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УТВЕРЖДАЮ

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(подпись)

«20» мая 2025 г.

Рабочая программа дисциплины
«Иностранный язык (английский) как средство делового общения»

Направление подготовки
51.04.04.Музеология и охрана объектов культурного и природного наследия

Магистерская программа
«Музеология и охрана объектов наследия истории, культуры и природы»

Форма обучения
Очная

Программа рассмотрена
на заседании кафедры
протокол № 8 от 09 апреля 2025 г.

Программа одобрена НМК
факультета иностранных языков
протокол № 8 от 16 апреля 2025 г.

Ярославль

1. Цели освоения дисциплины

Целью освоения дисциплины «Иностранный язык (английский) как средство делового общения» в рамках магистратуры является продолжение формирования вторичной языковой личности, способной решать разнообразные задачи не только межличностного и межкультурного, но и делового и профессионального взаимодействия в устной и письменной формах на иностранном языке. На этапе магистратуры изучение иностранного языка определяется как профессионально-ориентированный курс, обеспечивающий выполнение следующих задач:

- формирование иноязычной составляющей профессионально ориентированной коммуникативной компетенции - системы знаний, умений и навыков эффективной коммуникации в иноязычной среде, позволяющей обучаемым в дальнейшем интегрироваться в мультиязыковую и мультикультурную профессиональную среду;
- развитие способностей и качеств, необходимых для овладения определенными когнитивными стратегиями, общее интеллектуальное развитие личности магистранта, развитие способности к социальному взаимодействию;
- изучение иностранного языка как средства межкультурного общения и инструмента познания культуры определенной национальной общности, в том числе лингвокультуры;
- повышение общей культуры и образования магистрантов, культуры мышления, общения и речи, формирования уважительного отношения к духовным и материальным ценностям других стран и народов.

В результате освоения дисциплины магистранты должны уметь осуществлять эффективную коммуникацию на иностранном языке в профессиональной среде и в обществе в целом, извлекать и обрабатывать информацию, применяя умения аннотирования и реферирования, разрабатывать документацию, презентовать и защищать результаты комплексной профессиональной деятельности.

2. Место дисциплины в структуре ОП магистратуры

Дисциплина относится к части, формируемой участниками образовательных отношений Блока 1.

Курс иностранного языка в магистратуре является одним из звеньев системы «школа – вуз – послевузовское обучение (повышение квалификации, самообразование)» и продолжает вузовский курс иностранного языка, базируясь на знаниях, умениях и навыках, приобретенных обучаемыми в курсе бакалавриата. При этом особое внимание обращается на смысл и содержание профессионального общения людей, занимающихся наукой и бизнесом, поскольку успех или неудача в сфере делового и научного общения непосредственно зависят от коммуникативной компетентности, т.е. от умения корректно и эффективно общаться с руководством, коллегами и иностранными партнерами. Умение четко изложить суть вопроса, однозначно сформулировать предложение или требование, убедительно обосновать свои выводы предполагает достаточно высокий уровень лингвистической подготовки. Курс иностранного языка в магистратуре направлен на поддержание ранее приобретенных навыков и умений иноязычного общения, на формирование и развитие умений общения в профессиональной и научной сферах, на овладение терминологией по данному курсу и развитие умений правильного и адекватного использования этой терминологии, на развитие умений аннотирования, реферирования, составления плана или тезисов выступления; развитие умений составления и представления презентационных материалов, технической и научной документации, используемых в профессиональной деятельности.

3. Планируемые результаты обучения по дисциплине, соотнесенные с планируемыми результатами освоения ОП магистратуры.

Процесс изучения дисциплины направлен на формирование следующих элементов компетенций в соответствии с ФГОС ВО, ОП ВО и приобретения следующих знаний, умений, навыков и (или) опыта деятельности:

Формируемая компетенция (код и формулировка)	Индикатор достижения компетенции (код и формулировка)	Перечень планируемых результатов обучения
Универсальные компетенции		
УК-4. Способен применять современные коммуникативные технологии, в том числе на иностранном (ых) языке(ах), для академического и профессионального взаимодействия	ИД-УК-4.1. Владеет жанрами письменной и устной коммуникации, в том числе на иностранном(ых) языке(ах), в академической сфере, в том числе в условиях межкультурного взаимодействия.	<p>Знать:</p> <ul style="list-style-type: none"> - грамматические конструкции, характерные для профессионально-ориентированных и научных материалов; - терминологию на иностранном языке в изучаемой и смежных областях знаний; - основные приемы аналитико-синтетической переработки информации. <p>Уметь:</p> <ul style="list-style-type: none"> - читать в режиме ознакомительного и просмотрового чтения; осуществлять устный и письменный перевод профессионально-ориентированных текстов; - реферировать профессионально-ориентированные аутентичные тексты и составлять аннотации к ним; - составлять и представлять в виде презентации техническую и научную информацию, используемую в профессиональной деятельности. <p>Владеть:</p> <ul style="list-style-type: none"> - навыками аналитико-синтаксической переработки профессионально-значимой информации; - навыками выступления с монологическим сообщением по профилю своей научной специальности; - навыками эффективной коммуникации в деловом и профессиональном общении на иностранном языке; - основными навыками письменной коммуникации.

4. Объем, структура и содержание дисциплины

Общая трудоемкость дисциплины составляет 5 зачетных единиц, 180 акад. часов.

№ п/п	Темы (разделы) дисциплины, их содержание	Семестр	Виды учебных занятий, включая самостоятельную работу студентов, и их трудоемкость (в академических часах)	Формы текущего контроля успеваемости Форма промежуточной аттестации (по семестрам)
			Контактная работа	

			лекции	практические	лабораторные	консультации	аттестационные испытания	самостоятельная работа	
1.	Museum and Crafts	1		6		1		15	Устный опрос, обсуждение текста (раздел 1).
2.	University Museums and Collections	1		6		1		16	Устный опрос, обсуждение текста (раздел 2).
3.	History of the British Museum	1		6		1		15	Реферирование текста (раздел 3).
4.	Collections of the British Museum	1		6		1		16	Аннотирование текста (раздел 4).
5.	Individual Reading	1		6		1		15	Перевод, реферирование и аннотирование текста (18000 знаков) (раздел 5).
6.	Seven Wonders of the World	1		6		2		16	Работа с текстами с лексикой (раздел 6).
	Итоговая аттестация					2	0,5	33,5	Экзамен
	Всего:		8	36		9	0,5	126,5	180

Содержание разделов дисциплины:

1. Museum and Crafts. The definition of crafts. Crafts in developing countries. Museums and traditional technologies.
2. University Museums and Collections. The significance of university collections. The problems of university collections. Alternative solutions.
3. History of the British Museum: Precis writing
4. Collections of the British Museum: Writing of the summary
5. Individual Reading: Checking the translation, précis and summary 18000 signs
6. Seven Wonders of the World. Ancient wonders of the World. New Seven Wonders of the World.

5. Образовательные технологии, используемые при осуществлении образовательного процесса по дисциплине

Процесс преподавания иностранного языка и, соответственно, выбор образовательных технологий определяются спецификой данной учебной дисциплины, исходным уровнем подготовки студентов и комплексом профессионально-педагогических целей. Наиболее целесообразным является текстоориентированный подход (подбор текстов по специальности, текстов страноведческого и др. характера).

При реализации различных видов учебной работы используются образовательные технологии, направленные на развитие у студентов творческих способностей и самостоятельности. К ним относятся применение информационно-коммуникационных технологий, активные и интерактивные формы проведения занятий, методы проблемного и проективного обучения, исследовательские методы, деловые и ролевые игры, групповые дискуссии, презентации; активно используются в учебном процессе мультимедийные средства, оптимально дополняющие основной курс. Использование ресурсов Интернета

предусматривает актуализацию творческого потенциала и самостоятельности студентов. Курс обучения предполагает подбор материалов для самостоятельного чтения студентов, текстов для аннотирования и реферирования с использованием электронных баз данных библиотек, интернет-страниц специализированных газет и журналов. Огромное значение в активизации деятельности учащихся в технологическом процессе имеют психологическая установка на глубокое освоение материала, введение элементов игры (игровая технология), а также постановка перспектив опережающего характера. Целью используемых технологий является максимальная приближенность обучения к решению поставленной коммуникативной задачи в реальной жизненной ситуации.

6. Перечень лицензионного и (или) свободно распространяемого программного обеспечения, используемого при осуществлении образовательного процесса по дисциплине

В процессе осуществления образовательного процесса по дисциплине используются:

для формирования материалов для текущего контроля успеваемости и проведения промежуточной аттестации, для формирования методических материалов по дисциплине:

- программы Microsoft Office;
- Adobe Acrobat Reader.

7. Перечень современных профессиональных баз данных и информационных справочных систем, используемых при осуществлении образовательного процесса по дисциплине (при необходимости)

В процессе осуществления образовательного процесса по дисциплине используются:

1. Автоматизированная библиотечно-информационная система «БУКИ-NEXT»: http://www.lib.uni-yar.ac.ru/opac/bk_cat_find.php.
2. Научная электронная библиотека eLIBRARY.RU: <http://elibrary.ru/>.
3. Электронно-библиотечная система «Юрайт»: <https://urait.ru/>.

8. Перечень основной и дополнительной учебной литературы, ресурсов информационно-телекоммуникационной сети «Интернет» (при необходимости), рекомендуемых для освоения дисциплины

а) основная литература

1. Кожарская, Е. Э. Английский язык. Практический курс для художников и искусствоведов : учебное пособие для вузов / Е. Э. Кожарская, Т. А. Быля, И. А. Новикова. — 2-е изд., испр. и доп. — Москва : Издательство Юрайт, 2024. — 190 с. // Образовательная платформа Юрайт. — URL: <https://urait.ru/bcode/538650>

2. Английский язык для гуманитариев (B1–B2). English for Humanities : учебное пособие для вузов / О. Н. Стогниева, А. В. Бакулев, Г. А. Павловская, Е. М. Муковникова. — Москва : Издательство Юрайт, 2024. — 178 с. // Образовательная платформа Юрайт. — URL: <https://urait.ru/bcode/541185>

б) дополнительная литература

1. Смольянина, Е. А. Английский язык для историков (B1—B2) : учебник и практикум для вузов / Е. А. Смольянина. — Москва : Издательство Юрайт, 2024. — 286 с. // Образовательная платформа Юрайт. — URL: <https://urait.ru/bcode/536778>

2. Трибунская, С. А. Английский язык для изучающих туризм (B1-B2) : учебное пособие для среднего профессионального образования / С. А. Трибунская. — 2-е изд., перераб. и доп. — Москва : Издательство Юрайт, 2024. — 218 с. // Образовательная платформа Юрайт. — URL: <https://urait.ru/bcode/541854>

в) ресурсы сети «Интернет»

1. Научная электронная библиотека eLIBRARY.RU. — URL: <http://elibrary.ru/>
2. Электронно-библиотечная система «Консультант Студента». — URL: <https://www.studentlibrary.ru/>
3. Электронно-библиотечная система «ПРОСПЕКТ». — URL: <http://ebs.prospekt.org>
4. Электронно-библиотечная система «Юрайт». — URL: <https://www.urait.ru/>
5. Электронная библиотека учебных материалов ЯрГУ. — URL: http://www.lib.uni-yar.ac.ru/opac/bk_cat_find.php
6. Национальная электронная библиотека. — URL: <https://rusneb.ru/>
7. Словари www.slovari.yandex.ru
<http://www.medialab.uni-yar.ac.ru>
<http://www.bbclearningenglish.com>

9. Материально-техническая база, необходимая для осуществления образовательного процесса по дисциплине

Материально-техническая база, необходимая для осуществления образовательного процесса по дисциплине включает в свой состав специальные помещения:

- учебные аудитории для проведения занятий лекционного типа;
- учебные аудитории для проведения практических занятий (семинаров);
- учебные аудитории для проведения групповых и индивидуальных консультаций;
- учебные аудитории для проведения текущего контроля и промежуточной аттестации;
- помещения для самостоятельной работы;
- помещения для хранения и профилактического обслуживания технических средств обучения.

Специальные помещения укомплектованы средствами обучения, служащими для представления учебной информации большой аудитории.

Помещения для самостоятельной работы обучающихся оснащены компьютерной техникой с возможностью подключения к сети «Интернет» и обеспечением доступа к электронной информационно-образовательной среде ЯрГУ.

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**Приложение №1 к рабочей программе дисциплины
«Иностранный язык (английский) как средство делового общения»**

**Фонд оценочных средств
для проведения текущего контроля успеваемости
и промежуточной аттестации студентов
по дисциплине**

**1. Типовые контрольные задания и иные материалы,
используемые в процессе текущего контроля успеваемости
(проверка сформированности УК-4, индикатор ИД-УК-4.1.)**

Раздел 1. Discussing the text. Find answers to the questions:

- Why is it difficult to give the definition of crafts?
- What is the task of the Crafts Council?
- How have the museum's priorities been changed in developing countries?
- Is the role of museum the same in developing and industrialized countries?
- In what way can museums trace traditional technologies?

Museum and crafts.

Speaking about 'Museums and Crafts', one is faced immediately with two problems of definition. What is a museum, and what are crafts? The definition of a museum may seem easy: it is a place where objects are collected, no longer mostly from the past, where they are looked after and on display, at least a very small part of them. But museums are still associated with the past and with dust, as the public does not realize the role museums are already playing in solving problems of the present and predicting those of the future. This enlarged definition of the museum will form part of my article.

The definition of crafts or handicrafts is very difficult for me. Being the director of an integrated museum of ethnography and natural history, as well as a specialist in African cultural anthropology, I am faced with several problems: I have to display as art objects items which, in their traditional African context, have never been considered as art. Where they were made, there was no definition of art such as is found in Europe or parts of Asia. But now they are considered as art.

For instance, I am at present dealing with rural crafts from African villages: are they only utilitarian crafts or are they creative crafts, skilled crafts or artistic crafts? Can they be grouped with the artistic crafts of a European town such as Bremen where my museum is situated? In my museum there is an annual exhibition of the Arbeitsgemeinschaft der Kunsthandwerker Bremens (Association of the Artistic Craftsmen of Bremen). Outstanding pieces of craft are exhibited as well as art objects, but where is the dividing line?

I am not in a position to define crafts, handicrafts or craft objects or to draw dividing lines. The Consultation of Experts on the 'Preservation and the Development of Crafts in the Contemporary World' sponsored by UNESCO at Candido Mendes University, Rio de Janeiro, in August 1984 did not find a solution to this problem, so I would like to leave it at that for the moment. Only one further remark: crafts or handicrafts should and will be seen to include more than the rather restrictive definition used, for example, in the Federal Republic of Germany, where, on the one hand, several years' training completed by a 'master's examination' is required and, on the other, additional training in aesthetics, forming and figuration is demanded, before anyone is allowed to be called an artistic craftsman. In the Federal Republic of Germany the problem of definition concerns the dividing line between artistic craftsman and artist, and no

longer the one between the artistic craftsman and the common craftsman who produces utilitarian crafts.

Since we are dealing here principally with museums and crafts in developing countries, and since the theme of the conference is 'The Role of Crafts in the Development Process', the terms 'crafts', 'craftsmen' and 'Craftsmen' will also include those in the urban and rural areas of the developing countries. The European or, let us say, the industrialized country's definition will not always fit. As I understand it, the task of the Crafts Council (WCC) is to find a way to group all of them together and make them work together without ideological and financial domination of one group by another.

Museums could help to trace traditional technologies, for example, special weaving techniques, which have been forgotten, but which can be reconstructed from material in the storerooms. In addition, museums could help to improve certain technologies, as was done in the where the traditional watermill with vertical-blade wheels was changed following the example of a similar watermill in Romania with spoon-shaped blades which catch more water, so that the water turns the wheel more quickly. Small models of both types explained the advantage to the farmers. In the meantime these watermills are used not only for irrigation and grinding corn and rice but also as a power supply for small joiner's shops.

The best example of how museums could work in this field is the National Council of Science Museums in India which runs beside its large museums small district science centres in less developed areas like Purulia, West Bengal. There the regional museum tries to upgrade traditional technologies according to the demands formulated in participation with the population concerned, or to introduce appropriate technologies after research has been done in the large museums. The first project in Purulia was such a success that the Planning Commission of the Republic of India is now giving financial support to the work of the museum.

The unique quality of a museum is that it possesses original objects, mostly three-dimensional, impressing people by their authenticity and innate charm, and often attracting more than books, radio or television can. Often a dialogue will take place between the object and the onlooker. In addition to the fascination of the three-dimensional original, the museum offers the visitor a fitting presentation of the object and, in doing so, even takes into consideration the specific visual and mental approach to be expected from certain target groups. Such considerations are supplemented by special efforts on the part of the museum's educationists to make the visitor understand the message of the exhibit. The museum not only provides the space for the display of objects for the exhibitions but rooms for interaction and communication, where the visitor can take an active part. The visitor might also have a chance to participate in museological projects such as helping to plan and carry out an exhibition. A museum like this is no longer a museum in the traditional sense, it is rather a cultural or social centre, endowed with the two elements that are the specific characteristics of a museum: three-dimensional objects and exhibitions.

What has been the role of museums so far in relation to crafts, and what should it be in the future? We shall see that there is a significant difference between museums for crafts and artistic crafts in industrialized countries and museums for crafts of any description in developing countries. As the theme of the WCC conference was 'The Role of Crafts in the Development Process', the emphasis here will be on museums in the developing countries.

In Europe, museums have been founded for the specific purpose of documenting and preserving - rescuing - technologies and products that were dying out. However, such museums were also to serve as 'pattern books', for the further development of the crafts. To give an example from Germany, in 1870 the Bremen Chamber of Commerce addressed a letter to the City Government complaining that the products of non-Bremen craftsmen sold better than those of Bremen craftsmen, and proposing that an institution be created which would supply the Bremen craftsmen with ideas and models. In 1873, the Technical Institute for Tradesmen was founded, and in 1884 the Museum for Applied Art, which in 1922 merged with the Pocke-Museum to become today's Bremen State Museum for Art and Cultural History. The activities of

the former Museum for Applied Art were, in the first place, of an educational nature. Their purpose was to train craftsmen and to develop the skills of those wishing to improve their artistic abilities as designers, moulders, etc. ~ in trade and industry. The large collection of objects which - 'as a whole or in some of their details, are remarkable and worth copying, which might be applied to modern works of art, or which might serve as an inspiration for the creation of new products and new decorative ornamentation' - was in the first place used for education. In addition, the collection was to improve the public's ability to form an independent opinion, based on a knowledge of styles, aesthetic rules and questions of the applied arts, and to promote the public's artistic taste. There was also a special 'designs bureau' in this museum where original designs were made available to the craftsmen. Designs prepared by trainees or apprentices, as well as outstanding objects, were presented in exhibitions.

For similar reasons the Museum for Applied Art was founded in Frankfurt-on-Main: The fact that singular pieces made by craftsmen were supplanted by machine-made products, entailing a loss in quality, initiated the idea that the arts and crafts must be rescued and promoted.' In 1877 the Museum and the Technical College connected to it were established. In many other places, collections of prototypes were set up, for instance in 1880 at Krefeld, as part of the College for Weaving and Dyeing Techniques, which later became the German Textile Museum, or, in Pforzheim, the 'Patterns for Historicist Ornamentation of the Pforzheim Industry' in the late nineteenth century.

All these museums of applied art, municipal or regional museums of art and cultural history, or museums of local history and culture are still collecting such witnesses of the past, in order to increase our knowledge of bygone times and cultures and to demonstrate artistic developments and contexts. These witnesses of the past not only help to broaden the visitor's mind, but they are also still used for the training of craftsmen, as, for instance, in the German Textile Museum where this educational aspect is still emphasized as an integral part of the museum's concept.

Now it is a matter of course that craft objects currently produced, be they utilitarian, creative or artistic, are exhibited in museums. On the one hand, museums wish to demonstrate the latest developments in arts and crafts, and, on the other, they want to call the visitor's attention to the works of certain craftsmen or artists, and perhaps encourage them to buy a piece, which will be beneficial for the artist and his work and for the survival of the arts and crafts. The promotion of the arts and crafts may be supported by a number of activities arranged in connection with an exhibition, such as workshops held by the artists in the museum, lectures by artists and discussions with them, which help to make visitors more familiar with them and their work. An ideal solution would be the installation in the museum of studios for artists. Museum educational activities, demonstrating and explaining certain artistic techniques, would also help to arouse visitors' interest in the arts and crafts and teach them to discern quality. But there is the danger that these activities may degenerate into poor romantic amateurism 'allowing of no profound expression of individual sensitivity or personality'. If these aspects of a negative development are seen, they could be counterbalanced by well-trained and experienced educationists and could finally have positive results.

Sales may be promoted by way of special sales exhibitions, like the ones held at Christmas at the Hamburg Museum for Art and Applied Art and in the museum shops. However, such promotion efforts have raised certain doubts. Although such activities will certainly have a stimulating effect on the visitor, it is often argued that the museum's concern should really be to present developments and reflect them, not to exercise an influence on the visitor's taste. This rule may be illusory in view of the role of good displays in forming public opinion. The museum should be something like a catalyst between craftsmen, artists and the public; it should be a kind of a patron, promoting artists by purchasing directly and commissioning work from them, or establishing contacts between them and the public. Regional museums can take an active part in the promotion of crafts, particularly in areas where only a small number of craftsmen, artists are working. But there is something else museums can do for craftsmen. In view of the special social

and economic circumstances in which they now find themselves, museums might help -with exhibitions explaining the situation - to give the public a better understanding of the craftman's changing role.

After these remarks on the positive relations between museums and the crafts, I should like to mention a point which has more than once been a matter of discussion. Museums call the public's attention to certain objects, give them a prominent place and introduce them to the visitor, but they also turn them into 'untouchables', by stowing them away in glass cases where they are shown in what has been carefully considered to be the most appropriate light. Crafts are practical, functional things, and this is true not only for utilitarian crafts. In such displays they are robbed of their function. And this mistake used to be made by many museums: objects were cut off from their function, they were nothing more than objects, d'artpour d'art. This happened not only in museums of ethnography, but also in many European museums of art.

Before moving on to the role of craft museums in the developing countries, a short remark concerning the role of ethnographic museums in industrialized countries specializing in the crafts of Africa, parts of Asia and Latin America: one of the tasks of these museums is to minimize prejudices about other cultures and their creators. They have therefore to display crafts from these countries in such a way that their importance and value is fully understandable and so that they can be admired for their aesthetic value and their social and economic importance. These museums can also guide the taste and the purchasing attitudes of their visitors. The "HamburgischeMuseum fur Volkerkunde" once had an exhibition of pottery from Spain in which special emphasis was laid on places of still existing, good-quality traditional pottery-making. Afterwards an increase of tourists' visits to those places could be observed.

Craft museums in industrialized countries generally play the same role as those in the developing countries. But here one should always keep in mind that in developing countries museums are not specialized to the same degree as those in the industrialized countries. Often, all the different museum exhibits are assembled under one roof, except in the case of a national museum, presenting either art or ethnological exhibits with at the most a natural sciences section added to it.

Раздел 2. Discussing the text. Find answers to the questions:

- What is the significance of the collections of great universities?
- What problems do university collections have?
- What objects attract students in university museums?
- What is a university policy for museums and collections?

UniversityMuseums and Collections

Peter Stanbury has worked with university museums and historic houses for most of his career. In 1992 he was one of the co-founders of the Australia-wide association of university museums, CAUMAC - the Council of Australian University Museums and Collections. In 1998 he proposed the formation of an international university museums group at ICOM in Melbourne. He currently advises the vice-chancellor of MacquarieUniversity, Sydney, on museums, collections and heritage, and is executive officer of the Museums and Collections Standing Committee of the New South Wales Vice-Chancellors ' Committee.

This issue of Museum International and the next will be devoted to university museums and have been designed to provide insights into a variety of university collections and their staff. In the following pages, university curators tell of their collections, current programmes, achievements and experiences. These are important, not only to other university curators, but to the museum profession as a whole, and to those responsible for national heritage. University staff have a wide range of skills and look after a spread of collections of remarkable size and significance. University curators are keen to share their resources and to co-operate with other

museum professionals. Such co-operation among museums is becoming increasingly important, especially in regard to staff development, research projects and funding.

The articles in the two issues are intended to stimulate thinking and be a focus for communication among university curators and with museum colleagues in other sectors. It is hoped that such interaction will strengthen understanding between sectors, regions and countries, which would help forge a better future and greater protection for the heritage of the region that we know best - our own.

There is little need to emphasize the significance and scale of the collections of great universities: for example, the ancient collections of Utrecht and Uppsala in Europe; those of Oxford, Glasgow and Manchester in the United Kingdom; those at Harvard, California and British Columbia in North America; and Sydney, Melbourne and Otago in Australasia. Patrick Boylan and others have recounted the glories of such institutions, and almost everyone familiar with museums will know of noteworthy items in their local university collection. For every major and well-known museum there are scores of smaller, often specialized ones, which also contain important collections of regional and national value that were originally amassed for teaching and research. Today, they make up an essential part of a country's heritage and are becoming ever more accessible to a wider public.

Universities everywhere are broadening the range of their funding sources. Governments no longer supply the bulk of their budgets, and money from research, teaching, technology, investments, real estate and consultancy now form much of their income. They have innovative outreach programmes to attract students and obtain support and their museums can play a key role by providing a welcoming, open door onto the campus.

However, many university collections are housed within departments that face increasing costs and decreasing funds and that must give priority to maintaining academic strength in teaching and research. Competition among universities ensures that 'customers' who have paid for instruction will not be happy sitting on the stairs of an overcrowded lecture theatre or working with outdated equipment. Current research is increasingly reliant on costly technology and skilled assistants, both of which become more expensive year by year.

The outreach activities which are important for the university as a whole become less important for a department struggling to balance its budget. In consequence, university collections now face reduced staffing and funds. Some university 'curators' essentially work in a voluntary capacity at odd moments between their academic duties and after hours in order to serve their university's goals and maintain the integrity of their collection. Though some university teaching may be less collection-based than formerly, high-school students want to visit university museums to be stimulated by real objects in an increasingly virtual world. Their visits, often their first steps on campus, may influence their choice of subject or university. Such enrolments bring welcome money to a discipline and the university, but rarely enrich the original catalyst for their choice, the university museum.

Thus, university curators are between a rock and a hard place, trying to serve, without adequate resources, several masters at the same time: the university, the academic discipline, local schools, and those overseeing the nation's heritage. The last, usually government agencies, want to know that the nation's movable heritage is easily accessible and is being responsibly maintained by the owner.

Fourteen years have elapsed since Warhurst wrote 'The Triple Crisis in University Museums'. The crises that concerned him were those of identity and purpose, lack of statistical information about the collections and staffing, and resources and funding. The article provoked discussion and action. In the United Kingdom the Museums & Galleries Commission featured university museums in its 1987 Report; Drysdale in 1990 published the first of many regional surveys of university museums in the United Kingdom, and in 1992 the Museums Association published a report on the relationship of higher education and collections. Subsequently, many lists of university museums have been made in different countries, some of which were followed by reviews that have stimulated better policies and management.

To take one example, at my own university (Macquarie University in Sydney), following a national review, we now have a university-wide policy for museums and collections, which has been formally approved by the University Council. We are using a second-generation Strategic Plan for the fourteen collections and there is an Advisory Committee composed of curators which reports matters of concern directly to the vice-chancellor. All museums have their own management committee. A museums and collections newsletter is circulated to the senior executive, heads of departments, those involved in university museums and the wider museum community. Brochures for the museums are regularly updated, and there is an established Web page which is accessible worldwide. Curatorial staff represent the university in a national association, the Council of Australian University Museums and Collections (CAUMAC), and at state level, on a Standing Committee for museums and collections established by the state Vice Chancellors' Committee (representing twelve universities in New South Wales and the Australian Capital Territory). The Standing Committee meets three times a year at different university venues to encourage communication, discuss matters of mutual concern and bring them to the attention of the appropriate authority, and to organize staff development days and joint travelling exhibitions. The Standing Committee was set up in response to the first of two Federal Government reviews of university museums, *Cinderella Collections* (1996) and *Transforming Cinderella Collections* (1998). The vice-chancellor of Macquarie University, Professor Di Yerbury, and the present writer were members of both reviews.

Despite these improvements in policy, management and advocacy in my university there is still much to be done. Departments take decisions to reduce the number of staff hours for curatorial work in the museum - sometimes to zero and museum budgets are often small or non-existent. Our response at Macquarie has been to negotiate alternative staffing solutions (for example, an education outreach officer with responsibilities for a collection, and employment of a part-time postgraduate student) and to look for ways to increase the sources of income.

At Macquarie, in spite of such setbacks, we are relatively fortunate; however, the situation is more critical in many other universities. The difficulty often stems from the lack of a clearly defined purpose for the collections and the absence of recognition by senior management of that role. Surveys and data collecting are important elements in defining the museum's mission and in drawing up a clear plan, both of which could make it easier to find the necessary funding.

There are many fascinating stories on the following pages. Some authors recount how they have brought new life to their museum by linking it prominently to the city, as well as to the campus. Another innovation has been to bring several university museums into a building complex more accessible to the wider public, as for example, at the Utrecht University Museum in the Netherlands.

At the 1998 ICOM meeting in Melbourne an international university museum and collection group was proposed. As there were already national university museum groups in the United Kingdom, North America, Australia and elsewhere, as well as conferences devoted to university museums, it seemed that there was potential for an international network. The idea was to assist communication, foster interchange of ideas and speed the progress of better practice. University museums almost invariably have access to the Internet and this makes communication much simpler than it was a few years ago. Macquarie University has established a convenient starting point to search for university museums worldwide at: www.lib.mq.edu.au/mcm/world/.

Раздел 3. Text for precis writing:

History of the British Museum

The British Museum was founded in 1753, the first national public museum in the world. From the beginning it granted free admission to all 'studious and curious persons'. Visitor numbers have grown from around 5,000 a year in the eighteenth century to nearly 6 million today.

The eighteenth century: origins of the British Museum

The origins of the British Museum lie in the will of the physician, naturalist and collector, Sir Hans Sloane (1660–1753).

Over his lifetime, Sloane collected more than 71,000 objects which he wanted to be preserved intact after his death. So he bequeathed the whole collection to King George II for the nation in return for a payment of £20,000 to his heirs.

The gift was accepted and on 7 June 1753, an Act of Parliament established the British Museum.

The founding collections largely consisted of books, manuscripts and natural specimens with some antiquities (including coins and medals, prints and drawings) and ethnographic material. In 1757 King George II donated the 'Old Royal Library' of the sovereigns of England and with it the privilege of copyright receipt.

The British Museum opened to the public on 15 January 1759. It was first housed in a seventeenth-century mansion, Montagu House, in Bloomsbury on the site of today's building. Entry was free and given to 'all studious and curious Persons'.

With the exception of two World Wars, the Museum has remained open ever since, gradually increasing its opening hours and moving from an attendance of 5,000 per year to today's 6 million.

The nineteenth century: expansion and discovery

In the early part of the nineteenth century there were a number of high profile acquisitions. These included the Rosetta Stone (1802), the Townley collection of classical sculpture (1805), and the Parthenon sculptures (1816).

In 1823 the gift to the nation by George IV of his father's library (the King's Library) prompted the construction of today's quadrangular building designed by Sir Robert Smirke (1780–1867).

By 1857, both the quadrangular building and the round Reading Room had been constructed.

To make more room for the increasing collections held by the Museum, the natural history collections were moved to a new building in South Kensington in the 1880s. This became the Natural History Museum.

The Museum was involved in much excavation abroad. Its Assyrian collections formed the basis for the understanding of cuneiform (an ancient Middle Eastern script). In the same way the Rosetta Stone had resulted in the unlocking of Egyptian hieroglyphic script (a symbol-based script).

A key figure during this period was Sir Augustus Wollaston Franks (1826–97). Appointed to the Museum in 1851, he was the first person to be responsible for British and medieval material.

Franks expanded the collection in new directions, collecting not only British and medieval antiquities but also prehistoric, ethnographic and archaeological material from Europe and beyond as well as oriental art and objects.

Visitor numbers increased greatly during the nineteenth century. The Museum attracted crowds of all ages and social classes, particularly on public holidays.

Alongside their academic work, curators took an interest in broadening the Museum's appeal through lectures, improving the displays and writing popular guides to the collections.

The twentieth century: providing a public service

The twentieth century saw a great expansion in public services. The first summary guide to the Museum was published in 1903 and the first guide lecturer was appointed in 1911.

By the 1970s, there was an active programme of gallery refurbishments and an education service and publishing company had been established. Additional public facilities were provided in a series of building works. These included the Duveen Gallery, built to house the Parthenon Sculptures (1939/62).

In 1973 the library became part of a new organisation, the British Library. This organisation remained at the Museum until 1997, when the books left Bloomsbury for a new building at St Pancras.

The Queen Elizabeth II Great Court, built in the space vacated by the library, reflects the most recent public expansion at the Museum. At two acres, it is the largest covered public space in Europe. In the centre is the restored Reading Room, while around and beneath it new galleries and an education centre were built.

The Museum celebrated its 250th anniversary in 2003 with the restoration of the King's Library, the Museum's oldest room and the launch of a new permanent exhibition.

Раздел 4. Text for summary writing:

The centre of the museum was redeveloped in 2001 to become the Great Court, surrounding the original Reading Room.

The British Museum, in London, is widely considered to be one of the world's greatest museums of human history and culture. Its permanent collection, numbering some eight million works, is amongst the finest, most comprehensive, and largest in existence and originate from all continents, illustrating and documenting the story of human culture from its beginnings to the present.

The British Museum was established in 1753, largely based on the collections of the physician and scientist Sir Hans Sloane. The museum first opened to the public on 15 January 1759 in Montagu House in Bloomsbury, on the site of the current museum building. Its expansion over the following two and a half centuries was largely a result of an expanding British colonial footprint and has resulted in the creation of several branch institutions, the first being the British Museum (Natural History) in South Kensington in 1887. Some objects in the collection, most notably the Elgin Marbles from the Parthenon, are the objects of intense controversy and of calls for restitution to their countries of origin.

Until 1997, when the British Library (previously centred on the Round Reading Room) moved to a new site, the British Museum was unique in that it housed both a national museum of antiquities and a national library in the same building. The museum is a non-departmental public body sponsored by the Department for Culture, Media and Sport, and as with all other national museums in the United Kingdom it charges no admission fee. Since 2002 the director of the museum has been Neil MacGregor.

Раздел 5. Individual Reading: Checking the translation, précis and summary 18000 signs.

Раздел 6. Reading and translating the text, filling in the missing words.

1. *Restore the text "Seven Wonders of the Ancient World" by filling in the gaps with words given below.*

(Empire, made, tomb, only, ruled, dynasty, survived, centuries, homeland, reliefs, surface, dedicated, occupied, construction, fragments, tallest, damaged, sculptor, precious, victory)

Seven Wonders of the Ancient World

In the second century B.C. the Greek writer Antipater of Sidon was one of several who listed the greatest buildings in monuments of his day. Because seven was a magic number in Greek, Hebrew and Chinese cultures, he selected seven of these marvels.

The **Great Pyramid of Giza** (called the **Pyramid of Khufu** and the **Pyramid of Cheops**) is the oldest and largest of the three pyramids in the Giza Necropolis bordering what is now El Giza, Egypt. It is the oldest of the Seven Wonders of the Ancient World, and the ... one to remain largely intact. Egyptologists believe that the pyramid was built as a tomb for fourth ... Egyptian Pharaoh Khufu (Cheops in Greek) over an approximately 20 year period concluding around 2560 BC. Initially at 146.5 metres (480.6 ft), the Great Pyramid was the tallest man-made structure in the world for over 3,800 years. Originally, the Great Pyramid was covered by casing stones that formed a smooth outer ... what is seen today is the underlying core structure. Some of the casing stones that once covered the structure can still be seen around the base. There have been varying scientific and alternative theories about the Great Pyramid's construction techniques. Most accepted construction hypotheses are based on the idea that it was built by moving huge stones from a quarry and dragging and lifting them into place.

The **Hanging Gardens of Babylon** were considered to be one of the Seven Wonders of the Ancient World, and the only one of the Wonders that may have been purely legendary. They were built in the ancient city-state of Babylon, near present-day Al Hillah, in Iraq. The gardens were attributed to the Neo-Babylonian king Nebuchadnezzar II, who ... between 605 and 562 BC. He is reported to have constructed the gardens to please his homesick wife, Amytis of Media, who longed for the plants of her The Hanging Gardens had plants cultivated at a height above ground level, and the roots of the trees were embedded in an upper terrace rather than in the earth. This was the technique of its The whole mass was supported on stone columns, so that the entire underlying space was occupied by carved column bases. The gardens were said to have been destroyed by several earthquakes after the 2nd century BC.

The **Statue of Zeus at Olympia** was made by the Greek ... Phidias, circa 432 BC on the site where it was erected in the Temple of Zeus, Olympia, Greece. It was one of the Seven Wonders of the Ancient World. The seated statue, some 12 meters (43 feet) tall, ... half of the width of the aisle of the temple built to house it. "It seems that if Zeus were to stand up," the geographer Strabo noted early in the 1st century BC, "he would unroof the temple." The *Zeus* was ... of ivory and gold-plated bronze. No copy in marble or bronze has ..., though there are recognizable but approximate versions on coins of nearby Elis and on Roman coins and engraved gems. A very detailed description of the sculpture and its throne was recorded by the traveler Pausanias, in the 2nd century AD. The sculpture was wreathed with shoots of olive worked in gold and seated on a magnificent throne of cedarwood, inlaid with ivory, gold, ebony, and ... stones - a most extravagant image of ancient furniture. In Zeus' right hand there was a small statue of crowned Nike, goddess of victory and in his left hand a sceptre inlaid with gold, on which an eagle perched.

The **Temple of Artemis** also known less precisely as the **Temple of Diana**, was a Greek temple... to a goddess Greeks identified as Artemis and was one of the Seven Wonders of the Ancient World. It was located in Ephesus (near the modern town of Selçuk in present-day Turkey), and was completely rebuilt three times before its eventual destruction in 401. Only foundations and sculptural ... of the latest of the temples at the site remain. In the 7th century the old temple was destroyed by a flood. Its reconstruction began around 550 BC, under the Cretan architect Chersiphron and his son Metagenes, at the expense of Croesus of Lydia: the project took 10 years to complete, only to be destroyed in an act of arson by Herostratus. It was later rebuilt.

The **Mausoleum at Halicarnassus** or **Tomb of Mausolus** was a ... built between 353 and 350 BC at Halicarnassus (present Bodrum, Turkey) for **Mausolus**, a satrap in the Persian ..., and Artemisia II of Caria, his wife and sister. The structure was designed by the Greek architects Satyros and Pythius of Priene. The Mausoleum stood approximately 45 m (148 ft) in height, and each of the four sides was adorned with sculptural.... The finished structure of the mausoleum was considered to be such an aesthetic triumph that Antipater of Sidon identified it

as one of his Seven Wonders of the Ancient World. The word *mausoleum* has now come to be used generically for grand tomb.

The **Colossus of Rhodes** was a statue of the Greek Titan Helios, erected in the city of Rhodes on the Greek island of Rhodes by Chares of Lindos between 292 and 280 BC. It is considered one of the Seven Wonders of the Ancient World. It was constructed to celebrate Rhodes' ... over the ruler of Cyprus, whose son unsuccessfully besieged Rhodes in 305 BC. Before its destruction, the Colossus of Rhodes stood over 30 meters (107 ft) high, making it one of the ... statues of the ancient world.

The **Lighthouse of Alexandria**, also known as the **Pharos of Alexandria** was a tower built between 280 and 247 BC on the island of Pharos at Alexandria, Egypt. Its purpose was to guide sailors into the harbor at night. With a height variously estimated at somewhere between 393 and 450 ft (120 and 140 m), it was for many ... among the tallest man-made structures on Earth. It was one of the Seven Wonders of the Ancient World. The lighthouse was completed in the 3rd century BC. After Alexander the Great died of a fever at age 32, Ptolemy Soter announced himself king in 305 BC, and commissioned its construction shortly thereafter. The building was finished during his son Ptolemy Philadelphos's reign. The lighthouse was badly ... in the earthquake of 956, then again in 1303 and 1323.

2. Match these words from the text to the definition Use the dictionary to help you Write and translate the words, learn them by heart.

- | | |
|-----------------------|---|
| 1. Smooth | a. wish for smth very much; |
| 2. Core | b. a place where stone is obtained for building (not a mind); |
| 3. Quarry | c. central or important part of anything ; |
| 4. Long for | d. new young growth on a plant or bush; |
| 5. Root | e. the giving of authority to smb to act for another; |
| 6. To embed | f. white, bone – like substance forming the tusks of elephants; |
| 7. Aisle | g. valued because of great beauty; |
| 8. Ivory | h. fix firmly (in surrounding mass); |
| 9. Gem | i. passage between any rows of seats; |
| 10. Shoot | j. having a surface like that of a glass; |
| 11. Scepter | k. to decorate; |
| 12. At the expense of | l. a part of a plant which is in the soil; |
| 13. Arson | m. act of setting smth on fire intentionally; |
| 14. To adorn | n. rod or staff carried by a ruler; |
| 15. Fever | o. a sign of illness characterized by high temperature; |
| 16. Commission | p. at the cost of; |

3. Text Grammar

Language focus Degrees of Comparison.		
Positive	Comparative	Superlative
Old	Older	The oldest
Interesting	More interesting	The most interesting
But		
Good	Better	The best
Bad	Worse	The worst
Much	More	The most
Little	Less	The least

4. Compare the Ancient Wonders of the world using (late, early, young, old) in the right form.

1. The Statue of Zues was erected two centuries ... than the Hanging Gardens of Babylon.

2. The Temple of Artemis was built a century ... than the Hanging Gardens.
3. The Tomb of Mausolus was created in the 4th century, a century ... than the Statue of Zeus.
4. The Colossus of Rhodes was erected about 305 B.C. The Temple of Artemis was 2 centuries ... than the Colossus.
- 5 The Pharos of Alexandria was the ... construction of the Seven Wonders.
6. The Egyptian Pyramids was the ... Ancient wonder.

Text B

1. *Read the text. Draw the table (follow the model below) and fill it with the necessary information.*

New Seven Wonders of the World

Recently, more than 100 million people worldwide voted to name the new Seven Wonders of the World. Never before in history have so many people taken part in a global decision. The winners are: the Great Wall of China, India's Taj Mahal, the Colosseum of Rome, Jordan's ancient rock city of Petra, the hilltop city of Machu Picchu in Peru, Mexico's Chichen Itza and Brazil's Statue of Christ the Redeemer.

The Great Wall of China

The Great Wall of China is the largest man – made structure in the world. It stretches across the mountain and deserts of China for thousands of kilometers and can be seen from space!

The Great Wall is actually a series of walls. The first one was 2, 000 years ago to protect the northern borders of China from the Mongol invaders.

Millions of people worked on the Great Walls over the centuries. They were not paid for their work and were fed only enough food to keep them alive. Countless workers lost their lives in the process and many of them were buried in the Wall. There is an old Chinese saying: «Each stone in the wall represents a life lost in the wall's construction».

No one knows for sure how long the Great Wall of China is, but it's probably about 6, 400 km long. In 2007, researchers set out to measure the Great Wall and to study its route. The project will take four years.

Why is it Wonder? It's the largest man – made monument ever created.

Taj Mahal

The Taj Mahal at Agra is India's most famous building. It was built by Emperor Shan Jahan in 1630 in memory of his beloved wife Mumtaz Mahal. She died giving birth to their fourteenth child, and her last wish was to be buried in a tomb 'such as the world had never seen before'.

20, 000 men worked on the Taj Mahal, creating a beautiful, white marble building which gleamed in the sunlight and was reflected in the waters of the pool.

Sadly, Shan Jahan became ill in 1657, and this caused a war between his four sons. The third son killed his rivals, took the throne and put his father in prison. However, when Shan Jahan died, his son allowed him to be buried at the Taj Mahal with his wife.

Why is it a Wonder? The Taj Mahal is not only a beautiful building, but it's also a symbol of one man's undying love.

The Roman Colosseum

The Roman Colosseum was built between 70 and 72 AD and was in use for 500 years before it was damaged by an earthquake. It still stands as one of the greatest buildings of ancient Rome.

The name 'Colosseum' came from a colossal statue of Emperor Nero that stood nearby for many years. This open – air theatre and sports arena could seat 50, 000 people who watched gladiator fights, executions and other spectacles. Gladiator fights were a popular form of entertainment in ancient Rome. Gladiators were specially trained people – slaves, criminals, prisoners of war – who fought each other (as well as wild animals) to death, while blood – thirsty crowds cheered them on.

Why is it a Wonder? The Colosseum is a masterpiece of ancient Roman architecture. Besides, almost every sports stadium today is based on its design.

The city of Petra

The city of Petra was hidden in the mountains of Jordan for thousands of years when a young Swiss explorer Johan Ludwig Burckhardt rediscovered it in 1812.

You have probably seen Petra's Al – Kazneh ('The Treasury') in the last scenes of Indiana Jones and the Last Crusade. It's only part of the lost city of Petra, one of the earliest known civilizations in the Middle East.

Temples, tombs, and other buildings in Petra are all carved into the sandstone cliffs. A poet described it as 'a rose – red city half as old as time'.

Petra fell into ruin in the 7th century and was unknown to Europeans until the 19th century.

Why is it a Wonder? Petra is an example of beauty combined with creative engineering.

Christ the Redeemer

Christ the Redeemer is a statue of Jesus Christ in Rio de Janeiro, Brazil. It is 39, 6 metres tall, weighs 700 tons and stands on top of a mountain overlooking the city. A symbol of Christianity, the statue has become an icon of Rio and Brazil.

Christ the Redeemer was designed by Brazilian engineer Heitor da Silva Costa and sculpted by Paul Landowski, a French monument sculptor of Polish origin. Construction began in 1926 and ended in 1931.

Why is it a Wonder? The statue's open arms are a symbol of both welcome and protection, a gigantic statement of love and faith.

Chichen Itza

The Egyptians were not the only people who built pyramids. The Maya built them too.

Deep in the heart of the Yucatan Peninsula lies Chichen Itza, a former centre of the ancient Maya civilization. Although scientists know little about the Maya (they had no written language), it is believed that the construction of Chichen Itza began around the 7th century and continued for about 200 years.

The city had pyramid – shaped temples and palaces, large squares, markets, baths and an astronomical observatory.

Although all the buildings of Chichen Itza are now a natural stone colour, most were probably painted – some a bright red – and decorated with carvings and murals.

Why is it a Wonder? Chichen Itza is a monument to a civilization which has completely – and mysteriously – disappeared.

Machu Picchu

Machu Picchu is an Inca city high in the Andes Mountains of Peru. The Spanish conquistador destroyed other Inca cities, but never found Machu Picchu. It was only discovered in 1911.

Machu Picchu was built more than 500 years ago. It is said that the Inca ruler Pachacuti covered the buildings in the city with gold. About 750 people lived there and used the city for astrological and religious ceremonies.

The most important buildings in the city are the Temple of the Sun and the Room of the Three Windows.

Why is it a Wonder? Machu Picchu is a place of magic and mystery: a hidden city in the clouds. And the last evidence of along empire.

Критерии оценивания выполнения заданий:

% правильно выполненных заданий	оценка
100% - 91%	5
90% - 70%	4
69% - 52%	3
51% и менее	2

2. Список вопросов и (или) заданий для проведения промежуточной аттестации
(проверка сформированности УК-4, индикатор ИД-УК-4.1.)

Требования к экзамену:

1. Письменный перевод текста с английского языка на русский 1500 п.зн.
2. Реферирование текста по специальности на английском языке 2000 п.зн.
3. Аннотирование текста по специальности на английском языке 2000 п.зн.

2.1 Образец текста для письменного перевода

The preservation and promotion of crafts have two different aspects: first their preservation as such, that is, as products; second, the necessity to improve the living conditions of craftsmen and artists or even to create conditions which will enable them to survive. So this would have to be a joint development, that is, a harmonious cultural, economic and social development. It is now no longer a matter of discussion but an established fact that crafts and handicrafts, whether utilitarian, creative or artistic, are a manifestation of a group's or a nation's cultural identity. On the one hand, they transmit the cultural values of the past, and, on the other, they demonstrate the particular craftsman's or artist's creative talent. Such crafts have often been contrasted with industrial products, which might easily induce people to romanticize the crafts and handicrafts.

This tendency is very often an expression of dissatisfaction with the present world situation and nostalgia for 'the good old days', or it is a sign of not being able to cope with the challenges of our time. This looking back, which does not lead to anything new, is only retrogressive and conservative. According to Anquetil, it is actually one of the reasons for the decline of crafts and handicrafts. It leads to conserving objects without meaning and function; authenticity, creativity and originality are lost. The production of crafts and handicrafts becomes mere therapeutic activity.

In defining tourist art, one aspect, is always its contradiction to traditional art, which also includes crafts and handicrafts. Traditional art had a function for the society, in which aesthetic viewpoints have also been important. If the function of an object changes --either through internal changes or external influences - the object will no longer be produced, unless it acquires a new function. But if there is a demand on the part of collectors, museums or tourists, the objects continue to be produced, as a source of income. They will change according to the taste of the buyers, and new ones are even invented, as in the case of the mba carvings of Kenya or those of the rang Asli in Malaysia.

2.2 Образец текста для реферирования

What is it that makes university collections unique, both within the university campus and within the larger group of 'ordinary' museums? Why are university museums special? The answers are clear: university museums have unequalled access to the skills and knowledge of academics and have had a head start in the electronic revolution; no other group of museum workers is surrounded by such a strong tradition of scholarship, research and publication, all of which provide staff with a privileged entry to knowledge and render them valuable contacts for those working in other types of museum; no other group of museums is expected to serve such a variety of communities and become so intimately connected with the education of secondary, tertiary and postgraduate students; finally, university museums are expected to maintain a cloistered scholarly following while at the same time mount contemporary exhibitions sufficiently attractive to bring outside people into the strange, unfamiliar territory of the campus.

Universities have the opportunity to introduce both secondary and tertiary students to museums over extended periods of time. Their collections play an essential role in teaching specific fields of study. It is difficult to imagine medical or veterinary students not studying anatomical collections, or art students not visiting the university gallery. Works of art and sculpture, often displayed throughout the campus, also subtly educate and influence both students and staff during the years spent on campus.

University museums make a further significant contribution: when students, whatever their field of study, find visits to university museums meaningful and rewarding, their understanding of the important role that museums play in our heritage is fostered. Their commitment to preservation is deepened and may remain with them throughout life, influencing decisions made in work and leisure. The start of a career may be considerably assisted as a result of the practical skills learned and contacts made by voluntary assistance in a university museum.

University museum staff are usually given less museological assistance by their employer or local museum association than any other museum personnel. They often have insufficient contact with those in other museums and frequently feel isolated and lack the necessary influence to alter their situation. Training and communication are areas in which they need help and support. Although they are expected to contribute to institutional outreach programmes, they must not create unwelcome controversy nor undue publicity, or upset the institutional scholars and the conservative administrators. They are urged to seek external funds to counter the diminishing or non-existent internal funding, yet must do so within departmental and institutional research and teaching grant systems. University museums are often not eligible for grants that are available to other museums. The university's senior executive body may consider it inappropriate to pass statutes to guide the management of collections, but university curators are nevertheless expected to conduct themselves in such a way that reviews or inquiries will not uncover poor practice. Staff frequently find themselves stressed by the tension of vaguely specified and competing expectations.

Dedicated staff shoulder the responsibility of attempting to protect and preserve collections made by distinguished scholars because no one else in the institution seems to care. Those who look after university museums often find that their museological duties are not considered relevant by promotion committees; the responsibilities and the rewards of those who care for university museums are not reflected in their duty statements, which formally mention only their other university responsibilities. University museum staff are expected, with limited resources and ambiguous status, to maintain institutional, national and even international treasures.

Collections are assets with a monetary and, especially in the case of university museums, a spatial value. Few museums have such poor safeguards against capricious disposal of collections and alienation of space as do university museums. Proposals to close museums often materialize as real threats that need to be countered at short notice. The maintenance of the building fabric in which university collections are housed is frequently neglected because these areas are often ignored in the university's capital-management plan and the collection staff not

consulted. Universities must demonstrate responsibility for the collections in their care by consulting widely both within and outside the campus.

University collections have many expectations placed on them. Some curators find themselves unable to counter lack of funds, disinterested line managers, poor accommodation, ill-defined career paths and increasing demands on their time. They need help before they abandon hope. If they lose the battle, the nation may lose a collection which may have taken decades to build.

2.3 Образец текста для аннотирования

The new socio-political orientation of museums in both industrialized and developing countries changes the museum's priorities. Displays become more important. Their role in formal and informal education is newly defined and strengthened. It was also found that this added importance of the displays has to be reinforced with various educational services. Today the argument about the museum's role in society has more or less come to an end; its significance is fully accepted, though the role it plays will vary according to the different structures of the countries concerned. In industrialized countries it will be different from what it is in developing countries, even if certain basic elements making up a museum will always be the same.

In the developing countries, museums have special tasks or perhaps it is just that special emphasis is placed on certain tasks. One of the most significant of these - as this is part of the process of nation-building - is the preservation of a people's cultural heritage and its presentation in such a way, that the nation's unity becomes visible in the diversity of cultural property. The cultural heritage is an important element for the establishment of a nation's cultural identity. In the case of nations lacking any written historical sources of their own, museums are taking over the function of archives, at least for the material expression of their cultural past.

Thus museums have become something like data banks, holding material which may be used for many different kinds of research. And this is where museums will be increasingly important, particularly with regard to arts and crafts. In their storerooms, and also in their displays, museums hold material documentation on technical skills or work processes which are often long forgotten and for which no written documentation exists. Such skills and processes were developed at a certain time, for certain purposes and under certain geographical, economic, ecological and cultural conditions. Apart from being part of a people's material culture, this material will help a nation or an ethnic minority to find its identity. In addition to being essential aids to anyone writing the social or cultural history of the people concerned, they are of great importance in another respect: they play a significant role in discussions on appropriate technology.

Appropriate technology should not be understood as 'primitive' but as adapted to the geographical, sociocultural, ecological and economic conditions in a particular area. We cannot discuss in detail here the question of appropriate technology, but it should be made clear that it certainly does not mean directing people to use a technology which is felt to be the one most suitable for them. This was done during colonial times, and in many cases it is still happening in so-called development aid programmes. It is only in joint research carried out by equal partners that specific solutions can be found and implemented. A decision on whether or not a certain technology is to be introduced can only be arrived at in discussions with the people concerned. What could the role of museums be in this particular field?

3. Описание процедуры выставления оценки

В зависимости от уровня сформированности каждой компетенции по окончании освоения дисциплины студенту выставляется оценка. Вид оценки («отлично», «хорошо»,

«удовлетворительно», «неудовлетворительно», «зачтено», «не зачтено») определяется рабочей программой дисциплины в соответствии с учебным планом.

Оценка «отлично» выставляется студенту, у которого каждая компетенция (полностью или частично формируемая данной дисциплиной) сформирована на высоком уровне.

Оценка «хорошо» выставляется студенту, у которого каждая компетенция (полностью или частично формируемая данной дисциплиной) сформирована не ниже, чем на продвинутом уровне.

Оценка «удовлетворительно» выставляется студенту, у которого каждая компетенция (полностью или частично формируемая данной дисциплиной) сформирована не ниже, чем на пороговом уровне.

Оценка «неудовлетворительно» выставляется студенту, у которого хотя бы одна компетенция (полностью или частично формируемая данной дисциплиной) сформирована ниже, чем на пороговом уровне.

Приложение №2 к рабочей программе дисциплины «Иностранный язык (английский) как средство делового общения»

Методические указания для студентов по освоению дисциплины

В процессе изучения иностранного языка в вузе, студент должен:

- осуществлять серьезную, систематическую и упорную работу по овладению языком, ожидая успеха лишь при регулярных занятиях;
- помнить, что самостоятельная работа – неотъемлемая часть освоения дисциплины, без которой аудиторная работа под руководством преподавателя будет менее эффективна. Регулярное использование ресурсов Интернета и периодических изданий позволит повысить собственную языковую культуру.
- постоянно пополнять собственный словарный запас по специальности, заниматься составлением специализированного словника;
- читать художественную и специализированную литературу на иностранном языке, изыскивать возможности к общению с носителями языка (семинары и встречи в Домах дружбы, переписка, участие в Интернет-форумах);
- развивать в себе стремление к спонтанному, пусть и не безошибочному говорению, добиваясь ясного и четкого выражения мысли;
- проявлять уважение к своим преподавателям и поддерживать с ними деловой контакт, выполняя их советы и рекомендации.
- уметь работать в команде в рамках выполнения коммуникативных, проектных и пр. заданий.

Учебно-методическое обеспечение самостоятельной работы студентов по дисциплине

Для самостоятельной работы особенно рекомендуется использовать следующую учебную литературу:

1. Английский язык для гуманитариев (B1–B2). English for Humanities : учебное пособие для вузов / О. Н. Стогниева, А. В. Бакулев, Г. А. Павловская, Е. М. Муковникова. — Москва : Издательство Юрайт, 2024. — 178 с. // Образовательная платформа Юрайт. — URL: <https://urait.ru/bcode/541185>

Также для подбора учебной литературы рекомендуется использовать широкий спектр интернет-ресурсов:

Электронно-библиотечная система «Университетская библиотека online» (www.biblioclub.ru) - электронная библиотека, обеспечивающая доступ к наиболее востребованным материалам-первоисточникам, учебной, научной и художественной литературе ведущих издательств (*регистрация в электронной библиотеке – только в сети университета. После регистрации работа с системой возможна с любой точки доступа в Internet.).

Для самостоятельного подбора литературы в библиотеке ЯрГУ рекомендуется использовать:

1. Личный кабинет (http://lib.uniyar.ac.ru/opac/bk_login.php) дает возможность получения on-line доступа к списку выданной в автоматизированном режиме литературы, просмотра и копирования электронных версий изданий сотрудников университета (учеб. и метод. пособия, тексты лекций и т.д.) Для работы в «Личном кабинете» необходимо зайти на сайт Научной библиотеки ЯрГУ с любой точки, имеющей доступ в Internet, в пункт

меню «Электронный каталог»; пройти процедуру авторизации, выбрав вкладку «Авторизация», и заполнить представленные поля информации.

2. Электронная библиотека учебных материалов ЯрГУ

(http://www.lib.uniyar.ac.ru/opac/bk_cat_find.php) содержит более 2500 полных текстов учебных и учебно-методических материалов по основным изучаемым дисциплинам, изданных в университете. Доступ в сети университета, либо по логину/пароллю.

3. Электронная картотека «Книгообеспеченность»

(http://www.lib.uniyar.ac.ru/opac/bk_bookreq_find.php) раскрывает учебный фонд научной библиотеки ЯрГУ, предоставляет оперативную информацию о состоянии книгообеспеченности дисциплин основной и дополнительной литературой, а также цикла дисциплин и специальностей. Электронная картотека «Книгообеспеченность» доступна в сети университета и через Личный кабинет.