

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ  
ФИЛИАЛ КУБАНСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА  
В Г. СЛАВЯНСКЕ-НА-КУБАНИ**

**Кафедра русской и зарубежной филологии**

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**ЧТЕНИЕ И РЕФЕРИРОВАНИЕ  
АНГЛОЯЗЫЧНЫХ И НЕМЕЦКОЯЗЫЧНЫХ  
ПУБЛИЦИСТИЧЕСКИХ ТЕКСТОВ**

**Методические рекомендации  
к практическим занятиям и самостоятельной работе  
студентов 3-го курса бакалавриата,  
обучающихся по направлению  
44.03.05 Педагогическое образование  
(с двумя профилями подготовки – Английский язык, Немецкий язык)  
очной формы обучения**

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**Ч-773 Чтение и реферирование англоязычных и немецкоязычных публицистических текстов:** метод. рекомендации к практ. занятиям и самостоят. работе студентов 3-го курса бакалавриата, обучающихся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки – Английский язык, Немецкий язык) очной формы обучения / О. Н. Бакуменко. – Славянск-на-Кубани : Филиал Кубанского гос. ун-та в г. Славянске-на-Кубани, 2018. – 62 с. 1 экз.

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Издание адресовано студентам бакалавриата, обучающимся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки – Английский язык, Немецкий язык) очной формы обучения.

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## ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

Целью освоения дисциплины «Чтение и реферирование англоязычных и немецкоязычных публицистических текстов» является формирование системы знаний, умений и навыков в области иностранного языка как инструмента профессиональной коммуникации, научно-исследовательской, познавательной деятельности и межличностного общения в широком спектре социокультурных и социально-политических ситуаций, формирование устойчивого познавательного интереса к разнообразной профессиональной деятельности, связанной с использованием знаний и умений в области английского языка в учреждениях образования, культуры, управления, в СМИ, в области межкультурной коммуникации, в различных областях экономической деятельности.

Изучение дисциплины «Чтение и реферирование англоязычных и немецкоязычных публицистических текстов» направлено на формирование у обучающихся профессиональной компетенции ПК-4 – способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов. В соответствие с этим ставятся следующие задачи дисциплины:

- формирование системы умений и навыков, связанных с извлечением из текста информации, её точности и глубины понимания из публицистических произведений англо- и немецкоязычных авторов;
- обучение навыкам понимания и анализа аутентичных англо- и немецкоязычных публицистических произведений, обсуждению их на лингвостилистическом уровне;
- обучение владению различными стратегиями чтения: курсорным (просмотровым), с извлечением частичной информации, с извлечением полной информации;
- обучение дискуссии по поводу затрагиваемых авторами проблем;
- обучение умению составлять рецензии и аннотации к прочитанному материалу
- стимулирование самостоятельной деятельности по освоению содержания дисциплины и формированию необходимой компетенции;
- способствовать овладению техникой работы с основными типами справочной литературы (энциклопедические справочники и учебно-справочные издания), информационно-справочной литературой (включая файлы Интернета и электронно-справочную литературу).

### **КОМПЕТЕНЦИИ ОБУЧАЮЩЕГОСЯ, ФОРМИРУЕМЫЕ В РЕЗУЛЬТАТЕ ОСВОЕНИЯ ДИСЦИПЛИНЫ**

Изучение данной учебной дисциплины направлено на формирование у обучающихся профессиональной компетенции ПК-4 – способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов.

№ п. п.	Индекс компетенции	Содержание компетенции (или её части)	В результате изучения учебной дисциплины обучающиеся должны		
			знать	уметь	владеть
1.	ПК-4	способность использовать возможности образовательной среды для достижения личностных, метапредметных и предметных результатов обучения и обеспечения качества учебно-воспитательного процесса средствами преподаваемых учебных предметов	- знание комментированной и дискуссии по прочитанным текстам, культурно-исторических реалий, истории стран изучаемого языка, наиболее значимых источников СМИ этих стран; основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого языка в жанре публицистики.	свободно выражать свои мысли, адекватно используя разнообразные языковые средства с целью выделения релевантной информации; проводить анализ фактического языкового материала, обобщать языковые факты и делать выводы из наблюдений; определять жанрово-стилистическую принадлежность текста.	навыками понимания и воспроизведения публицистического текста на изучаемом языке; навыками и умениями всех видов речевой деятельности, в частности, подготовленной, а также неподготовленной монологической речи и письма в пределах изученного языкового материала.

### SOME POINTS OF A PHILOLOGICAL ANALYSIS OF AN ARTICLE

1. What connection has the headline with the topic of the article?

2. One of the peculiarities of a publicistic text is the economy of language means, the use of laconic expressions and at the same time their informational intensity. Give an example of a sentence with such characteristics. What information does it contain?

3. The next characteristic feature is the use of words and phrases from social-political, cultural or technical spheres. There can be names of cultural streams, lexics concerning world social, cultural and political phenomena etc. Find examples and define their meaning.

Here we can also mention the use of neologisms. What are they?

4. It's characteristic of a newspaper text to use phrases which we can call clichés. What function do they perform? Give examples.

5. We can find stylistic devices characteristic of fiction in the article. There can be similes, metaphors, cases of irony, allusions. Define the meaning and the function of your examples.

6. The function of a newspaper article to influence people's minds accounts for the use of language means with a shade of estimation – estimative words. Find the examples in the text and define their meaning.

7. There can be found some more expressive means of the language, namely those of syntax: rhetoric questions, parallel constructions, repetition, inversion. What is their function?

8. Complex sentences with an expanded system of subordinate clauses are used. Give examples.

9. Syntactical constructions with *a verb + that* are used to express or comment smb's statement or opinion.

10. Make a conclusion whether the article under question is a typical example of a publicistic text.

## SCHEME OF REVIEWING AN ARTICLE

To begin with the article should be studied thoroughly. First attention should be paid to the headline of the article and its connection with the topic and the main idea of the article.

Second it's desirable to discuss the main idea or key issue of the article (the theme or by-themes if there are any).

If the article has several logically connected parts it should be mentioned and explained its derivation.

It's desirable to give examples to prove the author's point of view to underline his treatment and approach to the problem discussed in the article.

It's desirable to refer to the background concerning the problem discussed in the article.

It's necessary to make the conclusion giving your own point of view on the topic. There are several clichés to discuss the article.

### **Introduction**

#### *Information about the publication*

Name of book, article, place of publication, date of publication

#### *Information about the author*

Name, citizenship/nationality, profession, academic and other qualifications

- The article I'm going to give a review of is taken from...
- The article under the headline... is issued in... (newspaper or magazine) on...
- The headline tells us what the article is about...
- The headline of the article is...
- The headline suggests... (foreshadows)...
- The author of the article is...

### **Subject of the work**

- The article is devoted to the issue of
- The article(work) covers problems (issues)...
- The topic of the article is...
- The key issue of the article is...
- In the article the author touches upon the problem of...
- The article under discussion is devoted to the problem...
- The article under discussion may be de divided into several logically connected parts which are...

### **Generalization of the basic issues/problems/subjects covered in the article**

In this work            the author            considers, speaks about, stresses, raises  
several important issues

In this article        the author            studies, covers, discusses, analyzes, touches on  
the following problems

First, first of all, firstly, in the first place, then, besides, furthermore, subsequently, in  
the second place, secondly

### **Analysis of the 1, 2, or 3 most important problems/issues/subjects in the author's opinion:**

a) *Justification of the subjects selected.*

One of the            most important subjects,            in my opinion....  
most topical issues,            in my view            is the issue....  
main problems,            in the author's opinion.....

I'd like to comment on the problem of...

I'd like to make a few remarks concerning...

I'd like to mention briefly that...

b) *A brief restatement of the author's position on these subjects.*

The author considers, analyzes, states, discloses, describes, depicts, presents....

The author researches, develops, elaborates, clarifies, formulates, characterizes, outlines

The author touches on, mentions, refers to, asserts that.....

The author stresses, notes, indicates, focuses on, concentrates on, pays, devotes particular attention to....

The author proves, resorts to ... to underline, provides data, bases his views on, shares the point of view that, in the author's opinion, in the author's view, according to the author....

The author refutes, disputes, argues against, questions, sheds doubt on, objects against, disagrees with, criticizes, denies....

c) *A brief statement of your opinions about the author's position*

From my point of view...

As far as I am able to judge...

It's hard to predict the course of events in future, but there's some evidence of improvement of (crisis, hopeless, international, political situation)

On the one hand..., but on the other hand...

To come back to what I was saying...

In addition...

Furthermore...

To stress/to underline...

Balancing...

In conclusion I'd like to...

### **Present the author's conclusions in a generalized form**

In the end the author concludes/comes to the conclusion that ....

Thus, it can be said that, consequently...

The author makes the generalization that....

The author presents the following results....

### **Your personal evaluation of the information presented by the author**

The value/the virtue/ the significance of the author's work is in its....

The positive aspects/ the benefits/ the weak points of the work are...

The work has great practical significance/ is of interest to/ is interesting due to its/ is meant for (who)....



## TEACHERS DENOUNCE NATIONAL TESTS

*Source: BBC*

**Compulsory national tests for schoolchildren are an unnecessary and stressful burden, according to a survey of teachers in England and Wales. Only 6% thought the tests a reliable way of evaluating pupils' achievements.**

More than eight in 10 of the 30,500 teachers surveyed for the NUT union felt tests were stressful to children. There was strong support for a boycott of the tests – but the government has said that would be an absolute betrayal of pupils and parents.

The NUT's general secretary of the union, Doug McAvoy, said: This survey underlines the strong criticisms teachers have of these tests. They narrow education, limit use of professional judgement, place unnecessary stress on pupils and add significantly for the workload of teachers without producing any benefits.

The tests regulator, the Qualifications and Curriculum Authority, said its annual evaluation shows that the majority of teachers surveyed feel they are appropriate for assessing pupil performance, and are motivating and engaging for pupils.

On the contrary, said Mr McAvoy: The government would be hard put to find a teacher who thinks them to be beneficial, improve achievement, or promote a broad and balanced education for our children. Throughout the report, teachers emphasise the waste of time and energy these tests represent for no real return. He said the government should let teachers use their own assessments to determine pupils' needs and inform parents of how their children were coming along.

But the Education Secretary, Charles Clarke, said tests were a fundamental part of raising standards in schools. They help teachers see what progress their pupils are making. They can also measure progress against other children. The national tests are particularly important for children in the most disadvantaged areas. Testing tackles the low expectation culture that used to hold back those children. Many parents will be alarmed at the threat of preventing them knowing how their children are doing at school. It would be an absolute betrayal for teachers to boycott these tests. He hoped teachers would vote against such action – strike action, as he called it, though the union said there was no question of that.

The survey was organised for the union by Sean Neill of the Institute of Education at Warwick University. He found that teacher assessment was seen as a reliable alternative to tests by 85% of the respondents. Dr Neill commented on a recent international evaluation of testing. Though the effect of continued testing is to raise test standards, some of this effect can be attributed to increasing familiarity with the test methods by both teachers and learners, increasing emphasis on preparation for the tests and instruction specifically focused on the predicted outcomes of the tests.

Some anonymous comments from teachers were included in his report. Raising standards can effectively be done in schools with good monitoring and self-evaluation practices. said a primary school leader. Another, teaching infants, said tests "rule" all teaching in a school where children come from poor backgrounds. "They need enrichment far more than brighter children from more educated families, yet they get less. Save money from SATs and give us support and resources to improve standards."

Almost everyone – 91% – said the tests placed an additional workload on teachers. A similar proportion of primary teachers, and 85% of secondary teachers, said they were stressful for pupils. Some felt they managed to insulate the children from this. But others said parents bought revision aids and private tutoring and offered children "bribes" to do well – even in the youngest age group.

Some 90% of teachers felt the tests diminished pupils' access to a broad and balanced curriculum. The survey showed substantial support for a ballot by the NUT to boycott the tests. Support was strongest (82.5%) for a ballot to boycott Key Stage 1 tests – the youngest children. In Wales those tests have been dropped. The support was 71,4% at Key Stage 2, when the tests form the basis of the primary school performance tables. In secondary schools support was 64 % in favour of a Key Stage 3 boycott. The majority of respondents (67,9 %) had more than 11 years' experience in teaching. About 57 % were in primary schools.

### **Read the article & do the given tasks:**

#### **Find the words in the text, give the Russian equivalents, comment on them:**

to denounce, to tackle, to attribute, to insulate, a bribe, ballot.

#### **Give the English equivalents from the text:**

надежный способ оценить достижения учеников, значительно увеличивать объем работы, приносить пользу, оценить уровень ученика, улучшить уровень достижений, неблагоприятные районы, быть обеспокоенным перспективой остаться неосведомленным, голосовать против, приписывать эффективное тестирование чему-либо, личный репетитор, сократить доступ к чему-либо.

#### **Paraphrase the sentences:**

- 1.They narrow education, limit use of professional judgement, place unnecessary stress on pupils and add significantly for the workload of teachers without producing any benefits.
- 2.Throughout the report, teachers emphasise the waste of time and energy these tests represent for no real return.
- 3.They can also measure progress against other children.
- 4.Many parents will be alarmed at the threat of preventing them knowing how their children are doing at school.
- 5....some of this effect can be attributed to increasing familiarity with the test methods by both teachers and learners, increasing emphasis on preparation for the tests and instruction specifically focused on the predicted outcomes of the tests.
- 6.Raising standards can effectively be done in schools with good monitoring and self-evaluation practices.

### **Translate into English:**

1. Учителя оказали существенную поддержку в голосовании за бойкотирование тестов.
2. Некоторые родители, чтобы помочь детям сдать тесты, покупают им пособия для повторения или нанимают репетитора.
3. По мнению пресс-секретаря, тестирование не дает культуре низкой ожидаемости тормозить развитие детей из неблагополучных районов.

### **Questions to discuss the article:**

1. What's the essence of a survey conducted among teachers in England and Wales?
2. What two opinions does the author push off? Whom do they belong?
3. Enumerate the minuses of testing pupils?
4. What does the general secretary of the Union propose instead of testing?
5. How will parents react to it according to Charles Clarke?
6. How does Dr. Neil explain the effect of testing?
7. Why do the teachers consider the tests more useful in schools where there are no children from poor background?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **FROM FREE MARKET ECONOMY TO HUMAN DEVELOPMENT An ethical approach for lifelong learning in Romania**

By Ionut Isac

*Ethics and andragogy are missing subjects in the literature on adult education in the post-communist Romania. The concepts are undefined, and the general framework for adult education and lifelong learning is missing. The high-flying wishes of the solutions market economy could offer are vanishing, but the deep-cutting gap between the competencies the population can offer and society needs is still wide. The space for ethics and moral education is narrow.*

People interested in research concerning adult education and lifelong-learning in Romania would be astonished to find out that the whole recent literature (that is, post-1990 or post-communist) on these fields do not contain almost any significant contribution in ethics or moral philosophy. Except for some very brief lines or paragraphs inside a few studies or articles, an ethical approach is definitely here very regrettably absent. Is that, however, an exception, or rather a rule for human sciences in our country?

In the interwar period, well-known Romanian philosophers, such as Mihai Ralea (1896-1964) and D.D. Rosca (1895-1981), made their plea in writing for the building of a 'Romanian ethics' and, consequently, a "draining out" of the moral climate in the country, following the major traditional spiritual characteristics of the nation. For instance, Ralea wrote about the necessity of a quick and merciless combat against all vices inherited from

medieval Turkish-Phanariote domination, like slyness, scepticism as well as the “cheerful mockery” of individuals when coping with bad or even tragic situations, which have over times become very specific to Romanians.

Despite these good intentions, none of the great thinkers of that generation was ever been able to forward a consistent achievement in the field of ethics or moral philosophy – which was the beginning of a strange indifference of the Romanian intelligentsia for ethics, a fact easily recognizable nowadays.

The project of a “Romanian ethics” still remains to be achieved in an unpredictable future from now on. As to the attitude of Romanian philosophers of yesterday and today, instead of capitalizing intellectual courage required for such a difficult enterprise, they show an astonishing and paralysing shyness for ethics, considering morals rather as a useless and avoidable complication. While within the German philosophy – very influential in Romania from the second half of the 16th century onwards, especially through Kant's transcendentalism and criticism – moral philosophy is always a coronation of the whole metaphysical effort, the Romanian philosophical systems and paradigms do not seem to give to it a corresponding place in the economy of their architecture. Here, the step between 'it is' and 'it ought to be' has always been a big one.

What about the other important project of the interwar period – the 'Romanian pedagogy', among whose branches the theory of the adult education (andragogy) was highly ranked? Some very well-respected and well-known personalities in human sciences were finally successful in their huge practical work on the subject of education for all ages in Romania, especially for grown-up persons. I am mainly thinking of people like the world-famous historian, professor and researcher Nicolae Iorga (1871-1940) who set up the Folk University in Valenii de Munte, district of Prahova, where he gave lectures every summer; as well as the sociologist and social philosopher Dimitrie Gusti (1880-1955), well-known in Europe, who set up the Social Romanian Institute dedicated to sociological empirical research all over the country; the sociologists Petre Andrei (1891-1940) and Virgil Barbat (1879-1931), the author of the University extension for adult education.

Like in the case of moral philosophy, these noble efforts inspired by the most advanced research work and practical outcomes in AE all over Europe and the USA, did not produce a system comparable, let us say, to Grundtvig's masterful achievements in Denmark and Northern countries.

Following this direction, one is compelled to remark that an original pedagogical theory concerning adult education and lifelong learning in Romania is still, after so many years, missing. Only during the past four years this situation has begun to change, when the Romanian Institute for Adult Education was established in Timisoara – the first institute totally concerned with the research in the field of adult education. Its researchers have formed professional connections with their colleagues in the departments of education at the universities of Timisoara, Bucharest and Iasi, thus putting into practice (beginning with 2001) graduate and post-graduate (MA, PhD) specializations in adult education. Their first priority would be elaborating consistent professional work to finally fill in the above-mentioned theoretical 'gap'.

## ADULT EDUCATION AND LIFELONG LEARNING AFTER 1989 SOME MORAL LESSONS

It is likely that the period from 1990 to this day will remain as one of the most controversial in the whole Romanian history, from all points of view and for all the people concerned. So many contradictory interpretations have been made about the post-communist period in our country by historians, business persons, politicians and common people.

Only recently, reflections on features of the main periods of the recent national history, including adult education and lifelong learning, were published by Simona Sava and Mariana Matache.

### A HARD BEGINNING

During the first period (1990-1992) of the post-communist time, popular interest in adult education and lifelong learning in Romania severely decreased. Government policies were almost solely based on economic considerations and a huge both axiological and educational confusion ensued. In those years, the field of education seemed to be forgotten altogether. Because of such a lack of interest in adult education and lifelong learning, nearly a half of the institutions under the Ministry of Culture, have been closed. For almost four years, the attitude of Romanian government was rather gleefully optimistic, and could be translated in words like what was hard, is in the past now, what is to come, will be easy. Thus, Romanians prematurely believed in overcoming transition problems easily. Not to mention the aspect of huge social tensions in our country at that time, which made us seriously reflect on whether the communist totalitarianism was indeed conquered. In those years, education seemed to be the least important subject for Romania; it was considered, in the broadest sense, only at the level of primary and secondary school. Romanians tended to be exceptionally fascinated by the virtual virtues of the free market economy. It jammed their minds the more powerfully the better they felt it followed their beliefs, which meant that they felt that if it was managed properly it would solve all the problems of society, including those of adult education and lifelong learning. That is why we are tempted to call this attitude worship of the free market economy – clearly recognizable even today, after so many disillusionments.

### THE RECONSTRUCTION AND SEEKING FOR A DEVELOPMENT STRATEGY (1993-1997)

Even if the government has succeeded in creating a general framework for decentralization and for getting flexible provision of adult education and lifelong learning, it has not, however, given sufficient financial support for those domains. Fortunately, cooperation with Germany, which started in 1993, resulted in the development of adult education in Romania.

The IIZ/DW (Institute for International Cooperation of the German Adult Education Association) has opened a branch in Bucharest, supporting by logistics and finance the creation of The National Association of Romanian Folk Universities (ANUP) in 1993, with nearly 80 institutions from all over the country as members. The transition toward the market economy has generated important modifications in the skills register –

some occupations have gone, others have come – with the result of an increasing discrepancy between the level of qualifications of the population and the new competences required by the labour market. At the same time in Romania has begun to develop more and more as a market of professional permanent training, adapting both public and private provision to the needs of the adult population. The political managers did not at that time give convincing signals of understanding the importance of the medium- and long-term perspective of adult education and lifelong learning in Romania. When they spoke about economic and political reforms, they had in mind only the desired result, without the specific effort for education and specialization of millions of adults (i.e. the human capital) – the most important and vital element of each and every reform. However, the crucial importance of relating adult education and lifelong learning to the successful reform process of the Romanian society has not been grasped; on the contrary, it was left aside or postponed sine die. A research carried out after 1990 proved that the public opinion perceived adult education as a marginal medium of training. The dominant mentality was that adults needed experience, not professional training or general culture. Also, people obviously understood the relationship between adult education and other forms of education (e.g. self-training or self-education) inadequately. The small number of young people employed in adult education institutions after 1989, as well as an even smaller number of qualified personnel working there could give a lot of reflection to analysts.

#### THE DEVELOPMENT BEGINNING WITH 1998

After the Hamburg UNESCO Conference on adult education, the Ministry of Education (today, Ministry of Education and Research) began to pay a greater attention to adult education by including it in the national system of education. Also, the Ministry of Education demanded the universities to develop programs of continuing education, financed by World Bank through projects in competition. However, the work for a law framework for adult education or a national strategy concerning adult education has not been successful. Many legislative acts on education have in the meantime been adopted, some of them incompatible with each other. One cause for this could, again, be lack of scientific substantiation in adult education and lifelong learning, usually those who have written the law have not been specialists in education. It is probable that Romania still today encounters serious difficulties in getting a solid, integrated and socially functioning system of adult education and lifelong learning because of its strange political and social amoralism or indifference for these important domains of education.

#### DESIGN OF HUMAN DEVELOPMENT. A DESIRABLE ETHICAL APPROACH

In order to speak about the future of adult education and lifelong learning in Romania, one has first to have in sight a conceptual clarification. At the moment, from a theoretical point of view, there is no 'official' definition concerning adult education. Also, there is no distinction between 'adult education' and 'permanent education' and/ or 'lifelong learning', between 'permanent education' and/ or 'lifelong learning' and 'permanent learning'. It is generally accepted that adult education contains all educational

activities which occur after the pre-service formal training. Neither in theory nor in practice is there a distinction between adult education and lifelong learning. To quickly draft one, it might be said that adult education has especially general cultural implications, while lifelong learning is considered to be linked mainly to the professional aspects of adult education. In fact, these words are used as synonyms.

An essay of building an ethical approach in adult education and lifelong learning in Romania has, therefore, to start with the concepts without neglecting the social reality.

As mentioned above, the process of reforms in the post-communist Romanian society brought a lot of confusion. Part of it was to consider adult education as a remedy to short-term and strictly 'technical' matters (for instance, training for unemployed people to give to them a chance to get a job). Or to consider ethics as unimportant or irrelevant for adult education and lifelong learning. In the most recent approaches, one can hardly find a paragraph dedicated to this subject matter, for instance, *A Portrait of Adult Education in Romania* does not contain any reference to this subject matter.

Then, it would be convenient to take a step into the conceptual direction, in order to lay down a couple of landmarks. We understand by moral a whole of

a) feelings, habits, beliefs, attitudes and mentalities;

b) principles, rules and norms of behaviour;

c) values and ideals concerning the relationship between individuals and society/community, recognizable in facts or actions (i.e. in the behaviour). For the adult,... the moral wealth is the most important dimension of his/ her personality.

Also, we understand by ethics

a) a philosophical subject/ discipline which studies theoretical and practical problems of the moral;

b) somebody's (individual or society/community) coherent and systematic conception concerning the standards of the moral life.

Moral education appears to be a 'crossroads' of moral and ethics. Its scope is ... the regeneration of the human being... or, to say better, this is the scope of practical morality. For the adult people – especially in Romania – it means to clarify the relationship between freedom and responsibility. When adult education and lifelong learning are seen as quick repair for acute problems (unemployment), it narrows down the scope of concepts, which does not make people aware and responsible for their entire potential of personality. It is about the freedom to teach somebody to choose a solution for how to get a job, but also to lose a chance of how to teach somebody to build a personality able to weave the social tissue. In other words, it is something of how to do the right things and how not to do the things right. Or, it seems reasonable to accept that an ethical approach must make people much more responsible for what might be called the design of their developing personality. To build and develop the personality – through one's own efforts, it means to master the self better and better. Thus, that person will become independent enough to make decisions and to overcome the difficulties encountered in life. In adult education, moral education could touch its goal by debating about examples, analysing case studies, by role-play, etc., and, thus finding motivation for moral actions in everyday life. Now, it is clear that the free market cannot solve all the problems of adult people (or of any age). Something more is needed: the design of personality according to an educational ideal.

Among so many confusions and misunderstandings in the post-communist Romanian society, there is also in education confusion about the ideal to follow. Or, a democratic educational ideal has to be made operational at the level of moral education, because without a morally cultivated adult generation the reform process in Romania cannot be successfully accomplished. Therefore, we think that, having in sight the perspective of joining the EU in 2007, as well as the context of globalisation, the time has come at last for Romania to begin to create and develop an explicit, responsible and efficient ethical approach to these problems, in terms of human development.

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### **Read the article & do the given tasks:**

#### **Paraphrase the sentences from the text, give the Russian equivalents:**

- 1) The project of a “Romanian ethics” still remains to be achieved in an unpredictable future from now on.
- 2) ...the theory of the adult education (andragogy) was highly ranked.
- 3) Romanians tended to be exceptionally fascinated by the virtual virtues of the free market economy.
- 4) The transition toward the market economy has generated important modifications in the skills register – some occupations have gone, others have come – with the result of an increasing discrepancy between the level of qualifications of the population and the new competences required by the labour market.
- 5) When adult education and lifelong learning are seen as quick repair for acute problems (unemployment), it narrows down the scope of concepts, which does not make people aware and responsible for their entire potential of personality.

#### **Paraphrase using the expressions from the text:**

- 1) Many different points of view were given on the post-communist period.
- 2) The government didn't give enough money for these fields.
- 3) Many laws were contradictory.



### **Give the English equivalents from the text:**

беспощадная борьба, благородные попытки, преодоление проблем переходного периода, переходный вариант способа обучения.

### **Translate into English:**

Вместо того чтобы извлечь пользу из смелости своего ума, они проявляют парадоксальную стыдливость перед этикой, считая ее бесполезной и необязательной.

Министерство образования стало уделять больше внимания образованию взрослых, включив его в систему национального образования.

### **Questions to discuss the article:**

- 1) What does the headline tell us? Correlate it to the main idea of the article?
- 2) What is the reason of absence of any significant works on Romanian ethics and andragogy?
- 3) What can we consider as the beginning of creating a pedagogical theory concerning adult education?
- 4) Why is the period from 1990 to 1992 called “worship of free market economy”? How did the government’s policy of the period influence the education?
- 5) What new problems concerning the labour market raised with the transition toward the market economy?
- 6) How did people perceive adult education?
- 7) What obstacles had adult education in spite of including it by the government into the national system of education?
- 8) How does the author understand the ethical approach in education?
- 9) What means of teaching does he offer?
- 10) Has Romania an educational ideal? Describe the situation.

### **Conduct philological analysis of the article.**

### **Review the article.**

## **CRIME AND PUNISHMENT – CYBER STYLE**

*By Grahame Anderson*

London's Central Criminal Court remains the world's most famous seat of legality and justice. Better known as the Old Bailey, its proceedings have fascinated the masses for 300 years. Up to 1834 alone, 100,000 individual trials had revealed much about the changing face of life and crime in Britain. From sociologists to historians and students, records from these trials could prove an invaluable source of reference.

Thanks to the enterprise of two leading academics, and a team of dedicated transcribers and data developers, the largest single source of legal-related information will be fully available by mid 2004.

From his base at the University of Hertfordshire, southern England, Professor Tim Hitchcock explained the objectives behind the scheme. When historians look at life in the 18th century they tend to do so by looking at people of a high standing, he said.

It was much more difficult to get a feel for how ordinary people lived. We needed to make it easier to look at the lives of the non-elite. By making Old Bailey records freely available, everyone can put themselves into the shoes of people who lived centuries ago, he added.

A fellow director of the project, Dr Bob Shoemaker, from the University of Sheffield, northern England, explained: Up to now, only some of the records have been available, and only on microfilm, so they were only of use to a few dedicated historians prepared to spend months peering at the films and making notes as they went along.

Using a double key technique the original pages are scanned with each document read and keyed by a transcriber. Results are then compared by computer and any errors corrected. The first 22,000 cases have already gone live. With a little imagination, the public can be transported back in time to sample life in the smoky coffee houses, crowded taverns and mean streets of 18th-century London. It was often a torrid existence with petty crime, robbery and murder resulting from the terrible poverty that ordinary people suffered.

Danger also followed those travelling on the highway, as the following case from the website highlighted. On 10 September 1755, Jonathan Wigmore was indicted for he, a certain pistol loaded with gunpowder and a leaden bullet, did willfully and maliciously shoot off at Duncan Robertson on 7 May of the previous year. Wigmore was a highwayman described by witnesses as riding a bright bay horse. On this occasion Robertson was aboard the York-bound coach on Finchley Common, London, when Wigmore rode up alongside the coachman and ordered him to stop or have his brains blown out. A pistol fight broke out involving both men before Wigmore rode off. Charged with both breaking the peace and assault, a verdict of guilt was delivered, punishable by death.

Bigamy was construed as a sexual offence but with sailors away for years at a time, life was not easy for people such as Elizabeth Copman, indicted for feloniously marrying Henry Pollard in 1716. Believing her first husband, William Burkit, was dead, not having heard from him for four years, she did indeed tie the knot with Pollard. Fortunately for Mrs Copman, she was acquitted of the offence.

It was necessary to choose your words carefully when supping ale in a tavern, especially when the topic of conversation involved the Royal family. Peter Matson was indicted for a trespass, in cursing and speaking several false and seditious words against his Majesty and for drinking the Pretender's health. Visiting an alehouse in Petticoat Lane, he ordered a pint of beer. Two soldiers became involved in an argument with Matson who called them King George's bulldog before stating that King James III had more right to the crown than George. Found guilty, he was fined 20 marks and given a year's imprisonment, having also been ordered to stand twice in the pillory.

The trial involving William Bird is a particular favourite of Dr Hitchcock. Brought to trial in 1742 for assault with malice aforethought, Bird was a type of jailer who would escort various prisoners to a building called the roundhouse. This was a small room where they were held in detention, having been arrested by a constable.

At around 2am on 16 July, Bird took a number of people to “the hole” as it was called. Several women had been placed in the tiny room with little space for movement or air. Bird retired to his bed and the room was not reopened until 10 the next morning. It later emerged around 20 people had been forced into the hole.

Tis impossible to describe to you the dismal scene! Some gasping, and, to appearance expiring; some recovered who were taken for dead or dying, by the aid of the surgeons; others expired on the opening of a vein, and the poor woman, for whose death this prosecution is carried on, was quite dead. The foreman of the jury gave their verdict thus: According to the law delivered to us we find him (Bird) guilty.

Dr Shoemaker feels the records are a treasure trove of social, legal and family history. They tell us so much about the lives of ordinary people, the poor, the desperate, outlaws, and life on the margins of London society.

As a model, this website certainly has to be the way forward for historical research and development.

### **Read the article & do the given tasks:**

#### **Find the words in the text, give the Russian equivalents, comment on them:**

to fascinate the masses, to reveal much about the changing face of life, an invaluable source, to put oneself into the shoes of smb., to be of use to smb., a double key technique, to sample life, described by witnesses, to be acquitted of the offence, to be indicted for a trespass, to escort prisoners, life on the margins of society.

#### **Give the English equivalents from the text:**

судебный пристав, бунтарский, позорный столб, принять за мертвого или умирающего, вынести вердикт виновности, обвинить в нарушении общественного порядка.

#### **Translate into English:**

1. Двоеженство и двоемужие считалось сексуальным преступлением.
2. Профессор разъяснил сопутствующие цели проекта.
3. Девушке предъявили обвинение в том, что она совершила уголовное преступление, выйдя замуж за второго мужа.
4. Старшина присяжных огласил вердикт, согласно которому молодого человека оштрафовали на 1000 \$ и приговорили к 1 году заключения.
5. Обвинение было предъявлено по поводу преднамеренного и спланированного нападения.
6. До привлечения к судебному разбирательству, он был задержан полицейским и находился под арестом.
7. Согласно данному нам закону мы объявляем его виновным и приказываем отбыть наказание у позорного столба.
8. Мелкие преступления, грабежи и убийства стали следствием ужасной бедности простых людей.

### **Questions to discuss the article:**

1. What did Professor Hitchcock and Dr. Shoemaker aim at scheming the project of Old Bailey records? What is the value of the records?
2. Why were the records available only to a limited number of people? What is made to increase the number?
3. What strikes you most in the trials described?
4. How would analogous cases be treated nowadays?
5. How will the website contribute to British justice?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **PGO'S REPLY RAISES MORE QUESTIONS THAN IT ANSWERS**

*By Igor Korolkov*

The Russian Prosecutor General's Office (PGO) replies to an MN publication – MN responds to the PGO.

In late July, MN published an article titled *Mysterious Video Clouds Yushenkov Verdict*, bringing up new circumstances behind the assassination of Sergei Yushenkov, a State Duma deputy and prominent political figure. Employees of the Regional Public Foundation for Assistance to RF Interior Ministry Officers (RPFA) told this reporter that surveillance cameras mounted on the perimeter of the block where the foundation is located captured two men running from the building where the Duma deputy had just been gunned down. Furthermore, a day before Yushenkov was shot, police detained a man filming the area around the building with a mini-camera. He presented an ID showing that he was either a major or lieutenant colonel of the police *and* was immediately released.

The foundation's cassette was later confiscated by CID officers from Moscow's Northwestern District Police Directorate. The cassette with footage of two strangers did not figure in the Yushenkov case, nor was there any reference in the case files to the major/lieutenant colonel with a mini-camera.

Combined with some discrepancies in the criminal case (very serious ones, too) to which defense counsel Genri Reznik tried to draw the jury's attention, the new evidence gave cause to suggest that the assassination of the high-profile politician was organized not by Mikhail Kodanov (co-chairman of the Liberal Russia party, one of the principal defendants) but by somebody else. MN received an official reply from the Prosecutor General's Office to the article *Mysterious Video Clouds Yushenkov Verdict*. The reply was signed by Natalya Vishnyakova, head of the PGO Information and Public Relations Department.

The Prosecutor General's Office could not possibly ignore the publication, the letter says. A probe was conducted and the persons mentioned in the article were questioned. The results of the probe show beyond any doubt that the author distorted both the substance of the conversation [...] and the actual circumstances of the crime. The video

footage from the surveillance cameras mounted on buildings adjacent to the crime scene contained no evidence that might be of interest to the investigation. The cameras were set at an angle only covering the neighborhood immediately abutting the guarded installations. Unfortunately, they did not cover any of the area that was of interest to the investigators.

Furthermore, the foundation's representatives were unable to confirm the information about the video footage with running people or about a man filming the area. Having read Korolkov's article, they said that the reporter had distorted the substance of their conversation.

Some readers might think that if the Prosecutor General's Office writes that certain facts do not correspond with reality, they really do not. But what about the author of the article who knows exactly that he did not distort the substance of his conversation with the foundation's employees? He has a record of that conversation. Moreover, other people were present during the conversation.

Every time it publishes material such as *Mysterious Video Clouds Yushenkov Verdict*, the *MN* editorial board hopes that law enforcement agencies will get interested in such information and check on it. Unfortunately, this has not been the case in recent years. The problem is that such publications increasingly affect the executive. The ruling establishment has merged with big capital, creating a new legal environment in the country, a new moral atmosphere, and a new set of rules for managing society. A special role in this management is being played by law enforcement agencies, as well as security and intelligence services. Possessing technical, personnel, financial, and other capabilities, they can deal with practically any tasks – from the redivision of property to the elimination of undesirable persons.

*MN* has on many occasions asserted that state security services (*spetssluzhby*) have been involved in the perpetration of high-profile crimes, e.g., in Vladivostok, Nakhodka, Kaliningrad, Moscow, and other places. Thus, the assassination of Moscow journalist Dmitry Kholodov was traced to the 45th Airborne Forces Brigade based in Moscow's Sokolniki district. Vladislav Listyev's murder was linked to a super-secret FSB-URPO (Federal Security Service-Organized Crime Directorate) subdivision. *Spetssluzhby* were also purportedly involved in a series of bomb attacks on Moscow city transport in the mid-1990s, which were blamed on the Chechen militants.

Analysis of poisoning-related deaths of some prominent Russian politicians and businessmen shows that this could only have been done by structures possessing special capabilities.

Earlier, *MN* made public instructions, issued by the Main Intelligence Directorate of the General Staff of the Armed Forces (GRU) and the Interior Ministry, for the creation of the so-called rezidenturas, or special-op stations, including SO units designed to perform special missions, with various public foundations and associations used as a front. These special missions in particular included physical elimination of persons posing a threat to society.

An array of publicly known facts gives cause to say that individual *spetssluzhby* officers and units have been involved in criminal cases and that the ruling authorities have repeatedly been using the FSB and the GRU to achieve political objectives. The circumstances behind Sergei Yushenkov's assassination that were made public by *MN* fit into this pattern. Presuming that this situation suits the country's leadership, it also explains the behavior of such law enforcement institutions as the judiciary and the Prosecutor's Office. The positions of the political establishment, *spetssluzhby*, the Prosecutor General's Office, and the courts in high-profile cases that create legal precedents usually coincide. They see crimes where none have been committed while turning a blind eye to real crimes. Suffice it to recall the Tri Kita and Grand furniture store cases, when the Prosecutor General's Office dismissed charges against some big shots from the FSB and prosecuted an investigator who had been working on the case.

The Prosecutor General's Office showed itself as an obedient tool in the hands of the ruling establishment at its best (or worst) in the case against Vladimir Gusinsky. It charged him – only to drop the charges and then level them again, depending on progress in the horse-trading between the oligarch and the ruling authorities who wanted to take control of Gusinsky's assets.

Is such a Prosecutor General's Office in a position to objectively study and evaluate the facts that may be embarrassing to the ruling structures? The answer is self-evident.

I will not reproach the employees of the Regional Public Foundation for Assistance to RF Interior Ministry Officers for retracting their statements. One can understand them: people today have to be extremely careful. Yet the truth does not cease to be true when witnesses for some reason or other refuse to tell the truth. The PGO's official reply raises even more questions about the mysterious video which has now been apparently "lost" as a very important piece of evidence.

### **Read the article & do the given tasks:**

#### **Find the words in the text, give the Russian equivalents, comment on them:**

to distort the actual circumstances of the crime, suffice it to recall, to prosecute an investigator, head of Information and Public Relations Department, to possess technical, personnel and financial capabilities, reference in the case files to smth.

#### **Give the English equivalents from the text:**

фигурировать в деле, адвокат защиты, главный подзащитный, провести допрос, службы безопасности и разведки, достигать политических целей, совершение преступлений, касающихся высокопоставленных личностей, снять обвинение, отказаться от показаний.

#### **Questions to discuss the article:**

- 1) What problem does the headline suppose?
- 2) What is the author's purpose?
- 3) What new evidence appeared in the Yushenkov case? What happened to it?
- 4) How did the PGO react to the *MN* article?

- 5) How does the author regard this reply?
- 6) What role do the law enforcement agencies play in the Russian society according to the author's opinion?
- 7) What criminal cases does the author refer to prove his view?
- 8) What foundations are established to help the security and intelligence services in executing their functions?
- 9) Why does the author believe that PGO can't evaluate the facts, compromising the ruling authorities, objectively?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **HARRY POTTER HAS COMPANY**

*By Sergei Borisov*

TWO POPULAR BRITISH AUTHORS WRITING ABOUT THE LIFE OF TEENAGERS, MELVIN BURGESS AND ELIZABETH LAIRD, VISITED MOSCOW FOR THE FIRST TIME TO MEET THEIR NEW READERS, WHILE RUSSIAN TEENAGERS HAVE DISCOVERED THERE COULD BE SOME OTHER INTERESTING CHARACTERS BESIDES HARRY POTTER IN TRANSLATED BOOKS.

Both Burgess and Laird like Harry Potter. They agree that reading about Harry Potter's adventures is a kind of escapism, relaxation everyone needs from time to time. Not everybody wants to read "demanding" books all the time, Melvin said. But these two belong to the other sort of writers, who deal with pressing social issues and believe teenagers are also interested in this. Success in this kind of literature in the UK could well prompt Russian publishers & widen their readership with teens. Interest in this genre of literature displayed by boys and girls who attended the Bibliobraz 2005 International book festival proves this. The festival, held last week in the Russian Academy of Sciences and organized by the Center for the Development of the Russian Language, aims to encourage teens aged 8 to 17 to read books. The famous British authors were invited by the British Council, which had its own stand TeenRead at the festival.

### *New Literature Phenomenon*

Burgess said his friends were really jealous when they learned he was going to Moscow. For us Moscow is a very exotic and exciting destination. He worked as a journalist for some time and believes a fiction writer could at times say more truth than a journalist dealing with facts. Political correctness in fiction writing for teenagers is a waste of time, Burgess told The Moscow News. Teens like thinking about everything. They are more able to deal with variety of ideas, they are much less politically correct than adults. This could explain the author's popularity with adults who read his books and write to him thankful and angry e-mails. Growing up isn't always easy, whatever age you are, he says.

Fiction for teenagers is quite a new phenomenon in the UK, Burgess said, adding that it first appeared in Australia and New Zealand. So why did nobody concentrate earlier on writing books for people in their teens? Burgess believes that unlike films and music, books have always lagged behind and have been last to directly address the audience.

And even more so, since books had been captured by the establishment, schools, libraries as educational tools he said. Teenage literature could now attract writers just because it is a new, exciting area with a lot of things to explore. In his case, these things are sexuality, drugs, counterculture, child abuse. Teenagers are now being addressed not as children, while Burgess keeps saying he writes for young adults.

#### *Books Do Not Corrupt*

Critics find his books not only thought-provoking and challenging, but sometimes propagandizing anti-social behavior and forbidden things. Burgess seems to be eager to write about these topics as long as teenagers discuss them. He called his extremely controversial book *Lady: My Life as a Bitch* “a comic allegory about sex and life – and all the important, darker issues that some people can't handle teenagers reading about.” The latest book, “*Doing It*”, follows the sexual experience of three teenage boys. During his meeting with teenagers in Moscow, Burgess answered his critics by mentioning a letter sent to him. It read: “It is people that corrupt, not books”. And the writer added he has never corrupted any single person by his writing.

“Even if the hope isn't there in (my books), the hope's in the reader after they come away thinking 'this is wrong,’ ” he once said. Burgess doesn't think that society is very fair but individuals are fair. My experience of life is much more that it's individuals, rather than institutions, who help you along, he says.

Both writers are two individuals helping teens who, in Burgess' words, don't have a real voice in society. Society did not address them as a special group for a long time, Laird added.

Currently, however, literature for teenagers is blossoming in the UK. Burgess finds it a very exciting area to be involved in. He tries to fill the big hypocritical gap between the media teenagers are supposed to have access to and what they actually could see, poach, eavesdrop. I want to address people directly, Burgess said.

#### *Her Favorite Age*

Some of his books will be published in Russian translation by Ultra Culture Publishers. Its editor Ilya Kormiltsev said Burgess' books prepare teenagers for living in a society, fight with indifference and social passivity. Hopefully, Laird's books will also be translated into Russian soon, as she is another fighter against indifference of the modern society. She believes teenagers could also be interested in politics and current events. Her “*Kiss the Dust*” book is about Kurds and asylum seekers. The book called “*A Little Piece of Ground*” shows the Palestinian-Israeli conflict through the eyes of a Palestinian boy.

Asked if she liked going to school, Laird said: Not much. She surprised her Russian teen audience saying that people want to be young, but she disagrees. When you are young, you have to work too hard, you don't have freedom, you have to worry, she said. It's fantastic to be sixty-two, Laird added, to the applause of her new young readers in Moscow, whom she called lively, intelligent, interested and charming.



## **Read the article & do the given tasks:**

### **Find the words in the text, give the Russian equivalents, comment on them:**

“demanding” books, literature phenomenon, escapism, to lag behind, to be captured by the establishment as educational tools, much less politically correct, propagandizing anti-social behavior and forbidden things, to help along, current events, to handle teenagers reading about, to corrupt (about books), to poach, to eavesdrop.

### **Give the English equivalents from the text:**

решать острые социальные вопросы, расширить круг читателей за счет причудливый и захватывающий пункт назначения, автор художественной литературы, терпимость к инакомыслию («политкорректность»), журналист, работающий с фактами, популярный среди взрослых, являться последним средством обращения к аудитории, в русском переводе.

### **Translate into English:**

1. Автор беллетристики не может не решать острые социальные вопросы в своих книгах.
2. На русский язык переведено много книг, пропагандирующих антиобщественное поведение и запретные темы.
3. Можно расширить круг читателей за счет людей, в большой степени менее терпимых к инакомыслию.
4. Книги, заставляющие думать, очень популярны среди взрослых.
5. Это литературное явление предлагает читателю не описание текущих событий, а бегство от жизни.
6. Книги не развращают, а помогают подросткам развиваться.
7. Так как книги долгое время были последним средством прямого обращения к аудитории, подростки получали жизненный опыт, присваивая и подслушивая чужие идеи.

### **Questions to discuss the article:**

- 1) What problem does the headline suppose?
- 2) What kinds of authors are Burgess and Laird? How does “Harry Potter” differ from other their books?
- 3) Why and where were they invited in Russia?
- 4) What is peculiar about fiction for teenagers in the UK?
- 5) What do Burgess and Laird think to be interesting issues for teenagers?
- 6) Why do critics find Burgess’ books propagandizing anti-social behavior and forbidden things? Does he contradict them?
- 7) What’s Laird’s favorite age?
- 8) What’s your point of view on the books discussed?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **A CONEY ISLAND OF THE MIND** **Hunting for English Books in Moscow**

*By Oleg Liakhovich*

The first half of the title of this article was borrowed from the title of a book by Lawrence Ferlinghetti, a poet and one of the founders of the beat movement, who's bookstore City Lights became the early gathering place of the beats. Keeping all this in mind, I was somewhat taken aback a few years ago when I found a signed copy of Ferlinghetti's "A Coney Island of the Mind" in one of Moscow's bookshops, of all unlikely places. However, considering the fact that the shop's name was Shakespeare & Company, I really shouldn't have been surprised.

Being a bookworm and an avid literary Anglo-Americanophile of sorts, I've always (especially before discovering Amazon) found the hardships associated with trying to find a much-needed English book in Moscow to be frustrating, to put it mildly. To date, there are several bookstores in Moscow that specialize in selling English books, or have a more or less decent foreign books section. Of course, Moscow's major bookstores such as Dom Knigi on Novy Arbat, Moskva on Tverskaya or Biblio-Globus on Myasnitskaya near the Lubyanka Square all sell books in English. The down side is their appallingly poor selection of contemporary authors, unless their books happen to be published as movie tie-in's. But even with the overabundance of school classics, modern Moscow bookstores are a giant leap compared to the situation ten or fifteen years ago, when new English books were almost non-existent in the Russian capital. Old paperbacks and hardcovers could be found in two or three places dealing antique and second-hand books, while new editions would be desperately sought after by the city's few English-reading booklovers.

One event that provided relief for this particular kind of hunger was the annual Moscow International Book Fair with its variety of foreign (including British and American) publishers, its only serious flaw being the somewhat excruciating fact that it was once a year only. While the selection offered by present-day Moscow English booksellers leaves a lot to be desired, at least now there are several stores (of different merits) that fully specialize in selling English books. The oldest of them – the Moscow House of Foreign Books and Anglia British Bookshop – are also the two places carrying the most wide selection of both fiction and non-fiction, the former looking like a somewhat stiff but cozy Victorian bookshop, while the latter feels more modern and casual, as well as being located on a quiet central Moscow sidestreet. Even though the range of Russia-related books offered by these (as well as most other) shops is relatively decent, keep in mind that English books in Moscow are much more expensive than back in the U.S. and most places abroad, so ordering from Amazon may be a wiser choice if you're looking to save your penny and don't mind the wait.

Amid this relatively scarce variety of attractions for English book lovers, Shakespeare & Company deserves a special mention as a bookstore with a distinct flavor — the flavor of hard-to-find books, freshly ground coffee, and discussions that can transform an unsuspecting customer into a philosophy major in less than an hour. Of course, the name of the store itself should serve as a warning, especially to those familiar with the history of XX century literature. The original Shakespeare & Company was founded in

1919 on the Left Bank in Paris by Sylvia Beach, a daughter of a Presbyterarian minister, a book-lover and a lifelong Francophile. The City of Light was swarming with expatriate American writers in those days, with authors like Henry Miller, Ezra Pound, F. Scott Fitzgerald, and young Ernest Hemingway greedily gulping down European culture in great portions, and, at the same time, rediscovering the America in themselves. On the other hand, many French writers at the time had acquired a great interest for U.S. literature, so Shakespeare & Company soon became the in thing, a bohemian gathering place for expatriate and French writers and poets alike. It also included a lending library, allowing struggling authors to borrow books they couldn't afford to buy. Another deed that Sylvia Beach is famous for is her publication of James Joyce's *Ulysses* after it was consequently turned down by several other publishers.

The original Shakespeare & Company closed down in 1941 (later to reopen at another location), and Sylvia Beach herself was interned for several months by the occupying Germans. Where does Moscow fit in this story, you may ask? In 1994, Mary Duncan, a professor of political history at San Diego State University, came to Russia with the idea of bringing both the legendary name and the concept behind it from the banks of the Seine to the banks of Moskva. This thought first visited Professor Duncan after she met George Whitman, the "illegitimate great grandson of Walt Whitman" and the proprietor of the modern-day Shakespeare & Company in Paris. In search for a Russian partner, she finally contacted Alexander Ivanov, the director of Ad Marginem Press, with a proposal to establish an English bookstore bearing the brand name of Shakespeare & Company that would attempt to revive the spirit of the original Paris place. The store opened in 1996 and for the first three years of its existence doubled as a bookshop and a weekly literary salon, playing host to a number of very different guests – from respectable authors Andrei Bitov and Zinovy Zinik to scandalous performance artist Oleg Kulik. In the tradition of Sylvia Beach, Mary Duncan used to personally bring loads of books during her visits to Moscow, making it possible to find such obscure items as signed editions of Susan Sontag or the abovementioned Ferlinghetti. In the relaxed and stimulating atmosphere of the shop, it was not a rare case for a customer to spend an hour chatting with the owner about postmodernism and current tendencies in Russian literature when all he wanted was to buy the latest John Grisham novel.

Be as it may, those days are over now, the owners deciding that the novelty of weekly bilingual readings has worn off, and the English books themselves now take less space than before, all stuffed in a single small room. Apart from new editions, there's also a used book section where you can leave your old paperbacks for sale. All in all, the fact remains: Shakespeare & Company is the rare English bookstore in Moscow, both with a distinct personality and a sense of history. You won't encounter Pound, Joyce or Miller in person here, but you will certainly find their books, as well as the inevitable translations of Russian classics, history volumes, art albums, cookbooks, and the latest New York Times bestsellers... well, sometimes.

Specialized English-language bookstores:

**Anglia British Bookshop**

6, Vorotnikovskiy Pereulok

Tel: 299 77 66

Nice selection of fiction, hobby J & educational literature, books on liberal arts, art, photography, architecture, & design.

**DOM INOSTRANNOY KNIGI**

(Moscow House of Foreign ! Books, former English Books)

18, Kuznetskiy Most St.

Tel. 924-2068, 928-2021

The first British-style bookshop in Moscow. Carries a nice selection of modern fiction. Comfortable atmosphere.

**Pangloss**

8/3, Prechistenka St., bld.1

Tel. 202-2933

E-Mail: pangloss@mtu-net.ru;

olga\_riabova@mtu-net.ru

Specializes in books in French, German, English, Spanish and other European languages. Efficient ordering system.

**Shakespeare & Company**

5/7, 1 Novokuznetskiy Lane

Tel. 951-9360

Interesting selection of literary fiction and poetry, used paper-back section, friendly proprietors.

**Inostrannaya Kniga (Foreign Books)**

16, Malaya Nikitskaya St.

Tel. 290-4082, 291-7797

The oldest used English book J shop in Moscow. Now most of the space is occupied by an antique shop, but old paper- backs and hardcovers are still there.

**Moskva**

8, Tverskaya St.

Tel. 229-6483, 797-8717

A small English-language section carrying some popular bestsellers. Open till 1 a.m.

**Dom Knigi (Moscow House of Books)**

8, Novy Arbat St.

Tel. 290-3580

Has a relatively large English book section, for the most part offering genre fiction and literary classics.

**BIBLIO-GLOBUS**

6/3, Myasnitskaya St. bild. 5

Tel. 781 1900;928-35-67; 7(095) 924-46-80

Houses a rather modest English-language section mostly carrying mass paperbacks.

**Read the article & do the given tasks:**

**Find the expressions in the text, give the Russian equivalents, comment on them:**

to find the hardships associated with doing smth. to be frustrating; major bookstores; a decent foreign books section; the down side is; would be desperately sought after by smb.; to provide relief for the hunger; to save your penny; scarce variety of attractions; to be swarming with the writers; to be turned down by publishers; a proposal to establish a bookstore; a bookstore bearing the brand name; the relaxed and stimulating atmosphere of the shop; a used book section.

### **Give the English equivalents from the text:**

приличные отделы иностранной литературы; ужасно скудный выбор; перенасыщенность школьной литературой; гигантский прыжок; его единственный серьезный недостаток; изюминка наличия редких книг; писатели-эмигранты; жадно поглощая культуру; абонемент; соединять в себе магазин и литературный салон.

### **Translate into English:**

1. Этот магазин содержит приличные отделы русской литературы, но предлагает скудный выбор иностранной.
2. Единственный недостаток этого магазина – его перенасыщенность школьной классикой.
3. Когда он сочетал в себе магазин и литературный салон, писатели-эмигранты жадно познавали иностранную культуру, имея возможность брать книги на абонементе.
4. Огромным шагом вперед стала его новая книга, прежде отклоненная издателями.
5. Предложение открыть магазин известной торговой марки имело и обратную сторону.
6. Благодаря ненапряженной и захватывающей атмосфере в салоне всегда толпились писатели.
7. «Изюминкой» магазина был отдел подержанной литературы.
8. Можно тщетно искать редкие книги в главных магазинах города.
9. Интернет-магазин утолит жажду чтения и поможет сэкономить деньги.
10. При скудном выборе привлекательных мест любителей книг разочаровывают трудности, связанные с поиском нужных книг.

### **Questions to discuss the article:**

1. What are the hardships associated with trying to find English books in Moscow?
2. What event provides relief for the hunger of books?
3. What are the two places carrying the most wide selection of English literature?
4. What functions had *Shakespeare & Company* at the beginning of 20-th century?
5. Who was involved in reopening *Shakespeare & Company in Moscow* in 1996?
6. Did it continue the tradition to be the gathering place of different authors?
7. Why do the English books now take less space than before in bookshops? And may be in our minds?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **MUSIC FOR THE MASSES... OR NOT**

*By Polina Moroz*

Say, you decide to wake the Russophile in you, become interested in Russian culture, start making pirozhki, buy an ushanka through a mail-order catalog, and maybe even learn a few Russian words. What's the next step? Music, of course!

Music is a great way to enrich your cultural awareness and learn more about the great northern nation. Before proceeding, however, note that Russia's music scene is more of a minefield. Russia enthusiasts need to approach it with extreme caution if they want to preserve their sanity. My neighbours in Seattle were from France, and quite interested in all things Russian. Yes, we have a wonderful Russian album, they told me once, it's very powerful music! Powerful. That word made me a little suspicious. Sure enough, the album in question was by the Red Army Choir: rows of serious men in olive uniforms singing Kalinka. Another friend excitedly confessed of downloading a few tracks by Kirkorov... wait, what is his name... Kirkorov! On Amazon, top Russian music consists of various folk groups, Tatu, and Tanya Bulanova.

No, no, no! It's hard to imagine what conclusions about Russia's music scene are made after listening to only these bands. The popularity of the Red Army Choir abroad baffles me; no Russian in his right mind would ever look for, buy, or admit to owning something that creepy. Kirkorov is an infamous drama queen. Actually, he's not even Russian, but Bulgarian, and better known for his Jerry Springeresque outbursts against journalists. Tatu is admittedly a quality project, but two lesbian nymphets are unlikely cultural ambassadors for a country that bore Dostoyevsky and Tchaikovsky.

For easier navigation, popular music in Russia can be divided into popsa and estrada. Popsa (a deprecating name for Russian pop music) is all that's influenced by western pop. All of popsa bands are producers' projects. There are flocks of Backstreet Boys-inspired boy bands like Ivanushki International, Kornj, Zveri, Smash, etc. There is an equal amount of Spice Girls-inspired sex-bomb bands like Blestyashie, Strelki, Slivki, etc. Contenders compete for the role of the next Russian Britney Spears and Ricky Martin, an army of songwriters and a few producers stir the popsa pot, occasionally throwing in fresh faces. There is a popular TV show Star Factory (a Russian version of *American Idol*) that turns out these fresh faces at an alarming rate. A large amount of their songs are plain rip-offs: in 2003, Ivanushki won in the Plagiarism of the Year nomination for a song inspired by Elton John's Sorry Seems to Be the Hardest Word. The award is hosted by one Russian radio station yearly: it's called the "Silver Galosh" award that celebrates shady achievements in music.

Estrada is different from popsa, although the two have lately been intermingling. Estrada (Russian for stage performing) is a remnant of Soviet musical traditions. Instead of MTV charts, Soviet tradition demanded state-organized stage concerts that were aired at prime-time on all major holidays. Estrada had its heroes. Its titan is, of course, Alla Pugacheva, everyone's favorite starting in the eighties. Emerging as a Russian Liza Minnelli, she gradually evolved into Tina Turner as her skirt got shorter and her hair bigger. Kirkorov then became her singing page and offstage companion. Now Pugacheva is old enough to assume an estrada Don Corleone position, supervising her clan from the bleachers and alternating protégées (currently it's Maxim Galkin, who was assigned the role of young stand-up comic and is hosting the Russian version of "Who wants to be a millionaire?").

Pugacheva's clan is numerous and unchangeable. There is her daughter Kristina Orbakaite, as well as Valeriy Leontyev, invariably clad in tight leather pants. There is Tanya Bulanova, Angelika Varum, Sophia Rotaru, Valeriya, and other ladies, who sing exclusively about autumn leaves, falling snowflakes, wilting roses, and the Russian Woman's Burden. Estrada has been exactly the same for almost twenty years. A relatively recent optional

ingredient of Russian and Ukrainian folk music represented by the pervasive Verka Serduchka, and two Nadezhdas Kadysheva and Babkina. Annual concerts are still held with all of the participants, the only difference from the old days is that the sound is a little bit better and the dancers are a lot more undressed. It seems like these music programs, always taking up weekend prime time, will be there forever in their parallel estrada world. People will watch, mainly because there is nothing else on.

Russian rock is a completely different genre that has always rejected the above two. Liking some of the 80's rock bands, like Akvarium, Nautilus Pompilius, or DDT, was then a sign of good taste and affiliation with intelligentsia. Later, the division popsa/rock served to help assuage teenage angst in their self-identification process. The war between popsa and rock even inspired the creation of internet portals like *NePopsa.ru*, or *Nashe Radio*, a Moscow radio station that plays Russian alternative rock music. For the longest time, people were unaware that there are genres that fall neither into popsa nor rock, like electronic music. Who would believe that in American music stores they fall under the same category! Travesty!

For the most part, Russian contemporary music fills the classy and informed Russians with dread. Russian music reviewers don't review albums of Russian artists. A large percentage of music snobs proudly declare that they don't listen to Russian music at all, arguing that Russia has long fell off the bandwagon of music's development. True or not, there are alternatives to popsa, estrada, and folk music. You just have to dig a bit deeper to find lively garage bands. They don't come from garages, but they start independently and play in small clubs or give home concerts, gradually attracting a wider audience. One, the wacky and explicit Leningrad, shocked some and delighted others with their lyrics, and has become so famous that the lead singer is now making an album with Tiger Lilies.

Another band, 5'Nizza, is marketing itself as reggae and has a strange take on its bogus Jamaikan-Russian accent. There are also Undervud, Kolibri, Pep-See, Paperny TAM, Markscheider Kunst, and dozens more. In the past several years, in fact, more and more bands have emerged in bars, populating the magazines' concert pages and remaining oblivious to primetime, huge performance halls, and radio hit-parades. Calmer and more thoughtful singers like Inna Zhelannaya also have a following, but they barely break a sweat promoting themselves and remain unheard of.

Lastly, there are numerous electronic, folk, and jazz performers that have a following worldwide while staying virtually unknown in Russia, such as throat singers from Tuva, Tatar Zulya Kamalova, who lives and works in Australia, or electronic group PPK, which hit all the European dance clubs a couple of years ago. None of them are popular in Russia. Some day Russian estrada will give way to quality music, while Moscow snobs will start listening to their compatriots. Music lovers of the world, unite!

### **Read the article & do the given tasks:**

#### **Find the expressions in the text, give the Russian equivalents, comment on them:**

creepy, infamous, plagiarism travesty, classy, following, to remain oblivious to primetime; to have a strange take on its bogus Jamaikan-Russian accent; to fell off the bandwagon of music's development; to host the award; to be aired at prime-time on all major holidays; shady achievements in music; to take up weekend prime time; a quality project; a producer's project.

### **Give the English equivalents from the text:**

вдохновить на создание чего-либо; жанры, которые не попадают ни в категорию попмузыки, ни рока; обзирать альбомы российских артистов; копнуть глубже; играть в маленьких клубах и давать домашние концерты; огромный концертный зал; иметь последователей во всем мире; исполнители электронной, фольклорной и джазовой музыки; оставаться неслышанным; скачать несколько треков; музыкальная сцена; авторы песен; сценическое исполнение.

### **Questions to discuss the article:**

- 1) Comment on: "Russia's music scene is more of a minefield".
- 2) What Russian performers do the foreigners associate with Russian music in general? Can these performers be our "cultural ambassadors"?
- 3) What is the base for the author's division of Russian music into "*popsa*" and "*estrada*"? Characterize both of them.
- 4) What are their heroes?
- 5) Is there any alternative for the audience on TV?
- 6) What was rock for Russians in 80's? What category does it fall under in the USA?
- 7) What is the attitude of music snobs to Russian music?
- 8) What are "garage" bands? Are they accessible for the masses?
- 9) What music does the author consider qualitative music?

### **Conduct philological analysis of the article.**

**Analyze the reviews given below, mark their strong and weak points, review the article.**

### **Examples of reviewing the article "MUSIC FOR THE MASSES... OR NOT"**

I. The article under the headline "MUSIC FOR THE MASSES... OR NOT" was written by Polina Moroz and issued in The Moscow News. The article reveals the problem connected with today's Russian music and its place in the world. In the first part of the article the author discusses with irony that European countries don't know Russian music so well as we know theirs emphasizing that if they even listen to our music it is something that's no longer popular and sometimes forgotten or performers who can't be regarded as ambassador of our culture.

In the central part Polina Moroz represents two main types into which popular Russian music is divided – *popsa* and *estrada*. But she marks that all the representatives of the first type are copies of European or American stars. She mentions the most famous names of Russian singers who belong to *popsa* and *estrada*, and expresses her dissatisfaction with both *popsa* and *estrada*.



The last part is devoted to other streams in Russian music that reject the above two. The author studies rock, electronic music and so-called “garage” bands. She clarifies the problem of unpopularity of Russian music even among Russian people who declare that Russia has long fell off the bandwagon of music development. So at the end of the article the author expresses her hope that soon quality music will appear on Russian stage.

As far as I am able to judge Russian music truly lags behind the Western music. But why – it remains the question. From my point of view the only way out is to begin realizing CDs with really quality music which will raise an interest in Russian people abroad.

II. The article “MUSIC FOR THE MASSES... OR NOT” is taken from The Moscow News. The author is Polina Moroz. The article is about “face” of our country which is built up by our music. The author studies our up-to-date music and its streams. The author stresses that our music includes estrada, popsa and some types of informal Russian music. The author states that people abroad know only songs of Kirkorov, the Red Army Choir, some folk groups, Ta-tu and Tanya Bulanova. From my point of view we have singers who deserve much more our attention.

The author’s attitude to popsa and estrada is very negative. She underlines with sarcasm that our popsa is very influenced by western music (Korni, Smash, Strelki). Estrada is under influence of Soviet stage-performance tradition and takes up prime-time on TV. Two other alternatives to estrada and popsa are rock and electronic music. These are genres that are developing now.

III. The article I’m going to give a review of is taken from The Moscow News. The headline of the article is “MUSIC FOR THE MASSES... OR NOT”. The author is Polina Moroz.

The article is devoted to the issue of the position of Russian music on the world stage. The article under discussion may be divided into three logically connected parts. In the first part the author formulates what the Russian music is. As an example the author shows the opinion of a foreign friend who was speaking about Russian music meaning the Red Army Choir and Tanya Bulanova.

In the central part the author focuses that in Russia there exists a lot of different groups of music. She characterizes a division of pop music groups, estrada singers and pays much attention to other groups of different directions.

In the end the author concludes with sorrow that there are a lot of Russian performers who work and live abroad and have popularity there. The author hopes that someday Russian singers will give way to quality music and Russian snobs will start to listen to to their compatriots.

## **DOLLARS AND SENSE**

*By Kim Wendel*

For centuries, if you were born to wealthy parents anywhere in the world, your godparents would present you with a silver spoon at your baptism. That gesture ranked you above the commoners, who used wooden or common metal spoons for eating.

Today, silver spoons rattle in most kitchen drawers across the United States. Typically, this country's middle-class children now have parents who make at least \$30,000 to \$40,000 a year, Jon J. Gallo said. When you compare that with families' income throughout the rest of the world, our middle class and upper class have “silver spoon” children.

Gallo and his wife, Eileen, have written *Silver Spoon Kids: How Successful Parents Raise Responsible Children*. The book tries to help parents raise well-adjusted – as well as emotionally and financially secure – children. Since it was published in December 2001 the couple have crisscrossed the country, delivering practical advice for parents and grandparents on how to teach their children to handle money wisely. The Gallos presented two seminars recently at Executive Caterers at Landerhaven in Mayfield Heights. Parents don't want money to ruin their children's lives, they say, but this is an age of unprecedented wealth, unlimited credit, and rampant materialism. The couple offers ways to talk to children about money, to teach children how to handle money responsibly, and ways for parents to instill children with values so they learn how to give back to their communities. A father came up to us before our (evening) seminar, Jon Gallo said. He said the confused father had read two books.

One book suggested that parents shouldn't give their children allowances, but make them find ways to earn money. The other book said to teach them how to use the allowances they are given wisely. We say that having money has never had hurt anyone. Having money without having values causes problems, Jon Gallo said. It's how you handle the money, not how you get it, that is important. *Silver Spoon Kids* has three parts. The first explores how adults must determine how they feel about their money. The second part teaches them how to define their values and how money relates to them. The third shows adults how to apply those values to their own family situation.

The Gallos, who live in Los Angeles, have established The Gallo Institute. They have been writing and lecturing on the psychological and emotional issues of family wealth since 1987. Jon Gallo, 60, is an estate-planning attorney. Eileen, 58, is a psychotherapist specializing in psychological issues related to wealth. It was her research that prompted them to write their book. They are the parents of three adult children.

The book grew out of Eileen's dissertation for her doctorate degree in 1995-1997 on the psychological impact of sudden wealth on otherwise ordinary people. When I was questioning people, they consistently asked me: “Is this money going to ruin my children?”. Eileen said: That's when we decided to write the book. Eileen said it is important to educate parents, and then for parents to learn how to talk to their children about money. The book contains real-life stories about parents who did it right, Eileen said. Children need to be taught how to use their allowances and credit cards as tools. Eileen said. She said the teaching should be age-appropriate. One teenage boy became interested in raising money to fight multiple sclerosis after he learned a classmate had MS. Eileen said. Or when a mother collects toys her very young children no longer play with, she should invite the child to go with her to donate the toys.

Are we rich? Do we have enough money? Eileen said parents should not only answer children's questions like these, but find out why the child is asking them. Maybe they have just seen a homeless person on the street and are wondering if their family could ever be homeless, she said. Very young children don't understand the difference between \$100 and

\$1 million, John added. The biggest mistake any parent can make is simply not talking about money, both said. The book contains a list of the 10 worst things a parent can say to their child about money. Three of those things are: “We can't afford it.” “Time is money.” and “We'll talk about it later. If a parent is buying something, and the child says, “You don't need to use money: just use that card in your wallet,” the parent needs to sit down and talk to the child, the couple said. Parents here asked the same questions the Gallos have heard across the country: Should allowances be given for good grades? Should allowances be given for performing chores or should it be separate from chores?

Each family should figure out how they spend money. Jon said.

*The Gallo Institute is on-line at [www.galloinstitute.org](http://www.galloinstitute.org)*

### **Read the article & do the given tasks:**

#### **Find the expressions in the text, give the Russian equivalents, comment on them:**

to rank above the commoners, to rattle in most kitchen drawers across the United States, to deliver practical advice, rampant materialism, psychological impact of sudden wealth, age-appropriate, to give allowances for good grades, to give allowances for performing chores, to give back to their communities.

#### **Give the English equivalents from the text:**

родиться у богатых родителей, приспособленный (к жизни), эмоционально стабильный и финансово обеспеченный, пересечь вдоль и поперек, разумно обращаться с деньгами, век беспрецедентного богатства и неограниченных кредитов, формировать у детей ценности, психологические и эмоциональные проблемы семейного благосостояния, побудить на написание книги.

#### **Questions to discuss the article:**

1. What is the problem touched upon in the article?
2. How do you understand the phrase: “our middle class and upper class have “silver spoon” children”?
3. What contents does the title of the book by Jon & Eileen Gallo suppose?
4. What is the purpose of their seminars? Is it of current interest?
5. What do they teach (in general)?
6. What is more important in handling money in Gallo’s opinion?
7. What aspect of the problem is each part of their book devoted to?
8. What prompted them to write the book?
9. Is their book for children or parents?
10. What are the examples in the book?
11. Is it important to clear up the reasons of children’s questions?
12. What is the most serious mistake of parents?
13. What shouldn’t we say to children about money?
14. How would you answer two last questions in the article?
15. What conclusion would you add about teaching children to handle money?

**Conduct philological analysis of the article.**

**Review the article.**

### **The example of a review of the article “Dollars And Sense”**

**The article under the headline** “Dollars and sense” by KIM WENDEL **is issued** in The SUN MESSENGER. The headline tells us what the article is about. **The topic of the article** is bringing up wealthy parents’ children about money. **In this article the author studies the problem** of raising responsible children **basing his views on** a book by Jon & Eileen Gallo.

**First** the author **clarifies** the urgency of the problem & **formulates** Gallo’s approach to the problem. **Then** the author describes the background of the book & and its main idea. **Subsequently, the author devotes particular attention to** the most widespread mistakes in talking to children about money.

**I’d like to make a few remarks concerning** the subject of allowances for good grades. **The author leaves the question open** for the reader to solve it. **On the one hand** it helps to make a child study better, but **on the other hand** it can destroy the child’s interest & motive for studying. **In the end the author concludes that** each family should figure out how they spend money.

**The significance of the author's work is** that it draws public attention to the issue. **The weak points of the work are** the lack of contradictory studies & the author’s insufficiently clear-cut point of view. **The work is of interest to** parents, teachers, scientists & everybody who explores the problem.

### **NO MERIT, NO SELF ESTEEM, NOT THE OTHER WAY AROUND**

*by Robert Stane*

A couple of weeks ago, the fact that common sense not only still exists but also occasionally prevails made front-page news. A team of psychologists reported that efforts to improve students' performance and prevent destructive behavior by increasing their self esteem just don't work. For more than 20 years, raising self esteem was widely touted as the way to boost academic and job performance and reduce problems ranging from crime and drug addiction to welfare dependency. Finally an analysis of more than 200 studies showed no evidence of any positive effects from group programs or individual interventions encouraging people to feel good about themselves without any basis from their performance or solving a problem.

I don't know how much money was spent on those 200-some studies. But I do know the money could have been saved if the researchers had just talked with Parma Heights Patrolman Jim Griffith. For six years, he has been teaching sixth-graders about making good life decisions, and the consequences of bad ones, as the DARE (Drug Abuse Resistance Education) officer. For the past two years, he's been writing opinion pieces under the pen name Dr. Dare, posted for the kids and parents on the program's Web site: [www.phpddare.org](http://www.phpddare.org).

Kids need love and encouragement, he says. Kids need guidance and good information and discipline, too, he says. Kids need people who care about them all the time, whether they deserve a pat on the back or a helping hand to pick them up, he says. And kids need people they can trust and count on, and people who hold them responsible and accountable, he says. Children also need people who teach them that there is no shame in losing – only in not learning from that loss something to help you win next time, he wrote. What they don't need, he says, is buying into the idea that they don't have to earn their self esteem.

Here is a slightly shortened version of one of Dr. Dare's commentaries on the self-esteem movement, titled When Science Contradicts. I like to read studies on human behavior. Especially those studies that involve children. After all, children are my life's work.

Sometimes, you come across those studies that are just so obvious you can't believe we spent money on them: Sleep deprivation affects attention span. Then there are those that just make sense: Learning is directly related to the child's ability to read. There are studies that are interesting, with new information: Children who grow up with pets in the house tend to score better on IQ exams. Then there are studies that make your head hurt: any study done by a Danish researcher. Then, the worst case scenario: studies that contradict.

About a month ago a Danish study was released that talked about the effect of yelling as a discipline technique on children. According to the study, when you yell at a child, the damage done is just as bad as if you had abused the child physically. Discipline should never involve anger. The end result of using anger to discipline a child results in serious damage to the child's self esteem. If a child does something idiotic they should be admonished in a calm voice with an explanation as to what it was they did wrong. It should be emphasized to them how disappointed the parent is in them, and the child will change their behavior to avoid disappointing the parent in the future. Thus, they have learned the lesson and the self esteem is not only intact, but built up a little. The study re-emphasizes the fact that a high self esteem is necessary for a child to grow up happy and normal.

Hypothetical situation: I just cannot imagine having a calm, logical discussion with idly son if I was seeing him at the police station because he was found driving a stolen car. Should I say, "You know son, what you did was wrong and I am greatly disappointed in what you did. I think I speak for your mother also when I say that we are really hurt by what you have done and we are asking you not to hurt us like this in the future."

Last week I was watching the evening news when they talked about a new study being released that discussed the concept of self esteem in children. According to this study, high self esteem could be detrimental to children. According to this study, most of your problem children in society, the bullies, gang members, thieves, etc., act the way they do because their self esteem is too high.

The way to prevent anti-social behavior in kids is to keep their self esteem from being raised too much, according to this study. The best way to solve these problems is to lower the self esteem of problem children..

One study says you solve problems by raising self esteem. The other study says you solve problems by lowering self esteem.

## **Read the article & do the given tasks:**

### **Find the expressions in the text, give the Russian equivalents, comment on them:**

make front-page news; efforts to improve students' performance and prevent destructive behavior; there is no shame in losing - only in not learning from that loss something to help you win next time; studies that make your head hurt; to admonish; intact self esteem; to release a study; to be detrimental to children; to prevent anti-social behavior; opinion pieces.

### **Give the English equivalents from the text:**

навязывать что-либо как способ улучшения результатов в учебе и работе; начиная от...до; наркотическая зависимость; злоупотребление наркотиками; недостаток сна; причинить, как следствие, большой ущерб чему-либо; предположительная ситуация.

### **Questions to discuss the article:**

1. What is the problem touched upon in the article?
2. What was believed to be the best way of bringing up children?
3. How do you understand: "to encourage people to feel good about themselves without any basis from their performance or solving a problem"? Do you believe such methods can't give any positive effects on students' performance?
4. What is the sphere of the DARE?
5. What's Jim Griffith's conception?
6. Explain "they don't have to earn their self esteem".
7. What types of studies does Jim Griffith differentiate?
8. Do you agree with the statement: "when you yell at a child, the damage done is just as bad as if you had abused the child physically"? What is the idea of the study?
9. Why does Jim Griffith think that the Danish study contradicts? What example does he give?
10. What is the study with the contrary view?
11. Do you think the author sticks to the opinion we should raise self esteem of problem children or lower it?
12. What's your point of view?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **AMERICAN CULTURE GOES GLOBAL, OR DOES IT?**

*By Richard Pells*

Since September 11, newspaper and magazine columnists and television pundits have told us that it is not only the economic power of the United States or the Bush administration's "unilateralist" foreign policy that breeds global anti-Americanism. Dislike for the United States stems also, they say, from its cultural imperialism. We have been hearing a good deal about how American mass culture inspires resentment and sometimes violent reactions, not just in the Middle East but all over the world.

Yet the discomfort with American cultural dominance is not new. In 1901, the British writer William Stead published a book called, ominously, *The Americanization of the World*. The title captured a set of apprehensions – about the disappearance of national languages and traditions, and the obliteration of the unique identities of countries under the weight of American habits and states of mind – that persists today.

More recently, globalization has become the main enemy for academics, journalists, and political activists who loathe what they see as a trend toward cultural uniformity. Still, they usually regard global culture and American culture as synonymous. And they continue to insist that Hollywood, McDonald's, and Disneyland are eradicating regional and local eccentricities – disseminating images and subliminal messages so beguiling as to drown out competing voices in other lands.

Despite those allegations, the cultural relationship between the United States and the rest of the world over the past 100 years has never been one-sided. On the contrary, the United States was, and continues to be, as much a consumer of foreign intellectual and artistic influences as it has been a shaper of the world's entertainment and tastes.

That is not an argument with which many foreigners (or even many Americans) would readily agree. The clichés about America's cultural hegemony make it difficult for most people to recognize that modern global culture is hardly a monolithic entity foisted on the world by the American media. Neither is it easy for critics of Microsoft or AOL Time Warner to acknowledge that the conception of a harmonious and distinctively American culture – encircling the globe, implanting its values in foreign minds – is a myth.

In fact, as a nation of immigrants from the 19th to the 21st centuries, and as in the 1930s and '40s for refugee scholars and artists, the United States has been a recipient as much as an exporter of global culture. Indeed, the influence of immigrants and African-Americans on the United States explains why its culture has been so popular for so long in so many places. American culture has spread throughout the world because it has incorporated foreign styles and ideas. What Americans have done more brilliantly than their competitors overseas is repackage the cultural products we receive from abroad and then retransmit them to the rest of the planet. In effect, Americans have specialized in selling the dreams, fears, and folklore of other people back to them. That is why a global mass culture has come to be identified, however simplistically, with the United States.

Americans, after all, did not invent fast food, amusement parks, or the movies. Before the Big Mac, there were fish and chips. Before Disneyland, there was Copenhagen's Tivoli Gardens (which Walt Disney used as a prototype for his first theme park, in Anaheim, a model later re-exported to Tokyo and Paris).

#### *Artistic Modernism*

Nor can the origins of today's international entertainment be traced only to P.T. Barnum or Buffalo Bill. The roots of the new global culture lie as well in the European modernist assault, in the early 20th century, on 19th-century literature, music, painting, and architecture – particularly in the modernist refusal to honor the traditional boundaries between high and low culture. Modernism in the arts was improvisational, eclectic, and irreverent. Those traits have also been characteristic of, but not peculiar to, mass culture.

The hallmark of 19th-century culture, in Europe and also in Asia, was its insistence on defending the purity of literature, classical music, and representational painting against the intrusions of folklore and popular amusements. No one confused Tolstoy with dime novels, opera with Wild West shows, the Louvre with Coney Island. High culture was supposed to be educational, contemplative, and uplifting – a way of preserving the best in human civilization.

Such beliefs didn't mean that a Dickens never indulged in melodrama, or that a Brahms disdained the use of popular songs. Nor did Chinese or Japanese authors and painters refuse to draw on oral or folkloric traditions. But the 19th-century barriers between high and low culture were resolutely, if imperfectly, maintained.

The artists of the early 20th century shattered what seemed to them the artificial demarcations between different cultural forms. They also challenged the notion that culture was a means of intellectual or moral improvement. They did so by emphasizing style and craftsmanship at the expense of philosophy, religion, or ideology. They deliberately called attention to language in their novels, to optics in their paintings, to the materials in and function of their architecture, to the structure of music instead of its melodies.

And they wanted to shock their audiences. Which they succeeded in doing. Modern painting and literature – with its emphasis on visually distorted nudes, overt sexuality, and meditations on violence – was attacked for being degrading and obscene, and for appealing to the baser instincts of humanity. In much the same way, critics would later denounce the vulgarity of popular culture.

Although modernism assaulted the conventions of 19th-century high culture in Europe and Asia, it inadvertently accelerated the growth of mass culture in the United States. Indeed, Americans were already receptive to the blurring of cultural boundaries. In the 19th century, symphony orchestras in the United States often included band music in their programs, and opera singers were asked to perform both Mozart and Stephen Foster.

So, for Americans in the 20th century, Surrealism, with its dreamlike associations, easily lent itself to the wordplay and psychological symbolism of advertising, cartoons, and theme parks. Dadaism ridiculed the snobbery of elite cultural institutions and reinforced, instead, an existing appetite (especially among the immigrant audiences in the United States) for low-class, anti-bourgeois nickelodeons and vaudeville shows. Stravinsky's experiments with atonal (and thus unconventional and unmelodic) music validated the rhythmic innovations of American jazz. Writers like Hemingway, detesting the rhetorical embellishments of 19th-century prose, invented a terse, hard-boiled language, devoted to reproducing as authentically as possible the elemental qualities of personal experience. That laconic style became a model for modern journalism, detective fiction, and movie dialogue.

All of those trends provided the foundations for a genuinely new culture. But the new culture turned out to be neither modernist nor European. Instead, the United States transformed what was still a parochial culture, appealing largely to the young and the rebellious in Western society, into a global phenomenon.

The propensity of Americans to borrow modernist ideas, and to transform them into a global culture, is clearly visible in the commercial uses of modern architecture. The European Bauhaus movement – intended in the 1920s as a socialist experiment in working-class housing – eventually provided the theories and techniques for the construction of skyscrapers and vacation homes in the United States. But the same architectural ideas were then sent



back to Europe after World War II as a model for the reconstruction of bombed-out cities like Rotterdam, Cologne, and Frankfurt. Thus, the United States converted what had once been a distinctive, if localized, rebellion by Dutch and German architects into a generic international style. But it is in popular culture that the reciprocal relationship between America and the rest of the world can best be seen. There are many reasons for the ascendancy of American mass culture. Certainly, the ability of American-based media conglomerates to control the production and distribution of their products has been a major stimulus to the worldwide spread of American entertainment. But the power of American capitalism is not the only, or even the most important, explanation for the global popularity of America's movies and television shows.

### *The Role of English*

The effectiveness of English as a language of mass communications has been essential to the acceptance of American culture. Unlike, for example, German, Russian, or Chinese, the simple structure and grammar of English, along with its tendency to use shorter, less-abstract words and more-concise sentences, are all advantageous for the composers of song lyrics, ad slogans, cartoon captions, newspaper headlines, and movie and TV dialogue. English is thus a language exceptionally well-suited to the demands and spread of American mass culture.

Another factor is the size of the American audience. A huge domestic market has made it possible for many American filmmakers and TV executives to retrieve most of their production costs and make a profit within the borders of the United States. That economic cushion has enabled them to spend more money on stars, sets, special effects, location shooting, and merchandising – the very ingredients that attract international audiences as well.

Yet even with such advantages, America's mass culture may not be all that American. The American audience is not only large; because of the influx of immigrants and refugees, it is also international in its complexion. The heterogeneity of America's population - its regional, ethnic, religious, and racial diversity – has forced the media, since the early years of the 20th century, to experiment with messages, images, and story lines that have a broad multicultural appeal. The Hollywood studios, mass-circulation magazines, and television networks have had to learn how to speak to a variety of groups and classes at home. That has given them the techniques to appeal to an equally diverse audience abroad. The American domestic market has, in essence, been a laboratory, a place to develop cultural products that can then be adapted to the world market.

An important way that the American media have succeeded in transcending internal social divisions, national borders, and language barriers is by mixing up cultural styles. American musicians and entertainers have followed the example of modernist artists like Picasso and Braque in drawing on elements from high and low culture, combining the sacred and the profane. Advertisers have adapted the techniques of Surrealism and Abstract Expressionism to make their products more intriguing. Composers like Aaron Copland, George Gershwin, and Leonard Bernstein incorporated folk melodies, religious hymns, blues, gospel songs, and jazz into their symphonies, concertos, operas, and ballets. Indeed, an art form as American as jazz evolved during the 20th century into an amalgam of African, Caribbean, Latin American, and modernist European music. That blending of forms in America's mass culture has enhanced its appeal to multiethnic domestic and international audiences by capturing their varied experiences and tastes.

### *International Hollywood*

Nowhere are foreign influences more evident than in the American movie industry. For better or worse, Hollywood became, in the 20th century, the cultural capital of the modern world. But it was never an exclusively American capital. Like past cultural centers – Florence, Paris, Vienna - Hollywood has functioned as an international community, built by immigrant entrepreneurs and drawing on the talents of actors, directors, writers, cinematographers, editors, and costume and set designers from all over the world. The first American movie star, after all, was Charlie Chaplin, whose comic skills were honed in British music halls.

Moreover, during much of the 20th century, American moviemakers thought of themselves as acolytes, entranced by the superior works of foreign directors. In the 1920s, few American directors could gain admittance to a European pantheon that included Sergei Eisenstein, F.W. Murnau, G.W. Pabst, Fritz Lang, and Carl Dreyer. The postwar years, from the 1940s to the mid-'60s, were once again a golden age of filmmaking in Britain, Sweden, France, Italy, Japan, and India. An extraordinary generation of foreign directors – Ingmar Bergman, Federico Fellini, Michelangelo Antonioni, Francis Truffaut, Jean-Luc Godard, Akira Kurosawa, Satyajit Ray – were the world's most celebrated auteurs.

Nevertheless, it is one of the paradoxes of the European and Asian cinemas that their greatest success was in spawning American imitations. After the release, in 1967, of *Bonnie and Clyde* (originally to have been directed by Truffaut or Godard), the newest geniuses - Francis Ford Coppola, Martin Scorsese, Robert Altman, Steven Spielberg, Woody Allen – were American. They may have owed their improvisational methods and autobiographical preoccupations to Italian neo-Realism and the French New Wave. But who, in any country, needed to see another *La Dolce Vita* when you could enjoy *Nashville*? Why try to decipher *Jules and Jim* or *L' Aventura* when you could see *Annie Hall* or *The Godfather*? Wasn't it conceivable that *The Seven Samurai* might not be as powerful or as disturbing a movie as *The Wild Bunch*?

It turned out that foreign filmmakers had been too influential for their own good. They helped revolutionize the American cinema, so that, after the 1960s and '70s, it became hard for any other continent's film industry to match the worldwide popularity of American movies.

Once again, however, we need to remember that Hollywood movies have never been just American. To take another example, American directors, in all eras, have emulated foreign artists and filmmakers by paying close attention to the style and formal qualities of a movie, and to the need to tell a story visually. Early-20th-century European painters wanted viewers to recognize that they were looking at lines and color on a canvas rather than at a reproduction of the natural world. Similarly, many American films – from the multiple narrators in *Citizen Kane*, to the split-screen portrait of how two lovers imagine their relationship in *Annie Hall*, to the flashbacks and flash-forwards in *Pulp Fiction*, to the roses blooming from the navel of Kevin Spacey's fantasy dream girl in *American Beauty* – deliberately remind the audience that it is watching a movie instead of a play or a photographed version of reality. American filmmakers (not only in the movies but also on MTV) have been willing to use the most sophisticated techniques of editing and camera work, much of it inspired by European directors, to create a modernist collage of images that captures the speed and seductiveness of life in the contemporary world.

Hollywood's addiction to modernist visual pyrotechnics is especially evident in the largely nonverbal style of many of its contemporary performers. The tendency to mumble was not always in vogue. In the 1930s and '40s, the sound and meaning of words were important not only in movies but also on records and the radio. Even though some homegrown stars, like John Wayne and Gary Cooper, were famously terse, audiences could at least hear and understand what they were saying. But the centrality of language in the films of the 1930s led, more often, to a dependence in Hollywood on British actors (like Cary Grant), or on Americans who sounded vaguely British (like Katharine Hepburn and Bette Davis). It is illustrative of how important foreign (especially British) talent was to Hollywood in an earlier era that the two most famous Southern belles in American fiction and drama – Scarlett O'Hara and Blanche DuBois – were played in the movies by Vivien Leigh.

### *Pauses and Gazes*

The verbal eloquence of pre-World War II acting, in both movies and the theater, disappeared after 1945. After Marlon Brando's revolutionary performance in *A Streetcar Named Desire*, in the 1947 stage version and the 1951 screen version, the model of American acting became inarticulateness – a brooding and halting introspection that one doesn't find in the glib and clever heroes or heroines of the screwball comedies and gangster films of the '30s. Brando was trained in the Method, an acting technique originally developed in Stanislavsky's Moscow Art Theater in prerevolutionary Russia, then imported to New York by members of the Group Theater during the 1930s. Where British actors, trained in Shakespeare, were taught to subordinate their personalities to the role as written, the Method encouraged actors to improvise, to summon up childhood memories, and to explore their inner feelings, often at the expense of what the playwright or screenwriter intended. Norman Mailer once said that Brando, in his pauses and his gazes into the middle distance, always seemed to be searching for a better line than the one the writer had composed. In effect, what Brando did (along with his successors and imitators, from James Dean to Warren Beatty to Robert De Niro) was to lead a revolt against the British school of acting, with its reverence for the script and the written (and spoken) word.

Thus, after World War II, the emotional power of American acting lay more in what was not said, in what could not even be communicated in words. The Method actor's reliance on physical mannerisms and even silence in interpreting a role has been especially appropriate for a cinema that puts a premium on the inexpressible. Indeed, the influence of the Method, not only in the United States but also abroad (where it was reflected in the acting styles of Jean-Paul Belmondo and Marcello Mastroianni), is a classic example of how a foreign idea, originally meant for the stage, was adapted in postwar America to the movies, and then conveyed to the rest of the world as a paradigm for both cinematic and social behavior. More important, the Method's disregard for language permitted global audiences – even those not well-versed in English – to understand and appreciate what they were watching in American films.

Finally, American culture has imitated not only the modernists' visual flamboyance, but also their emphasis on personal expression and their tendency to be apolitical and anti-ideological. The refusal to browbeat an audience with a social message has accounted, more than any other factor, for the worldwide popularity of American entertainment. American movies, in particular, have customarily focused on human relationships and private feelings,

not on the problems of a particular time and place. They tell tales about romance, intrigue, success, failure, moral conflicts, and survival. The most memorable movies of the 1930s (with the exception of *The Grapes of Wrath*) were comedies and musicals about mismatched people falling in love, not socially conscious films dealing with issues of poverty and unemployment. Similarly, the finest movies about World War II (like *Casablanca*) or the Vietnam War (like *The Deer Hunter*) linger in the mind long after those conflicts have ended because they explore their characters' intimate emotions rather than dwelling on headline events.

Such intensely personal dilemmas are what people everywhere wrestle with. So Europeans, Asians, and Latin Americans flocked to *Titanic* (as they once did to *Gone With the Wind*) not because it celebrated American values, but because people all over the world could see some part of their own lives reflected in the story of love and loss.

America's mass culture has often been crude and intrusive, as its critics – from American academics like Benjamin Barber to German directors like Wim Wenders – have always complained. In their eyes, American culture is colonizing everyone else's subconscious, reducing us all to passive residents of McWorld.

But American culture has never felt all that foreign to foreigners. And, at its best, it has transformed what it received from others into a culture that everyone, everywhere, can embrace, a culture that is both emotionally and, on occasion, artistically compelling for millions of people throughout the world.

So, despite the current hostility to America's policies and values – in Europe and Latin America as well as in the Middle East and Asia – it is important to recognize how familiar much of American culture seems to people abroad. If anything, our movies, television shows, and theme parks have been less imperialistic than cosmopolitan. In the end, American mass culture has not transformed the world into a replica of the United States. Instead, America's dependence on foreign cultures has made the United States a replica of the world.

*By Richard Pells* Richard Pells is a professor of history at the University of Texas at Austin. His books include *Not Like Us: How Europeans Have Loved, Hated, and Transformed American Culture Since World War*

### **Read the article & do the given tasks:**

#### **Find the expressions in the text, give the Russian equivalents, comment on them:**

unilateralist foreign policy; cultural imperialism; a trend toward cultural uniformity; to drown out competing voices in other lands; allegations; a shaper of the world's entertainment; hegemony; monolithic entity; encircling the globe; a haven; to retransmit the cultural products we receive from abroad; modernist assault; representational painting; contemplative, and uplifting; to indulge in melodrama; optics in their paintings; Surrealism; dreamlike associations; to lend itself to the wordplay and psychological symbolism; Dadaism; nickelodeons and vaudeville shows; atonal and unconventional music; to detest the rhetorical embellishments; to validate; economic cushion; heterogeneity of America's population; the sacred and the profane; for better or worse; autobiographical preoccupations.

### Give the English equivalents from the text:

влиятельные политические обозреватели в журналах и на телевидении; вызывать яростную реакцию; уничтожение уникального своеобразия стран; искоренять местные особенности; распространять действующие на подсознание идеи; продолжать существовать; отвлекающий внимание; навязать, всучить; смешать иностранные стили; непочтительный; отличительный признак; внедрение фольклора; презирать, смотреть свысока; не очень успешно, но решительно поддерживать; искусственные разграничения; искаженная обнаженная фигура; нескрываемая чувственность; размышления о жестокости; непристойный; низменные инстинкты; ненамеренно, нечаянно; стирание культурных границ; немногословная, грубая речь; склонность; локализованный протест; взаимные отношения; общий международный архитектурный стиль; власть, доминирующее влияние; конгломерат средств распространения информации; рекламные лозунги; мультипликационные титры; возмещать затраты на производство; внестудийная съемка; стратегии эффективных продаж; приток иммигрантов; преодолеть внутренние социальные различия; церковный гимн; проповедь; усилить привлекательность; оттачивать мастерство.

### Match the words with their definitions:

1.	auteur	1.	порождать, вызывать, породить, вызвать
2.	to spawn	2.	комбинация разнородных элементов
3.	to emulate	3.	пупок, пуп центр, середина
4.	collage	4.	кинорежиссер с индивидуальным творческим почерком
5.	split-screen	5.	собирать, призывать
6.	navel	6.	соревноваться, стремиться превзойти, соперничать, подражать
7.	to edit	7.	стекаться, держаться вместе
8.	to flock	8.	полиэкранный
9.	crude	9.	пожалуй, если хотите
10.	if anything	10.	монтировать (фильм)
11.	versed	11.	восстание, мятеж, протест, бунт, отвращение
12.	to summon up	12.	опытный, сведущий
13.	revolt	13.	грубый, голый (о фактах), кричащий (о красках)

### Make up the situation using as many words as possible:

to entrance  
intriguing  
an acolyte  
an  
entrepreneur

amalgam  
to mumble  
seductive  
intrusive  
on occasion

compelling  
to browbeat  
to account for  
wrath  
to mismatch

to embrace  
disregard  
to subordinate  
reverence

**Match two parts of the sentences, translate them into Russian.**

1.	The model of American acting became inarticulateness – a brooding and halting introspection that	1.	people everywhere wrestle with.
2.	The Method actor's reliance on physical mannerisms and even silence in interpreting a role has been especially appropriate for a cinema that	2.	personal expression and their tendency to be apolitical and anti-ideological.
3.	Such intensely personal dilemmas are what	3.	puts a premium on the inexpressible.
4.	American culture has imitated not only the modernists' visual flamboyance, but also their emphasis on	4.	included Sergei Eisenstein, F.W. Murnau
5.	Few American directors could gain admittance to a European pantheon that	5.	one doesn't find in the glib and clever heroes or heroines of the screwball comedies.

**Questions to discuss the article:**

1. What is the issue that the article covers?
2. Where does the author see the origin of the apprehensions about “the Americanization of the world”?
3. What is the background concerning the problem discussed in the article.
4. Does the article have several logically connected parts? Explain its division.
5. What statement does the author bring and is going to prove in a course of the article? What advantage does the author subscribe to Americans in creating global culture?
6. What challenge did modernism of the early 20th century give to the 19th century culture?
7. How does the author explain the connection of the European modernist assault with the appearance of mass culture in the U.S.?
8. What examples of modernism became models for American advertising, entertainment, music, journalism, detective fiction, movie dialogue and architecture?
9. What assets of English does the author see to consider it well-suited to the demands and spread of American mass culture?
10. How did the American audience contribute to the acceptance of American culture abroad?
11. Why cannot the author call Hollywood “an exclusively American cultural capital”?
12. What influence did “the European pantheon” make on American moviemakers?
13. In what way did American directors emulate foreign filmmakers and actors?
14. How does the author explain the enhancing of the appeal of American movies to global audiences with the appearance of nonverbal style of the Method?
15. What tendency of American culture does the author mention to account for its worldwide popularity?
16. What conclusion does the author make?
17. What’s your point of view?

## **Conduct philological analysis of the article.**

### **Review the article.**

#### **Plan of the role-play on the issue “American Culture Goes Global, or does it?” Form: TV program “Times”**

1. The origins of the apprehensions about “the Americanization of the world”.
2. The urgency & background of the problem.
3. The notions of global & American cultures.
4. Challenge modernism of the early 20th century sent to the 19th century culture.
5. The connection of the European modernist assault with the appearance of mass culture in the U.S.
6. English as the well-suited language to the demands and spread of American mass culture.
7. The American audience contribution to the acceptance of American culture abroad.
8. Can we call Hollywood “an exclusively American cultural capital”?
9. The influence “the European pantheon” made on American moviemakers.
10. Disadvantages & dangers of American movies.
11. The enhancing of the appeal of American movies to global audiences with the appearance of nonverbal style of the Method .
12. Does the tendency of American culture to be apolitical & anti-ideological exist?

#### The participants

*share the author’s point of view:*

- A) a specialist on American art, states: - modernism assaulted the conventions of 19th-century high culture in Europe and Asia & accelerated the growth of mass culture in the United States;  
- the American domestic market has been a laboratory, a place to develop cultural products that can then be adapted to the world market
- B) a specialist on American history, lectures at the Humanity Institute, states: -they usually regard global culture and American culture as synonymous.  
- What Americans have done more brilliantly than their competitors overseas is repackage the cultural products we receive from abroad and then retransmit them to the rest of the planet.
- C) a Russian-born actress working in Hollywood, states: - Hollywood was never an exclusively American cultural capital  
- American culture’s tendency to be apolitical and anti-ideological accounts for its world-wide popularity
- D) a Russian American, a movie producer, explains: - the urgency & background of the problem  
- “the European pantheon” influenced American moviemakers & helped to revolutionize the American cinema

E) a specialist on modernism art, - states that modernism of the early 20th century sent challenge to the 19th century culture

- brings the examples of modernism which became models for American advertising, entertainment, music, journalism, detective fiction, movie dialogue and architecture

*stand upon the different opinion:*

F) a representative of a public youth organization

- sees a lot of disadvantages & dangers of American movies

- argues: American culture is not apolitical & anti-ideological

-shows resentment to the American culture

G) a Russian filmmaker

- explains the urgency & background of the problem

- argues: American culture is not apolitical & anti-ideological

- shows resentment to the American culture

H) a journalist of the newspaper “Argumenty i facty”, - argues that the American culture has different message from that of the modernism examples which became models for it

- shows resentment to the American culture

I) a journalist of the newspaper “Nezavisimaya gazeta”, - traces the apprehensions about the American culture dominance to the book called “*The Americanization of the World*” by the British writer William Stead

- shows resentment to the American culture

J) a leader of the linguistic laboratory at the Russian Independent University

-explains the effectiveness of English as the well-suited language to the demands and spread of American mass culture

-argues: the American culture developed by mixing up cultural styles is a new phenomenon not quite appropriate for other nationalities abroad

- shows resentment to the American culture

## **SINGLE OUT THE SELFISH BREEDERS**

*by Sue Carroll*

We've topped the European league this year. Our teenager pregnancy rate – around 90,000 a year in England alone – is six times higher than in Holland (one of the most sexually liberated nations on earth), and four times higher than in France.

What a sorry state. And what exactly have we done? Nothing, other than to pat these girls on the head, make sure they're comfortably housed, then provide enough money so that they can gaze in wonderment at the rest of us mere mortals getting out of bed every morning to earn a decent living.

*Criminal*

This attitude of complacency is criminal. And it's got to stop. Tony Blair proposes to change the law so that under-18 teenage mothers will be housed in semi-supervised accommodation.



I couldn't care whether they stick them in the slammer so long as it gets them off the benefit bandwagon.

It's OK, I'm braced for the countless letters I'll receive from the bleeding hearts who believe I belong back in the Dark Ages where becoming a single mother was a stigma. But rather than a society which bends over backwards to tolerate the likes of 19-year-old Samantha Dawson, who has four children by three fathers and wants more. A girl who repeatedly boasts: People are talking a load of rubbish when they complain about what unmarried mothers get. We need it and we are entitled to it. I make sure my children get the best of everything. Why shouldn't they just because I don't work?

It's enough to make your teeth grind. God only knows what job she'll make of dragging up her own brood. The real tragedy is that Samantha is not an isolated case. Figures released reveal that numbers are increasing, and though there will always be a few genuine hard luck cases who really need the welfare state, the majority are frighteningly similar to her. Girls who, because rents will be covered, will never learn the true meaning of the word self-respect. What chance does that give their own children?

I'm sick of the finger pointing moralists who claim that these girls are victims of inner-city life, so desperate to leave unhappy homes that the only escape route they understand comes in the shape of a newborn babe. This is not the only way out but the easiest. Countless men and women have lived in circumstances beyond endurance and managed to emerge without fleecing every other taxpayer in the land.

#### *Aware*

Anti-sex education evangelists like Ann Widdecombe believe that children are more sexually aware because they know too much too young. She'd be better getting her knickers in a twist over what they don't learn, vital lessons about life and responsibility. I knew about sex when I was 10 years old. Had I been even remotely interested I wouldn't have done it. Why? Because I'd have been too damned scared. The way teenage girls will be when they face the fact that from now on – we hope – having a baby no longer paves the way to the pampered life of a protected species.

### **Read the article & do the given tasks:**

#### **Find the expressions in the text, give the Russian equivalents, comment on them:**

semi-supervised accommodation, to stick smb. in the slammer, to get smb. off the benefit bandwagon, to be braced for the countless letters, to bend over backwards, to make your teeth grind, to emerge without fleecing every other taxpayer in the land, to be sick of the finger pointing moralists, to get smb's knickers in a twist over, anti-sex education, to pave the way to the pampered life of a protected species.

#### **Give the English equivalents from the text:**

процент беременности среди подростков, сексуально свободная нация, быть обеспеченным жильем (поселиться, разместиться), спокойное (самодовольное) отношение, позор (клеймо, бесчестие), воспитывать (плохо) свое потомство, позволять (разрешать) склонности (пристрастия).

### **Questions to discuss the article:**

1. What is the teenage pregnancy rate in England?
2. How will the law change?
3. Why does Samantha Dawson think teenage mothers should get money?
4. What's the writer's opinion on the argument that having a baby is the only way out for these girls?
5. How well do you think a single parent can bring up a child?
6. Do you think children from single-parent families suffer because of it?
7. What problems do you think single parents face? How can they overcome these problems?
8. Do you think the state should be responsible for helping single parents? If so, how?
9. Do you think people should be able to have as many children as they want?
10. Should single parents have priority for receiving housing? Why, why not?
11. Many mothers are abandoned by the child's father. How can absent fathers be made to face up to their responsibilities? How much maintenance should they pay and should they be punished if they refuse?
12. In the UK, the number of single mothers is increasing: How do you think this can be prevented? Better sex education at school? Tougher laws for absent fathers?
13. Can single fathers be as good at parenting as single mothers?

### **Conduct philological analysis of the article.**

### **Review the article.**

## **HOMEBOYS**

*By Simon Brooke*

I used to laugh at my mate Ted. Why? Ted is 32 and still lives at home. A surveyor, he earns a good salary, has a girlfriend and lots of mates but he still lives with his parents.

The image of the grown man treated like a kid by his bossy, overbearing mother is always good for a laugh. So, we used to laugh at Ted. I say we used to laugh because soon afterwards it dawned on me there are advantages to living at home. Dad pays the bills, Mum does my washing and cooks my dinner, he says. Ted is part of a growing trend, in nearly one in ten British homes, the children are independent adults. More than half of all young men aged 24 now live at home compared with just 48% in 1979. A quarter of men in their late twenties live with their parents compared to less than a fifth twenty years ago. Even among 30-34 year-olds the figure has increased from one in 11 to one in nine.

Needless to say economics have a lot to do with this. The average age of first time buyers has risen from 27 to 32 in the past decade. 'I don't think people now are as keen to buy their own flats,' says twenty-nine year-old Mark who lives with his parents. 'I enjoyed sharing a flat so I've proved I can do it but I don't feel the need to get my own place yet. Besides I help my Mum and Dad around the house.'

This last comment brings a snort of indignant laughter from Mark's sister who moved out when she was 18. Shopping, cooking and housework are still considered women's work especially by our parents' generation. Mum and I would fall out in no time over what to cook. Mark hasn't got a clue and my parents wouldn't expect him to. She may complain, but Mum loves still feeding him and doing his ironing.

Changing attitudes towards masculinity are also partly responsible believes Mick Cooper, a lecturer in counselling at Brighton University. Men don't feel that living at home detracts from their masculinity.

Recently a woman in Italy got so fed up with looking after her forty year-old son that she changed the locks of the family home. He took her to court where the judge decided he could move back in immediately because a parent's obligation to provide support should go on either until the child has had enough or the parent died. But despite this now notorious ruling, in Italy the situation is in reverse according to Emilia Fantzoni, an Italian journalist living in London. Even ten years ago for a man and a woman to live together without being married was the cause of gossip. Now it is quite acceptable, especially in the big cities. It's causing a lot of anguish amongst traditional Italian mothers. Ted sympathises. Let's face it, most mothers would like their sons to stay at home if they could. In many ways I'm just doing it to keep my Mum happy.

You're an angel, Ted.

### **Read the article & do the given tasks:**

#### **Find the expressions in the text, give the Russian equivalents, comment on them:**

bossy mother, to dawn on smb., to be a part of a growing trend, in their late twenties, first time buyers, to be as keen to buy one's own flat, notorious ruling.

#### **Give the English equivalents from the text:**

преимущества проживания дома, в возрасте 20-ти лет, по сравнению с, сразу поссориться по поводу того, что приготовить, умялять чью-либо мужественность, смениться (о ситуации).

#### **Questions to discuss the article:**

- 1) At what age do most people live home in Russia?
- 2) Do some adults continue to live at home with their parents?
- 3) Why did friends laugh at Ted?
- 4) What are the advantages to living at home?
- 5) What growing trend is Ted a part of? What are the reasons of the trend?
- 6) Has masculinity anything to do with the problem?
- 7) What is court's answer to the problem?
- 8) Is the opinion of the society different?
- 9) Do you share Ted's point of view?

#### **Conduct philological analysis of the article.**

#### **Review the article.**

**ПРИМЕРНАЯ РЕЙТИНГОВАЯ СИСТЕМА ОЦЕНКИ  
УСПЕВАЕМОСТИ ОБУЧАЮЩИХСЯ**

№	Наименование раздела	Виды оцениваемых работ	Максимальное кол-во баллов
1	2	3	4
<b>3 семестр</b>			
1	„Die Wolkenkratzer-Farm. Welt der Wunder“	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1  1  1 1
2	„Hartz IV statt C4“ (Der Spiegel)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1  1  1
3	„Nanotechnologie. Autos und Flugzeuge aus Wunder-Papier“ (Der Spiegel)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1  1  1 1
4	„Auslandsadoption. Mehr Kinder als Eltern“ (Focus)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье.	1  1

		Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1
5	„Nach Kindstötungen“ (Stern)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1 1
6	„Es gibt Schläger und Geschlagene“	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1
7	„Löst gefilmte Gewalt Gewalt aus?“	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1 1
8	„Tötung und Verwahrlosung. Mechanistischer Kinderschutz“ (FAZ)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье.	1 1

		Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1
9	“Pgo's Reply Raises More Questions than it Answers” (By Igor Korolkov)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1 1
10	“Harry potter has company” (By Sergei Borisov)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1
11	“A Coney Island of the mind (By Oleg Liakhovich)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1 1
12	“Musicfor the masses... Or not?” (By Polina Moroz)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье.	1

		Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1
13	“Dollars and sense” (By Kim Wendel)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1 1
14	“No Merit, No Self Esteem, Not the Other Way Around” (by Robert Stane)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1
15	“American culture goes global, or does it?” (By Richard Pells)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1 1 1
16	“Single Out The Selfish Breeders” (by Sue Carroll)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье.	1 1

		Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1
17	“Homeboys” (By Simon Brooke)	Чтение и выборочный перевод статьи. Работа над активным вокабуляром к статье. Выполнение устных и письменных заданий к статье. Анализ стилистических особенностей текста на лексическом, морфологическом и синтаксическом уровнях. Обсуждение содержания статьи. Реферирование статьи.	1 1  1  1
Компьютерное тестирование (текущая аттестация)			40
ВСЕГО			100

## **МЕТОДИЧЕСКИЕ МАТЕРИАЛЫ, ОПРЕДЕЛЯЮЩИЕ ПРОЦЕДУРЫ ОЦЕНИВАНИЯ ЗНАНИЙ, УМЕНИЙ И НАВЫКОВ И (ИЛИ) ОПЫТА ДЕЯТЕЛЬНОСТИ, ХАРАКТЕРИЗУЮЩИХ ЭТАПЫ ФОРМИРОВАНИЯ КОМПЕТЕНЦИИ**

### **Устный опрос**

Одной из форм текущего контроля является устный опрос, позволяющий оценить освоение лекционного материала.

Критерии оценивания устного опроса:

- полнота и правильность ответа;
- степень осознанности, понимания изученного;
- языковое оформление ответа.

Обучающемуся засчитывается результат ответа при устном опросе, если обучающийся дает развернутый ответ, который представляет собой связное, логически последовательное сообщение на заданную тему, показывает его умение применять определения, правила в конкретных случаях.

И не засчитывается, если обучающийся обнаруживает незнание большей части соответствующего вопроса, допускает ошибки в формулировке определений и правил, искажающие их смысл, беспорядочно и неуверенно излагает материал.

### **Практическая работа**

Практическая работа представляет собой перечень заданий, которые охватывают основные разделы дисциплины. Практическая работа предназначена для контроля теоретических знаний и решения задач.



Каждая практическая работа должна быть выполнена и сдана в установленные сроки. В период экзаменационной сессии работы на проверку не принимаются.

Критерии оценки практической работы:

- аккуратность выполнения;
- выполнение в положенные сроки;
- верно получены ответы.

Оценка «отлично» ставится, если аккуратно и в указанные сроки правильно, с описанием всех этапов решения выполнено более 90% заданий.

Оценка «хорошо» ставится, если аккуратно и в указанные сроки правильно выполнено от 65% до 90% заданий, при этом допущены не принципиальные ошибки.

Оценка «удовлетворительно» ставится, если практические работы выполняются не систематично, при решении допускаются ошибки.

Оценка «неудовлетворительно» ставится, если выполнено менее 50% заданий, практические работы сдаются не в установленные сроки.

Исходя из полученной оценки, студенту начисляются рейтинговые баллы (в процентах от максимально возможного количества баллов)

### **Тестовые задания**

Тест представляет собой набор тестовых заданий, отражающих вопросы по аттестуемому разделу или в целом по учебной дисциплине. Из предложенных вариантов ответов необходимо отметить правильный (один или более в зависимости от поставленного вопроса). Отметки о правильных вариантах ответов в тестовых заданиях делаются разборчиво. Неразборчивые ответы не оцениваются, тестовое задание считается не выполненным.

При тестировании используется 100-процентная шкала оценки. Исходя из полученной, оценки студенту начисляются рейтинговые баллы (в процентах от максимально возможного количества баллов).

Оценка «отлично» ставится, если выполнено более 90% тестовых заданий.

Оценка «хорошо» ставится, если выполнено от 65% до 90% тестовых заданий.

Оценка «удовлетворительно» ставится, если выполнено 50% -64% тестовых заданий.

Оценка «неудовлетворительно» ставится, если выполнено менее 50% тестовых заданий (баллы при этом не начисляются).

### **Зачет**

Зачет выставляется обучающемуся по результатам успешного выполнения теоретических, практических, лабораторных, самостоятельных и контрольных работ, предусмотренных рабочей программой дисциплины в объемах, позволяющих объективно оценить степень усвоения обучающимся учебного материала в течение семестра. При выставлении зачета баллы, набранные за текущий контроль, переводятся в оценку

0-59 баллов – «не зачтено»;

60-100 баллов – «зачтено».

При наборе менее 60 баллов зачет сдается по материалам, предусмотренным рабочей программой. При этом результаты текущего контроля не влияют на получение зачета.

Зачет по дисциплине преследует цель оценить сформированность требуемых компетенций, работу обучающегося за курс, получение теоретических знаний, их прочность, развитие творческого мышления, приобретение навыков самостоятельной работы, умение применять полученные знания для решения практических задач. Развернутый ответ обучающегося должен представлять собой связное, логически последовательное сообщение на определенную тему. Теоретические положения иллюстрируются при этом соответствующими примерами.

Зачет проводится в устной форме. В ходе зачета происходит собеседование по теоретическим вопросам и выполнение практических заданий к зачету. Преподаватель имеет право задавать обучающимся вопросы по всей учебной программе дисциплины. Время проведения зачета устанавливается нормами времени. Результат сдачи зачета заносится преподавателем в зачетную ведомость и зачетную книжку.

При оценке ответа обучающегося следует руководствоваться следующими критериями:

- 1) полнота и фактуальная правильность ответа;
- 2) степень осознанности, понимания изучаемого материала;
- 3) знание терминологии и ее правильное использование;
- 4) соответствие требованиям учебной программы по дисциплине.

Критерии оценок «удовлетворительно», «хорошо», «отлично» соответствуют оценке «зачтено». Критерии оценки «неудовлетворительно» соответствуют оценке «не зачтено».

Оценка «отлично» выставляется, если студент:

- 1) свободно ориентируется в излагаемом материале, владеет базовой терминологией в объеме, предусмотренном учебной программой по дисциплине;
- 2) подкрепляет теоретические положения примерами, почерпнутыми не из лекций, а из опыта самостоятельной работы;
- 3) способен ответить на дополнительные вопросы спонтанно, без подготовки.

Оценка «хорошо» выставляется, если:

- 1) ответ обучающегося отвечает тем же требованиям, что и для оценки «отлично», однако он менее глубок;
- 2) отвечая на дополнительные вопросы, обучающийся допускает ошибки, но сам же их и исправляет.

Оценка «удовлетворительно» выставляется, если:

- 1) обучающийся обнаруживает знание и понимание основных положений темы;
- 2) излагает материал неполно и допускает неточности в определенном понятии или в формулировке правил;
- 3) приводит примеры, почерпнутые только из лекций.

Оценка «неудовлетворительно» выставляется в случае незнания обучающимся большей части материала, терминологии дисциплины, неумения иллюстрировать теоретические положения соответствующими примерами.

## УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

### Основная литература:

- 1 Ильичева, Н. В. Реферирование иноязычного текста как один из способов развития общепрофессиональных компетенций студентов. [Электронный ресурс] / Н. В. Ильичева, А. А. Махонина. – Электрон. дан. // Вестник Воронежского государственного университета. Серия: Лингвистика и межкультурная коммуникация. – 2015. – № 1. – С. 133-136. – URL: <http://e.lanbook.com/journal/issue/297931>
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## Интернет-ресурсы

- 1 ЭБС «Университетская библиотека ONLINE» [учебные, научные издания, первоисточники, художественные произведения различных издательств; журналы; мультимедийная коллекция: аудиокниги, аудиофайлы, видеокурсы, интерактивные курсы, экспресс-подготовка к экзаменам, презентации, тесты, карты, онлайн-энциклопедии, словари] : сайт. – URL: [http://biblioclub.ru/index.php?page=main\\_ub\\_red](http://biblioclub.ru/index.php?page=main_ub_red).
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## **ЧТЕНИЕ И РЕФЕРИРОВАНИЕ АНГЛОЯЗЫЧНЫХ И НЕМЕЦКОЯЗЫЧНЫХ ПУБЛИЦИСТИЧЕСКИХ ТЕКСТОВ**

Методические рекомендации  
к практическим занятиям и самостоятельной работе  
студентов 2-го курса бакалавриата, обучающихся по направлению  
44.03.05 Педагогическое образование  
(с двумя профилями подготовки – Английский язык, Немецкий язык)  
очной формы обучения

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