomposition of phraseological units. Its stylistic effects.

Критерии оценивания доклада

Показатель	Балл	
Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада.	отлично 81-100%	8-10
Доклад соответствует заявленной теме, выполнен с привлечением достаточного количества научных и практических источников по теме, бакалавр в состоянии ответить на вопросы по теме доклада, но допускает некоторые неточности в ответе	хорошо 61-81%	5-7
Доклад в целом соответствует заявленной теме, выполнен с привлечением нескольких научных и практических источников по теме, бакалавр в состоянии ответить на часть вопросов по теме доклада.	удовлетворительно 41-60%	2-4
Доклад не совсем соответствует заявленной теме, выполнен с использованием только 1 или 2 источников, бакалавр допускает ошибки при изложении материала, не в состоянии ответить на вопросы по теме доклада.	неудовлетворительно 0-40%	0-1

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

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Тест (Вариант 1)
по дисциплине «Практикум по культуре речевого общения второго иностранного языка»

Оцениваемые компетенции:

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Уровень: Пороговый

Vocabulary

Collocations

1 Complete with the words in the box to make collocations. There are two extra words.

close-set	firm	forced	mild	scruffy	shrill	sleek
-----------	------	--------	------	---------	--------	-------

- a) _____ handshake
- b) _____ smile
- c) _____ manner
- d) _____ voice
- e) _____ eyes

The prefix *re*

2 Replace the underlined words with the correct form of the verbs in the box with the prefix *re*. There are two extra words.

construct	consider	invent	locate	make	schedule	write
-----------	----------	--------	--------	------	----------	-------

- a) Bob can't make it this morning. I'm going to change the time of the meeting for tomorrow.
- b) _____
- c) The company is moving to Leeds next year. _____
- d) After the building collapsed, it was built again. _____
- e) This story is good, but the ending is weak. Could you change it to make it better?
- f) _____
- g) Joan thought again about Paul's offer. Did she really want to marry him? _____

Clothes idioms

3 Complete the idioms.

- a) Since Leon lost his job, he's really had to tighten his b_____ to save money.
- b) David has never hidden his feelings for Lula. He's always worn his heart on his s_____.
- c) Your dog is as bright as a b_____. It's learnt so many tricks!
- d) When are you going to b_____ down and do some work for these exams?
- e) Did you rehearse your speech, or was it off the c_____?

Grammar

Tense review

4 **Underline the correct verb structure.**

- a) When I was a child, I **used to play / had been playing** for hours in the stream.
- b) I've **seen / saw** this film last week.
- c) How long **had you been working / have you been working** for Mr Potter when you noticed the money was missing?
- d) While I **had been waiting / was waiting** for Ben, I saw James outside the cinema.
- e) I've **learnt / been learning** the piano for two years, but I don't seem to be improving.

so / neither (nor)

5 **Complete the responses with so or neither and the correct verb form.**

- a) I love living here.
_____ I. It's such a lively city.
- b) I can't stand Michael.
_____ we. He's so annoying.
- c) Paula hasn't brought her tennis racket.
_____ Kerry. We'll ask if they can borrow some.
- d) We went to the theatre last night.
_____ we! What did you see?
- e) They're very interested in travelling up to Scotland this summer.
_____ I! Shall we go together?

Indirect questions

6 **Rewrite the questions as indirect questions.**

- a) Is that a good idea?
Do you think _____?
- b) Where did you get your lovely coat?
Could you tell me _____?
- c) What time is it?
Do you know _____?
- d) Have you known Gary for long?
Would you say _____?
- e) Who is the best person to ask about cars?
Who do you think _____?

Useful phrases

7 **Complete the conversation with the phrases in the box. There are two extra phrases.**

has got a distinctive smile	bears no resemblance	doesn't look anything like
looks just like	is an amazing-looking	is the spitting image
		is the same

Clare: Hey, look over there! Isn't that Brad Pitt?

Rob: Who?

Clare: That man in the brown jacket.

Rob: He (1) _____ Brad Pitt. He's far too fat.

Clare: It must be.
 Rob: Do you really think Brad Pitt is here in Lewisham, having a pizza?
 Clare: Well, he (2) _____ guy. He (3) _____
 Brad Pitt.
 Rob: And isn't that ...? Oh, yes, it must be!
 Clare: Who? Where?
 Rob: Yeah, look. That woman in the black dress. She (4) _____ of
 Angelina Jolie.
 Clare: Rob! Stop it! She's blonde and short. She (5) _____ to Angelina
 Jolie.
 Rob: Ah. You're so easy to wind up!

Part B

Reading

8 Read the text. Are the sentences true (T) or false (F)?

- a) What you wear can have a direct influence on how your employer perceives you. _____
- b) Zoe wore suits at work because she didn't want to be treated differently to her male colleagues. _____
- c) Women who wear bright clothes don't take their careers seriously. _____
- d) Ben wears casual clothes to work because he wants his students to relate to him. _____
- e) Ben has always been interested in fashion. _____

Dress for success

The saying, 'you are what you wear' is never more important than in the workplace. Whether you're male or female, work in an office, school or shop, your clothing says a lot about you – and about your ambitions. Forty-one per cent of employers more often promote people who dress better. Zoe Canella started her career in the engineering industry twenty years ago, and very soon learnt she had to dress in a certain way in order to fit in. 'In an industry dominated by men, I dressed like a man,' she says. 'I used to wear suits in dark colours, with flat shoes.' Not only were Zoe's mannish suits a way of fitting in with her peers, but her clothes also were saying, 'I am someone who takes myself and my career seriously.' But the good news is that things have changed for the better since then. 'Now that it's more acceptable for women to wear bright colours to work, women in my profession actually look like women.'

But power dressing isn't always the key to professional success. Since leaving his job as a City of London banker ten years ago, Ben Greengage has found a new life as an English teacher. Gone are the flashy designer suits and expensive shoes. These days Ben is more likely to be found in comfortable jeans and T-shirts – even trainers. 'The kids feel that you identify more with them if you look like one of them,' says Ben. 'The ironic thing,' he adds, 'is that when I was working in the City, although I'd never been that into clothes, in a competitive industry like banking you have to package yourself so you look up to the job. I found myself spending a fortune on the latest designer clothes just to keep up with my image-conscious colleagues'.

Dressing appropriately can mean the difference between success and failure at work. Anyone who believes otherwise is just kidding themselves.

Pronunciation

Intonation

[Track 1]

9 Listen and choose whether the sentence is said with rising or falling intonation.

- a) It's a great exhibition, isn't it? rising [] / falling []
- b) That isn't your car, is it? rising [] / falling []
- c) They don't live in this building any more, do they? rising [] / falling []
- d) We're going to sit outside, are we? rising [] / falling []

- e) You haven't lost your key again, have you? rising [] / falling []

Listening

[Track 2]

10 Listen to James and Louise talking about their style icons. Choose the correct words to complete the sentences.

- 1) James thinks that James Dean _____.
 a) represents teenagers everywhere
 b) symbolizes teenage rebellion
 c) was a tragic figure

- 2) James Dean is an icon because _____.
 a) his photo is often in advertising
 b) he was a rebel
 c) his image is timeless

- 3) Louise likes Audrey Hepburn because of _____.
 a) her chic clothes
 b) her elegance and style
 c) her acting

- 4) _____ was recently sold at auction.
 a) A dress made by Givenchy
 b) dress from Tiffany's
 c) A dress Audrey Hepburn wore in the opening sequence of a film

- 5) Louise _____ Audrey Hepburn.
 a) dresses like
 b) has a very different style to
 c) looks similar to

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Критерии оценки теста

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1	Необходимо повторное изучение	0-20	0-2

МИНИСТЕРСТВО ОБРАЗОВАНИЯ МОСКОВСКОЙ ОБЛАСТИ
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МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ ОБЛАСТНОЙ УНИВЕРСИТЕТ
(МГОУ)

Кафедра английской филологии

Тест (Вариант 2)
по дисциплине «Практикум по культуре речевого общения второго иностранного языка»

Оцениваемые компетенции:

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Уровень: Пороговый

Part A

Vocabulary

Language learning

1 Complete the sentences with the words in the box. There are two extra words.

aptitude	exchange	fluent	fluency	immersion	learning	rusty	linguistic
----------	----------	--------	---------	-----------	----------	-------	------------

- a) Jodi is now pretty _____ in French.
- b) Our German is rather _____. We haven't spoken it for years.
- c) My daughter is good at languages, but my son shows no _____ for them at all.
- d) Helen did a two-week _____ course in Spain. It's a really good way of learning.
- e) It takes time and hard work to achieve _____ in a language.
- f) I did an _____ trip to France when I was fifteen.

Sayings

2 Underline the correct word in the sayings.

- a) Charity begins at **school** / **home** / **work**.
- b) One good **show** / **bird** / **turn** deserves another.
- c) Home is where the **sofa** / **food** / **heart** is.
- d) **Blood** / **Wine** / **Family** is thicker than water.
- e) Birds of a feather **fly** / **flock** / **go** together.

Grammar

Verb patterns

3 Complete with the correct form of the verbs in brackets.

At home, when I was growing up, my family always avoided (1) _____ (discuss) politics or anything likely to provoke an argument. We were never really encouraged (2) _____ (express) strong opinions. We were taught (3) _____ (be) polite to each other, and stay out of trouble.
--

That's why, even now, I don't mind (4) _____ (say) what I think, but I would rather not have a heated argument with someone. My boyfriend's family is very different. They love talking about politics. Whenever we visit them, I'm always hoping (5) _____ (spend) a nice quiet evening over dinner, and they're looking forward to (6) _____ (have) a big noisy argument! Last time my boyfriend's father asked me (7) _____ (give) my opinion on the latest political scandal, it made me (8) _____ (feel) very uneasy. Luckily, as soon as I started to speak, he interrupted and didn't even allow me (9) _____ (finish) what I was saying. I just let him (10) _____ (speak) and when he had finished (11) _____ (speak), I agreed with everything he said!

Adjective structures

4 Underline the correct preposition.

- George is hopeless **for** / **with** / **at** tidying. Just look at this mess!
- As far as I can see, she's only famous **of** / **for** / **about** being famous.
- I can't help feeling pessimistic **with** / **for** / **about** the state of the planet.
- Why are you getting angry **with** / **for** / **to** them? They didn't do anything wrong.
- Are you interested **on** / **about** / **in** sports at all?
- The twins were very keen **for** / **on** / **in** chocolate.
- She's really fed up **with** / **of** / **by** his football obsession.
- We were all amazed **with** / **at** / **about** Mark's dancing.

Useful phrases

5 Complete the conversation with the phrases in the box. There are two extra phrases.

But help yourself to anything you need in the kitchen. Did you have a good journey?
If there's anything else you need, just let me know. I'll show you your room.
Let me introduce you to the family. Make yourself at home.
You must call me Joan.

- Mrs Lee: Welcome to Magnolia cottage! (1) _____
- Carlos: Yes, thanks. But I'm a little tired.
- Mrs Lee: It's a long way. (2) _____ You can get have a rest before dinner.
- Carlos: Thanks. Do you mind if I leave my coat and shoes in the hall?
- Mrs Lee: Of course not. (3) _____
- Carlos: Thank you. What time is dinner?
- Mrs Lee: We usually eat around six thirty. (4) _____
- Carlos: Thanks, I might have a snack now. I haven't eaten since lunchtime.
- Mrs Lee: Of course. (5) _____ Now, your room's just this way.

Part B

Reading

6 Read the text and underline the correct words.

- The writer was **looking forward to** / **worried about** / **not interested in** meeting her host family in Spain.
- She **feels positive about** / **sometimes enjoys** / **doesn't have much experience** of being a host family.
- To be a good host family it helps if you **live in Brighton** / **speak many languages** / **are interested in your guests**.
- Feeling part of the family** / **A cup of tea** / **Visiting the neighbourhood** can help someone stop feeling homesick.
- The secret of being a successful host family is to **understand what your guest likes** / **take an interest in your guest's own country** / **make their stay interesting and enjoyable**.

Advice for host families

I'll never forget the first time I was away from home as an exchange student when I was 15. It was the first time I'd been abroad, and I felt homesick and anxious as I waited to meet my Spanish host family. But they were lovely, and immediately made me feel at home.

Now, grown up and with a family of my own, I have become a host family for a language school in Brighton, where I live. In the past ten years, I have shared my home with students from over twenty different countries! I have discovered that being a host family can be enjoyable and rewarding. I have met some wonderful people, who I'm still in touch with today. Here are my tips for a successful experience.

You need to be warm, welcoming and open-minded. It helps if you're willing to learn about different cultures, too. Remember, your student is here to experience British life, so it's important to spend time sharing your life with them. Introduce them to your friends and your neighbourhood. Take them out on local visits you would normally make to the supermarket, the library and the shops.

Your student might be feeling homesick, so encourage them to take part in your family's everyday activities, such as meals, watching TV together, or just chatting over a cup of tea in the kitchen. But don't expect your guest to speak fluent English. Remember, they are coming here to learn.

You should spend time getting to know your guest. Find out about their likes and dislikes. What are they interested in? Ask them to tell you about their own country and encourage them to see and do as much as possible while they are staying with you. Hopefully they will go home with wonderful memories of their stay in your home.

Pronunciation

Vowel sounds

[Track 3]

7 Listen and underline the word in each group which has a different vowel sound.

- a) blue blood mood few
- b) heart angry asked calm
- c) bird heard short word
- d) food good should look
- e) water poor what talk

Listening

[Track 4]

8 Listen to Becky talking about her experience as an au pair. Are the sentences true (T) or false (F)?

- a) Becky was an au pair for friends of her parents. _____
- b) The parents took more interest in their dog than their children. _____
- c) Becky had to do a lot more than look after the children. _____
- d) Becky used to live in a quiet country town at home. _____
- e) Becky left the family because she wanted to travel. _____

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Уровень: Продвинутый

GRAMMAR and VOCABULARY

1 Underline the correct word(s).

Example: I love my job. However / *In spite of*, the commute is very difficult.

- 1 My bicycle was stolen, *so* / *because* I had to walk to school.
- 2 I didn't study very much, and *owing to* / *consequently*, I didn't pass the test.
- 3 I sold my car *as a result* / *because* I couldn't afford the petrol.
- 4 He gave up running *due to* / *since* a knee injury.
- 5 She had to break the news gently *so that* / *so as not to* upset her father.
- 6 We have a large umbrella *in case* / *as* it rains.
- 7 We think the house will sell quickly. *As a result* / *Nevertheless*, we want to be sure it looks as good as possible when people come to see it.
- 8 I read the entire book, *yet* / *therefore* I can't remember anything about the story.

	8
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2 Complete the sentences with the correct form of the verb in brackets.

Example: Has Dana lived in Singapore since she was a child? (live)

- 1 I _____ time to watch TV tonight. (not have)
- 2 Luis and Maria _____ married for 15 years and are very happy together. (be)
- 3 I can't believe Paolo isn't here yet. I _____ for two hours. (wait)
- 4 _____ you _____ work late again tonight? (have to)
- 5 We didn't have time to do it ourselves, so we _____ our lounge _____ by a professional. (decorate)
- 6 How many guests _____ she _____ in her house right now? (have got)

7 Did my phone ring while I _____ a bath? (have)

	7
--	---

3 Underline the correct word(s).

Example: I'd like to get a job / **profession** abroad.

- 1 I don't enjoy my job because the work is **monotonous** / **rewarding**.
- 2 My salary isn't high, but the **career** / **benefits** are really good.
- 3 Leo is a great boss because he's good at **motivating** / **demanding** people and making them want to work hard.
- 4 I recently had some **qualifications** / **training**, which will help me do my work more effectively.
- 5 I had to **hire** / **quit** my job after just five months for health reasons.
- 6 What are you doing after you've **clocked** / **laid** off? Fancy going for a pint?
- 7 **Colleague** / **Staff** turnover is high because the pay is too low.
- 8 I would prefer a regular job to fixed-term **contracts** / **leave**.

	8
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4 Complete the sentences with a personality adjective. There are some words which you do not need to use.

affectionate bossy bright conscientious gentle moody reliable sarcastic spontaneous thorough
--

Example: Karen's so bossy – I'm sick of her telling us what to do!

- 1 Olivia's children are both very _____. They're doing really well at school and getting top marks in everything.
- 2 I'm not surprised that he just got into his car and drove across the country to have dinner with his friend. He's very _____.
- 3 David is a very _____ person; he's always hugging his children.
- 4 You just never know with Sarah. One minute she's fine and the next she's not – she's just so _____!
- 5 Don't worry – if Jack says he'll be there, he'll be there. He's very _____.
- 6 I don't like _____ people. It's really not nice to say horrible things to make people feel bad.

	6
--	---

5 Complete the sentences with the correct word(s).

Example: You need to take care of yourself when you're ill.

one ~~yourself~~ you

- 1 _____ can use the internet for research when you write your term paper.
One You Each other
- 2 _____ say it's harder to learn languages after you're 12.
They They're Their
- 3 _____ need to remember that we're very lucky to have good food on the table for each meal.
One Ourselves We
- 4 Alex talks to _____ when he's writing. It's pretty annoying!
myself each other himself
- 5 Bruce and I built the shed in the garden _____.
ourselves by one another by myself
- 6 Do you and your parents talk to _____ every weekend?

yourselves each other another

7 _____ was a pleasure to meet your fiancée at the party last night.

There It One

8 The meeting didn't go too well; the managers kept interrupting _____
themselves oneself one another

8

7 Underline the correct word(s).

Example: It's been announced / *announced* that our pay will increase next year.

1 We *used* / *would* to make ice cream every summer.

2 When I was at school, my friends and I were always *gone* / *going* for long bike rides in the afternoon.

3 My dad would never *complain* / *to complain* even when we made a lot of noise.

4 When I was small, my cousins and I *would* / *used* to run around the neighbourhood.

5 I *was always getting* / *always used get* into trouble for bothering my brother.

6 His grandparents used *to give* / *giving* him presents when he was little.

6

8 Complete the sentences with the correct word(s).

Example: Your brother seems to get himself in trouble a lot.

did get have got ~~get~~

1 It's _____ late. We should leave soon.

get getting got

2 My backache _____ every time I lie down.

getting worse got worse gets worse

3 I don't think I'll ever _____ to taking the subway.

get use get used to get use

4 Brian _____ trying to take a video camera into the concert.

got caught someone was got caught got caught

5 I'd like _____ a professional to fill in my tax forms.

to get get got

6 Could you get Adam _____ me a call, please?

give to give giving

6

9 Complete the words in the sentences.

Example: A civilian is someone who is not a member of the armed forces or the police.

1 A **s**_____ shoots at people from a hidden position.

2 A **r**_____ is a sudden, illegal, often violent change of government.

3 A **t**_____ is a formal agreement between two or more countries.

4 **R**_____ are people who are forced to leave their homes because there is a war.

5 A person who has been injured in a war is called a **c**_____.

6 A **c**_____ is when two armies agree to stop fighting temporarily.

6

10 Complete the sentences with the correct words.

Example: Not until you say you're sorry will we discuss the problems we're having.

~~you say~~ say you you're say

- 1 Not only _____ late, you're also not dressed properly.
you are are you you're
- 2 Rarely _____ so relaxed.
have felt I have felt have I felt
- 3 Never _____ such a silly excuse.
have I heard I heard I have heard
- 4 Only when you watch someone make a basket _____ what an art it is.
you do realize you realize do you realize
- 5 _____ Arthur arrived than he and Evan started to fight.
As soon No sooner had Sooner than
- 6 Not until I see the money with my own eyes _____ that you have been paid.
will I believe do I believe I believe

	6
--	---

11 Underline the correct word(s).

Example: If we leave now, we should / *should have* get to the cinema by 8.00.

- 1 Carrie definitely / *will definitely* get a promotion next month.
- 2 They *can't* / *must* have been at home; no one came to the door when I knocked.
- 3 Anita *must* / *must have* speak Chinese very well. She lived in Shanghai for ten years.
- 4 He *might* / *couldn't* have been playing the piano for very long because he doesn't play well at all.
- 5 I'm afraid Malek's *unlikely* / *won't* to be here in time for the party.
- 6 Bruno's *sure to* / *bound* get the job. He's got excellent qualifications.
- 7 They *can't* / *should* be having a good picnic. It's raining and they don't have an umbrella.

	7
--	---

12 Underline the odd word out.

Example: whistle whisper mumble click

- 1 tick sigh whisper yell
- 2 mumble groan scream slam
- 3 bang buzz giggle tap
- 4 drip splash hoot slurp
- 5 rattle drip click whisper
- 6 crash crunch bang sniff

	6
--	---

13 Complete the time expressions in the sentences.

Example: We won't be able to decorate the whole house in one weekend. Painting's a very time-consuming job.

- 1 Time's _____. The bell's rung so we have to stop now.
- 2 It's _____ time things started to get better for Tony. He's had some really bad luck recently.
- 3 We needn't have worried because we made it to the wedding on time. In fact, we had time _____.

- 4 I know you're _____ time this evening, so I'll pick up some Chinese or Indian takeaway for us on the way home. I'll get some of that rice you like.
- 5 It's only a _____ time before someone discovers that he's stealing from his employer.
- 6 If you've got some time on _____ this weekend, there's a great exhibition at the National Art Gallery you might be interested in.

	6
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Grammar and Vocabulary total	80
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LISTENING

1 Listen to five people talking about various gadgets. Match the speakers (1–5) to what they say about the gadgets (A–H).

- Speaker 1 ☐
- Speaker 2 ☐
- Speaker 3 ☐
- Speaker 4 ☐
- Speaker 5 ☐

- A I intend to get a better one.
- B Sometimes I wish I didn't have it.
- C It has had unexpected benefits for me.
- D It often doesn't work properly.
- E I can't imagine being without it.
- F I don't use it as much as I used to.
- G It's more useful to others than to me.
- H I sometimes can't use it when I want to.

	5
--	---

2 Listen to a talk about a connection between sport and language. Tick (✓) A, B, or C.

- 1 What did the research involve?
- A Examining people's brains while they answered questions. ☐
- B People listening to sentences in two different categories. ☐
- C One set of sentences for each group of people. ☐
- 2 The results of the tests were not _____.
 A as important as the results of the brain scans ☐
 B what some of the subjects expected ☐
 C consistent for all the subjects ☐
- 3 The research indicated a connection between _____.
 A being interested in sports and understanding language in general ☐
 B planning actions and understanding language ☐
 C the language of sport and other kinds of language ☐
- 4 The conclusion that can be drawn is that the same parts of the brain _____.
 A help with both learning languages and learning sports ☐
 B are used by players and people watching sports differently ☐
 C are used both for watching sport and understanding language ☐
- 5 It is suggested that people who are learning language connected with a topic should _____.
 A learn the language and then do activities connected with it ☐
 B do activities connected with that topic at the same time ☐
 C do activities connected with that topic before learning the language ☐

READING

Read the article and tick (✓) A, B, or C.

CREATING YOUR OWN JOB SATISFACTION

A lot of people think that job satisfaction is only for other people. They look with envy on people who love their jobs and who don't think of them as work. The idea of earning a living from something you really like doing only applies to a few very lucky people, they think. But this isn't so. It's not only people in the so-called 'glamour professions', for example, who can get genuine job satisfaction. You don't have to be in the arts or a sports person to get enjoyment from what you do for a living. Even if you're in a boring job, it's quite possible to get some satisfaction from it.

The key to this is your attitude. You may think it's unlikely that you can derive much satisfaction from a dull job that doesn't require much thought and that involves a lot of routine procedures. But if you approach it with the right attitude, and put some effort in, you may be surprised at how enjoyable you can make it. Of course, if you just sit there telling yourself how boring your job is, you'll never get anything out of it. But if you set out to find ways of making it enjoyable, there's a good chance you'll manage to.

One thing you can do is to set yourself challenges. Think about what you can do for yourself to make your work a little bit more interesting. If you've got a repetitive job, set yourself some targets to meet and try to beat your previous records. Or use your initiative in other ways. Think about ways you could develop your career into more interesting areas – see how you could improve your skills by doing a course, for example, or look into new skills you could get that would stand you in good stead for the future.

For some people, it's not boredom that's the problem, it's the fact that their jobs involve a significant amount of unpleasantness. But if you keep telling yourself your job is horrible and there's nothing you can do about it, you'll get stuck in a rut and you'll never get out of it. Focus on developing a positive attitude and try to keep any negative thoughts about your job out of your mind. Keep a sense of perspective – if something's gone wrong on a particular day, decide whether it really matters or not. If it isn't actually all that important, don't dwell on it – let it go. Learn from it, and take an upbeat view of what's happened – you'll know how to avoid the problem in the future, or what to do about it if it happens again.

Of course, you may reach the point where you feel totally trapped in a job. If this mind-set starts to overwhelm you, check out the options you may have in the place where you work. Map out a plan for improving your situation there. Are there other roles in the organization you could apply for? Could you ask to be given different tasks? Could you get a different kind of assignment or go to another department where your skills are required? Finding out there are other options will give you a sense of control over your own working life. Even if you have no job satisfaction right now, you'll feel better if you know that there is a realistic prospect of work that gives you a degree of it.

Expectations are another key ingredient in job satisfaction. Take a long hard look at what you really are capable of. Sometimes it's important to accept that you couldn't really do the much more interesting or high-powered job you aspire to. Try to be aware of your own strengths and weaknesses. Focus on the things you really are good at, rather than on things that, if you're really honest with yourself, you couldn't actually do. Make the most of your

situation and feel good about what you can do, rather than feeling bad about what you can't do.

Work is a very important part of most people's lives and it's important to get at least some satisfaction from it. If you really dislike your time at work, the rest of your life is affected too, and you can easily get a negative outlook on life in general. It's in your own hands to avoid this. Even if you can't get the job of your dreams, you can take steps to create your own job satisfaction.

- 1 The writer's aim in the first paragraph is to _____.
A distinguish between different kinds of work ☐
B correct a false belief ☐
C define the term 'job satisfaction' ☐
- 2 In the second paragraph, the writer _____.
A warns readers against a certain attitude ☐
B advises readers not to have unrealistic ideas about work ☐
C suggests to readers that most jobs are dull ☐
- 3 In the third paragraph, the writer emphasizes _____.
A how easy it can be to progress in a career ☐
B a particular route to job satisfaction ☐
C the need for people to motivate themselves ☐
- 4 The writer uses the phrase 'stuck in a rut' to refer to _____.
A a situation that won't improve ☐
B the bad behaviour of others ☐
C the danger of being too sensitive ☐
- 5 What is the writer's advice if something goes wrong?
A Pretend that it didn't happen. ☐
B Use the experience to your advantage. ☐
C Don't think about it until later. ☐
- 6 The writer says that people who feel 'trapped' in a job should consider _____.
A discussing their unhappiness with managers ☐
B moving to a different company or organization ☐
C changing the kind of work they do ☐
- 7 The writer says that you will feel better about your working life if you _____.
A think that some job satisfaction is possible in the future ☐
B choose a particular career option for the future ☐
C stop aiming for job satisfaction for a while ☐
- 8 What does the writer say about expectations of work?
A Too many people have unrealistic ones. ☐
B They should be based on real ability. ☐
C They may change as time passes. ☐
- 9 In the final paragraph, the writer says that _____.
A lack of job satisfaction has serious consequences for people ☐
B a negative attitude to life leads to a negative attitude to work ☐
C there is more to life than job satisfaction ☐
- 10 Which of the following best sums up the writer's view in the text as a whole?
A Some people find it easier to get job satisfaction than others. ☐
B Everyone can get a certain amount of job satisfaction. ☐

C Job satisfaction is the most important issue in the workplace today. ☐

Reading total		10
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Тесты продвинутого уровня оцениваются из расчета 100 баллов, каждый правильный ответ оценивается в 1 балл.

Шкала соответствия рейтинговых оценок пятибалльным оценкам: 100 – 81- «отлично» (5); 80 – 61 - «хорошо» (4); 60 - 41 - «удовлетворительно» (3); 40 – 21 - «неудовлетворительно» (2), 20 – 0 - «необходимо повторное изучение».

Критерии оценки 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

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

Кафедра английской филологии

Тест (Вариант 2)
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-4.1. 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: Продвинутый

1 Underline the correct word(s).

Example: Can I borrow / *borrowed* 20 euros until tomorrow as long as you don't need it?

- 1 Provided Mel *brought* / *brings* his guitar tomorrow, we're going to have a sing-along.
- 2 If we *have* / *had* two more people, we'd have enough to play a proper football match.
- 3 I would *call* / *have called* to say I was going to be late if I hadn't lost my mobile.
- 4 *Suppose* / *Supposing* you got lost and couldn't find your way home. What would you do?
- 5 Had I known it was your birthday, I would *have made* / *made* a cake.
- 6 I'll tell you everything as long as you *will promise* / *promise* not to laugh at me.
- 7 *Even if* / *Provided that* I win the lottery, I will still go to work every day.

	7
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2 Complete the sentences with the gerund or the infinitive form of the verbs in brackets.

Example: I'd like you to phone (phone) my office and tell them I'm ill.

- 1 I would hate him _____ (think) I'm not interested in his project.
- 2 He dislikes people _____ (make) a noise while he's studying.
- 3 He's waiting for his train _____ (arrive).
- 4 My uncle advised me _____ (visit) Italy before the weather gets too hot.
- 5 They'd better not keep me _____ (wait). I'm too busy to waste time sitting here.
- 6 Please let me _____ (come) with you. I am bored all on my own.
- 7 Would you mind _____ (take) your shoes off? I've just cleaned the floor.

	7
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3 Choose one word to form a compound adjective with the word in *italics*.

Example: ~~produced~~ sighted minded *mass-produced*

- 1 heeled sighted eyed *blue-* _____
- 2 conditioned behaved minded *air-* _____
- 3 hand minute term *last-* _____
- 4 behaved made minded *narrow-* _____
- 5 term out free *long-* _____
- 6 hearted handed heeled *kind-* _____
- 7 heeled minded produced *absent-* _____
- 8 hearted free going *easy-* _____

	8
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4 Underline the correct word(s).

Example: You won't be able / *allowed* to go into the laboratory with me. It's for employees only.

- 1 You *mustn't* / *must* use your mobile phone while you're putting petrol into your car.
- 2 We *ought* / *should* to have set off earlier.
- 3 You don't *got* / *have* to tip taxi drivers, but they always appreciate it.
- 4 Everyone *will have to* / *better* show their passport when we cross the border.
- 5 We *need* / *needn't* call Maria – she's expecting us.
- 6 You *didn't need* / *needn't have* to pay for dinner, but it was nice that you did.
- 7 It is *not able* / *not permitted* to bring your own food into this dining area.

	7
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5 Complete the sentences with the correct form of *hear, smell, taste, see, or touch*.

Example: Yesterday, I heard someone playing a beautiful piano piece.

- 1 Please don't _____ the produce unless you intend to buy it!
- 2 This food _____ a little funny. Are you sure the milk wasn't spoiled?
- 3 Are you sure that you are _____ bells? I can't _____ them.
- 4 Could you move your head? I can't _____ the stage.
- 5 I can't _____ the garlic in this dish. Are you sure that you put some in?
- 6 Your room _____ really bad. I think it's time for you to do your laundry!
- 7 I'm afraid to _____ the dog because he's growled at me before.

	7
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6 Underline the correct word.

Example: I thought I'd lost my wedding ring, but last week it turned up out of the *red* / *blue*.

- 1 Things may not be that simple, you know. It's not always *black* / *grey* and white.
- 2 We share the road with five other households, but when it comes to maintaining the road, it's a bit of a *black* / *grey* area.
- 3 To be honest, my mother-in-law's food isn't great! She really can't cook at all, but I always tell a little *black* / *white* lie and say everything's delicious.
- 4 The murder mystery party was great, but as usual there were a lot of *red* / *blue* herrings to throw us off track. Even so, we solved it in the end!
- 5 I don't think that's the genuine article, and for that price, I'd say he must have bought it on the *grey* / *black* market.
- 6 My boss says my business trip's on hold for the moment. Apparently there's an awful lot of *red* / *white* tape involved with my visa application.

- 7 Obviously I was happy to inherit my uncle's piano, but to be honest it's a bit of a *grey / white* elephant in my modern apartment.

	7
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7 Complete the words with a negative prefix.

Example: Helen had a major disagreement with her business partner and sold her share of the company.

- 1 It's ____ legal to record any part of the film on your phone when you're in the cinema.
- 2 Sally's been ____ mobile for months now. Haven't you heard? She's broken both her legs.
- 3 Do you think it would be ____ appropriate of me to buy them a little gift as a token of my appreciation?
- 4 Let's buy a few more of those chairs for the sun-room. They're going to be ____ continued soon.
- 5 I honestly don't know what we'll do if Chloe leaves. As far as I'm concerned, she's ____ replaceable.
- 6 What I can tell you, ____ officially of course, is that there may be some changes to the team soon.

	6
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8 Complete the words with a prefix.

mis	over	pre-	re	sub	super	under
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Example: The main complaint was that the children who visited were very *ill-mannered*.

- 1 That chicken looks a bit _____ cooked to me. I wouldn't eat it if I were you because raw chicken is dangerous.
- 2 I think Jack's suffering from _____ wedding nerves. I suppose that's normal the day before the wedding.
- 3 I must have _____ understood what you said. I thought you said not to bother doing anything beforehand.
- 4 The doctor told her she was _____ weight and for health reasons advised her to lose ten kilos.
- 5 What's your opinion of these so-called _____ foods like blueberries? Do you think they can really be so great?
- 6 Unfortunately my computer crashed just as I was finishing the assignment so I had to _____ do the charts and graphs.
- 7 The building work that had been carried out was _____ standard, so we had to knock the garage down and start again.

	7
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9 Complete the sentences with the correct word(s).

Example: It seemed like a good idea to borrow the car, but it didn't end well.

as though ~~like~~ being

- 1 You _____ my friend Marco.
look look like are the look of
- 2 When I was at the Summer Music Festival I saw your brother's band _____.
to play playing played
- 3 I _____ someone say 'hello,' but I couldn't see who it was.
heard hear was heard
- 4 This soup tastes _____ garlic. It's delicious!
of for as if
- 5 Malcolm seems _____ a mistake. He was supposed to order four boxes of paper, but he ordered 40!
to have to have made like making

- 6 He _____ unhappy. Is everything OK?
seems to have 's as though seems

	6
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10 Underline the correct word(s).

Example: My bus *to leave / leaves* in five minutes.

- 1 The team *is due to / due* arrive at six o'clock.
- 2 Bob's *will go / going* to New York next week.
- 3 *Will / Are* we be meeting outside the cinema?
- 4 I'm about *going / to go* to the shop. Do we need more milk?
- 5 We *'re move / move* into our new flat next month.
- 6 You're going *getting / to get* a new car next year, aren't you?
- 7 I'm *to / about to* go for lunch. Would you like to join me?

	7
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11 Order the words to make emphatic sentences.

Example: much it so was cost taxi the that

It was the taxi that cost so much.

- 1 happy be to is want I all
_____.
- 2 happened that was late he what was
_____.
- 3 I a what need vacation is
_____.
- 4 was I bored because left is the why I reason
_____.
- 5 her it saw was I when month last
_____.
- 6 place we was a the where met café
_____.

	6
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12 Complete the sentences with the correct word.

Example: *It* was my father who told me not to marry him.

- 1 _____ I like about Fridays is that the weekend comes when the day is over!
- 2 After you apply for the job, what _____ next is that you wait for a call for an interview.
- 3 The _____ why she's hiding in the corner is that she is very shy.
- 4 You can't blame me for trying! _____ I did was try to convince him to join us!
- 5 The _____ where the concert will be is down the street. It's not far.

	5
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Grammar and Vocabulary total	80
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LISTENING

- 1 Listen to five people talking about whether their government should be responsible for providing free health care. Match the speakers (1–5) to what they mention in connection with the provision of health care. (A–H).

Speaker 1 ☐
Speaker 2 ☐
Speaker 3 ☐
Speaker 4 ☐
Speaker 5 ☐

- A a government's successful management of its health care budget
B health care taking priority over education as a need in society
C concerns about the future cost implications of an unhealthy elderly society
D people's access to health care that they shouldn't be entitled to
E an unfavourable comparison between health care in their country and others
F preventative health care measures to keep people healthy
G the amount of tax personally paid to the government which goes to fund health care
H people's right to choose the type of between private or public health care

	5
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- 2 Listen to an interview with an expert on tourism called Anna Cooper, talking about the importance of cultural awareness in the industry. Complete the sentences using one word only.

- 1 Anna explains that employees may cause offence through their _____ communication as well as what they say.
2 Anna says that in order to be effective, the marketing _____ needs to engage with the market itself.
3 Market research managers need to have a good understanding of culture when they are developing new product or service _____.
4 Anna explains that, in particular, employees who hold positions of _____ benefit from having cultural confidence.
5 According to Anna, having cultural awareness is also helpful when dealing with local _____ as well as employees.

	5
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Listening total		10
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READING

Read the article about what makes good art and choose A, B, C, or D.

What makes good art?

If you're a fan of art like I am, but often wondered how to tell a good painting from an average one, then help is at hand. Four experts tell us how to separate out the best art from the rest.

Expert A

For me, it's when art has its own internal logic and you just know it when you see it. It is unique in conception and well-executed. I didn't come to this realization overnight, however. It comes with

experience and developing your eye, training it. While art has become, in the experimental 20th and 21st centuries, impossible to define – critics learned long ago to stop being prescriptive, perhaps a little too well. Good visual art looks stunningly right and, in retrospect, obvious, or inevitable, yet it's also continually surprising. It is a powerful paradox. How can someone have possibly made this? How in the world could it not have been made?

Expert B

Reality is by agreement. The reality of art is usually by some kind of agreement. The arbiters are the museums, the museum curators, the people who spend their lives and their time actually being critical of what they see and judging what they see. If you add in four or five art critics who are then able to write about it, if you get four or five major collectors who are passionate about what they collect to patronize it, and several major auction houses to auction it, then a consensus or vetting process begins to unfold. Of course there's magic dust involved, so this is not a sure way, but it's a safe way to go about judging what is good art. It's hard to answer the question 'What makes good art?' without stating something that appears pretentious. The perception of what makes art 'good' revolves around the application of that difficult word 'taste' which I observe to be in considerably short supply in society today.

Expert C

Quality, quality, quality. This is the mysterious and subjective key to good art. In all periods of art there are good and bad works of art. I find that defining quality in representational art is easier than in modern and abstract art. The other key word is looking. Everything looks good when you first start looking at art, as you have nothing to compare it to. As you hone your eye, you begin to discriminate between good and bad. The more you look at art, the easier it is to determine what is good and what is bad.

Also, there are two schools of thought as to what's good and bad. Some people believe that good and bad are personal distinctions and entirely in the eye of the viewer. Others believe that there is good art and terrible art and no one can tell them otherwise. I think the real answer is somewhere in-between, and this is based entirely on the quality of the eye of the viewer.

Expert D

At its most fundamental level, good art is an effective combination of concept, vision and mastery of medium (the ability to get the point across). Good art is also uncompromisingly honest, unselfconscious, bold, ambitious, enlightening, original, challenging, and a feast for the senses. It doesn't necessarily have to have all of these qualities, but at the very least it has to keep you coming back for more... and never ever bore. What makes art good is when you see a piece from across the room, you immediately fall in love with it without knowing anything about it and are in love with it forever.

Which expert:

- 1 acknowledges the difficulty of defining art in a simple way. _____
- 2 believes that art may appeal to more than just an individual's sight. _____
- 3 feels that the peculiarities of a piece constitute its superiority. _____
- 4 believes that style and good judgment are lacking among the general public. _____
- 5 likens the emotion involved in discovering a piece of good art to experiencing feelings of tenderness. _____
- 6 believes the ability to distinguish between inferior and superior art comes with practice. _____
- 7 states that art, by its very nature, is a contradiction in terms. _____
- 8 believes that commenting on a piece of art is not necessarily as simple as some experts would have us believe. _____
- 9 points out that an appreciation of art is not a solitary affair. _____

10 acknowledges the limitations of characterizing art in modern times. _____

Reading total		10
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Шкала соответствия рейтинговых оценок пятибалльным оценкам: 100 – 81- «отлично» (5); 80 – 61 - «хорошо» (4); 60 - 41 - «удовлетворительно» (3); 40 – 21 - «неудовлетворительно» (2), 20 – 0 - «необходимо повторное изучение».

Критерии оценки 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

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

Кафедра английской филологии

**Образец текста для комплексного лингвостилистического анализа 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-4.1. Грамотно и ясно строит диалогическую речь в рамках межличностного и межкультурного общения на государственном языке Российской Федерации и иностранном языке.

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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, 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. 7 "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 8 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!" "Sssshh!" 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.

Критерии оценивания комплексного анализа текста

Показатель	Количество баллов	
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

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.

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

Кафедра английской филологии

**Образцы вопросов к беседе на экзамене 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-4.1. 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

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?

Образец текста для лингвостилистического анализа
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, 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 taxifare 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!" "Sssshh!" 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.

Образец статьи для реферирования

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 Pynchyl 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)
отлично	Отметка « отлично » выставляется, если студент: 1. Обнаруживает глубокое понимание основного содержания, темы и идеи предложенных текстов; 2. Грамотно определяет жанрово-стилистическую принадлежность и структурную композицию текстов; 3. Умеет находить нужные факты; делает логичные и аргументированные выводы, подтверждая их примерами из текстов; 4. Правильно выявляет основные стилистические средства и оценивает их коммуникативные задачи в тексте предложенного жанра;	81-100	17-20

	<p>5. При критическом анализе текста оперирует лингвистическими терминами и обнаруживает глубокое знание пройденных дисциплин;</p> <p>6. Дает правильные ответы на вопросы экзаменатора;</p> <p>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).</p>		
хорошо	<p>Оценка «хорошо» ставится, если лингвостилистический анализ текста и изложение основной идеи статьи содержательно корректны, но допускаются неточности в аргументировании и в примерах из текстов. 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
удовлетворительно	<p>Оценка «удовлетворительно» 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
неудовлетворительно	<p>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.</p>	21-40	5-8
необходимо повторное изучение	<p>Студент не может дать ответ на вопросы экзаменационного билета, не владеет навыками лингвостилистического анализа текста и навыками реферирования.</p>	0-20	0-4