**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ**

Федеральное государственное бюджетное образовательное учреждение

высшего образования

Омский государственный университет им. Ф. М. Достоевского

Факультет иностранных языков

«Утверждаю»

Проректор по учебной работе

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«\_\_\_\_\_» \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 2016 г.

**Программа вступительного ИСПЫТАНИЯ**

**по «АНГЛИЙСКОМУ ЯЗЫКу»**

на МАГИСТЕРСКУЮ программУ

по направлению 45.04.02 «ЛИНГВИСТИКА»

Омск – 2016 г.

Программа вступительного испытания составлена в соответствии с требованиями государственного образовательного стандарта по направлению «Лингвистика», предъявляемыми к уровню подготовки необходимого для освоения магистерских программ:

**Целью вступительных испытаний является** проверка и оценка уровня сформированности компетенций, предусмотренных действующим стандартом в сфере ФГОС ВО по дисциплинам, реализуемым в рамках профиля подготовки. Данная цель реализуется путем тестирования абитуриента для выявления степени владения английским языком (лексические, грамматические навыки, навыки работы с текстом).

**Требования к базовым знаниям, умениям и навыкам абитуриента.**

Абитуриент должен продемонстрировать знания, умения и навыки по практике английского языка в рамках требований к основным компетенциям выпускника бакалавриата по направлению «Лингвистика», а именно владеть:

* необходимым объемом - лексических единиц, в том числе функциональную лексику, идиоматику, оценочную лексику, языковых средств (синонимия, антонимия, омонимия и др.);
* грамматических структур, особенностей грамматического оформления различных типов предложений;
* правилами порождения письменного текста различных видов;
* страноведческой и социокультурной информацией: общие сведения о стране/странах изучаемого языка, их науке и культуре, исторических и современных реалиях, общественных деятелях, месте в мировом сообществе и мировой культуре.
* навыками/приемами коммуникативно-ориентированной систематизации грамматического и лексического материала.

**Регламент и форма проведения вступительного испытания.**

**Форма вступительного испытания** – тест по английскому языку

Поступающему предлагается выполнить:

50 заданий на чтение и понимание текстов, проверку сформированности лексических и грамматических навыков. Время выполнения заданий -1 час 30 минут. (5 частей)

**Критерии оценок:**

Каждый вопрос теста оценивается: в 1 балл (с 1 по 30 задание), в 4 балла (с 31-40 задание), в 3 балл (с 41-50 задание).

**Итоговая максимальная сумма баллов: 100.**

**Основная литература**

1. Миловидов, В.А. Введение в IELTS: (Международная Система Тестирования Знаний Английского Языка) : учебное пособие / В.А. Миловидов. - М. ; Берлин : Директ-Медиа, 2015. - 331 с. : ил. - ISBN 978-5-4475-5280-0 ; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=428593>(27.09.2016).
2. Селезнева, Т.А. Английский язык. Проверь себя: итоговые тесты повышенной сложности / Т.А. Селезнева, М.Е. Маслова, Ю.В. Маслов. - Минск : ТетраСистемс, 2011. - 176 с. - ISBN 978-985-536-194-8 ; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=78486> (27.09.2016).

**Дополнительная литература**

1. Первухина, С.В. Английский язык в таблицах и схемах : пособие / С.В. Первухина. - Изд. 5-е. - Ростов-н/Д : Феникс, 2013. - 189 с. : ил. - (Без репетитора). - Библиогр. в кн. - ISBN 978-5-222-21201-1 ; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=256259> (27.09.2016).
2. Английский язык: по дисциплине «Иностранный язык» (английский) : сборник тестовых заданий / сост. Е.А. Золоторева. - Кемерово : КемГУКИ, 2012. - 84 с. ; То же [Электронный ресурс]. - URL:<http://biblioclub.ru/index.php?page=book&id=228169> (27.09.2016).

**Macmillan** – [www.macmillaneducation.com](http://www.macmillaneducation.com/)

* [www.insideout.net](http://www.insideout.net/) – weekly lesson on a topical theme
* [www.reward-english.net](http://www.reward-english.net/) – monthly lesson on cultural topics

**Oxford**

* [www.oup.com/elt](http://www.oup.com/elt) - lessons, resources
* [www.oup.com/elt/englishfile](http://www.oup.com/elt/englishfile) - English File
* [www.oup.com/elt/courses/headway](http://www.oup.com/elt/courses/headway) - Headway

**Cambridge**

* [www.cambridge.org/elt/inuse](http://www.cambridge.org/elt/inuse) - interactive tests and exercises
* [www.cambridge.org/elt/liu](http://www.cambridge.org/elt/liu) - Language in Use
* [www.cambridge.org/elt/ncec](http://www.cambridge.org/elt/ncec) - The New Cambridge English Course
* [www.cambridge.org/elt/interchange](http://www.cambridge.org/elt/interchange) - New Interchange
* [www.cambridge.org/elt/passages](http://www.cambridge.org/elt/passages) - Passages (AE)
* [www.cambridge.org/elt/objective](http://www.cambridge.org/elt/objective) - Objective (exam)
* [www.cambridge.org/elt/fcdirect](http://www.cambridge.org/elt/fcdirect) - First Certificate Direct (exam)
* [www.cambridge.org/elt/toefl](http://www.cambridge.org/elt/toefl) - exams: TOEFL/ IELTS
* [www.cambridge.org/elt/grammarworks](http://www.cambridge.org/elt/grammarworks) - Grammar
* [www.cambridge.org/elt/gelt](http://www.cambridge.org/elt/gelt) - Grammar for English Teachers
* [www.cambridge.org/elt/cgel](http://www.cambridge.org/elt/cgel) - Grammar of the English Language
* [www.cambridge.org/elt/readers](http://www.cambridge.org/elt/readers) - English Readers (sample chapters? Worksheets)

**Образец примерного теста**

**ЧТЕНИЕ И ЛЕКСИКО-ГРАММАТИЧЕСКИЕ ЗАДАНИЯ**

**Part 1**

For questions **1 – 8**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap.

There is an example at the beginning (**0**).

**Example:**

**0 A** straight **B** common **C** everyday **D** conventional

**Studying black bears**

After years studying North America’s black bears in the **(0)** …….. way, wildlife biologist Luke

Robertson felt no closer to understanding the creatures. He realised that he had to **(1)** …….. their

trust. Abandoning scientific detachment, he took the daring step of forming relationships with the animals, bringing them food to gain their acceptance.

The **(2)** …….. this has given him into their behaviour has allowed him to dispel certain myths about bears. **(3)** …….. to popular belief, he contends that bears do not **(4)** …….. as much for fruit as previously supposed. He also **(5)** …….. claims that they are ferocious. He says that people should not be **(6)** …….. by behaviour such as swatting paws on the ground, as this is a defensive, rather than an aggressive, act.

However, Robertson is no sentimentalist. After devoting years of his life to the bears, he is under no **(7)** …….. about their feelings for him. It is clear that their interest in him does not **(8)** …….. beyond the food he brings.

**1 A** catch **B** win **C** achieve **D** receive

**2 A** perception **B** awareness **C** insight **D** vision

**3 A** Opposite **B** Opposed **C** Contrary **D** Contradictory

**4 A** care **B** bother **C** desire **D** hope

**5 A** concludes **B** disputes **C** reasons **D** argues

**6 A** misguided **B** misled **C** misdirected **D** misinformed

**7 A** error **B** doubt **C** illusion **D** impression

**8 A** expand **B** spread **C** widen **D** extend

**Part 2**

**Find the word(s) that is closest in meaning to the underlined word and mark the answer on your answer sheet.**

Example: 0. Contrast

A purpose B choice

C agreement D difference

Answer: 0. D

1. Abandon

A begin B sell

C discontinue D dominate

10. altruistic

A honest B lying

C proud D unselfish

11. approach

A go away from B come near

C go ahead D go around

12. betray

A turn against B give aid to

C argue with D overstate

13. burden

A deep feeling B hardship

C protection D freedom

14. conscience

A cruelty B memory

C plan of action D moral sense

15. crucial

A rare Bnecessary

C useless D dramatic

16. curtail

A combine B extend

C shorten D thrill

17. decadence

A disappointment B dismiss

C decline D disapproval

18. disregard

A follow B ignore

C obtain D seize

19. embarrassed

A proud B easy to like

C flexible D confused

20. exaggerate

A think about B support

C go away from D enlarge

21. fallible

A optimistic B imperfect

C friendly D practical

22. gradual

A happening slowly B becoming smaller

C becoming quickly D becoming bigger

23. implement

A recall B put into effect

C criticize D work quickly

24. interference

A silence B getting in the way

C set of rules D background

25. irritate

A help B calm down

C dislike D bother

26. novice

A book B false

C beginner D servant

27. persuade

A stop B bring together

C do more than is needed D get someone to do something

28. proximity

A nearness B contract

C luxury D similarity

29. resemble

A be better than B look the same as

C be easier to find than D get away from

30. reverse

A weaken someone’s attention B keep from doing something

C say loudly D turn around

**Part 3**

You are going to read the introduction to a book about the history of colour. For questions **31 – 36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

**Introduction to a book about the history of colour**

This book examines how the ever-changing role of colour in society has been reflected in manuscripts, stained

glass, clothing, painting and popular culture. Colour is a natural phenomenon, of course, but it is also a complex

cultural construct that resists generalization and, indeed, analysis itself. No doubt this is why serious works

devoted to colour are rare, and rarer still are those that aim to study it in historical context. Many authors search

for the universal or archetypal truths they imagine reside in colour, but for the historian, such truths do not exist.

Colour is first and foremost a social phenomenon. There is no transcultural truth to colour perception, despite

what many books based on poorly grasped neurobiology or – even worse – on pseudoesoteric pop psychology

would have us believe. Such books unfortunately clutter the bibliography on the subject, and even do it harm.

The silence of historians on the subject of colour, or more particularly their difficulty in conceiving colour as a

subject separate from other historical phenomena, is the result of three different sets of problems. The first

concerns documentation and preservation. We see the colours transmitted to us by the past as time has altered

them and not as they were originally. Moreover, we see them under light conditions that often are entirely

different from those known by past societies. And finally, over the decades we have developed the habit of

looking at objects from the past in black-and-white photographs and, despite the current diffusion of colour

photography, our ways of thinking about and reacting to these objects seem to have remained more or less black

and white.

The second set of problems concerns methodology. As soon as the historian seeks to study colour, he must

grapple with a host of factors all at once: physics, chemistry, materials, and techniques of production, as well as

iconography, ideology, and the symbolic meanings that colours convey. How to make sense of all of these

elements? How can one establish an analytical model facilitating the study of images and coloured objects? No

researcher, no method, has yet been able to resolve these problems, because among the numerous facts

pertaining to colour, a researcher tends to select those facts that support his study and to conveniently forget

those that contradict it. This is clearly a poor way to conduct research. And it is made worse by the temptation

to apply to the objects and images of a given historical period information found in texts of that period. The

proper method – at least in the first phase of analysis – is to proceed as do palaeontologists (who must study

cave paintings without the aid of texts): by extrapolating from the images and the objects themselves a logic and

a system based on various concrete factors such as the rate of occurrence of particular objects and motifs, their

distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an

image or coloured object should begin.

The third set of problems is philosophical: it is wrong to project our own conceptions and definitions of colour

onto the images, objects and monuments of past centuries. Our judgements and values are not those of previous

societies (and no doubt they will change again in the future). For the writer-historian looking at the definitions

and taxonomy of colour, the danger of anachronism is very real. For example, the spectrum with its natural

order of colours was unknown before the seventeenth century, while the notion of primary and secondary

colours did not become common until the nineteenth century. These are not eternal notions but stages in the

ever-changing history of knowledge.

I have reflected on such issues at greater length in my previous work, so while the present book does address

certain of them, for the most part it is devoted to other topics. Nor is it concerned only with the history of colour

in images and artworks – in any case that area still has many gaps to be filled. Rather, the aim of this book is to

examine all kinds of objects in order to consider the different facets of the history of colour and to show how far

beyond the artistic sphere this history reaches. The history of painting is one thing; that of colour is another,

much larger, question. Most studies devoted to the history of colour err in considering only the pictorial, artistic

or scientific realms. But the lessons to be learned from colour and its real interest lie elsewhere.

**31** What problem regarding colour does the writer explain in the first paragraph?

**A** Our view of colour is strongly affected by changing fashion.

**B** Analysis is complicated by the bewildering number of natural colours.

**C** Colours can have different associations in different parts of the world.

**D** Certain popular books have dismissed colour as insignificant.

**32** What is the first reason the writer gives for the lack of academic work on the history of colour?

**A** There are problems of reliability associated with the artefacts available.

**B** Historians have seen colour as being outside their field of expertise.

**C** Colour has been rather looked down upon as a fit subject for academic study.

**D** Very little documentation exists for historians to use.

**33** The writer suggests that the priority when conducting historical research on colour is to

**A** ignore the interpretations of other modern day historians.

**B** focus one’s interest as far back as the prehistoric era.

**C** find some way of organising the mass of available data.

**D** relate pictures to information from other sources.

**34** In the fourth paragraph, the writer says that the historian writing about colour should be careful

**A** not to analyse in an old-fashioned way.

**B** when making basic distinctions between key ideas.

**C** not to make unwise predictions.

**D** when using certain terms and concepts.

**35** In the fifth paragraph, the writer says there needs to be further research done on

**A** the history of colour in relation to objects in the world around us.

**B** the concerns he has raised in an earlier publication.

**C** the many ways in which artists have used colour over the years.

**D** the relationship between artistic works and the history of colour.

**36** An idea recurring in the text is that people who have studied colour have

**A** failed to keep up with scientific developments.

**B** not understood its global significance.

**C** found it difficult to be fully objective.

**D** been muddled about their basic aims.

**Part 4**

You are going to read four reviews of a book about how architecture can affect the emotions. For

questions **37 – 40**, choose from the reviews **A – D**. The reviews may be chosen more than once.

**The Architecture of Happiness**

*Four reviewers comment on philosopher Alain De Botton’s book*

**A**

Alain de Botton is a brave and highly intelligent writer who writes about complex subjects, clarifying

the arcane for the layman. Now, with typical self-assurance, he has turned to the subject of

architecture. The essential theme of his book is how architecture influences mood and behaviour. It is

not about the specifically architectural characteristics of space and design, but much more about the

emotions that architecture inspires in the users of buildings. Yet architects do not normally talk

nowadays very much about emotion and beauty. They talk about design and function. De Botton's

message, then, is fairly simple but worthwhile precisely because it is simple, readable and timely. His

commendable aim is to encourage architects, and society more generally, to pay more attention to the

psychological consequences of design in architecture: architecture should be treated as something

that affects all our lives, our happiness and well-being.

**B**

Alain de Botton raises important, previously unasked, questions concerning the quest for beauty in

architecture, or its rejection or denial. Yet one is left with the feeling that he needed the help and

support of earlier authors on the subject to walk him across the daunting threshold of architecture

itself. And he is given to making extraordinary claims: ‘Architecture is perplexing ... in how

inconsistent is its capacity to generate the happiness on which its claim to our attention is founded.’ If

architecture's capacity to generate happiness is inconsistent, this might be because happiness has

rarely been something architects think about. De Botton never once discusses the importance of such

dull, yet determining, matters as finance or planning laws, much less inventions such as the lift or

reinforced concrete. He appears to believe that architects are still masters of their art, when

increasingly they are cogs in a global machine for building in which beauty, and how de Botton feels

about it, are increasingly beside the point.

**C**

In *The Architecture of Happiness*, Alain de Botton has a great time making bold and amusing

judgements about architecture, with lavish and imaginative references, but anyone in search of

privileged insights into the substance of building design should be warned that he is not looking at

drain schedules or pipe runs. He worries away, as many architects do, at how inert material things

can convey meaning and alter consciousness. Although he is a rigorous thinker, most of de Botton’s

revelations, such as the contradictions in Le Corbusier's theory and practice, are not particularly new.

However, this is an engaging and intelligent book on architecture and something everyone,

professionals within the field in particular, should read.

**D**

Do we want our buildings merely to shelter us, or do we also want them to speak to us? Can the right

sort of architecture even improve our character? Music mirrors the dynamics of our emotional lives.

Mightn’t architecture work the same way? De Botton thinks so, and in *The Architecture of Happiness*

he makes the most of this theme on his jolly trip through the world of architecture. De Botton certainly

writes with conviction and, while focusing on happiness can be a lovely way to make sense of

architectural beauty, it probably won’t be of much help in resolving conflicts of taste.

**Which reviewer**

|  |  |  |
| --- | --- | --- |
| has a different opinion from the others on the confidence with which de Botton discusses architecture? | **37** |  |
| shares reviewer A’s opinion whether architects should take note of de Botton’s ideas? | **38** |  |
| expresses a similar view to reviewer B regarding the extent to which architects share de Botton’s concerns? | **39** |  |
| has a different view to reviewer C on the originality of some of de Botton’s ideas? | **40** |  |

**Part 5**

You are going to read a magazine article in which five career consultants give advice about starting a career. For questions **41 – 50**, choose from the consultants (**A – E**). The consultants may be chosen more than once.

**Which consultant makes the following statements?**

|  |  |  |
| --- | --- | --- |
| Keep your final objective in mind when you are planning to change jobs. | **41** |  |
|  |  |  |
| It takes time to become familiar with the characteristics of a company you have joined. | **42** |  |
|  |  |  |
| You should demonstrate determination to improve your job prospects. | **43** |  |
|  |  |  |
| Make sure your approach for information is positive in tone. | **44** |  |
|  |  |  |
| It is not certain that you will be given very much support in your job initially. | **45** |  |
|  |  |  |
| Stay optimistic in spite of setbacks. | **46** |  |
|  |  |  |
| Promotion isn’t the only way to increase your expertise. | **47** |  |
|  |  |  |
| Ask for information about your shortcomings. | **48** |  |
|  |  |  |
| Some information you are given may not give a complete picture. | **49** |  |
|  |  |  |
| It will be some time before you start giving your employers their money’s worth. | **50** |  |

**Starting out on your career**

*Are you a graduate trying to plan out the best career path for yourself? We’ve asked five careers*

*consultants to give some tips on how to go about it.*

**Consultant A**

A university degree is no guarantee of a job, and job hunting in itself requires a whole set of skills. If you find you are not getting past the first interview, ask yourself what is happening. Is it a failure to communicate or are there some skills you lack? Once you see patterns emerging it will help you decide whether the gaps you have identified can be filled relatively easily. If you cannot work out what

the mismatch is, get back to the selection panel with more probing questions, and find out what you need to do to bring yourself up to the level of qualification that would make you more attractive to them: but be careful to make this sound like a genuine request rather than a challenge or complaint.

**Consultant B**

Do not be too dispirited if you are turned down for a job, but think about the reasons the employers give. They often say it is because others are ‘better qualified’, but they use the term loosely. Those who made the second interview might have been studying the same subject as you and be of similar ability level, but they had something which made them a closer match to the selector’s ideal. That could be experience gained through projects or vacation work, or it might be that they were better at communicating what they could offer. Do not take the comments at face value: think back to the interviews that generated them and make a list of where you think the shortfall in your performance lies. With this sort of analytical approach you will eventually get your foot in the door.

**Consultant C**

Deciding how long you should stay in your first job is a tough call. Stay too long and future employers may question your drive and ambition. Of course, it depends where you are aiming. There can be advantages in moving sideways rather than up, if you want to gain real depth of knowledge. If you are a graduate, spending five or six years in the same job is not too long provided that you take full

advantage of the experience. However, do not use this as an excuse for apathy. Graduates sometimes fail to take ownership of their careers and take the initiative. It is up to you to make the most of what’s available within a company, and to monitor your progress in case you need to move on. This applies particularly if you are still not sure where your career path lies.

**Consultant D**

It is helpful to think through what kind of experience you need to get your dream job and it is not a problem to move around to a certain extent. But in the early stages of your career you need a definite strategy for reaching your goal, so think about that carefully before deciding to move on from your first job. You must cultivate patience to master any role. There is no guarantee that you will get

adequate training, and research has shown that if you do not receive proper help in a new role,

it can take 18 months to master it.

**Consultant E**

A prospective employer does not want to see that you have changed jobs every six months with no thread running between them. You need to be able to demonstrate the quality of your experience to a future employer, and too many moves too quickly can be a bad thing. In any company it takes three to six months for a new employee to get up to speed with the structure and the culture of the company. From the company’s perspective, they will not receive any return on the investment in your salary until you have been there for 18 months. This is when they begin to get most value from you – you are still fired up and enthusiastic. If you leave after six months it has not been a good investment – and may make other employers wary.