

Документ подписан простой электронной подписью
Информация о владельце:
ФИО: Сыров Игорь Анатольевич
Должность: Директор
Дата подписания: 30.10.2023 15:13:18
Уникальный программный ключ:
b683afe664d7e9f64175886cf9626a198149ad36

СТЕРЛИТАМАКСКИЙ ФИЛИАЛ
ФЕДЕРАЛЬНОГО ГОСУДАРСТВЕННОГО БЮДЖЕТНОГО ОБРАЗОВАТЕЛЬНОГО
УЧРЕЖДЕНИЯ ВЫСШЕГО ОБРАЗОВАНИЯ
«УФИМСКИЙ УНИВЕРСИТЕТ НАУКИ И ТЕХНОЛОГИЙ»

Факультет
Кафедра

Филологический
Германских языков

Оценочные материалы по дисциплине (модулю)

дисциплина

Практический курс иностранного языка

Блок Б1, обязательная часть, Б1.О.20

цикл дисциплины и его часть (обязательная часть или часть, формируемая участниками образовательных отношений)

Направление

44.03.05
код

Педагогическое образование (с двумя профилями подготовки)
наименование направления

Программа

Родной (татарский, чувашский) язык и литература, Иностранный язык

Форма обучения

Очная

Для поступивших на обучение в
2023 г.

Разработчик (составитель)
кандидат филологических наук, доцент
Салимова Г. Н.
ученая степень, должность, ФИО

1. Перечень компетенций, индикаторов достижения компетенций и описание показателей и критериев оценивания результатов обучения по дисциплине (модулю)	3
2. Оценочные средства, необходимые для оценки результатов обучения по дисциплине (модулю)	8
3. Методические материалы, определяющие процедуры оценивания результатов обучения по дисциплине (модулю), описание шкал оценивания	56

1. Перечень компетенций, индикаторов достижения компетенций и описание показателей и критериев оценивания результатов обучения по дисциплине (модулю)

Формируемая компетенция (с указанием кода)	Код и наименование индикатора достижения компетенции	Результаты обучения по дисциплине (модулю)	Показатели и критерии оценивания результатов обучения по дисциплине (модулю)				Вид оценочного средства
			1	2	3	4	
			неуд.	удовл.	хорошо	отлично	
ПК-2. Способен выделять структурные элементы, входящие в систему познания предметной области (в соответствии с профилем и уровнем обучения), анализировать их в единстве содержания, формы и выполняемых функций	ПК-2.1. Знает структурные элементы, входящие в систему познания предметной области, выделяет и анализирует единицы различных уровней языковой системы в единстве их содержания, формы и функций, мир художественного	Обучающийся должен знать: основные механизмы социализации личности; принципы осуществления межкультурной коммуникации; систему символов, используемых при создании письменных и устных текстов на иностранном языке. Обучающийся должен владеть: словарным	Не знает лексические единицы и грамматические правила, входящие в лексический и грамматический минимум	Знает основные лексические единицы и грамматические правила, входящие в лексический и грамматический минимум.	Хорошо знает лексические единицы и грамматические правила, входящие в лексический и грамматический минимум.	Отлично знает лексические и грамматические правила, входящие в лексический и грамматический минимум.	Устный опрос

<p>произведения как культурно-эстетического феномена и литературных явлений в их структурном единстве и функциях.</p>	<p>составом изучаемого языка, включающим лексические и грамматические элементы, значения новых лексических единиц, связанные с тематикой обучения и соответствующие ситуациям общения, отражающим особенности культуры страны изучаемого языка.</p>					
<p>ПК-2.2. Умеет находить структурные элементы, входящие в систему познания предметной</p>	<p>Обучающийся должен владеть: навыками коммуникации в родной и иноязычной среде; применять</p>	<p>Не умеет продуцировать связные высказывания по темам программы, логически верно выразить свои</p>	<p>Умеет продуцировать связные высказывания по темам программы, логически верно выразить свои</p>	<p>Хорошо умеет продуцировать связные высказывания по темам программы, логически верно выразить свои</p>	<p>Отлично умеет продуцировать связные высказывания по темам программы, логически верно выразить свои</p>	<p>Контрольное задание</p>

	области, анализировать, синтезировать, применять системный подход в соответствии с поставленным и задачами.	основные морфологические и синтаксические структуры; Обучающийся должен уметь: пользоваться основными стратегиями чтения и навыками работы с различными типами текста; пользоваться основами фонетической организации изучаемого языка.	мысли в устной и письменной форме и применять методы и средства познания для интеллектуального развития, повышения культурного уровня и повышения уровня качества учебно-воспитательного процесса	мысли в устной и письменной форме и применять методы и средства познания для интеллектуального развития, повышения культурного уровня и повышения уровня качества учебно-воспитательного процесса	мысли в устной и письменной форме и применять методы и средства познания для интеллектуального развития, повышения культурного уровня и повышения уровня качества учебно-воспитательного процесса	мысли в устной и письменной форме и применять методы и средства познания для интеллектуального развития, повышения культурного уровня и повышения уровня качества учебно-воспитательного процесса	
ПК-2.3. Владеет навыками анализа и интерпретации литературных и языковых явлений в единстве	Обучающийся должен владеть: различными формами и видами устной и письменной коммуникации на родном и иностранных	Не владеет английским языком на уровне профессионального общения, навыками во всех видах речевой	Владеет английским языком на уровне профессионального общения, навыками во всех видах речевой	Хорошо владеет английским языком на уровне профессионального общения, навыками во всех видах речевой	Отлично владеет английским языком на уровне профессионального общения, навыками во всех видах речевой	Контрольная работа	

	<p>содержания, формы и выполняемых функций.</p>	<p>языках в учебной и профессиональной деятельности; Обучающийся должен уметь: находить эквиваленты, наилучшим способом выражающие их смысловое содержание средствами иностранного языка; различать языковые структуры, характерные для разговорной речи; понимать на слух иноязычную устную речь независимо от длительности и темпа, особенностей текста и способов</p>	<p>деятельности, навыками аудирования, чтения, говорения и письма на английском языке и реализацией в различных ситуациях общения в подготовленной и неподготовленной речи</p>	<p>деятельности, навыками аудирования, чтения, говорения и письма на английском языке и реализацией в различных ситуациях общения в подготовленной и неподготовленной речи</p>	<p>деятельности, навыками аудирования, чтения, говорения и письма на английском языке и реализацией в различных ситуациях общения в подготовленной и неподготовленной речи</p>	<p>деятельности, навыками аудирования, чтения, говорения и письма на английском языке и реализацией в различных ситуациях общения в подготовленной и неподготовленной речи</p>	
--	---	--	--	--	--	--	--

		воспроизведени я.					
--	--	----------------------	--	--	--	--	--

2. Оценочные средства, необходимые для оценки результатов обучения по дисциплине (модулю)

Практический курс иностранного языка

1 семестр

Перечень вопросов к устному опросу

1. Introducing yourself.
2. Getting acquainted with people.
3. My Family.
4. My House and My Flat.
5. Meals.
6. My friends.
7. Meals.
8. In the restaurant.
9. A student's day.

Перечень контрольных заданий

1. Reading comprehension: read the text and tick the correct answer.

The Country Girls

by Edna O'Brien (b. 1930) — Irish writer

I was not sorry to be leaving the old village. It was dead and tired and old and crumbling and falling down. The shops needed paint and there seemed to be fewer geraniums in the upstairs windows than there had been when I was a child. The next hour flew. Once again we were saying good-bye. Martha cried. I suppose she felt that we were always going; and that life stood still for her. Life had passed her by, cheated her. She was just forty. We were in a third-class carriage that said «No Smoking», and the train chugged along towards Dublin. «Chrisake, where's there a smoking-carriage?» Baba asked. Her father had put us on the train, but we didn't let on that we each had a packet of cigarettes in our handbags. «We'll look for one,» I said and we went down the corridor, giggling and giving strangers the «So what» look. I suppose it was then we began that phase of our lives as the giddy country girls brazening the big city. People looked at us and then looked away again, as though they had just discovered that we were naked or something. But we didn't care. We were young and, we thought, pretty. Baba was small and thin, with her hair cut short like a boy's and little tempting curls falling on to her forehead. She was neat looking, and any man could lift her up in his arms and carry her off. But I was tall and gawky, with a bewildered look, and a mass of bewildered auburn hair. «We'll have sherry or cider or some damn' thing», she said, turning round to face me. Her skin was dark and when she smiled I thought of autumn things, like nuts and russet-coloured apples. «You're lovely looking», I said. «You're gorgeous», she said, in return. «You're a picture», I said. «You're like Rita Hayworth», she said. «D'you know what I often think?» «What?» «How the poor bloody nuns managed the day you kept them out of the lavatory». At the mention of the convent, I got a faint smell of cabbage; that smell that lingered in every corner of the school. «Twas tough on them, holding it», she said, and she let out one of her mad, donkey laughs. The train turned a sharp bend and we fell on to the nearest seat. Baba was laughing, so I smiled at a man opposite. He was half asleep, and didn't notice me. We got up and went down the aisle of the carriages, between the dusty velvet-covered seats. In a while we came to the bar. «Two glasses of sherry», Baba said, blowing smoke directly into the barman's face. «What kind?» he asked. He was

friendly and didn't mind the smoke. «Any kind». He filled two glasses and put them on the counter. After we had drunk the sherry I bought cider for us, and we were a little tipsy as we swayed on the high stools and looked out at the rain as it fell on the fields that shot past the train. But being tipsy we did not see very much and the rain did not touch us.

Tick the correct answer.

1. The scene takes place in:
 - a) England;
 - b) Ireland;
 - c) Scotland.
2. There are two girls:
 - a) one is called Martha, the other one's name is not mentioned;
 - b) one is called Baba, the other one is Martha;
 - c) one is called Chrisake, the other one is Baba;
 - d) one is called Baba, the other one's name is not mentioned.
3. The girls are leaving their village:
 - a) for a holiday abroad;
 - b) to go and live in the city;
 - c) to go shopping for the day.
4. Leaving the village was:
 - a) a heart-breaking experience;
 - b) a liberating experience;
 - c) a frightening experience;
 - d) a frustrating experience.
5. In the narrator's view, «Martha cried»:
 - a) because she would miss the girls;
 - b) over her own situation;
 - c) because she didn't want to leave;
 - d) because she was angry.
6. "People looked at us..." reveals that:
 - a) they approved of the girls;
 - b) they were amused;
 - c) they admired the girls;
 - d) they disapproved of the girls.
7. «But being tipsy we didn't see very much»:
 - a) The girls were shortsighted;
 - b) The girls were drunk;
 - c) It was too dark;
 - d) The girls were asleep

2. Translate the following sentences.

1. Если вы хотите покупаться летом, вам лучше поехать на юг. 2. Если он опоздает, учитель его не выпустит. 3. Если этот спектакль идет сегодня, ты не достанешь билетов. 4. Если он будет сегодня в театре, я познакомлю его с моей сестрой. 5. Если он опоздает на полчаса, не жди его. 6. Если ты согласишься этот спектакль, он тебе наверняка понравится. 7. Если ты будешь работать упорно, ты добьешься больших успехов. 8. Если ты не будешь работать много, ты провалишься на экзамене. 9. Если ты его пригласишь, ему наверняка понравится наш вечер. 10. Если у тебя есть возможность поехать за город, я думаю, ты должен поехать как можно скорее. 11. Если ты хочешь купить новые туфли, тебе лучше сходить в ГУМ. 12. Если ты хочешь узнать какие-либо новости о нем, ты должна сама сходить к нему. 13. Если ты поедешь на такси, ты успеешь к началу вечера. 14. Если ты познакомишь меня со своими родителями, я смогу помогать им. 15. Если

отец придет домой вовремя, мы будем обедать в пять. 16. Когда будет тепло, мы поедем за город. 17. Когда стемнеет, приходите домой, дети. 18. Когда вам будет нужна помощь, обращайтесь ко мне. 19. Когда я окончу университет, я буду работать учителем. 20. Когда приедет мать, мы подарим ей цветы.

3. Translate into English using the Passive Voice:

1 Работа только что закончена. 2. Доклад слушали очень внимательно. 3. Его вчера нигде не видели. 4. Телеграмма будет получена только завтра 5. На этой улице строится новая станция метро. 6. Когда была написана эта статья? 7. Его попросили принять участие в концерте. 8. Об этом фильме много говорят. 9. Ей посоветовали написать доклад по-английски. 10. Вас просят к телефону. 11. Мне дали эту книгу всего на 3 дня. 12. Эта книга не переведена на русский язык. 13. Эта пьеса поставлена в Московском Художественном театре. 14. Меня об этом никогда не спрашивали. 15. В детстве ее учили музыке. 16. После лекции нам покажут фильм о Лондоне. 17. Письмо еще не отправили. 18. Интересно, ему уже сказали об этом или нет. 19. На эту книгу редко ссылаются, хотя она была издана в 1970 году. 20. Над вами будет смеяться, если вы это скажете.

4. Express the same idea in your own words or explain the following substituting synonyms for the words in italics:

1. Tom Ramsay spent two happy years in the *various* capitals of Europe. 2. Blodwyn, gazing at the dark *out/me* of mountains before her, knew that rain would fall before night-time. 3. The windows of semi-circular *shape* were on the level of the floor. 4. He *was wandering* about with two pence in his pocket and nowhere to go for the night. 5. It was the string of pearls Miss Robinson was wearing and it was *valued* at 50 thousand pounds. 6. Larry had a wonderfully melodious voice with a singular *variety* of tone. 7. The children *appreciated* the mechanical toys they had never seen before. 8. His hands were long, but not large for his size, beautifully *shaped* and at the same time strong. 9. She has twenty years *advantage* over me. 10. Both had *the advantage* of speaking good and fluent French. 11. They have just had a terrific *scene*. 12. I used to *wander* about the sweet-smelling meadows in the evening. 13. He was not interested in your views on the social and moral *value* of their relationship. 14. Though she had lost the fresh bloom of *extreme* youth, there was not a line on her forehead or under her hazel eyes. 15. The climate is sufficiently *varied* for both sub-tropical and sub-arctic plants *to be cultivated within the extent* of the British Isles. 16. The British farmer *cultivates* a *comparatively* small tract of land producing a *variety* of products. 17. Tom ran around and stopped *within a foot or two* of the flower. 18. *Owing to* numerous rapids the river is not navigable. 19. Julia Pendleton liked to sit cross-legged on the couch just to show her *shapely* legs in silk stockings.

5. CURIOSITY QUIZ FOR EAGERS

Quiz "Across the Globe".

What is the longest river in the world?

In what way do the western shores of the British Isles differ from the eastern shores?

What are the smallest countries in the world?

What language is spoken in Holland?

What are the Seven Wonders of the world?

What is the capital of Australia?

What are the Rockies and where are they found?

What is the coldest area in Russia?

What is the national emblem of Canada?

Where is the city of Honolulu situated?
 What is the main difference between the Cumbrians and the Cambrians?
 Do Englishmen bring coal to Newcastle?
 Do Englishmen go up or down to get to Edinburgh?
 What is the difference between Loch Ness and Loch Lomond?
 What colour is predominant on the map of the British Isles?
 (Think twice before answering. There is Greenwich in the South, you may spot Greenock in the North, search the map first.)
 Which is closer to London, Oxford or Cambridge?
 What is the difference between Portsmouth and Plymouth?
 What is Liverpool famous for?

6. Fill in appropriate words

1. He advised Frank, "You'll do better if you stay at school until seventeen. It can't do you any... ." 2. At the age of thirteen Frank Cowperwood was able ... a little money now and then. 3. The auctioneer noticed Frank and was... by the solidity of the boy's expression. 4. After his lonely dinner Soames ... his cigar and walked out again. 5. Jim... the captain's order to ride for Doctor Livesey at once. 6. No one could... Captain Flint's orders. 7. They could not many till Salvatore had done his military 8. I knew that his heart was ... by the beauty and the vasmess and the stillness. 9. I shall choose the job I am most... with. 10. The miller was counting over bis money by the ... of a candle. 11. "I'm at your..." means "I'm ready to ... your commands". 12. He was peering into the darkness ... by a single candle. 13. "Why don't you go Into the country?" repeated June. "It would ... you a lot.....!" 14. They were at their little table in the room, where Carrie occasionally ... a meal. 15. When the boy was with us he was friendly and....

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.
 17. The children *took the risk of* getting into old Mr. Radley's garden.
 18. By concealing the truth you *are running a serious risk* of beingsuspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less rifle than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. Abridged.)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.
1. Когда придет время ему занять мое место, он будет к этому готов.
 2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (theburden) берем на себя.
 3. Тому сейчас нелегко было бы найти новую работу.
 4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.
4. Translate the sentences into English using the Nominative with the Infinitive Construction.
1. Видели, как этот человек сел в поезд.
 2. Видели, как они влезли в окно.
 3. Когда его ногу осмотрели, было обнаружено, что она сломана.
5. Translate the sentences into English using the Objective with the Infinitive Construction.
1. Она почувствовала, что у нее покраснело лицо.
 2. Разве ты не видела, что я вчера приходила с Рейнольдсом?
 3. Она заставила нас прибираться в комнатах (to have).
 4. Никто не ожидал, что концерт пройдет так успешно.

2 семестр

Перечень вопросов к устному опросу

1. A Student's Day.
2. Our University.
3. Seasons and Weather.
4. Leisure time.
5. Visiting Places.
6. Shopping.
7. Theatre in Our Life.

Перечень контрольных заданий

1. Translate into English using the Complex Object with the infinitive.

1. Я слышал, как кто-то вошел в комнату.
2. Я видел, как они вместе вышли из дому.
3. Мы не ожидали, что он вернется так скоро.
4. Никто не слышал, как ребенок открыл дверь.
5. Это за-* ставит тебя подумать, как исправить ошибку.
6. Мы хотели, чтобы они рассказали нам что-нибудь о Москве.
7. Я часто слышал, как она задавала один и тот же вопрос.
8. Интересно, что заставило его отказаться?
9. Мы Фидели, как дети побежали в сад.
10. Я хочу, чтобы все перевели эту статью.
11. Мы не хотим, чтобы вы это делали одни.
12. Он почувствовал, как из окна подул холодный ветер.
13. Тетя хочет, чтобы мы провели лето с нею.
14. Мы ожидали, что делегация приедет в конце недели.
15. Я хочу, чтобы вы были более внимательны.
16. Он почувствовал, что вода поднялась ему до колен.
17. Заставьте ее помочь вам.
18. Они ожидали, что мы примем участие в обсуждении.
19. Я слышала, как кто-то открыл и закрыл дверь.
20. Она хочет, чтобы ее сын поступил в университет.

2. Use the Future Indefinite, the Future Perfect or the Present Perfect instead of the infinitives in brackets.

1. By the end of the year I (to read) five of Shaw's plays.
2. They (to leave) the country before you go to see them.
3. I can give you a definite answer only after I (to speak) to my

mother. 4. By the end of the term we (to learn) a lot of new words. 5. I hope, when you (to do) this exercise, there (not to be) so many mistakes in it. 6. I expect you (to grow up) by the time I come back from England. 7. You had better not go bathing until you (to get rid) of that cough. 9. I'm sure you (to forget) me by that time. 9. She shan't have any pudding until she (to eat) her potatoes. 10. When I (to learn) a thousand English words, shall I be able to read a newspaper? 11. I (to write) all my exercises long before you come back. 12. Don't ask for another book before you (to read) this one. 13. They will not return home until they (to see) Scotland, Ireland and Wales. 14. I hope that by the end of the year he (to teach) us to speak English a little. 15. Sit down, and when you (to rest) I'll show you the garden.

3. Read the text and match the gaps.

'It's Only Me'

After her husband had gone to work, Mrs. Richards sent her children to school and went upstairs to her bedroom. She was too excited to do any housework that morning, because in the evening she would be going to a fancy dress A____ with her husband. She intended to dress up as a ghost and she had made her costume the night before. Now she was B __to try it on. Though the costume consisted only of a sheet, it was very effective. Mr. Richards put it C____, looked in the mirror, smiled and went downstairs. She wanted to find out whether it would be D__to wear.

Just as Mrs. Richards was entering the dining-room, there was E__on the front door. She knew that it must be the baker. She had told him to come straight in if ever she failed to open the door and to leave the bread on the kitchen table. Not wanting to F_____ the poor man, Mrs. Richards quickly hid in the small store-room under the stairs. She heard the front door open and heavy footsteps in the hall. Suddenly the door of the store-room was opened and a man entered. Mrs. Richards realized that it must be the man from the Electricity Board who had come to read the meter. She tried to G_____ the situation, saying 'It's only me', but it was too late. The man let out a cry and jumped back several paces. When Mrs. Richards walked towards him, he ran away, slamming the door behind him

- | | | | |
|------------------|-------------|----------------|--------------|
| A. 1) show | 2) party | 3) performance | 4) programme |
| B. 1) nervous | 2) restless | 3) ill at ease | 4) impatient |
| C. 1) up | 2) on | 3) over | 4) down |
| D. 1) attractive | 2) exciting | 3) comfortable | 4) cozy |
| E. 1) knock | 2) kick | 3) hit | 4) crash |
| F. 1) fear | 2) worry | 3) disturb | 4) frighten |
| G. 1) describe | 2) explain | 3) interpret | 4) clear |

4. The following statements are not true to fact Correct them, using the conversational formulas given in the Reminder:

Example: The author turned up at Euston to meet a friend of his.

— Oh, no, he didn't. He turned up at Euston to see his friend off.

1. The seers-off felt quite at ease on the platform. 2. No one tried to break the silence on the platform. 3. The fit of coughing helped the situation. 4. There was every sign of the train's immediate departure when they came to the platform. 5. The face of Le Ros didn't seem familiar to the narrator. 6. Le Ros was very sorry to see the narrator. 7. Le Ros said he worked on the stage. 8. Le Ros said he was a director of the Anglo-American Social Bureau. 9. The narrator fully understood why Le Ros had been unsuccessful on the stage. 10. Le Ros explained that all the fees were paid over to the employees. 11. Le Ros looked like a beggar when the narrator saw him on the platform. 12. The narrator didn't envy Le Ros. 13. Le Ros said that one can act without feeling. 14. There were no signs of Le Ros being moved when he saw the young

American off. 15. The narrator was not moved when seeing his friend off. 16. The narrator wanted Le Ros to teach him to conceal his feelings.

R e m i n d e r: I'm afraid I don't agree. I think you're mistaken (there). I don't think you are right. I see what you mean, but.... I'm not so sure. On the contrary! You can't be serious! I doubt it. I disagree with you. I shouldn't say so. I object to it. Far from it. Surely not. Noth'ing of the sort! Just the other way round!

5. Translate the sentences into English:

1. Докладчик говорил о будущем человечества. 2. Эта картина всегда привлекает посетителей музея. 3. Надпись на памятнике озадачила туристов: никто из них не сталкивался с древнеанглийским языком. 4. Мы удивились, когда узнали, что в Гайд-парке у Марбл-Арч любой человек может высказывать свои суждения по любому поводу, часто там можно услышать много чепухи. 5, Вот объявление, которое вам нужно, 6. Поверьте мне, этот молодой человек достоин вашего уважения. 7. Теперь в Англии в обращении фунты и пенсы. 8. 1945 год — исторический год для всего человечества 9. Каждая английская газета имеет определенный круг читателей. 10. В Лондоне, как и в любом столичном городе с большим движением, бывают дорожные происшествя. П. С Воробьевых гор открывается удивительная панорама Москвы. 12 Помещение обогревается горячей водой, циркулирующей по трубам. 13. Сотни новых домов вырастают во всех городах нашей страны. 14 Богатая коллекция произведений изобразительного и прикладного искусства привлекает посетителей этого музея. 15. Экспонаты Исторического музея в Москве знакомят посетителей с развитием цивилизации на территории России. 16. Предельная скорость в жилых районах Москвы 60 км/час.

6. Translate the text into Russian:

It was time to go. Francis Woburn put on his enormous hat, started talking about himself again, and they walked down to the Coliseum. He was much taller than she had supposed him to be — though perhaps it was the absurd hat — and she felt a little dumpy thing, though a nice sensible little dumpy thing, as she trotted along by his side, pretending to listen, but busy all the time telling herself that here she was, Rose Salter, going to the Russian Ballet at the Coliseum, with a tall, superfine, very Londonish young man. It was all very strange indeed. They climbed to one of the balconies of the gigantic theatre, which seemed to Rose the most splendid and exciting place she had ever seen. Dozens of players down below were tuning up. All round them, superfine persons, not unlike Francis Woburn, were studying their programmes. Then the lights died away, except those that illuminated the curtain so beautifully. The music began, and Francis Woburn stopped talking. Rose instantly forgot his very existence. The music was very strange, not like any she had heard before, and not at all comfortable and friendly and sweet. Rose did not know whether she liked it or not; she could not keep it at a distance to decide about it; she was simply carried away and half drowned by the colossal waves of sound; she was overwhelmed by its insistent beat and clang. The curtain was magically swept away, and the stage blazed at her. She was staring at a new country, a new world. It was as if the last great wave of music had taken her and flung her over the boundaries of this world. The little people in these new countries lived their lives only in movement. Sometimes they were dull. Sometimes they were silly. But at other times they were so beautiful in their energy and grace, so obviously the creatures of another and better world than this, a world all of music and colour, that Rose choked and ached at the sight of them. People clapped. Francis Woburn clapped. But Rose did not clap. Just putting her hands together, making a silly noise, was not good enough for them. She gave them her heart.

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

19. The children *took the risk of* getting into old Mr. Radley's garden.

20. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the

most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.

2. Видели, как они влезли в окно.

3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.

2. Разве ты не видела, что я вчера приходила с Рейнольдсом?

3. Она заставила нас прибраться в комнатах (to have).

4. Никто не ожидал, что концерт пройдет так успешно.

3 семестр

Перечень вопросов к устному опросу

1. Choosing a profession. What does it mean "to learn" and "to teach"?
2. Illnesses and their treatment.
3. London.

4. Nourishment and cookery.
5. Education in Britain.
6. Travelling.
7. A visit to the theatre.

Перечень контрольных заданий

1. Express the same idea in your own words or explain the following substituting synonyms for the words in italics:

1. Tom Ramsay spent two happy years in the *various* capitals of Europe. 2. Blodwyn, gazing at the dark out/me of mountains before her, knew that rain would fall before night-time. 3. The windows of semi-circular *shape* were on the level of the floor. 4. He *was wandering* about with two pence in his pocket and nowhere to go for the night. 5. It was the string of pearls Miss Robinson was wearing and it was *valued* at 50 thousand pounds. 6. Larry had a wonderfully melodious voice with a singular *variety* of tone. 7. The children *appreciated* the mechanical toys they had never seen before. 8. His hands were long, but not large for his size, beautifully *shaped* and at the same time strong. 9. She has twenty years *advantage* over me. 10. Both had *the advantage* of speaking good and fluent French. 11. They have just had a terrific *scene*. 12. I used to *wander* about the sweet-smelling meadows in the evening. 13. He was not interested in your views on the social and moral *value* of their relationship. 14. Though she had lost the fresh bloom of *extreme* youth, there was not a line on her forehead or under her hazel eyes. 15. The climate is sufficiently *varied* for both sub-tropical and sub-arctic plants *to be cultivated within the extent* of the British Isles. 16. The British farmer *cultivates a comparatively* small tract of land producing a *variety* of products. 17. Tom ran around and stopped *within a foot or two* of the flower. 18. *Owing to* numerous rapids the river is not navigable. 19. Julia Pendleton liked to sit cross-legged on the couch just to show her *shapely* legs in silk stockings.

2. Fill in appropriate words

1. He advised Frank, "You'll do better if you stay at school until seventeen. It can't do you any. 2. At the age of thirteen Frank Cowperwood was able ... a little money now and then. 3. The auctioneer noticed Frank and was... by the solidity of the boy's expression. 4. After his lonely dinner Soames ... his cigar and walked out again. 5. Jim... the captain's order to ride for Doctor Livesey at once. 6. No one could... Captain Flint's orders. 7. They could not many till Salvatore had done his military 8. I knew that his heart was ... by the beauty and the vasmess and the stillness. 9. I shall choose the job I am most... with. 10. The miller was counting over bis money by the ... of a candle. 11. "I'm at your..." means "I'm ready to ... your commands". 12. He was peering into the darkness ... by a single candle. 13. "Why don't you go Into the country?" repeated June. "It would ... you a lot.....!" 14. They were at their little table in the room, where Carrie occasionally ... a meal. 15. When the boy was with us he was friendly and....

3. Comment on the following aspects of the fragment:

1. How does the author describe the music? What does he mean by saying that the music was "not at all comfortable and friendly and sweet" ? How do you understand the words "She could not keep it at a distance to decide about it"? Does music ever affect you in the same way? What kind of music does? 2. Explain the words: "The stage blazed at her." "The little people in these new countries lived their lives only in movement." "...the creatures of another and better world than this, a world all of music and colour."

4. Read the text and talk on the following points:

1. Why is the Present Perfect used in "... as soon as you've called the register"? 2. Why is the

Past Perfect Continuous used in "... who had been crossing and uncrossing his eyes in an ugly manner ..."? 3. Why is the Present Indefinite used in "... till you join us"? and in "If there's anything that puzzles you ..."? 4. Tick off all the sentences with the oblique moods. Translate them.

5. Translate these sentences into Russian. Write your own sentences with the new words and phrases:

1. He **looked about** the room and caught sight of the case containing the jewels which had been carelessly **left open** on the table. 2. **The difference was** curious between her intense expectation of the previous day and her present **indifference**. 3. **United** we stand, divided we fall. 4. My father reminded me that I was entirely **dependent** upon him. 5. The many men he ran across, belonging to a **different** world, had filled him perhaps with admiration and envy. 6. I'm always doing things on the spur of the moment — to my own **inconvenience** and other people's. 7. It made him **uncomfortable** to alter his plans and think out something new. 8. He was angry with Norah because she had not let the matter **rest**.

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

21. The children *took the risk of* getting into old Mr. Radley's garden.

22. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they

appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. Abridged.)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что я должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.
2. Видели, как они влезли в окно.
3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.
2. Разве ты не видела, что я вчера приходила с Рейнольдсом?
3. Она заставила нас прибираться в комнатах (to have).
4. Никто не ожидал, что концерт пройдет так успешно.

4 семестр

Перечень вопросов к устному опросу

1. Sport in Great Britain.
2. The British Isles.
3. Travelling.
4. A visit to the theatre.

Перечень контрольных заданий

1. The following statements are not true to fact Correct them, using the conversational formulas given in the Reminder:

Example: The author turned up at Euston to meet a friend of his.

— Oh, no, he didn't. He turned up at Euston to see his friend off.

1. The seers-off felt quite at ease on the platform. 2. No one tried to break the silence on the platform. 3. The fit of coughing helped the situation. 4. There was every sign of the train's immediate departure when they came to the platform. 5. The face of Le Ros didn't seem familiar to the narrator. 6. Le Ros was very sorry to see the narrator. 7. Le Ros said he worked on the stage. 8. Le Ros said he was a director of the Anglo-American Social Bureau. 9. The narrator fully understood why Le Ros had been unsuccessful on the stage. 10. Le Ros explained that all the fees were paid over to the employees. 11. Le Ros looked like a beggar when the narrator saw him on the platform. 12. The narrator didn't envy Le Ros. 13. Le Ros said that one can act without feeling. 14. There were no signs of Le Ros being moved when he saw the young American off. 15. The narrator was not moved when seeing his friend off. 16. The narrator wanted Le Ros to teach him to conceal his feelings.

R e m i n d e r: I'm afraid I don't agree. I think you're mistaken (there). I don't think you are right. I see what you mean, but... I'm not so sure. On the contrary! You can't be serious! I doubt it. I disagree with you. I shouldn't say so. I object to it. Far from it. Surely not. Nothing of the sort! Just the other way round!

2. Translate the sentences into English:

1. Докладчик говорил о будущем человечества. 2. Эта картина всегда привлекает посетителей музея. 3. Надпись на памятнике озадачила туристов: никто из них не сталкивался с древнеанглийским языком. 4. Мы удивились, когда узнали, что в Гайд-парке у Марбл-Арч любой человек может высказывать свои суждения по любому поводу, часто там можно услышать много чепухи. 5. Вот объявление, которое вам нужно, 6. Поверьте мне, этот молодой человек достоин вашего уважения. 7. Теперь в Англии в обращении фунты и пенсы. 8. 1945 год — исторический год для всего человечества 9. Каждая английская газета имеет определенный круг читателей. 10. В Лондоне, как и в любом столичном городе с большим движением, бывают дорожные происшествия. П. С

Воробьевых гор открывается удивительная панорама Москвы. 12 Помещение обогревается горячей водой, циркулирующей по трубам. 13. Сотни новых домов вырастают во всех городах нашей страны. 14 Богатая коллекция произведений изобразительного и прикладного искусства привлекает посетителей этого музея. 15. Экспонаты Исторического музея в Москве знакомят посетителей с развитием цивилизации на территории России. 16. Предельная скорость в жилых районах Москвы 60 км/час.

3. a) Translate the text into Russian:

It was time to go. Francis Woburn put on his enormous hat, started talking about himself again, and they walked down to the Coliseum. He was much taller than she had supposed him to be — though perhaps it was the absurd hat — and she felt a little dumpy thing, though a nice sensible little dumpy thing, as she trotted along by his side, pretending to listen, but busy all the time telling herself that here she was, Rose Salter, going to the Russian Ballet at the Coliseum, with a tall, superfine, very Londonish young man. It was all very strange indeed. They climbed to one of the balconies of the gigantic theatre, which seemed to Rose the most splendid and exciting place she had ever seen. Dozens of players down below were tuning up. All round them, superfine persons, not unlike Francis Woburn, were studying their programmes. Then the lights died away, except those that illuminated the curtain so beautifully. The music began, and Francis Woburn stopped talking. Rose instantly forgot his very existence. The music was very strange, not like any she had heard before, and not at all comfortable and friendly and sweet. Rose did not know whether she liked it or not; she could not keep it at a distance to decide about it; she was simply carried away and half drowned by the colossal waves of sound; she was overwhelmed by its insistent beat and clang. The curtain was magically swept away, and the stage blazed at her. She was staring at a new country, a new world. It was as if the last great wave of music had taken her and flung her over the boundaries of this world. The little people in these new countries lived their lives only in movement. Sometimes they were dull. Sometimes they were silly. But at other times they were so beautiful in their energy and grace, so obviously the creatures of another and better world than this, a world all of music and colour, that Rose choked and ached at the sight of them. People clapped. Francis Woburn clapped. But Rose did not clap. Just putting her hands together, making a silly noise, was not good enough for them. She gave them her heart.

b) Comment on the following aspects of the fragment:

1. How does the author describe the music? What does he mean by saying that the music was "not at all comfortable and friendly and sweet" ? How do you understand the words "She could not keep it at a distance to decide about it"? Does music ever affect you in the same way? What kind of music does? 2. Explain the words: "The stage blazed at her." "The little people in these new countries lived their lives only in movement." "...the creatures of another and better world than this, a world all of music and colour."

Перечень контрольных заданий для оценки уровня сформированности компетенции **ПК-4** на этапе «Знания»

4. Explain the meaning of the words and word combinations listed below:

think privately, the most vital job, a rewarding, job, a challenge to your character, an ignorant teacher, a guardian, the same routine, stimulating work, to go in for teaching

5. Enlarge upon the following topics:

1. After your parents your teacher may be the most important person in your life. 2. Teaching

is not easy and a real challenge to your character, abilities and talent. 3. To be a good teacher you must be genuinely interested in what you are doing. 4. Teaching is a constant stream of decisions. 5. Every time you learn something new you become something new.

P r o m p t s: there's one more thing to be noted, moreover, what's more..., I might as well add that..., in addition, on top of that..., something else I'd like to say is..., talking of....

6. Comment on the given proverbs. Make up a situation centered round one of them:

1. Better unborn than untaught.
2. Like teacher, like pupil.
3. A little knowledge is a dangerous thing.

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

23. The children *took the risk of* getting into old Mr. Radley's garden.

24. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less rifle than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.

2. Видели, как они влезли в окно.
 3. Когда его ногу осмотрели, было обнаружено, что она сломана.
5. Translate the sentences into English using the Objective with the Infinitive Construction.
1. Она почувствовала, что у нее покраснело лицо.
 2. Разве ты не видела, что я вчера приходила с Рейнольдсом?
 3. Она заставила нас прибраться в комнатах (to have).
 4. Никто не ожидал, что концерт пройдет так успешно.

5 семестр

Перечень вопросов к устному опросу

1. Changing patterns of leisure.
2. Man and movies.
3. English schooling..
4. Bringing up children.

Перечень контрольных заданий

1. Paraphrase the following sentences using your active vocabulary:

A. 1. The Browns were glad to drop in of an evening for a cocktail and a chat. 2. He chuckled at the thought of how successfully they had deceived the people who were fond of spreading rumours in the small colony. 3. Ann made Tom do whatever she wished him to do. 4. It's time he ended his speech. 5. She hates taking the skin off potatoes. 6. Put the towel round your shoulders or you'll burn and your skin will come off. 7. The silly boy is always getting into trouble. 8. Clean the soles of your shoes thoroughly before you go into the cottage. 9. It took the boys much time and effort to collect the money they needed. 10. He is a young man who is regular in his life and work. He turned out to be an industrious worker. 12. He was not bad-looking and had a good regular job. 13. The table was shaky, as one of its legs was broken. 14. The rain is pouring constantly down all the time

B. 1. After he had finished packing, the room was in a state of disorder. 2. But for your carelessness you would not have got into trouble. 3. But even he must have known that he had done the job badly. 4. There is a slight break in the vase. 5. He's fond of making jokes. 6. Poor as they were the workers were ready to give money to their common cause. 7. He regularly writes poems for our newspaper. 8. He came to lunch in a particularly jolly mood. 9. He did the job with such energy that he accomplished a shining success. 10. After supper everyone was in a better mood. 11. When he is ill, he does not touch food for days. 12. The soup has a flavour of onions. 13. It is impossible to explain why different people like different things. 14. What do you know of his likings or dislikings? 15. After our quarrel even my favourite dish seemed unsavoury.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. They had no sooner sat down to table, that he **went straight to the point**. 2. Myra watched us both tensely, but I knew that however hard she listened, she was bound **to miss the point**. 3. **I have made a point of** travelling with a large sack filled to the brim with books to suit every possible occasion and every mood. 4. "**There is no point in** carrying your troubles home with you. You're supposed to leave them in the office," said Tom. 5. What one would do theoretically is not always what one will do when **it comes to the point**. 6. I woke up to find the hands of my clock **pointing to** eight o'clock. 7. There are some **dreams**, known to most people,

in which every action slows down, and each movement takes place as though the **dreamer's** feet were stuck in treacle. 8. The ship was to be built at last. **The dream** was to be realized. 9. Strickland lived **in a dream** and reality meant nothing to him. 10. Dressed in white, with her golden hair streaming over her shoulders she looked a perfect dream. 11. A **dreamy** look came into the mother's eyes. 12. Last night I **dreamed** I went to Manderley again. 13. I am not sure however that the news inspires me with **feelings of unmixed delight**. 14. I realized **with mixed feelings** that an important part of her happiness consisted in looking after me. 15. He **must have got mixed up in** something in Chicago. 16. Through a **mixture** of good luck and good management I had done well in the Bar examinations. 17. Did you **get appointments mixed** or something? 18. She never seemed **to mix with** other children. 19. There was a smell of petrol from the Bayswater Road, **mixed with** the smell of spring. 20. The day he first drifted into their crowded busy rooms, they all **suspected him of being a spy**. 21. I am now pretty sure that **my first suspicion is justified**. 22. The door was unlocked from inside and the face of George appeared, peering out **suspiciously**. 23. I **suspected** at once that his unfortunate brother had been causing trouble again. 24. In that remote village people **were suspicious of** strangers. 25. Dick in an **unconscious** gesture, ran his hand over his hair and adjusted the scarf. 26. Both she and Jane **were rather conscious of their ages and conscious of having put their first youth behind them**. 27. For the first time she was **conscious** of a second self, whose existence she **had not suspected**. 28. She was never at a loss for something to say, never **conscious** of groping around for a topic. 29. There was no noise, no effort, no **consciousness** in anything he did; but in everything an indescribable lightness, which was so graceful.

3. You are supposed to give a description of an imaginary primary or secondary school which is organized according to the English pattern. Don't forget to give your imaginary school a name, as English schools have names not numbers. The names are often geographical (taken from the name of the town, district, village or street in which the school is situated). Sometimes schools are named after a well-known person, e. g. CedarGroveSchool, MaryHampdenJuniorSchool.

The following questions can be helpful:

1. What kind of school is it? What system of educational provision is in use locally for children aged 5 — 18?
2. What is the size of the school? (number of children of either sex, number of staff of either sex, age range of children, social background of the school's catchment area if this is clear-cut)
3. What buildings and amenities does the school possess? (How many classrooms are there? Is there a hall, a library, specialist rooms or areas, a staff room, playing fields? Are the buildings modern? Are there accommodation problems?)
4. How is teaching organized? (Streaming? Mixed ability grouping? Are classes generally taught as a single unit or is group work or individual work the norm? What about the physical organization of the classroom — do the children sit at desks, in groups at tables, randomly? Is the timetable fixed or flexible?)
5. What subjects are included into the curriculum? What is taught at the various age levels within the school? (Are specific subjects taught, or is teaching arranged in more general areas like, for example, Aesthetics, Physical skills, Communication?)
6. What forms of reward and punishment are normally used?
7. What testing is done in the school and what forms of records are kept? (Are staff meetings held to discuss children's progress or is this done informally? How are children and parents informed of progress?)
8. What system of examinations is used in the school?
9. In what way are parents involved with the school? (parents' meetings, parent-teacher association, parental help in or out of school)

10. What do the school's general aims appear to be?

4. Paraphrase the following sentences using your active vocabulary:

C. 1. The Browns were glad to drop in of an evening for a cocktail and a chat. 2. He chuckled at the thought of how successfully they had deceived the people who were fond of spreading rumours in the small colony. 3. Ann made Tom do whatever she wished him to do. 4. It's time he ended his speech. 5. She hates taking the skin off potatoes. 6. Put the towel round your shoulders or you'll burn and your skin will come off. 7. The silly boy is always getting into trouble. 8. Clean the soles of your shoes thoroughly before you go into the cottage. 9. It took the boys much time and effort to collect the money they needed. 10. He is a young man who is regular in his life and work. He turned out to be an industrious worker. 12. He was not bad-looking and had a good regular job. 13. The table was shaky, as one of its legs was broken. 14. The rain is pouring constantly down all the time

D. 1. After he had finished packing, the room was in a state of disorder. 2. But for your carelessness you would not have got into trouble. 3. But even he must have known that he had done the job badly. 4. There is a slight break in the vase. 5. He's fond of making jokes. 6. Poor as they were the workers were ready to give money to their common cause. 7. He regularly writes poems for our newspaper. 8. He came to lunch in a particularly jolly mood. 9. He did the job with such energy that he accomplished a shining success. 10. After supper everyone was in a better mood. 11. When he is ill, he does not touch food for days. 12. The soup has a flavour of onions. 13. It is impossible to explain why different people like different things. 14. What do you know of his likings or dislikings? 15. After our quarrel even my favourite dish seemed unsavoury.

5. Choose the right word:

peel — scrape

1. New potatoes are nice to the taste, but I hate ... them. 2. I've boiled potatoes in their jackets, will you ... them?

steady — firm

1. The chair was not ... because one of its legs was broken. 2. The oak-tree stood ... in the earth. 3. Mr. Convoy was a ... customer at the bookshop. 4. His decision was

crack — break

1. The cup ..., but the pieces still held together. 2. The ice ... and then ... under his feet. 3. Brittle things ... easily.

taste — flavour

1. The peach has a peculiarly fine 2. The fruit looked tempting, but it turned out to have an unpleasant 3. I like the lemon ... of the sweets.

6. Use the Topical Vocabulary in answering the questions:

1. What are the advantages and the disadvantages of a hiking tour? 2. What must you take with you if you are going on a week's walking tour? 3. What's your daily routine when on a hike? 4. How would you plan your day in hot stuffy weather? 5. What would you do in cold and rainy weather? 6. Do you take the weather forecast into account when going hiking? 7. What do you like for breakfast, dinner and supper when on a hike? 8. What must you do to make a fire, to

cook scrambled eggs,' to cook fish soup, to cook porridge? 9. Do you like sleeping out? 10. Which would you prefer: sleeping out or being put up at the village? Give reasons for your choice. 11. Do you make a point of having a swim every day no matter what the weather is? 12. Which would you rather choose: a hiking trip or a river trip? Why? 13. Have you or your friends ever gone fishing? What is characteristic of an experienced angler? 14. What do you do of an evening during a hiking tour?

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

25. The children *took the risk of* getting into old Mr. Radley's garden.

26. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.

2. Видели, как они влезли в окно.

3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.

2. Разве ты не видела, что я вчера приходила с Рейнольдсом?

3. Она заставила нас прибираться в комнатах (to have).

4. Никто не ожидал, что концерт пройдет так успешно.

6 семестр

Перечень вопросов к устному опросу

1. Painting.
2. Feeling and emotions.
3. Talking about people.
4. Man and nature.

Перечень контрольных заданий

1. Explain or comment on the following sentences:

A. 1. She stands five foot two. 2. The arrangement stands. 3. Who's going to stand treat? 4. P. O. stands for post-office. 5. Stand this ladder against the wall. 6. He left the train on a morning when the thermometer stood at over a hundred in the shade. 7. They knew they would stand by each other in scrapes. 8. But Muriel, even if all thought her wrong, had taken her decision and stood her ground. 9. I hate the way he treats his sister. 10. For the first time in her life she felt she hated a woman. 11. Suzanne likes thrills, but she hates being uncomfortable. 12. She had beauty that endures and a smile that was not forgotten. 13. His polite smile froze on his lips. 14. I stood up straight, patting my hair into place. 15. She stopped abruptly and patted my arm. 16. Justice must take its course. 17. She was the kind of young woman who could take care of herself with perfect ease. 18. So Elizabeth took herself to task very severely, and, of course, rather overdid it. 19. Eden believes in taking his time, in gathering other people's opinions. 20. You go back to that school and see whether you can take up where you left off. 21. And indeed it looked as though she took pains not to be alone with him. 22. I proposed to give up the scientific career and take to writing novels. 23. He gazed at Mrs. Septimus Small who took after James—long and thin. 24. He kept her after hours *to take dictation*. 25. What do you take me for? A complete fool? 26. .. Michael took him in from head to foot. 27. All women like to have attention paid to them, to be taken out, given a good time 28. I found that she had taken it for granted that my wife and I didn't get on

B. 1. The bed was so high that, as I sat by its side, my face was on a level with his. 2. The old tramp steamer chugged gently and almost noiselessly over the soft level sea. 3. A man stepped out from behind one of the lorries and levelled a rifle. 4. Timothy's eyes left the fly and levelled themselves on his visitor. 5. She shifted the conversation to a less dangerous level. 6. Pason looked at him, with a level gaze. 7. The tables were on a level with each other. 8. "Do you want me to start screaming?" she asked angrily. 9. It's a scream the way the girls in his office have fallen for him. 10. Any one has a right to scream if he does not obtain a position, when he is fitted for it. 11. I should like to try on this dress.— Well, Madame, step into the fitting-room. 12. He tried a half-dozen keys before he found one that fitted the lock. 13. Sir Reuben had the place fitted up as a bedroom. 14. I have put most of the broken parts together but I can't fit this piece in. 15. Jane loves when you take her out for a ride in your car.

2. Read the following text. You can find in it some ways of teaching children responsibility. In fact the main problem is whether to leave final decisions to children, without criticizing them. You can find some arguments for this view in the text. Note them down.

Teaching Responsibility

Naturally, every parent is anxious to teach responsibility to their children. But responsibility cannot be imposed on children. It must grow from within. Children who are always told what to do may do their tasks very well, but they get little opportunity to use their own judgement and to

develop a sense of responsibility. This only comes if they are given opportunities for choosing and deciding things for themselves.

A child is learning all the time. But if he is constantly criticized about his actions, he certainly doesn't learn responsibility. So the first lesson in inculcating a sense of responsibility is not to criticize.

Even if the answer to a child's request is a certain "Yes", it's so much better to leave the decision to the child. These are some of the ways in which you can build up their sense of responsibility and also heighten their self-confidence. Wherever and whenever you can, let them make the decisions themselves.

A child should be given the responsibility of choosing his own friends. But this is a delicate matter and needs careful handling. Obviously, it would be preferable for a shy child to have a friend who is an extrovert. And friends can also help to exert a beneficial and corrective influence on each other. In spite of all this, a child should always feel that he is free to choose the friends he wishes.

Let the child spend his allowance his way. If he wants to spend the whole lot on chewing gum or toffee, it's his decision. Don't interfere. These are just some of many ways in which responsibility is taught.

3. Translate the following sentences into English using the word combinations and phrases

1. Вы совсем не шадите себя. Вы заболете, если не измените свой образ жизни. 2. Я уже готова к отъезду, осталось только переделать одно платье. 3. Они только уселись за стол, как раздался еще более громкий стук в дверь. 4. Эд протянул руку за письмом, но Клэр все еще колебалась и не решалась отдать ему его. 5. Зачем вы купили эту картину? — Она просто понравилась мне. А чем она плоха? 6. К дому подъехала машина скорой помощи, и врач поспешил навверх. 7. Я достаточно хорошо вас знаю; ясно, что вы не откажетесь от своего плана. Но почему не прислушаться к мнению других людей: может быть, все же стоит его немного изменить? 8. «Может быть, это и не самая лучшая работа, — сказала Элла с горечью, — но по крайней мере она дает мне возможность сводить концы с концами». 9. Его письменный стол всегда завален книгами и бумагами. Не представляю, как он умудряется находить то, что ему нужно. 10. Представления не имею, как пользоваться этим прибором, давайте прочтем инструкцию. 11. Я постараюсь завтра выяснить этот вопрос, только, пожалуйста, напомните мне об этом. 12. Мы, должно быть, сбились с дороги. Я представления не имею, куда девалась станция, мы давно уже должны были бы быть там. 13. Я смутно помню, как я болела корью и старшая сестра ухаживала за мной. 14. В своем поношенном костюме Мартин чувствовал себя неловко в их доме. Лучше бы уж он не приходил. 15. Мне бы хотелось обменять эту книгу на другую, если можно. 16. Я почти не встречался с ним, и только однажды мы обменялись несколькими словами.

4. Read the text and retell it. Use the narrative techniques

Picnic

My elderly cousin came to stay with us just before our youngest daughter's birthday. We were a little apprehensive whether we ought to arrange the usual picnic celebration because my cousin loathes meals in the open air. However she was determined not to spoil our plans and said she did not mind being left at home. On the day itself, seized by some sudden impulse, she elected to come with us, much to our surprise. It was certainly a day to tempt anyone out, even the most inveterate anti-picnicker: a clear blue sky, glorious sunshine and a gentle breeze.

We duly arrived at our favourite picnic site, a field beside a river, and everybody, except my cousin, had a lovely and most refreshing bathe before we settled ourselves for our meal under the willow trees. While we were eating, a herd of cows from the adjoining field began to amble through the open gateway, unnoticed by my cousin. We like cows but guessed that they would be as little to her fancy as picnics and so hoped that they would go quietly back, satisfied that we were harmless. But one by one they gradually advanced nearer and nearer. When my cousin chanced to look up, their eyes confronted hers. With one shriek of horror she leapt into the air and ran, not to the car, where she might have taken refuge, but towards a gap in the hedge, so small that she could not possibly have crawled through it. The cows, full of curiosity, gave chase. We were convulsed with laughter but my husband managed to pull himself together, rounded up the cows, drove them back through the gateway and shut the gate. We thought that disaster had been averted but our shaken guest, walking unsteadily back to us through a marshy bit of the field that the cows had trampled into mud, lost her balance and fell on her face. A hot cup of coffee did nothing to restore her composure, so we had no alternative but to pack up and go home. Never again, my cousin vowed bitterly, would she be so foolish as to go out on a picnic.

5. Explain what is meant by:

1. I had very few contacts with reality or channels to it. 2. I never felt that writing was my cup of tea. 3. Always I feel something has been left out. 4. My feelings were interfered with my baffled effort at comprehension. 5. I ran the theatre. 6. Bergman is sending messages, he thinks, but what are they and why? 7. Music is nondescript. 8. She is totally oriented towards reality. 9. I feel that picture is excessive. 10. Some people have criticized your films for being too theatrical. 11. I had always felt technically crippled 12. I suddenly felt that I knew my profession.

6. Explain or comment on the following sentences:

1. That's hardly the point at the moment. 2. You're tired out or you'd see the point at once. 3. You've missed the whole point of the story. 4. His comments are always to the point. 5. Does he make a point of always pretending not to notice me? 6. Try and see it from her point of view. 7. But with all her education, learning was never Kate's strong point, she got on perfectly well without it. 8. There wasn't any point in arguing, so I gave in. 9. We saw that Robert had reached the breaking-point. 10. When it came to the point, he proved to be unreliable. 11. I'll point out a turn when one is required. 12. It's pointless to worry about it now. 13. Goring stared after him, tempted to catch him. 14. I myself might have painted the portrait. The forlorn dark eyes gazed steadily back at me, sharing, or at least understanding, as it seemed, my foolish boyish dreams. 15. It all happened dreamily as though it were happening to someone else. 16. Even Paul, she thought, only existed now as someone she had dreamed about. 17. Space travel used to be just a dream. 18. Her feelings were a mixture of joy and anxiety. 19. At the unexpected question everything got mixed up in my head. 20. If anything happens, mind that he isn't mixed up in that. 21. I still had mixed feelings about seeing her. 22. He was a good mixer and soon made friends with everybody. 23. I have a strong suspicion that when I'm not with you, you don't give me much thought. 24. It was only then that I suspected him of teasing me. 25. As the door closed behind him, he looked round him with fierce, startled eyes, like one who suspects a trap at every turn. 26. She went on talking quite unconscious that she had said the wrong thing. 27. He's well aware of what is going on at the office. 28. She's aware of her shortcomings and that makes her self-conscious.

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

27. The children *took the risk of* getting into old Mr. Radley's garden.

28. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the

most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.

2. Видели, как они влезли в окно.

3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.

2. Разве ты не видела, что я вчера приходила с Рейнольдсом?

3. Она заставила нас прибраться в комнатах (to have).

4. Никто не ожидал, что концерт пройдет так успешно.

7 семестр

Перечень вопросов к устному опросу

1. Higher education in the USA.
2. Courts and trial.
3. Books and reading.

Перечень контрольных заданий

1. Paraphrase the following sentences, using the patterns:

1. — I'm sure he was trying to be helpful. Nevertheless, there's probably no harm done. 2. Rawson went right on: "This or that way, in the late eighties I started writing to this woman I met through a pen pal ad." 3. — Can I lend you a hand? — No, thanks. I'm almost done. I never hoped to find anything here so far. 4. If a man shows signs of nervous tension or being under stress you must make him consult a doctor. 5. The teacher must make his children develop a critical way of thinking. 6. If you want to help a worried person under stress you, must be patient and encourage him to talk. 7. His behavior in those trying circumstances does him honor. You must make him write about it. 8. You explained that "trying to keep up with the Joneses" means to have as much as one's neighbors (the Joneses) and, if possible, even more. 9. You have promised to take the children for a drive, so you must keep your word. 10. The professor drew their attention to the difference between the two theories. It is now clear to the students.

2. Read it carefully and note down the arguments for and against the idea of a year-round compulsory schooling.

Year-Round Schooling Is Voted In Los Angeles

The L.A. board of education, has voted to put all its schools on a year-round schedule. This decision does not necessarily increase the number of school days, but it is expected to save money on new construction and allow more efficient use of existing school facilities. Students would go to school for the same total 180 days a year, but they would have more, shorter vacations. In crowded schools, vacations would be staggered to ease the demand for space. Educational experts would study closely whether the benefits of a year-round program are worth the sacrifice of the traditional summer vacation. If it is proven that test scores of students are improved and performance is up, other cities will emulate the program.

The supporters of year-round education believe educators simply cannot justify that long three-month summer vacation any more. The nine-month schedule was never designed for education. It is a 19th century agricultural-economic schedule. Supporters, many from Hispanic and black inner-city areas, contend that the year-round schedules are the only economically practical way to cope with continuing influx of new students into schools that are already strained beyond capacity.

But there is a lot of opposition simply because it's a change. It's a deep-seated tradition that kids don't go to school in the summer and teachers don't teach.

The decision in Los Angeles was driven primarily by a need to alleviate overcrowding in the schools. Besides many educators also back the theory that children learn and retain more when breaks from class-room work are shorter and academic performance often improves in year-round schools. The exact calendar to be used is still under study, but most students will either go to school on a cycle of 60 weekdays of class followed by 20 weekdays of vacation, or 90 weekdays of class followed by 30 weekdays of vacation. For example students would have one-month vacation in August, December and April. In most crowded schools students would be broken into "tracks", or groups that would follow overlapping schedules to ensure that school facilities are in constant use with a minimum of overcrowding.

Parents in Los Angeles had jammed hearing on the issue for several years with many protesting that vacations would be hard to coordinate, especially if children in different schools were in different schedules, and that it would be difficult for older children to find summer jobs. Others say that they would just as soon have vacation time to ski in the winter as they would have time off in the summer.

3. Below are the extracts bringing out some problems American higher education is faced with at present. Read the selections carefully and comment on the way constitutional statement guaranteeing the theory equality of educational opportunities to the people of the USA is carried out the practice:

1. "After ten years of affirmative action and federal legislation prohibiting sex discrimination, women are still second class citizens on the campus, but women are a new advocacy group — this is how we have to think of ourselves in the 1990s."

2. "Having come with too little too late to the slums, our country has failed to provide lower educational resources through which many of our young black Americans may realize their potential. We have failed to provide adult-learning institutions effectively addressed to the backwash of racism and slavery."

3. "... Deep split in American life transcends black and white, rich and poor, educated and ignorant, slum and suburb.

Black America is the testing ground for our moral crisis. There is no more prevailing American tradition than having our black do the dirty, messy, difficult business of society. In those institutions where people can be hurt — in bad schools, in inferior and demeaning occupations, in wars — the black people have manned the front lines."

4. Pair work. Make up and act out situations, using the phrases and word combinations:

1. Imagine that you are sharing your experience in the technique of taking examinations with a freshman. You are not exactly a hardworking student.

2. Imagine you are instructing a young teacher who is to be an invigilator at the written exam.

5. Give the equivalents for:

досаждать кому-л. до смерти; наскучить, надоедать; было досадно (неприятно); недовольный голос; раздраженный тон;

стучать зубами; болтуны; щебетанье птиц;

радостные мысли; веселое лицо; веселая комната; яркий, светлый день; бодрое настроение; жизнерадостный человек; приятная беседа; веселье, оживление; возгласы одобрения; поддержка, утешение; аплодисменты;

спор, состязание, борьба; международное соревнование; музыкальный конкурс; бороться за каждую пядь земли; соперничать; добиваться избрания в парламент;

6. Use the topical vocabulary and the material in answering the following questions:

1. What steps do students have to take to enroll in a college/ university for admission? Speak about the exams they take — PSAT, SAT, ACT. 2. What financial assistance are applicants eligible for? What is college scholarship, grants, loan? Explain and bring out the essence of student financial aid. 3. Speak about the academic calendar of a university. How does an academic year differ from the one in Russia? 4. How many credit hours does a student need to graduate? What type auricular courses and how many does a student have to take to earn a degree? 5. What is a GPA (grade point average) ? 6. What is there to say about a college faculty? What is a tenure? 7. What is the role of a student's counsellor? Specify the function of career development and job placement within a university. 8. Should there be an age limit for university full-time students? What are your attitudes to mature students? 9. What are the sources of

funding for universities and colleges (both public and private)? 10. What is an undergraduate student ? A graduate student ?

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

29. The children *took the risk of* getting into old Mr. Radley's garden.

30. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less rifle than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the

Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.

2. Видели, как они влезли в окно.

3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.

2. Разве ты не видела, что я вчера приходила с Рейнольдсом?

3. Она заставила нас прибираться в комнатах (to have).

4. Никто не ожидал, что концерт пройдет так успешно.

8 семестр

Перечень вопросов к устному опросу

1. Difficult children.
2. Television.
3. Customs and Holidays.
4. Multicultural world.

Перечень контрольных заданий

1. One of the main problems of family life is the relationship between young adults and parents. Discuss the problem considering the following:

1. When do usually young people move out of their parents' home and start living in their own place? Is it different for sons and daughters? How and why?
2. What are the advantages of living with parents? What are the disadvantages? What kind of problems do young adults have when they live with their parents?
3. Should young adults live with their parents until they get married? Why or why not? When should they move out, in your opinion?
4. Are you living with your parents or relatives now? Would you rather be living in your own apartment? Why or why not?
5. In many countries young married couples live with their in-laws after marriage. Is this good? Why or why not?
6. If you are a parent, do you want your children to continue living with you until they get married? When do you think your children should leave home?

2. Translate the following sentences into Russian:

1. We avoided riding through large cities on our trip.
2. One would admire his excellent qualities, but avoid his company.
3. You can hardly avoid wounding such persons at one time or another, no matter how unintentionally.
4. They drove on, slowly, gropingly, chattering meanwhile, avoiding the main street as far as possible.
5. A man averts controversy by keeping clear of the subjects that might bring it out.
6. Try as they would they could not avert their eyes from the disgusting sight.
7. Andrew kept his eyes averted.
8. An accident was narrowly averted.
9. After a slight inquiry you had better draw no conclusions.
10. To ignore his greeting was to slight him publicly.
11. There's been a slight improvement in the situation.
12. I recalled other times he'd slighted his wife, by neglecting to introduce her.
13. Her disgust for falsehood was evident.
14. Handling the frogs and animals in the laboratory disgusted her at first but then she got used to it.
15. Sameness is the mother of disgust, variety the cure.
16. "What's up now?" he asked in a disgusted tone.
17. "It's your kindness that humiliates me even more than your laughter," said the boy.
18. The manner of his reception was a humiliation to Scarlett.
19. It was shocking to discover that one could be humiliated to tears.
20. Why do you persist in humiliating people you argue with?
21. The man is too conceited to be likable.
22. The world tolerates conceit from those who are successful, but not from anybody else. (M. Twain)
23. "Without wishing to sound conceited, I'm clearly the best salesman in the company," he bragged.
24. The conceit of this man is incredible.
25. For a moment the driver was blinded by the glaring headlines of the car that came round the bend in the road but he turned the wheel in time to avert an accident.
26. The glare of the sun on the water made him blink.
27. The report is full of glaring faults.
28. She continued to glare at Ellery with an unwavering glassiness.
29. An extravagant man has extravagant tastes and habits.
30. She lived a life of extravagance and waste.
31. Economy must recover what extravagance has

lost. 32. Note that extravagant laughter, extravagant passion do not mean "экстравагантный" but "безудержный, несдержанный". 33. It was cunning of the managing director to sell his shares just before the company went bankrupt. 34. Richard may not be all that bright, but he's certainly cunning. 35. John knew nothing of the desperate and cunning means employed to get him out of his job. 36. Whatacunningtrick!

3. Paraphrase the following sentences using the phrases and word combinations:

1. At times some praise will work wonders. 2. You'd better explain to him how he is to behave when his wife has friends over. 3. Don't you think we are giving the child too much attention? 4. Never mind Molly, what has she got to do with it? 5. You don't mean to betray your friend, do you? Who has turned you against him? 6. I have a feeling that somebody has been ransacking my drawer. 7. "How long are you going to labour with that assignment?" my roommate asked me at two in the morning. 8. When a young couple is expecting friends they are anxious to arrange everything properly in the house. 9. His reckless driving brought about the accident. 10. Photographs are sure to remind one of the past. 11. I don't mind your being curious, but you are overdoing it. 12. If you must give support to one or the other cause first make up your mind. 13. How do you feel about Smith? I used to respect him a lot, but now I'm angry with him. 14. Scarlett was furious that she had to spend so much time and work so hard on the wounded in the hospital under the supervision of Mrs Meade.

4. Consider the questions under discussion and enact the panel:

1. How should higher education be organized, governed, directed? How much, if any, freedom and autonomy should there be for universities and institutes? 2. Students should share the responsibilities in a university and enjoy equal rights with the faculty. The vital question is to what extent and in what ways? 3. Pros and cons of written and oral examinations.

5. Read it carefully and note down the arguments for and against the idea of a year-round compulsory schooling.

Year-Round Schooling Is Voted In Los Angeles

The L.A. board of education, has voted to put all its schools on a year-round schedule. This decision does not necessarily increase the number of school days, but it is expected to save money on new construction and allow more efficient use of existing school facilities. Students would go to school for the same total 180 days a year, but they would have more, shorter vacations. In crowded schools, vacations would be staggered to ease the demand for space. Educational experts would study closely whether the benefits of a year-round program are worth the sacrifice of the traditional summer vacation. If it is proven that test scores of students are improved and performance is up, other cities will emulate the program.

The supporters of year-round education believe educators simply cannot justify that long three-month summer vacation any more. The nine-month schedule was never designed for education. It is a 19th century agricultural-economic schedule. Supporters, many from Hispanic and black inner-city areas, contend that the year-round schedules are the only economically practical way to cope with continuing influx of new students into schools that are already strained beyond capacity.

But there is a lot of opposition simply because it's a change. It's a deep-seated tradition that kids don't go to school in the summer and teachers don't teach.

6. Group discussion. Read the following selections. The issue discussed is the role of the student in the university. Consider each of the categories presented below and discuss the position of the Russian students at the institute in view of the recent changes in the Russian system of higher education:

1. "Is the student's role similar to that of an apprentice — studying the master and gradually becoming a master? Or is the proper relationship one of a ward of the university, which is responsible for the student's welfare and moral and intellectual training? Or is the student a client of the university — where the student seeks out professors to help in areas of interest and need?"

2. "It is probably safe to say that in England, Canada and the United States, until recent years, there has always been a sharp distinction between the role and status of the teacher and the role and status of the student — a simple recognition of the fact that the former by virtue of his knowledge, age and experience should exercise some domination and direction over the latter."

3. "A person's role in any given situation is defined not only by the individual but by other people and institutions in the environment. Up to 1950 there seemed few differences in the views of students, professors, or the university in respect of the student's role in the university.

Quite clearly the student was not a member of the university if membership is defined as having a shared responsibility for the program, regulations, welfare of the institution. In these respects the student was without status or recognition.

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

31. The children *took the risk of* getting into old Mr. Radley's garden.

32. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less rifle than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. Abridged.)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.
1. Когда придет время ему занять мое место, он будет к этому готов.
 2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (theburden) берем на себя.
 3. Тому сейчас нелегко было бы найти новую работу.
 4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.
4. Translate the sentences into English using the Nominative with the Infinitive Construction.
1. Видели, как этот человек сел в поезд.
 2. Видели, как они влезли в окно.
 3. Когда его ногу осмотрели, было обнаружено, что она сломана.
5. Translate the sentences into English using the Objective with the Infinitive Construction.
1. Она почувствовала, что у нее покраснело лицо.
 2. Разве ты не видела, что я вчера приходила с Рейнольдсом?
 3. Она заставила нас прибираться в комнатах (to have).
 4. Никто не ожидал, что концерт пройдет так успешно.

9 семестр

Перечень вопросов к устному опросу

1. What Makes a Good Teacher?
2. Books and Readers
3. Cinema: Its Past, Present and Future
4. TV or not TV?

Перечень контрольных заданий

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we

received only tended to *obscure* our vision.

17. The children *took the risk of* getting into old Mr. Radley's garden.

18. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. Render the following text in English. The italicized parts should be reproduced close to the text:

«Опасный поворот» — первая пьеса Джона Пристли, и сам автор склонен был рассматривать ее скорее как «техническое упражнение в драматическом искусстве, чем подлинное исследование (study) человеческих характеров».

Однако, как показало время, автор, по-видимому, недооценил художественных достоинств своей пьесы: иначе трудно было бы объяснить тот неизменный успех, с

которым она шла на сценах чуть ли не всех стран Европы и Америки.

Несомненно, если рассматривать пьесу с чисто «технической» стороны, можно с уверенностью сказать, что это блестяще написанная пьеса. Особенно это относится к композиции — к этому знаменитому «трюку со временем» (timetrick), к которому теперь мы уже привыкли по множеству подражаний — особенно в кино, — но который во время написания пьесы (1932 г.) был ошеломляющим новшеством, повергавшим в изумление зрителей, читателей и критиков.

«Трюк» заключается в том, что в третьем действии, после того как прозвучал роковой выстрел Роберта, на сцене гаснет свет, после паузы зажигается снова, и мы, вместе с героями пьесы, возвращаемся в ту точку времени, в которой мы были в начале первого действия. Иначе говоря, начало первого действия повторяется почти слово в слово — с некоторыми сокращениями. *Думаете это скучно? Нет! Это настолько захватывающе, что у вас мороз пробегает по коже.* Мы снова видим этих людей, таких спокойных и счастливых: дружная любящая семья и их близкие друзья. Но мы теперь уже знаем, что это *обман*, что под маской дружелюбия и *воспитанности* скрываются *ложь, предательство и измена*. Каждая фраза пустой светской беседы звучит теперь двусмысленно, ибо за ней стоит та правда, которую мы знаем об этих людях и которую они хотят скрыть. Получается так, как *будто мы видим* одновременно эту уютную сцену в гостиной и сквозь нее те подлинные факты, которые *вышли наружу* на протяжении пьесы. Вот каков этот «технический трюк». Он подчеркивает и углубляет основную мысль пьесы. В этой концовке окончательно спадают маски. Мы больше не верим *любезным* улыбкам и лживым словам, и если вся пьеса разоблачает моральное падение большинства этих людей, то концовка мастерски *подчеркивает еще и их лживое лицемерие*. Вот таким образом «чисто технический трюк», блестяще задуманный и выполненный, способствует углублению и раскрытию характеров и идейного содержания пьесы.

5. Translate the following sentences into Russian paying attention to the words and word combinations in italics:

1. *Subduing* a wilful child is not an easy task. 2. Both Hope and the Professor were rather *subdued*, not quite their customary selves. 3. In the large dimness of the hall they sat together, for three hours very *conscious* of each other. 4. I've never suspected you to be so *dress-conscious*. 5. Largs gave them one of his infrequent but disarming *grins*, which suddenly turned him into an over-size small boy out for a lark. 6. Mamma is smiling with all her might. In fact Mr. New-come says ... "that woman *grins* like a Cheshire cat." 7. I paid attention to the *orderly* placing of furniture in the room. 8. Mrs. Ernest Weldon wandered about the *orderly* living-room, giving it some of those little feminine touches. 9. He was a man of unusually conscientious, industrious and *orderly* mind, with little imagination. 10. He thought of it as he contemplated the small *orderliness* of the cabin against the window background of such frantic natural scenery. 11. He came mincing forward, almost swooned at the sight of so many staring faces but bravely recovered himself, and then began hissing at them like an *outraged* serpent. 12. And as Lady Foxfield stepped back a pace and appeared to swell up with *outraged* dignity, Bessy grabbed half a dozen balls of wool and hurled them straight at her. 13. The pictures on the walls of the room were an *outrageous* challenge to good taste. 14. The fascist invaders committed numerous *outrages* on the territories they occupied.

6. Read the following text for obtaining its main idea:

Quite properly, one may argue, the emphasis in society today is falling upon the need to individualize. The danger that the individual may become lost in the crowd has led in turn to the questioning of the very basis of authority by students, and in some cases by Authority itself.

It is for this reason, among others, that schools constantly need to examine the relationships that exist between teachers and pupils, indeed within the school as a whole, and ask some, or all, the following questions: is it possible in today's climate of opinion to continue operating on an authoritarian basis? Can discipline be maintained in a situation where there is little day-to-day social commerce between students and teachers, and where relationships are based not upon mutual trust and understanding, but upon a "Do as I say and argue afterwards" approach? How much effort are we making *to* understand the pressure under which children are operating (or failing to operate)? What, come to think of it, do we mean by discipline, anyway? How far is it possible to open lines of communication in such a way as to admit the possibility of children being outspokenly and fiercely critical of what is happening in their own school?

Primarily, however, the concern must be with the child and the way or ways in which any child lives and moves within the school.

There is little point in teachers believing that an expressed desire to help, to guide and to advise will be accepted at its face value by today's child. The teacher has to prove himself through a period of apprenticeship, during which time he will be assessed by the children themselves. If, during this time, he reveals a genuine, as opposed to an expressed interest, he will eventually be accepted in both a tutorial and perhaps a counselling role.

I admit to a personal doubt as to whether any teacher will be accepted in a counselling role if he has not at some time or other joined regularly in some activity involving prolonged contact with children in a social setting. Once a child has committed his trust there is a further need to create situations where, if necessary, the teacher may make himself available to children in a private capacity, as a friend, when he may be talked to alone and in confidence.

But the pressures on teachers today are considerable, especially since their sphere of operations has increased to include the individual welfare of all children in form or tutor groups. Unfortunately it is hard to see how tutors can become tutors in the real sense of the word unless they are prepared to become deeply involved (though not so involved as to be unable to be dispassionate and clear-sighted) in the interest and preoccupations of the children. To fill the position satisfactorily implies a desire to know the child's background and his family history, and it implies also a respect for the child as he is, and not as we would like him to be.

7. Translate the following sentences into English using the active vocabulary:

1. Миссис Чивли пыталась упрочить свое положение в обществе путем рискованных интриг. 2. Он был настолько упрям, что не было никакой возможности убедить его покинуть старую квартиру. 3. Защищая Робинсона, Аттикус шел на риск, но он не мог поступить иначе. 4. Только после долгих уговоров он согласился подписать эту бумагу. 5. Он осмелился возразить, и Браун с удивлением взглянул на него. 6. Тело погибшего было предано земле, и отряд без промедления тронулся в дальнейший путь. 7. Он совершил ошибку и теперь должен заплатить за это. 8. Его острый ум и быстрая реакция вызвали всеобщее восхищение. 9. Его раздражало то, что он связал себя обязательством. 10. Я очень остро чувствовала, как изменилось их отношение ко мне после этого случая. 11. Его выносливость была совершенно необыкновенной, и мы обращались к нему, когда нужно было сделать особенно трудную работу. 12. Вы должны понять всю безнадежность вашего плана. 13. Он не выносит джаза, поэтому не стоит уговаривать его идти на концерт. 14. Ее мольба о помощи не осталась без внимания. 15. Его совершенно не привлекают танцы, поэтому не старайтесь убедить его пойти на этот вечер. 16. Он был очень молод и думал, что его любовь будет длиться вечно. 17. Экспедиция была несомненно очень рискованной, но вы блестяще справились со всеми задачами. 18. Вам придется удовольствоваться этим скромным ужином, так как больше ничего нет. 19. Его довольная улыбка в такой

неподходящий момент вызвала у всех возмущение. 20. Дружба всегда помогает переносить все жизненные невзгоды.

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You promised...", whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

33. The children *took the risk of* getting into old Mr. Radley's garden.

34. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the

fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.

2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."

3. "Хотели бы Вы мне помочь?" – "С удовольствием. Что должен сделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.

2. Я не хочу, чтобы ты ехал поездом.

3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.

4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.

2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (the burden) берем на себя.

3. Тому сейчас нелегко было бы найти новую работу.

4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давай убежим," – сказала она.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.

2. Видели, как они влезли в окно.

3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.

2. Разве ты не видела, что я вчера приходила с Рейнольдсом?

3. Она заставила нас прибираться в комнатах (to have).

4. Никто не ожидал, что концерт пройдет так успешно.

10 семестр

Перечень вопросов к устному опросу

1. The Theatre.
2. New Challenges in Education.
3. Holiday-Making. Environmental Protection.
4. The Generation Gap. The Problems of the Young.

Перечень контрольных заданий

1. Translate the following sentences into Russian:

1. Disputed wills were always painful. They brought out the worst in everybody. 2. The ivory colour of the walls seems to bring out the beauty of the rugs. 3. I'm sorry, it's my own fault and I've no right to take it out on you. 4. I can't figure out what you're getting at. 5. She had, as it were, got her bearings in the household before she approached Finch on one of the chief objects of her visit. 6. He was holding them, as it were, in the net of his rno.ck-ery. 7. The clock lost twenty minutes every day, and might have been counted a sluggard but for the fact that its alarm had to be set half an hour later than the time when one wished to be called, so urgent was it in its desire to go off. 8. If only he could figure out a way to achieve it without harm to himself. 9. The author works his magic in a story that is a marvellous combination of detection, pursuit, and imaginative reconstruction. 10. They were trying to figure out what had gone wrong. 11. He looked about him in the moonlight, getting his bearings. 12. The walls were painted yellow; the basic hue seemed dark and smooth, claylike as it were. 13. Enlarging one's scope involved endless trips to the town library, sleepless nights, millions of questions to which there didn't seem to be any answers. It was all uphill work; it was like an ocean, and he was alone in the middle of it, without any hope to find his bearings. 14. "In this accursed town the very fact that you were born in the slums dooms you to failure," he said in rage. "I understand that you're fighting against fearful odds, but why should you take it out on me, of all people?"

2. Read the text for obtaining its information

Throughout the 1960's far-reaching claims were made for the potential for computers to improve education. The efforts, particularly of computer companies, were concentrated on "Computer-Aided Instruction" or "CAI". While the phrase computer-aided instruction is broad enough to describe all current applications of computers to the process of education, in practice CAI has come to stand for only one possible use of the computer — namely, as a substitute teacher. Students sitting at computer terminals can receive instruction in a wide variety of subjects. A perennial favorite is language instruction. This can consist of vocabulary, grammar, and spelling drills, or of monitored language translation in a more sophisticated version. For example, the computer may provide words in English, for which the student is supposed to give synonyms in French.

In a more sophisticated application CAI will teach the student new subject matter and quiz him on it. Textual material is provided either directly on a display terminal or through supplementary notes.

A major claim made for CAI is that each student can proceed at his own speed. The student who is having difficulty with a given topic, as shown through the number of errors he commits, can branch out to another program and be provided with remedial instructional material. In this sense CAI is more individualized than the instruction the average teacher can provide to a class.

The computer also has certain attributes which in special situations makes it superior to the teacher. First, the computer has infinite patience. Second, through time sharing, it can simultaneously drill a large number of students, each one proceeding at his or her own speed.

Third, the computer, if correctly programmed, does not make any mistakes. And finally, there are distinct advantages in the completely relation between the student and computer. The student can make all his mistakes in private without having to demonstrate his ignorance to the teacher and to the rest of the class.

All those advantages have to be acknowledged.

b) Answer the following questions

1. How can computers be used in the area of language instruction? 2. Can a computer quiz the student besides teaching him new subject matter? 3. What are the main four advantages of a computer in education, as the author puts it?

c) Summarize the whole of the text in two paragraphs.

d) Tell the class how you think computer-aided instruction should be used in language teaching at school.

3. Translate the following sentences into Russian paying special attention to the words and word combinations in italics

1. She wasn't a cultivated reader, an amusing plot being all she asked from a book. She *skipped* descriptions, and the author's digressions bored her to death. 2. "I will not conceal from you that the Prime Minister's presence at the Conference is a *vital* necessity." 3. "Monsieur Poirot, I have come to consult you upon a matter of the most *vital* urgency. I must ask for absolute secrecy." 4. "Mr. Vole," said "the solicitor, "I am going to ask you a very serious question, and one to which it is *vital* I should have a truthful answer." 5. Jack sighed, *grasped* his golf club firmly, but at this moment a strange sound *captured his attention*. 6. "I know it's difficult for you to *grasp*, but the theatre of today has at last acquired a social conscience, and a social purpose." 7. The letter came by the six o'clock post. An illiterate scrawl, written on common paper and enclosed in a dirty envelope with the stamp stuck on crooked. Mr. Mayherne read it through once or twice before he *grasped* its meaning. 8. She stared at him, her eyes filled with a deep, unspoken sorrow, like the eyes of a small *captured* monkey he had seen on the docks. 9. The boy at the table, making every effort to give full attention to his studies, was resentful of their conversation that *captured his interest*. 10. By now he was not nearly so certain as he had been that he had really heard the cry — the natural result of trying to *recapture* a lost sensation.

4. Talking Points:

1. How can the student improve his vocabulary when working on his own? What are the techniques that can be recommended by the teacher for the purpose?
2. How is the dictionary to be used for the purpose of increasing one's vocabulary? Should we just look up the necessary meaning or make a thorough study of the word?
3. What is the role of voluntary reading in improving the student's knowledge of the language?

Read the following article:

For most of us, the great source of new words is the printed page. Therefore anyone who wishes to increase his recognition vocabulary must do a good deal of reading. Your college assignments* in all courses will probably require you to read more extensively and more critically than you have done before, but if you wish to make significant increases in your vocabulary you should supplement required reading by a program of voluntary reading. This reading should follow your personal interest and needs. It should be regarded as pleasure, not a chore, because what is

required is to develop a liking for reading. A student who likes to read will find the things that are most valuable for him, and as his reading experience widens, his taste in books will grow.

Once a student has the desire to learn through reading, he will discover the techniques of increasing his vocabulary — perhaps even without recognizing that they are techniques — in his efforts to understand what he is studying.

Here are the three principal techniques for recognizing the meanings of new words: recognition by context, discovery by dictionary reference, and recognition by word analysis. Let us consider these techniques.

5. Paraphrase the following sentences using the word combinations and phrases:

1. His words were interrupted by a strange noise coming from the next room. 2. She knows French pretty well. 3- Coloured photos hung on the walls. 4. We found the film indescribably funny. 5. I resent this state of things and am going to put an end to it. 6. They were used to seeing a lot of him. 7. The noise in the room ceased. 8. She was sorry for Tom and decided to help him.

6. Fill in the blanks with the right word:

flash, glitter, twinkle, flicker

1. There were a lot of skaters on the ... ice of the rink. 2. The lightning ... and a clap of thunder followed. 3. He could hardly see her face in the ... light of the candle. 4. There was no moon, the stars were 5. She was dressed in her tweed overcoat, upon which snow... here and there. 6. The spires of the city ... a little in the light as if faintly visible stars had alighted upon them. 7. He struck a match and held it up; his hand trembled and the ... light went out. 8. He sped past a shrubbery, a lighted window ... somewhere.

dim, vague, obscure

1. I can't say I know the play well, I have rather a... idea about it. 2. In the ... light of an oil-lamp the contours of the things seemed....

84

3. "His verses lack clarity." — "Yes, they are quite.. ." 4. It happened such a long time ago, my recollections of the event are rather.... 5. Muriel felt a ... uneasiness, but she had seen her father in such moods before. 6. Pattie was born in an ... town in the centre of England.

Контрольная работа

1. Paraphrase the following sentences using your active vocabulary

A. 1. The room had changed as if something sinister had been removed from it; something which *dimmed* the lights, something which threatened him. 2. The centre of the lake was *glittering*, but along the edge the green banks could be seen reflected and the blue sky, the colours clear yet strangely altered into the colours of a *dimmer* and more *obscure* world. 3. The *folds* around his mouth seemed to express eternal disgust. 4. The author *unfolded* all the historic events of which his hero could have been a witness. 5. The instant *flashed* and was gone. 6. Ever so carefully he placed his hands on the table, fingers interlaced, an artificial diamond *flashing* on his little finger. 7. Bending forward Ernest turned round and *flashed* his spectacles at Bob who was studying the programme. 8. The pitch darkness *squeezed* Bart from all sides. "You

promised...," whispered Charley, giving him a slight *squeeze* on the elbow. 9. "Well, in eight hours or so we shall be there," he said, *squeezing* shut the lid of his watch. 10. The measures taken to ease the money *squeeze* in the USA have not been successful so far. 11. The lorry would have been better for the trip, as the load would have a *tight squeeze* in the small car. 12. She looked at the stage with a furrow between her brows, seeing nothing, her hands *squeezed* together in her lap. 13. An old lady who has for some *obscure* reason begged me not to divulge her name, happened to show me the diary she had kept in the past. 14. He was a noisy robust little man with a gleam of real talent concealed in the *obscurity* of his verse. 15. The curtains were drawn back and the window-pane behind her displayed a huge frost picture which *obscured* the dim morning light, so that it was quite dark in the room. 16. The learning we received only tended to *obscure* our vision.

35. The children *took the risk of* getting into old Mr. Radley's garden.

36. By concealing the truth you *are running a serious risk of* being suspected. 19. He took off his gasmask, sniffed and decided *to risk* leaving the mask off.

2. Read the following text.

Silent Movies

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film.

The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense; compared to the easily accessible pictures of today, it was the blow of a two-handed axe, against the blunt scraping of a tableknife.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe, between 1914 and 1918 more men were killed to less purpose than at any other time in history.

In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world — exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language — Esperanto for the eyes.

(From: "Hollywood, The Pioneers" by Kevin Brownlow. *Abridged.*)

3. Explain what the author means by the following:

1. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something.

What have the films gained? Are their achievements mainly associated with the progress of science and technology? What have they lost?

2. The impression they made when there was no rival to the moving picture was more profound, more intense compared to the easily accessible pictures of today.

4. 1. Translate the sentences into English using the infinitive as part of a compound verbal predicate:

1. Ему пришлось носить накладную бороду и парик.
2. "Оливер, - умоляла она, - не мог бы ты сказать всего лишь слово?" Ему? Она, должно быть, сходит с ума! "Я никогда не буду с ним говорить."
3. "Хотели бы Вы мне помочь?" – "С удовольствием. Чтоядолженделать?"

2. Translate the sentences into English using the infinitive, state functions of the infinitive.

1. Он был доволен, что сел на автобус.
2. Я не хочу, чтобы ты ехал поездом.
3. Когда проходящий подготовку сталкивался с трудностями, ему надо было дать возможность проявить находчивость и разобраться в ситуации без посторонней помощи.
4. Он оставил распоряжение о том, чтобы гостя проводили в кабинет (распорядился, что гостя надо проводить в кабинет), и вышел из дома.

3. Translate the sentences into English using the Infinitive-For-Phrase.

1. Когда придет время ему занять мое место, он будет к этому готов.
2. Мой дорогой доктор, он правда умирает? – Да. – Тогда Вам здесь больше делать нечего. Мы все (theburden) берем на себя.
3. Тому сейчас нелегко было бы найти новую работу.
4. Мы поставили машину и пошли к парадной двери. Я ждал, пока ответят на звонок, а Дженни в последний момент запаниковала. "Давайубежим," – сказалаона.

4. Translate the sentences into English using the Nominative with the Infinitive Construction.

1. Видели, как этот человек сел в поезд.
2. Видели, как они влезли в окно.
3. Когда его ногу осмотрели, было обнаружено, что она сломана.

5. Translate the sentences into English using the Objective with the Infinitive Construction.

1. Она почувствовала, что у нее покраснело лицо.
2. Разве ты не видела, что я вчера приходила с Рейнольдсом?
3. Она заставила нас прибираться в комнатах (tohave).
4. Никто не ожидал, что концерт пройдет так успешно.

Перечень устных экзаменационных тем

1 курс (2 семестр)

1. Семья, родственники.
2. Дом, квартира, описание дома, мебель.
3. Питание: посещение столовой, сервировка стола.
4. Жизнь студента: учебные занятия.
5. Рабочий день, выходной день, досуг.
6. Наш университет. Урок английского/немецкого языка.
7. Времена года. Погода. Календарь.
8. Внешность человека, его предпочтения, интересы.

Грамматическая часть

1. TheArticle. Generalnotion.
2. The use of the indefinite article with class nouns.

3. The use of the definite article with class nouns.
4. The use of articles with uncountable abstract nouns, names of materials, names of seasons, with geographic names.
5. The Noun. Semantic classification of nouns.
6. Morphological classification of the noun. Syntactic functions of the noun.
7. Grammatical categories of the noun. The category of number.
8. Grammatical categories of the noun. The category of case.
9. The Pronoun. Morphological structure of pronouns, syntactic functions of pronouns, grammatical and lexical categories of pronouns.
10. The Numeral. Morphological Structure of numerals, syntactic functions of numerals, uses of numerical expressions.
11. The Adjective. Morphological Structure of adjectives, semantic classification of adjectives, comparative constructions with adjectives, syntactic functions of adjectives.
12. The Adverb. Semantic characteristics of adverbs, morphological characteristics of adverbs, functional characteristics of adverbs.
13. The Verb. Morphological Structure of verbs, morphological characteristics of verbs, functional characteristics of verbs.
14. The Indefinite form of the verb.
15. The Progressive form of the verb.
16. The Perfect form of the verb.
17. The Perfect Continuous form of the verb.

2 курс (3-4 семестры)

1. Выбор профессии.
2. Болезни и их лечение.
3. Лондон.
4. Здоровое питание.
5. Образование в Англии.
6. Спорт в Великобритании.
7. Британские острова.
8. Путешествия. Транспорт.
9. Посещение театра.

Грамматическая часть

1. The Passive Voice: formation and use of the Passive Voice.
2. The sequence of tenses.
3. Reported Speech
4. Modal Verbs. Definition, peculiarities of usage: can, may, must, should/ought, to be/to have+inf, shall, will, would, dare, need.
5. Mood: general notion.
6. The Indicative Mood.
7. The Imperative Mood.
8. The Subjunctive Mood.
9. Conditional sentences.
10. The Non-finite Forms of the Verb. Definition. Characteristic traits of the verbals.
11. The Participle. General notion, the use of the participle, the functions of the participle.
12. The Gerund. General notion, the use of the gerund, the functions of the gerund.
13. The Infinitive. General notion, the use of the Infinitive, the functions of the Infinitive.
14. Predicative constructions with verbals.

3 курс (5 семестр)

1. Досуг.
2. Кино.
3. Система образования в Великобритании.
4. Воспитание детей.

Грамматическая часть

1. The sentence
2. Non-sentence utterances
3. The simple sentence
4. The compound sentence
5. One-member sentences
6. Two-member sentences
7. Declarative sentences
8. Interrogative sentences
9. Imperative sentences
10. Exclamatory sentences
11. The subject
12. The predicate
13. The object
14. The attribute
15. The apposition
16. The adverbial modifier
17. Word order
18. The composite sentence
19. The compound sentence
20. Types of coordination
21. The complex sentence
22. Formal indicators of subordination (connectors)
23. Functional classification of subordinate clauses

4 курс (7 семестр)

1. Трудные дети.
2. Телевидение.
3. Обычай и традиции различных народов.
4. Система высшего образования в США.

5 курс (9-10 семестры)

1. Театр.
2. Новые вызовы в системе образования
3. Путешествие.
4. Проблема отцов и детей.
5. Профессия учителя.
6. Книги в нашей жизни.
7. Кино: настоящее, прошлое, будущее.

Перечень тем на зачет

3 курс (6 семестр)

1. Изобразительное искусство.
2. Чувства и эмоции.
3. Характер человека.
4. Человек и природа.

Грамматическая часть:

1. The complex sentence with nominal clauses
2. The complex sentence with an attributive clause
3. The complex sentence with an adverbial clause
4. The complex sentence with mutually subordinated clauses
5. Pseudo-complexsentences
6. Appendedclauses
7. Absolutesubordinateclauses
8. Parentheticalclauses

4 курс (8 семестр)

1. Правовая и судебная системы.
2. Книги в нашей жизни.
3. Музыка.

3. Методические материалы, определяющие процедуры оценивания результатов обучения по дисциплине (модулю), описание шкал оценивания

Рейтинг-план дисциплины

Зачет

Виды учебной деятельности студентов	Балл за конкретное задание	Число заданий за семестр	Баллы	
			Минимальный	Максимальный
Модуль 1.				
Текущий контроль				
1. Аудиторная работа.	2	5	0	10
2. Устный опрос.	1	4	0	4
3. Контрольное задание.	1	11	0	11
Рубежный контроль				
1. Контрольная работа.	1	25	0	25
Модуль 2.				
Текущий контроль				
1. Аудиторная работа.	1	9	0	9
2. Устный опрос.	1	4	0	4
3. Контрольное задание.	1	12	0	12
Рубежный контроль				
1. Контрольная работа.	1	25	0	25
Поощрительные баллы				
1. Студенческая олимпиада				4

2. Публикация статей				4
3. Работа со школьниками (кружок, конкурсы, олимпиады)				2
Посещаемость (баллы вычитаются из общей суммы набранных баллов)				
1. Посещение лекционных занятий			0	-6
2. Посещение практических семинарских, лабораторных занятий)			0	-10
Итоговый контроль				
Зачет				

Экзамен

Виды учебной деятельности студентов	Балл за конкретное задание	Число заданий за семестр	Баллы	
			Минимальный	Максимальный
Модуль 1.				
Текущий контроль				
1. Аудиторная работа.	2	5	0	10
2. Устный опрос.	4	1	0	4
3. Контрольное задание.	3	2	0	6
Рубежный контроль				
1. Контрольная работа.	15	1	0	15
Модуль 2.				
Текущий контроль				
1. Аудиторная работа.	2	5	0	10
2. Устный опрос.	4	1	0	4
3. Контрольное задание.	3	2	0	6
Рубежный контроль				
1. Контрольная работа.	15	1	0	15
Поощрительные баллы				
1. Студенческая олимпиада				4
2. Публикация статей				4
3. Работа со школьниками (кружок, конкурсы, олимпиады)				2
Посещаемость (баллы вычитаются из общей суммы набранных баллов)				
1. Посещение лекционных занятий			0	-6
2. Посещение практических (семинарских, лабораторных занятий)			0	-10
Итоговый контроль				
Экзамен				30

Практический курс иностранного языка

Описание устного опроса:

Устный опрос проводится по пройденной теме с предварительной подготовкой студентов дома, опрос проводится на английском языке в виде монолога студента, преподаватель может задавать дополнительные и уточняющие вопросы по теме.

Описание методики оценивания Устного опроса:

Устный опрос оценивается от 0-4 баллов.

Критерии оценки (в баллах)

- 0 баллов выставляется студенту, если он отказался от ответа или не смог ответить на вопрос, либо ответ на вопрос свидетельствует о непонимании и крайне неполном знании темы.
- 1 балл выставляется студенту, если при ответе на вопрос студентом допущено несколько существенных ошибок в толковании основных понятий темы;
- 2 балла выставляется студенту, если студент в основном раскрыл тему, однако допущены неточности в определении основных понятий;
- 3 балла выставляется студенту, если выставляется студенту, если студент дал не развернутый ответ на вопрос, продемонстрировал знание недостаточное количество функциональных возможностей и терминологии.
- 4 балла выставляется студенту, если выставляется студенту, если студент дал полный, развернутый ответ на вопрос, продемонстрировал знание функциональных возможностей и терминологии.

Описание **контрольного задания**:

Контрольное задание состоит из различных упражнений с использованием знаний лексических, фонетических, грамматических конструкций и морфологических форм. Контрольное задание оценивается от 0-3 баллов.

Критерии оценки (в баллах)

- 0 баллов выставляется студенту, если он отказался от ответа или не смог ответить на вопрос, либо ответ на вопрос свидетельствует о непонимании и крайне неполном знании темы.
- 1 балл выставляется студенту, если при ответе на вопрос студентом допущено несколько существенных ошибок в толковании основных понятий темы;
- 2 балла выставляется студенту, если студент в основном раскрыл тему, однако допущены неточности в определении основных понятий;
- 3 балла выставляется студенту, если выставляется студенту, если студент дал полный, развернутый ответ на вопрос, продемонстрировал знание функциональных возможностей и терминологии.

Описание **контрольной работы**:

Контрольная работа состоит из различных упражнений с использованием знаний лексических, фонетических, грамматических конструкций и морфологических форм. Контрольная работа оценивается от 0 до 15 баллов.

Критерии оценки (в баллах)

- 0 баллов выставляется студенту, если правильно выполнено 0 -4% заданий.
- 4 балла выставляется студенту, если правильно выполнено 5-19% заданий.
- 8 баллов выставляется студенту, если правильно выполнено 20-39% заданий.

10 баллов выставляется студенту, если правильно выполнено 40-59% заданий.

 12 баллов выставляется студенту, если правильно выполнено 60-79% заданий.

 15 баллов выставляется студенту, если правильно выполнено 80-100% заданий.

Структура экзаменационного билета

Билет состоит из двух практических заданий. Первое задание предполагает беседу по заданной теме на иностранном языке. Второй вопрос – грамматическое правило. Третье задание включает в себя чтение, перевод и пересказ отрывка текста на иностранном языке; грамматический комментарий.

Образец экзаменационного билета:

1. Speak on the topic: “My daily routine”.
2. Comment on the complex sentence with an adverbial clause
3. Read, translate and retell the text. Comment on grammatical forms used in the text.

Критерии оценки (в баллах):

- **25-30** баллов выставляется студенту, если студент дал полные, развернутые ответы на все теоретические вопросы билета, продемонстрировал знание функциональных возможностей, терминологии, основных элементов, умение применять теоретические знания при выполнении практических заданий. Студент без затруднений ответил на все дополнительные вопросы. Практическая часть работы выполнена полностью без неточностей и ошибок;

- **17-24** баллов выставляется студенту, если студент раскрыл в основном теоретические вопросы, однако допущены неточности в определении основных понятий. При ответе на дополнительные вопросы допущены небольшие неточности. При выполнении практической части работы допущены несущественные ошибки;

- **10-16** баллов выставляется студенту, если при ответе на теоретические вопросы студентом допущено несколько существенных ошибок в толковании основных понятий. Логика и полнота ответа страдают заметными изъянами. Заметны пробелы в знании основных методов. Теоретические вопросы в целом изложены достаточно, но с пропусками материала. Имеются принципиальные ошибки в логике построения ответа на вопрос. Студент не решил задачу или при решении допущены грубые ошибки;

- **0-10** баллов выставляется студенту, если он отказался от ответа или не смог ответить на вопросы билета, ответ на теоретические вопросы свидетельствует о непонимании и крайне неполном знании основных понятий и методов. Обнаруживается отсутствие навыков применения теоретических знаний при выполнении практических заданий. Студент не смог ответить ни на один дополнительный вопрос.

Результаты обучения по дисциплине (модулю) у обучающихся оцениваются по итогам текущего контроля количественной оценкой, выраженной в рейтинговых баллах. Оценке подлежит каждое контрольное мероприятие.

При оценивании сформированности компетенций применяется четырехуровневая шкала «неудовлетворительно», «удовлетворительно», «хорошо», «отлично».

Максимальный балл по каждому виду оценочного средства определяется в рейтинг-плане и выражает полное (100%) освоение компетенции.

Уровень сформированности компетенции «хорошо» устанавливается в случае, когда объем выполненных заданий соответствующего оценочного средства составляет 80-

100%; «удовлетворительно» – выполнено 40-80%; «неудовлетворительно» – выполнено 0-40%

Рейтинговый балл за выполнение части или полного объема заданий соответствующего оценочного средства выставляется по формуле:

Рейтинговый балл = $k \times$ Максимальный балл,

где $k = 0,2$ при уровне освоения «неудовлетворительно», $k = 0,4$ при уровне освоения «удовлетворительно», $k = 0,8$ при уровне освоения «хорошо» и $k = 1$ при уровне освоения «отлично».

Оценка на этапе промежуточной аттестации выставляется согласно Положению о модульно-рейтинговой системе обучения и оценки успеваемости студентов УУНиТ:

На экзамене выставляется оценка:

- отлично - при накоплении от 80 до 110 рейтинговых баллов (включая 10 поощрительных баллов),
- хорошо - при накоплении от 60 до 79 рейтинговых баллов,
- удовлетворительно - при накоплении от 45 до 59 рейтинговых баллов,
- неудовлетворительно - при накоплении менее 45 рейтинговых баллов.

На зачете выставляется оценка:

- зачтено - при накоплении от 60 до 110 рейтинговых баллов (включая 10 поощрительных баллов),
- не зачтено - при накоплении от 0 до 59 рейтинговых баллов.

При получении на экзамене оценок «отлично», «хорошо», «удовлетворительно», на зачёте оценки «зачтено» считается, что результаты обучения по дисциплине (модулю) достигнуты и компетенции на этапе изучения дисциплины (модуля) сформированы.