



МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение
высшего образования
«Магнитогорский государственный технический университет им. Г.И.
Носова»

УТВЕРЖДАЮ
Директор ИГО
Л.Н. Санникова
06.02.2025 г.

РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ (МОДУЛЯ)

**ИНОСТРАННЫЙ ЯЗЫК В ПРОФЕССИОНАЛЬНОЙ
ДЕЯТЕЛЬНОСТИ**

Направление подготовки (специальность)
45.04.02 Лингвистика

Направленность (профиль/специализация) программы
Лингвистика и межкультурная коммуникация

Уровень высшего образования - магистратура

Форма обучения
заочная

Институт/ факультет	Институт гуманитарного образования
Кафедра	Лингвистики и перевода
Курс	1

Магнитогорск
2025 год

Рабочая программа составлена на основе ФГОС ВО - магистратура по направлению подготовки 45.04.02 Лингвистика (приказ Минобрнауки России от 12.08.2020 г. № 992)

Рабочая программа рассмотрена и одобрена на заседании кафедры Лингвистики и перевода

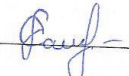
24.01.2025, протокол № 5

Зав. кафедрой

 Т.В. Акашева

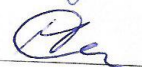
Рабочая программа одобрена методической комиссией ИГО
06.02.2025 г. протокол № 6

Председатель

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Рабочая программа пересмотрена, обсуждена и одобрена для реализации в 2026 - 2027 учебном году на заседании кафедры Лингвистики и перевода

Протокол от ____ 20__ г. № ____
Зав. кафедрой _____ Т.В. Акашева

Рабочая программа пересмотрена, обсуждена и одобрена для реализации в 2027 - 2028 учебном году на заседании кафедры Лингвистики и перевода

Протокол от ____ 20__ г. № ____
Зав. кафедрой _____ Т.В. Акашева

Рабочая программа пересмотрена, обсуждена и одобрена для реализации в 2028 - 2029 учебном году на заседании кафедры Лингвистики и перевода

Протокол от ____ 20__ г. № ____
Зав. кафедрой _____ Т.В. Акашева

1 Цели освоения дисциплины (модуля)

Целями усвоения дисциплины "Иностранный язык в профессиональной деятельности" являются: способности применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия, анализировать и учитывать разнообразие культур в процессе межкультурного взаимодействия, учитывать в практической деятельности специфику иноязычной научной картины мира и научного дискурса в русском и изучаемом иностранном языках; создавать и понимать речевые произведения на изучаемом иностранном языке в устной и письменной формах применительно к официальному, нейтральному и неофициальному регистрам общения.

2 Место дисциплины (модуля) в структуре образовательной программы

Дисциплина Иностранный язык в профессиональной деятельности входит в обязательную часть учебного плана образовательной программы.

Для изучения дисциплины необходимы знания (умения, владения), сформированные в результате изучения дисциплин/ практик:

Дисциплина Иностранный язык в профессиональной деятельности входит в обязательную часть учебного плана образовательной программы.

Знания (умения, владения), полученные при изучении данной дисциплины будут необходимы для изучения дисциплин/практик:

Профессионально-ориентированная коммуникация

Основы научной коммуникации

Межкультурная коммуникация в профессиональной деятельности

Производственная - преддипломная практика

3 Компетенции обучающегося, формируемые в результате освоения дисциплины (модуля) и планируемые результаты обучения

В результате освоения дисциплины (модуля) «Иностранный язык в профессиональной деятельности» обучающийся должен обладать следующими компетенциями:

Код индикатора	Индикатор достижения компетенции
УК-4 Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия	
УК-4.1	Устанавливает контакты и организует общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии
УК-4.2	Составляет деловую документацию, создает различные академические или профессиональные тексты на русском и иностранном языках
УК-4.3	Представляет результаты исследовательской и проектной деятельности на различных публичных мероприятиях, участвует в академических и профессиональных дискуссиях на русском и иностранном языках
УК-5 Способен анализировать и учитывать разнообразие культур в процессе межкультурного взаимодействия	
УК-5.1	Ориентируется в межкультурных коммуникациях на основе анализа смысловых связей современной поликультуры и полиязычия
УК-5.2	Владеет навыками толерантного поведения при выполнении

	профессиональных задач
ОПК-2 Способен учитывать в практической деятельности специфику иноязычной научной картины мира и научного дискурса в русском и изучаемом иностранном языках;	
ОПК-2.1	Изучает специфику иноязычной научной картины мира и адекватно использует современный понятийный аппарат научного дискурса
ОПК-2.2	Моделирует научный дискурс в русскоязычном и иноязычном пространстве
ОПК-2.3	Выбирает аргументативную стратегию для реализации письменной и устной коммуникации в научном дискурсе
ОПК-4 Способен создавать и понимать речевые произведения на изучаемом иностранном языке в устной и письменной формах применительно к официальному, нейтральному и неофициальному регистрам общения;	
ОПК-4.1	Адекватно определяет жанр речевого произведения и его принадлежность к официальному, нейтральному и неофициальному регистрам общения
ОПК-4.2	Адекватно интерпретирует коммуникативные цели речевого произведения, извлекает фактуальную, концептуальную и эстетическую информацию в полном объеме
ОПК-4.3	Выражает фактуальную и концептуальную информацию с учетом регистров общения

4. Структура, объём и содержание дисциплины (модуля)

Общая трудоемкость дисциплины составляет 2 зачетных единиц 72 акад. часов, в том числе:

- контактная работа – 16,4 акад. часов;
- аудиторная – 4 акад. часов;
- внеаудиторная – 12,4 акад. часов;
- самостоятельная работа – 51,7 акад. часов;
- в форме практической подготовки – 0 акад. час;

– подготовка к зачёту – 3,9 акад. час

Форма аттестации - зачет

Раздел/ тема дисциплины	Курс	Аудиторная контактная работа (в акад. часах)			Самостоятельная работа студента	Вид самостоятельной работы	Форма текущего контроля успеваемости и промежуточной аттестации	Код компетенции
		Лек.	лаб. зан.	практ. зан.				
1. Modern Languages and Linguistics								
1.1 IT in Linguistics	1	1		1	10,7	Выполнение практических заданий.	Устный опрос. Эссе.	УК-4.1, УК-4.2, УК-4.3, УК-5.1, УК-5.2, ОПК-2.1, ОПК-2.2, ОПК-2.3, ОПК-4.1, ОПК-4.2, ОПК-4.3
1.2 Classical and Modern Languages					17	Выполнение практических заданий	Устный опрос. Эссе.	УК-4.1, УК-4.2, УК-4.3, УК-5.1, УК-5.2, ОПК-2.1, ОПК-2.2, ОПК-2.3, ОПК-4.1, ОПК-4.2, ОПК-4.3
Итого по разделу		1		1	27,7			
2. Linguistics in Multicultural World								
2.1 Translation and Linguistics	1	1		1	10	Выполнение практических заданий.	Устный опрос.. Эссе.	УК-4.1, УК-4.2, УК-4.3, УК-5.1, УК-5.2, ОПК-2.1, ОПК-2.2, ОПК-2.3, ОПК-4.1, ОПК-4.2, ОПК-4.3
2.2 Language acquisition					14			УК-4.1, УК-4.2, УК-4.3, УК-5.1, УК-5.2, ОПК-2.1,

								ОПК-2.2, ОПК-2.3, ОПК-4.1, ОПК-4.2, ОПК-4.3
Итого по разделу		1		1	24			
Итого за семестр		2		2	51,7		зачёт	
Итого по дисциплине		2		2	51,7		зачет	

5 Образовательные технологии

При изучении дисциплины «Иностранный язык в профессиональной деятельности» используются следующие образовательные, интерактивные и информационные технологии: традиционные образовательные технологии (лекция, практическое занятие), технологии проблемного обучения (кейс метод), интерактивные технологии (практическое занятие – дискуссия), информационно-коммуникативные образовательные технологии (практическое занятие в форме презентации).

6 Учебно-методическое обеспечение самостоятельной работы обучающихся

Представлено в приложении 1.

7 Оценочные средства для проведения промежуточной аттестации

Представлены в приложении 2.

8 Учебно-методическое и информационное обеспечение дисциплины

а) Основная литература:

1) Иностранный язык в профессиональной деятельности : учебное пособие / Л. И. Антропова, Т. И. Дрововоз, Т. Ю. Залавина, Л. А. Шорохова ; МГТУ. - Магнитогорск, 2014. - 103 с. : ил. - URL: <https://host.megaprolib.net/MP0109/Download/MObject/3620> (дата обращения: 10.04.2025). - Макрообъект. - Текст : электронный.

2) Песина, С. А. Общее языкознание : учебное пособие [для вузов] / С. А. Песина ; Магнитогорский гос. технический ун-т им. Г. И. Носова. - Магнитогорск : МГТУ им. Г. И. Носова, 2020. - 1 CD-ROM. - ISBN 978-5-9967-2023-1. - Загл. с титул. экрана. - URL: <https://host.megaprolib.net/MP0109/Download/MObject/2934> (дата обращения: 10.04.2025). - Макрообъект. - Текст : электронный. - Сведения доступны также на CD-ROM.

б) Дополнительная литература:

1) Коннова, М. Н. Когнитивная лингвистика : учебное пособие / М. Н. Коннова. — Калининград : БФУ им. И.Канта, 2022. — 235 с. — ISBN 978-5-9971-0684-3. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/310082> (дата обращения: 10.04.2025). — Режим доступа: для авториз. пользователей.

2) Чурилина, Л. Н. Лингвистика текста : учебное пособие / Л. Н. Чурилина. — Магнитогорск : МГТУ им. Г.И. Носова, 2021. — 115 с. — ISBN 978-5-9967-2234-1. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/306020> (дата обращения: 10.04.2025). — Режим доступа: для авториз. пользователей.

в) Методические указания:

Самостоятельная работа студентов вуза : практикум / составители: Т. Г. Неретина, Н. Р. Уразаева, Е. М. Разумова, Т. Ф. Орехова ; Магнитогорский гос. технический ун-т им. Г. И. Носова. - Магнитогорск : МГТУ им. Г. И. Носова, 2019. - 1 CD-ROM. - Загл. с титул. экрана. - URL: <https://host.megaprolib.net/MP0109/Download/MObject/2391> (дата обращения: 10.04.2025). - Макрообъект. - Текст : электронный. - Сведения доступны также на CD-ROM.

г) Программное обеспечение и Интернет-ресурсы:

Программное обеспечение

Наименование ПО	№ договора	Срок действия лицензии
7Zip	свободно распространяемое ПО	бессрочно
FAR Manager	свободно распространяемое ПО	бессрочно

Профессиональные базы данных и информационные справочные системы

Название курса	Ссылка
Электронные ресурсы библиотеки МГТУ им. Г.И. Носова	https://host.megaprolib.net/M P0109/Web
Национальная информационно-аналитическая система – Российский индекс научного цитирования (РИНЦ)	URL: https://elibrary.ru/project_risc.asp

9 Материально-техническое обеспечение дисциплины (модуля)

Материально-техническое обеспечение дисциплины включает:

Центр дистанционных образовательных технологий:

Мультимедийные средства хранения, передачи и представления информации.

Комплекс тестовых заданий для проведения промежуточных и рубежных контролей.

Персональные компьютеры с пакетом MS Office, выходом в Интернет и с доступом в электронную информационно-образовательную среду университета.

Оборудование для проведения он-лайн занятий:

Настольный спикерфон Plantronics Calistro 620

Документ камера AverMedia AverVision U15, Epson

Графический планшет Wacom Intuos PTH

Веб-камера Logitech HD Pro C920 Lod-960-000769

Система настольная акустическая Genius SW-S2/1 200RMS

Видеокамера купольная Praxis PP-2010L 4-9

Аудиосистема с петличным радиомикрофоном Arthur Forty U-960B

Система интерактивная SmartBoard 480 (экран+проектор)

Поворотная веб-камера с потолочным подвесом Logitech BCC950 loG-960-000867

Комплект для передачи сигнала

Пульт управления презентацией Logitech Wireless Presenter R400

Стереогарнитура (микрофон с шумоподавлением)

Источник бесперебойного питания POWERCOM IMD-1500AP

Помещения для самостоятельной работы обучающихся:

Персональные компьютеры с пакетом MS Office, выходом в Интернет и с доступом в электронную информационно-образовательную среду университета

Помещение для хранения и профилактического обслуживания учебного оборудования:

Шкафы для хранения учебно-методической документации, учебного оборудования и учебно-наглядных пособий.

ПРИЛОЖЕНИЕ 1

Учебно-методическое обеспечение самостоятельной работы обучающихся

Для успешного усвоения знаний по предмету «Иностранный язык в профессиональной деятельности» необходимо:

- 1) ознакомление с материалами предложенных текстов и статей;
- 2) активная работа на практических занятиях и выполнение самостоятельной работы.

1. Раздел: 1. Modern Languages and Linguistics

Тема: 1.1. IT in Linguistics

Прочитайте статью, определите ее регистр. Напишите аннотацию к статье.

Согласитесь или не согласитесь с основными положениями статьи. Аргументируйте свою точку зрения, используя стратегию аргументации научного дискурса.

Hallucinate, AI, authenticity: dictionaries' words of the year make our biggest fears clear
In a world of chatbots and influencers, Merriam-Webster, Cambridge and Collins are in rare agreement

The moment we've all breathlessly waited for is finally here: dictionaries are announcing their words of the year. Last week, the US's most esteemed lexicon, Merriam-Webster, revealed its choice: "authentic".

In its announcement, the dictionary said the word had seen a big jump in searches this year, thanks to discussions "about AI, celebrity culture, identity, and social media". It makes a lot of sense – the concept of authenticity does, to use another buzzy phrase, sit at the intersection of so much of what's been on our collective minds.

Large language models like ChatGPT and image generators like Dall-E have left us uncertain about what's genuine, from student essays to the pope's fashion choices, while concerns over artificial intelligence's version of creativity helped fuel a long-running Hollywood strike. When it comes to the news, online mis- and disinformation, along with armies of bots, have us operating under different sets of facts. And in a world in which we carefully craft digital selves, it's increasingly difficult to distinguish personality from persona.

Sure enough, other leading dictionaries' words of the year are remarkably similar. Cambridge chose "hallucinate", focusing its announcement on generative AI: "It's far from perfect as it's capable of producing false information – hallucinations – and presenting this information as fact." Collins didn't beat around the bush: its word of the year is "AI".

It's not typical for these dictionaries to be so aligned in their choices. Last year, Webster chose "gaslighting", Cambridge picked "homer", and Collins chose "permacrisis". (Oxford, which incorporates public voting into its process, went with "goblin mode"; this year it also stuck with slang, choosing "rizz".) In a polarized world, the dictionaries' solidarity suggests there's something we can all agree on: robots are terrifying. Unlike gaslighting and goblin mode, AI is an obsession that seems to cross generations. Whether you're a boomer or gen Z, OpenAI feels like a sign of change far beyond NFTs, the metaverse and all the other fads we were told would transform humanity.

Meanwhile, back in the realm of actual humans, celebrities and wellness gurus are flexing their "authentic selves" – as Merriam-Webster points out, authenticity itself has become a performance. In other words, we're getting very good at pretending to be real. But what's really real is, unfortunately, often not that interesting. The BeReal app, which attempts to showcase users' authentic selves by forcing them to take and post pictures when they least expect to – even if what they're doing at that moment is deeply unflattering – seems to have been a flash in the pan. And our real faces aren't that watchable anyway: cosmetic surgery jumped nearly 20% between 2019 and 2022.

Maybe it's time to take a different view of authenticity. What if we accept our social media feeds as not who we are but carefully curated extensions of ourselves – like little aspirational art projects? After all, who we want to be is an important part of our identity. Instead of seeing

Instagram and TikTok as performed authenticity, maybe we can see them for what they are: authentic performances.

Прочитайте статью, определите ее регистр. Передайте содержание статьи, учитывая особенности научного дискурса.

Incredibly smart or incredibly stupid? What we learned from using ChatGPT for a year

Next month ChatGPT will celebrate its first birthday – marking a year in which the chatbot, for many, turned AI from a futuristic concept to a daily reality.

Its universal accessibility has led to a host of concerns, from job losses to disinformation to plagiarism. Over the same period, tens of millions of users have been investigating what the platform can do to make their lives just a little bit easier.

Upon its release, users quickly embraced ChatGPT's potential for silliness, asking it to play 20 questions or write its own songs. As its first anniversary approaches, people are using it for a huge range of tasks. We've all heard about uses like crafting emails, writing student essays and penning cover letters. But with the right prompts, it can take on jobs that are more esoteric but equally useful in everyday life. Here are a few that might come in handy.

Jargon demystifier

You're at a work meeting, and the accountants are talking about GAAP operating income for Q4 of FY22, the design people are panicked about kerning, and the CEO wants you to circle back to drill down on some pain points. On top of that, your British boss says your work is "quite good" but strangely doesn't seem happy with it, while your US colleague claims everything anyone has ever done is amazing. Users say they've turned to ChatGPT for help as an intermediary, employing it to translate workplace jargon so everyone's on the same page about the concerns you flagged, tnx.

This isn't limited to the office: people have used ChatGPT to, for instance, translate a sleep study's medical terminology, or help craft a legal opinion. It can serve as an intergenerational go-between: users have turned it into a gen Z slang translator (sample sentence from a description of a key historical event: "Titanic, flexing as the unsinkable chonk, sets sail with mad swag, a boatload of peeps, and the vibes of a 1912 rave").

Pitiless critic

Sometimes you want a real critique of your work, a harsh assessment that your friends and family are too nice to provide. For some, ChatGPT is that critic (though whether the word "real" applies here is debatable). "I use ChatGPT to brutally audit where my copy is falling short of the target audience's expectations," a copywriter wrote on Reddit. Some have even found it can give decent (if imperfect) criticism of fiction writing, pointing out redundancies, missing characterization or weak imagery.

There are, of course, ethical questions about the use of ChatGPT in work and school settings. In response, some argue that asking it to be your critic, and learning from its feedback, is a way to improve your writing without letting it put words in your mouth.

It's not always an easy task: what it gives you depends entirely on how you structure the prompt. Some users find it tough to find the language to "convince" it to be harsh enough. And you'll get more appropriate feedback if you give it a detailed task – "give me feedback" might not help as much as "I'm writing an essay for college – tell me whether it's well-structured and clear".

Robot with feelings

Maybe you don't want ChatGPT to be mean – maybe you want the opposite. Users have asked ChatGPT for help being nicer in their work emails, especially when they're secretly fuming. "I write to it: please make me sound like less of an asshole," said one user.

Sous chef

It's dinnertime and there's stuff in the kitchen – but you have no idea what to do with a half-eaten yogurt, a leftover chicken leg, a bag of flour and some forgotten tomatoes on the verge of becoming truly upsetting. Users report that ChatGPT has helped them create impressive meals out of what they have, or come up with ideas based on what's around and a specified grocery

budget. Many users report being pleased with the results, though some recipes sound perhaps too creative: garbanzo bean and cheddar cheese soup, a peanut butter and Nutella quesadilla, and a “carrot and grape salad with muesli crunch” (based on what’s in my own kitchen). Results have been mixed. Beyond the fact that the bot has no taste buds, some users have expressed safety concerns, saying ChatGPT may, for example, convince inexperienced chefs to undercook meat.

Whiteboard interpreter

Following the update allowing ChatGPT to “see”, users have found its interpretation skills to be alarmingly impressive. In a clip making the rounds, an AI developer, McKay Wrigley, shows it a hand-drawn flowchart on a whiteboard, which it’s able to turn into code that Wrigley runs – and it works. The platform can even tell that the green arrows indicate the steps should be reordered. So you can stop beating yourself up for never having learned to code. You can give ChatGPT a picture of your team’s whiteboarding session and have it write the code for you.

Speedy summarizer

ChatGPT can act as your personal SparkNotes, condensing large quantities of information into small ones – whether that information is in the form of articles, meeting notes or book chapters. Combined with the right browser plugin, it can even summarize entire YouTube videos so you don’t have to listen to an insufferable Ted Talker.

Some users have found it goes overboard with summaries, even making them longer than the original text. Others say clever prompts, such as “be my secretary and act as though you were taking the minutes of a meeting”, seem to help.

It’s important to remember that while ChatGPT can seem incredibly smart, it is also incredibly stupid, as this index of some of its many failures proves. It has struggled to count the number of N’s in “banana”, failed to correctly answer its own riddle and agreed that $1+0.9$ makes 1.8. Far more dangerously, it makes up “facts” – such as a sexual harassment scandal that didn’t happen, starring a real professor.

You’re a human, it’s a bot – take it all with a big grain of salt. Or vinegar, which it recommends as a substitute.

а) Основная литература:

1) Иностранный язык в профессиональной деятельности : учебное пособие / Л. И. Антропова, Т. И. Дрововоз, Т. Ю. Залавина, Л. А. Шорохова ; МГТУ. - Магнитогорск, 2014. - 103 с. : ил. - URL: <https://host.megaprolib.net/MP0109/Download/MObject/3620> (дата обращения: 10.04.2025). - Макрообъект. - Текст : электронный.

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Тема 1.2: Classical and Modern Languages

Прочитайте статью. Определите ее регистр. Подготовьте доклад с презентацией на тему о месте классических языков в лингвистическом образовании.

Classical language lessons: the Coalition's latest nostalgic fantasy

Christopher Pyne's announcement that the ancient languages of Latin and classical Greek are to be returned to the Australian secondary school syllabus – with a funding injection from the Coalition – is yet another revealing example of how this government defers policy to its cultural tastes.

Parents' groups may have condemned Pyne's decision as "patently absurd", but there's nothing wrong in principle with studying Latin or Greek. While actual living speakers of Latin disproportionately inhabit the Vatican and a few corners of academic life, it's claimed that over 60% of words in English rely on the two ancient languages at root. A casual tour through the vocabularies of science, technology or medicine, or the terminology of western law, shows how profoundly indebted we are to these "dead" languages.

Beyond the value of knowledge for its own sake, enhancing the breadth of one's vocabulary with an understanding of the classical languages that inform it is a powerful discursive weapon. As the novelist Joseph Conrad observed, "[he] who wants to persuade should put [his] trust not in the right argument, but in the right word. The power of sound has always been greater than the power of sense".

Similarly, Margaret Thatcher's nemesis, union leader Arthur Scargill, famously recalled that, "My father still reads the dictionary every day. He says your life depends on your power to master words".

There's tangible proof that the Coalition have been heeding Conrad's advice to put words first, with the creation of a "debt repair levy" to obscure the plain word "tax" (itself from the Latin *taxare*, to "evaluate, estimate, assess, handle"). Nevertheless, one imagines that the intellectual enfranchisement of future trade union leaders is not what they have in mind.

As Pyne's a member of a government that has axed a science minister, much of the CSIRO's funding, and introduced university fee increases proven to actively dissuade students from science study, it's hard to believe they've set out to furnish the lexicographical confidence of aspiring scientists (from the Latin *scientia* meaning "knowledge", from *sciens*, to "know"), either.

This is not a government that in word or deed demonstrates a desire for the citizenry to know very much at all. Just try asking Scott Morrison.

What the education minister forgets is that classical languages disappeared from the syllabus because they are onerous to learn and time-consuming to teach, especially within a modern learning program that demands more of students than old-fashioned, all-day grammar drills.

But that doesn't matter to Pyne, who justifies the return of classical languages to the syllabus on the basis of their "historically significant" status. This in itself is a good example of Conrad's precept, regarding the power of word choice to persuade. Pyne's move has far less to do with the appreciation of classical civilisation, than how that history is significant to the contemporary conservative culture of which the Abbott government is a part.

The nostalgic, elitist fantasy Pyne shares with his conservative confreres posits the classically-taught as the rightful inheritors of western civilisation. Latin and Greek are the linguistic regalia of entitlement. Never mind the so-called budget crisis; there will always be \$1.8m to pay for the cultural politics of conservative education activists.

The dead giveaway is Pyne's own appointment of conservative apologist Kevin Donnelly as a "special education adviser". It was only in January that Donnelly - the former chief-of-staff to

Kevin Andrews - was quoted in The Australian describing how our current education system is "undervaluing the contribution of Western civilisation". Pyne himself is on record with concerns that "Western civilisation did not get enough attention" in the syllabus.

Will a similar attention be paid to the critical understanding of how the languages of ancient empires perhaps inform the contemporary western inheritance of imperialism and colonialism? I doubt it. The architects of modern conservative thought – from the Enlightenment to the present – have values canonically informed by colonialism and empire. They cannot support the teaching of a critical perspective without undermining their own project.

At the same time, Latin and Greek are a means of demarcating privilege, through a shared language of educational exclusivity; matriculation passes in classical languages were prerequisites that policed entry into medicine and law degrees in many places until the 1960s. In this context, when conservatives advocate for the return of Latin and Greek, they are also, in part, expressing their desire for the reestablishment of these old class advantages.

Pyne isn't alone, either. Michael Gove, the conservative education minister in the United Kingdom, has a stated mission to make state schools in Britain more like the famously conservative private schools that have educated its ruling class for generations. On his agenda: the introduction to the state school syllabus of Latin and Greek.

One need only consider the exhortations of The Cincinnati Western Review, an American newspaper, to understand the "historical significance" to conservatives of protecting their own syllabic canon. As its editors opined:

Should the time ever come when Latin and Greek should be ... considered as unnecessary for the formation of a scholar, we should regard [mankind] as fast sinking into an absolute barbarism, and the doom of mental darkness is likely to increase until it should become universal

That was in 1822.

Optimists might think that the restoration of Latin and Greek teaching will equip students with a rigorous means of historical and linguistic engagement, beyond Pyne's a falsis principiis proficisci intentions. Those who note that his inclusion in a government which, alone in the west, has jettisoned the word "occupied" to describe the status of East Jerusalem – on the basis that this word refers to "historical events" of a mere 47 years ago – may not be so easily persuaded.

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2. Раздел: Linguistics in Multicultural World

Тема: 2.1 Translation and Linguistics

Прочитайте статью. Напишите аннотацию к ней на английском и русском языках. Переведите статью на русский. Ознакомьтесь со статьями о заимствовании в русском и английском языках. Сделайте научный доклад и презентацию на эту тему.

Why the French have fallen out of cœur with core

Cottagecore, gorpcore, balletcore – they're all coming under fire from French language officials. But what does it mean - and will anyone actually arrêter? Plus: your wardrobe dilemmas solved. They think it's bizarre not to take a two-hour lunch break, and consider the show *Emily in Paris* "worse than cliché". Next on the list of things that irk the French? The suffix: "core".

Earlier this week, the Commission for the Enrichment of the French Language (CELF) called on French speakers to stop using it. Writing in the *Journal Officiel*, a site that publishes the legislative and regulatory texts of France, it said that, while "terms formed with the English ending core, such as cottagecore, royalcore, Barbiecore, or gorpcore, are widely used to describe a clothing style and, by extension, a lifestyle inspired by idealised vision of a particular universe", it is preferable to use the word "style". Instead of Barbiecore, it suggests Barbie style. In place of gorpcore? Hiker style.

This isn't the first time that the infiltration of an English word or phrase into the French language has caused outrage. In 2018 CELF asked French speakers to replace "fake news" with "information fallacieuse". Two years later, the words clickbait and podcast came under scrutiny. Olivia Walsh, an associate professor of French and Francophone studies at the University of Nottingham, says she is not surprised core has now been targeted – but describes concerns about anglicism use as "generally overblown".

"Those who oppose anglicisms often do not demonstrate awareness of the etymological history of terms," Walsh says. "There are many borrowings which are termed aller-retours because they were originally borrowed into English from French and then back again into French, sometimes centuries later."

How did a word that stems from the French language (it is derived from the word cœur, meaning heart) come to be so prolific in fashion?

In fashion terms, a core is a trend. But it also goes beyond the clothes, describing an aesthetic, encompassing everything from music to moods. The beloved gen Z Aesthetics Wiki page currently features 149 cores, from blokecore (think British football culture and 1980s jerseys) to witchcore, where tarot, crystals and vintage wedding dresses are key.

The first use of the word core can be traced to the early 20th century. In the 1920s, "hard core" was used to describe people committed to a political party or political cause. Lynne Murphy, professor of linguistics at the University of Sussex, says during the 70s it was treated as "a bit suffixy", with the use of the word softcore in relation to pornography. Fast forward to 2003 and the Oxford English Dictionary added it as a suffix. But things really took off in 2013 with the emergence of normcore, a catchall term for describing someone who wears "normal" clothes such as a fleece, dad jeans and New Balance trainers.

2020 was dominated by cottagecore (baking, crochet) following the pandemic lockdown. Greta Gerwig was to blame for Barbiecore, in 2023, while Zendaya in the 2024 film *Challengers* saw the emergence of tenniscore. There has also been goblincore (think mushroom motifs and mossy greens) corpcore (basically workwear), balletcore (ballet flats and wrap cardigans) and mermaidcore (long wavy hair and seaweed greens) For 2025, fishermancore (cable knit jumpers and lobster platters) is being championed.

Murphy says the speed of the internet has encouraged the use of labels that set subcultures apart. “Portmanteau words and these kinds of nouveau suffixes – or combining forms, as they are often called in dictionary-speak – are a way to give things clever, descriptive new names that can be easily understood,” she says.

It’s been five years since the word podcast was replaced with “audio à la demande”, but many French speakers still pepper the original anglicism into speech. Murphy credits the importance of the fashion industry to France for turning the focus to the word core but thinks the latest advice is unlikely to be followed. “If they use imported words, it could look like the French are following Anglo-American trends rather than making their own,” she says. “But, of course, we also know that such decrees about language are often ineffective.”

Прочитайте статью. Какие проблемы перевода поднимаются в ней? Напишите научную статью на английском языке о проблемах перевода в современном мире.

‘Translation is an art’: why translators are battling for recognition

Like any author, translators want to receive credit for their work instead of being treated as an afterthought

They have often been overlooked in the artistic and literary process, but translators have long claimed they have the power to change everything.

There are tales of myths being born, societies being forged and cities destroyed with just a slip of the pen, such as the supposed translation error that allegedly led to the US deciding to drop the atomic bomb on Hiroshima, or the speculation about life on Mars after the mistranslation of an Italian astronomer.

“[In the literary world] there are entire studies dedicated to tearing apart Constance Garnett’s many translations of Dostoevsky, Chekhov, Tolstoy and Gogol, or Helen Lowe-Porter’s translations of Thomas Mann,” said Richard Mansell, a senior lecturer in translation at Exeter university.

“But there are also plenty of examples where we gain through translation. Would we have the same rich history of the sonnet form in English without the early translations from Petrarch? Or what about the hundreds of expressions in English which stem from the King James Version of the Bible?”

Last week, the work of translators was in the spotlight after the writer Yilin Wang said she did not receive any credit or reimbursement for her translations of the work of Qiu Jin in the British Museum’s China’s Hidden Century exhibition.

The museum has since called it an “unintentional human error”, removed the segments from the exhibition and offered to pay Wang £150 for the time they were displayed.

But for Wang, a translator, poet and editor who lives in Vancouver, the museum’s apology rang hollow. Speaking to the Guardian, she said the removal of her translations felt “retaliatory” and has demanded the British Museum explain its protocol for seeking copyright permissions and outline what had gone wrong.

“It’s really important to respect the labour of translators, who are often erased in publishing and academia,” Wang said. “Publishers neglect to put the name of translators on covers, book reviewers forget to name translators, and now, this happens.

She added: “Translation is an art, and it takes me just as long to translate a poem as it takes for me to write an original one in English. I have to work hard to research the poet, the times they’re living in, and the literary forms they’re working in, then find creative ways to convey the spirit of their work in English. Classic Chinese poetry has many cultural idioms, archaic diction, and completely different grammar and syntactical structures to English.”

This battle for recognition of translators has been raging for a long time, with the Booker-winning translator Jennifer Croft even saying she won’t translate any more books unless her name is on the cover. “Not only is it disrespectful to me, but it is also a disservice to the reader, who should know who chose the words they are going to read,” she said.

The sentiment has grown into a campaign, which led to Pan Macmillan vowing to name the translator on book covers.

“But there’s still a long way to go,” Mansell said. “Of course, translators share many traits with other writers, but there are other skills translators bring to the task, too.”

Shaun Whiteside, the former president of the European Council of Literary Translators Associations, said the incident with the British Museum was “a terrible example of the translator being passed over, or treated as a kind of afterthought”, which was made worse by the removal of Wang’s work from the exhibition.

“As we know, even today translators still often go unmentioned in reviews and even in publishers’ catalogues. Translations don’t just happen on their own, and translators, like any authors, deserve copyright, royalties, and proper credit and remuneration.”

Rebecca DeWald, the co-chair of the Translators Association, said they advocated for translator’s visibility because “you cannot understand what you cannot see”.

“If you don’t know that a book has been translated by a human being, you won’t even begin to think about what thought processes and how much work went into producing the translated text,” she said.

According to DeWald, the debate around AI in translation was emblematic of this misunderstanding. “Languages do not relate to one another in straightforward, one-to-one equivalences, not even the most cognate ones, so they cannot simply be plotted in a table of x in this language equals y in the other.”

Which means the translator always needs to activate their skill in crafting texts the reader wants to read. “It is a different kind of creativity to coming up with the plot for a novel or short story, which involves the imagination of inventing worlds that didn’t exist before. Translation is more closely related to crafting poetry, in that sense, as it is predominantly concerned with language itself.”

Sara Crofts, the chief executive of the Institute of Translation and Interpreting, emphasised that translators played a vital role in building bridges between nations and cultures.

“Yet very often their work is undervalued and invisible. The sign of a good translation is that the reader isn’t aware that it is even a translation, making the translators’ work, by definition, unseen.”

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2.2 Тема: Language acquisition

Прочитайте статью. Сделайте саммари статьи на английском языке. Подготовьте научный доклад о связи лингвистики с обучением иностранным языкам.

Swahili? Mandarin? The UK is increasingly multilingual – yet our politicians won’t talk about it

Even the census ignores them, but multilinguals could hold the key to Britain’s social and economic future

As the chancellor searches for ways to stimulate growth, here’s a reminder to her – on the International Day of Multilingualism – that she’s sitting on a huge pot of gold. In 2014, the all-party parliamentary group on modern languages estimated that the UK’s untapped linguistic potential was worth£48bn. It’s £8bn more than Reeves added to the tax bill last year, and if anything it has grown, since Brexit has re-oriented “global Britain” towards customers beyond Europe. Ask any native English speaker who trades internationally: if you’re buying, English will do, but if you’re selling, better to speak the client’s tongue.

The UK’s language teaching has been in steady decline for 30 years, and a big cause is a lack of qualified language teachers. That’s one reality. Another is that, over the same period, the country has become more linguistically diverse. It has an expanding pool of fluent bilinguals, sometimes multilinguals, who are being ignored – their other languages in some cases stigmatised. Often, those languages are native to regions our post-Brexit businesses would dearly love to sell to.

Not only is the government not tapping this pool of speakers, it’s pretending the pool doesn’t exist. In 2021, the census for England and Wales asked one question about language: “What is your main language?” (and for those who did not answer “English” to that question: “How well can you speak English?”). For a person who speaks more than one, the neuroscientist Thomas Bak of the University of Edinburgh told me, that’s like asking the parent of several children: “Which is your main child?” People were prevented from explaining that they spoke one language at home and another at work. (The question was slightly different in Scotland, but barely more informative.)

The census is conducted every 10 years, and Bak is one of a group of researchers who have been campaigning to alter the question in the next edition. They are asking for a tweak of a few letters, so that it reads: “What are your main languages?”, and for the response box to be enlarged. So far, even this modest request has been ignored. It’s a moot point as to whether the census will exist in 2031, so you could argue that the campaign is purely symbolic. For now, however, the census is the only way of gauging the nation’s linguistic capital, and it forms the basis for the government’s language policy for the next decade.

How, then, do we know that Britain is becoming more multilingual? By extrapolating from a hotch-potch of academic studies, school surveys and the census itself. In England and Wales in 2021, more than 90 different answers were given to the language question, which is probably a vast underestimate because of the way the question was asked. More than 300 languages are spoken in London, while in England the proportion of schoolchildren whose first language is not English has been increasing year-on-year. It currently stands at about one in five. The US and many continental European countries are on a similar trajectory.

It's instructive to set this situation in its historical context. Monolingualism was an invention of the nation state, only a few centuries ago, but the word has always described an aspiration more than a reality, despite temporarily effective and often cruel attempts to suppress non-official languages and dialects. For tens or even hundreds of thousands of years before the modern period, Homo sapiens was multilingual, and much of the world remained so even after Europe and its former colonies insisted on a linguistic standard.

Seen in that light, the present trend looks like a reversion to type. Immigration is part of the explanation: over the 400 years of the colonial period, the net flow of people was away from Europe; since the second world war, it has been towards Europe. But there are other forces at work. Though immigrants continue to bow to pressure to assimilate, the French linguist François Grosjean has found that they are holding on to their native languages for longer – over generations. Already in 1982, he could make the discomfiting claim that “there is probably a larger proportion of bilinguals in monolingual nations than in bilingual and multilingual countries”.

Still, many people in officially monolingual countries cling to the false notion that monolingualism is the natural state of humanity. It is particularly cherished by isolationist states, even though, absurdly enough, they probably need better indigenous language skills than networked ones. The new Trump administration has declared English the official language of the US, while under the UK's Turing scheme for student exchange, British students can go abroad but foreign students can't return. Many academics consider Turing a poor relation of the EU's Erasmus programme, which it replaced after Brexit.

The potential benefits of multilingualism aren't only economic. Many studies have shown that speaking more than one language protects against dementia, which cost the UK £42bn in 2024. Imagine if we not only reduced that bill by teaching languages better, but covered it entirely with the income generated by bringing our native linguists into the workforce? Acquiring languages is good for mental health too, because it expands the pool of potential connections. There's even evidence that multilinguals are more rational and open-minded than monolinguals, and that they can access more memories.

So here's a checklist for the chancellor and her cabinet colleagues: make our languages visible; create incentives for multilinguals to become language teachers and translators; think about ways of assessing children's language skills more flexibly than through GCSEs and the English baccalaureate, and not just in German and Spanish, but in Mandarin, Bengali and Swahili too. More generally, value linguistic diversity and forget “one nation, one language”. That dictum has had its day, and it was short.

а) Основная литература:

- 1) Иностранный язык в профессиональной деятельности : учебное пособие / Л. И. Антропова, Т. И. Дрововоз, Т. Ю. Залавина, Л. А. Шорохова ; МГТУ. - Магнитогорск, 2014. - 103 с. : ил. - URL: <https://host.megaprolib.net/MP0109/Download/MObject/3620> (дата обращения: 10.04.2025). - Макрообъект. - Текст : электронный.
- 2) Песина, С. А. Общее языкознание : учебное пособие [для вузов] / С. А. Песина ; Магнитогорский гос. технический ун-т им. Г. И. Носова. - Магнитогорск : МГТУ им. Г. И. Носова, 2020. - 1 CD-ROM. - ISBN 978-5-9967-2023-1. - Загл. с титул. экрана. - URL: <https://host.megaprolib.net/MP0109/Download/MObject/2934> (дата обращения: 10.04.2025). - Макрообъект. - Текст : электронный. - Сведения доступны также на CD-ROM.

б) Дополнительная литература:

- 1) Коннова, М. Н. Когнитивная лингвистика : учебное пособие / М. Н. Коннова. — Калининград : БФУ им. И.Канта, 2022. — 235 с. — ISBN 978-5-9971-0684-3. — Текст : электронный // Лань : электронно-библиотечная система. — URL:

<https://e.lanbook.com/book/310082> (дата обращения: 10.04.2025). — Режим доступа: для авториз. пользователей.

2) Чурилина, Л. Н. Лингвистика текста : учебное пособие / Л. Н. Чурилина. — Магнитогорск : МГТУ им. Г.И. Носова, 2021. — 115 с. — ISBN 978-5-9967-2234-1. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/306020> (дата обращения: 10.04.2025). — Режим доступа: для авториз. пользователей.

в) Методические указания:

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ПРИЛОЖЕНИЕ 2

Оценочные средства для проведения промежуточной аттестации

Промежуточная аттестация имеет целью определить степень достижения запланированных результатов обучения по дисциплине «Иностранный язык в профессиональной деятельности» 1 семестр в форме зачета.

а) Планируемые результаты обучения и оценочные средства для проведения промежуточной аттестации:

Код индикатора	Индикатор достижения компетенции	Оценочные средства
УК-4 Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия		
УК-4.1:	Устанавливает контакты и организует общение в соответствии с потребностями совместной деятельности, используя современные коммуникационные технологии	<p><i>Теоретические вопросы:</i> What digital skills do you think a scientist should have? How does AI help in linguistics research?</p> <p><i>Практические задания:</i> Make a list of digital sources a linguist can use in his/her research. Try one of them in your research, describe the procedure and the results.</p> <p><i>Комплексные проблемные задания:</i> Make a report on three digital tools/Aps etc. used in linguistic research dwelling on its merits and demerits.</p>
УК-4.2:	Составляет деловую документацию, создает различные академические или профессиональные тексты на русском и иностранном языках	<p><i>Теоретические вопросы:</i> 1) What is a letter of admission? 2) What is a letter of motivation?</p> <p><i>Практические задания:</i> Write a motivation letter to get a place as a lecturer at one of the British Universities.</p>

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		<p><i>Комплексные проблемные задания:</i> Write a paper on one of the problems of your scientific research.</p>
УК-4.3:	Представляет результаты исследовательской и проектной деятельности на различных публичных мероприятиях, участвует в академических и профессиональных дискуссиях на русском и иностранном языках	<p><i>Теоретические вопросы:</i> What are the main steps in making presentation in English?</p> <p><i>Практические задания:</i> Read scientific articles on the problems raised in your research, make summaries of the studied articles and represent them in class.</p> <p><i>Комплексные проблемные задания:</i> Make a report for the scientific conference and represent at the conference.</p>
УК-5 Способен анализировать и учитывать разнообразие культур в процессе межкультурного взаимодействия		
УК-5.1	Ориентируется в межкультурных коммуникациях на основе анализа смысловых связей современной поликультуры и полиязычия	<p><i>Теоретические вопросы:</i> 1) How does modern linguistics study classical languages? 2) How does linguistics relate to other kinds of Humanities? 3) What are the main trends in modern linguistics?</p> <p><i>Практические задания:</i> <i>Read the article. What linguistic problems does it touch upon?</i> <i>No kant do: Eurovision bars Malta's entry over title's similarity to C-word</i> <i>Singer Miriana Conte told to change title and lyrics owing to suggestive play on Maltese word for 'singing'</i> <i>Malta's contestant at this year's Eurovision contest will have to change the title and lyrics of her song owing to the phonetic resemblance between the Maltese word for "singing" and the C-word, the European Broadcasting Union (EBU) has ruled.</i> <i>Miriana Conte, 23, will represent Malta at the five-day music event in Basel, Switzerland, on 13 to 17 May after winning the Maltese song contest last month with her song Kant.</i> <i>While kant, from the Latin cantus, does mean "singing" and does not have a rude meaning in Maltese, the play on the English slang word for female genitalia is clearly intentional.</i> <i>The chorus of Conte's empowerment anthem</i></p>

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		<p><i>contains the phrase “serving kant” – a queer or drag slang phrase roughly meaning “to express boldness”.</i></p> <p><i>In a Facebook post on Tuesday, Conte said she had been notified that the EBU had ruled against her using the word “kant”. “While I’m shocked and disappointed, especially since we have less than a week to submit the song, I promise you this: the show will go on – Diva NOT down,” she wrote.</i></p> <p><i>The Times of Malta reported that the EBU had made its decision after a complaint by the BBC. Scott Mills, who fronts BBC Radio’s Eurovision coverage, said last month on his breakfast show, “we can’t talk about Malta’s one, at all” owing to the BBC’s rules on the use of strong language. “We definitely can’t play a clip of it ... ever.”</i></p> <p><i>“All participating broadcasters have until 10 March to formally submit their entries for the 2025 Eurovision Song contest,” the EBU said a statement to the Guardian. “If a song is deemed unacceptable for any reason, broadcasters are given the opportunity to modify it, or select a new one, before the deadline as per the rules of the contest.”</i></p> <p><i>Last year, the EBU allowed the Israeli contestant, Eden Golan, to compete in the music event only after changing the title of the song from October Rain to Hurricane. Golan’s song originally contained the lyrics, “They were all good children, every one of them”, but this was thought to be a reference to the victims of the 7 October Hamas attacks, breaking Eurovision’s rules on political neutrality.</i></p> <p><i>Комплексные проблемные задания: Write an abstract to the article.</i></p>
УК-5.2	Владеет навыками толерантного поведения при выполнении профессиональных задач	<p><i>Теоретические вопросы:</i></p> <ol style="list-style-type: none"> <i>1) What is gender linguistics?</i> <i>2) What problems does sociolinguistics raise?</i> <i>3) What is political correctness? What impact does it have on the language?</i> <p><i>Практические задания: Read the article. What problems are raised in it?</i></p>

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		<p><i>My ‘Chinglish’ has a cringe-inducing ocker accent – but I’m determined to pass it on to my child</i></p> <p><i>As a second-generation parent, my Mandarin is more zombie than living language. But the language we pass down is more than grammar and vocabulary – it’s a bridge through time. My seven-month-old daughter lay on her play mat, each chubby fist clutching one puny foot. It was a perfect demonstration of the “happy baby” yoga pose. I wanted to tell her so in Mandarin.</i></p> <p><i>“Zhè shì kuàilè yīng’ér–,” I said.</i></p> <p><i>I stopped mid-sentence. Crap. What’s the Mandarin word for “yoga”?</i></p> <p><i>My daughter, all ruddy, dumpling cheeks and sprouting teeth, beamed up at me expectantly. I sighed and finished in English.</i></p> <p><i>This is the Frankenstein-esque Chinglish I am passing on to her: an unholy mash of kitchen-table Mandarin, English nouns and a cringe-inducing ocker accent. When I read her Chinese baby books, half the words are new to me. We are the blind leading the blind here. It’s ironic that I’m teaching my daughter Mandarin (which I only learned properly in my 20s as a language student in Beijing) given how vigorously I used to deny my Chinese heritage. As a child of 1980s and 90s Australia, I recall speaking as loudly and in as broad an Australian accent as possible in public places just so no one mistook me for “one of those Chinese people”.</i></p> <p><i>Back then, it felt safer to distance myself from my heritage. After all, it was only in 1973 – when my dad first boarded a plane from Malaysia to Sydney – that Australia officially renounced the last remnants of the White Australia policy and shifted towards multiculturalism.</i></p> <p><i>My dad understood that adopting Anglo-Australian norms was part of the deal. This was before cheap air travel allowed for quick trips back to the mother country, so he assumed he had taken a one-way ticket.</i></p> <p><i>He worked hard alongside my mum to give my siblings and me the best opportunities, sending us to elite private schools. There, I encountered girls who seemed to embody the</i></p>

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		<p><i>Australian ideal: tall, strapping, jocular country boarders who ruled the school.</i></p> <p><i>I failed to see that my own story – of immigrant parents sacrificing for their children – was quietly becoming part of Australia’s evolving identity.</i></p> <p><i>It’s unfair to say no effort was made to raise me bilingual; around age 10, I was sent to Saturday Chinese school. If I felt embarrassed to be Chinese in broader Australia, in these classrooms the opposite became true. I was consistently outperformed by pint-sized kindergarteners who spoke Chinese at home with their parents. I felt doomed never to catch up and the classes quickly fell by the wayside.</i></p> <p><i>Fast forward to 2025. Multiculturalism has gone from government policy to a source of national pride: the most recent Scalon Institute survey shows 85% agree multiculturalism has been good for the country. Multilingualism is now seen as both a personal and professional strength, creating opportunities to work overseas and in globalised markets. Studies demonstrate its cognitive benefits: boosting memory, problem-solving and mental flexibility, while also delaying dementia.</i></p> <p><i>I belong to a new generation of Australian parents who see immense value in passing on language skills to our children. But what, exactly, are we passing on?</i></p> <p><i>I’m struck by the similarity of experiences from second-gen friends across different cultures. Recalling my Chinese school “struggle sessions” with a friend, she laughed – she’d had the same, but in Punjabi school. Like me, she intends to raise her newborn bilingually.</i></p> <p><i>“And what?” I retorted. “We’re going to put our kids through the same humiliating experience?”</i></p> <p><i>I envisioned my daughter amid peers fluent in perfect standard Mandarin, children of graduates from China’s top universities. In contrast, my hapless child would speak our unique blend of “mongrel Mandarin”, my little walking Steve Irwin-possessed Duolingo machine.</i></p> <p><i>“Of course,” my friend said.</i></p> <p><i>Of course! Because that’s what we do as</i></p>

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		<p>parents: we try our best with what we have. Unlike my parents, I don't have fluency on my side, but I do have resources they lacked: bilingual childcare centres and playgroups, language apps and Zoom classes. Programs like Western Sydney University's Little Multilingual Minds are attempting to better support multilingual education – though much of the infrastructure, such as Saturday schools, remains community-driven, patchily funded and concentrated in cities. In 2023, the federal government announced a \$15m investment over two years to support children learning languages other than English.</p> <p>There are times I feel like I'm cosplaying my Chinese heritage. My Mandarin is slow, stilted and unsure – more zombie than living language. What does it mean for my daughter to study from such an imperfect textbook? Or does it matter? A colleague once told me how, in her home, Portuguese faded after her father's migration to Australia. One of the few words that survived was "chucha", a soft term for a dummy or pacifier. When her newborn daughter began to use a dummy, she instinctively used "chucha". For her, the word became more than just practical – it was a link to a language she barely spoke and a cultural identity she never fully claimed.</p> <p>"It was a way of honouring the cyclic nature of things," she said. "Babies are born, babies use chuchas." Because some things never change, right? And perhaps, she added, it was also a way of telling her father: "Look, see? She's speaking Portuguese."</p> <p>Language is more than grammar and vocabulary; it's a bridge through time. Even when fractured and messy, it connects us to those who came before and to those yet to come.</p> <p>One day, I imagine my daughter teaching her own child some fragment of our mongrel Mandarin – an awkward word or phrase I clumsily passed on to her – and I'll see how it's endured, nonetheless. In that moment, I'll know she's holding on to more than just a language; she's holding on to those stories – of hopeful journeys and sacrifices made – of our family.</p>

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		<p><i>Комплексные проблемные задания:</i> Discuss the problems mentioned in the article. Do we have the same problems in this country?</p>
ОПК-2 Способен учитывать в практической деятельности специфику иноязычной научной картины мира и научного дискурса в русском и изучаемом иностранном языках;		
ОПК-2.1:	Изучает специфику иноязычной научной картины мира и адекватно использует современный понятийный аппарат научного дискурса	<p><i>Теоретические вопросы:</i> 1) What is a scientific worldview? 2) What is a term? 3) What is a metaphor? <i>Практические задания:</i> Прочитайте текст и выделите в нем лингвистические термины. Найдите в русском языке их эквиваленты. <i>Metaphor Definition</i> Metaphor is a figure of speech that is used to describe a concept or an object by comparing it to something else. It is a type of implied comparison that does not use the words “like” or “as” to make the comparison. Instead, it asserts that one thing is another thing. For example, “Her voice is music to his ears.” Metaphors are often used in literature, poetry, and everyday language to make descriptions more vivid and engaging. They can be used to convey complex ideas and emotions in a simple and accessible way. Metaphors can also be used to create a sense of imagery and symbolism that can enhance the meaning of a text. Metaphors are often confused with similes, which are another type of comparison in which two things are compared using the words “like” or “as.” For example, “Her voice is like music to his ears.” While similes and metaphors are both used to make comparisons, they differ in the way they make the comparison. There are several different types of metaphors, including dead metaphors, mixed metaphors, and extended metaphors. Dead metaphors are metaphors that have become so common that they are no longer considered figurative language. Mixed metaphors occur when two or more metaphors are used in the same sentence or passage, creating an inconsistent or confusing comparison. Extended metaphors are metaphors that are developed over several lines or even an entire poem or story, creating</p>

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		<p><i>a sustained comparison between two things. Overall, metaphors are a powerful tool for writers and speakers to convey complex ideas and emotions in a simple and accessible way. By comparing one thing to another, metaphors can create a sense of imagery and symbolism that can enhance the meaning of a text.</i></p> <p><i>Origin and History</i></p> <p><i>Metaphor is a figure of speech that has been used for centuries to convey meaning in a creative and imaginative way. The word “metaphor” comes from the Greek word “metaphora,” which means “to transfer” or “to carry over.” This term was first used by Aristotle in his work “Poetics” to describe the use of figurative language in poetry.</i></p> <p><i>The use of metaphor can be traced back to ancient times, where it was used in myths, fables, and other forms of storytelling. In the Middle Ages, metaphors were used extensively in religious texts to explain complex theological concepts to a largely illiterate population.</i></p> <p><i>During the Renaissance, the use of metaphor became more sophisticated, and it was used by poets such as William Shakespeare and John Donne to create vivid and memorable images in their works. Shakespeare’s plays are particularly noted for their use of metaphor, which helps to convey the complex emotions and themes of his works.</i></p> <p><i>In the 19th century, poets such as Emily Dickinson and Walt Whitman used metaphor to explore the inner workings of the human mind and the complexities of the natural world. Dickinson, in particular, was known for her use of unconventional metaphors, such as comparing the human mind to an “overloaded gun.”</i></p> <p><i>The origins of metaphor can be traced back even further, to the ancient civilizations of Greece and Rome. In Greek literature, metaphors were used extensively in epic poetry, where they were used to describe the heroic deeds of the gods and heroes. In Roman literature, metaphors were used to convey political and social commentary, as well as to describe the natural world.</i></p> <p><i>Metaphors continue to be an important part of language and literature today, and they are</i></p>

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		<p><i>used in a variety of contexts, from advertising to politics to everyday conversation. With their ability to convey complex ideas in a simple and memorable way, metaphors are likely to remain a vital part of human communication for centuries to come.</i></p> <p><i>Types of Metaphors</i></p> <p><i>Metaphors come in various forms and are used in different contexts to convey various meanings. Here are some of the most common types of metaphors:</i></p> <p><i>Dead Metaphors</i></p> <p><i>Dead metaphors are phrases or expressions that were once metaphorical but have become so common that they are now used as literal language. For example, “the foot of the mountain” or “the heart of the matter.” These expressions were once metaphors, but they have become so common that they are now used as literal language.</i></p> <p><i>Mixed Metaphors</i></p> <p><i>Mixed metaphors are when two or more metaphors are used in the same sentence or phrase, but they do not work well together. This can create confusion and make the sentence difficult to understand. For example, “He’s a loose cannon who always hits the nail on the head.”</i></p> <p><i>Extended Metaphors</i></p> <p><i>Extended metaphors are when a metaphor is extended over several sentences or even an entire piece of writing. This type of metaphor is often used in poetry and literature. For example, in Shakespeare’s “All the world’s a stage” speech, he uses an extended metaphor to compare life to a play.</i></p> <p><i>Implied Metaphors</i></p> <p><i>Implied metaphors are when a comparison is made without using the words “like” or “as.” For example, “She was a shining star in the company” implies a comparison between the woman and a star.</i></p> <p><i>Conceit</i></p> <p><i>Conceit is an extended metaphor that compares two seemingly unrelated things in great detail. For example, John Donne’s poem “The Flea” compares a flea to a marriage.</i></p> <p><i>Antithesis</i></p> <p><i>Antithesis is a type of metaphor that compares two opposite or contrasting ideas. For</i></p>

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		<p><i>example, “It was the best of times, it was the worst of times” is an antithesis from Charles Dickens’ “A Tale of Two Cities.”</i></p> <p><i>Hyperbole</i> <i>Hyperbole is an exaggerated metaphor that is used to create emphasis or make a point. For example, “I’m so hungry, I could eat a horse.”</i></p> <p><i>Metonymy</i> <i>Metonymy is a type of metaphor that uses a word or phrase to represent something else that is related to it. For example, “the pen is mightier than the sword” uses “pen” to represent the power of writing.</i></p> <p><i>In conclusion, metaphors are an essential part of language and can be used in various contexts to convey different meanings. By understanding the different types of metaphors, writers can create more effective and engaging writing.</i></p> <p><i>Examples in Literature and Poetry</i> <i>Metaphors are widely used in literature and poetry to create vivid imagery and convey complex ideas. Some of the most famous examples of metaphors in literature and poetry come from the works of William Shakespeare. In his play Hamlet, Shakespeare famously wrote, “To be or not to be, that is the question.” This line is a metaphor for the struggle of existence.</i></p> <p><i>In Romeo and Juliet, Shakespeare wrote, “But soft, what light through yonder window breaks? It is the east, and Juliet is the sun.” This metaphor compares Juliet to the sun, emphasizing her beauty and radiance.</i></p> <p><i>Metaphors are also commonly used in poetry to convey emotions and ideas. In her song “Love is a Battlefield,” Pat Benatar uses the metaphor of a battlefield to describe the struggles of love.</i></p> <p><i>In addition to creating vivid imagery, metaphors can also be used to create allegories and parables. For example, the metaphor of a ship can be used to symbolize a journey or the passage of time.</i></p> <p><i>However, it is important to use metaphors carefully, as overuse or misuse can lead to the creation of cliches or catachresis, which is the use of a metaphor that is strained or inappropriate.</i></p> <p><i>Overall, metaphors are a powerful tool in</i></p>

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		<p><i>literature and poetry, allowing writers to convey complex ideas and emotions through vivid imagery and comparisons.</i></p> <p><i>Use in Language and Culture</i></p> <p><i>Metaphors are an essential part of language and culture. They are used to convey complex ideas and emotions in a simple, concise manner. Metaphors are often used to describe abstract concepts, such as time, love, and happiness. They are also used to describe concrete objects, such as roads, colors, and animals.</i></p> <p><i>In some cultures, certain metaphors hold significant meaning. For example, the lion is often used in African cultures to represent strength, courage, and power. In Western cultures, the metaphor of the iron horse is used to describe the locomotive, which was once a symbol of progress and modernization.</i></p> <p><i>Metaphors can also be used to describe emotions and experiences. For example, the metaphor of time flying is used to describe how quickly time seems to pass by. The metaphor of baptism is used to describe the process of being reborn or starting anew.</i></p> <p><i>Metaphors can also be used to describe sexuality and gender. For example, the metaphor of the color pink is often associated with femininity, while the color blue is associated with masculinity. The metaphor of the road is often used to describe the journey of life, with its twists and turns and ups and downs.</i></p> <p><i>Metaphors are also used in music and literature. Songs are full of metaphors that describe love, heartbreak, and other emotions. Literature is also full of metaphors that help to convey complex ideas and emotions in a simple, concise manner.</i></p> <p><i>In conclusion, metaphors are an essential part of language and culture. They are used to describe both abstract and concrete concepts, as well as emotions and experiences. Metaphors hold significant meaning in some cultures and can be used to describe sexuality and gender. They are also used in music and literature to help convey complex ideas and emotions.</i></p> <p><i>Conceptual Metaphor Theory</i></p> <p><i>Conceptual Metaphor Theory (CMT) is a</i></p>

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		<p><i>theory of language and thought that argues that metaphor is not just a decorative device but is central to our understanding of the world. According to CMT, we use metaphors to understand abstract concepts in terms of concrete ones. For example, we might talk about an argument as if it were a war, with winners and losers, or we might talk about time as if it were a resource that can be saved or wasted.</i></p> <p><i>The central concept of CMT is the idea that metaphors structure our thinking. This means that the way we talk about things affects the way we think about them. For example, if we talk about love as a journey, with ups and downs and obstacles to overcome, we are more likely to think of it in those terms.</i></p> <p><i>CMT proposes that there are two kinds of metaphors: primary metaphors and complex metaphors. Primary metaphors are basic and universal, such as up is good and down is bad, or more is up and less is down. Complex metaphors are built on top of primary metaphors and are more specific to particular domains of experience.</i></p> <p><i>CMT has been influential in a number of fields, including linguistics, psychology, philosophy, and cognitive science. It has been used to explain a wide range of phenomena, from the way we understand time and space to the way we reason about politics and morality. Overall, CMT provides a powerful framework for understanding the role of metaphor in language and thought. By recognizing the importance of metaphors in shaping our understanding of the world, we can gain new insights into the way we think and communicate.</i></p> <p><i>Analysis and Interpretation</i></p> <p><i>Metaphor analysis is a complex process that involves the identification of the target, model, and ground of a metaphor. The target refers to the concept that is being described, while the model is the concept that is used to describe it. The ground is the shared experience or knowledge that links the target and model.</i></p> <p><i>To analyze and interpret metaphors, scholars use various approaches, including the communicative approach, cognitive modeling approach, and multimodality approach. The</i></p>

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		<p><i>communicative approach focuses on the social and cultural context in which the metaphor is used, while the cognitive modeling approach emphasizes the mental processes involved in metaphor comprehension. The multimodality approach considers the various modes of communication, such as language, gesture, and images, that are used to convey metaphorical meanings.</i></p> <p><i>One common method of metaphor analysis is critical metaphor analysis, which involves examining the ideological implications of metaphors in discourse. This approach is particularly useful for analyzing metaphors in political discourse, where metaphors are often used to shape public opinion.</i></p> <p><i>Metaphor analysis can also involve identifying and interpreting the various types of metaphors, such as dead metaphors, which have lost their figurative meaning and become part of everyday language, and extended metaphors, which are sustained over multiple sentences or even entire texts.</i></p> <p><i>Overall, the analysis and interpretation of metaphors is a complex and nuanced process that requires a deep understanding of the language, culture, and context in which the metaphor is used. By examining the target, model, and ground of a metaphor, scholars can gain insights into the underlying meanings and implications of metaphors in discourse.</i></p> <p><i>Famous Quotations</i></p> <p><i>Metaphors are a powerful tool in literature, music, and everyday life. They help people to understand complex concepts and ideas by comparing them to something more familiar. Many famous quotations use metaphors to convey a deeper meaning and leave a lasting impression on the reader.</i></p> <p><i>Some of the most well-known quotations that use metaphors include:</i></p> <p><i>“Dying is a wild Night and a new Road.” — Emily Dickinson</i></p> <p><i>“Time is the moving image of eternity.” — Plato</i></p> <p><i>“Books are the mirrors of the soul.” — Virginia Woolf</i></p> <p><i>“All the world’s a stage, and all the men and women merely players.” — William Shakespeare</i></p>

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		<p><i>These quotations use metaphors to create vivid images in the reader's mind. For example, Emily Dickinson's quotation compares dying to a wild night and a new road, which conveys the idea that death is both unpredictable and a new beginning. Plato's quotation compares time to the moving image of eternity, which suggests that time is fleeting and impermanent. Virginia Woolf's quotation compares books to mirrors, which implies that books reflect the reader's innermost thoughts and emotions. Finally, Shakespeare's quotation compares life to a stage, which suggests that people are merely actors playing a role in the grand drama of life.</i></p> <p><i>Many presidents have also used metaphors in their speeches to inspire and motivate their audiences. For example, President John F. Kennedy famously said, "Ask not what your country can do for you, ask what you can do for your country." This quotation uses a metaphor to encourage people to think about their responsibilities as citizens and to prioritize the common good over individual interests.</i></p> <p><i>In conclusion, famous quotations that use metaphors are a powerful way to convey complex ideas and emotions in a memorable and impactful way. By comparing abstract concepts to more familiar objects or experiences, metaphors help people to understand and connect with the world around them.</i></p> <p><i>Etymology</i></p> <p><i>The word "metaphor" has its roots in Ancient Greek. It is derived from the Greek word "metaphora," which means "transfer" or "carry over." This term was originally used in the context of rhetoric and poetry to describe a figure of speech that describes one thing in terms of another.</i></p> <p><i>The prefix "meta-" in "metaphor" means "beyond," "higher," or "transcending." This prefix is often used in Greek to indicate a change or transformation of some kind. The second part of the word, "phoros," means "bearer" or "carrier." Together, these two parts of the word suggest the idea of carrying something beyond its literal meaning.</i></p> <p><i>The word "metaphor" was first introduced</i></p>

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		<p><i>into English in the 16th century, via the French language. The French word “métaphore” was itself derived from the Latin “metaphora,” which was in turn borrowed from the Greek.</i></p> <p><i>The concept of metaphor has been discussed and analyzed by scholars and philosophers for centuries. In the 20th century, thinkers such as Max Black and George Lakoff developed new theories of metaphor that sought to explain its cognitive and linguistic functions.</i></p> <p><i>Today, the use of metaphor is ubiquitous in language and literature. It is a powerful tool for writers and speakers to convey complex ideas and emotions in a concise and memorable way. As such, it continues to be an important subject of study for linguists, literary scholars, and other researchers.</i></p> <p><i>Комплексные проблемные задания:</i> Напишите аннотацию к тексту на русском и на английском языках.</p>
ОПК-2.2:	<p>Моделирует научный дискурс в русскоязычном и иноязычном пространстве</p>	<p><i>Теоретические вопросы:</i></p> <ol style="list-style-type: none"> 1) What is an academic discourse? 2) What lexical units does the academic discourse implore? 3) What are grammatical peculiarities of the academic discourse? <p><i>Практические задания:</i> Используя ресурсы свободного доступа, найдите научные статьи по теме своего научного исследования на русском и английском языках. Приведите примеры языковых средств, задействованных в русском/английском научном дискурсе.</p> <p><i>Комплексные проблемные задания:</i> Напишите научную статью по проблеме вашего исследования. Обратите внимание на особенности английского академического дискурса.</p>
ОПК-2.3:	<p>Выбирает аргументативную стратегию для реализации письменной и устной коммуникации в научном дискурсе</p>	<p><i>Теоретические вопросы:</i></p> <ol style="list-style-type: none"> 1) What is a speech strategy? 2) What makes the written discourse different from the oral one? 3) What clichés are used in written scientific discourse? <p><i>Проблемные задания:</i> Прочитайте статью. Найдите в ней</p>

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		<p>примеры стратегий для реализации письменной и устной коммуникации в научном дискурсе</p> <p>INTRODUCTION:</p> <p><i>Metaphor has a high degree of accuracy and charm of cuteness, its clever use</i></p> <p><i>etaphor has a high degree of accuracy and charm of cuteness, its clever use decorates the speech.. Metaphors can be used to express events, mood or just an idea metaphors</i></p> <p><i>can be used to express events, mood or just an idea. The term The term metaphor is a complex concept. Because from ancient antiquity until the present time, this science has attracted the attention of not only linguists, but also literary scholars. It should also be emphasized It should also be emphasized that metaphor is approached functionally in the process of analysis. Because on the one hand, it helps the writer or poet to express his feelings and deliver the work in a meaningful and beautiful way, and on the other hand, it helps the reader to understand and imagine the presented work more t helps the reader to understand and imagine the presented work more easily, or easily, or draw a conclusion by feeling them in himself will help. It can be seen from this that the subtlety of It can be seen from this that the subtlety of metaphor in sharia and artistic creation in general is incomparable.</i></p> <p><i>The main part:</i></p> <p><i>Since the emergence of the concept of metaphor, over Since the emergence of the concept of metaphor, over the past two and a half the past two and a half thousand years, a lot of research has been carried out on this subject. The word or phrase that came . The word or phrase that came from the Greek language is used in a metaphorical sense based on similarity or simile, and the word or phrase used in such a sense is a metaphor or metaphor. For example: the use of the word ear in the meaning of the ear of a pot.pot. If we focus on the opinions of literary scholars, John Stephen defined metaphor as follows: Metaphor is a literary concept that uses a</i></p>

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		<p><i>specific feature of another object to explain something or an action. For example:</i> <i>your hair is the sun in the morning. In this sentence, since the hair is golden in color, the author describes it not exactly like the sun, but like the sun.</i></p> <p><i>In a metaphor, the sentence is not translated literally. It is possible to understand the idea by comparison.</i></p> <p><i>One of the most famous metaphors in English Literature belongs to William Shakespeare: "All the world's a stage and all the men and a stage and all the men and women merely players women merely players."</i></p> <p><i>In this metaphor, Shakespeare compared the world around us to a stage, and compared people to this metaphor, Shakespeare compared the world around us to a stage, and compared people to actors playing roles on this stage. Shakespeare is famous for awakening thoughts and feelings in the reader's mind in his works, allowing to understand the depth of the image he wants to use. the image he wants to use. Conceptual metaphor theory, first proposed by George Lakoff and Mark Johnson in the 1980s, is a framework for understanding how language and thought are interconnected. It proposes that we use metaphors to understand abstract concepts and experiences in terms of more concrete, embodied experiences.</i></p> <p><i>For examples, we might use the metaphor "love is a journey" to understand the experiences of falling in love or "argument is war" to describe a disagreement. Metaphors are not just linguistic expressions, but mental structures that shape our understanding of concepts and experiences. They are thought to be</i></p>

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		<p><i>grounded in our bodily are thought to be grounded in our bodily experiences and perceptions of the world experiences and perceptions of the world and are shaped by cultural and social factors.by cultural and social factors.</i></p> <p><i>Conceptual metaphor theory has important applications in eiterary theory has important applications in eiterary analysis, allowing us to analyze the analysis, allowing us to analyze the use of metaphor in character development, plot development of metaphor in character development, plot development and theme and theme development. In character development metaphors can be used to convey a</i></p> <p><i>character's personality convey a character's personality, emotions and motivations. For, emotions and motivations. For example, in Emily Bronte's wuthering Heights, In Emily Bronte's wuthering Heights ,the metaphor of the moors is used to convey ,the metaphor of the moors is used to convey the wild the wild and passionate nature of the character Heat cliff.</i></p> <p><i>In plot development metaphors can be used create metaphors can be used create suspense to foreshadow suspense to foreshadow events and to events and to convey the convey the underlying themes of the themes of the story. in story. For examples, F. Scott Fitzgerald's The Great Gatsby The Great Gatsby, the metaphor ,the metaphor of the green light across the across the bay is the used to bay is the used to symbolize Gatsby's longing for Gatsby's longing for and the past and the past and his and his attainable dream of dream of winning back his lost love. back his lost love.</i></p> <p><i>In theme development, metaphors can be used convey the underlying ideas and values of the story and to reflect cultural and social norms. For example, in Jane Austen's Pride and Prejudice the metaphor of the marriage market is used to reflect the social pressures and expectations placed on women in 19th sures and expectations placed on women in 19th century England.</i></p> <p><i>Previous research on conceptual metaphors</i></p>

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		<p><i>conceptual metaphors in literature</i></p> <p><i>has in literature has focused on analyzing</i></p> <p><i>focused on analyzing use of metaphors use</i></p> <p><i>of metaphors in specific works or games</i></p> <p><i>works or games as well as well as on</i></p> <p><i>exploring on exploring cultural and cultural</i></p> <p><i>and historical contexts historical contexts</i></p> <p><i>of metaphor of metaphor use. For example,</i></p> <p><i>Lakoff and and Johnson analyzed the use</i></p> <p><i>of the use of the metaphor “metaphor</i></p> <p><i>“argument is war” in political in political</i></p> <p><i>discourse while Steen analyzed while Steen</i></p> <p><i>analyzed the use of metaphor the use of</i></p> <p><i>metaphor in in Shakespeare’s plays. More</i></p> <p><i>recently plays. More recently, scholars</i></p> <p><i>,scholars have focused on the role on the role</i></p> <p><i>of metaphor of metaphor in shaping</i></p> <p><i>cultural in shaping cultural identity and</i></p> <p><i>political discourseand political discourse.</i></p> <p><i>Some scholars have argued scholars have</i></p> <p><i>argued that that conceptual metaphor</i></p> <p><i>theory may not be may not be sufficient for</i></p> <p><i>analyzing for analyzing the rich and</i></p> <p><i>complex language and literary and literary</i></p> <p><i>works. For works. Mark Tumer suggests</i></p> <p><i>that literary language should be analyzed in</i></p> <p><i>terms of in terms of “blends” which</i></p> <p><i>involve ,which involve the integration the</i></p> <p><i>integration of multiple of multiple</i></p> <p><i>conceptual domains to create a new to create</i></p> <p><i>a new complex meaning.</i></p> <p><i>Critics have also highlighted the potential</i></p> <p><i>limitations of conceptual highlighted</i></p> <p><i>the potential limitations of conceptual</i></p> <p><i>metaphor theory in accounting for metaphor</i></p> <p><i>theory in accounting for the complexities of</i></p> <p><i>literary language. For example, some</i></p> <p><i>have of literary language. For example, some</i></p> <p><i>have argued that conceptual metaphor</i></p> <p><i>theory argued that conceptual metaphor</i></p> <p><i>theory may not to able to account for the</i></p> <p><i>unique to able to account for the unique</i></p> <p><i>features of individual works or authors</i></p> <p><i>features of individual works or authors or the</i></p> <p><i>specific or the specific historical and</i></p> <p><i>cultural contexts in which they were created.</i></p> <p><i>Despite these criticisms, conceptual</i></p> <p><i>metaphor theory remains a valuable</i></p> <p><i>framework for analyzing the metaphor theory</i></p> <p><i>remains a valuable framework for</i></p>

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		<p><i>analyzing the use of metaphor in literature works and has contributed to our of metaphor in literature works and has contributed to our perception of the world.</i></p> <p><i>However, it is perception of the world. However, it is important to use it in conjunction with other approaches and to be aware of its potential limitations.</i></p> <p><i>In another famous work of the English writer William Shakespeare, "Romeo and Juliet", Shakespeare once again proves that he is incomparable in his use of metaphors "But soft, what eight through yonder eight through yonder window breaks? It is the east and Juliet is the sun east and Juliet is the sun"!!Romeo, who is standing on the porch, looks Romeo, who is standing on the porch, looks through the window and sees Juliet. Despite the fact that it is half the night, Romeo can see Juliet's dazzling beauty. It is at this moment that Romeo compares her face to the sun, and the darkness of the night to the opaque glass. But the sun's rays still shine in this situation. But the sun's rays still shine in this situation. The writer is trying to explain how beautiful Juliet is in the mind of the reader.</i></p> <p><i>John Green also describes the sunset in an artistic image, compares the sun to a baby that does not want to sleep, and skillfully explains to the readers that it is still light despite the fact that it is half past eight "The sun was eight "The sun was a toddler insistently refusing to go to bed toddler insistently refusing to go to bed: It was past eight thirty: It was past eight thirty and still and still eight". It seems that the day is finally coming to night, and the setting of the sun is likened to the It seems that the day is finally coming to night, and the setting of the sun is likened to the whims of a young child. In this, the writer wants to explain how eagerly the hero of the work is waiting for the night to come.</i></p> <p>CONCLUSION</p> <p><i>As can be seen from the above examples, metaphors play an important role in As can be seen from the above examples, metaphors play an important role in making the</i></p>

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		<p><i>events in the works of art more vivid and attractive.</i></p> <p><i>It is possible to describe the events in the work with the literal meanings of the words, but to what extent it is understood is the main problem.</i></p> <p><i>Correctly used metaphors add to the spirit of the work. Especially in prose works, metaphors are significantly visible to the observer. The reason is that the development of the story in the prose work is more and more impressive to the reader, and it was considered the most important source for considered the most important source for describing the idea embodied in the imagination of the writer.</i></p> <p><i>That is why the metaphor in literature is incomparable.</i></p> <p><i>Metaphors, which come to literature, are used equally in any genre of literature (prose, poetry, comedy, etc.). In conclusion, metaphors are one of the main tools of fiction.</i></p> <p><i>Комплексные проблемные задания:</i></p> <p>Выразите свое согласие или несогласие с основными положениями статьи, используя стратегии для реализации устной коммуникации в научном дискурсе.</p>
ОПК-4 Способен создавать и понимать речевые произведения на изучаемом иностранном языке в устной и письменной формах применительно к официальному, нейтральному и неофициальному регистрам общения.		
ОПК-4.1	Адекватно определяет жанр речевого произведения и его принадлежность к официальному, нейтральному и неофициальному регистрам общения	<p><i>Теоретические вопросы:</i></p> <ol style="list-style-type: none"> 1)What is a register? 2)How many registers are there in English? 3)What defines a register? <p><i>Практические задания:</i></p> <p>Прочитайте следующие тексты и определите их регистр:</p> <p>In 2006 an American big-game hunter from Idaho shot and killed the first documented wild polar-grizzly bear hybrid, a mostly white male covered in patches of brown fur with long grizzly-like claws, a humped back, and eyes ringed by black skin. Four years later a second-generation “pizzly” or “grolar” was shot. After hearing reports of the bears, Brendan Kelly, then an Alaska-based biologist with the National Oceanic and Atmospheric Administration, started to wonder which other</p>

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		<p>species might be interbreeding as a result of a changing Arctic landscape. (from Katherine Bagley, “Climate Change Is Causing Some Mixed-Up Wildlife”)</p> <p>The renovation of the County Courthouse is progressing on schedule and within budget. Although the cost of certain materials is higher than our original bid indicated, we expect to complete the project without exceeding the estimated costs because the speed with which the project is being completed will reduce overall labor expenses. (from Tran Nuguélen, project engineer)</p> <p>Every day you walk on it, your baby crawls across it, and your dog rolls around on it. Your child may accidentally drop a piece of candy on it and eat the candy anyway. All the while you are unaware that your floor is made with a toxic chemical that has proven to cause various types of cancer and other serious health risks. Vinyl flooring — one of today’s most affordable, durable, and easily installed flooring options — is manufactured using vinyl chloride. From Mina Raine, student, “The Real Dangers of Vinyl Chloride”)</p> <p>Once upon a time there was a small, beautiful, green and graceful country called Vietnam. It needed to be saved. (In later years no one could remember exactly what it needed to be saved from, but that is another story.) For many years Vietnam was in the process of being saved by France, but the French eventually tired of their labors and left. Then America took on the job. America was well equipped for country saving. It was the richest and most powerful nation on earth. It had, for example, nuclear explosives on hand and ready to use equal to six tons of TNT for every man, woman, and child in the world. It had huge and very efficient factories, brilliant and dedicated scientists, and most (but not everybody) would agree, it had good intentions. (from The Sierra Club, “Vietnam Defoliation:</p>

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		<p>A Fable for Our Times”).</p> <p><i>Комплексные проблемные задания:</i> Writers create and control tone in their writing in part through the words they choose. For example, the words laugh, cheery, dance, and melody help create a tone of celebration. Make a list of the words that come to mind when considering each of the following tones: humorous authoritative tentative angry triumphant repentant Compare your lists of words with those of others in the class. What generalizations can you make about the connotations associated with each of these tones?</p>
ОПК-4.2	<p>Адекватно интерпретирует коммуникативные цели речевого произведения, извлекает фактуальную, концептуальную и эстетическую информацию в полном объеме</p>	<p><i>Теоретические вопросы:</i> 1) What are the means of expressing factual/esthetic and conceptual information? 2) When is factual information necessary? 3) What types of documents lack esthetic information?</p> <p><i>Практические задания:</i> Find texts which a) contains esthetic information/factual information; b) lacks esthetic information/conceptual information.</p> <p><i>Комплексные проблемные задания:</i> Make up dialogues to illustrate the use of factual/esthetic/cognitive information.</p>
ОПК-4.3	<p>Выражает фактуальную и концептуальную информацию с учетом регистров общения</p>	<p><i>Теоретические вопросы:</i> 1) What registers are used to express factual and conceptual information? 2) What is factual and conceptual information? 3) What lexical and grammatical means are used to express factual/conceptual information?</p> <p><i>Практические задания:</i> Read the text and find examples of factual/conceptual information: ‘Of course,’ the man in the brown hat said, ‘there are good policemen and there are bad policemen, you know.’ ‘You’re right,’ the young man said. ‘Yes. That’s very true. Isn’t it, Julie?’ He looked at the young woman next to him.</p>

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		<p><i>Julie didn't answer and looked bored. She closed her eyes.</i></p> <p><i>'Julie's my wife,' the young man told the man in the brown hat. 'She doesn't like trains. She always feels ill on trains.'</i></p> <p><i>'Oh yes?' the man in the brown hat said. 'Now my wife — she doesn't like buses. She nearly had an accident on a bus once. It was last year ... No, no, it wasn't. It was two years ago. I remember now. It was in Manchester.'</i> He told a long, boring story about his wife and a bus in Manchester.</p> <p><i>It was a hot day and the train was slow. There were seven people in the carriage. There was the man in the brown hat; the young man and his wife, Julie; a mother and two children; and a tall dark man in an expensive suit.</i></p> <p><i>The young man's name was Bill. He had short brown hair and a happy smile. His wife, Julie, had long red hair and very green eyes — the colour of sea water. They were very beautiful eyes.</i></p> <p><i>The man in the brown hat talked and talked. He had a big red face and a loud voice. He talked to Bill because Bill liked to talk too. The man in the brown hat laughed a lot, and when he laughed, Bill laughed too. Bill liked talking and laughing with people. The two children were hot and bored. They didn't want to sit down. They wanted to be noisy and run up and down the train.</i></p> <p><i>'Now sit down and be quiet,' their mother said. She was a small woman with a tired face and a tired voice.</i></p> <p><i>'I don't want to sit down,' the little boy said. 'I'm thirsty.'</i></p> <p><i>'Here. Have an orange,' his mother said. She took an orange out of her bag and gave it to him.</i></p> <p><i>'I want an orange too,' the little girl said loudly.</i></p> <p><i>'All right. Here you are,' said her mother. 'Eat it nicely, now.'</i></p> <p><i>The children ate their oranges and were quiet for a minute.</i></p> <p><i>Then the little boy said, 'I want a drink. I'm thirsty.'</i></p> <p><i>The tall dark man took out his newspaper and began to read. Julie opened her eyes and looked at the back page of his newspaper. She</i></p>

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		<p><i>read about the weather in Budapest and about the football in Liverpool. She wasn't interested in Budapest and she didn't like football, but she didn't want to listen to Bill and the man in the brown hat. 'Talk, talk, talk,' she thought. 'Bill never stops talking.'</i></p> <p><i>Then suddenly she saw the tall man's eyes over the top of his newspaper. She could not see his mouth, but there was a smile in his eyes. Quickly, she looked down at the newspaper and read about the weather in Budapest again.</i></p> <p><i>The train stopped at Dawlish station and people got on and got off. There was a lot of noise.</i></p> <p><i>'Is this our station?' the little girl asked. She went to the window and looked out.</i></p> <p><i>'No, it isn't. Now sit down,' her mother said.</i></p> <p><i>'We're going to Penzance,' the little girl told Bill. 'For our holidays.'</i></p> <p><i>'Yes,' her mother said. 'My sister's got a little hotel by the sea. We're staying there. It's cheap, you see.'</i></p> <p><i>'Yes,' the man in the brown hat said. 'It's a nice town. I know a man there. He's got a restaurant in King Street. A lot of holiday people go there. He makes a lot of money in the summer.' He laughed loudly. 'Yes,' he said again. 'You can have a nice holiday in Penzance.'</i></p> <p><i>'We're going to St Austell,' Bill said. 'Me and Julie. It's our first holiday. Julie wanted to go to Spain, but I like St Austell. I always go there for my holidays. It's nice in August. You can have a good time there too.'</i></p> <p><i>Julie looked out of the window. 'Where is Budapest?' she thought. 'I want to go there. I want to go to Vienna, to Paris, to Rome, to Athens.' Her green eyes were bored and angry. Through the window she watched the little villages and hills of England.</i></p> <p><i>The man in the brown hat looked at Julie. 'You're right,' he said to Bill. 'You can have a good time on holiday in England. We always go to Brighton, me and the wife. But the weather! We went one year, and it rained every day. Morning, afternoon, and night. It's true. It never stopped raining.' He laughed loudly. 'We nearly went home after the first week.'</i></p>

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		<p><i>Bill laughed too. 'What did you do all day, then?' he asked.</i></p> <p><i>Julie read about the weather in Budapest for the third time. Then she looked at the tall man's hands. They were long, brown hands, very clean. 'Nice hands,' she thought. He wore a very expensive Japanese watch. 'Japan,' she thought. 'I'd like to go to Japan.' She looked up and saw the man's eyes again over the top of his newspaper. This time she did not look away. Green eyes looked into dark brown eyes for a long, slow minute.</i></p> <p><i>After Newton Abbot station the guard came into the carriage to look at their tickets. 'Now then,' he said, 'where are we all going?' 'This train's late,' the man in the brown hat said. 'Twenty minutes late, by my watch.'</i></p> <p><i>'Ten minutes,' the guard said. 'That's all.' He smiled at Julie.</i></p> <p><i>The tall dark man put his newspaper down, found his ticket, and gave it to the guard. The guard looked at it.</i></p> <p><i>'You're all right, sir,' he said. 'The boat doesn't leave Plymouth before six o'clock. You've got lots of time.'</i></p> <p><i>The tall man smiled, put his ticket back in his pocket and opened his newspaper again. Julie didn't look at him. 'A boat,' she thought. 'He's taking a boat from Plymouth. Where's he going?' She looked at him again with her long green eyes.</i></p> <p><i>He read his newspaper and didn't look at her. But his eyes smiled. The train stopped at Totnes station and more people got on and off. 'Everybody's going on holiday,' Bill said. He laughed. 'It's going to be wonderful. No work for two weeks. It's a nice, quiet town, St Austell. We can stay in bed in the mornings, and sit and talk in the afternoons, and have a drink or two in the evenings. Eh, Julie?' He looked at his wife. 'Are you all right, Julie?'</i></p> <p><i>'Yes, Bill,' she said quietly. 'I'm OK.' She looked out of the window again. The train went more quickly now, and it began to rain. Bill and the man in the brown hat talked and talked. Bill told a long story about two men and a dog, and the man in the brown hat laughed very loudly.</i></p> <p><i>'That's a good story,' he said. 'I like that. You tell it very well. Do you know the story about . .</i></p>

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		<p><i>‘ And he told Bill a story about a Frenchman and a bicycle. ‘Why do people laugh at these stories?’ Julie thought. ‘They’re so boring!’ But Bill liked it. Then he told a story about an old woman and a cat, and the man in the brown hat laughed again. ‘That’s good, too. I don’t know. How do you remember them all?’ ‘Because’, Julie thought, ‘he tells them every day.’ ‘I don’t understand,’ the little girl said suddenly. She looked at Bill. ‘Why did the cat die?’ ‘Shhh. Be quiet,’ her mother said. ‘Come and eat your sandwiches now.’ ‘That’s all right,’ Bill said. ‘I like children.’ The man in the brown hat looked at the children’s sandwiches. ‘Mmm, I’m hungry, too,’ he said. ‘You can get sandwiches in the restaurant on this train.’ He looked at Bill. ‘Let’s go down to the restaurant, eh? I need a drink too.’ Bill laughed. ‘You’re right. It’s thirsty work, telling stories.’ The two men stood up and left the carriage. The little girl ate her sandwich and looked at Julie. ‘But why did the cat die?’ she asked. ‘I don’t know,’ Julie said. ‘Perhaps it wanted to die.’ The little girl came and sat next to Julie. ‘I like your hair,’ she said. ‘It’s beautiful.’ Julie looked down at her and smiled.</i></p> <p><i>Комплексные проблемные задания: Write a letter to a colleague. Write an abstract to an article. Write a summary of a scientific article.</i></p>

б) Порядок проведения промежуточной аттестации, показатели и критерии оценивания:

Показатели и критерии оценивания на зачете:

На оценку «зачтено» – студент должен показать высокий уровень знаний на уровне воспроизведения, объяснения информации, интеллектуальные навыки решения проблем и задач, нахождения ответов к проблемам, оценки и вынесения критических суждений, студент должен обоснованно ответить на вопрос, дать определение понятию, решить тест или выполнить задание;

На оценку «не зачтено» – студент не может показать знания на уровне воспроизведения и объяснения информации, не может показать интеллектуальные навыки решения простых задач, студент не отвечает на вопрос, не дает определение понятию, не решает тест или не выполняет задание.

