

**ЧАСТНОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
«СТАВРОПОЛЬСКИЙ МНОГОПРОФИЛЬНЫЙ КОЛЛЕДЖ»**

РАССМОТРЕНО

на заседании методического объединения
«Социально-гуманитарных и естественно-
научных дисциплин, БЖД»
Протокол №6 от «25» мая 2022 г.

УТВЕРЖДАЮ Директор
_____ Н.В.Кандаурова

РЕКОМЕНДОВАНО

Методическим советом СМК
Протокол № 6 от «26» мая 2022 г.

**КОНТРОЛЬНО-ИЗМЕРИТЕЛЬНЫЕ МАТЕРИАЛЫ К
ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ**

ФОРМА ПРОВЕДЕНИЯ – ЭКЗАМЕН

Дисциплина: «Иностранный язык в профессиональной деятельности»

Форма обучения: очная

Для студентов по специальности 54.02.01 «Дизайн в промышленности»

Курс: 2,3

Разработчики:
Преподаватель отделения ЗиЭК
Еристова А.А.

Ставрополь, 2022

1. Общие положения

Контрольно-измерительные материалы предназначены для контроля и оценки образовательных достижений обучающихся, освоивших программу учебной дисциплины «Иностранный язык в профессиональной деятельности»

КИМ включают контрольные материалы для проведения промежуточной аттестации в форме экзамена.

2. Результаты освоения дисциплины, подлежащие проверке

<i>Код ОК, ПК, ЛР</i>	<i>Освоенные умения</i>	<i>Усвоенные знания</i>
ОК 01 ОК 02 ОК 03 ОК 04 ОК 05 ОК 06 ОК 07 ОК 08 ОК 09 ОК 10 ОК 11 ЛР 8 ЛР 10 ЛР 13	- общаться (устно и письменно) на иностранном языке на профессиональные и повседневные темы; - переводить (со словарем) иностранные тексты профессиональной направленности; - самостоятельно совершенствовать устную и письменную речь, пополнять словарный запас	- лексический (1200-1400 лексический единиц) и грамматический минимум, необходимый для чтения и перевода (со словарем) иностранных текстов профессиональной направленности.

3. Измерительные материалы для оценивания результатов освоения учебной дисциплины

3.1. Задания для проведения экзамена

1. Наличие конспектов всех практических занятий и контрольных работ.

Форма экзамена: устный

- чтение и перевод незнакомого текста (со словарем);
- беседа с преподавателем на английском языке по одной из изученных тем;
- выполнение грамматического задания

Условия выполнения задания:

1. Место (время) выполнения задания: Кабинет иностранного языка (лингфонный); основ латинского языка с медицинской терминологией.

Мультимедийная лаборатория иностранных языков. Лингафонная лаборатория.

2. Максимальное время выполнения задания: 30 мин

3. Источники информации, разрешенные к использованию на зачёте, оборудование: канцелярские принадлежности (ручка, карандаши), англо-русский словарь.

Перечень теоретических вопросов

1. История развития графического искусства
2. История развития дизайна
3. Профессия дизайнер
4. Основные направления в искусстве и дизайне
5. Современные дизайнеры
6. Профессиональное обучение и среда в профессии дизайнер
7. Цифровая печать
8. Основные виды печатной продукции
9. Оформление книг. Профессия иллюстратор
10. Форма, размер, пространство в графическом дизайне
11. Дизайн торговой марки компании, разработка, продвижение
12. Реклама. Особенности рекламной продукции
13. Дизайн упаковочной продукции
14. Программное обеспечение профессиональной деятельности (программы, используемые в работе по профессии «Дизайнер»)
15. Экология. Эко-дизайн.
16. Эргономика
17. Дизайн продукции и услуг. Понятие «промышленный дизайн» и «дизайн систем»
18. Портфолио современного дизайнера
19. Деловая и профессиональная среда общения. Этика и нормы делового и профессионального общения
20. Маркетинг дизайнерских услуг
21. Деловые переговоры. Обсуждение условий договоров и контрактов
22. Структура предприятия
23. Знаменитые художники России и зарубежных стран
24. Культура и традиции страны изучаемого языка
25. История страны изучаемого языка
26. Мировые шедевры культуры и искусства

Перечень практических заданий:

1. Чтение и перевод текста со словарём.

Text №1

Up until the Industrial Revolution objects were made by craftsmen, either working on their own, collectively in rural cottage industries or in Guilds or Societies in the towns. The majority worked at a low level of skill and design, producing simple buildings, furniture, plates etc. This resulted in localized designs often produced by generations of one family with no technological or design style changes. It was as if time stood still. There were a few craftsmen who worked for the nobility and the rich merchants producing objects based on designs and technology taken from other countries. They formed their own design styles, but they still could only make a limited number of objects at a high price. These objects can now be seen in museums. The dates given for design style movements can only be approximate.

Text №2

Nothing suddenly happens. In many cases two styles overlap, one was fading away and one coming in. The reasons why these new movements occur are a complex mix of historical, political and social facts, but that's history. The time between 1914 and 1950 was a period of great upheaval, loss of life and world depression. However new technologies still steadily improved and design went through different styles. (First World War 1914—1918, Second World War 1939—1945). The history of Industrial Design really began with the start of the Industrial Revolution that took place during the early part of the 1700's with the invention of mechanical processes of production. Everything changed, for the first time it was possible to produce large quantities of a product cheap enough for most people to own.

Text №3

The design of the product came out of the technology available at the time. Ceramic manufacturers found it easy to mass-produce plain white plates but still had to paint on the pattern by hand — too expensive. They developed a method of transfer printing but only blue ink would withstand the high temperatures used during the glazing process. This is why all the plates of the early period are blue, the most famous being the Willow Pattern. As ink technology improved, so did the colour and complexity of the patterns. Design was led by its technology and was of a very low standard with very little thought for the user. Manufacturers spent no money on beautifying their products as they had little competition and were out to make as much money as possible.

In those days designers were either architects or artists and manufacturers felt no need to use them. In the early part of the 1800's, people began to realize that there was a problem.

Text №4

The architect, Charles Cockerel said “the attempt to supersede the work of the mind and the hand by mechanical process for the sake of economy will always have

the effect of degrading and ultimately ruining art". Many years later, the Bauhaus used technological processes as the basis of their designs. In 1833, a Parliamentary Select Committee was set up to examine the problem of a low standard of product design. The morality of the country was felt to be reflected through its art. This feeling is still held today by many academics. In 1837, a government School of Art was set up with the aim to train designers for working with industry but it failed. It took the Great Exhibition of 1851 and the Arts and Crafts Movement to change things.

Text №5

The Arts and Crafts Movement was one of the most influential, profound and far-reaching design movements of modern times. It began in Britain around 1880 and quickly spread across America, Europe and Japan. It was a movement born of ideals. It grew out of a concern for the effects of industrialization: on design, on traditional skills and on the lives of ordinary people. In response, it established a new set of principles for living and working. It advocated the reform of art at every level and across a broad social spectrum, and it turned the home into a work of art. The Movement took its name from the Arts and Crafts Exhibition Society, founded in 1887, but it encompassed a very wide range of like-minded societies, workshops and manufacturers. Other countries adapted Arts and Crafts philosophies according to their own needs.

Text №6

While the work may be visually very different, it is united by the ideals that lie behind it. This was a movement unlike any that had gone before. Its pioneering spirit of reform, and the value it placed on the quality of materials and design, as well as life, shaped the world we live in today.² What is the main idea of the Arts and Crafts movement? During the early part of the Industrial Revolution, it was natural for manufacturers to use the ever-increasing technological advances to produce more for greater profit. The products looked like they did because that's how they were made. Any decoration was an attempt to make the product to look good. It was often over elaborate with mixed styles from previous ages. The role of good artistic design was never felt to be important as it cost money and manufacturers had little competition throughout the world.

Text №7

A group of artists reacted against these poorly designed machine products and started up the Arts and Crafts movement. They wanted to create a style that reflected the old ideals of craftsmanship with artistic form, shape and colour. ³ What is William Morris famous for? The main figure associated with the Arts and Crafts Movement is William Morris — a designer, writer and poet. He was a man idealizing the traditional life of England while all around him raged the Industrial Revolution; a very new phenomenon, being the first nation to experience rapid industrialization. William Morris saw the over-ornamentation of mass produced goods of that time as symptomatic of the alienation of workers from the products they made. In the

factories, designs were drawn from pattern books; workers and designers had no individual control over the finished article, so quality suffered. The answer, Morris believed, was laid in a return to the crafts traditions of old England.

Text №8

In 1861, William Morris started up a design company to produce handcrafted furniture, metalwork, jewellery, textiles and his famous styles of wallpaper in order to create a new aesthetics for design, substituting well-made, well-designed products for the mass-produced goods of the factories. His designs recaptured the beauty and quality of medieval craftsmanship. 4. Why did the Arts and Craft movement fail? The reasons why this movement failed were that it was looking backwards and had no way of transforming itself into modern styles. It was not really practical, suitable for mass production and was only available to the wealthy. It just became out of date. The Arts and Crafts movement was formally re-organized in 1915 into the Design & Industry Association and its influence remains with us today. Its unique style is always being rediscovered. The Arts and Crafts movement was mainly a British movement. Other countries, especially North Europe and the USA used its ideas and developed them into their own style called “Art Nouveau” 1880—1918. So strong was its influence that the European “Art Nouveau” style was hardly used in Britain.

Text №9

The term Art Nouveau was originally used in various articles published throughout 1884 to 1890 in the Belgian avant-garde publications. This term was familiarized in France by the opening of a furnishing and novelty shop in Paris in 1895 by the art dealer Siegfried Bing, named Maison Art Nouveau, which displayed furniture and new designs for interiors and exotic imported goods. Known also in Europe as ‘youth style’, the art form began in the 1880s because of the Arts and Crafts Movement, which rejected the mass-produced techniques of industrialization. Originating in France as a decorative art movement, Art Nouveau developed a new style of exuberant curving lines, asymmetrical design and elements of fantasy. It took on a wealth of different and at times conflicting orientations, spreading to varying degrees to a number of major European cities, such as Brussels, Glasgow, Munich, Barcelona, and Vienna.

Text №10

Its new linear patterns originated in Arts and Crafts principles of design derived from the natural forms of plants; but the sinuous curves of plants were incorporated into the structure of the product, replacing those formerly simple restrained shapes with flowing constructions. The sources of Art Nouveau were diverse. Although the movement sought to create new decoration and designs and reject the backward looking trends of the past generation with its reliance on historical design forms, it embraced traditional themes as well as a broad mix of foreign and other exotic arts; also incorporating designers continuing the Arts and

Crafts objectives of reconciling fine handcraft with industrial production. Art Nouveau resurrected the interlacing lines of Celtic art and the fluid arches and curves of Gothic architecture in exuberant style, but the arts and artifacts of Japan were the crucial inspiration — along with the legacy of the Arts and Crafts movement.

Text №11

The practitioners of Art Nouveau borrowed motifs from Japanese woodprints, which had an angular, linear look, incorporating the grids and parallel lines of Japanese interior design depicted in these images, as well as the sinuous, flowing lines of the kimono. They were intrigued by the novel artistic vision of the woodprints, with their simple palette of colours and asymmetrical outlines, and the abrupt angularity of the branching cherry blossom tree. The elegant refined detail of craftwork evident in these and other products from Japan gave a new aesthetic input, feeding their desire for a new style — new decoration for a new century. The Arts and Crafts movement returned designers to the concepts of artisanship, simplicity of decoration, and forms derived from nature. However, while the subtle use of ornament of Arts and Crafts and the structural simplicity of its forms inspired designers outside Britain, by the turn of the century historicism or recreating a past style, became outmoded in favour of new styles that were fresh and contemporary.

Text №12

At the turn of the century, technology and new industrial processes were spreading; and in Europe designers were becoming attuned to the possibilities of mass-produced well-designed products as artists, architects and industry increasingly worked together. By this time, the British Arts and Crafts movement had reverted to a national style rather than an international one. Designers there retained the hand-made, natural wood look while elsewhere in Europe the materials and processes of mass production being developed in the United States were seized upon and the concept of ‘Functionalism’ was becoming an important influence. The concept was first expressed in the 19th century by an American sculptor, Horatio Greenough who was critical of decorated products and architecture with ornamental facades. His enthusiasm for an ‘engineers aesthetic’ was echoed in the words of Louis Sullivan, an architect who at the turn of the century proclaimed: “Form follows function”.

Text №13

At that time in the United States, mechanized mass production was encouraged, because cheap labour was scarcely compared to the situation in Europe. Called the American system of manufacture, it had greatly influenced the appearance of products and became known as the Functionalist Tradition, where manufacturing methods determined not only the means of production but also the visual form of the products.

A term applied to products designed only for practical use, it became a central theme in Modernism, namely the aesthetic of the machine. In architecture, Functionalism meant the elimination of ornament so the building plainly expressed its purpose, and the principle led to the idea of designing buildings from the inside outwards, letting the essential structure dictate the form and therefore its external appearance.

Text №14

Functionalist ideas about design became the dominant design philosophy and language of the first half of the century. Also known as, 'the machine aesthetic', it lasted up to the 1930s. Henry Ford whose early cars also featured standardized parts and were made largely by machines followed the idea of design expressing the function of the product. While the sophisticated production technologies developing rapidly in America became dominant across the world, it was in Europe where art and industry combined to create what we now call industrial design; the design and development of products we can use productively and view also as aesthetic objects.

Text №15

In 1919, the Bauhaus school of design was set up in Weimar, Germany under the direction of Walter Gropius, whose aim was to unite art with technology by educating the new generation of designers and architects to combine creative design with modern industry. It later moved to Dessau, then to Berlin where it was closed by the Nazis in 1933. The name Bauhaus is derived in German from the words 'building' and 'house'. Gropius was a member of the German Werkbund and leader of the 'New Objectivity' movement. An architect, he believed that the 'ultimate aim of all creative activity is the building'. Hermann Muthesius who travelled to England to study the English Arts and Crafts movement, particularly its influence on architecture, formed the Werkbund in 1907. Impressed by its simplicity and functionalism, and its emphasis on the handcraft ethic, Muthesius was determined to encourage these qualities in German design.

Text №16

On his return from England, he was appointed to supervise the schools of art and design in Germany. Seeing the potential of mass-production, he wanted German designers to work with the new industries to establish a reputation for high quality manufactured German goods, and believed that this lay in fundamental product design rather than decoration. Mechanised production was incompatible with ornament, and to facilitate the integration of designers with industry, he brought artists and manufacturers together in the organisation he called the Werkbund. Designers needed to produce smooth forms reduced to their essential function, and to this end, he advocated the hands-on approach to design teaching. He encouraged new training workshops, which would teach the students to actually make things as well as design them.

Text №17

Muthesius was also an advocate for the establishment of homogeneity, universal standards in building, particularly the standardization of building components, their mass production. This coincided with an architectural, and art movement at that time after the Great War called New Objectivity. This movement rejected, among other things, the exclusivity of the arts — especially ‘Expressionism’ which stressed personal self-expression to the exclusion of universality; and called for the consolidation of all artists, to bring the arts down to earth and make them more real to ordinary people rather than just art-lovers. In architecture, this meant simple and functional buildings replacing the elaborate, heavily decorated styles of the century just passed.

Выполнение задания по грамматике.

Перечень заданий по грамматике:

Упражнение №1. Ask 5 different questions to the sentence

1. We learn two foreign languages in college. (How many?)
2. Students attend seminars regularly. (How?)
3. Our boss communicates with our partners in their local language. (Who with?)
4. Our regular partners often send us e-mails (How often?)
5. They intend to improve their skills (Whose?)

Упражнение 2. Переведите предложения на английский язык, употребляя сложное дополнение.

1. Я видел, как дети играют во дворе.
2. Мы слышали, как она открыла дверь и вошла в дом.
3. Я хочу, чтобы ты сделал это сегодня.
4. Учитель рассчитывал, что они придут вовремя.
5. Я не хочу, чтобы она приходила на вечеринку.

Упражнение 3. Соедините два предложения в одно при помощи следующих слов (используйте каждое слово 1 раз).

What, that, who, which, because, that's why (vom почему), when, where, whether, though (хотя).

1. I met the girl...works in our restaurant.
2. He can't go to work today...he is ill.
3. She says ...her mother cooks very well.
4. My sister always does...she wants.
5. I don't now...she works in the shop or at the salon.

Упражнение 4. Употребите глагол в скобках в нужной форме (Present Simple или Future Simple).

2. Дети пойдут в школу первого сентября.
3. Мне обычно требуется 45 минут, чтобы добраться до работы.
4. Он рассказывает нам эту историю в десятый раз.
5. Мы живем в двадцать первом веке.

Упражнение №10. Use the verbs given in brackets in the appropriate form.

1. Novgorod the Great, a small town by Russian standards (200, 000 people), (Present Perfect Passive: *put*) on the World Heritage List because it has an impressive array of historical monuments.
2. The Novgorod churches which heavily (Past Simple Passive: *damage*) during the World War II (Present Perfect Passive: *restore*).
3. In 1920, the monastery (Past Simple Passive: *shut*) and three years later became a labor camp mainly for political prisoners.
4. The cold water in Lake Baikal is so clear that it is possible to see a depth of 40 meters, and so clean that it can (Simple Passive Infinitive: *drink*) like distilled water.

Упражнение №11. Вставьте модальные глаголы *may, must* или *need*.

1. ...we do it all today? – No, you...not, you...do it tomorrow.
2. You...come and see me any time you like.
3. ...we go home now, we have done everything? – Yes, you... .
4. ...I go right now? – No, you...not.
5. ...I have the menu-card?

Упражнение 12. Выберите подходящее местоимение.

a) *something* b) *anything* c) *nothing* d) *everything*

1. Is there ...interesting in the programme of the concert?
2. I could see... . It was quite dark.
3. I don't know ...about your town.
4. I love her so much. She is ...for me.
5. Tell me...about your town.

Упражнение 13. Вставьте предлоги *on, in, at*, где необходимо.

1. The school year begins...September.
2. If I sleep...the afternoon I can't sleep...night.
3. We meet with him...Monday morning.
4. She is not...home...the moment.
5. They decided to have lunch together...noon.

Упражнение №14. Report the statements given below making the necessary changes.

1. He complained, “ My salary is low.”
2. He said, “ We are paying all the taxes.”

3. He said, "I have just got a promotion."
4. He added, "We were working night shifts."
5. He mentioned, "They will go out of business."

Упражнение №15. Fill in the gaps using the appropriate forms of adjectives given in brackets.

1. Children of the future are going to be (tall),) (intelligent), and they won't need glasses.
2. Maintaining proper diet is (important) thing a teenager can do in order to stay fit.
3. You want to get fit? But what's the (good) way to get visible results in a short space of time?
4. Kids who take part in organized activities at school tend to be (healthy) that their classmates.
5. Take family walks and engage in (many) outdoor activities during the weekend.

Упражнение №16. Complete the sentences choosing the appropriate form.

1. Chain stores (became\have become) popular recently.
2. Two big department stores (have provided\provided) entertainment for children since January.
3. We (shopped\have shopped) in the best specialty shops (just).
4. They (haven't sent \didn't send) the bill yet.
5. Their merchandize (was \has been) the best last year.

Упражнение №17. Use the verbs given in brackets in the appropriate form.

1. Novgorod the Great, a small town by Russian standards (200, 000 people), (Present Perfect Passive: *put*) on the World Heritage List because it has an impressive array of historical monuments.
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3. In 1920, the monastery (Past Simple Passive: *shut*) and three years later became a labor camp mainly for political prisoners.
4. The cold water in Lake Baikal is so clear that it is possible to see a depth of 40 meters, and so clean that it can (Simple Passive Infinitive: *drink*) like distilled water.

Критерии оценивания обучающегося:

- оценка **«отлично»** - глубокие исчерпывающие знания и творческие способности в понимании, изложении и использовании учебно-программного материала; умение свободно решать практические задания (задачи, конкретные ситуации, расчеты и т.п.); логически последовательные, содержательные, полные, правильные и конкретные ответы на все поставленные вопросы и дополнительные вопросы преподавателя; свободное владение основной и дополнительной литературой, другими информационными источниками, рекомендованными учебной программой;

- оценка **«хорошо»** - твердые и достаточно полные знания всего программного материала, правильное понимание сущности и взаимосвязи рассматриваемых процессов и явлений; последовательные, правильные, конкретные ответы на все поставленные вопросы при свободном устранении замечаний по отдельным вопросам; стабильный характер знаний и умений и способность к их самостоятельному применению и обновлению в ходе последующего обучения и практической деятельности, достаточное владение информационными источниками, литературой, рекомендованной учебной программой;

- оценка **«удовлетворительно»** - стабильные знания и понимание основного программного материала в объеме, необходимом для последующего обучения и предстоящей практической деятельности; правильные, без грубых ошибок ответы на поставленные вопросы при устранении неточностей и несущественных ошибок в освещении отдельных положений при наводящих вопросах преподавателя; недостаточное владение информационными источниками, рекомендованной учебной программой;

- оценка **«неудовлетворительно»** - неправильные ответы на основные вопросы, грубые ошибки в ответах, непонимание сущности излагаемых вопросов; существенные пробелы в знании основного программного материала, принципиальные ошибки при применении теоретических знаний, которые не позволят студенту продолжить обучение или приступить к практической деятельности без дополнительной подготовки по данному курсу; неуверенные и неточные ответы на дополнительные вопросы.

Источники информации для подготовки к экзамену

Основные источники:

1. Гарагуля, С.И. Английский язык для дизайнеров: учебник. — Москва: КноРус, 2020. — 416 с. URL: <https://book.ru/book/935906>
2. Голубев А.П., Балюк Н.В., Смирнова И.Б. А. П. Английский язык для всех специальностей: учебник 385 с. — Москва: КноРус, 2020 (СПО). <https://book.ru/book/933691>

Дополнительные источники:

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