

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ  
Федеральное государственное автономное образовательное учреждение  
высшего образования  
"Казанский (Приволжский) федеральный университет"  
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### Программа дисциплины

Практикум по культуре речевого общения (английский язык) Б1.В.ДВ.4

Направление подготовки: 44.03.05 - Педагогическое образование (с двумя профилями подготовки)

Профиль подготовки: Иностранный (английский) язык и второй иностранный язык

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

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Программу дисциплины разработал(а)(и) старший преподаватель, к.н. Шемшуренко О.В. кафедра теории и практики преподавания иностранных языков Высшая школа русской и зарубежной филологии им. Льва Толстого, Oksana.Shemshurenko@kpfu.ru

## 1. Цели освоения дисциплины

Целями освоения дисциплины "Практикум по культуре речевого общения (английский язык)" являются:

формирования у студентов коммуникативной компетенции, умений участвовать в общении в определенном круге ситуаций избранной сферы коммуникации, решая возникающие при этом коммуникативные задачи при помощи адекватных этим задачам речевых действий;  
совершенствование навыков и умений практического владения устной и письменной речью;  
закрепление у студентов умения анализировать, аннотировать и реферировать оригинальные художественные и публицистические тексты;  
формирования у студентов навыков и умений перевода в рамках международной коммуникации.

## 2. Место дисциплины в структуре основной образовательной программы высшего профессионального образования

Данная учебная дисциплина включена в раздел "Б1.В.ДВ.4 Дисциплины (модули)" основной образовательной программы 44.03.05 Педагогическое образование (с двумя профилями подготовки) и относится к дисциплинам по выбору. Осваивается на 3 курсе, 5 семестр.

Дисциплина "Практикум по культуре речевого общения (английский язык)" входит в блок курсов профессионального цикла обучения студентов по направлению подготовки "Педагогическое образование". Дисциплина изучается с целью

формирования у студентов основ теоретической и практической лингвистической и коммуникативной компетенции, формирование у студентов устойчивого интереса к изучению иностранного языка, развитие у студентов умения наблюдать языковые явления, устанавливать между ними лингвистические связи.

## 3. Компетенции обучающегося, формируемые в результате освоения дисциплины /модуля

В результате освоения дисциплины формируются следующие компетенции:

Шифр компетенции	Расшифровка приобретаемой компетенции
ОК-4 (общекультурные компетенции)	способностью к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач межличностного и межкультурного взаимодействия
ОК-5 (общекультурные компетенции)	способностью работать в команде, толерантно воспринимать социальные, культурные и личностные различия
ОК-6 (общекультурные компетенции)	способностью к самоорганизации и самообразованию
ОПК-5 (профессиональные компетенции)	владением основами профессиональной этики и речевой культуры

Шифр компетенции	Расшифровка приобретаемой компетенции
ПК-10 (профессиональные компетенции)	способностью проектировать траектории своего профессионального роста и личностного развития
ПК-11 (профессиональные компетенции)	готовностью использовать систематизированные теоретические и практические знания для постановки и решения исследовательских задач в области образования
ПК-4 (профессиональные компетенции)	способностью использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов
ПК-6 (профессиональные компетенции)	готовностью к взаимодействию с участниками образовательного процесса
ПК-7 (профессиональные компетенции)	способностью организовывать сотрудничество обучающихся, поддерживать их активность, инициативность и самостоятельность, развивать творческие способности
ПК-8 (профессиональные компетенции)	способностью проектировать образовательные программы

В результате освоения дисциплины студент:

1. должен знать:

- грамматические особенности письменной и устной речевой коммуникации на английском языке;
- фонологические, лексические, грамматические явления и закономерности изучаемого языка как системы;
- языковые характеристики видов дискурса;
- устный и письменный дискурс;- подготовленная и неподготовленная речь;
- основные речевые формы высказывания: повествование, описание, рассуждение, монолог, диалог;
- дискурсивные способы выражения актуальной, концептуальной и подтекстовой информации в иноязычном тексте;
- лингвистический анализ научного, научно - популярного, газетного - публицистического и официально - делового текстов;
- особенности межкультурного общения на английском языке.

2. должен уметь:

- пользоваться речевыми тактиками в устной и письменной коммуникации на английском языке;
- освоить и совершенствовать различные виды речевой деятельности; (письмо, чтение, говорение, аудирование) на английском языке;
- общаться спонтанно в диалогических и полилогических ситуациях на английском языке;
- использовать этикетные формулы деловой коммуникации, телефонный и сетевой (интернет) этикет на английском языке;
- освоить социально - коммуникативные роли в общении на английском языке;

- соблюдать речевую норму в речевом общении на английском языке.

3. должен владеть:

- навыками ведения дискуссии по проблемам дисциплины; навыками реферирования и конспектирования критической литературы;

- навыками нормализации, вербализации;

- техникой выразительной речи;

- навыками прочтения, анализа и стилистической правки готового текста.

4. должен демонстрировать способность и готовность:

- применять полученные знания на практике.

#### 4. Структура и содержание дисциплины/ модуля

Общая трудоемкость дисциплины составляет 3 зачетных(ые) единиц(ы) 108 часа(ов).

Форма промежуточного контроля дисциплины: экзамен в 5 семестре.

Суммарно по дисциплине можно получить 100 баллов, из них текущая работа оценивается в 50 баллов, итоговая форма контроля - в 50 баллов. Минимальное количество для допуска к зачету 28 баллов.

86 баллов и более - "отлично" (отл.);

71-85 баллов - "хорошо" (хор.);

55-70 баллов - "удовлетворительно" (удов.);

54 балла и менее - "неудовлетворительно" (неуд.).

#### 4.1 Структура и содержание аудиторной работы по дисциплине/ модулю Тематический план дисциплины/модуля

N	Раздел Дисциплины/ Модуля	Семестр	Неделя семестра	Виды и часы аудиторной работы, их трудоемкость (в часах)			Текущие формы контроля
				Лекции	Практи- ческие занятия	Лабора- торные работы	
1.	Тема 1. Erskine Caldwell. Daughter	5	1	0	2	0	Устный опрос
2.	Тема 2. Dorothy Parker. The Last Tea	5	2	0	2	0	Устный опрос
3.	Тема 3. Graham Green. I spy	5	3	0	2	0	Дискуссия
4.	Тема 4. Ray Bradbury. The one who waits	5	4	0	2	0	Дискуссия
5.	Тема 5. R. Goldberg. Art for Heart's Sake	5	5	0	2	0	Дискуссия
6.	Тема 6. Langston Hughes. Temptation	5	6	0	2	0	Дискуссия
7.	Тема 7. D. Leavitt. Gravity	5	7	0	2	0	Дискуссия
8.	Тема 8. O. Henry. The Skylight Room	5	8	0	2	0	Дискуссия
9.	Тема 9. Richard Wright. The man who saw the flood	5	9	0	4	0	Дискуссия

N	Раздел Дисциплины/ Модуля	Семестр	Неделя семестра	Виды и часы аудиторной работы, их трудоемкость (в часах)			Текущие формы контроля
				Лекции	Практи- ческие занятия	Лабора- торные работы	
10.	Тема 10. Saki. The Story-Teller	5	10	0	4	0	Дискуссия
11.	Тема 11. J. Stuart. Love	5	11	0	4	0	Дискуссия
12.	Тема 12. Jerome David Salinger. A Perfect day for Bananafish	5	12	0	4	0	Дискуссия
13.	Тема 13. J. Winterson. O'Brien's First Christmas	5	13	0	4	0	Дискуссия
14.	Тема 14. T. Winton. Secrets	5	14	0	4	0	Дискуссия
15.	Тема 15. M. Whitaker. Hannah	5	15	0	4	0	Дискуссия
16.	Тема 16. Francis Scott Fitzgerald. The Smilers	5	16	0	4	0	Дискуссия
17.	Тема 17. Sherwood Anderson. Mother	5	17-18	0	6	0	Контрольная работа Устный опрос
.	Тема . Итоговая форма контроля	5		0	0	0	Экзамен
	Итого			0	54	0	

#### 4.2 Содержание дисциплины

##### Тема 1. Erskine Caldwell. Daughter

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story Daughter by Erskine Caldwell

##### Тема 2. Dorothy Parker. The Last Tea

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by Dorothy Parker The Last Tea

##### Тема 3. Graham Green. I spy

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by Graham Green I spy

##### Тема 4. Ray Bradbury. The one who waits

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by Ray Bradbury The one who waits

##### Тема 5. R. Goldberg. Art for Heart's Sake

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by R. Goldberg Art for Heart's Sake

##### Тема 6. Langston Hughes. Temptation

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by Langston Hughes Temptation

##### Тема 7. D. Leavitt. Gravity

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by D. Leavitt Gravity

**Тема 8. O. Henry. The Skylight Room**

**практическое занятие (2 часа(ов)):**

Read, translate and analyze the story by O. Henry The Skylight Room

**Тема 9. Richard Wright. The man who saw the flood**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by Richard Wright The man who saw the flood

**Тема 10. Saki. The Story-Teller**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by Saki The Story-Teller

**Тема 11. J. Stuart. Love**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by J. Stuart Love

**Тема 12. Jerome David Salinger. A Perfect day for Bananafish**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by Jerome David Salinger A Perfect day for Bananafish

**Тема 13. J. Winterson. O'Brien's First Christmas**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by J. Winterson O'Brien's First Christmas

**Тема 14. T. Winton. Secrets**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by T. Winton Secrets

**Тема 15. M. Whitaker. Hannah**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by M. Whitaker Hannah

**Тема 16. Francis Scott Fitzgerald. The Smilers**

**практическое занятие (4 часа(ов)):**

Read, translate and analyze the story by Francis Scott Fitzgerald The Smilers

**Тема 17. Sherwood Anderson. Mother**

**практическое занятие (6 часа(ов)):**

Read, translate and analyze the story by Sherwood Anderson Mother

**4.3 Структура и содержание самостоятельной работы дисциплины (модуля)**

N	Раздел дисциплины	Семестр	Неделя семестра	Виды самостоятельной работы студентов	Трудоемкость (в часах)	Формы контроля самостоятельной работы
1.	Тема 1. Erskine Caldwell. Daughter	5	1	подготовка к устному опросу	1	Устный опрос
2.	Тема 2. Dorothy Parker. The Last Tea	5	2	подготовка к устному опросу	1	Устный опрос
3.	Тема 3. Graham Green. I spy	5	3	подготовка к дискуссии	1	Дискуссия

N	Раздел дисциплины	Семестр	Неделя семестра	Виды самостоятельной работы студентов	Трудоемкость (в часах)	Формы контроля самостоятельной работы
4.	Тема 4. Ray Bradbury. The one who waits	5	4	подготовка к дискуссии	1	Дискуссия
5.	Тема 5. R. Goldberg. Art for Heart's Sake	5	5	подготовка к дискуссии	1	Дискуссия
6.	Тема 6. Langston Hughes. Temptation	5	6	подготовка к дискуссии	1	Дискуссия
7.	Тема 7. D. Leavitt. Gravity	5	7	подготовка к дискуссии	1	Дискуссия
8.	Тема 8. O. Henry. The Skylight Room	5	8	подготовка к дискуссии	1	Дискуссия
9.	Тема 9. Richard Wright. The man who saw the flood	5	9	подготовка к дискуссии	1	Дискуссия
10.	Тема 10. Saki. The Story-Teller	5	10	подготовка к дискуссии	1	Дискуссия
11.	Тема 11. J. Stuart. Love	5	11	подготовка к дискуссии	1	Дискуссия
12.	Тема 12. Jerome David Salinger. A Perfect day for Bananafish	5	12	подготовка к дискуссии	1	Дискуссия
13.	Тема 13. J. Winterson. O'Brien's First Christmas	5	13	подготовка к дискуссии	1	Дискуссия
14.	Тема 14. T. Winton. Secrets	5	14	подготовка к дискуссии	1	Дискуссия
15.	Тема 15. M. Whitaker. Hannah	5	15	подготовка к дискуссии	1	Дискуссия
16.	Тема 16. Francis Scott Fitzgerald. The Smilers	5	16	подготовка к дискуссии	1	Дискуссия
17.	Тема 17. Sherwood Anderson. Mother	5	17-18	подготовка к контрольной работе	1	Контрольная работа
				подготовка к устному опросу	1	Устный опрос
	Итого				18	

### 5. Образовательные технологии, включая интерактивные формы обучения

Освоение дисциплины предполагает использование как традиционных (практические занятия с использованием методических материалов), так и инновационных образовательных технологий с использованием в учебном процессе активных и интерактивных форм проведения



занятий.

## **6. Оценочные средства для текущего контроля успеваемости, промежуточной аттестации по итогам освоения дисциплины и учебно-методическое обеспечение самостоятельной работы студентов**

### **Тема 1. Erskine Caldwell. Daughter**

Устный опрос , примерные вопросы:

The predominant tense of narration ? the present indefinite ? is rather unusual for creative prose. Why is it employed here? The author is very evasive in his description of the fantastic entity that is both the narrator and the protagonist, but mentions his age, memory, gives a suggestive name to his place of habitation. Find all these and other indications which might help in identifying this strange and alarming... what? who? Pay attention to the numerous and widely varying verbs denoting his strange states and actions, all of which are likened to contrasting phenomena: "I live like smoke", "Like vapour", "I fall like rain", "I hang like a flower pollen", "I turn like a wheel", "I hover like a dust". And above all ? the multiple repetition of the verb "wait". Do not overlook the significance of indications at the "headache", "split head" and "touch". What will change if the catastrophe with the astronauts is narrated by the third-person omniscient author: composition? wording? the general atmosphere of unidentified danger? the conceptual information? the implied information? Note the vagueness of the title and the role of the pronoun in it. Can you suggest a contextual synonym for the title?

### **Тема 2. Dorothy Parker. The Last Tea**

Устный опрос , примерные вопросы:

What form of narrative is chosen by the author and why? What opportunities does this form give to the author? Define the point of view of the narration. How does point of view help to reveal the complex relationship between the two main characters?

### **Тема 3. Graham Green. I spy**

Дискуссия , примерные вопросы:

What historical event is the background of the story? Find indications in the text. Why, do you think, the narration was entrusted to a naive narrator, the child of twelve? Comment on the opportunities such a choice gives to the author. Try to answer Charlie Stowe's final questions ? "why his father had left the house again so late at night and who the strangers were". Do not offer random guesses. Recollect the way the men were dressed, how they talked, what they said. What was Charlie's father? Collect all information about him, scattered in the text. Think about the significance of his unreality to his son ("his father was unreal to him..." ? in the middle of the second paragraph; and "indefinite as his movements..." ? in the end of the same paragraph. Explain the father's remark "Else the neighbours\*!! be wrecking it" ? why will the neighbours be so violent that his wife will have to sell the business out? Did his wife know anything about his true identity?

### **Тема 4. Ray Bradbury. The one who waits**

Дискуссия , примерные вопросы:

The story is framed by absolutely identical beginning and end. Why? The predominant tense of narration ? the present indefinite ? is rather unusual for creative prose. Why is it employed here? The author is very evasive in his description of the fantastic entity that is both the narrator and the protagonist, but mentions his age, memory, gives a suggestive name to his place of habitation. Find all these and other indications which might help in identifying this strange and alarming... what? who? Pay attention to the numerous and widely varying verbs denoting his strange states and actions, all of which are likened to contrasting phenomena: "I live like smoke", "Like vapour", "I fall like rain", "I hang like a flower pollen", "I turn like a wheel", "I hover like a dust". And above all ? the multiple repetition of the verb "wait". Do not overlook the significance of indications at the "headache", "split head" and "touch". What will change if the catastrophe with the astronauts is narrated by the third-person omniscient author: composition? wording? the general atmosphere of unidentified danger? the conceptual information? the implied information? Note the vagueness of the title and the role of the pronoun in it. Can you suggest a contextual synonym for the title?

### **Тема 5. R. Goldberg. Art for Heart's Sake**

Дискуссия , примерные вопросы:

1. Did you ever come across the expression "Art for art's sake"? What does it mean? What effect does the deliberate change of the expression produce? 2. Define the prevailing key of the story. Point out the details which helped you to do it. 3. What sort of person does Mr. Ellsworth seem to be? Is he sympathetic to you? Explain. 4. While reading, could you guess as to the development of the events? Did the ending of the story come out as a complete surprise for you? 5. What is the author's purpose in writing this story? Comment on the ideas it touches upon.

### **Тема 6. Langston Hughes. Temptation**

Дискуссия , примерные вопросы:

What form of narrative is chosen by the author and why? What opportunities does this form give to the author? Proceeding from Simple's monologues, taking into consideration the lexico-grammatical aspects of his speech characteristic, is it possible to say what kind of man he is? Is it possible to say that his portrayal, though never done explicitly, or in a piece, still is exhaustive? What makes you come to your conclusion? How, though the author never appreciates or condemns his pro-protagonist, do we "feel" that he likes Simple, sympathizes with him and shares his views? Find in the text those language signals that have created your impression.

### **Тема 7. D. Leavitt. Gravity**

Дискуссия , примерные вопросы:

1. Why did the author call the story Gravity? What does he seem to communicate through it? Try to find as many meanings of the word as possible. See which of them are realized in the story. 2. Define the point of view of the narration. How does point of view help to reveal the complex relationship between the two main characters? 3. Sylvia is shopping for revenge. Why did Bibi's present insult her? Explain the significance of the presents mentioned in the story and of the bowl that she tosses to Theo. 4. Agree or disagree with the following statements: a) Sylvia is an example of a caring mother who does everything to help Theo to adapt himself to life. b) Sylvia declared a war to the world to make up for her misfortunes. This war, however, is invisible for anyone but Sylvia, and the only victim of it is her son. c) Sylvia and Theo support each other. They help each other to survive in this world. d) Sylvia and Theo are like tired actors. They are no longer able to conceal their resentment.

### **Тема 8. O. Henry. The Skylight Room**

Дискуссия , примерные вопросы:

1. Consider the plot-structure of the short-story. Does it take the traditional model? Which techniques have been employed to make it more complex? 2. Comment on the tone created by the author in the story. 3. Concentrate on the main character, Miss Leeson. What makes her sympathetic to other characters of the story and to the reader? 4. What form does the ending of the story take? 5. In what way does the newspaper article help to explain the doctor's concern and great care for the patient, Miss Elsie Leeson? Why do you think we are allowed to know the doctor's name? 6. Comment on the title, its functions, and connection with the story.

### **Тема 9. Richard Wright. The man who saw the flood**

Дискуссия , примерные вопросы:

In this story, again, we see no open evaluations given by the author, but we are quick to understand that his affections and concerns lie with the beflooded family. How is this tone of compassion created? Though the author is very accurate in accentuating the characters' a-grammatical and a-phonetical speech, there is no mockery or accusation in the story. What is the function of all the graphons and grammar violations? The manner of narration is objectively neutral, still it is possible to say that Wright condemns the situation. What gives us the right to come to such a conclusion? Are there any indications in the vocabulary? Syntax? Composition? Prove your answer by illustrations from the story.

### **Тема 10. Saki. The Story-Teller**

Дискуссия , примерные вопросы:

1. Have a closer look at the shape of the plot of the story. Which plot-structure pattern does it take?
2. In what tone is the aunt's attempt to represent an interesting story described? What do you think her story lacks to be captivating?
3. Can you think of a genre definition for the bachelor's story? Give your reasoning.
4. How can you characterize the plot of the bachelor's story?
5. When did the listeners first react favourably to the story? What arrested their attention?
6. What in your opinion made the story the most beautiful one for the children? What makes it amusing for the reader?
7. Which of the two story-tellers has the author's sympathy?
8. Which themes and ideas does the short story touch upon?

### **Тема 11. J. Stuart. Love**

Дискуссия , примерные вопросы:

1. Analyze the title of short story. Which implications does it suggest? Whose feelings does it refer to?
2. Can you account for the father's hatred to snakes? Is it people's typical attitude to the snake?
3. What is the boy's attitude to his father decision to kill the snake? Go back to the text and support your opinion.
4. Point out the words in the text used to describe a) nature; b) snakes; c) the dog killing the snake, and analyze their emotive colouring. Which mood seems to prevail in the text?
5. In the beginning of the story the father uses the pronoun it and by the end of the story personal pronouns she and he to substitute the nouns snake, blacksnake, bull blacksnake. Can you explain why?
6. Why do you think the father did not kill the male snake? What life experience is the narrator trying to explain?

### **Тема 12. Jerome David Salinger. A Perfect day for Bananafish**

Дискуссия , примерные вопросы:

The story has no introduction but it is possible to reconstruct the chronological flow of events the culmination of which is described by Salinger. What remarks of the telephone conversation characterize Muriel Glass? Her husband Seymour Glass? Her family background? In what way is the beach episode connected with the long-distance call? What is wrong with Seymour and how does the author show it? Do you believe the tragic end was inevitable? Justify your answer by the text.

### **Тема 13. J. Winterson. O'Brien's First Christmas**

Дискуссия , примерные вопросы:

1. Define the genre of the short story. Give your reasoning.
2. Consider the time of the action. With what ideas and values is Christmas generally associated? How is the main character going to celebrate the holiday? What is her attitude to other people's idea of celebrating Christmas?
3. Concentrate on the personality of the main character (her name, age, occupation, etc.). What are we allowed to know about her set of values, her likes and dislikes? How can you explain her choice of the wish? What would you choose in her place?
4. What effect did the realization of O'Brien's wish produce on her? In what ways did the girl change?
5. Interpret the title of the short story. State its functions and try to explain why it was 'the first' Christmas for the central character.
6. What do you think is necessary for changing your life if you are not happy about it?

### **Тема 14. T. Winton. Secrets**

Дискуссия , примерные вопросы:

1. Some objects in this story have a powerful symbolic quality. Identify these objects and explain their symbolic meaning.
2. What characteristics would you ascribe to the protagonist of the story? Do the symbolic details suggest anything about the girl? How do they help to understand her personality and behaviour?
3. What kind of family is Kylie living in? Can you suggest in what way the parents' divorce and living with a 'new father' influenced the girl's personality?
4. What are the relations between Kylie and her mother like? How can the mother's attitude to the girl account for Kylie's behaviour?
5. Can you explain Kylie's deeds at the end of the story (killing the hen and the chicks, cutting the photo)? Do they acquire any symbolic meaning?

### **Тема 15. M. Whitaker. Hannah**

Дискуссия , примерные вопросы:

1. Regard the setting of the story carefully. How many years later does the action of the second part take place? 2. Try to imagine the events that happened in Hannah's life after the party. What was her life like in the years which are not shown in the story? 3. Why did not the main character marry the man she was in love with? What/who might have influenced the choice? 4. What do you feel all the dishes Hannah prepared for the party symbolize? Are there any more symbolically significant objects/details/events in the story? 5. What is the emotive key of the text? Which words and expressions help to establish it? Does the emotive colouring of the lexis change as the story progresses? 6. How can you explain that Hannah signed Wellings instead of Smithson?

### **Тема 16. Francis Scott Fitzgerald. The Smilers**

Дискуссия , примерные вопросы:

What effect is achieved by the ample use of pronouns "we", "your", "you" in the opening sentence and the next two paragraphs? Why does the author want to incorporate the reader into the text? What is the message of the story? What idea does the author convey, arranging the story on the principle of contrast? Comment on the way Sc. Fitzgerald expresses his opinion of the protagonist? is it through the negative attributes? Irony? In what way Sylvio's appraisals of other people characterize himself? Can we say that the compositional level of the text structure participates in the formation of the author's idea?

### **Тема 17. Sherwood Anderson. Mother**

Контрольная работа , примерные вопросы:

TEST Accomplish the tasks given below. Check them with the keys. 1. At what stage of reading a book can you ? determine the meaning of a title? ? interpret symbols? 2. Define the main function of the titles of the stories you read last term: a) Eveline (J. Joyce); b) The Smile (R. Bradbury); c) The Story of an Hour (K.Chopin); d) A Lamp in a Window (T. Capote); e) The Happy Man (W. S. Maugham); f) The Secret Life of Walter Mitty (J. Thurber) 1) The title characterizes the protagonist. 2) The title focuses the reader's attention on the most relevant character of the story. 3) The title creates a sense of anticipation and curiosity about what will happen in the story. 4) The title disorientates the reader. It contrasts with the story and acquires an ironic ring. 5) The title orientates the reader towards the story. It serves as a means of foreshadowing. 6) The title is a symbol. 3. Give several titles to this story so that they may perform different functions. Mind that one title can have more than one possible function. Mr. Alex Fraser lived his entire life in a small town in the North of England. He never left the house where he had been born, never married, never went on holiday and had no friends. He worked in a local factory for over 40 years but even the people who had worked with him for years knew very little about him. He wore the same old clothes for years, and though he stopped regularly at the local store he bought only the most basic foodstuffs, never changing his purchases from one week to the next. So when he died last month neighbours and local people were astonished to learn that Mr. Fraser was not just a rich man, he was in fact a millionaire. He had no bank account, no money invested anywhere, but in various drawers, cupboards and boxes in the house there were hundreds and thousands of banknotes and coins. It took police over two weeks to clear the house and the bank clerks took just as long to count all the money. ?We had absolutely no idea that he had been hiding his money over the years,? one of the neighbours said. ?In fact we used to feel sorry for him, we thought he was a poor old man unable to afford anything better for himself?. 4. Choose the features typical of each emotive key: 1. A text lyrical in key expresses \_\_\_\_\_ and employs a lot of \_\_\_\_\_. 2. A story written in the dramatic key describes \_\_\_\_\_. The writer resorts to \_\_\_\_\_ to convey dynamism and a sense of drama. 3. Stories written in the humorous emotive key contain \_\_\_\_\_. 1) emphatic syntax 7) personal pronouns 13) puns 2) a series of exciting events 8) interrogative sentences 14) figures of rhetoric 3) exaggerated statements 9) metaphors 15) similes 4) poetic lexis 10) exclamatory sentences 16) direct addresses 5) emotive lexis 6) direct personal feelings 11) dynamic dialogues 12) present tenses 17) words that do not belong in the situation

Устный опрос , примерные вопросы:

Elizabeth Willard is a typical figure among Anderson's gallery of failures. Her passion for her son's success is understandable. Why, then, does she pray "...do not let him become smart and successful"? What of her past is given in a flashback? Has it in any way influenced her present? Has it any connection with her decision to let the boy leave the town? Tom Willard is quite pleased with himself. In what way does the author transfer to the readers his negative opinion of the man? Both mother and father urge their son "to wake up" (father) and "go out among the boys" (mother). In what way does their attitude to the boy characterize themselves? After whose nature and inclinations has George Willard taken more ? his mother's or his father's? Find in the text substantiation of your opinion.

### **Итоговая форма контроля**

экзамен (в 5 семестре)

Примерные вопросы к итоговой форме контроля

1. Read and translate the story by....
2. Analyze the story by...

J. Updike

#### **The Orphaned Swimming Pool**

Marriages, like chemical unions, release upon dissolution packets of the energy locked up in their bonding. There is the piano no one wants, the cocker spaniel no one can take care of. Shelves of books suddenly stand revealed as burdensomely dated and unlikely to be reread; indeed, it is difficult to remember who read them in the first place. And what of those old skis in the attic? Or the doll house waiting to be repaired in the basement? The piano goes out of tune, the dog goes mad. The summer that the Turners got their divorce, their swimming pool had neither a master nor a mistress, though the sun beat down day after day, and a state of drought was declared in Connecticut.

It was a young pool, only two years old, of the fragile type fashioned by laying a plastic liner within a carefully carved hole in the ground. The Turners' side yard looked infernal while it was being done; one bulldozer sank into the mud and had to be pulled free by another. But by midsummer the new grass was sprouting, the encircling flagstones were in place, the blue plastic tinted the water a heavenly blue, and it had to be admitted that the Turners had scored again. They were always a little in advance of their friends. He was a tall, hairy-backed man with long arms, and a nose flattened by football, and a sullen look of too much blood; she was a fine-boned blonde with dry blue eyes and lips usually held parted and crinkled as if to ask a worrisome, or whimsical, question. They never seemed happier, or their marriage healthier, than those two summers. They grew brown and supple and smooth with swimming. Ted would begin his day with a swim, before dressing to catch the train, and Linda would hold court all day amid crowds of wet matrons and children, and Ted would return from work to find a poolside cocktail party in progress, and the couple would end their day at midnight, when their friends had finally left, by swimming nude, before bed. What ecstasy! In darkness the water felt as mild and buoyant as helium, and the swimmers became giants, gliding from side to side in a single languorous stroke.

The next May, the pool was filled as usual, and the usual after-school gangs of mothers and children gathered, but Linda, unlike her, stayed indoors. She could be heard within the house, moving from room to room, but she no longer emerged, as in other summers, with a cheerful tray of ice and brace of bottles, and Triscuits and lemonade for the children. Their friends felt less comfortable about appearing, towels in hand, at the Turners' on weekends. Though Linda had lost some weight and looked elegant, and Ted was cumbersomely jovial, they gave off the faint, sleepless, awkward-making aroma of a couple in trouble. Then, the day after school was out, Linda fled with the children to her parents in Ohio. Ted stayed nights in the city, and the pool was deserted. Though the pump that ran the water through the filter continued to mutter in the lilacs, the cerulean pool grew cloudy. The bodies of dead horseflies and wasps dotted the still surface. A speckled plastic ball drifted into a corner beside the diving-board and stayed there. The grass between the flagstones grew lank. On the glass-topped pool-side table, a spray can of Off! had lost its pressure and a gin-and-tonic glass held a sere mint leaf. The pool looked desolate and haunted, like a stagnant jungle spring; it looked poisonous and ashamed. The postman, stuffing overdue notices and pornography solicitations into the mailbox, averted his eyes from the side yard politely.

Some June weekends, Ted sneaked out of the city. Families driving to church glimpsed him dolefully sprinkling chemical substances into the pool. He looked pale and thin. He instructed Roscoe Chace, his neighbor on the left, how to switch on the pump and change the filter, and how much chlorine and Algitrol should be added weekly. He explained he would not be able to make it out every weekend ? as if the distance that for years he had traveled twice each day, gliding in and out of New York, had become an impossibly steep climb back into the past. Linda, he confided vaguely, had left her parents in Akron and was visiting her sister in Minneapolis. As the shock of the Turners' joint disappearance wore off, their pool seemed less haunted and forbidding. The Murtaugh children ? the Murtaughs, a rowdy, numerous family, were the Turners' right-hand neighbors ? began to use it, without supervision. So Linda's old friends, with their children, began to show up, "to keep the Murtaughs from drowning each other." For if anything were to happen to a Murtaugh, the poor Turners (the adjective had become automatic) would be sued for everything, right when they could less afford it. It became, then, a kind of duty, a test of loyalty, to use the pool.

July was the hottest in twenty-seven years. People brought their own lawn furniture over in station wagons and set it up. Teen-age offspring and Swiss AU-PAIR girls were established as lifeguards. A nylon rope with flotation corks, meant to divide the wading end from the diving end of the pool, was found coiled in the garage and reinstalled. Agnes Kleefield contributed an old refrigerator, which was wired to an outlet above Ted's basement workbench and used to store ice, quinine water, and soft drinks. An honor system shoebox containing change appeared beside it; a little lost-and-found ? an array of forgotten sunglasses, flippers, towels, lotions, paperbacks, shirts, even underwear-materialized on the Turners' side steps. When people, that July, said, "Meet you at the pool," they did not mean the public pool past the shopping center, or the country-club pool beside the first tee. They meant the Turners'. Restrictions to admission were difficult to enforce tactfully. A visiting Methodist bishop, two Taiwanese economists, an entire girls' softball team from Darien, an eminent Canadian poet, the archery champion of Hartford, the six members of a black rock group called the Good Intentions, an ex-mistress of Aly Khan, the lavender-haired mother-in-law of a Nixon adviser not quite of Cabinet rank, an infant of six weeks, a man who was killed the next day on the Merrit Parkway, a Filipino who could stay on the pool bottom for eighty seconds, two Texans who kept cigars in their mouths and hats on their heads, three telephone linemen, four expatriate Czechs, a student Maoist from Wesleyan, and the postman all swam, as guests, in the Turners' pool, though not at once. After the daytime the crowd ebbed, and the shoebox was put back in the refrigerator, and the last AU-PAIR girl took the last goosefleshed, wrinkled child shivering home to supper, there was a tide of evening activity, trysts (Mrs. Kleefield and the Nicholson boy, most notoriously) and what some called, overdramatically, orgies. True, late splashes and excited guffaws did often keep Mrs. Chace awake, and the Murtaugh children spent hours in their attic windows with binoculars. And there was the evidence of the lost underwear.

One Saturday early in August, the morning arrivals found an unknown car with New York plates, parked in the garage. But cars of all sorts were so common ? the parking tangle frequently extended into the road ? that nothing much was thought of it, even when someone noticed that the bedroom window upstairs were open. And nothing came of it, except that around suppertime, in the lull before the evening crowds began to arrive in force, Ted and an unknown woman, of the same physical type as Linda but brunette, swiftly exited from the kitchen door, got into the car, and drove back to New York. The few lingering babysitters and beaux thus unwittingly glimpsed the root of the divorce. The two lovers had been trapped inside the house all day; Ted was fearful of the legal consequences of their being seen by anyone who might write and tell Linda. The settlement was at a ticklish stage; nothing less than terror of Linda's lawyers would have led Ted to suppress his indignation at seeing, from behind the window screen, his private pool turned public carnival. For long thereafter, though in the end he did not marry the woman, he remembered that day when they lived together like fugitives in a cave, feeding on love and ice water, tiptoeing barefoot to the depleted cupboards, which they, arriving late last night, had hoped to stock in the morning, not foreseeing the onslaught of interlopers that would pin them in. Her hair, he remembered, had tickled his shoulders as she crouched behind him at the window, and through the angry pounding of his own blood he had felt her slim body breathless with the attempt not to giggle.

August drew in, with cloudy days. Children grew bored with swimming. Roscoe Chace went on vacation to Italy; the pump broke down, and no one repaired it. Dead dragonflies accumulated on the surface of the pool. Small deluded toads hopped in and swam around hopelessly. Linda at last returned. From Minneapolis she had gone on to Idaho for six weeks, to be divorced. She and the children had burned faces from riding and hiking; her lips looked drier and more quizzical than ever, still seeking to frame that troubling question. She stood at the window, in the house that already seemed to lack its furniture, at the same side window where the lovers had crouched, and gazed at the deserted pool. The grass around it was green from splashing, save where a long-lying towel had smothered a rectangle and left it brown. Aluminum furniture she didn't recognize lay strewn and broken. She counted a dozen bottles beneath the glass-topped table. The nylon divider had parted, and its two halves floated independently. The blue plastic beneath the colorless water tried to make a cheerful, otherworldly statement, but Linda saw that the pool in truth had no bottom, it held bottomless loss, it was one huge blue tear. Thank God no one had drowned in it. Except her. She saw that she could never live here again. In September the place was sold to a family with toddling infants, who for safety's sake have not only drained the pool but have sealed it over with iron pipes and a heavy mesh, and put warning signs around, as around a chained dog.

1. The tone of the story alters as the narration unfolds. Read the text carefully and determine the borderlines where the tonal shifts occur. Divide the following adjectives from the text into several groups according to the tones included in the tonal system of the text:

stagnant public serene ticklish quizzical  
haunted forbidding happy smooth deserted  
poor chained mild blue cerulean cloudy  
languorous rowdy supple depleted healthy  
buoyant cheerful other-worldly smooth desolate  
private a heavenly blue angry awkward-making  
e.g.: stagnant (elegiac tone)?

2. Choose the phrase that best completes the following sentences. Your choice will depend on your personal interpretation.

1) The metaphor Linda would hold the court? is employed in the text:

- a) to inform the reader about Linda's royal origin;
- b) to indicate Linda's professional occupation as a lawyer;
- c) to reflect the character's mood (Linda could satisfy her vanity showing off before the neighbours).

2. The author resorts to the simile buoyant as helium:

- a) to create vivid imagery by appealing to the reader's senses and to suggest it was very pleasant to swim in the pool;
- b) to convey the idea that the water in the pool started to evaporate;
- c) to show that the Turners used too much chemicals to keep the pool clean.

3) The figurative language used in the phrase "his indignation at seeing his private pool turned private carnival serves to convey the idea:

- a) that people came to the Turners' without asking for permission and did what they wanted there;
- b) that the pool no longer belonged to the Turners, because the town authorities turned it into a public establishment;
- c) that Ted didn't like party-going.

4) The author resorts to the metaphor "It (the pool) was one huge blue tear":

- a) to convey the idea that the water in the pool was crystal clear and transparent;
- b) to show Linda's inner state at the moment;
- c) to show that Linda is tempted to have a swim.

3. Define the prevailing emotive key in the indicated passages and fill in the second column of the chart:

Passage Its emotive key Devices that contribute to creating the given key Evidence from the text

1) From "He was a tall, hairy-backed man ?" to "? gliding from side to side in a single languorous stroke." ??? 1. Specific choice of positively coloured emotive words

2. Corresponding metaphors and similes

3. Specific syntax and grammar

4. Exclamatory sentences "they never seemed happier, nor their marriage healthier"

+ mild; smooth; buoyant;languorous

"Lynda would hold court?"

"the water felt mild as milk and buoyant as helium"

"the swimmers became giants,gliding?"

"Ted would begin?Ted wouldreturn? the couple would end their day?"

What ecstasy!

2) From "July was the hottest?" to"And there was the evidence of lost underwear." ??? 1. The use of words which are not generally used in such situations/ context

2. A funny incident or ridiculous situation

3. Amusing/

unexpected metaphors,

similes, epithets

4. A mock-serious tone of the author "?forgotten sunglasses? materialized"

"Restrictions on admission were difficult to enforce?"

+ trysts, orgies

"...there was the evidence of lost underwear"

"When people said, "Meet you at the pool," they? meant the Turners"

"?the shoebox was put back in the refrigerator"

"?two Texans who kept cigars in their mouths and hats on their heads?"

"?the Murtaugh children spent hours at their attic window with binoculars."

"The lavender-haired mother-in-law"

"?the crowd ebbed"

"a tide of evening activity"

?the ill-assorted collection of the swimming pool visitors

4. Interpreting symbolism. Choose answers which seem suitable.

1) The swimming pool in the text is a symbol of:

a) the Turners' marriage;

b) summer holidays;

c) the joy of living.

2) The nylon divider torn in two halves:

a) shows that Mr. Chase was a poor caretaker;

b) suggests the idea that the neighbours and acquaintances ruined the Turners' pool;

c) symbolizes divorce.

3) Dead dragonflies on the surface of the pool and toads in it are described:

a) to indicate a very hot summer;

b) to state that the Turners ran out of chemicals to keep the water clean;

c) as symbols of desolation and abandonment, showing that the family is on the verge of breaking.

5. Interpreting the title.

1) State the functions of the title "The Orphaned Swimming Pool".

2) Translate the title.

3) Define the figure of speech at the basis of the title.



Список текстов для анализа на экзамене:

1. James Aldridge. Endurance for honor.
2. M. Armstrong. The Poets and the Housewife (a Fable)
3. J. Archer. Cheap at Half the Price
4. Henry Lawson. The ghostly door.
5. Gr. Greene. The Invisible Japanese Gentlemen
6. James Joyce. The Boarding House.
7. Janet Frame. The Bath.
8. Ph. Dick. Human Is.
9. L. Carrington. The Debutante.
10. A. Cassidy. Shopping for One.
11. J. Mark. Teeth.
12. Saki. The Lumber-Room
13. O. Wilde. The Model Millionaire
14. B. Aldiss. Making My Father Read Revered Writings
15. Alice Walker. Strong Horse Tea.

Схема художественного анализа текста:

The Scheme of Story Analysis

1. Type of story Is it a science fiction/crime/love/psychological story?

2. A brief account of events (5 sentences)

3. Plot How are the events arranged?

What conflict is there at the core of the story?

What is the turning point?

Is the ending predictable/tidy/troubling/thought-provoking /surprising?

4. Setting Give examples of some elements and their function.

5. Narration Label the narrator and the effect created.

6. Description How effective is the author's language?

Does the writer employ any figures of speech/emotive words? What effect do they create?

7. Characters Categorize the characters (major/minor/static/dynamic/complex /simple).

How does the author reveal what his characters are like? Is it through their statements and thoughts/the opinion of other characters/their actions/their names, environment, or does the author say directly what the characters are like?

Does the author employ implicit or explicit characterization?

Give examples of some personality traits attributable to the characters and provide evidence from the text.

8. Tone What tone/atmosphere is created in the story?

Does it sound funny/amusing/sad/horrifying/lyrical/etc.?

How do you feel it?

Are there any emotionally coloured words?

What emotions do they convey?

Does the emotive key change as the story progresses? In what way?

How are the characters described/introduced in the story?

Which characters are sympathetic to the author/the reader and which are not?

Why?

9. Symbolism Are there any objects/details in the story that have a symbolic quality?

What are they?

What is their significance in the story?

What ideas do the symbols help to reveal?

Do they help to characterize the personages? In what way?

10. Title What meanings of the word(s) used as the title do you know?

Which meaning is relevant in the story under analysis?

Which function(s) does the title perform? Is it a symbol?

Does it help to disclose a character?

Does it focus on an important detail/event?

What does the author try to communicate through the title?

How is it linked with the story's themes and concerns?

11. Message Identify the theme of the story.

and theme Is it about love/friendship/parents' love for their children/a person's quest for happiness/bullying/sense of life/trials of life/ crime and punishment?

What is the central idea of the story?

What message does the author try to get across to the reader, in your opinion?

### 7.1. Основная литература:

1. Английский язык: Учебное пособие / Н.М. Дюканова. - 2-е изд., перераб. и доп. - М.: НИЦ ИНФРА-М, 2013. - 319 с. - Режим доступа: <http://znanium.com/bookread2.php?book=368907>

3. Английский язык в ситуациях повседневного делового общения: Учебное пособие / З.В. Маньковская. - М.: НИЦ Инфра-М, 2012. - 223 с. - Режим доступа: <http://znanium.com/bookread2.php?book=252490>

### 7.2. Дополнительная литература:

1. Английский язык для делового общения: Ролевые игры по менеджменту: Учебное пособие/З.В.Маньковская - М.: НИЦ ИНФРА-М, 2015. - 120 с. - Режим доступа: <http://znanium.com/bookread2.php?book=504477>

2. Данчевская, О. Е. English for Cross-Cultural and Professional Communication. Английский язык для межкультурного и профессионального общения [Электронный ресурс] : учеб.пособие / О.Е. Данчевская, А.В. Малёв. - 2-е изд., стер. - М.: ФЛИНТА: Наука, 2013. - 192 с. - Режим доступа: <http://znanium.com/bookread.php?book=454058>

3. Английский язык. Стратегии понимания текста. Ч. 1 [Электронный ресурс] : В 2 ч. : учеб. пособие / Е.Б. Карневская [и др.] ; под общ. ред. Е.Б. Карневской. - 3-е изд., перераб. - Минск : Выш. шк., 2013. - 320 с. -Режим доступа: <http://znanium.com/bookread2.php?book=508647>

### 7.3. Интернет-ресурсы:

advanced practice tests - <http://todayschool.es/blog/advanced-cae-online-tests/>

bbc podcasts - <http://www.bbc.co.uk/podcasts>

cae practice - <http://intranet.exeter.ac.uk/insess/CAEpractice.html>

cae tests -

<http://www.globalelt.co.uk/images/CAE-TEST-1-2015/CAE-2015-SAMPLE-TEST.html#p=2>

practice tests -

<http://www.englishaula.com/en/cae-exam-listening-cambridge-certificate-in-advanced-english-video-lesson>

### 8. Материально-техническое обеспечение дисциплины(модуля)

Освоение дисциплины "Практикум по культуре речевого общения (английский язык)" предполагает использование следующего материально-технического обеспечения:

Мультимедийная аудитория, вместимостью более 60 человек. Мультимедийная аудитория состоит из интегрированных инженерных систем с единой системой управления, оснащенная современными средствами воспроизведения и визуализации любой видео и аудио информации, получения и передачи электронных документов. Типовая комплектация мультимедийной аудитории состоит из: мультимедийного проектора, автоматизированного проекционного экрана, акустической системы, а также интерактивной трибуны преподавателя, включающей тач-скрин монитор с диагональю не менее 22 дюймов, персональный компьютер (с техническими характеристиками не ниже Intel Core i3-2100, DDR3 4096Mb, 500Gb), конференц-микрофон, беспроводной микрофон, блок управления оборудованием, интерфейсы подключения: USB, audio, HDMI. Интерактивная трибуна преподавателя является ключевым элементом управления, объединяющим все устройства в единую систему, и служит полноценным рабочим местом преподавателя. Преподаватель имеет возможность легко управлять всей системой, не отходя от трибуны, что позволяет проводить лекции, практические занятия, презентации, вебинары, конференции и другие виды аудиторной нагрузки обучающихся в удобной и доступной для них форме с применением современных интерактивных средств обучения, в том числе с использованием в процессе обучения всех корпоративных ресурсов. Мультимедийная аудитория также оснащена широкополосным доступом в сеть интернет. Компьютерное оборудование имеет соответствующее лицензионное программное обеспечение.

Лингафонный кабинет, представляющий собой универсальный лингафонно-программный комплекс на базе компьютерного класса, состоящий из рабочего места преподавателя (стол, стул, монитор, персональный компьютер с программным обеспечением SANAKO Study Tutor, головная гарнитура), и не менее 12 рабочих мест студентов (специальный стол, стул, монитор, персональный компьютер с программным обеспечением SANAKO Study Student, головная гарнитура), сетевого коммутатора для структурированной кабельной системы кабинета.

Лингафонный кабинет представляет собой комплекс мультимедийного оборудования и программного обеспечения для обучения иностранным языкам, включающий программное обеспечение управления классом и SANAKO Study 1200, которые дают возможность использования в учебном процессе интерактивные технологии обучения с использованием современных мультимедийных средств, ресурсов Интернета.

Программный комплекс SANAKO Study 1200 дает возможность инновационного ведения учебного процесса, он предлагает широкий спектр видов деятельности (заданий), поддерживающих как практики слушания, так и тренинги речевой активности: практика чтения, прослушивание, следование образцу, обсуждение, круглый стол, использование Интернета, самообучение, тестирование. Преподаватель является центральной фигурой процесса обучения. Ему предоставляются инструменты управления классом. Он также может использовать многочисленные методы оценки достижений учащихся и следить за их динамикой. SANAKO Study 1200 предоставляет учащимся наилучшие возможности для выполнения речевых упражнений и заданий, основанных на текстах, аудио- и видеоматериалах. Вся аудитория может быть разделена на подгруппы. Это позволяет организовать отдельную траекторию обучения для каждой подгруппы. Учащиеся могут работать самостоятельно, в автономном режиме, при этом преподаватель может контролировать их действия. В состав программного комплекса SANAKO Study 1200 также входит модуль Examination Module - модуль создания и управления тестами для проверки конкретных навыков и способностей учащегося. Гибкость данного модуля позволяет преподавателям легко варьировать типы вопросов в тесте и редактировать существующие тесты.

Также в состав программного комплекса SANAKO Study 1200 также входит модуль обратной связи, с помощью которых можно в процессе занятия провести экспресс-опрос аудитории без подготовки большого теста, а также узнать мнение аудитории по какой-либо теме.

Каждый компьютер лингафонного класса имеет широкополосный доступ к сети Интернет, лицензионное программное обеспечение. Все универсальные лингафонно-программные комплексы подключены к корпоративной компьютерной сети КФУ и находятся в едином домене.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "ZNANIUM.COM", доступ к которой предоставлен студентам. ЭБС "ZNANIUM.COM" содержит произведения крупнейших российских учёных, руководителей государственных органов, преподавателей ведущих вузов страны, высококвалифицированных специалистов в различных сферах бизнеса. Фонд библиотеки сформирован с учетом всех изменений образовательных стандартов и включает учебники, учебные пособия, УМК, монографии, авторефераты, диссертации, энциклопедии, словари и справочники, законодательно-нормативные документы, специальные периодические издания и издания, выпускаемые издательствами вузов. В настоящее время ЭБС ZNANIUM.COM соответствует всем требованиям федеральных государственных образовательных стандартов высшего профессионального образования (ФГОС ВПО) нового поколения.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе Издательства "Лань", доступ к которой предоставлен студентам. ЭБС Издательства "Лань" включает в себя электронные версии книг издательства "Лань" и других ведущих издательств учебной литературы, а также электронные версии периодических изданий по естественным, техническим и гуманитарным наукам. ЭБС Издательства "Лань" обеспечивает доступ к научной, учебной литературе и научным периодическим изданиям по максимальному количеству профильных направлений с соблюдением всех авторских и смежных прав.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "Консультант студента", доступ к которой предоставлен студентам. Электронная библиотечная система "Консультант студента" предоставляет полнотекстовый доступ к современной учебной литературе по основным дисциплинам, изучаемым в медицинских вузах (представлены издания как чисто медицинского профиля, так и по естественным, точным и общественным наукам). ЭБС предоставляет вузу наиболее полные комплекты необходимой литературы в соответствии с требованиями государственных образовательных стандартов с соблюдением авторских и смежных прав.

Мультимедийная аудитория, вместимостью 15 человек. Мультимедийная аудитория состоит из интегрированных инженерных систем с единой системой управления, оснащенная современными средствами воспроизведения и визуализации любой видео и аудио информации, получения и передачи электронных документов. Типовая комплектация

мультимедийной аудитории состоит из: мультимедийного проектора, автоматизированного проекционного экрана, акустической системы, а также интерактивной трибуны преподавателя, включающей тач-скрин монитор с диагональю не менее 22 дюймов, персональный компьютер (с техническими характеристиками не ниже Intel Core i3-2100, DDR3 4096Mb, 500Gb), конференц-микрофон, беспроводной микрофон, блок управления оборудованием, интерфейсы подключения: USB, audi, HDMI. Интерактивная трибуна преподавателя является ключевым элементом управления, объединяющим все устройства в единую систему, и служит полноценным рабочим местом преподавателя. Преподаватель имеет возможность легко управлять всей системой, не отходя от трибуны, что позволяет проводить лекции, практические занятия, презентации, вебинары, конференции и другие виды аудиторной нагрузки обучающихся в удобной и доступной для них форме с применением современных интерактивных средств обучения, в том числе с использованием в процессе обучения всех корпоративных ресурсов

Программа составлена в соответствии с требованиями ФГОС ВПО и учебным планом по направлению 44.03.05 "Педагогическое образование (с двумя профилями подготовки)" и профилю подготовки Иностранный (английский) язык и второй иностранный язык .

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