

**ГАОУ ВО «ДАГЕСТАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
НАРОДНОГО ХОЗЯЙСТВА»**

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КАФЕДРА «ТЕОРИЯ И ПРАКТИКА ПЕРЕВОДА»

**ОЦЕНОЧНЫЕ МАТЕРИАЛЫ ДЛЯ ПРОВЕДЕНИЯ
ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ПО
ПРОИЗВОДСТВЕННОЙ ПРАКТИКЕ
(ПЕДАГОГИЧЕСКОЙ)**

НАПРАВЛЕНИЕ ПОДГОТОВКИ – 45.03.02 ЛИНГВИСТИКА,

**ПРОФИЛЬ «ТЕОРИЯ И МЕТОДИКА ПРЕПОДАВАНИЯ
ИНОСТРАННЫХ ЯЗЫКОВ И КУЛЬТУР»**

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ФОРМА ОБУЧЕНИЯ – ОЧНАЯ, ОЧНО-ЗАОЧНАЯ



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СОДЕРЖАНИЕ

Назначение оценочных материалов.....	4
РАЗДЕЛ 1. Перечень компетенций с указанием квалификационных заданий.....	5
1.1 Перечень формируемых компетенций.....	5
1.2 Перечень компетенций с указанием квалификационных заданий.....	5
РАЗДЕЛ 2. Перечень заданий / вопросов к собеседованию во время процедуры защиты отчета	15
РАЗДЕЛ 3. Описание показателей и критериев оценивания компетенций, описание шкал оценивания в рамках прохождения практики.....	27
РАЗДЕЛ 4. Методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций	29

Назначение оценочных материалов

Оценочные материалы по производственной практике включает в себя: перечень компетенций с указанием этапов их формирования в процессе освоения ОПОП ВО; типовые задания, необходимые для оценки планируемых результатов обучения по практике; методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций

Оценочные материалы сформированы на основе ключевых принципов оценивания:

- валидности: объекты оценки должны соответствовать поставленным целям обучения;
- надежности: использование единообразных стандартов и критериев для оценивания достижений;
- объективности: разные обучающиеся должны иметь равные возможности для достижения успеха.

Основными параметрами и свойствами фонда оценочных средств являются:

- компетентностный подход, соотнесение оценочных материалов с оцениваемыми компетенциями;
- компетентностный подход при формировании критериев оценки знаний, умений, навыков и опыта профессиональной деятельности обучающихся;
- содержание (состав и взаимосвязь структурных единиц оценочных материалов);
- объем (количественный состав оценочных материалов);
- качество оценочных материалов целом, обеспечивающее получение объективных и достоверных результатов при проведении аттестации по результатам прохождения производственной практики.

РАЗДЕЛ 1. Перечень компетенций с указанием этапов их формирования в процессе освоения ОПОП

1.1 Перечень формируемых компетенций

код компетенции	Содержание
ПК	ПРОФЕССИОНАЛЬНЫЕ КОМПЕТЕНЦИИ
ПК-1	Способен осуществлять педагогическую деятельность по проектированию и реализации основных общеобразовательных программ в области обучения иностранным языкам и культурам в учебных заведениях дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования
ПК-2	Способен осуществлять лингвистический и лингвострановедческий анализ текстов различных стилей в синхронном и диахроническом аспектах.

В результате прохождения данной практики обучающийся должен приобрести следующие умения и практические навыки:

1.2. Перечень компетенций с указанием этапов их формирования

<i>Формируемые компетенции</i>	<i>Планируемые результаты обучения по дисциплине, характеризующие этапы формирования компетенций</i>	<i>Уровни освоения компетенций</i>	<i>Критерии оценивания сформированности компетенций</i>	<i>Квалификационные задания</i>
ПК -1 Способен осуществл	Уметь: - Использовать эффективные	Пороговый	Использует эффективные приемы организации	Провести урок, демонстрируя методику

ять педагогическую деятельность по проектированию и реализации и основных общеобразовательных программ в области обучения иностранным языкам и культурам в учебных заведениях дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования	приемы организации процесса изучения иностранного языка и культуры в рамках современных образовательных технологий, обеспечивающих качество образовательных результатов		и процесса изучения иностранного языка и культуры в рамках современных образовательных технологий, обеспечивающих качество образовательных результатов на удовлетворительном уровне	преподавания иностранных языков и культур
		Базовый	Использует эффективные приемы организации и процесса изучения иностранного языка и культуры в рамках современных образовательных технологий, обеспечивающих качество образовательных результатов на хорошем уровне.	
		Продвинутый	Использует эффективные приемы	

ия			организаци и процесса изучения иностранно го языка и культуры в рамках современн ых образовате льных технологий , обеспечива ющих качество образовате льных результато в на высоком уровне.	
	<u>Владеть:</u> -методикой преподавания иностранных языков и культур	Пороговый	Владеет методикой преподаван ия иностранны х языков и культур на удовлетвор ительном уровне	
		Базовый	Владеет методикой преподаван ия иностранны х языков и культур на хорошем уровне.	

		Продвинутый	Владеет методикой преподавания иностранных языков и культур на высоком уровне	
	<u>Уметь:</u> - Планировать учебные занятия для осуществления педагогической деятельности в учебных заведениях дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования.	Пороговый	Способен Планировать учебные занятия для осуществления педагогической деятельности в учебных заведениях дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования на удовлетворительном уровне	
		Базовый	Способен Планировать учебные занятия для осуществления педагогической деятельности в	

			учебных заведений дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования на хорошем уровне.	
		Продвинутый	Способен Планировать учебные занятия для осуществления педагогической деятельности в учебных заведениях дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования на высоком уровне.	

ПК-2 Способен осуществлять лингвистический и лингвострановедческий анализ текстов различных стилей в синхронном и диахроническом аспектах	<u>Уметь:</u> Выполнять и анализировать конкретные проблемы в области лингвистики и межкультурной коммуникации	Пороговый	Умеет выполнять и анализировать конкретные проблемы в области лингвистики и межкультурной коммуникации на удовлетворительном уровне..	Проанализировать конкретные проблемы в области лингвистики и межкультурной коммуникации
		Базовый	Умеет выполнять и анализировать конкретные проблемы в области лингвистики и межкультурной коммуникации на хорошем уровне.	
		Продвинутый	Умеет выполнять и анализировать конкретные проблемы в области лингвистики и межкультурной коммуникации на высоком уровне.	
	<u>Владеть:</u> -разработкой	Пороговый	Владеет разработкой	

	критериев определения сформированнос ти способности к межкультурной коммуникации, основных стратегий и умений в области владения иностранным языком		критериев определени я сформиров анности способност и к межкульту рной коммуника ции, основных стратегий и умений в области владения иностранным языком удовлетвор ительном уровне.	
		Базовый	Владеет разработко й критериев определени я сформиров анности способност и к межкульту рной коммуника ции, основных стратегий и умений в области владения иностранным языком__на хорошем уровне	
		Продвинут ый	Владеет разработко й критериев определени я	

			сформированности способности и к межкультурной коммуникации, основных стратегий и умений в области владения иностранным языком__на высоком уровне	
	<u>Уметь:</u> - анализировать лексические особенности текстов разных временных периодов и разных жанров	Пороговый	Умеет анализировать лексические особенности текстов разных временных периодов и разных жанров на удовлетворительном уровне.	
		Базовый	Умеет анализировать лексические особенности текстов разных временных периодов и разных жанров на хорошем уровне.	
		Продвинутый	Умеет анализировать лексически	

			е особенност и текстов разных временных периодов и разных жанров на высоком уровне.	
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РАЗДЕЛ 2. Примерный перечень заданий / вопросов к собеседованию во время процедуры защиты отчета

Примерные индивидуальные задания

Перечень заданий / вопросов
1. Этапы проведения урока по грамматике английского языка

Перечень примерных вопросов на защите отчета по практике

Проверяемая компетенция	Примерные вопросы
ПК-1 Способен осуществлять педагогическую деятельность по проектированию и реализации основных общеобразовательных программ в области обучения иностранным языкам и культурам в учебных заведениях дошкольного, начального общего, основного и среднего общего образования, среднего профессионального образования, дополнительного образования	-расскажите ход урока по грамматике английского языка
ПК-2 Способен осуществлять лингвистический и лингвострановедческий анализ текстов различных стилей в синхронном и диахроническом аспектах	- опишите основные нормы стилистических произведений, использованные вами при осуществлении письменного перевода

Примерные тексты для анализа

Текст 1. A Cup of Tea by Katherine Mansfield

Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces... But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books, and her parties were the most delicious mixture of the really important people and... artists - quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amusing.

Rosemary had been married two years. She had a duck of a boy. No, not Peter - Michael. And her husband absolutely adored her. They were rich, really rich, not just comfortably well off, which is odious and stuffy and sounds like one's grandparents. But if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street. If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street, and Rosemary inside the shop just gazed in her dazzled, rather exotic way, and said: "I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I'll have all the roses in the jar. No, no lilac. I hate lilac. It's got no shape." The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless. "Give me those stumpy little tulips. Those red and white ones." And she was followed to the car by a thin shop-girl staggering under an immense white paper armful that looked like a baby in long clothes....

One winter afternoon she had been buying something in a little antique shop in Curzon Street. It was a shop she liked. For one thing, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so gratified he could scarcely speak. Flattery, of course. All the same, there was something...

"You see, madam," he would explain in his low respectful tones, "I love my things. I would rather not part with them than sell them to someone who does not appreciate them, who has not that fine feeling which is so rare..." And, breathing deeply, he unrolled a tiny square of blue velvet and pressed it on the glass counter with his pale finger-tips.

To-day it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. On the lid a minute creature stood under a flowery tree, and a more minute creature still had her arms round his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud like a watchful cherub floating above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it. And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet. The shopman, in some dim cavern of his mind, may have dared to think so too. For he took a pencil, leant over the counter, and his pale, bloodless fingers crept timidly towards those rosy, flashing ones, as he murmured gently: "If I may venture to point out to madam, the flowers on the little lady's bodice." "Charming!" Rosemary

admired the flowers. But what was the price? For a moment the shopman did not seem to hear. Then a murmur reached her. "Twenty-eight guineas, madam."

"Twenty-eight guineas." Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas. Even if one is rich... She looked vague. She stared at a plump tea-kettle like a plump hen above the shopman's head, and her voice was dreamy as she answered: "Well, keep it for me - will you? I'll..."

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her forever. The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin, dark, shadowy - where had she come from? - was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: "Madam, may I speak to you a moment?" "Speak to me?" Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat-collar with reddened hands, and shivered as though she had just come out of the water. "M-madam, stammered the voice. Would you let me have the price of a cup of tea?" "A cup of tea?" There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. "Then have you no money at all?" asked Rosemary. "None, madam," came the answer. "How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me." The girl drew back startled. She even stopped shivering for a moment. Rosemary put out a hand and touched her arm. "I mean it," she said, smiling. And she felt how simple and kind her smile was. "Why won't you? Do. Come home with me now in my car and have tea." "You - you don't mean it, madam," said the girl, and there was pain in her voice. "But I do," cried Rosemary. "I want you to. To please me. Come along." The girl put her fingers to her lips and her eyes devoured Rosemary. "You're - you're not taking me to the police station?" she stammered.

"The police station!" Rosemary laughed out. "Why should I be so cruel? No, I only want to make you warm and to hear - anything you care to tell me."

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

"There!" said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, "Now I've got you," as she gazed at the little captive she had netted. But of course she meant it kindly. Oh, more than kindly. She was going to prove to this girl that - wonderful things did happen in life, that - fairy godmothers were real, that - rich people had hearts, and that women were sisters. She turned impulsively, saying'. "Don't be frightened. After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect..."

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those things so familiar to her she never even thought about them, she watched that other receive. It was fascinating. She was like the rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

"Come, come upstairs," said Rosemary, longing to begin to be generous. "Come up to my room." And, besides, she wanted to spare this poor little thing from being stared at by the servants; she decided as they mounted the stairs she would not even ring to Jeanne, but take off her things by herself. The great things were to be natural! And "There!" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs. The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that. "Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy chair. Come and get warm. You look so dreadfully cold."

Текст 2. The Escape by W. Somerset Maugham

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine., seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a, quality?) that renders most men defenseless, and it was this that dispossessed Roger of his common sense, his prudence and his worldly wisdom. He went down like a row of ninepins. This was the gift of pathos. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, or, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.²

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. "She's a little afraid of you, you know; she thinks you're callous.

"Upon my word I don't know why she should think that."

"You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dreadfully sorry for her."

"Yes," I said.

I couldn't say less. I knew she was stupid and I thought she was scheming. My own belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my partner she twice trumped my best card. I behaved like an angel, but I confess that I thought if the tears were going to well up into anybody's eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal of money to me, she said she would send me a cheque and never did, I

could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels. He took her here, there, and everywhere. Their marriage was announced for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising if he was a trifle more pleased with himself than was altogether becoming.

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely

that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure.³ Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither byword nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small, sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable. Of course he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. House-hunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger begged her to have patience; somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they would find it. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon," she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered. "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply. "Of course I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us." "I don't feel well enough to look at any more houses just yet." "Poor dear, I was afraid you were looking rather tired." Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter: Roger, I do not think you really love me. I have found someone who is anxious to take care of me and I am going to be married to him today.

Ruth.

Tekcm 3. THE LAST TEA by Dorothy Parker

The young man in the chocolate-brown suit sat down at the table, where the girl with the artificial, camellia had been sitting for forty minutes.

"Guess I must be late," he said. "Sorry you been waiting."

"Oh, goodness" she said "I just got here myself, just about second ago. I simply went ahead and ordered because I was dying for a cup of tea. I was late, myself. I haven't been here more than a minute. "That's good," he said. "Hey, hey", easy on the sugar-one lump is fair enough, and take away those cakes. Terrible! Do I feel terrible!"

"Ah," she said, "you do? Ah, Whada matter?"

"Oh, I'm ruined, said "I'm in terrible shape."

"Ah, the poor boy," she said. "Was it feelin' mizzable? Ah, and you came way up here to meet me! You shouldn't have done that I'd have understood. Ah, just think of it coming all the way up here when it's so sick/ "Oh, that's all right," he said. "I might as well be here as any place else. Any place is like any other place, the way I feel today. Oh, I'm all short." "Why, that's just awful," she said, "Why, you poor sick thing Goodness, I hope it isn't influenza. They say there's a lot of it around."

"Influenza" he said, "I wish that was all I had. Oh, I'm poisoned. I'm through. I'm off the stuff for life. Know what time I got to bed? Twenty minutes past five, A. M., this morning. What a night! What an evening!"

"I thought," she said, "that you were going to slay at the office and work late. You said you'd be working every night this week"

"Yeah, I know," he said. "But it gave me the jumps, thinking about going down there and sitting at that desk. I went up to May's - she was throwing a party. Say, there was somebody there said they knew you."

"Honestly?" she said, "Man or woman?"

"Dame," he said, "Name's Carol McCall. Say, why haven't I been told about her before? That's what I call a girl. What a looker she is"

"Oh, really?" she said, "That's funny - I never heard of anyone that thought that. I 've heard people say she was sort of nice, looking, if she wouldn't make up so much. But I never heard of anyone that thought she was pretty."

"Pretty is right," he said. "What a couple of eyes she's got on her!"

"Really?" she said. "I never noticed them particularly. But I haven't seen her for a long time - sometimes people charge, or something."

"She says she used to go to school with you," he said

"Well, we went to the same school," she said, "I simply happened to go to public school because it happened to be right near us, and Mother hated to have me crossing streets. But she was three or four classes ahead of me. She's ages older than I am."

"She's three or four classes ahead of them all," he said. "Dance!"

Can she step! Burn your clothes, baby. I kept telling her. I must have been fried pretty."

"I was out dancing myself, last night," she said, "Wally Dillon and I. He's just been pestering me to go out with him. He's the most I wonderful dancer. Goodness! I didn't get home till don't know what time I must look just simply a wreck. Don't I?"

"You look all right," he said.

"Wally crazy," she said. "The things he says! For some crazy reason or other, he's got into his head that I've got beautiful eyes, and, well he just kept talking about them till I didn't know where to look, I was so embarrassed. I got so red; I thought everybody in the place would be looking at me. I got just as red as a brick. Beautiful eyes! Isn't he crazy?"

"He's all right." he said, "Say, this little McCall girl she's had all kinds of offers to go into moving pictures. "Why don't, you go ahead and go?" I told her. But she says she doesn't feel like it " "There was a man up at the lake, two summers ago," she said, "He was a director or something with one of the big moving - picture people - oh, he had all kinds of influence! - and, he used to keep insisting and insisting that I ought to be doing sort of Gardo parts. I used to just laugh at him. Imagine" "She's had about a million offers," he said, "I told her to go ahead and go. She keeps getting these offers all the time."

"Oh, really?" she said. "Oh, listen, I knew I had something to ask you. Did you call me up last night, by any chance?"

"Me?" he said. "No, I didn't call you."

"While I was out, Mother said this man's voice kept calling up," she said.

"I thought maybe it might be you, by some chance. I wonder who it could have been. Oh -- I guess I know who it was Yes, that's who it was!" "No, I didn't call you," he said. "I couldn't have seen a telephone, last night. What a head I had on me, this morning! I called Carol up: around ten, and she said she was feeling great. Can that girl hold her liquor!"

"It's a funny thing about me, " she said. "It just makes me feel sort or sick to see a girl drink. It's just something in me, I guess. I don't mind a man so much, but it makes me feel perfectly terrible to see a girl get intoxicated. It's just the way I am, suppose. "

"Does she carry it!" he said. "And then feels great the next day.

There's a girl! Hey: what are you doing, there? I don't want any more tea, thanks. I'm not one of these tea boys. And these tea rooms give me the jumps. Look at all those old dames, will you? Enough to give you the jumps."

"Of course, if you'd rather be some place, drinking, with I don't know what kinds of people," she said, "I'm sure I don't see how I can help that. Goodness, there are enough people that are glad enough to take me to tea. I don't know how many people keep calling me up and pestering me to take me to tea. Plenty of people!"

"All right, all right, I'm here, aren't I ? he said, " Keep your hair on."

"I could name them all day," she said.

"All right." he said "What's, there to crab about?"

"Goodness, It isn't any of my business what you do , " she said.

But I hate to see you wasting your time with people that aren't nearly good enough for you. That's all. "

"No need worrying over me," he said. "I'll be all right . listen. You don't have to worry."

"It's just I don't like to see you wasting your time", she said "staying up all night and then feeling terribly the next day. Ah, I was, forgetting he was so sick. Ah, I was mean, wasn't I, scolding him when he was so mizzable. Poor boy. How's he feel now?"

"Oh, I'm all right." he said, " I feel fine. You want anything else? How about getting a check? I got to make a telephone call before six."

"Oh, really?" she said, "Calling up Carol?"

"She said she might be in around now," he said.

"Seeing her tonight?" she said.

"She's going to let me know when I call up," he said "She's probably got about a million dates, Why?"

"I was just wondering," she said. "Goodness, I've got to fly!

I'm having dinner with Welly, and he's so crazy, he's probably there now. He's called me up about a hundred times today."

"Wait till I pay the check," he said, "and I'll put you on a bus."

"Oh, don't bother," she said. "It's right at the corner. I've got to fly.

I suppose you want to stay and call up your friend from here?"

"It's an idea," he said. "Sure you'll be all right?"

"Oh, sure," she said. Busily she gathered her gloves and purse and left her chair. He rose, not quite fully, as she stopped beside him.

"When'll I see you again?" she said.

"I'll call you up," he said. "I'm all tied up, down at the office and everything."

Текст 4. THE COMPUTER MODELING PROCESS

Modeling, in the technical use of the term, refers to the translation of objects or phenomena from the real world into mathematical equations. Computer modeling is the representation of three-dimensional objects on a computer, using some form of software designed for the purpose. Among the uses of computer modeling are war games and disaster simulations, situations in which computers offer a safe, relatively inexpensive means of creating or re-creating events without the attendant loss of life or property.

Mathematical modeling dates to advances in geometry and other disciplines during the late eighteenth century. Among these was the descriptive geometry of French mathematician Gaspard Monge, whose technique was so valuable to Napoleon's artillery that it remained a classified defense secret for many years. Nearly one and a half centuries later, at the end of World War II, mathematicians and scientists working for the United States war effort developed a machine for readily translating mathematical models into forms easily grasped by non-mathematicians.

That machine was the computer, and during the last two decades of the twentieth century, varieties of three-dimensional modeling software proliferated. These included any number of computer animation and gaming packages, as well as varieties of CAD/CAM systems. CAD allowed engineers and architects, for instance, to create elaborate models that allowed them to "see into" unbuilt structures, and to test the vulnerabilities of those structures without risking lives or dollars.

One notable variety of three-dimensional software is virtual reality modeling language, abbreviated VRML and pronounced "vermal." Necessary for representing three-dimensional objects on the World Wide Web (that portion of the Internet to which general users are most accustomed), VRML creates a virtual world, or hyperspace, that can be viewed through the two-dimensional computer screen. By pressing designated keys, the user is able to move not only up, down, right, and left, but forward and backward, within this virtual world.

Scientists seek to understand nature by using a mix of theory, experimentation, and computer modeling. Theorists explain things using mathematical models such as partial differential equations. Experimentalists measure natural phenomena and collect and analyze the resulting experimental data. Computer modelers develop computer programs that produce synthetic data, which can then be collected and analyzed

Text 5. Advertising

Economic analysis of advertising dates to the thirties and forties, when critics attacked it as a monopolistic and wasteful practice. Defenders soon emerged who argued that advertising promotes competition and lowers the cost of providing information to consumers and distributing goods. Today, most economists side with the defenders most of the time.

There are many different types of advertising – the grocery ads that feature weekly specials, "feel-good" advertising that merely displays a corporate logo, ads with detailed technical information, and those that promise "the best". Critics and defenders have often adopted extreme positions, attacking or defending any and all advertising. But at the very least, it seems safe to say that the information that firms convey in advertising is not systematically worse than the information volunteered in political campaigns or when we sell a used car to a stranger.

Modern economics views advertising as a type of promotion in the same vein as direct selling by salespersons and promotional price discounts. This is because it is easier to understand why advertising is used in some circumstances and not in others by looking at the problems firms face in promoting their wares, rather than by focusing on advertising as an isolated phenomenon.

While advertising has its roots in the advance of literacy and the advent of inexpensive mass newspapers in the nineteenth century, modern advertising as we know it began at the turn of the century with two new products, Kellogg cereals and Camel cigarettes. What is generally credited as the first product endorsement also stems from this period: Honus Wagner's autograph was imprinted on the Louisville Slugger in 1905.

Advertising as a percentage of GNP has stayed relatively constant since the twenties at roughly 2 per cent.

More than half of that total is national, as opposed to local, advertising. In the eighties newspapers accounted for 26 per cent of total advertising expenditures, magazines for 23 per cent, television for 22 per cent, radio for 7 per cent, and miscellaneous techniques such as direct mail, billboards, and the Goodyear blimp for the remaining 22 per cent.

One popular argument in favor of advertising is, in fact, that it provides financial support for newspapers, radio, and television. In reply critics remark that advertiser-supported radio and television programming is of low quality because it appeals to those who are easily influenced by advertising. They also charge that advertiser-supported newspapers and magazines are too reluctant to criticize products of firms that are actual or potential advertisers.

While aggregate expenditures on advertising have remained steady as a percentage of GNP, the intensity of spending varies greatly across firms and industries. Many inexpensive consumer items such as over-the-counter drugs, cosmetics, and razor blades are heavily advertised. Advertising-to-sales ratios also are high for food products such as soft drinks, breakfast cereals, and beer. And there is remarkable stability in this pattern from country to country. If a type of product is heavily

advertised in the United States, it tends to be heavily advertised in Europe as well. Even within an industry, however, some firms will advertise more, others less. Among pharmaceutical manufacturers, Warner-Lambert's spending on advertising is over 30 percent of sales, while Pfizer's advertising-to-sales ratio is less than 7 percent.

РАЗДЕЛ 3. Описание показателей и критериев оценивания компетенций, описание шкал оценивания в рамках прохождения практики

Промежуточная аттестация по практике осуществляется в форме зачета с оценкой. Обучающийся представляет отчетные документы о выполнении индивидуального задания на практику в установленные сроки.

<i>Шкала оценивания</i>	<i>Уровень освоения компетенций</i>	<i>Показатели</i>	<i>Критерии оценивания</i>
«отлично»	Продвинутый уровень	отчет	Отчет в полном объеме отражает содержание выполненного(ых) индивидуального(ых) задания(й) по формированию компетенции с использованием всего рекомендуемого инструментария
		защита отчета	Доклад отражает основные выводы по результатам освоения компетенции. Обучающийся демонстрирует владение понятийным аппаратом, точные и полные ответы на задаваемые вопросы, свободное владение фактическим материалом, изложенным в отчете
		дневник	В полном объеме отражает выполненную в ходе прохождения практики работу
		аттестационный лист	Все компетенции освоены
		характеристика	Содержит оценку «отлично», «хорошо»
«хорошо»	Базовый уровень	отчет	Отчет в достаточном объеме отражает содержание выполненного(ых) индивидуального(ых) задания(й) по формированию компетенции, допущены неточности в анализе
		защита отчета	Доклад отражает основные выводы по результатам освоения компетенции. Обучающийся владеет понятийным аппаратом, но при использовании допускает неточности, в целом дает полные ответы на задаваемые вопросы и владеет фактическим материалом, изложенным в отчете

		дневник	В достаточном объеме отражает выполненную в ходе прохождения практики работу
		аттестационный лист	Все компетенции освоены
		характеристика	Содержит оценку «отлично», «хорошо»
«удовлетворительно»	Пороговый уровень	отчет	Отчет не в достаточном объеме отражает содержание выполненного(ых) индивидуального(ых) задания(й) по формированию компетенции, допущены ошибки в анализе
		защита отчета	Доклад отражает основные выводы по результатам формирования компетенции. Обучающийся в основном знает содержание понятий, но при использовании допускает ошибки, испытывает затруднения при использовании фактического материала, изложенного в отчете
		дневник	Не в достаточном объеме отражает выполненную в ходе прохождения практики работу
		аттестационный лист	Все компетенции освоены
		характеристика	Содержит оценку «отлично», «хорошо», «удовлетворительно»
«неудовлетворительно»	Допороговый уровень	отчет	Отчет не соответствует требованиям, не содержит требуемых результатов выполненного(ых) индивидуального(ых) задания(й) по формированию компетенции
		защита отчета	Доклад не в полном объеме отражает выводы по результатам прохождения практики. Обучающийся не владеет понятийным аппаратом, испытывает трудности при ответе на вопросы по содержанию отчета
		дневник	Не отражает выполненную в ходе прохождения практики работу
		аттестационный лист	Не освоена хотя бы одна компетенция
		характеристика	Содержит оценку «отлично», «хорошо», «удовлетворительно», «неудовлетворительно»

Критерии выставления итоговой оценки по результатам прохождения практики во время промежуточной аттестации (защита отчета по практике):

«отлично» – все компетенции, закрепленные программой практики, сформированы на продвинутом уровне или не менее 90% компетенций сформированы на продвинутом уровне, а остальные сформированы на базовом уровне.

«хорошо» – все компетенции, закрепленные программой практики, сформированы на базовом уровне или не менее 70% компетенций сформированы на базовом уровне, остальные на продвинутом и/или пороговом.

«удовлетворительно» – у обучающегося все компетенции, закрепленные программой практики, сформированы на пороговом уровне, или более 70% компетенций, закрепленных программой практики, сформированы на пороговом уровне, а остальные на базовом и/или продвинутом, и не более 10% на допороговом.

«неудовлетворительно» – у обучающегося менее 50% компетенций, закрепленных программой практики, сформированы на пороговом/базовом/продвинутом уровне.

Раздел 4. Методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций

Результаты прохождения практики оцениваются посредством проведения промежуточной аттестации, как правило, в течение последнего дня периода практики. Формой промежуточной аттестации обучающихся по практике является зачет с оценкой.

Зачет проводится в форме публичной защиты отчета по практике, организованной комиссией по проведению промежуточной аттестации, в состав которой помимо руководителя практики могут включаться педагогические работники кафедры, по которой обучающимися осуществляется прохождение соответствующей практики, представители организаций и предприятий, на базе которых проводилась практика.

Защита отчета по практике, как правило, состоит в коротком докладе (8-10 минут) студента и в ответах на вопросы по существу отчета. Общая продолжительность публичной защиты, как правило, не должна превышать 15 минут.

При выставлении оценки учитываются содержание, качество отчета и дневника по практике, правильность и полнота ответов на вопросы, задаваемые во время процедуры защиты отчета, характеристика руководителя с места прохождения обучающимся практики, оценка, данная обучающемуся руководителем практики от ДГУНХ в аттестационном листе. Результаты промежуточной аттестации по итогам оценки прохождения

практики вносятся в ведомость промежуточной аттестации и зачетную книжку обучающегося.

При прохождении практики и подготовке отчетной документации могут быть полезны следующие локально-нормативные акты ДГУНХ и учебно-методические материалы:

1. Положение о практике обучающихся, осваивающих основные образовательные программы высшего образования – программы бакалавриата в ДГУНХ.

<http://www.dgunh.ru/content/files/15doc/polojen-new-135-1.pdf>

2. Программа преддипломной практики для направления подготовки 45.03.02 Лингвистика, профиль «Перевод и переводоведение». – Махачкала: ДГУНХ, 2018 г., 20 с.

<http://www.dgunh.ru/content/glavnay/oop-new/files-vo/iyz-pip-ling-ppdp.pdf>