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**УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС
(ЭЛЕКТРОННЫЙ УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС)
ПО ОБЩЕОБРАЗОВАТЕЛЬНОЙ ДИСЦИПЛИНЕ
«ИНОСТРАННЫЙ ЯЗЫК (АНГЛИЙСКИЙ)»**

специальностей 7-06-0215-03 «Арт-менеджмент», 7-06-0212-01 «Дизайн»

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СОДЕРЖАНИЕ

ПРЕДИСЛОВИЕ.....	4
1. ПРАКТИЧЕСКИЙ РАЗДЕЛ.....	6
1.1 Образцы текстов для чтения и анализа по специальности «Дизайн».....	6
1.2 Образцы текстов для чтения и анализа по специальности «Арт- Менеджмент»	14
2. РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ.....	24
2.1 Образцы тестов текущего контроля знаний, умений, навыков.....	24
3. ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ.....	39
3.1 Требования к владению иностранным языком, предъявляемым на кандидатском экзамене.....	39
3.2 Методические рекомендации по подготовке и написанию реферата.....	40
3.3 Требования к содержанию кандидатского экзамена.....	42
3.4 Учебная программа по общеобразовательной дисциплине «Иностранный язык (английский)».....	44

ПРЕДИСЛОВИЕ

Главная цель электронного учебно-методического комплекса (ЭУМК) по общеобразовательной дисциплине «Иностранный язык (английский)» – оказание методической помощи магистрантам в освоении и систематизации учебного материала в процессе обучения и подготовки к аттестации по данной дисциплине.

Содержание разделов ЭУМК по общеобразовательной дисциплине «Иностранный язык (английский)» соответствует образовательному стандарту высшего образования данной специальности и включает:

1. Практический раздел, содержащий тематические материалы для проведения практических занятий по дисциплине в соответствии с учебным планом и учебной программой.

2. Раздел контроля знаний включает примерные варианты текстов для чтения и грамматических тестов и материалы для текущей аттестации, позволяющие определить соответствие учебной деятельности обучающихся требованиям образовательного стандарта высшего образования и учебно-программной документации.

3. Вспомогательный раздел включает требования к владению иностранным языком, предъявляемым на кандидатском экзамене, условия допуска и структура экзамена, методические рекомендации по подготовке и написанию рефератов, требования к содержанию кандидатского экзамена, учебную программу по общеобразовательной дисциплине «Иностранный язык (английский)».

ЭУМК по общеобразовательной дисциплине «Иностранный язык (английский)» подразумевает комплексную реализацию следующих целей:

- развивающей, обеспечивающей развитие речемыслительной и коммуникативной способности, развитие памяти, внимания, воображения, формирования потребности к самостоятельной познавательной деятельности, критическому мышлению;

- воспитательной, связанной с формированием общечеловеческих, общенациональных личностных ценностей;

- практической, предполагающей развитие навыков иноязычной коммуникации, закрепление грамматического материала и расширение словарного запаса обучаемых.

ЭУМК по общеобразовательной дисциплине «Иностранный язык (английский)» призван решить следующие задачи:

- сформировать умение воспринимать на слух иноязычную речь в естественном темпе с разной полнотой и точностью понимания ее содержания;

- полно и точно понимать содержание разножанровых аутентичных текстов;

- владеть всеми видами чтения: понимать общее содержание текста, уметь определять не только круг затрагиваемых вопросов, но и то, как они решаются (ознакомительное чтение); получать общее представление о теме, круге вопросов, которые затрагиваются в тексте (просмотровое); находить конкретную информацию, содержащуюся в тексте (поисковое);

- продуцировать развёрнутое подготовленное и неподготовленное высказывание по проблемам социокультурного и профессионального общения;

- сочетать диалогические и монологические формы речи;

- выполнять письменные задания к прослушанному, увиденному, прочитанному, логично и аргументировано излагать свои мысли, соблюдая стилистические и жанровые особенности, а также правила ведения критической дискуссии;

- реферировать и аннотировать профессионально ориентированные и общенаучные тексты с учётом разной степени смысловой компрессии.

- привлечение аутентичных профессиональных материалов;

- интенсификация за счёт рациональной организации самостоятельной работы, применения технических средств обучения и современных информационных технологий.

1. ПРАКТИЧЕСКИЙ РАЗДЕЛ

1.1 Образцы текстов для чтения и анализа по специальности «Дизайн»...

Text 1

CLASSICAL GREECE

By around 800 BCE the ancient Greeks were living in city-states. There were around three hundred city-states in total, but the two most powerful ones were Athens, in eastern-central Greece, and Sparta, in the south. Gradually, Athens gained in wealth and power, and by the fifth century BCE it had become the center of a thriving Greek civilization.

Ancient Greek society had an elite of wealthy, well-educated people. They created fine art and great buildings, studied mathematics and medicine, and discussed political ideas. There were also priests, soldiers, farmers, traders, and merchants. The lowest class, comprising about a quarter of the population, were slaves.

Making Clothes

Most women in ancient Greece knew how to spin wool and weave it into cloth, and a Greek wife was expected to provide all the cloth for her family. Some women did all of their household spinning and weaving themselves, but rich women often had slaves to do the work instead. One famous example of a virtuous Greek woman is Penelope, the wife of the hero Odysseus, who kept busy with her weaving for twenty years, while Odysseus was away on his adventures!

Once the wool was spun, it could be colored using natural dyes made from plants, insects, and shellfish. Women wove their thread on a tall, upright loom and sometimes included patterned borders in their cloth. Geometric shapes were very popular, and mythological creatures also featured in borders. Greek clothes were usually made from wool, although some women wove thread from flax to make linen cloth. From the fifth century BCE onward, a few very rich people wore garments made from imported silk or cotton. In the warm, dry climate of Greece, people did not need many clothes. Both men and women wore a simple tunic, and added a cloak for cooler weather. Tunics and cloaks were held in place by pins or brooches, which

could be plain or very elaborate. Usually people went barefoot, but sometimes they wore simple leather sandals.

The basic dress for women was the chiton. It was made from a single piece of rectangular cloth, fastened at the shoulders and left open at one side. A girdle was also tied at the waist to hold the chiton in place. There were two main styles of chiton. The Doric chiton was a sleeveless tunic, while the Ionic chiton had elbow-length sleeves, which were fastened at intervals across the shoulders. Over the chiton, women wore a himation. This was a rectangular wrap, which could vary in size and weight, from a light scarf to a warm traveling cloak.

Most Greek men wore a simple tunic sewn up at the side and fastened with a pin or brooch on one or both shoulders. Young men wore their tunics short, while older men and nobles had ankle-length robes. Craftsmen, farmers, and slaves often wore a loincloth. Sometimes men wore a himation, which they wrapped around the body with one end thrown over one shoulder. This could be worn on its own or as a second garment over a tunic.

Text 2

Changing Fashions in the West

The clothes worn by the upper classes in France and England set the style for all of fashionable Europe and America. Although there was a lot of regional variation in the clothes of working people and those who lived in the countryside, the wealthy classes from Philadelphia to Moscow wore similar styles.

Women's Fashions: 1700–1750

The seventeenth century ended with women wearing a pointed, boned bodice with a wide gown open over an underskirt, often decorated with flounces. This style continued through the first decade of the eighteenth century, but was soon overtaken by the sack or sack-back dress.

The Sack Dress

The sack dress emerged around 1705, quickly became popular, and remained in fashion until the 1780s, although other styles were current alongside it after

1720. The sack dress was a very wide and rather shapeless overdress, with a gathered or pleated piece of fabric attached at the shoulder and flaring out toward the ground. The dress might cross over at the front. Sometimes the fullness of the skirt was caught up in slits in the underskirt, so that effectively the dress went into its own pockets. The front could be either open, to show an underskirt, or closed. The sleeves were flat at the tops of the arms, but flared out at the elbow, finishing with a stiff, pleated cuff.

Paniers

The sack dress was given shape by a hoop or panier underneath. This was a wide framework of whalebone, cane, or metal hoops, held together with fabric and ribbons. The panier was at first circular, but the shape changed between 1725 and 1730, becoming oval and larger, with a circumference of up to eleven feet (3.35 m). Dresses became so wide that women often had to turn sideways to walk through doors. Later paniers were often made in two parts, one for each side. Paniers remained fashionable until the 1760s and continued as part of formal court dress after this.

French Fashion

A variation on the sack dress, the style *à la française*, began to appear around 1720. This had pleats falling loose from the neckline at the back, but a shaped front. A fitted bodice was fastened to either side of a triangular stomacher, a piece of richly decorated fabric over the chest.

Sometimes it was replaced by or decorated with a ladder of bows of decreasing size. The over-gown opened widely over a decorated petticoat and was edged from the hem, around the neck and down to the hem again, with a frill or puffed edging. The sleeves were cut to show a cuff of lace flounces beneath, shallow on the inside of the arm but quite extravagant on the outside.

Text 3

Men's Fashions: 1700–1770

In Europe and America, men's clothing changed only slowly for most of the eighteenth century. France and England led Europe in men's fashion as in women's.

Three Essential Garments

Men's dress was characterized by knee-length trousers, called breeches, worn with stockings, a waistcoat, and a coat called a justaucorps. At the start of the century, the formal, or full dress, coat had a wide skirt and large sleeves with extravagant cuffs, turned back, and no collar. It buttoned from the neck to the hem and came nearly to the knee, almost covering the breeches. It had large pockets and vents (slits) with pleats at the back and sides, allowing the skirt to move freely. By 1715 it was common to wire the hem to make it stand out. For informal wear (undress), and among working men, a coat called a frock was worn. This was of the same style, but less rigid and with a small, turned down collar.

The sleeved waistcoat was nearly as long as the coat itself. It, too, buttoned all the way down the front. Beneath the waistcoat a man wore a white shirt with lace flounces at the cuffs and down the front. A lace cravat at the neck served instead of a collar until 1735. Later, a stock (stiffened neckband) was worn, sometimes with a black tie called a solitaire. The coat was often worn open to show the waistcoat, and later the waistcoat was open to the waist to show the lace on the shirt. The breeches were full and fastened at the knee. White or colored silk stockings were rolled over the bottom of the breeches and fastened with a garter. Later in the century, and for working men, the breeches fastened over the stockings.

Text 4

Women's Fashions: 1780–1830

In the late eighteenth century, fashion was influenced by new directions in political and social thought that changed the way people considered themselves and their bodies. There was a move away from ornate and constricting clothes to more fluid shapes that followed the line of the body.

Rejecting Riches

From 1783 onward, the French court followed the lead of the queen, Marie Antoinette, in abandoning the huge, ornate, and constricting dresses of the previous years for all except the most formal occasions. By the time of the French Revolution in 1789, the most extravagant excesses had already been abandoned by most fashionable people. During the revolution, ostentatious displays of wealth became not only unfashionable but even dangerous.

English styles remained popular. Dresses had a softer line, or were based on the redingote, and supported by light padding. A fine linen fichu was often worn over the chest, and the ribbons, bows, lace, and jewels of the 1770s disappeared. Dresses were usually in plain colors or stripes, unadorned except for a simple sash and sometimes a decorative apron. Ideals of rustic simplicity became popular. Patterns, when they were used, were inspired by nature, showing delicate flowers and leaves.

Slimmer Lines

In the early to mid-1790s, a shift dress or chemise made of thin cotton in white or pale colors became popular. The skirt began directly under the bust and fell to the floor with no further shaping, flowing around the body. Sleeves were small and puffed, necklines often square. In France, a few women, called *les merveilleuses*, took the style to extremes, wearing dresses so thin and flimsy they were thought indecent.

Although outside France dresses were heavier, they followed the same style. Around 1800 they became more substantial in France, too. The style, called the Empire line, was modified slightly in the early years of the nineteenth century, often having a length of pleated fabric at the back that fell like a train or an overgown. Richer colors and heavier fabrics eventually replaced the fine muslins. The waist remained high, and the sleeves were either short and puffed or, later, long and close to the lower arm, though often still puffed at the top. Long kid gloves were worn for warmth with short sleeves.

Text 5**Children's Clothes**

Attitudes toward children and childhood changed during the eighteenth century, influencing the way they were dressed. At the beginning of the century, even quite young children wore miniature versions of adult clothes, but by the end of the century they were wearing more suitable outfits that allowed freer movement.

Babies

In many parts of the world, babies were tightly swaddled—wrapped in bands of fabric—and often strapped to wooden “cradle boards.” This was thought to encourage their limbs to grow straight. In Europe, swaddling dropped out of favor during the eighteenth century, and among educated people it had been abandoned completely by about 1780. However, many children wore stays (boned corsets) to encourage straight posture and correct growth.

While the youngest children wear simple white dresses, the older ones wear clothes similar to those of the adults. Babies wore instead a cotton or linen shirt covered by a wraparound robe with separate sleeves, or a long frock that opened at the back. These came below the feet until the baby began to walk. Babies' heads were kept covered at all times with caps—often a forehead piece, then a close-fitting undercap, and finally a decorated cap.

Toddlers

Once children learned how to walk they needed different clothes. Both boys and girls wore a back-fastening bodice and a skirt to the ankles when very young, or sometimes a front-opening or wraparound gown. This allowed for easy diaper changing. In the second half of the eighteenth century, a looser frock with a sash at the waist was popular. Frocks or gowns often had leading strings or reins attached for an adult to hold while the child was learning how to walk. In the early decades of the nineteenth century, the dress was slightly shorter and worn with loose trousers, called pantaloons.

Dressed like Adults

In the first half of the eighteenth century, children were dressed in the same styles as adults, adapted only slightly for their different needs. Even quite small girls wore hoops or paniers and boned bodices. They always wore an apron to protect their clothes. Boys wore frock coats and ornamented waistcoats, and often even full-bottomed wigs or powdered hair. For everyday wear, they might leave off either the frock coat or the waistcoat and wear their breeches open at the knee, but for formal wear their clothes were the same as those of their fathers.

More Freedom

By the 1770s and 1780s, children were wearing looser clothes that made it easier for them to move around and play. Boys began to wear trousers rather than breeches. Between 1780 and 1820, boys up to the age of ten wore a “skeleton suit.” This consisted of trousers worn over and buttoned onto a jacket.

Girls and small boys began to wear light shift dresses before the style became popular for women. The waist of the dress was high and covered with a sash. They often wore a muslin shift over a taffeta or silk underdress.

Text 6

Worn Around the World

Heading East

While French and English fashions dominated western Europe and North America, their influence decreased farther east and outside the colonial centers in America. In some areas, very cold or very hot weather dictated what people wore. Costume was also restricted by the technologies and materials available to make clothes. In eastern Europe and Russia, the influence of Persian and Turkish dress can be seen, tempered in the north by a need for warmth.

Poland and Eastern Europe

European fashions were popular in the Polish royal court, but elsewhere traditional Polish costume had a strong hold. Upper-class men wore a long, tight-

fitting garment called a zupan, covered with a kontush, a coat with long, hanging sleeves that was Persian in origin. The kontush was smooth at the front but pleated at the back, the collar either upright or folded back. In 1776 a government decree in Poland and Austria imposed color-coding on the zupan and kontush, with standardized colors and trimmings for each province.

Women wore a long dress with close-fitting sleeves and an overdress similar to the kontush. This was open from the waist and nearly always trimmed with fur. The sleeves and front of the dress beneath were visible.

Traditional peasants' costume was a short tunic with long trousers worn with a long cloak or overcoat of sheepskin, and boots or shoes woven from strips of bark.

Russian Court and Country

The Russian court followed Parisian fashions, often quite extravagantly. The empress Elizabeth is said to have left 15,000 gowns at her death, and never to have worn any more than once. She also had a collection of thousands of pairs of shoes and slippers, and had silk stockings sent to her from France.

Western styles had been forced on the nobility by Tsar Peter the Great after an extended visit to Europe in 1698. Peter decreed that long coats be cut off at the knee. He demanded that all men cut their beards off or pay a beard tax.

In contrast with the extravagance of the court, ordinary people in Russia wore the same type of clothes throughout the eighteenth century, though with a lot of regional variations. In the steppes (areas of grassland with hot summers and cold winters), men wore a simple, loose shirt and wide trousers, tucked into boots. Over this they wore a caftan, a narrow coat with long sleeves, which was crossed over at the front and tied with a sash or turlup. Over this they could wear an overcoat called a ferez, which often had long sleeves, but usually no collar or belt.

Women wore a long, wide gown, belted at the waist, and a diadem headdress with an attached veil. All of the clothes were brightly colored and decorated with embroidery. In winter, the peasants who lived in the country wore very thick stockings and many layers of clothes to keep warm.

1.2 Образцы текстов для чтения и анализа по специальности «Арт-Менеджмент»

Text 1

Understanding the Difference between Management and Leadership

Being a good manager is quite an accomplishment. Management is by no means an easy task, and mastering the wide range of varied skills required can take many years. The best managers get their jobs done efficiently and effectively, with a minimum of muss and fuss. Similar to the people behind the scenes of a great sports match or theater performance, the best managers are often the employees whom you notice the least.

Great managers are experts at optimizing their current organizations to accomplish their goals and get their jobs done. By necessity, they focus on the here and now, not on the tremendous potential the future can bring.

Managers are expected to make things happen now, not at some indefinite, fuzzy point in the future. “Don’t tell me what you’re going to do for me next year or the year after that! I want results, and I want them now!” However, having good managers in an organization isn’t enough.

Great organizations need great management. However, great management doesn’t necessarily make a great organization. For an organization to be great, it must also have great leadership.

A manager can be organized and accomplish tasks efficiently without being a leader — someone who inspires others to achieve their best. For that matter, someone can be an inspiring leader but fall short when it comes to mastering the processes required to run an organization. In general, managers manage processes; they lead people.

Employees want the men and women they work for to exhibit leadership. “I wish my boss would just make a decision — I’m just spinning my wheels until she does. I guess I’ll just wait here until she lets me know what she wants me to do.” And wait they do — until the boss finally notices that the project is two months behind.

Top executives also want the men and women who work for them to exhibit leadership. “You need to take responsibility for your department and pull the numbers into the black before the end of the fiscal year!” And employees want their peers to show leadership. “If he’s not going to straighten out that billing process, I’ll just have to work around it myself!”

Leaders have vision. They look beyond the here and now to see the vast potential of their organizations. And although great leaders can effectively get things done in their organizations, they accomplish their goals differently from managers. How so? Managers use values, policies, procedures, schedules, milestones, incentives, discipline, and other mechanisms to *push* their employees to achieve the organization’s goals. Leaders, on the other hand, challenge their employees to achieve the organization’s goals by creating a compelling vision of the future — a vision that *pulls* employees to achieve those goals — and then unlocking their employees’ potential.

Text 2

Creating a supportive work environment

Employee motivation is a moving target that’s constantly changing with today’s employees. The incredible speed and acceleration of change in business coupled with the impact of technology and expanded global competitive forces has placed pressure on managers to get the most from each employee.

With these forces pressing in from all sides, managers can have difficulty keeping up with what employees need to do, much less figure out what to tell them to do. Inspiring managers must embrace these changing business forces and management trends. Instead of using the power of their positions to motivate workers, managers must use the power of their ideas. Instead of using threats and intimidation to get things done, managers must create environments that support their employees and allow creativity to flourish.

As a manager, you can create a supportive workplace in the following ways:

✓ Build and maintain trust and respect. Employees stay motivated to perform their best if their managers trust and respect them. By including employees in the decision-making process, managers get better ideas (that are easier to implement) and, at the same time, improve employee morale, loyalty, and commitment.

✓ Open the channels of communication. All your employees must communicate openly and honestly with one another. Quick and efficient communication throughout your organization may be the factor that differentiates you from your competition. Encourage your employees to speak up, offer suggestions, and break down organizational barriers such as rampant departmentalization turf wars that separate them from one another. A collaborative environment will foster group success and build team respect and engagement.

✓ Make your employees feel safe. Can your employees tell you bad news as comfortably as they can good news? If not, you haven't created a safe environment for your employees. Everyone makes mistakes; people discover valuable lessons from them. If you want motivated employees, let them take chances and share the bad along with the good. Avoid the urge to punish them when they make a mistake.

✓ Develop your greatest asset — your employees. The job of managing has shifted drastically from telling people what to do to finding out what best motivates employees and getting the work done through those motivations. Along the way, you can challenge your employees to improve their skills and knowledge, and give them the support and training they need to do so. Acknowledge their contributions and continually work with them on what they want and need. Concentrate on the positive progress employees make, and recognize and reward their successes whenever possible. Above all, be honest with them and always show integrity; after all, they're watching you!

Text 3

Preparing to present

When you see great speakers or presenters in action, you may think that because of their extraordinary skill, making a presentation takes little preparation. This is kind of like saying that because an Olympic gymnast makes her floor routine look so perfect and so easy, she never has to practice it. What you don't see are the years of almost daily preparation that lead to her 90 seconds of glory.

Preparation is the key to giving a great presentation. The following tips can help you in preparing your presentation:

✓ Determine what you want to accomplish. Briefly outline the goals of your presentation. What exactly do you want to accomplish? Are you trying to convince decision makers that they should give you a bigger budget or extend your deadline to design a product that actually works?

Are you seeking to educate your audience or to train employees in a new procedure? Are you presenting awards to employees in a formal ceremony? Each kind of presentation requires a different approach; tailor your approach accordingly.

✓ Develop the heart of your presentation. Build an outline of the major points that you want to communicate to your audience. Under each point, note any subpoints that are important to support your presentation. Don't try to accomplish too much; limit your major points to no more than a few. Sketch out any visual aids (if any) that you need to reinforce and communicate the ideas you're presenting verbally.

✓ Write the introduction and conclusion. When you finish the heart of your presentation, you can decide on your introduction and conclusion. Make the introduction accomplish three goals:

- Tell your audience members what they're going to gain from your presentation.
- Tell your audience members why the presentation is important to them.
- Get your audience's attention.

The conclusion is just as important, as is the final punctuation — the period — of your presentation. Write your conclusion to accomplish three objectives:

- Briefly summarize your key points.
- Refer your listeners back to the introduction.
- Inspire your audience.

✓ Prepare your notes. Preparing notes to use as an aid in your presentation is always a good idea. Not only are notes a confidence builder that can help you find your way when you get lost, but they also ensure that you cover all the topics that you planned to cover. Write brief but specific notes. The idea is for notes to trigger your thoughts on each key point and subpoint, not to be a word-for-word script.

✓ Practice makes perfect. After you sketch out your presentation, practice it. Depending on your personal situation, you may be comfortable simply running through your notes a few times the night before the big event. Alternately, you may want to rehearse your presentation in front of a co-worker or even a video camera so that you can review it at your leisure. Don't forget, the more presentations you make, the better you get at giving them.

Text 4

Identifying SMART Goals

How do you know what kind of goals to set? The whole point of setting goals, after all, is to achieve them. It does you no good to go to the trouble of calling meetings, hacking through the needs of your organization, and burning up precious time only to end up with goals that aren't acted on or completed.

Unfortunately, this scenario describes what far too many managers do with their time. The best goals are smart goals — actually, SMART goals is the acronym to help you remember them. SMART refers to a handy checklist for the five characteristics of well-designed goals:

✓ Specific: Goals must be clear and unambiguous; broad and fuzzy thinking has no place in goal setting. When goals are specific, they tell employees exactly what's expected, when, and how much. Because the goals are specific, you can easily measure your employees' progress toward their completion.

✓ **Measurable:** What good is a goal that you can't measure? If your goals aren't measurable, you never know whether your employees are making progress toward their successful completion. Not only that, but your employees may have a tough time staying motivated to complete their goals when they have no milestones to indicate their progress.

✓ **Attainable:** Goals must be realistic and attainable by average employees. The best goals require employees to stretch a bit to achieve them, but they aren't extreme. That is, the goals are neither out of reach nor set too low. Goals that are set too high or too low become meaningless, and employees naturally come to ignore them.

✓ **Relevant:** Goals must be an important tool in the grand scheme of reaching your company's vision and mission. We've heard that 80 percent of workers' productivity comes from only 20 percent of their activities. You can guess where the other 80 percent of work activity ends up! This relationship comes from Italian economist Vilfredo Pareto's 80/20 rule.

This rule, which states that 80 percent of the wealth of most countries is held by only 20 percent of the population, has been applied to many other fields since its discovery. Relevant goals address the 20 percent of workers' activities that has such a great impact on performance and brings your organization closer to its vision, thereby making it, and you, a success.

✓ **Time-bound:** Goals must have starting points, ending points, and fixed durations. Commitment to deadlines helps employees focus their efforts on completing the goal on or before the due date. Goals without deadlines or schedules for completion tend to be overtaken by the day-to-day crises that invariably arise in an organization.

SMART goals make for smart organizations. In our experience, many supervisors and managers neglect to work with their employees to set goals together. And for the ones that do, goals are often unclear, ambiguous, unrealistic, immeasurable, uninspiring, and unrelated to the organization's vision. By developing

SMART goals with your employees, you can avoid these traps while ensuring the progress of your organization and your team.

Text 5

Getting the Message by Being an Active Listener

You're a busy person. You probably have 10 million things on your mind at any given time, but when you don't give the person on the other side of your desk your full attention, you shortchange both you and the other person. Not only do you miss out on getting the message, but your inattention sends its own special message: "I don't really care what you have to say." Is that the message you really want to convey? When you listen actively, you increase the likelihood that you'll understand what the other person is saying — and depending upon what you're talking about, understanding can be quite important.

Don't leave listening to chance. Communication is a two-way street, and you have to do your part. Be an active listener. When someone has something to say to you, make a decision to either participate in the communication or let the other person know that you're busy and have to get back to him later. "Sorry, Tony, I've got to get these numbers together before lunch. Can we get together later this afternoon?" If you decide to communicate, clear your mind of all distractions. Forget for a moment the proposal that has to go out in a few hours, the spreadsheets awaiting your approval, and that growling in the pit of your stomach. Give the other person your full attention.

Of course, making an effort to give someone your full attention is easier said than done. How can you focus on the other person and not be distracted by all the people and tasks vying for your attention? You have a tough job, but someone has to do it. And that someone is you! The following tips may help:

✓ Express your interest. One of the best listening techniques is to be interested in what your counterpart has to say. For example, give your counterpart your full attention and ask questions that clarify what he has to say, such as, "That's really interesting. What brought you to that particular conclusion?" There's no bigger turn-

off to communication than for you to yawn, look around the room aimlessly, or otherwise show that you're not interested in what your co-worker is saying. The more interest you show your counterpart, the more interesting that person becomes.

✓ Maintain your focus. People speak at the rate of approximately 150 words per minute. However, people think at approximately 500 words per minute. This gap leaves a lot of room for your mind to wander. Make a point of keeping your mind focused on listening to what the other person has to say. If your mind starts to wander, rein it back in right away. Ask a question or make a comment to get reengaged with the other person.

✓ Ask questions. If something is unclear or doesn't make sense to you, ask questions to clarify the subject. Not only does this practice keep communication efficient and accurate, but it also demonstrates to the speaker that you're interested in what he has to say. Reflective listening — summarizing what the speaker has said and repeating it back to him — is a particularly effective way of ensuring accuracy in communication and demonstrating your interest. For example, you can say, “So you mean that it's your belief that we can sell our excess capacity to other firms?”

✓ Seek the key points. What exactly is your counterpart trying to tell you? Anyone can easily get lost in the forest of details of a conversation and, as a result, miss seeing the trees. As you listen, make a point to place what your speaker has to say into two different categories: information that's key to the discussion and information that isn't really relevant. If you need to ask questions to help you decide which is which, don't be shy — ask away! “What does that have to do with meeting our goals?”

✓ Avoid interruptions. Although asking clarifying questions and employing reflective listening techniques is okay, constantly interrupting the speaker or allowing others to do so is not okay. When you're having a conversation with an employee, make him the most important focus in your life at that moment. If someone telephones you, don't answer it — that's what voice mail is for, after all. If someone

knocks on your door and asks whether she can interrupt, say no, but offer to talk to her after you finish your current conversation. Of course, if your building is on fire, then you may feel free to interrupt the speaker.

✓ Listen with more than your ears. Communication involves a lot more than the obvious verbal component. According to communications experts, up to 90 percent of the communication in a typical conversation is nonverbal. Facial expressions, posture, position of arms and legs, and much more add up to the nonverbal component of communication. Therefore, you must use all your senses when you listen — not just your ears.

✓ Take notes. Remembering all the details of an important conversation hours, days, or weeks after it took place can be quite difficult. Be sure to take notes when necessary. Jotting down notes can be a terrific aid to listening and remembering what other people said. Plus, when you review your notes later, you can take the time to organize what was said and make better sense of it.

Text 6

Identify Your Influencers

Understanding your influencers requires more than simple tracking: You will need to know who specifically is influencing others in your markets. By identifying them and then building an actual relationship with them, you can get into the subtleties of what drives the commentary they produce. This is an important insight, but it raises a question: How do you go about building these relationships? You meet them.

As you discover influencers, you can talk with them or interview them. You can dig in to their conversations and understand in detail what they like about your brand, product, or service and what they don't. You may not like what you hear, but that's OK. By understanding the subtlety of the conversations, the dynamics over time—is the negative sentiment rising or falling, is it cyclical, is it driven by your firm, or driven by your industry?—you can intelligently craft an overall business strategy. In short, you can learn a lot from your influencers, and it goes way beyond

and is more valuable than simply enlisting them to push your message (as if they'd actually do that).

The first step in identifying influencers is to sort out who is connected to whom, who is influential, and who is not. It's not a fully automated process, so your gut instinct and skill as a marketer will pay off as you sort through the quantitative information that is available, and then combine that with your own industry knowledge, for example. Take advantage, too, of personal relationships that you may be able to build: if a conversation in a particular community is of interest to you introduce yourself (in the real world sense, for example through email or Twitter) to the webmaster or community manager in charge. Share your point of interest, and see if this person or team will help you understand the other influencers within that community. More information is better, and if nothing else you'll build a nice connection with a community manager that may pay off later.

2. РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

2.1 Образцы тестов текущего контроля знаний, умений, навыков

Грамматика: видо-временная система английского языка; синтаксис, простое предложение; сложное дополнение и сложное подлежащее; безличные предложения, инверсия.

ТЕСТ

EX.1 Put each verb in brackets into an appropriate tense.

Farmers, as we all (1)..... (know), (2)..... (have) a hard time of it in Britain lately, and (3) (turn) to new ways of earning income from their land. This (4) (involve) not only planting new kinds of crops, but some strange ways of making money, the most unusual of which has got to be sheep racing. Yes, you (5) (hear) me correctly! A farmer in the West of England now (6)..... (hold) sheep races on a regular basis, and during the past year over 100 000 people (7)..... (turn up) to watch the proceedings. 'I (8)..... (pass) the farm on my way to the sea for a holiday,' one punter told me, 'and I (9) (think) I'd have a look. I (10)..... (not believe) it was serious, to tell you the truth.' According to a regular visitor, betting on sheep is more interesting than betting on horses. 'At proper horse races everyone (11) (already study) the form of the horses in advance, and there are clear favourites. But nobody (12) (hear) anything about these sheep! Most people (13) (find) it difficult to tell one from another in any case.' I (14) (stay) to watch the races, and I must admit that I (15) (find) it quite exciting. In a typical race, half a dozen sheep (16) (race) downhill over a course of about half a mile. Food (17) (wait) for them at the other end of the track, I ought to add! The sheep (18)..... (run) surprisingly fast, although

presumably they (19) (not eat) for a while just to give them some motivation. At any rate, the crowd around me (20) (obviously enjoy) their day out at the races, judging by their happy faces and the sense of excitement.

EX.2 Rewrite each sentence, beginning as shown, so that the meaning stays the same.

a) This matter is none of your business.

This matter does

b) This bridge will take us three years to complete.

In three years time we

c) Patsy wasn't always so unfriendly.

Patsy didn't

d) We'll be at your house soon.

It won't

e) I haven't seen Anne for years.

It's years

f) The dog keeps stealing my socks!

The dog is

g) After taking the pills, I began to feel much better.

Since taking

h) We'll have to leave immediately at the end of the film.

The moment

i) Harry left before we reached the hotel.

By the time

j) *Is there such a place as Eldorado?*

Does

EX.3 Rewrite each sentence so that it contains the word in capitals, and so that the meaning stays the same.

a *When is the train due to arrive?* **GET**

)
....

b *I shouldn't think Paul knows the answer.* **DOUBT**

)
...

c *I've had to wait all afternoon.* **BEEN**

.....

d *To get to work on time I have to get up at 6.00.* **MEANS**

)

e *Today is Liz and John's thirtieth wedding anniversary.* **FOR**

.....

f *By the end of the week, Harry was well again.* **GOT**

.....

g *Whose watch is this?* **BELON**

) **G**

.....

h *Cathy hasn't been on holiday with her sister before.* **FIRST**

)

i) *My dentist's appointment is for next Wednesday.* TO

.....

j) *Brenda had no idea of her next move.* WHAT

.....

.....

EX.4 Complete each sentence with an appropriate word or phrase.

- a) *Can you remember what you.....ten years ago today?*
- b) *This is the first jazz concert I.....to.*
- c) *Don't eat any more ice cream, you..... sick.*
- d) *I have hated this place ever..... here.*
- e) *I hope that by the end of the month I.....all the decorating.*
- f) *Sheila and Kento each other since their quarrel last week!*
- g) *Do..... going to the cricket match tomorrow?*
- h) *We can't go skiing because it..... enough yet.*
- i) *Pennyto going on holiday, but she ended up very disappointed.*
- j) *I began to recover my strength later, once I.....a good meal.*

EX.5 Choose the most appropriate word or phrase.

a) we get to the theatre, the play will have started.

- A) *As soon as* B) *Until* C) *By the time* D) *Whenever*

- b)** *What's the matter? Haven't you started* ?
 A) already B) yet C) by now D) soon
- c)** *The trouble with you is that you're complaining.*
 A) forever B) often C) still D) each time
- d)** *Can you remember what you were doing* ?
 A) the time B) usually C) every day D) at the time
- e)** *The new school opens*
 A) now B) at once C) next week D) day by day
- f)** *I haven't been feeling very well*
 A) of late B) not long ago C) currently D) by now
- g)** *..... we get to the top of this hill, we'll be all right.*
 A) Eventually B) Once C) Now D) At the time
- h)** *It's ages I last saw a decent comedy film on television.*
 A) that B) ago C) since D) when
- i)** *I don't go swimming very much*
 A) nowadays B) in those days C) recently D) now and again
- j)** *..... we haven't managed to find what we are looking for.*
 A) To now B) On and off C) Formerly D) So far

EX.6 Put each verb in brackets into a suitable tense, in either continuous or simple form, according to the context.

- a)** This is my new car. What..... (you think) of it?

b) - Who are you?

-What do you mean? I (live) here.

c) I can't find the car keys. What (you do) with them?

d) Sorry I haven't fixed the plug. I.....(mean) to get round to it, but I just haven't found the time.

e) What..... (you do) on Saturdays?

f) I don't know what time we'll eat. It (depends) when Helen gets here.

g) I supported you at the time because I (feel) that you were right.

h) Peter couldn't understand what had been decided because too many people (talk) at once.

i) Jean, I'm so glad you've got here at last. I..... (expect) you all day.

j) Please don't let me down this time! I (depend) on you.

EX.7 Put each verb in brackets into an appropriate tense.

a) Sam.....(not receive) the parcel the last time I(speak) to him.

b) I (consider) buying a house but now I.....(change) my mind.

c) When you.....(feel) hungry later, room service(bring) you whatever you (want).

d) I..... (find) it difficult to convince the ticket inspector that I.....(lose) my ticket.

e) Since I..... (pay) for our lunch, I.....(try) to attract the waiter's attention.

- f) As soon as I (have) a good look at the designs, I..... (send) them back to you.
- g) I (hope) to meet you ever since I (read) your first novel.
- h) Whatever(happen), I (meet) you here in a week's time.
- i) *By the time you(finish) getting ready, we (miss) the train!*
- j) *Sally! I (not expect) to see you here! What (you do) in New York?*

EX.8 Put each verb in brackets into an appropriate tense.

Ask hundreds of people what they (1).....(do) on a certain day in August next year, or the year after, and there (2).....(be) only one reply. Provided of course that the people you (3)..... (ask) (4) (belong) to the Elvis Presley Fan Club. Although the King of Rock and Roll (5) (die) nearly two decades ago, his fans (6) (meet)

every year since then outside his home in Memphis, Tennessee, to show respect for the singer they (7) (love) so much. Fans like Jean Thomas, from Catford in South London. Jean (8) (visit) Gracelands, the house where Elvis (9) (suffer) his fatal heart attack, twice in the past five years. 'The first time I(10) (borrow) the money from my Mum, as I(11)(not work) then. But two years ago I (12) (get) married and since then I (13)(work) in my husband Chris's garage. Chris and I(14) (go) together last year, and we (15)

(think) of spending two or three months in the USA next year. I(16) (always want) to visit some of the places where Elvis (17) (perform), Like Las Vegas for example.' Jean says that Elvis (18) (be) her obsession ever since she (19)(be) ten years old, and she

(20) (own) every single one of his records, good and bad.

EX.9 Rewrite each sentence, beginning as shown, so that the meaning stays the same.

a) *The last time I was in Prague was in 1986.*

I haven't.....

b) *This will be the team's first match outside England.*

This will be the first time

c) *Terry will get over his illness. Then his work will improve.*

Once

d) *There will be someone to meet you on arrival.*

When

e) *The number of people who attended the fair exceeded our expectations.*

More people

f) *I didn't receive the results of my test for a month.*

It was.....

g) *My work won't be finished by the end of the month.*

I

h) *Go to the international ticket desk immediately on arrival.*

As

i) *I didn't know about John's departure.*

I didn't know that

j) *Quite a few books are missing from the class library.*

Several members of the class have not.....

EX.10 Put each verb in brackets into an appropriate.

a) *I..... (not understand) what you (wait) for.*

b) *..... (anyone see) my pencil? I (leave) it here somewhere.*

c) *When he (not arrive) by 6.00, I (know) he..... (miss) the bus.*

- d)(you go away) this weekend? Or.....(you run out) of money.
- e) What.....(you think) you.....(do) in ten years' time?
- f) I.....(really enjoy) myself at the moment.
- g)(you let) me know the minute you (hear) any news?
- h) Something(tell) me that you.....(not listen) to a single word I.....(say) in the past ten minutes!
- i) What's the matter?(you hurt) your ankle? How(you do) it?
- j) That's definitely the last time that I.(lend) you any money!

EX.11 Complete each sentence with **one** appropriate.

- a) It's.....since I last had a good Chinese meal.
- b) Funnily enough I saw Bob quite.....at the sports club.
- c) I've loved you everthe first day I set eyes on you!
- d) How long.....was it that you lived in Inverness?
- e) I'veto see anyone who can dance as well as Diana.
- f) Could you phone me the.....you arrive at the hotel so I don't worry ?
- g) I promise to get everything ready.....eight o'clock at the latest.
- h) Have you finished.....? Wow, you are a fast worker, aren't you!
- i) I'm sorry you've been waiting so long, but it will be some time Brian gets back.
- j) Just sit here, would you? The doctor will be with you

EX.12 Decide whether each underlined phrases is appropriate, and rewrite the phrase more appropriately where necessary.

- a) WILL YOU BE SEEING Rob Jones tomorrow? I wonder if you could give him a message from Sally Gordon?
- b) I had a great time in the Greek Islands. WE WOULD OWN a small boat and Go fishing every day.
- c) Julie, hi! I'VE BEEN HOPING I'd see you. I've got some good news!

- a) *We had a terrible time looking after your dog. IT WAS CONSTANTLY CHASING the cats next door.*
- e) *We had a lovely time in Madrid. Every day WE WERE EXPLORING the city, and in the evening WE WERE GOING to exciting bars.*
- f) *The steam engine is usually thought of as a relatively modern invention, but the Greeks HAD BUILT a kind of steam engine in ancient times.*
- g) *I felt rather worried. IT WAS GROWING darker and colder, and there was still no sign of the rescue helicopter.*
- h) *Don't worry! All we have to do is wait here until someone WILL FIND us.*
- i) *This meat IS REALLY TASTING awful! Are you quite sure it was fresh?*
- j) *The radiator in my room has burst, and there is water all over the floor! You're the manager, what WILL YOU DO about it?*

КЛЮЧИ

EX.1

- | | |
|---|-------------------------|
| 1) know | 11) has already studied |
| 2) have been having | 12) has heard |
| 3) have been turning / have turned/ are turning | 13) find |
| 4) involves | 14) stayed |
| 5) did hear/heard | 15) found |
| 6) holds | 16) race |
| 7) have turned up | 17) is waiting |
| 8) was passing | 18) run |
| 9) thought | 19) haven't eaten |

10) didn't believe

20) were obviously enjoying

EX.2

- a) This matter does not concern you.
- b) In three years time we will have completed the bridge.
- c) Patsy didn't always use to be so unfriendly.
- d) It won't be long before we are at your house.
- e) It's years since I last saw Anne.
- f) The dog is always stealing my socks.
- g) Since taking the pills I have felt much better.
- h) The moment the film finishes we'll have to leave.
- i) By the time we reached the hotel Harry had left,
- j) j) Does Eldorado exist?

EX.3

- a) When does the train get here?
- b) I doubt whether Paul knows the answer.
- c) I've been waiting all afternoon.
- d) Getting to work on time means (my) getting up at 6.00.
To get to work on time it means (my) getting up at 6.00.
- e) Liz and John have been married for thirty years today.
- f) Harry had got better by the end of the week.
- g) Who does this watch belong to?
- h) This is the first time that Cathy has been on holiday with her sister.
- i) I am going to the dentist next Wednesday.
- J) Brenda had no idea what she was going to do next.

EX.4

- a) were doing
- b) have ever been
- f) haven't spoken
- g) you feel like

EX.8

- | | |
|------------------|-----------------------------------|
| 1) will be doing | 11) was not working |
| 2) will be | 12) got |
| 3) ask | 13) have worked/have been working |
| 4) belong | 14) went |
| 5) died | 15) are thinking |
| 6) have met | 16) have always wanted |
| 7) love | 17) performed |
| 8) has visited | 18) has been |
| 9) suffered | 19) was |
| 10) borrowed | 20) owns |

EX.9

- a) I haven't been to Prague since 1986.
- b) This will be the first time the team has played outside England.
- c) Once Terry gets over his illness, his work will improve.
- d) When you arrive there will be someone to meet you.
- e) More people than we expected attended the fair.
- f) It was a month before I received the results of my test.
- g) I won't have finished my work by the end of the month.
- h) As soon as you arrive, go to the international ticket desk.
- i) I didn't know that John had left.
- j) Several members of the class have not brought back their library books.

EX.10

- a) don't understand, are waiting
- b) Has anyone seen, left
- c) didn't arrive/hadn't arrived, knew, had missed
- d) Are you going, have you run out
- e) do you think, will be doing
- f) am really enjoying
- g) Will you let, hear
- h) tells, haven't been listening, have said
- i) Have you hurt, did you do
- j) will lend/lend

EX.11

- | | |
|-------------|------------------|
| a) ages | f) moment |
| b) recently | g) by |
| c) since | h) already |
| d) ago | i) before |
| e) yet | j) soon/directly |

EX.12

- | | |
|---|------------------|
| a) appropriate | f) built |
| b) owned/used to
own,
went/used to go | g) appropriate |
| c) appropriate | h) finds |
| d) appropriate | i) really tastes |

e) explored, went

j) are you going to do

3. ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

3.1 Требования к владению иностранным языком, предъявляемые на кандидатском экзамене

Обучающийся, сдающий кандидатский экзамен по общеобразовательной дисциплине «Иностранный язык (английский)», должен:

знать:

терминосистему/терминологические единицы научной сферы в рамках тематики выполняемого исследования;

способы и приемы чтения на иностранном языке с полным и точным пониманием смыслового содержания (изучающее чтение) и с пониманием основного содержания научного текста (ознакомительное чтение);

структурно-языковые и жанрово-стилистические особенности научных типов текстов, в том числе реферата и резюме;

речевые клише, необходимые для составления реферата и резюме научного текста;

специфику речевого поведения в сфере научного общения;

уметь:

понимать аутентичные научные тексты с различной полнотой, глубиной и точностью в зависимости от вида чтения (изучающее и ознакомительное чтение);

вычленять опорные смысловые блоки в прочитанном аутентичном тексте на иностранном языке научной и научно-популярной тематики, выявлять логические связи между ними;

передавать и комментировать на иностранном языке основное содержание прочитанного текста;

осуществлять устную презентацию, вести беседу и аргументированно выражать точку зрения на иностранном языке по теме выполняемого научного исследования;

составлять различные типы научных текстов на иностранном языке с учетом их структурно-языковых и жанрово-стилистических особенностей;

владеть:

лексическими, грамматическими, логографическими и фонетическими нормами изучаемого иностранного языка в объеме, достаточном для осуществления речевой деятельности в сфере научного общения;

стратегиями изучающего и ознакомительного чтения научной литературы на иностранном языке;

способами и приемами компрессии информации, извлекаемой из текстов научной тематики, и ее последующей передачи на иностранном языке;

нормами ведения научного диалога/научной дискуссии на иностранном языке.

3.2 Методические рекомендации по подготовке и написанию реферата по общеобразовательной дисциплине «Иностранный язык (английский)»

Условием допуска обучающихся к сдаче кандидатского экзамена по общеобразовательной дисциплине «Иностранный язык (английский)» являются обзорный реферат на иностранном языке и положительный отзыв рецензента на данный реферат.

Реферат представляет собой сокращенную передачу информации, содержащуюся в печатном произведении на иностранном языке на основе ее смысловой переработки. В реферате сохраняются основные фактические данные и выводы первоисточника.

Реферат по иностранному языку пишется на родном языке по проблеме научного исследования магистранта на основе письменных переводов как нескольких первоисточников на иностранном языке, так и одного фундаментального печатного произведения. Объем первоисточника – 110 000–120 000 печатных знаков.

Реферат имеет **аннотацию** на иностранном языке, которая представляет собой сжатую характеристику основного содержания первоисточника. В аннотации основное содержание передается словами, имеющими высокую степень абстрагирования и обобщения.

К языку, стилю и структуре реферата предъявляются следующие требования:

1. Текст реферата должен быть написан в соответствии с нормами современного литературного языка.

2. Использование профессионально ориентированной терминологии.

3. Термины, встречающиеся неоднократно в реферате, смысл которых понятен из контекста, рекомендуется после первого употребления полностью заменить аббревиатурами (сокращениями) в виде начальных заглавных букв этих терминов. При первом упоминании такая аббревиатура дается в скобках непосредственно за термином, при последующем употреблении – без скобок.

Реферат должен включать следующие разделы:

1. Титульный лист, который содержит грифы университета и кафедры, полное название темы работы, место и год выполнения, фамилию, имя, отчество исполнителя, отметку о регистрации и допуске к защите.

2. Содержание, которое должно включать названия всех структурных единиц работы с указанием номеров страниц.

3. Список сокращений и обозначений (при необходимости), в котором приводятся в левом столбце сокращения (аббревиатуры), в правом – полное название (или толкование).

4. Введение, которое представляет собой краткое содержание переводимого на родной язык литературного источника.

5. Основную часть (главы, параграфы), представляющую собой реферативный перевод соответствующих разделов первоисточника.

6. Заключение, представляющее краткий анализ выполненного реферативного перевода.

7. Список литературных источников (источника) на иностранном языке, оформленный в соответствии с требованиями приложения 2 Инструкции по оформлению диссертаций, автореферата и публикаций по теме диссертации в редакции постановления ВАК Беларуси от 15.08.2007 г.

8. Приложение в виде ксерокопии переводимого научного первоисточника.

3.3 Требования к содержанию кандидатского экзамена

На кандидатском экзамене по общеобразовательной дисциплине «Иностранный язык» обучающийся должен продемонстрировать умение пользоваться иностранным языком как средством профессионального общения в научной сфере.

К сдаче кандидатского экзамена допускаются магистранты, выполнившие в полном объеме программу курса обучения, на основе аттестации их работы ведущим преподавателем, которая включает:

- 1) сдачу программной нормы индивидуального чтения литературы по специальности на иностранном языке;
- 2) предъявление индивидуального словаря научных терминов по теме исследования на иностранном языке, составленного при чтении литературы (объем не менее 300 единиц профессиональной лексики);
- 3) представление за месяц до экзамена подготовленного реферата по прочитанной литературе по специальности на иностранном языке.

Кандидатский экзамен предусматривает выполнение следующих заданий:

1. Письменный перевод на родной язык оригинального текста по специальности со словарем. Объем текста – 2000 печатных знаков. Время выполнения перевода – 45 минут. Форма контроля – чтение текста на иностранном языке вслух и проверка выполненного перевода.

2. Чтение оригинального текста по специальности без словаря. Объем текста – 1500–1600 печатных знаков. Время подготовки – 5- 7 минут. Форма контроля – устная передача общего содержания текста на русском или на иностранном языке.

3. Чтение иноязычного текста социокультурной направленности и изложение его основного содержания на иностранном языке. Объем текста – 1500–2000 печатных знаков. Время подготовки – 15 минут.

4. Беседа на иностранном языке по тематике, связанной с научной деятельностью и диссертационным исследованием магистранта (тема исследования, актуальность и новизна, материалы и методы исследования, полученные результаты и выводы).

3.4 Учебная программа по общеобразовательной дисциплине

ЧАСТНОЕ УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ

«ИНСТИТУТ СОВРЕМЕННЫХ ЗНАНИЙ ИМЕНИ А.М.ШИРОКОВА»

УТВЕРЖДАЮ

**Ректор Института современных знаний
имени А.М.Широкова**

А.Л.Капилов

.2023

Регистрационный № УД- 02 - /уч.

**ИНОСТРАННЫЙ ЯЗЫК (английский)
для студентов углубленного высшего образования
специальностей 7-06-0212-01 «Дизайн»,
7-06-0215-03 «Арт-менеджмент»**

2023 г.

Учебная программа составлена на основе программы-минимум кандидатского экзамена по общеобразовательной дисциплине «Иностранный язык», утвержденной постановлением Министерства образования Республики Беларусь 03.08.2022 № 223 и учебных планов по специальностям 7-06-0212-01 «Дизайн», 7-06-0215-03 «Арт-менеджмент»

СОСТАВИТЕЛЬ:

С.М.Володько, доцент кафедры межкультурной коммуникации Частного учреждения образования «Институт современных знаний имени А.М.Широкова»

РЕКОМЕНДОВАНА К УТВЕРЖДЕНИЮ:

Кафедрой межкультурной коммуникации Частного учреждения образования «Институт современных знаний имени А.М.Широкова»
(протокол № 5 от 21.11. 2023);

Научно-методическим советом Частного учреждения образования «Институт современных знаний имени А.М.Широкова»
(протокол № 2 от 13.12.2023)

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Изучение иностранного языка в системе углубленного высшего образования является частью образовательной (профессиональной) подготовки магистрантов. В процессе обучения они должны достичь такого уровня владения иностранным языком, который бы позволил им вести профессиональную деятельность в иноязычной среде. Таким образом, обучение иностранному языку носит коммуникативно-ориентированный и профессионально направленный характер.

Цель общеобразовательной дисциплины «Иностранный язык (английский)» – овладение иностранным языком как средством межкультурного, межличностного и профессионального общения в сферах научной деятельности, образования и самообразования личности, как инструментом приобщения к мировой и национальной культуре.

Задачи общеобразовательной дисциплины:

научить обучающихся чтению оригинальной литературы на иностранном языке в соответствующей области знаний (монографии, журнальные статьи, бюллетени, документальные материалы и т.д.);

научить обучающихся оформлению полученной из зарубежных источников информации в виде перевода, реферата, аннотации;

научить обучающихся готовить на иностранном языке сообщения, доклады, научные статьи, тезисы по теме научного исследования;

научить обучающихся восприятию на слух текстов лекций, докладов, сообщений на иностранном языке.

В результате изучения общеобразовательной дисциплины обучающиеся должны:

знать:

основные грамматические категории (система времен, наклонение, модальные глаголы, существительное, прилагательное и т.д.) и правила их употребления;

основные стили научного общения, особенности коммуникации в межкультурном научном сообществе;

основные правила и особенности письменного научного общения;

особенности оформления научных публикаций– статей, тезисов, рефератов.

уметь:

четко излагать научные проблемы на иностранном языке;

вести научную дискуссию;

понимать лингвистические категории и термины, необходимые для грамматического, лексического и стилистического анализа иноязычного текста;

уметь производить различные логические операции с текстом на иностранном языке (анализ, синтез, установление причинно-следственных связей, аргументирование, обобщение и вывод, комментирование);

ИМЕТЬ НАВЫКИ:

устного общения на иностранном языке в социально обусловленных сферах повседневной и профессиональной деятельности (дискуссия, презентация, беседа за круглым столом, сообщение и т.д.);

письменного общения по вопросам, связанным с научной работой (деловые письма, научные статьи, деловая документация);

использования этикетных форм научного общения.

Освоение общеобразовательной дисциплины обеспечивает формирование универсальной компетенции (УК-3): осуществлять коммуникации на иностранном языке в академической, научной и профессиональной среде для реализации научно-исследовательской и инновационной деятельности

Общеобразовательная дисциплина для очной (дневной) формы получения углубленного высшего образования рассчитана на 142 часа, из них 96 часов практические занятия, на самостоятельную работу отведено 46 часов. Промежуточная аттестация – кандидатский экзамен.

На изучение общеобразовательной дисциплины на заочной форме получения углубленного высшего образования отводится 142 часа. Из них количество аудиторных часов – 26 часов практических занятий. На самостоятельную работу отводится 116 часов. Промежуточная аттестация – кандидатский экзамен.

СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

1. My Speciality and My Scientific Research. I am a designer. Types of design**I am an Art manager. My Speciality and My Scientific Research**

Особенности фонетического строя английского языка. Правила чтения и произношения. Английская интонация

2. Fashion and Design. Philosophies and studies of design. Approaches to design. Methods of design. Principles of design**Art: Notion, Elements, Functions. Approaches to Art**

Особенности грамматической системы английского языка. Структура простого повествовательного и сложного предложения. Система времен английского глагола. Действительный и страдательный залог изъявительного наклонения. Условные предложения. Согласование времен. Прямая и косвенная речь

3. Design as a process. Design versus Art. Design versus Engineering. Design versus production**Art as a Process/ Art versus Design. Art versus Management**

Общая теория перевода. Особенности перевода конструкций страдательного залога

4. Elements of design. Line. Color. Value. Space. Mass. Texture. Rhythm. Balance**Art and Culture. Art Management**

Прилагательное и наречие. Работа с оригинальными текстами по специальности. Изучающее чтение спецтекстов и определение смысловых блоков. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций Структура и виды аннотаций. Устная практика и аудирование.

5. Clothing. Styles in clothing. Clothing industry in the USA and other nations**Characteristics of Art Management. Goals of Art Management**

Модальные глаголы. Просмотровое чтение специального текста и формирование умений выбора необходимой информации. Перевод спецтекстов на родной язык. Сослагательное наклонение. Реферирование Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование

6. Material of clothing

Global Art Management

Неличные формы глагола: инфинитивные обороты «Объектный падеж с инфинитивом», «Именительный падеж с инфинитивом». И «for + сущ. + инфинитив». Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование

7. History of fashion in clothing and its design

Art Manager: a Highly Qualified Professional or a Leader

Причастие. Обороты «Объектный падеж с причастием» и «Именительный падеж с причастием», независимый причастный оборот. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование

8. Fashion design around the world

Art Management: Working in a Team

Герундий. Герундиальные обороты. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА ПО УЧЕБНОЙ ДИСЦИПЛИНЕ
очная (дневная) форма получения высшего образования

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов				Количество часов СРС	Форма контроля
		Лекции	Практические занятия	Семинарские занятия	Лабораторные занятия		
1	2	3	4	5	6	7	8
1.	<p>My Speciality and My Scientific Research. I am a designer. Types of design.</p> <p>I am an Art manager. My Speciality and My Scientific Research</p> <p>Особенности фонетического строя английского языка. Правила чтения и произношения. Английская интонация</p>		12			2	Устный опрос
2.	<p>Fashion and Design. Philosophies and studies of design. Approaches to design. Methods of design. Principles of design.</p> <p>Art: Notion, Elements, Functions. Approaches to Art</p> <p>Особенности грамматической системы английского языка. Структура простого повествовательного и сложного предложения. Система времен</p>		12			2	Устный опрос

	английского глагола. Действительный и страдательный залог изъявительного наклонения. Условные предложения. Согласование времен. Прямая и косвенная речь						
3.	Design as a process. Design versus Art. Design versus Engineering. Design versus production. Art as a Process/ Art versus Design. Art versus Management Общая теория перевода. Особенности перевода конструкций страдательного залога		12			2	устный опрос тесты
4.	Elements of design. Line. Color. Value. Space. Mass. Texture. Rhythm. Balance. Art and Culture. Art Management. Прилагательное и наречие. Работа с оригинальными текстами по специальности. Изучающее чтение спецтекстов и определение смысловых блоков. Перевод спецтек стов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование		8			2	устный опрос тесты

5.	<p>Clothing. Styles in clothing. Clothing industry in the USA and other nations.</p> <p>Characteristics of Art Management. Goals of Art Management.</p> <p>Модальные глаголы.</p> <p>Просмотровое чтение специального текста и формирование умений выбора необходимой информации. Перевод спецтекстов на родной язык. Сослагательное наклонение.</p> <p>Реферирование.</p> <p>Составление аннотаций.</p> <p>Структура и виды аннотаций. Устная практика и аудирование</p>		10			2	<p>устный опрос</p> <p>тесты</p> <p>письменный перевод</p>
Итого : 64 часа			54			10	
6.	<p>Material of clothing.</p> <p>Global Art Management</p> <p>Неличные формы глагола: инфинитивные обороты «Объектный падеж с инфинитивом», «Именительный падеж с инфинитивом». И «for + сущ. + инфинитив».</p> <p>Перевод спецтекстов на родной язык.</p> <p>Реферирование.</p> <p>Составление аннотаций.</p> <p>Структура и виды аннотаций. Устная практика и аудирование</p>		14				<p>устный опрос</p> <p>тесты</p> <p>написание аннотаций и рефератов</p>
7.	<p>History of fashion in clothing and its design.</p> <p>Art Manager: a Highly Qualified Professional or a</p>		14				<p>устный опрос</p> <p>тесты</p> <p>написание</p>

	Leader Причастие. обороты «Объектный падеж с причастием» и «Именительный падеж с причастием», независимый причастный оборот. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование						аннотаций и рефератов
8.	Fashion design around the world. Art Management: Working in a Team Герундий. Герундиальные обороты. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование		14				устный опрос тесты написание аннотаций и рефератов
Промежуточная аттестация						36	Кандидат ский экзамен
Итого: 78 часов			42			36	
Всего: 142 часа			96			46	

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА ПО УЧЕБНОЙ ДИСЦИПЛИНЕ
(заочная форма получения высшего образования)

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов				Количество часов СРС	Форма контроля
		Лекции	Практические занятия	Семинарские занятия	Лабораторные занятия		
1	2	3	4	5	6	7	8
1.	My Speciality and My Scientific Research. I am a designer. Types of design. I am an Art manager. My Speciality and My Scientific Research Особенности фонетического строя английского языка. Правила чтения и произношения. Английская интонация		2			10	Устный опрос
2.	Fashion and Design. Philosophies and studies of design. Approaches to design. Methods of design. Principles of design. Art: Notion, Elements, Functions. Approaches to Art. Особенности грамматической системы английского языка. Структура простого повествовательного и сложного предложения. Система времен английского глагола. Действительный и		2			10	Устный опрос

	страдательный залог изъявительного наклонения. Условные предложения. Согласование времен. Прямая и косвенная речь						
3.	Design as a process. Design versus Art. Design versus Engineering. Design versus production. Art as a Process/ Art versus Design. Art versus Management Общая теория перевода. Особенности перевода конструкций страдательного залога		4			10	устный опрос тесты
4.	Elements of design. Line. Color. Value. Space. Mass. Texture. Rhythm. Balance. Art and Culture. Art Management. Прилагательное и наречие. Работа с оригинальными текстами по специальности. Изучающее чтение спецтекстов и определение смысловых блоков. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование		4			8	устный опрос тесты
Итого: 50 часов			12			38	

5.	<p>Clothing. Styles in clothing. Clothing industry in the USA and other nations.</p> <p>Characteristics of Art Management. Goals of Art Management</p> <p>Модальные глаголы. Просмотровое чтение специального текста и формирование умений выбора необходимой информации. Перевод спецтекстов на родной язык. Сослагательное наклонение.</p> <p>Реферирование.</p> <p>Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование</p>	4			20	устный опрос тесты письменный перевод
6.	<p>Material of clothing.</p> <p>Global Art Management</p> <p>Неличные формы глагола: инфинитивные обороты «Объектный падеж с инфинитивом», «Именительный падеж с инфинитивом». И «for + сущ. + инфинитив».</p> <p>Перевод спецтекстов на родной язык.</p> <p>Реферирование.</p> <p>Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование</p>	4			10	устный опрос тесты написание аннотаций и рефератов
7.	<p>History of fashion in clothing and its design.</p> <p>Art: Notion, Elements, Functions. Approaches to Art.</p> <p>Причастие. Обороты «Объектный падеж с</p>	4			8	устный опрос тесты написание аннотаций и рефератов

	причастием» и «Именительный падеж с причастием», независимый причастный оборот. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование						
Итого: 50 часов			12			38	
8.	Fashion design around the world. Art Management: Working in a Team. Герундий. Герундиальные обороты. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование		2			4	устный опрос тесты написание аннотаций и рефератов
Промежуточная аттестация						36	Кандидатский экзамен
Итого: 42 часа			2			40	
Всего: 142 часа			26			116	

ИНФОРМАЦИОННО-МЕТОДИЧЕСКАЯ ЧАСТЬ

ОСНОВНАЯ ЛИТЕРАТУРА

Английский язык

1. Английский язык: учеб. пособие для студ. магистратуры гуманитарного профиля вузов / авт.-сост.: И. Ф. Ухванова [и др.]. – Минск : БГУ, 2002. – 229 с.
2. *Васильева, Л.* Деловая переписка на английском языке = Business correspondence in english / Лариса Васильева. – М. : Айрис пресс, 2003. – 348 с.
3. *Вейзе, А. А.* Чтение, реферирование и аннотирование иностранного текста / А. А. Вейзе. – М. : Высш. шк., 1985. – 127 с.
4. *Виноградов, В. С.* Введение в переводоведение (общие и лексические вопросы) / В. С. Виноградов. – М. : Ин-т общего среднего образования РАО, 2001. – 224 с.
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6. *Hana Atcheson, Helena Janasova, English for Art, Design and Multimedia.* Zlin 2011
7. *Gavin Ambrose, Paul Harris, Design Thinking, Academia* 2012

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5. *Learn to read science: курс английского языка для аспирантов / Н. И. Шахова [и др.] ; отв. ред. Е. Э. Бреховских.* – М. : Наука, 1980. – 295 с.
6. *Мальчевская, Т. Н.* Сборник упражнений по переводу гуманитарных

текстов с английского языка на русский: практ. пособие. – Л.: Наука. Ленингр. отд-ние, 1978. – 222 с.

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Видеокурсы:

Conference (Heinemann, 1997),

Effective Presentations (1998),

Starting Business English.

Компьютерные варианты: учебника R. Murphy English Grammar in Use, теста TOEFL.

Электронные и онлайн-словари

Говорящий Оксфордский словарь. Языковой бизнес-центр «Интенс», 1998.

Контекст: Англо-русский словарь. Информатик АО, 1992–2007.

Мультилекс. Семейство электронных словарей. ЗАО «МедиаЛингва», 1997–2007.

ABBYY Lingvo: Многоязычная версия, 2007.

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Electronic Dictionary. ЗАО «ПРОект МТ», 1993–2005.

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Oxford Advanced Learner's Dictionary of Current English. A.S.Hornby with A.P.Cowie, A.C.Gimson. Oxford University Press, 2003. 1037 p. + CD-ROM
Polyglossum. ETS Ltd., 2005.

The Concise Oxford Dictionary of Current English. Oxford: Oxford University Press, 2003. 1364 p. + CD-ROM.

The Electronic Business Letter Writer. Oxford University Press, 2005.

<http://www.thesaurus.com> – Thesaurus

Электронные и онлайн-эциклопедии

Encarta Desk Encyclopedia 1996–2005 Microsoft Corporation. CD-ROM.

Encyclopedia Britannica. Electronic Version. 2005. CD-ROM.

<http://gi.Grolier.com> – Grolier Multimedia Encyclopedia

<http://ln.infoplease.com> – The Columbia Electronic Encyclopedia

<http://www.bopcris.ac.uk> – History of Great Britain

<http://www.Britannica.com> – Internet Directory

<http://www.eb.com/bcd> – Encyclopedia Britannica

<http://www.histori.ca> – The Canadian Encyclopedia (Historica)

<http://www.odci.gov/CIA/publications/Factbook> – Central Intelligence Agency

Периодические издания в Интернете

<http://www.ABCnews.go.com>

<http://www.AllAdvantage.com> – News, Finance

<http://www.AssosiatedPress.com>

<http://www.BBC.co.uk> – BBC (UK)

<http://www.Belarus-online.com>

<http://www.BelarusToday.com>

<http://www.boston.com/globe> – Boston Globe

<http://www.bt.com>

<http://www.Cnet>

<http://www.CNN.com>

<http://www.ctNow.com> – News

<http://www.EuroNews.com>

<http://www.FoxNews>

<http://www.ft.com> – Financial Times

<http://www.globeandmail.ca> – Globe and Mail (Canada)

<http://www.independent.co.uk> – The Independent

<http://www.ireland.com/newspaper> – Irish Times
<http://www.MSNBC>
<http://www.Netmedia.Ru>
<http://www.NewsWeek.com>
<http://www.NYTimes.com> – The New York Times
<http://www.Reuters.com>
<http://www.TheEconomist>
<http://www.the-times.co.uk> – The Times
<http://www.usatoday.com/news/nfront.htm>
<http://www.washingtonpost.com> – Washington Post

Требования к выполнению самостоятельной работы студентов
дневная (очная) форма получения высшего образования

№ п/п	Название раздела, темы	Кол-во часов на СРС	Задание	Форма выполнения	Цель и задача СРС
1.	My Speciality and My Scientific Research. I am a designer. Types of design I am an Art manager. My Speciality and My Scientific Research Особенности фонетического строя английского языка. Правила чтения и произношения. Английская интонация	2	Прослушать предложенный аудиозапись	Аудирование	Понимание английского произношения на слух
2.	Fashion and Design. Philosophies and studies of design. Approaches to design. Methods of design. Principles of design Art: Notion, Elements, Functions. Approaches to Art. Особенности грамматической системы английского языка. Структура простого повествовательного и сложного предложения. Система времен английского глагола.	2	Выполнение упражнений на времена английского глагола	Письменная работа	Повторение видов временных форм английской грамматики

	<p>Действительный и страдательный залог изъявительного наклонения. Условные предложения. Согласование времен. Прямая и косвенная речь</p>				
3.	<p>Design as a process. Design versus Art. Design versus Engineering. Design versus production Art as a Process. Art versus Design. Art versus Management Общая теория перевода. Особенности перевода конструкций страдательного залога</p>	2	<p>Перевод текстов с английского языка на русский язык</p>	<p>Письменный перевод</p>	<p>Повторение перевода залоговых форм</p>
4.	<p>Elements of design. Line. Color. Value. Space. Mass. Texture. Rhythm. Balance. Art and Culture. Art Management. Прилагательное и наречие. Работа с оригинальными текстами по специальности. Изучающее чтение спецтекстов и определение смысловых блоков. Перевод спецтекстов на</p>	2	<p>Составление аннотаций по заданным материалам</p>	<p>Практическое задание</p>	<p>Обучение составления аннотаций</p>

	<p>родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование</p>				
5.	<p>Clothing. Styles in clothing. Clothing industry in the USA and other nations Characteristics of Art Management. Goals of Art Management. Модальные глаголы. Просмотровое чтение специального текста и формирование умений выбора необходимой информации. Перевод спецтекстов на родной язык. Сослагательное наклонение. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование</p>	2	Составление аннотаций по заданным материалам	Практическое задание	Обучение составлению аннотаций
6.	Промежуточная аттестация	36			Кандидатский экзамен
	Всего: 46 часов	46			

Требования к выполнению самостоятельной работы студентов
(заочная форма получения высшего образования)

№ п/п	Название раздела, темы	Кол-во часов на СРС	Задание	Форма выполнения	Цель и задача СРС
1.	My Speciality and My Scientific Research. I am a designer. Types of design I am an Art manager. My Speciality and My Scientific Research. Особенности фонетического строя английского языка. Правила чтения и произношения. Английская интонация	10	Прослушать предложенной аудиозапись	Аудирование	Понимание английского произношения на слух
2.	Fashion and Design. Philosophies and studies of design. Approaches to design. Methods of design. Principles of design Art: Notion, Elements, Functions. Approaches to Art. Особенности грамматической системы английского языка. Структура простого повествовательного и сложного предложения. Система времен английского	10	Выполнение упражнений на времена английского глагола	Письменная работа	Повторение видов временных форм английской грамматики

	<p>глагола. Действительный и страдательный залог изъявительного наклонения. Условные предложения. Согласование времен. Прямая и косвенная речь</p>				
3.	<p>Design as a process. Design versus Art. Design versus Engineering. Design versus production Art as a Process/ Art versus Design. Art versus Management Общая теория перевода. Особенности перевода конструкций страдательного залога</p>	10	<p>Перевод текстов с английского языка на русский язык</p>	<p>Письменный перевод</p>	<p>Повторение перевода залоговых форм</p>
4.	<p>Elements of design. Line. Color. Value. Space. Mass. Texture. Rhythm. Balance Art and Culture. Art Management. Прилагательное и наречие. Работа с оригинальными текстами по специальности. Изучающее чтение спецтекстов и определение смысловых блоков. Перевод</p>	8	<p>Составление аннотаций по заданным материалам</p>	<p>Практическое задание</p>	<p>Обучение составления аннотаций</p>

	<p>спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование</p>				
5.	<p>Clothing. Styles in clothing. Clothing industry in the USA and other nations. Characteristics of Art Management. Goals of Art Management. Модальные глаголы. Просмотровое чтение специального текста и формирование умений выбора необходимой информации. Перевод спецтекстов на родной язык. Сослагательное наклонение. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование</p>	20	Составление аннотаций по заданным материалам	Практическое задание	Обучение составлению аннотаций

6.	<p>Material of clothing. Global Art Management Неличные формы глагола: инфинитивные обороты «Объектный падеж с инфинитивом», «Именительный падеж с инфинитивом». И «for + сущ. + инфинитив». Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование.</p>	10	<p>Перевод текстов с английского языка на русский язык</p>	<p>Письменный перевод</p>	<p>Повторение инфинитивных оборотов</p>
7.	<p>History of fashion in clothing and its design. Art: Notion, Elements, Functions. Approaches to Art. Причастие. Обороты «Объектный падеж с причастием» и «Именительный падеж с причастием», независимый причастный оборот. Перевод спецтекстов на родной язык.</p>	8	<p>Перевод текстов с английского языка на русский язык</p>	<p>Практическое задание</p>	<p>Повторение причастных оборотов</p>

	Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование				
8.	Fashion design around the world. Art Management: Working in a Team. Герундий. Герундиальные обороты. Перевод спецтекстов на родной язык. Реферирование. Составление аннотаций. Структура и виды аннотаций. Устная практика и аудирование	4	Перевод текстов с английского языка на русский язык	Практическое задание	Повторение форм герундия
Промежуточная аттестация		36			Кандидатский экзамен
Всего:		116			

Перечень используемых средств диагностики результатов учебной деятельности

Для диагностики результатов учебной деятельности используются: тесты, дискуссия, сообщения по теме, тестовый контроль, презентация, написание аннотаций, рефератов.

ПРОТОКОЛ СОГЛАСОВАНИЯ УЧЕБНОЙ ПРОГРАММЫ УВО

Название учебной дисциплины, с которой требуется согласование	Название кафедры	Предложения об изменениях в содержании учебной программы учреждения высшего образования по учебной дисциплине	Решение, принятое кафедрой, разработавшей учебную программу (с указанием даты и номера протокола)

ДОПОЛНЕНИЯ И ИЗМЕНЕНИЯ К УЧЕБНОЙ ПРОГРАММЕ УВО на 20__/20__ учебный год

№№ пп	Дополнения и изменения	Основание

Учебная программа пересмотрена и одобрена на заседании кафедры межкультурной коммуникации (протокол № ____ от _____ 20_ г.)

Заведующий кафедрой

_____ (ученая степень, ученое звание)

_____ (подпись)

_____ (И.О.Фамилия)

УТВЕРЖДАЮ

Декан факультета

_____ (ученая степень, ученое звание)

_____ (подпись)

_____ (И.О.Фамилия)

