

**Санкт-Петербургский филиал федерального государственного
автономного образовательного учреждения высшего образования
"Национальный исследовательский университет
"Высшая школа экономики"**

Факультет Санкт-петербургская школа экономики и менеджмента
Департамент менеджмента

**Рабочая программа дисциплины
Менеджмент событийных впечатлений
Event Experience Management**

для образовательной программы «Экономика впечатлений: менеджмент в индустрии
гостеприимства и туризме»
направления подготовки 38.03.02 «Менеджмент»
уровень – магистратура, 2-й курс

Разработчик(и) программы:
Трабская Юлия Георгиевна.
к.э.н., доцент

Согласована начальником ОСУП

« ____ » _____ 2019 г.

_____ [подпись]

Утверждена Академическим советом образовательной программы

« ____ » _____ 2019 г., № протокола _____

Академический руководитель образовательной программы

_____ [подпись]

Санкт-Петербург, 2019

*Настоящая программа не может быть использована другими подразделениями университета и
другими вузами без разрешения кафедры-разработчика программы.*

Аннотация

| | | | |
|--|--|------------------------|-------|
| Название дисциплины | Менеджмент событийных впечатлений | | |
| Образовательная программа | «Экономика впечатлений: менеджмент в индустрии гостеприимства и туризме» | | |
| Тип дисциплины ¹ | Обязательный | | |
| Требования к уровню знаний студентов, необходимых для освоения дисциплины (пререквизиты) | Для освоения учебной дисциплины, студенты должны владеть следующими знаниями и компетенциями: - Владеть знаниями основ менеджмента, основных инструментов и механизмов управления; - Уметь работать с учебной и справочной литературой, используя ее как в письменной речи, так и в устной, в том числе во время дискуссий; Research methodologies in management | | |
| Объем з.е. | 4 | | |
| Объем в часах | Аудиторная работа | Самостоятельная работа | Всего |
| | 44 | 108 | 152 |
| Краткое описание курса | «Менеджмент событийных впечатлений» это дисциплина, направленная на формирование представления о специфике событийной деятельности как инструмента продвижения культурного туризма; изучение основных направлений развития событийной деятельности как ключевой тенденции развития экономики культуры; получение базовых знаний и навыков применения подходов и инструментов управления событийными впечатлениями. | | |
| Образовательные результаты по дисциплине | В результате освоения дисциплины студент должен: <ul style="list-style-type: none"> • Знать основные теории и подходы к управлению событийными впечатлениями; • Уметь применять понятийно-категориальный аппарат, основные законы в профессиональной деятельности; анализировать процессы и явления, относящиеся к управлению событийными впечатлениями; интерпретировать теоретические и историко-культурные тексты (первоисточники и комментирующую литературу), а также излагать свою интерпретацию как письменно, так и в устной форме; • Получить базовые навыки использования специфических инструментов управления событийными впечатлениями. | | |
| Краткое содержание дисциплины | Роль и место событий в условиях экономики впечатлений Роль событий в формировании привлекательности территорий для разных категорий потребителей: местные жители, инвесторы, туристы, креативный класс. Подходы к созданию событийных впечатлений. Уникальность события. Актеры рынка событийных впечатлений. Разработка концепции события. Концепция формирования событийного впечатления. Особенности разработки бизнес плана события. Особенности продвижения событий. Подходы и инструменты. Устойчивое развитие событий | | |
| Образовательные | <ul style="list-style-type: none"> • Метод проектов | | |

Notes:

☑ Обязательный/по выбору

| | |
|----------------|---|
| технологии | <ul style="list-style-type: none"> • Игровые технологии: ролевые игры • Обучение в сотрудничестве: работа в группах • Интерактивные лекции |
| Формы контроля | <p>The course assessment consists of four parts:</p> <ol style="list-style-type: none"> 1. The students' individual and group work at the seminars in the form of case analysis, presentations, problems solving etc (Class work) 2. The students' individual and group homework presented at the seminars (Homework) 3. The individual project of a student's own event presented in written in the form of essay and verbally at the class (Project) 4. The written test |
| Литература | <p>Основная Dowson R., Bassett D. (2018) Event Planning and Management: Principles, Planning and Practice. Kogan Page.</p> <p>Дополнительная Getz, D., Andersson, T. Carlsen, J. (2010) "Festival management studies: Developing a framework and priorities for comparative and cross-cultural research", International Journal of Event and Festival Management, Vol. 1 (1), pp.29 – 59. Giorgi, L., ed. (2011). European Arts Festivals: Strengthening Cultural Diversity. Luxembourg: Publications Office of the European Union. URL: http://ec.europa.eu/research/social-sciences/pdf/euro-festival-report_en.pdf Gordin, V.E. and Matetskaya, M.V. (2010), Saint Petersburg festivals: aspects of cultural policy and cultural tourism. Paper presented at the Global Events Congress IV: Festivals and Events Research: State of the Art. Leeds Metropolitan University, 14-16 July 2010. Hannam, K., & Halewood, C. (2006). European Viking themed festivals: An expression of identity. Journal of Heritage Tourism, 1(1), 17–31. Masterman, G. (2012) A strategic approach for the use of sponsorship in the events industry: in search of a return on investment. In Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). Festival and events management. Routledge. Peaslee, Robert Moses (2013). "Media Conduction: Festivals, Networks, and Boundaried Spaces." International Journal of Communication 7 (2013): 811–830. Segal, Jérôme, and Liana Giorgi, eds. (2009). European Arts Festivals from a Historical Perspective: Main Report 2. Report completed in the framework of the EURO-FESTIVAL project. 7.7.2009. Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). Festival and events management. Routledge. Ресурсы информационно-телекоммуникационной сети Интернет. Festivals and Events Best Practice Guide // Failte Ireland. National Tourism Development Authority. URL: http://www.aofireonline.com/uplds/best_practice_guide07.pdf Brooks, S., O' Halloran, D., Magnln, A. (2007) The Sustainable Music Festival: A strategic Guide URL:http://c.ymcdn.com/sites/www.gmicglobal.org/resource/collection/47C838A0-D177-4D6A-84FA-0EC254420949/The_Sustainable_Music_Festival_Guide.pdf</p> |
| Преподаватель | Трабская Ю.Г. |

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|----------------------------------|--|---------------------|-------|
| Title of the course | “Event Experience Management ” | | |
| Title of the Academic Programme | | | |
| Type of the course | Obligatory | | |
| Prerequisites | The course is developed for students, who have completed the following courses: Research methodologies in management | | |
| ECTS workload | 4 | | |
| Total indicative study hours | Directed Study | Self-directed study | Total |
| | 44 | 108 | 152 |
| Course Overview | <p>The course concept implies helping students to gain knowledge and better understanding of the event processes in the modern economy that is also featured as experience economy. It is significant to note that within the present course events are considered in the context of actual conditions of the experience economy. Today there is a demand of consumers for impressions; consumers aspire to get them from goods, services and events. The important task of forming a sustainable event is its commitment to creation of impressions, bright images, and associations of a consumer. The course conception includes also the analysis of events as drivers of economic and cultural development of territories, as tools for formation of its attractiveness for local community (eventful city, creative city), tourists (territorial brand formation) and environment for creative business opportunities.</p> | | |
| Intended Learning Outcomes (ILO) | <p>It is supposed that the students after learning the course would acquire the following competencies:</p> <p>The knowledge of: Main concepts, theories and specific tools applied in event management;</p> <p>The ability to: Apply categories and concepts in professional activity; methods used for intellectual development and professional integrity; analyze processes and phenomena related to event management; interpret theoretical texts, source documents and commenting literature as well as present interpretation verbally or in written.</p> <p>The skills: Get basic skills of using specific tools of event management.</p> | | |
| Teaching and Learning Methods | <p>Project development Group work Game Field work</p> | | |

Content and Structure of the Course

| № | Topic / Course Chapter | Total | Directed Study | | Self-directed Study |
|-----|---|-------|----------------|-----------|---------------------|
| | | | Lectures | Tutorials | |
| 1. | Introduction to event management | 14 | 1 | 3 | 10 |
| 2. | events, tourism and place branding | 14 | 1 | 3 | 10 |
| 3. | Project management - event production | 14 | 1 | 3 | 18 |
| 4. | Interaction with stakeholders. Part I. People management: how to buy a talent? | 15 | 1 | 4 | 10 |
| 5. | Interaction with stakeholders. Part II. Audience development. | 15 | 2 | 3 | 10 |
| 6. | Funding: how to get money? Financial sources and partners of event. | 14 | 1 | 3 | 10 |
| 7. | Security issues in event organization | 16 | 2 | 4 | 10 |
| 8. | Sustainability in event organization | 14 | 1 | 3 | 10 |
| 9. | Technology and legislative framework of event organization | 14 | 1 | 3 | 10 |
| 10. | Presentation of individual project | 14 | 1 | 3 | 10 |

| | | | | |
|--|--|----|------------|--------------|
| Total study hours | 152 | 12 | 32 | 108 |
| Indicative Assessment Methods and Strategy | <p>Course assessment</p> <p>The course assessment consists of four parts:</p> <ol style="list-style-type: none"> 5. The students' individual and group work at the seminars in the form of case analysis, presentations, problems solving etc (Class work) 6. The students' individual and group homework presented at the seminars (Homework) 7. The individual project of a student's own event presented in written in the form of essay and verbally at the class (Project) 8. The written exam <p>The amount that student may earn for each part is 10 points.</p> <p>Final Grade = 0,2 Homework + Class work+ 0,3*Project + 0,3*Exam</p> | | | |
| Readings / Indicative Learning Resources | <p><u>Mandatory</u></p> <p>Dowson R., Bassett D. (2018) Event Planning and Management: Principles, Planning and Practice. Kogan Page.</p> <p><u>Optional</u></p> <p>Giorgi, L., ed. (2011). European Arts Festivals: Strengthening Cultural Diversity. Luxembourg: Publications Office of the European Union. URL: http://ec.europa.eu/research/social-sciences/pdf/euro-festival-report_en.pdf</p> <p>Gordin, V.E. and Matetskaya, M.V. (2010), Saint Petersburg festivals: aspects of cultural policy and cultural tourism. Paper presented at the Global Events Congress IV: Festivals and Events Research: State of the Art. Leeds Metropolitan University, 14-16 July 2010.</p> <p>Masterman, G. (2012) A strategic approach for the use of sponsorship in the events industry: in search of a return on investment. In Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). Festival and events management. Routledge.</p> <p>Peaslee, Robert Moses (2013). "Media Conduction: Festivals, Networks, and Boundaried Spaces." International Journal of Communication 7 (2013): 811–830.</p> <p>Segal, Jérôme, and Liana Giorgi, eds. (2009). European Arts Festivals from a Historical Perspective: Main Report 2. Report completed in the framework of the EURO-FESTIVAL project. 7.7.2009.</p> <p>Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). Festival and events management. Routledge.</p> <p>Festivals and Events Best Practice Guide // Failte Ireland. National Tourism Development Authority. URL http://www.aoifeonline.com/uplds/best_practice_guide07.pdf</p> <p>Brooks, S., O' Halloran, D., Magnln, A. (2007) The Sustainable Music Festival: A strategic Guide URL:http://c.ymcdn.com/sites/www.gmicglobal.org/resource/collection/47C838A0-D177-4D6A-84FA-0EC254420949/The_Sustainable_Music_Festival_Guide.pdf</p> | | | |
| Indicative Self- Study Strategies | Type | | +/- | Hours |
| | Reading for seminars / tutorials (lecture materials, mandatory and optional resources) | | + | 40 |
| | Assignments for seminars / tutorials / labs | | + | 20 |
| | E-learning / distance learning (MOOC / LMS) | | - | |
| | Fieldwork | | + | 10 |
| | Project work | | + | 40 |
| | Other (please specify) | | | |
| | Preparation for the exam | | + | 20 |
| Academic Support for the Course | Academic support for the course is provided via LMS, where students can find: guidelines and recommendations for doing the course; guidelines and | | | |

| | |
|------------------------------------|---|
| | recommendations for self-study; samples of assessment materials |
| Facilities, Equipment and Software | (If required) |
| Course Instructor | Trabskaia J. |

Intended Learning Outcomes (ILO) Delivering

| Programme ILO(s) | Course ILO(s) | Teaching and Learning Methods for delivering ILO(s) | Indicative Assessment Methods of Delivered ILO(s) |
|--|---|---|---|
| UC-1 Competence: Student is able to manage his time, build and implement a path of self-development on the basis of the principles of life-long education / | Student is able to plan his individual activities in event management; compliance with established deadlines of task during the courses | Home task development Project development | Home task assessment Project assessment |
| UC-2 Competence: - to be able to work in a team / | Student can collaborate with the others in groups, to develop project in group Student can prepare and present results of group project. Student uses different negotiation strategies and tactics in team communication, including class work and distance communication. Student works effectively in in teams and try different roles (as leader, mediator or executant). | Project development | Project assessment |
| PC-A Competence: - to conduct an independent research project and to demonstrate a comprehensive understanding of research techniques, applicable to their own research interests, within the field of culture, creativity and entrepreneurship / | Student is able to use different sources of information, including electronic data bases, and also to survey and analyze core publications, related to the theme of research. Student analyzes a situation, suggests compares possible decisions, evaluates environmental factors and consequences. Student can conduct research projects in event management | Project development | Project |

Course Content

1. INTRODUCTION TO EVENT MANAGEMENT (2 hours)

event studies. Cultural tourism and event movement. Current trends of event organization in Russia and worldwide. Approaches to classification of events. Best and worst practices. Great event destinations.

Seminar Task: Review of Russian event's practices and new trends in event management.

Recommended literature:

Ali-Knight J. (ed.). *International perspectives of events and events: paradigms of analysis*. – Access Online via Elsevier, 2008.

Getz, Donald (2010). "The Nature and Scope of event Studies." *International Journal of Event Management Research*, Vol 5(1). Access: URL: <http://www.ijemr.org/docs/Vol5-1/Getz.pdf>

Getz, Donald, and Tommy Andersson, eds. (2009). *event Management*. Spec. Issue of *Scandinavian Journal of Hospitality and Tourism*, Vol. 9 (2/3), pp. 109–348.

Getz, Donald, Tommy Andersson, J. Carlsen, (2010) "event management studies: Developing a framework and priorities for comparative and cross-cultural research", *International Journal of Event and event Management*, Vol. 1 (1), pp.29 - 59

Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). *Festival and events management*. Routledge.

2. EVENTS, TOURISM AND PLACE BRANDING (2 hours)

Event boom and rise of tourism; events under conditions of experience economy. Creative city and events. events as a tool of place branding and the element of local and national brand. Economic impact and benefits (investment, tourism, work-force, city residence, commercial companies, politicians).

Seminar Task: Identification of economic, social and cultural impacts of events

Recommended literature:

Prentice, R., & Andersen, V. (2003). Festival as creative destination. *Annals of Tourism Research*, 30, 7–30.

Richards, G., & Palmer, R. (2010). *Eventful cities: Cultural management and urban revitalization*. Oxford: Butterworth Heinemann.

Giorgi, Liana, ed. (2011). *European Arts Festivals: Strengthening Cultural Diversity*. Luxembourg: Publications Office of the European Union. URL: http://ec.europa.eu/research/social-sciences/pdf/euro-festival-report_en.pdf

Gordin, V.E. and Matetskaya, M.V. (2010), Saint Petersburg festivals: aspects of cultural policy and cultural tourism. *Paper presented at the Global Events Congress IV: Festivals and Events Research: State of the Art. Leeds Metropolitan University, 14-16 July 2010*. <http://www.eventsandfestivalsresearch.com/global-events-congress-iv-proceedings.html>

3. PROJECT MANAGEMENT – EVENT PRODUCTION (2 hours)

event as a project. Projects within a event. How to make a good project? Lifecycle of a project. Project management tools. Project budget design. Monitoring and controlling. Staffing across a project lifecycle.

Seminar Task: Development of a event proposal

Recommended literature:

Getz, Donald, and Tommy Andersson, eds. (2009). *Festival Management*. Spec. Issue of *Scandinavian Journal of Hospitality and Tourism*, Vol. 9 (2/3), pp. 109–348.

Carlsen, J., Andersson, T. D., Ali-Knight, J., Jaeger, K., & Taylor, R. (2010). Festival management innovation and failure. *International Journal of Event and Festival Management*, 1(2), 120-131.

Festivals and Events Best Practice Guide // Failte Ireland. National Tourism Development Authority. URL: http://www.aoifeonline.com/uplds/best_practice_guide07.pdf

4. INTERACTION WITH STAKEHOLDERS. PART I. (4 hours)

PEOPLE MANAGEMENT: HOW TO BUY A TALENT?

event's stakeholders: concept, approaches, classification. Artists management. Celebrities and creative participants of a event: how to buy a talent? Engaging, agreement development, payment. Staff management (hiring seasonal employees). Interaction with volunteers: peculiarities of engaging and working processes. Specificities of motivation for various types of personnel.

Seminar Task: motivation program development for volunteers, seasonal employees and staff: defining requirements; key incentives.

Recommended literature:

Getz, Donald, Tommy Andersson, and Mia Larson (2007). "event Stakeholder Roles: Concepts and Case Studies." *Event Management*, vol. 10 (2), pp. 103–122.

Small, K., Edwards, D., & Sheridan, L. (2005). A flexible framework for evaluating the socio-cultural impacts of a (small) festival. *International Journal of Event Management Research*, 1(1), pp. 66–77.

5. INTERACTION WITH STAKEHOLDERS. PART II. (2 hours)

AUDIENCE DEVELOPMENT

Audience development: concept, modern approaches. Identification of own audience for a event. Audience and main goals of a event. From short-term to long term relationships with audience. Basic marketing tools of audience development. Getting feedback from audience: before, within and after a event. Feedback and further improvement: what to do with information? Best and worst practices in audience development.

Seminar Task: Development of working plan for audience

Recommended literature:

Arcodia C. & Whitford M. (2006): Festival Attendance and the Development of Social Capital, *Journal of Convention & Event Tourism*, Vol 8 (2), pp. 1-18.

Crespi-Valbona, Montserrat, and Greg Richards (2007). "The Meaning of Cultural Festivals: Stakeholder Perspectives in Catalunya." *International Journal of Cultural Policy*, Vol. 13(1), pp. 103–122.

Crompton, J. L., & McKay, S. L. (1997). Motives of visitors attending festival events. *Annals of Tourism Research*, Vol. 24(2), pp. 425–439.

Hannam, K., & Halewood, C. (2006). European Viking themed festivals: An expression of identity. *Journal of Heritage Tourism*, 1(1), 17–31.

Lee C-K, Lee Y-K, Wicks B. E. (2004) Segmentation of festival motivation by nationality and satisfaction, *Tourism Management*, Vol. 25 (1), pp. 61–70.

Quinn, Bernadette (2006) Problematizing "Festival Tourism": Arts Festivals and Sustainable Development in Ireland, *Journal of Sustainable Tourism*, Vol. 14 (3), pp. 288-306.

6. FUNDING: HOW TO GET MONEY?

FINANCIAL SOURCES AND PARTNERS OF event (4 hours)

Financial sources for event organization. Legislative framework for Russian events. Peculiarities of financing in European countries. Management of participation in tender competition. Specificities of public financing. Participation in tender: concept of tender; types of tenders; conditions for participation; participants. Legislative framework of tender competition. Preparation of documents. Financing through international organization and foreign consulates. Types of appropriate events. Specificities of application procedure. Sponsors aid: search and receiving. Specificities of sponsorship packages. Own revenues of a event. Tickets distribution and other revenue items. Crowd funding: concept and practices. Tools for crowd funding.

Seminar Task: Preparation of documents for a case-study tender for different types of a event: event of orthodox music; cross-museum event. Case-study of Pushkinskaya, 10.

Recommended literature:

Felsenstein, D. & Fleischer, A. (2003). Local Festivals and Tourism Promotion: The Role of Public Assistance and Visitor Expenditure. *Journal of Travel Research*, 41(4), 385-392.

Finkel, R. (2006). Tensions between ambition and reality in UK combined arts festival programming: Case study of the Lichfield Festival. *International Journal of Event Management Research*, 2(1), 25-36.

Masterman, G. (2012) A strategic approach for the use of sponsorship in the events industry: in search of a return on investment. In Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). *Festival and events management*. Routledge.

7. EVENT MARKETING AND BRANDING (2 hours)

Formation of an individual conception for event. Brand and image of event: "differentiate or die". International and local perspective: glocal. Information support: media contacts. Organization of promotion campaign. Use of modern informational communication technologies, promotion in Internet: social media, blogging, guerrilla marketing, news inventing. Maintenance of event's life cycle. Public relations.

Seminar Task: Development of event's concept.

Recommended literature:

Boo, S., & Busser, J. (2006) Impact analysis of a tourism festival on tourists destination images. *Event Management*, Vol. 6, pp. 223 –237.

Peaslee, Robert Moses (2013). "Media Conduction: Festivals, Networks, and Boundaried Spaces." *International Journal of Communication* 7 (2013): 811–830.

8. SECURITY ISSUES IN FESTIVAL ORGANIZATION (2 hours)

Concept of security within event management: current approaches and challenges. Position of different stakeholders. Individual and communal security. Security agencies and public services.

Seminar Task: Defining potential threats occurring at event.

Recommended literature:

Boyle, P., & Haggerty, K. D. (2009). Spectacular security: mega- events and the security complex. *International Political Sociology*, 3(3), 257-274.

9. SUSTAINABILITY IN EVENT ORGANIZATION (2 hours)

Green and sustainable events: assessment and reduction of ecological impact of a event. Main principles of sustainability. Vision of events in a sustainable society. Organizing a sustainable event: best practices from international experience.

Seminar Task: Working with international best practices and their implication in Russia

Recommended literature:

Brooks, S., O' Halloran, D., Magnln, A. (2007) The Sustainable Music Festival: A strategic Guide URL:http://c.ymcdn.com/sites/www.gmicglobal.org/resource/collection/47C838A0-D177-4D6A-84FA-0EC254420949/The_Sustainable_Music_Festival_Guide.pdf

Diane O'Sullivan & Marion J. Jackson (2002) Festival Tourism: A Contributor to Sustainable Local Economic Development?, *Journal of Sustainable Tourism*, Vol. 10 (4), pp. 325-342.

Getz, D., and Andersson, T. (2008). Sustainable festivals: on becoming an institution. *Event Management*, Vol. 12, pp. 291-302.

10. TECHNOLOGY AND LEGISLATIVE FRAMEWORK OF EVENT ORGANIZATION (2 hours)

Interaction with public bodies. Legislative framework for event organization in St. Petersburg and selected regions of Russia. Practical issues: signing agreements, transportation and insurance of art objects.

Seminar Task: Defining legislative gaps and challenges for event organization. Case solving.

Recommended literature:

Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., & McMahon-Beattie, U. (Eds.). (2012). *event and events management*. Routledge.

Assessment Methods and Criteria

Assessment Methods

| Types of Assessment | Forms of Assessment | Modules | | | |
|----------------------|--|---------|---|---|---|
| | | 1 | 2 | 3 | 4 |
| Formative Assessment | Test | * | | | |
| | Essay | | | | |
| | Report/Presentation | | | | |
| | Project | | | | |
| | In-class Participation | | | | |
| | Other (write appropriate control forms for the course) | | | | |
| Summative Assessment | Exam | | | | |

Assessment Criteria

In-class Participation

| Grades | Assessment Criteria |
|----------------------|--|
| «Excellent» (8-10) | A critical analysis which demonstrates original thinking and shows strong evidence of preparatory research and broad background knowledge. |
| «Good» (6-7) | Shows strong evidence of preparatory research and broad background knowledge. Excellent oral expression. |
| «Satisfactory» (4-5) | Satisfactory overall, showing a fair knowledge of the topic, a reasonable standard of expression. Some hesitation in answering follow-up questions and/or gives incomplete or partly irrelevant answers. |
| «Fail» (0-2) | Limited evidence of relevant knowledge and an attempt to address the topic. Unable to offer relevant information or opinion in answer to follow-up questions. |

Project Work

| Grades | Assessment Criteria |
|----------------------|--|
| «Excellent» (8-10) | A well-structured, analytical presentation of project work. Shows strong evidence and broad background knowledge. In a group presentation all members contribute equally and each contribution builds on the previous one clearly; Answers to follow-up questions reveal a good range and depth of knowledge beyond that covered in the presentation and show confidence in discussion. |
| «Good» (6-7) | Clearly organized analysis, showing evidence of a good overall knowledge of the topic. The presenter of the project work highlights key points and responds to follow up questions appropriately. In group presentations there is evidence that the group has met to discuss the topic and is presenting the results of that discussion, in an order previously agreed. |
| «Satisfactory» (4-5) | Takes a very basic approach to the topic, using broadly appropriate material but lacking focus. The presentation of project work is largely unstructured, and some points are irrelevant to the topic. Knowledge of the topic is limited and there may be evidence of basic misunderstanding. In a group presentation, most of the work is done by one or two students and the individual contributions do not add up. |
| «Fail» (0-2) | Fails to demonstrate any appropriate knowledge. |

Written Assignments (Essay, Test/Quiz, Written Exam, etc.)

| Grades | Assessment Criteria |
|----------------------|---|
| «Excellent» (8-10) | Has a clear argument, which addresses the topic and responds effectively to all aspects of the task. Fully satisfies all the requirements of the task; rare minor errors occur; |
| «Good» (6-7) | Responds to most aspects of the topic with a clear, explicit argument. Covers the requirements of the task; may produce occasional errors. |
| «Satisfactory» (4-5) | Generally addresses the task; the format may be inappropriate in places; display little evidence of (depending on the assignment): independent thought and critical judgement include a partial superficial coverage of the key issues, lack critical analysis, may make frequent errors. |
| «Fail» (0-2) | Fails to demonstrate any appropriate knowledge. |

Recommendations for students about organization of self-study

Self-study is organized in order to:

- Systemize theoretical knowledge received at lectures;
- Extending theoretical knowledge;
- Learn how to use legal, regulatory, referential information and professional literature;
- Development of cognitive and soft skills: creativity and self-sufficiency;
- Enhancing critical thinking and personal development skills;
- Development of research skills;
- Obtaining skills of efficient independent professional activities.

Self-study, which is not included into a course syllabus, but aimed at extending knowledge about the subject, is up to the student's own initiative. A teacher recommends relevant resources for self-study, defines relevant methods for self-study and demonstrates students' past experiences. Tasks for self-study and its content can vary depending on individual characteristics of a student. Self-study can be arranged individually or in groups both offline and online depending on the objectives, topics and difficulty degree. Assessment of self-study is made in the framework of teaching load for seminars or tests.

In order to show the outcomes of self-study it is recommended:

- Make a plan for 3-5 presentation which will include topic, how the self-study was organized, main conclusions and suggestions and its rationale and importance.
- Supply the presentation with illustrations. It should be defined by an actual task of the teacher.

Recommendations for essay

An essay is a written self-study on a topic offered by the teacher or by the student him/herself approved by teacher. The topic for essay includes development of skills for critical thinking and written argumentation of ideas. An essay should include clear statement of a research problem; include an analysis of the problem by using concepts and analytical tools within the subject that generalize the point of view of the author.

Essay structure:

1. *Introduction and formulation of a research question.*
2. *Body of the essay* and theoretical foundation of selected problem and argumentation of a research question.
3. *Conclusion* and argumentative summary about the research question and possibilities for further use or development.

Special conditions for organization of learning process for students with special needs

The following types of comprehension of learning information (including e-learning and distance learning) can be offered to students with disabilities (by their written request) in accordance with their individual psychophysical characteristics:

9. *for persons with vision disorders:* a printed text in enlarged font; an electronic document; audios (transferring of learning materials into the audio); an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
10. *for persons with hearing disorders:* a printed text; an electronic document; video materials with subtitles; an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
11. *for persons with muscle-skeleton disorders:* a printed text; an electronic document; audios; individual assignments and advising.