

Міністерство освіти і науки України
Мукачівський державний університет
Кафедра педагогіки дошкільної, початкової освіти
та освітнього менеджменту



БОНДАР Т. І.

ІНШОМОВНА КОМУНІКАЦІЯ ПЕДАГОГІВ У ПОЛІКУЛЬТУРНОМУ СЕРЕДОВИЩІ

Методичні вказівки

до виконання практичних, самостійних та індивідуальних робіт
для здобувачів другого (магістерського) рівня вищої освіти за
спеціальністю 025 Музичне мистецтво. Виконавсько-
педагогічна майстерність (денної та заочної форм навчання)

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Рецензент

Теличко Наталія Вікторівна, доктор педагогічних наук, професор,
завідувач кафедри англійської мови, літератури з методиками навчання
Мукачівського державного університету.

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Бондар Т. І. Іншомовна комунікація педагогів у полікультурному середовищі: методичні вказівки до виконання практичних, самостійних та індивідуальних робіт для здобувачів другого (магістерського) рівня вищої освіти за спеціальністю 025 Музичне мистецтво. Виконавсько-педагогічна майстерність (денної та заочної форм навчання). Мукачево: МДУ, 2021. 85 с. (1,99 авт.арк.)

У методичних вказівках представлені матеріали до виконання практичних робіт, завдання для самостійної та індивідуальної роботи для здобувачів другого (магістерського) рівня вищої освіти, за спеціальністю 025 Музичне мистецтво. Виконавсько-педагогічна майстерність (денної та заочної форм навчання).

Розроблено для здобувачів другого (магістерського) рівня вищої освіти, науково-педагогічних працівників закладів вищої освіти, наукових працівників та всіх, хто провадить науково-дослідницьку діяльність.

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ВСТУП

Методичні вказівки «Іншомовна комунікація педагогів у полікультурному середовищі» розроблено для забезпечення освітнього процесу з однойменної дисципліни для другого (магістерського) рівня вищої освіти, за спеціальністю 025 Музичне мистецтво. Виконавсько-педагогічна майстерність укладено відповідно до цілей, вимог і змісту навчання, Мукачівського державного університету.

Вивчення дисципліни «Іншомовна комунікація педагогів у полікультурному середовищі» прогнозує засвоєння здобувачами особливостей іншомовної комунікації педагогічних працівників, що зумовлене потребами глобалізованого суспільства; оволодіння мовними й мовленнєвими зразками педагогічного спілкування й подальше використання в освітньому процесі та наукових дослідженнях; засвоєння іншомовного понятійного апарату проблеми (тематичного глосарію) що вивчається; розвиток умінь збирати, аналізувати й синтезувати інформацію.

Метою викладання навчальної дисципліни є забезпечення якісної підготовки фахівців до іншомовної комунікації англійською мовою як мовою міжкультурного спілкування у професійній сфері в усній і письмовій формах з урахуванням сучасних тенденцій розвитку суспільства, що потребує формування навичок практичного володіння іноземною мовою в різних видах мовленнєвої діяльності в обсязі тематики, що зумовлена професійно-діловими потребами.

Основними завданнями вивчення дисципліни є розширення та збагачення термінологічної лексики відповідно до спеціалізації; формування загальних і фахових компетентностей, що окреслені в ОП, засвоєння сутності й змісту фахових тем, активізації навичок усного мовлення під час обговорення тем професійного спілкування; розвиток та закріплення навичок

читання оригінальних текстів фахового спрямування з метою повного отримання інформації.

Унаслідок вивчення навчальної дисципліни «Іншомовна комунікація педагогів у полікультурному середовищі» здобувачі повинні

знати: особливості професійної діяльності в межах визначених тем, лексичний та граматичний матеріал в обсязі програми курсу;

уміти: висловлюватися усно й письмово в обсязі тематики курсу, використовуючи засвоєний лексичний і граматичний матеріал, розуміти тексти професійного спрямування на слух, читати іншомовний текст з повним розумінням змісту.

Набуті компетентності, що їх забезпечує вивчення дисципліни:

Загальні:

1. здатність спілкування іноземною мовою;
2. здатність виявляти, ставити та вирішувати проблеми;
3. здатність використовувати інформаційні та комунікаційні технології;
4. здатність до абстрактного мислення, аналізу та синтезу;
5. здатність застосовувати знання у практичних ситуаціях;
6. здатність генерувати нові ідеї (креативність);
7. здатність до міжособистісної взаємодії, спілкування, емоційної стабільності, толерантності.
8. здатність працювати в міжнародному контексті;
9. здатність працювати автономно;
10. здатність визначити у професійній галузі актуальні проблеми розвитку професійної музичної освіти, педагогіки і музикознавства.
11. здатність до самостійної пізнавальної діяльності та розвитку, самореалізації в розкритті особистісного творчого потенціалу.

Спеціальні (фахові):

– здатність створювати, реалізовувати і висловлювати свої власні художні концепції;

– здатність збирати та аналізувати, синтезувати художню інформацію та застосовувати її для теоретичної, виконавської, педагогічної інтерпретації;

– здатність викладати спеціальні дисципліни в закладах освіти з урахуванням цілей навчання, вікових та індивідуальних особливостей здобувачів освіти;

– здатність оперувати професійною термінологією у сфері виконавської та педагогічної діяльності.

Програмні результати навчання:

– готовність до систематичного підвищення професійно-педагогічної майстерності, володіти знаннями про шляхи професійного самовдосконалення; уміти усвідомлювати рівень власної діяльності, своїх здібностей, бачити причини недоліків у своїй роботі, в собі; володіти навичками самовдосконалення, уміти використовувати механізм самооцінки власних досягнень у дослідницькій діяльності;

– застосовувати комплекс знань, умінь і навичок, що дозволяють фахівцю успішно використовувати іноземну мову у професійній діяльності, для саморозвитку й самоосвіти фахівця.

Інформаційний обсяг навчальної дисципліни

ЗМІСТОВИЙ МОДУЛЬ 1. ПОЛКУЛЬТУРНЕ СЕРЕДОВИЩЕ Й ПОЛКУЛЬТУРНЕ ВИХОВАННЯ

Тема 1. Про себе: спільності й відмінності (All about us: our similarities and differences) Знайомство /візитівка (розповідь про себе). Спільні й відмінні уподобання. Висловлення згоди / незгоди.

Тема 2. Спілкування в академічному середовищі (Academic Communication)

Очікування здобувачів. Очікування викладачів. Розклад. Планування розкладу. Ефективне використання часу. Силабус. Обов'язкові й вибіркові предмети.

ЗМІСТОВИЙ МОДУЛЬ 2. Професія музиканта-виконавця (A Performing Musician Career)

Тема 3. Переваги й виклики диверсифікованого освітнього середовища (Benefits and Challenges of Diversity in Academic Settings)

Поняття диверсифікованого освітнього середовища. Музичні інструменти різних країн і культур. Спільності й відмінності у стилях. Характеристика часових форм дієслова пасивного стану.

Тема 4. Життєві компетентності (Soft Skills)

Здатність виявляти, ставити та вирішувати проблеми; здатність застосовувати знання у практичних ситуаціях; здатність генерувати нові ідеї (креативність); здатність до міжособистісної взаємодії, спілкування, емоційної стабільності, толерантності; здатність працювати автономно; здатність визначити у професійній галузі актуальні проблеми розвитку професійної музичної освіти, педагогіки і музикознавства. Ініціатив та ініціативні конструкції: функційність.

Тема 5. Фахові компетентності музиканта-виконавця (Professional competencies)

Здатність створювати, реалізовувати і висловлювати свої власні художні концепції; здатність збирати та аналізувати, синтезувати художню інформацію та застосовувати її для теоретичної, виконавської, педагогічної інтерпретації; здатність викладати спеціальні дисципліни в закладах освіти з

урахуванням цілей навчання, вікових та індивідуальних особливостей здобувачів освіти; здатність оперувати професійною термінологією у сфері виконавської та педагогічної діяльності. Характеристика умовних речень типу 0, 1, 2, 3 (реальна та нереальна умова).

Тема 6. Навчання музики – Чому музична освіта важлива сьогодні? (Professional competencies)

Функції музичного мистецтва у системі навчання музики дітей в закладах дошкільної освіти, початковій школі, музичній школі.

Особливості англomовного академічного письмового дискурсу. Приклади тези й аргументації тези.

Тема 7. Музика як засіб навчання (Music as a Teaching Tool)

Навчання через спів: особливості. Створення пісень-розповідей. Використання музики в онлайн навчанні.

Письмо: анотація статті.

Тема 8. Моє професійне портфоліо (My Professional Portfolio)

Як створити професійне портфоліо. Правила співбесіди.

UNIT 1.

ALL ABOUT US: OUR SIMILARITIES AND DIFFERENCES

Listening	Speaking	Reading	Class Project
Listen for main ideas	Agree / disagree	People you spend time with	Writing 'Thank you' notes
Listen for specific information	Listen and respond	Friendships at the workplace	
Listen for details	Express an opinion		

1. BEFORE you LISTEN

*What do you expect from your friends? From your colleagues? **MAKE SURE** you understand all of the following phrases. Then **MARK** three of them that express what you think close friends should do together, and what activities are shared by colleagues.*

– spend time together	– chat on the phone
– relax and do nothing	– help each other
– have fun together	– make new friends together
– walk	– share the same sense of humor
– work on the project	– teach students
– go to a football match together	– share the latest information
– attend classes	– miss classes
– cook	– listen to music
– play computer games	– do homework

2. **SPEAK. USE** *the phrases in the box to start your sentences about activities with friends and colleagues.*

Examples: I think friends spend much time together. I believe colleagues share the same sense of humor 😊.

I think, friends It seems that	I consider, colleagues As far as I am concerned, colleagues ...
-----------------------------------	---

3. **LISTENING. LISTEN** *to two conversations at a party. Which people already know each other and which have just met? Which topics are they discussing? COMPLETE the table.*
4. **LISTEN** *to the conversations again and COMPLETE the table.*

	Do they know each other?	Which topics did they talk about?
Conversation 1		
Conversation 2		

5. **LISTEN** *again. What have the people got in common in each conversation?*

Examples:

Conversation 1: They both like football.

Conversation 2: Neither of them like their job.

6. **READ** *the tapescript of the conversation between Phillip and Erica.*

UNDERLINE *questions that they ask to FIND OUT more about each other, and the phrases that they use to talk about similarities.*

7. **READING and SPEAKING**

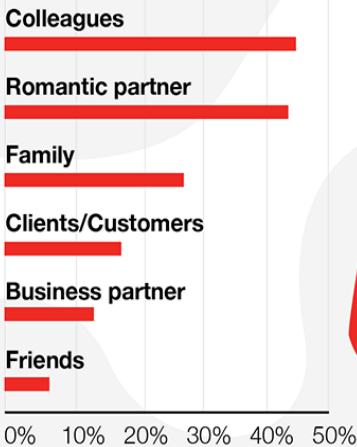
BEFORE *your read. READ the following statements. Which do you think are true for Ukraine? For your region? For your hometown? COMPARE your ideas in groups.*

- a. People are working longer hours than in the past.

- b. Many people contact with their colleagues on a personal level outside of work hours.
- c. Most people have friends in the office.
- d. The majority of women meet their significant ones at work.
- e. Most men meet their romantic partners at work.
- f. The majority of young people have a full-time job by the time they are twenty.
- g. Young people these days spend more time socializing than doing homework.
- h. People waste a lot of time at work.
- i. The majority of people take part in a sport at least once a week.

8. **READ** *the text quickly. What is this text about? Which statements in exercise 7 does this text answer?*

Who does the average UK worker spend the most time with?



A breakdown of the percentage of full-time employees in the UK who spend between 31-41+ hours with their colleagues, romantic partner, family, clients/customers, business partner and friends.



Firstly, the survey revealed that the average UK worker spends more time with their colleagues than anyone else in their lives – which probably isn't overly surprising. To elaborate further, 44.4% of full-time employees spend over 31 hours a week with their co-workers. Romantic partners do come in a close second place with 43.8% claiming to spend over 31 hours with their other half, however, only 26.2% of respondents dedicate the same amount of time to family and a tiny 3.4% to friends. In fact, the average time spent with family and friends is a marginal 0-10 hours a week.

When you think about the sheer number of hours we're spending with the people we work with from day to day, you may expect these relationships to evolve into more than simply professional associations.

“Having friendships in the office can be very beneficial as we spend a large amount of our time every week at work,” explains Parkash. *“Positive and genuine relationships amongst employees become the catalyst of a good company culture, providing effective support systems as an alternative to turning to your manager/director.”*

Two thirds of the workers surveyed in the study said that between 1-7 of their current friends are people they met through work. When quizzed on what moment they believe somebody transitions from being purely a colleague to being a friend, 68% said that they think it's when two co-workers start contacting each other on a personal level outside of work hours.

“When we invite anyone into our lives and deepen our emotional connection with them then we are asking them to become a friend, so this might mean spending time with them outside of work or introducing them to significant people in our lives,” says Guthrie.

And it's not only friendships that bud from these working relationships. 1 in 5 people have gone on to live with a workmate, just under half say they would go into business with a colleague and nearly 2 in 5 UK professionals have had a romantic relationship with somebody they met at work. This demonstrates that the relationships forged in the workplace are much deeper than surface level acquaintances.

9. MATCH *the terms in the box with the appropriate definition*

A) survey B) colleague C) respondent D) genuine E) to evolve F) to deepen G) relationship H) significant I) acquaintance
--

	a gathering of a sample of data or opinions considered to be representative of a whole.
	honestly felt, actual, real
	to make or become deep, deeper, or more intense
	a person with whom one has been in contact but who is not a close friend
	A fellow member of a profession, staff, or academic faculty; an associate. See Synonyms at partner.
	one who responds to some questions in the survey
	to develop or achieve gradually
	important, notable, or momentous
	the mutual dealings, connections, or feelings that exist between two parties, countries, people

10. MATCH *the words in columns A and B to make word combinations. There could be more than one combination. MAKE UP SENTENCES with your word combinations.*

A	B	word combination
current	a large amount of time	
to forge	partners	
to go	company culture	
to spend	our emotional connection	
to deepen	a friend	
romantic	into business with	
good	relationships	
to become	friends	

11. THINK *before you read. What sort of impact does friendship have on a business?*

How often do you laugh with coworkers? Does laughter at work help you? How?

12. READ *the text Advantages of workplace friendships.*

READ *the text quickly. UNDERLINE four things in the text that you think are surprising or interesting.*

Of those surveyed, 92% think having friends at work improves their job satisfaction. We are social creatures after all. What is more, laughter releases mood boosting endorphins, so it is no wonder that employees are happier at work when they have people to share conversations and a joke with on more than solely a professional level.

“Friendships at the workplace can increase our job satisfaction, as the working environment becomes more enjoyable,” says Parkash. “It also creates a sense of familiarity and safety, similar to what we feel at home surrounded by our family and loved ones.”

The advantages of workplace friendships don’t end with happy employees. 90% of respondents think it improves cooperation among teams and 95% think people share ideas more freely when they have a good relationship with their colleagues. Three in four also say they find their manager more approachable for having a friendly relationship with them.

“At times, there will be many discussion points that seem daunting or challenging to bring up with a manager, but having a friendly dynamic really helps to make those difficult conversations and moments even easier,” comments Parkash.

All in all, with UK workers spending over 31 hours a week with their colleagues on average, friendships are inevitably forming – and this is a good thing. Having quality workplace friends can improve employee wellbeing, job satisfaction and productivity in the workplace – and therefore hopefully boosting business performance.

13. READ *the following statements. Which do you think are true for Ukraine? For your region? For your hometown? COMPARE your ideas in groups.*

- a. People are working longer hours than in the past.
- b. Watching TV is the most popular leisure time activity.
- c. Most people read newspapers regularly.

- d. The majority of women work full-time.
- e. People are eating more and more ready meals and takeaways.
- f. The majority of young people have a full-time job by the time they are twenty.
- g. Young people these days spend more time socializing than doing homework.
- h. People waste a lot of time at work.
- i. The majority of people take part in a sport at least once a week.
- j. Surfing the Internet takes most of people's time today.

14. MATCH *the words in columns A and B to make word combinations. There could be more than one combination.*
MAKE UP SENTENCES *with your word combinations.*

A	B	word combination
have	ideas	
share	a sense of familiarity and safety,	
improve	business performance	
release	mood boosting endorphins	
create	friends	
provide	points with a manager	
boost	effective support systems	
bring up	employee wellbeing	

15. THINK *and SAY* *what your learning style is?*

- A) Do the survey on your partner's preferences to learn things. Take notes of the answers and then report them to your partner.
- Do you work best when it is quiet?
 - Can you work when there is noise in the classroom?
 - Do you like to work at a table or in bed?
 - Do you like to work on the floor?

Do you like to work on an assignment until it is completed?

Do you get frustrated with your work and do not finish it?

Do you like to learn by moving around the room?

Do you like to work by yourself?

Do you like to work in a group?

Do you like to learn English with a partner? Yes No

B) Now, report the answers to your partner. You may start as in the example:

You: So, as far as I remember, you work best when it is quiet, right? Partner: Yes

Continue

Express your agreement with: definitely, absolutely, exactly, you are right.
--

Express your disagreement with: not really, I do not think so...
--

C) WORK with your partner. Find similarities and differences in your learning habits. Compare and contrast them like in the example.

Example: *We both like working best when it is quiet. (or) While you like working when it is quiet, I prefer learning with music playing at the background (or in a café, where it is really noisy).*

16. PRACTICE *your agreement with the partner*

Follow the example:

I am a master student	So am I.
I major in education administration	So do I.
I do not like getting up early.	Neither do I.
I can speak English fluently.	So can I.
I do not miss classes.	Neither do I.

Continue describing yourself and listen to your partner's response. Disagree with your partner.

I do not attend classes regularly.	But I do.
I cannot write an article review.	But I can.

Continue describing yourself and listen to your partner's response.

Collocations to practice

I am very brave.

I am terrified of the teaching staff.

I care what my colleagues think of me.

I want to get in touch with more students at university.

I do not want to leave my job.

- 17. CONTINUE** *speaking with your partner to FIND OUT more similarities and differences about your family and home, interests and tastes, work and studies, daily life.*

<i>Family and home</i>	<i>Interests and tastes</i>	<i>Work / Studies</i>	<i>Daily life</i>
People you live with?	Sport?	Previous job?	Get up? / go to bed?
Married or single?	Reading books?	Aims?	Mealtimes?
Brothers /sisters?	Travelling?	Ambitions?	Go out a lot?
Extended family?	Music	Plans	

- 18. READ and PRACTICE** *writing your own "THANK YOU" note*

- A) Everyone loves to feel appreciated, which is why thank you notes are still an important way to express your gratitude. Whether you're sending a thank you for a generous wedding gift or showing your enthusiasm after a job interview, a carefully crafted thank you note is an excellent way to express to the recipient that you recognize the effort they made on your behalf.
- B) **WRITE** a thank you note to your partner. Mention what you like about your partner. Mention also how similar and different you are.

Example:

Dear Lisa,

Thank you for being my speaking partner. It was fun to talk with you. Thank you for sharing your likes and dislikes. I think we have much in common. We both like learning English. We are both ready to learn more.

However, there are some differences. You like getting up early, but I do not. You like playing music while studying but I do not.

Although we have our differences, we can still be good friends. I am sure.

Thank you

Yours, S

- C) You can express your gratitude for different things, for example, a wedding gift, a graduation gift, a retirement or anniversary party, or other special event. It's customary to thank your guests for helping you celebrate. Check the website to learn more about different types of thank you notes and words to make your thank you letter sound appreciative and special.
<https://examples.yourdictionary.com/examples-of-words-for-thank-you-notes.html>

Remember the best expression ever:

I appreciate your help!

Thank you.

TAPESCRIPITS
Unit 1, Recording 1 Conversation 1

K=Katie; PH = Philip; E=Erica

K	Philip, can I introduce you to Erica, a friend of mine from Hungary?
PH	Hi, Erica. Nice to meet you.
E	Nice to meet you, too. Katie told me you were in Budapest last year, weren't you, Philip?
PH	The year before last, yeah. It's an absolutely beautiful city. The architecture is amazing! I loved it.
E	Oh yes, I do, too. Were you there for a holiday?
PH	Yes and no. I actually went over to watch Ukraine play football. I am a big football fan.
E	So am I! I was at that football match too with my brother and father. They are crazy about football. It was a good game; a shame there were no goals!
PH	Yeah. There are never any goals when I go to matches! Anyway, what are you doing here in Mukachevo?
E	I am a master's student at university.
PH	So, you are doing your master's program? What is your major?
E	Well, I major in the music art, so that I will be able to work as a performer and teach at university, if I want.
PH	I am a master's student too, however, I major in education administration.
E	Oh, really? That is great. However, I can't think of myself as a manager. That is so frustrating to tell people what to do, to supervise them.
PH	Oh, you do not like management? I really enjoy it; it feels so good to know that you can lead people to achieve good results.
E	Oh, not for me, thank you! Anyway, so... erm... which part of Mukachevo are you staying in?

PH	I am near the university, Yan A. Komensky Street. Do you know it?
E	Yes, as a matter of fact, I live in the dormitory on campus.
PH	I do too. Well, perhaps, I could come round and see you some time, and we could go and watch some football together?
E	Sure, on Sunday there is always a football match on the field across our dormitory. Local teams like playing football.
PH	Yeah, that would be great. I really want to go and watch....

Unit 1, Recording 2 Conversation 2

A= Andrew; C = Carrie

A	Hi, Carrie. How are things with you?
C	Oh, hi, Andrew. Okay, I suppose, not too bad.
A	Hm-mm. How's your job doing?
C	Oh, do not talk about it! I have moved to a new office and I just hate it. The people are so unfriendly! Actually, I'm looking for a new job!
A	Oh, really? Me too. I am just so bored with my job. I have been there for too long!
C	So what kind of thing are you looking for?
A	Mmmm. I do not know really. Maybe something in the travel industry. I'd love to work somewhere nice and hot; somewhere like Spain.
C	Oh, I know! It would be lovely to go and live abroad, wouldn't it? Hey, we ought to go out there together, you and me, set up a travel business.
A	The only problem is, I do not speak Spanish, so I don't know if that would count against me.
C	No, I don't speak Spanish either. I don't speak any foreign language well enough. It's terrible, isn't it?
A	Mmm.oh well, one day, maybe. Anyway, how are your family? Are your Mum and Dad still.....?

UNIT 2.
ACADEMIC COMMUNICATION

Listening	Speaking	Reading	Project
Listen for main ideas			
Listen for step-by-step	Express sympathy	University Expectations	Survey of expectations
Listen for details	Listen and respond		
Listen for specific information	Make a telephone chain		

1. BEFORE *you listen.*

*What do you expect of studying at Muckachevo State University? **CHOOSE** your expectations from the list and **EXPLAIN** why it is important to you.*

Regular and reasonable office hours consistent with departmental policy and the needs of students.

Provision of syllabus, including but not limited to the following: a statement on course outcomes, objectives and expectations; a general calendar indicating the substance and sequence of the course and important dates and deadlines; and a clear statement of grading policy and grade weighting; an invitation to students who require accommodations for a disability;

A statement regarding registration policies.

That the content and assignments of the course as well as the specific teaching approach chosen are appropriate to the level, objective, and nature of the course being taught.

An effective use of class time

Adequate preparation

Testing/grading practices that are directly related to the course content and assignments

Current knowledge of subject matter

An ability to communicate subject matter to students

Courtesy, civility, and respect in their interactions with students.

The establishment of an open learning environment, wherein questions, comments, and interaction are encouraged

Nondiscriminatory treatment of students, regardless of race, color, gender, or creed; or religious, ethnic, sexual, or social background or preference

Punctuality in starting/ending classes

Reasonable notification of and provision for faculty absence

Faculty members have a responsibility to their students to entertain all questions relevant to the subject matter being taught and to discuss such questions, even if controversial, objectively.

Adequate notification of assignments, examinations, changes in syllabus.

Provision of reasonable make-up procedures for legitimately missed exams or other graded work.

Evaluation of work with adequate and constructive comments as is appropriate to the character of the test or assignment.

Evaluation of work within a reasonable time frame that allows the student to benefit from the instructors comments prior to the next assignment.

Abstention from dual relationships that compromise the integrity or blur the lines of the professional teacher-student relationship (i.e. being best friends, or romantic partners).

2. INTRODUCE *your expectations to your partner.* **FOLLOW** *the example:*

I expect lecturers	to provide the course syllabus
	to communicate the subject matter clearly
	<i>Continue choosing the appropriate verbs to express your idea.</i>

3. LISTEN *to master's students sharing their expectations of University.*

Listening strategies.

You can listen to tracks as many times as you want. Think about the topic of the text you are going to listen to. What do you already know about it? What could possibly be the content of the text? Which words come to mind that you already know? Which words would you want to look up? If you have to do a task on the listening text, check whether you have understood the task correctly.

4. **LISTEN** to tracks again and/or **READ** the master's students comments (tapescripts are given at the end of the unit) and **ANSWER** the **QUESTIONS**. There could be more than one person, who can qualify for the same answer.

Who

1. was unprepared for university studies in the undergraduate program _____
 2. prefers learning in small groups _____
 3. is ready to get engaged in student research _____
 4. is likely to attend classes irregularly _____
 5. is focused on the future career _____
 6. seems to be ready for testing _____
 7. likes interaction with teaching staff _____
 8. expects lecturers to comment on every assignment the student completes _____
5. **WORK IN SMALL GROUPS**. **TELL** each other about your expectations. **INCLUDE** details from tapescripts if they describe your situation.
6. **LISTEN** to and/or **READ** Professor's expectations of the new students.

I expect my students to regularly attend lectures because I link attendance with success. I think that inadequate and/or poor exam preparation that leads to students' academic failure can be explained by students' poor attendance. Students have to take responsibility for their own learning and for not achieving to the best of their abilities.

I expect my students to ask me questions and show interest to what they are learning. The more questions the better. I need to know that my students are focused on what they are learning. Asking questions has to be the norm for every class.

I expect my students to be independent learners by the time they enroll at university. I guess my students already understand the need to be efficient in balancing their desire for achievement with a strong sense of purpose and enjoyment from academic activities.

I also expect students to be self-disciplined and self-motivated. Self-motivation. The ability to motivate yourself—self-motivation—is an important skill. Self-motivation drives people to keep going even in the face of set-backs, to take up opportunities, and to show commitment to what they want to achieve. Motivation is what pushes us to achieve our goals, feel more fulfilled and improve our overall quality of life.

7. INTERVIEWS.

*Which of the ideas are true about your lecturers? **GET IN GROUPS** and **INTERVIEW** some of your lecturers about their expectations of the students. **REPORT** the results in class.*

Read the interview rules that will help you to avoid mistakes when setting up an interview with busy professionals.

Interview Rules

1. Talk to the professor and politely as for the time to ask questions.
2. Prepare your questions before the interview. Practice asking (reading) questions.
3. Do not be late for the interview. Remember, people you interview are busy, so do not waste their time.
4. Smile! Smiling naturally (without pursing your lips tightly together) will make you appear confident, friendly, and approachable. Even if you're not feeling it, fake it. A smile conveys that you're someone who can get along with fellow employees, wow the boss, and impress the teachers.

5. And, don't be scared to speak up: not asking questions can signal that you're uninformed or uninterested.

6. Send a Proper Thank You

Yes, even today, a handwritten note is mandatory. Sending a thank you letter via email is fine when the decision must be made quickly, but always follow up with written correspondence. (A voicemail message doesn't take the place of a written note, either.) Express your thanks for the interviewer's time and for the chance to learn more about the job.

No need to go overboard and—please—don't send a gift or flowers after the interview (yes, it's been done).

8. YOUR SCHEDULE

A schedule or a timetable, as a basic time-management tool, consists of a list of times at which possible tasks, events, or actions are intended to take place, or of a sequence of events in the chronological order in which such things are intended to take place.

A) **FILL IN THE GAPS** *with the time for your full week, hourly schedule. You may need to take into consideration odd and even weeks if the university has this policy.*

Day /Time	Mon	Tue	Wed	Thur	Fri	Sat
I class 8:00 9:10						

B) **FIND OUT** *the short was to write the days of the week, for example, Mon for Monday...*

C) **REVIEW** *the names of the months.*

9. WHAT IS A SYLLABUS?

- A) **READ** *the information about a syllabus.* **CHECK** *the syllabus for the courses you have on the university site. What information does a syllabus provide you with?*

A syllabus is your guide to a course and what will be expected of you in the course. Generally, it will include course policies, rules and regulations, required texts, and a schedule of assignments. A syllabus can tell you nearly everything you need to know about how a course will be run and what will be expected of you.

Where can I find syllabi?

Check the Moodle for the course at Muckachevo State University. You can search by faculty and by department.

You can also contact the instructor and/or the deans' office or an academic department/school to inquire about the availability of a syllabus.

Heads-up! Syllabi are always subject to change, especially if a different instructor is teaching a course. However, even looking at last year's syllabus can give you valuable information as you are evaluating a course.

How to Read a Syllabus

A syllabus is a very valuable tool, underused by many students. All professors will write and use their syllabi differently. Sometimes syllabus information may be spread over several links, or on a course website. Regardless of the form, here are some items you will want to consider.

Workload

What type of course is this? Problem set and exam-based? Reading and discussion with papers? A variable-unit class with a variable workload should explain the difference in the syllabus.

Deadlines & Policies

When are the exams and major assignments due? Are assignments due in class or electronically by a certain time? Be sure to check all the deadlines for all your courses to see whether you are

committing yourself to four midterms in the same week or two problem sets on the same day every week (and reconsider, if you are). What is the late policy?

Continued Guidance

During the term, the syllabus continues to guide you. The syllabus reflects the way the class is organized. The titles for each class meeting will often identify the main themes of that class, and may help you focus your reading for that day in order to prepare for class, as well as guide your studying for exams.

B) **COMPARE** *different syllabi. How are they similar? Different?*

10. CHOOSING COURSES

In Ukraine, most universities offer mandatory courses (they are prescribed) and electives, that help you to understand your likes and preferences in outlining your personal professional trajectory.

Take time to think deliberately about which courses you will take in any one term, while keeping the big picture of your graduate education in mind. Think about each class as a brick in the intellectual edifice you are creating for yourself. It needs to provide the foundation for future work as well as allowing you to build on what came before. In this way you will develop a personally coherent, meaningful education out of the diverse courses that University offers.

Explore what interests you, even if you are unfamiliar with the discipline. Many of the fields will be entirely new to you. Do not restrict yourself to areas you have already experienced.

Figure out what fields, topics, approaches, and faculty appeal to you personally. Do not rely on the experience of others.

Develop an understanding of the multiple potential pathways to your specific destination. Do not follow “tracks” blindly.

Balance your workload. A mix of essays, exams, and projects is generally more sustainable than taking a full slate of classes that all demand the same sort of work.

11. TIME MANAGEMENT

- A) **READ** the text about time management. *Why is it important to be able to manage your time wisely? Have you ever tried to manage your time? What are the benefits of time management?*

“Time management” is the process of organizing and planning how to divide your time between specific activities. Good time management enables you to work smarter – not harder – so that you get more done in less time, even when time is tight and pressures are high. Failing to manage your time damages your effectiveness and causes stress.

Benefits of Time Management

The ability to manage your time effectively is important. Good time management leads to improved efficiency and productivity, less stress, and more success in life. Here are some benefits of managing time effectively:

1. Stress relief

Making and following a task schedule reduces anxiety. As you check off items on your “to-do” list, you can see that you are making tangible progress. This helps you avoid feeling stressed out with worry about whether you’re getting things done.

2. More time

Good time management gives you extra time to spend in your daily life. People who can time-manage effectively enjoy having more time to spend on hobbies or other personal pursuits.

3. More opportunities

Managing time well leads to more opportunities and less time wasted on trivial activities. Good time management skills are key qualities that employers look for. The ability to prioritize and schedule work is extremely desirable for any organization.

4. Ability to realize goals

Individuals who practice good time management are able to better achieve goals and objectives, and do so in a shorter length of time.

List of Tips for Effective Time Management

After considering the benefits of time management, let us look at some ways to manage time effectively:

Set goals correctly.

Prioritize wisely.

Set a time limit.

Take break between tasks.

Organize yourself.

Remove non-essential tasks.

Plan ahead

A) *Which tips do you find the most beneficial?*

B) **WORK** with a partner. **ASK QUESTIONS** to find out why your partner thought these tips were the most beneficial.

Tapescripts

Unit 2. Track 1.

My name is Alex. I think that a university education will enhance my academic and vocational prospects. You know, I expect the university to provide opportunities so that I can become more independent and enjoy myself. Employability has become a key issue, particularly since the increase in student fees. I am positive that a career-focused approach to education can be beneficial. For example, I am certain about my long-term career goals so I will transition faster to life at university than students who study without clear career trajectories. There are some students, however, who concentrate on merely passing assessments to get through the course. I believe this potentially leads to a shallow approach to learning. I prefer to develop a deep approach to learning in order to understand the course material.

Unit 2 Track 2.

I am Erica. In my opinion, first year students generally come to university with few expectations and with little notion of how to be successful; they often view it as a continuation of secondary school. I remember when I was in my first year, I expected lecturers to use similar teaching styles to those I had experienced at school. So, I found myself unprepared for the more relaxed and informal style of teaching I encountered at university. As a master's student in my first year, I have my goals. I know how to approach the lecture material, how to study independently. Speaking of my expectations, I would like to have a clear plan, a syllabus that states the course outcomes, objectives, general calendar, important dates and deadlines, as well as a clear statement of grading policy and grade weighting. Grades are important to me.

Unit 2 Track 3.

I am Helen. I am concerned about how I will be taught at university. I prefer small tutorial-style classes, as opposed to larger lecture-type classes. Learning in smaller groups offers greater opportunities for face-to-face interactions with teaching staff.

Incoming students often overestimate the amount of contact time that they will be offered at university. I do realize that the responsibility for learning is primarily mine. Folks, trust me, lecturers will do what they can do, however, it's up to us to be responsible for our learning.

Unit 2 Track 4.

Hi, I am Olexandr. I expect teaching staff - i.e. lecturers - to be sympathetic and reassuring, helpful and friendly. This is vitally important for me. If we have a positive staff-student interaction and mutual understanding, we will all succeed. So I expect lecturers to have current knowledge of the subject matter and the ability to communicate that subject matter to students. We will be able to overcome all academic difficulties we may encounter.

Unit 2 Track 5.

Hello, I am Lana. I guess I am confident about my abilities to cope with academic requirements. I think I will not have to struggle with the demands of learning in higher education. I know how to manage my time, so I will be able to cope with the academic demand. I think I expect a lot of testing that is directly related to the course content and assignments. Master's programs are about independent studies and quality education.

Unit 2 Track 6.

Hi, I am Andrew. When I was a bachelor's student, I actually experienced academic struggles. I used to struggle to keep up with the workload. I experienced difficulties in developing my ability to study independently. I could not understand that only I was solely responsible for my own learning. That is just because I was young. I did not know how much studying, including attending classes and independent reading, would be required per week. I underestimated the number of hours of independent study that was required for my course. I was unprepared for this aspect of university life. I first arrived without a clear understanding of how I was going to be assessed. Today I guess I still harbor unrealistic expectations about assessments, for example, supposing that lecturers will provide

detailed feedback on drafts of my work and that staff will be able to return assessed work within a week.

Unit 2 Track 7.

I am Marianne. These times are tough. I have to combine paid work with my studies. I know that I will have to miss some lectures. Although I recognize that attendance at lectures and other teaching sessions is important for my academic performance, I have to sacrifice it sometimes. So I expect teaching staff to understand that I have a serious reason for missing lectures and teaching sessions. I expect the university to provide additional resources, such as notes and/or recorded lectures, which can be accessed online.

Unit 2 Track 8.

Hi, I am Tim. As far as I am concerned, university needs to offer appropriate academic, attitudinal, and social preparation courses for incoming students. This should be a process, rather than a single event and, in addition to academic preparation, linked to peer-mentoring and staff-student interaction opportunities. I think I am ready to become part of a student research club and as well offer a course for incoming students.

Tapescripts

Andrew	Excuse me. I was told to come here for advice about Management Diploma courses?
Monica	You've certainly come to the right place. Hi, my name is Monica.
Andrew	Hi, nice to meet you. My name is Andrew, Andrew Harris.
Monica	So, Andrew, have you seen our diploma course prospectus yet?
Andrew	Yes, I have already looked at it. In fact, I thought the information on the course content was really useful, but I am afraid I am a bit confused by all the different ways you can do the course: full-time intensive, part-time and so on.
Monica	Well, let's see if I can help. I think each course type has

	its advantages and disadvantages, so it really depends on you, your study habits, and your financial circumstances, of course. Are you working at the moment?
Andrew	Yes. I have been working in the administration section of the local hospital for the last three years. And before that I worked in the office of a computer engineering company for two years. So, I've got about five years of relevant work experience. And what I am hoping to focus on is Personnel Management.
Monica	I see. And are you planning to leave your current job to study, or are you thinking about just taking a year off?
Andrew	I want to know what my options are, really. I don't want to quit my job or anything and my employers are keen for me to get some more qualifications but obviously, it would be better if I could do a course without taking too much time away from work.
Monica	Right, so, you do not really want to do the full-time course, then?
Andrew	No, not really. It's also a question of finances. You see, my office have agreed to pay the cost of the course itself, but I would have to take unpaid leave if I want to study full-time and, well, I do not think I could afford to support myself with no salary for a whole year.
Monica	Ok. Well, you have two other possibilities: you could either do the part-time course that would be over two years and you would not have to take any time off work – or you could do what we call a “modular” course. You could do that in eighteen months if you wanted or longer. It is quite flexible and it would be up to you.
Andrew	Mmmm. So what does the part-time course involve?
Monica	For that you would join an evening class and have a lecture twice a week. Then you would have to attend a seminar or discussion workshop one weekend a month.
Andrew	What kind of coursework would I have to do?
Monica	Well, it is a mixture. You'd be expected to write an essay

	each month, which counts towards your final assessment. You have a case study to do by the end of the course, which might involve doing a survey or something like that, and also you need to hand in a short report every four weeks.
Andrew	So, that is quite a lot of work, then, on top of working every day. It sounds like a lot of studying – and really tiring.
Monica	Yes, you certainly would not have much free time!
Andrew	What about the modular course? What would I have to do for that?
Monica	That is where you get the opportunity to study full-time for short periods. That way you can cover a lot of coursework and attend lectures and seminars during the day. And each module lasts for one term, say, about twelve weeks at a time. There are obvious advantages in this – the main one being that you can study in a much more intensive way, which suits some people much better.
Andrew	And how many of these “modules” would I have to do to get the diploma?
Monica	The current programme is two modules – and then you have to choose a topic to work in more depth – but you can base that on your job, and so you do not need to be away from the office, and how long it takes is up to you. The most important thing is that you do not have to study and work. You can focus on one thing at a time.
Andrew	Yes, I can see that. It certainly sounds attractive! It would be more expensive though. I mean I would have to support myself without pay for each module.
Monica	That is true, so that might be a problem for you. Look, why don't you talk this over with your employees and ... <i>From IELTS 12. Test 1 Section 3)</i>

UNIT 3.
BENEFITS AND CHALLENGES OF DIVERSITY IN
ACADEMIC SETTINGS

1. THINK and SPEAK

Are we different? Are we the same? Remember the previous units to speak about your differences and similarities related to your attitude to learning, teaching, attendance, performance, career,

2. MATCHING

MATCH *the phrases in A with their opposites in B.*

I respect him.	She looks ugly.
He spends a lot of time	She is not good at
She looks great.	He is not interested in
She is quite good at	I do not respect him.
He is really into	He does not spend much time

3. SCAN THE TEXT. UNDERLINE *the four things in the text you think are surprising or interesting.* **COMPARE** *with your partner.*

Diversity activities teach young children to respect and celebrate the differences in all people. Learning about different cultural aspects offers new experiences for children.

It also helps them realize that we're all humans, despite differences in how we look or dress, or what we eat or celebrate. Games and activities offer a fun way for young children to learn about differences and similarities among people and to introduce the concept of diversity. All types of differences such as race, religion, language, traditions, and gender can be introduced this way.

When do children notice differences between people? At about age 2 years, children begin to notice gender and racial differences. At 2 ½ or so, children learn gender labels (boy/girl) and the name of colors – which they begin to apply to skin color. Around 3 years of

age, children notice physical disabilities. At about 4-5 years, they start to display gender appropriate behavior and become fearful of differences.

We all want children to grow up in a world free from bias and discrimination, to reach for their dreams and feel that whatever they want to accomplish in life is possible. We want them to feel loved and included and never to experience the pain of rejection or exclusion. But the reality is that we do live in a world in which racism and other forms of bias continue to affect us. Discrimination hurts and leaves scars that can last a lifetime, affecting goals, ambitions, life choices, and feelings of self-worth.

How can we best prepare children to meet the challenges and reap the benefits of the increasingly diverse world they will inherit? We can raise children to celebrate and value diversity and to be proud of themselves and their family traditions. We can teach children to respect and value people regardless of the color of their skin, their physical abilities, or the language they speak.

4. WORK *with your partner. TAKE TURNS asking and answering questions.*

- a. What language is spoken in your family?
- b. Do your parents praise you? What words can build self-esteem?
- c. Have you ever been called names? (ugly, clumsy, awkward, stupid). Does it hurt? Is name calling wrong? Can you call a child stupid if he makes a mistake? How can name calling change a child's life?
- d. How do children feel when they make mistakes? Why?
- e. Why are people different?
- f. Do you like talking to people?
- g. What holidays does your family celebrate? How do you celebrate them?

Continue asking questions about food people like eating and cooking, activities they like doing in their free time, subjects they like learning, cities they like visiting, etc...

1. Stereotypes. Four corners discussion

To have this activity you need to divide the room into four different corners: Strongly Agree, Agree, Disagree, and Strongly Disagree. Make sure to label these corners of the room to make this activity easier. The teacher or a student announces a statement. After announcing a statement, students stand still for a few moments to think about their position and then move to the corner of the room where they can discuss their position with like-minded peers. After giving two to four minutes of small group discussion time, pause their conversations and have a short whole-class discussion with representatives from all sides. Then move on to the next statement. This increases movement while students practice their speaking and listening skills, along with their academic language.

Statements

Children like encouragement. Adults appreciate good attitude. Music disturbs people. Music heals the soul.	Ukrainian is the best language. The Austrians are the best composers. The Germans are the best musicians. The Hungarians are the best performers.
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2. Let's celebrate similarities and differences.

Create a chart that can tell how similar and different your colleagues are.

3. Be proud of what you are.

Speak about yourself. Share your strengths with the class. DO NOT feel scared to realize that you are different. You are different because you are unique. It is brave to share things that are unique about yourself or your family.

Example: I am good at playing the guitar. I started to learn playing the guitar when I was 10 years old. I spend about two hours every day to improve my technique.

Class: “That’s cool! I did not know that you can play another musical instrument”.

You can encourage your colleagues to talk about yourself by saying “I never knew that before!” “I like the way you do that.” “Can you tell me more about that?” , “Wow, that is so interesting!” “I am really glad to learn about that,” “I really like that tradition,” or “My family does things differently from yours, but isn’t it great that there are so many different ways families can show that they love each other?”

4. DIVERSITY IN STYLES AND FASHION

To have a nice class activity you need pictures of clothing for various cultures (examples: yarmulke, a Jewish head cover; Burka, a garment worn by Muslim women; a headkerchief, ‘khustka’ worn by Ukrainian women). You can think of more items of clothing.

Look at the pictures and label them with the words given in the box.

a hijab, a burka, a niqab, a fedora, a yarmulke, a khustka (headkerchief)

A	B	C	D	E	F
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Class can have a discussion.

A: Have you ever tried yarmulke? What culture wears yarmulke?

B: I have never tried yarmulke. I think the Jewish men wear yarmulkes.

5. DIVERSITY IN MUSIC

A) *Music is important for all cultures. **THINK** of your culture: What types of musical instruments are traditional for your culture? **LOOK** at the table and think critically if you agree with the ideas. What similarities can you see? What differences are obvious? Can you continue the list of musical instruments for those countries?*

Spain	Germany	Hungary	Ukraine	The UK	Greece
A guitar	An Accordion	A cimbalom	A trembita	A bagpipe	A bouzouki
An accordion	A classical guitar	A whistle	A bandura (harp)	A guitar	A lyra
A castanet	A zither	A flute	A lira	A piano	A santouri
Bongo drums	A horn	A horn	A sopilka	the crwth (pronounced 'crooth in Welsh, a lyre that is played with a bow	A mandoline

B) **LOOK** at the pictures. What countries do those musical instruments feature?(Austria, Germany? Japan? Spain? Korea? Italy?

LABEL the pictures with the words from the box. Some words are extra.

The accordion, the koto, the drums, the shamisen, the harmonica, the flute, the double-necked guitar

A	B	C	D	E
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- C) **PLAY** music that is popular in your family. **EXPLAIN** about your family culture and how music plays a role in your family and celebrating traditions. **TALK** about what instruments are used.
- D) **SURF** the internet and **FIND** the story about the origin and history of every instrument.

UNIT 4. SOFT SKILLS

1. **BEFORE** *you read*

ANSWER *the following QUESTIONS*

- a. How long is your master's program?
- b. What are master's students expected to do to complete a masters' program?
- c. What is your research topic?
- d. Have you started working on your research project?

2. **READ THE OVERVIEW** *of the masters' program at the University of Otago (New Zealand) and DECIDE if the requirements at this university are similar to those at your higher education institution.*

Masters' degrees introduce students to research at the frontiers of knowledge and analysis, and train them in relevant techniques appropriate to the discipline and the objectives of the programme.

Depending upon the degree concerned, the structure of a research master's programme at the University of Otago may involve:

a period of research and the submission of a thesis (Master's degree by thesis only); or

the successful completion of prescribed papers followed by a period of research and the submission of a thesis (Master's degree by papers and thesis).

A Master's degree "qualifies graduates who apply an advanced body of knowledge in a range of contexts for research, a pathway for further learning, professional practice and/or scholarship". As noted by Committee on University Academic Programmes (CUAP), there are three principal ways Master's degrees can be structured:

By thesis or primarily by thesis, in which the thesis is worth at least 90 credits (0.75 EFTS).

In New Zealand they work out student study workload by using a measurement called EFTS (Equivalent Full-time Student). Usually,

0.125 EFTS is equivalent to 15 credits or points at your education provider.

By coursework and thesis, in which the thesis is worth at least 90 credits (0.75 EFTS) and there may be up to 150 credits (1.25 EFTS) of coursework.

By coursework only.

At the University of Otago, a Master's thesis normally comprises at least 12 months full-time academic study (or equivalent) accounting for at least 50% of the final result. The thesis should normally be limited to 40,000 words of text, excluding appendices, footnotes and bibliographies.

3. ANSWER *the following* QUESTIONS.

1. How many options are there for Master's level students to complete their degree?
2. How different are the requirements at the University of Otago and your institution?
3. What is your coursework in credits?
4. How much is worth your thesis in credits?

4. BEFORE *you* Read

1. What does your programme say about Master's students outcomes?
2. Can you work independently?
3. Can you apply knowledge to new situations?

READ *the text that explains what Master's students who have completed their degree are able to do.*

As noted by Committee on University Academic Programmes (CUAP) (2019), a person with a Master's degree is able to:

- show evidence of advanced knowledge about a specialist field of enquiry or professional practice;
- demonstrate mastery of sophisticated theoretical subject matter;
- evaluate critically the findings and discussions in the literature;

- research, analyse and argue from evidence;
- work independently and apply knowledge to new situations;
- engage in rigorous intellectual analysis, criticism and problem-solving.

If a Master’s degree includes a component of supervised research of not fewer than 40 credits (0.33 EFTS), the graduate is also able to:

- demonstrate a high order of skill in the planning, execution, and completion of piece of original research, and
- apply research skills learned during the study programme to new situations.

(from: URL: <https://www.otago.ac.nz/graduate-research/study/researchmaster/programme/otago462002.html>)

5. Vocabulary exercise. MATCH *the words to their meanings.*

1 findings	a the analysis or evaluation of a work of art, literature;
2 criticism	B careful study of a given subject, field, or problem, undertaken to discover facts or principles;
3 graduate	C the style or manner in which something is accomplished or performed; technique;
4 mastery	D conclusions, results;
5 execution	E one who has received an academic degree or diploma;
6 research	F full command or understanding of a subject.

6. MATCH *verbs to the nouns in text 5 to form the collocations. Then COMPOSE sentences using the collocations.*

Verbs	Nouns	Verbs	Nouns
demonstrate		apply	
engage		show	
evaluate		complete	

7. What research skills are and why they are important.

BEFORE READING *the text*, **ANSWER** *the following QUESTIONS*.

1. Have you started working on your research topic? Who is your supervisor?
2. Are you good at conducting the research to complete your master's thesis?

READ *the text and Prove that research skills are important for your future career.*

Research skills refer to an individual's ability to find and evaluate useful information related to a specific topic. These skills include performing investigations, using critical analysis, and forming hypotheses or solutions to a particular issue. Research skills are valued by instructors and employers in various industries and are beneficial to employees in all types of positions. Having these skills is imperative to advancing your career as they directly relate to your ability to gain insight and inspire action in both yourself and others.

Why are research skills important?

Research skills are necessary for several reasons, including that they allow individuals and companies to:

Identify problems that are hindering performance or the ability to complete tasks;

Come up with viable solutions to those problems;

Evaluate resources and the best way to utilize those resources to promote increased efficiency;

Come up with new knowledge, services or products;

Identify the needs of a company's target customer to better meet those needs through products and services;

Stay up-to-date with industry trends and market demands;

Learn new ways of doing things to adapt and evolve to meet workplace demands.

8. COMPLETE *the sentences and CHECK yourself how well you remember the prepositions.*

Research skills refer ____ an individual’s ability to find and evaluate useful information related ____ a specific topic. Research skills are valued ____ instructors and employers in various industries and are beneficial ____ employees in all types of positions. Having these skills is imperative ____ advancing your career as they directly relate ____ your ability to gain insight and inspire action in both yourself and others.

9. Vocabulary building. COMPLETE *the table with the parts of speech.*

Verbs	Nouns	Verbs	Nouns
know		perform	
	research		need
employ		gain	
inspire		find	
	solution		instructor

10. BEFORE READING *the text, THINK* *why it is important to be well-organized.*

READ *the text about time management and other important soft skills. SURVEY* *the class to find out the students’ priorities.*

The most in-demand research skills in the workplace include time management.

Time management skills are essential when researching because they allow you to break down tasks into more manageable parts and effectively tackle each piece. Good time management skills include planning, setting goals, organizing tasks, delegating assignments, and prioritizing work duties. Examples of time management skills include: stress management, communication, decision-making, multitasking, managing appointments, meeting deadlines, organization, self-awareness, resource management, critical thinking.

MAKE A PLAN *how you can break writing your master’s thesis into parts and set the deadline by which you will have the task completed.*

Part	What has to be done	deadline
Writing part 1	researching research question1 writing conference thesis	

11. What is critical thinking?

BEFORE READING THINK *of the specific examples that require critical thinking skills.* **READ** the **TEXT** and **DO** the **EXERCISES** *afterwards.*

Critical thinking refers to a person’s ability to think rationally and analyze and interpret information and make connections. This skill is important in research because it allows individuals to better gather and evaluate data and establish significance. Common critical thinking skills include open-mindedness, inference, analysis, evaluation, interpretation, observation, problem-solving skills.

Being an effective problem solver will increase your research skills by allowing you to successfully identify issues and come up with solutions to these problems. Good problem-solving skills to have include: creativity, active listening, analysis, team-building, and communication.

Communication is an important aspect of success researching because it allows individuals to share their findings with others in an easy-to-understand way. Common types of communication required when researching include report writing, data summarization, presentations, and interviewing.

Detail orientation. Being detail-oriented is vital during the research process. Detail orientation is important in nearly any position, as most jobs require employees to follow specific rules or procedures set forth by the company. When researching, detail orientation ensures that you don’t miss important details and can make connections between things that would otherwise appear unrelated.

DESCRIBE *yourself in terms of skills you have that allow you to succeed in your career.*

12. How you can improve your research skills.

BEFORE READING *the text*, **MAKE A LIST** of strategies that can help you to develop your research skills.

There are several things you can do to improve your research skills, including:

Identify your objective. Before you start researching something, it's important to clearly define your purpose for performing the research. For example, if you're researching market trends, are you doing so to analyze the competition or to find out what types of trends your target audience is most drawn to? While you're still researching market trends, these two objectives are very different and will dictate how you go about your research.

Learn how to identify quality sources. Not all sources are created equal, and knowing how to recognize quality sources will support your research efforts and ensure your findings are reliable. Ensuring that the author of the source is an expert in that field and that the source agrees with other similar sources is a good way to verify validity.

Practice good organization. When researching, you'll likely come across various pieces of information. Practicing good organization techniques, such as using bookmarks on your Internet browser or printing out information and using a filing system, ensures you don't lose important pieces necessary to draw viable conclusions.

COMPARE *your list of strategies you have completed before reading the text with the strategies described in the text.*

13. Using research skills at work

BEFORE READING *the text*, **THINK** *why it is important to be able to incorporate your research skills at work.*

Here are a few ways you can incorporate your research skills in the workplace:

Prepare. Before you start a new project, take time to set goals and ensure you have everything you need to complete the research.

Use various sources. Utilizing several different sources when performing research at work is a good way to ensure you find the

information you're looking for and that the data is accurate and agrees with other sources.

Consult with coworkers. Comparing your findings with colleagues is an important part of the research process and ensures that the same information is being found and utilized across departments.

Communicate. Practicing good communication is an essential component of the research process. Make it a point to regularly incorporate some form of communication into your daily duties, whether it be writing a progress report or sending an email with relevant research-related information included.

1. What skills mentioned in the text do you use at work?
2. What is the most important skill in your opinion?

14. How to highlight your research skills during the job search process.

BEFORE READING *the text* **THINK** *why it is important to be aware of your skills that make you a stronger candidate for a job, or make your boss appreciate you.*

Many employers look for candidates with strong research skills. You can highlight these skills in both your cover letter and resume. On your resume, include any research skills you possess that are directly related to the job in the skills section and in your work history descriptions. In your cover letter, choose one or two research skills, such as communication or project management skills, and mention them in the body of the letter.

In an interview. You can portray your research skills before you get to the interview by researching the company and the job position and coming to the interview prepared with insightful questions. During the interview, you can reference this research by offering answers that show you spend time delving into the organization and job title.

(from: <https://www.glassdoor.com/blog/guide/research-skills/>)

AFTER READING *the text,* **PRACTICE** *talking about your strengths. Be confident.*

UNIT 5.
PROFESSIONAL COMPETENCIES

1. **BEFORE** you **READ, THINK** if understanding music theory is essential for your professional development.

READ the text and **Answer** the **QUESTIONS** after the text.

WHAT IS MUSIC THEORY?

Music theory is a practice musicians use to understand and communicate the language of music. Musical theory examines the fundamentals of music. It also provides a system to interpret musical compositions. For example, basic music theory defines the elements that form harmony, melody, and rhythm. It identifies compositional elements such as song form, tempo, notes, chords, key signatures, intervals, scales, and more. It also recognizes musical qualities such as pitch, tone, timbre, texture, dynamics, and others.

HOW TO LEARN MUSIC THEORY?

Music theory is a complex and extensive subject. There are several practices, disciplines, and concepts. Best to learn music fundamentals first before exploring advanced music theory. The building blocks that form musical compositions include harmony, melody, rhythm. Solidly understanding these three core elements will help you learn basic music theory.

2. **DEFINE** the words by **MATCHING** explanations.

1 fundamentals	A. the relative position of a tone within a range of musical sounds, as determined by this quality;
2 song form	B. a sound of distinct pitch, quality, and duration; a note;
3 pitch	C. basic principles from which other truths can be derived;
4 timbre	D. a musical structure consisting of two contrasting sections followed by a repetition of the first; the form aba. Also called: ternary form;

5 tone	E. a combination of three or more pitches sounded simultaneously;
6 rhythm	F. the speed at which music is or ought to be played, often indicated on written compositions by a descriptive or metronomic direction to the performer.
7 chord	G. the characteristic quality of a sound.
8 tempo	H. movement or variation characterized by the regular recurrence or alternation of different quantities or conditions

3. **BEFORE READING** the text, **THINK** what perfect harmony is. How can you illustrate harmony? **READ** the text and **ANSWER** the **QUESTIONS** afterwards.

WHAT IS HARMONY IN MUSIC?



Harmony is when multiple notes or voices play simultaneously to produce a new sound. The combined sounds in harmonies complement one another and sound

pleasing.

Chords and chord progressions are examples of harmony. A chord has three or more notes that play at the same time. The chords and chord progressions in a piece of music support or complement the melody.

Combining vocal parts also creates harmony. The combined voices of a choir are a perfect example. The multiple voices that make up a choir blend to make a harmonious sound.

However, not all harmonies are pleasing to our ear. There are two main types of harmony: dissonant and consonant.

Dissonant harmony adds notes that do not sound pleasant when played together. The result adds tension and makes the chord sound unstable. This tension releases by resolving to consonant chords. Dissonant interval examples are seconds, sevenths, and ninths.

Consonant harmony sounds stable and pleasing. All the notes in a consonant chord have intervals that play nicely together. Constant chords also transition smoothly with one another in a progression. Consonant interval examples are unison, thirds, fifths, and octaves.

Musicians combine consonant and dissonant harmonies to make the music more exciting and intriguing.

1. What are examples of harmony?
2. How does dissonant harmony sound? How does consonant harmony sound?
3. What is unison? What are octaves?
4. Why do musician combine consonant and dissonant harmonies? Give some examples of such combination.

4. READ *the text* and **ANSWER** *the QUESTIONS* *after the text.*

WHAT IS MELODY IN MUSIC?

Melody is a succession of notes or voices arranged into a musical phrase. A song's melody is often the most memorable and recognizable part.

Melodies can be created with instruments or vocals. They have two or more notes in a sequence that sound musically pleasing. Most compositions consist of multiple melodies that repeat.

The two primary elements of a melody are pitch and rhythm:

Pitch is the audio vibration produced by an instrument or voice. It's how high or low a note will sound. Arranging these pitches in a series creates a melody.

Rhythm or duration is the length each pitch will sound. These durations are divided into beat divisions like whole notes, half notes, quarter notes, triplets, etc.

Melodies also have two types of melodic motion: conjunct or disjunct.

Conjunct motion is when notes move by whole or half steps. Conjunct is also the most natural and comfortable to play and sing. There are shorter leaps between notes.

Disjunct motion has larger leaps between notes. Large interval leaps between notes can make the melody difficult to play or sing. Disjunct motion is also less memorable and smooth sounding.

Musicians combine conjunct and disjunct motion to give melodies more variation and interest.

1. What is pitch?
2. What is rhythm?
3. What are the two types of melodic motion?
4. How do notes move in conjunct motion?
5. Why do musicians combine conjunct and disjunct motion?
6. What are the differences between conjunct and disjunct motion?

5. BEFORE READING *the text* **Think** *what makes music rhythmic.*

WHAT IS RHYTHM IN MUSIC?

Rhythm is an essential element of music with more than one meaning. For example:

Rhythm is a recurring movement of notes and rests (silences) in time. It's the human perception of time.

Rhythm also describes a pattern of strong and weak notes or voices that repeat throughout a song. These patterns can be created with drums, percussion, instruments, and vocals.

The basic elements that comprise musical rhythm include:

Beat – A repeating pulse that underlies a musical pattern

Meter – A specific pattern of strong and weak pulses

Time Signature – The number of beats per measure

Tempo (BPM) – Indicates how fast or slow a piece of music plays

Strong and Weak Beats – Strong beats are the downbeats, and weak beats are the offbeats between the downbeats

Syncopation – Rhythms that accent or emphasize the offbeats

Accents – Refers to the intensity or emphases placed on notes

Understanding rhythm will help you create great harmonies and melodies.

Also, the rhythm section or pulse propels a piece of music. It acts as the rhythmic backbone for other musical elements.

CHECK yourself and **DEFINE** the terms related to rhythm in music.

6. **BEFORE READING** the text **THINK** whether it is essential for musicians to learn music theory. **READ** the text and **ANSWER** the **QUESTIONS** afterwards.

THE BENEFITS OF MUSIC THEORY: WHY STUDY MUSIC THEORY?

Learning basic music theory is essential for enhancing creativity and developing musical awareness. It's a challenging but rewarding set of skills to learn.

Knowing how music works will make the music production process easier and help you become an effective music producer.

Is learning music theory required? No. However, you can benefit from learning some aspects of music theory.

For example, learning basic music theory will:

- Improve your musical development
- Help you understand how music works
- Help you break through creative blocks
- Make it easier to build chord progressions and melodies
- Help you make informed composition decisions
- Help you achieve expression and evoke emotion
- Improve your critical listening skills
- Speed up your workflow
- Improve your musical form skills
- Make it easy to communicate with other musicians
- Deepen your appreciation for music
- Improve your improvisation skills
- Improve your song arrangement skills
- Help you discover new creative possibilities

Note: Musical theory is not a set of rules or guidelines you must follow. It's only a tool to help you understand and explain how music works.

1. How can knowing music theory help you to communicate with other musicians?
2. What can deepen your appreciation for music?
3. Do you have any song arrangement skills?
4. What are critical listening skills? What is workflow?

7. Why is it important to know the music alphabet? READ the text and ANSWER the QUESTIONS afterwards.

The basic music theory for beginners examines the core music fundamentals. It also provides insight into the basic building blocks of music that form harmony, melody, and rhythm.

THE MUSIC ALPHABET. Notes are the building blocks for all music. The musical alphabet consists of seven letters: A, B, C, D, E, F, G. Each note has a unique pitch.

There are 12 notes on the piano keyboard: A, A#/B \flat , B, C, C#/D \flat , D, D#/E \flat , E, F, F#/G \flat , G, G#/A \flat . The same 12 notes repeat upwards and downwards in octaves.









WHITE KEYS. The white keys on a piano play the “natural” notes in a scale: A, B, C, D, E, F, G. Playing only white keys places you in either the key of C major or A minor.











BLACK KEYS. The black keys on a piano play the “flat” and “sharp” notes in a scale: A#/B \flat , C#/D \flat , D#/E \flat , F#/G \flat , G#/A \flat . Each note has a symbol: \flat for flat and # for sharp. Playing a combination of white and black keys allows you to write in all available key signatures.

1. How many notes are there on the piano keyboard?
2. What notes do the white keys on a piano play?
3. What notes do the black keys on a piano play?
4. What do symbols \flat and # mean?

8. YOUTUBE video. Musical notation. Learning music for kids.

WATCH a video at: <https://www.youtube.com/watch?v=y46FuaUMtBw>. **EXPLAIN** the meaning of the words given in the box.

a metronome	A quarter note	A half note	A full note
			
			
a quarter rest	a half rest	a whole rest	

Whole Note 	4 Counts	Whole Rest 	4 Counts
Half Note 	2 Counts	Half Rest 	2 Counts
Quarter Note 	1 Count	Quarter Rest 	1 Count
Eighth Note 	½ Count	Eighth Rest 	½ Count
1/16 th Note 	¼ Count	1/16 th Rest 	¼ Count

WATCH the video as many times as you need. **PRACTICE** explain the basics to kids.

9. More about musical instruments. WATCH a video on **YOUTUBE** at: <https://www.youtube.com/watch?v=0A6XwFWD-z0> This is an educational video where children can learn more about musical figures and instruments. With this video kids will learn about the string, wind, and percussion instruments, and all the musical figures: quarter note, eighth note and the sixteenth note, half note and whole note.

10. Vocabulary exercise. WATCH a video again and **MAKE A LIST** of instruments that belong to different types.

<i>Instruments</i>	<i>Where can you hear them?</i>
<i>String instruments</i> a) b).....	
<i>Wind instruments</i> a).....b).....	
<i>Percussion instruments</i> a).....b).....	

11. Do you want to learn how to play the piano? LISTEN to the explanation and **PRACTICE** repeating the lesson. Fun and easy!

<https://www.youtube.com/watch?v=CuL6YJpiAlg>

UNIT 6.
**TEACHING MUSIC OR WHY MUSIC EDUCATION IS
IMPORTANT**

1. **BEFORE WATCHING** *a video*, **THINK** *how you would start your pre-school music lesson.*
 1. Will you start class singing a hello song? Why? Why not?
 2. Why is music important for children?
2. **READ** *the text and ANSWER* **the QUESTIONS** *afterwards.*

Music helps develop children's language skills. When young children listen to familiar words in songs, the neural transmitters in their brains are firing away, and their brains are building connections to the sounds they are hearing and the words they are singing. Singing songs and reciting poems and rhymes with children helps them develop early literacy skills. Keeping a steady beat develops language. Clapping hands, stamping feet, and using rhyme instruments in time to music develop important pre-reading skills. Young children recognize words, sounds, rhymes, tones, and pitches long before they talk, sing, or dance. So, the more music your children have in their lives, the better they will speak and read.

Music helps develop children's self-esteem. Music is a wonderful way to address the many needs of children because music is nonjudgmental. There is no right or wrong, it is just what it is. Listening to different types of music nurtures self-esteem and encourages creativity, self-confidence, and curiosity.

Music helps develop children's listening skills. Music encourages the ability to listen and thus to concentrate. Songs encourage speech and auditory discrimination. Through music, children learn to hear tempos, dynamics, and melodies. Listening for loud and soft, up and down, fast and slow encourages auditory development in the brain.

Music helps develop children's math skills. A simple song can include basic math skills such as counting, repeating patterns, and sequencing.

Music helps stimulate children’s brain connections: a recent study from the University of California found that music trains the brain for higher forms of thinking. For example, researchers believe that music affects spatial-temporal reasoning (the ability to see part-whole relationships).

Music and movement go together. Children naturally respond to music by moving and being active. Music helps children learn about rhythm and develop motor coordination.

1. Research and find exercises to develop children’s sense of beat.
2. How does music help develop children’s language skills?
3. How does music help develop children’s listening skills?
4. How does music help develop children’s math skills?
5. How does music help develop children’s self-esteem?
6. Research and find the song that combines music and movement.

3. Preschool Music Class. WATCH a video <https://www.youtube.com/watch?v=sGeh-gyZxSw> and **ARRANGE** the activities in order.

	Listening and acting to “Moving your body blues”
	Practicing echoes
	Singing and acting “Shake your sillies out”
	Echo singing and moving to the song “Coconut Soap”
	Interacting “She’ll be coming round the mountains if she comes”
	An exercise minute (jumping, pushing up, walking on the elbows)
	An echo chant “Walking in the Jungle”
	Singing together “Super kids” and moving to “She can fly”

WRITE a script of songs you have heard in the video.





DISCUSS the music lesson plan. What do you like about the lesson?

4. **Instrument time with kids.** **WATCH** the second part of the video with Nick as a music teacher.
<https://www.youtube.com/watch?v=DwZJB883Z7A>

ARRANGE the activities in order.

	Echoing and acting to “I’m singing in the rain”
	Practicing tempo
	Singing together “The colors”
	“Soft, quiet, steady and slow exercise”
	Teaching the instruments through playing certain types of the instruments
	Learning notes and beats
	Body echoes (Parts of the body and moves)
	Practicing certain instruments with “Let me hear”

5. **LABEL** the pictures with the words in the box. There are some extra words.

the shakers, a triangle, a drum, a scraper, a guitar, a violin			
A	B	C	D
			

6. **Action Songs for Preschoolers**

PRACTISE them a few times with the video playing in the background, then **SEE** if your kids can learn to sing them without the music, while doing the actions.

I am a little teapot! I’m a little teapot (Point to self) Short and stout, (Round arms and touch	Teddy bear Teddy bear, teddy bear, Turn around. Teddy bear, teddy bear, Touch the ground.
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<p><i>fingertips together in front of body)</i></p> <p>Here is my handle, (<i>Left fist on hip</i>)</p> <p>Here is my spout. (<i>Bend right elbow, lift forearm and lower wrist to look like the spout of a teapot</i>)</p> <p>When I get all steamed up Hear me shout, (<i>Remain in same position and nod head</i>)</p> <p>Tip me over, And pour me out! (<i>Tip sideways towards the extended arm</i>)</p> <p><i>Listen to the tune on YouTube</i></p>	<p>Teddy bear, teddy bear, Tie your shoes. Teddy bear, teddy bear, That will do. Teddy bear, teddy bear, Go upstairs. Teddy bear, teddy bear, Say your prayers. Teddy bear, teddy bear, Turn out the light. Teddy bear, teddy bear, Say good night.</p>
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7. First grade digital music lesson.

WATCH a digital music lesson conducted by William Houchin at <https://www.youtube.com/watch?v=QGFLHp1fX0w>.

ARRANGE the activities in order.

	Presenting a lesson plan
	Singing a “Hello” song
	Practicing so/me
	Watching a video “Fire” by the Roots
	Breathing exercise
	Moving to ‘acka backa’
	Warming up
	Saying good-bye
	Introducing the new style “Hip hop” (the Roots), talking about the instruments, cooperation.
	Chanting (practicing beat) and rhythm with “Bumble bee”

DISCUSS *the differences between the digital and traditional lesson. DISCUSS the differences in the lesson plans for different age groups. COMPARE and CONTRAST the approach taken to plan music lessons in Ukraine and the USA.*

UNIT 7.

MUSIC AS A TEACHING TOOL.

1. **BEFORE READING** *the text* **THINK** *how you can use music to teach content in primary school? Middle school? High school?*

READ *the text about music as a teaching tool.* **ANSWER** *the QUESTIONS afterwards.*

Incorporating music into almost any class can be a great way to teach content – and it doesn't take special training or expensive resources. Many teachers shy away from including music in their classrooms because they presume they need musical training to use music as a teaching tool. However, there are multiple ways to implement music in the classroom that don't require any training.

In the early grades, transitions are a little harder to set because the students are still learning what the concept of a minute is and what one feels like. A song can improve transitions because it becomes a behavior cue: Students grow accustomed to the length of the song or part of a song and internalize the time they have to move on to the next task, which helps them begin to take responsibility for their own learning.

Many of us know that music will get you up and moving. Using songs for movement is a great method to provide students with a brain break, especially in the younger grades. There are many resources already available to help create educational brain breaks that don't disturb classroom management, such as GoNoodle (check online). Students with physical impairments can benefit from listening to music because doing so helps with concentration and/or influences their movements. Smooth music will result in movements with a flow, while fast dance music may cause jerky movements.

As educators, we want to appropriately challenge each student – encouraging higher-order thinking while meeting state standards. Music is one tool to engage each student and provide a pathway for connections and deeper understanding. Songs are essentially poems,

and have a lot of meaning packed into few words. Questions arise as to what the author means, students' own experiences are considered from the perspective of that meaning, and this helps create an environment where students will want to share what they are thinking and why. This leads into a personal drive to do research to understand what the author is referring to in the lyrics.

1. What is a brain break?
 2. Have you checked any resources to create educational brain breaks? Are they available online? Are they available in Ukrainian?
 3. Why is it thought that brain breakers can create classroom management problems?
 4. What is higher-order thinking?
 5. What is your favourite song? Why? How often do you listen to this song?
 6. Have you ever tried to write lyrics (poems to be sung)?
 7. Introduce your favourite song and explain its meaning.
2. **BEFORE READING** *the text* **RECALL** *how your teachers used music in their classes.*

READ *the text and* **ANSWER** *the QUESTIONS afterwards.*

Here are just a few examples of ways to incorporate music into your classes:

History is a subject that benefits greatly from having music as a lens to teach about cultural traditions and historical events. For example, the Dust Bowl can be taught through songs by Woody Guthrie and/or Benny Goodman, with students analyzing the conditions people lived in at the time.

Mathematics can be challenging for students to understand because the concepts are abstract, which is the main reason it's important to provide visuals and manipulatives to students when first teaching a concept. Musical notes can help teach fractions, changing instruments but playing the same song can help teach patterns, and using pitch can help with frequency and ratios.

Science can benefit from songs that teach about the skeletal system or incorporate mnemonics to help students remember the food chain. Music can be the content for teaching about sound waves and having children experience frequency with relation to pitch.

Literacy improves when a student is able to pick up on the patterns in the structure of language and is able to differentiate between pitches in words that sound similar but have different meanings. Music can be utilized as a metaphor to explain elements of a story such as character, setting, conflict, and resolution, using the melodies, instruments, tempos, and dynamics as the teaching lens.

1. Can you give more examples where music can be incorporated in class?
 2. Have you ever learned English through the songs? What grammar chants do you remember to learn present simple, for instance?
 3. Check the Ukrainian sites and blogs to see how music is used to teach math and literacy classes.
- 3. Are you ready to develop a video lesson how to incorporate music in teaching math, English, and literacy?**

READ *more about how to make music in an easy way.*

WORKING WITH LIMITED RESOURCES

You don't need a lot of expensive supplies to incorporate music into your class. Here are a few ways to bring music into your class at little or no cost: Create a CD or playlist of songs to use for motor skills, academic, or relaxation time.

Make instruments out of recycled materials. A guitar can be made from a cereal box, drums from cans and plastic bottles. KinderArt provides simple yet creative ways to make instruments that can also be used to discuss cultures. And Music in Motion provides a great list of instruments that you can make from recycled materials or buy from the website.

Clapping, snapping, tapping, whistling, humming, and stomping are great ways to make music. For ideas on how to start music simply

by using your body, check out the musical Stomp – for example, the part of the show in which clapping is the main instrument.

4. BEFORE READING the text **SHARE** your experience about writing any song. How old were you? What was the song about? How long did it take you to write a song?

READ the text about song writing. **ANSWER** the **QUESTIONS**.

Step One: Lyrics and Rhythm

Musicians who have read sheet music for years might find figuring out harmonies, good song structure, and rhythmic vocal patterns natural because of years dedicated to their craft. You can develop good lyricism through constant practice without music theory. While there are many “*fallbacks*” for a tune like writing about teen love, partying, or even physical attraction, try to focus on writing songs that mean something to you personally. Even if you are writing about a topic that you have not personally experienced like your girlfriend walking out on you, you can still apply the emotions you have experienced like sadness and loss to this theme.

The Importance of Rhyme

Work on different rhyme schemes. Count out the syllables of each line. In general, you want the lines to remain similar in terms of syllables and a rhythmic parallelism in the lines. Be ready to drop or add words, or find synonyms for overused words.

Vocal patterns are easy to determine. For example, the phrase “*I eat food*” has three syllables and a much different vocal pattern than “*Frederica loves her pet poodle*”. You can figure out the number of syllables by clapping your hands to the rhythm of the line:

I – EAT – FOOD ↗ CLAP – CLAP – CLAP

What you want to do is line up similar vocal patterns. Group “*I eat food*” with “*Soup is good*” and “*Frederica loves her pet poodle*” with “*But I love mac and noodles*”. As you grow more advanced in your writing, you can experiment with rhyming and rhythm, but for right now, practice the basics.

1. What is a syllable?

2. Which topic would you like to choose for your song?
3. What topics are new to you?
4. What words are called overused? Give examples.

5. Exercise: Simple Syllables

Grab a newspaper or view today's headlines on your smartphone. Choose a handful of headlines for this exercise.

- Create a lyric using one headline from your list
- Count the number of syllables in that lyric
- Say the words several times out loud
- Listen to the rhythmic pattern of the line
- Write a new lyric from scratch that works well with the first lyric

Bad Example: *I loved him and his super red motorcycle* (13 syllables)

He was so very very cool (9 syllables, no rhyme, dissimilar vocal rhythm)

Better Example:

Hot and sweaty on his Harley (8 syllables)

I was his when he kissed me (7 syllables, partial rhyme, similar vocal rhythm)

In the first example, there was clearly no attempt at trying to rhyme the lines or adhere to any sort of rhyming scheme. In the second example, the lines rhyme better, the same message is conveyed, and the syllables are close in number. There was also an attempt to keep the line singable. "*Super red motorcycle*" is much harder to sing than "*Harley*".

6. **PRACTICE** *rhyming* *at:*
<https://www.youtube.com/watch?v=RVophT8naUM>
7. **TAKE** a song you like the most and **MAKE** a **LIST** of rhyming words.
8. **FIND** the sites that can help you rhyme words. **PRACTICE** writing 4 lines. Follow the rule of syllables.

9. **READ** *the text about step 2* and **ANSWER** *the QUESTIONS afterwards.*

Step 2: Melody

For thousands of years, before a single note was put to paper, musicians learned through improvisation and copying others. Developing your ear training skills is key to writing a convincing melody without knowing any music theory. Instead of learning the rules about which notes work together you're going to find aural inspiration and then experiment to find which notes let you re-create the particular characteristics you want in your songs.

1. How can you practice listening skills?
2. Can you improvise? Have you tried improvising? What is difficult in improvising?

10. Exercise: Listen and Learn

In this exercise you are going to listen to several songs you choose and identify key characteristics of each tune. Use your active listening skills to explore the distinctive characteristics of each song.

- Play the example.
- Use your ears to identify the **melody** in the verses and chorus. Sing or hum it back.
- Listen for the **hook**, the most memorable line or tune from the song.
- Write down at least five **musical characteristics** that you notice like rhythm, word choice, vocal range, harmonies, instrumentals, etc.

11. Exercise: Copy Cat

In this exercise you are going to use some of the key characteristics that you learned earlier and your original lyrics to imitate a musical style.

- Select two different musical styles from any of these categories: Pop, Hip-Hop, Country/Folk, Dance/Electronica, Classical, Rock

- Using your notes from Exercise 12, try to improvise your lyrics in two different styles, accompanied or unaccompanied.
- Experiment with your lyrics, voice, and melody.
- Record your results.
- Listen to your recording and notice similarities and differences between your improvisation and the original examples

You can continue this exercise as follows:

- When you are done, choose three Top 40 artists in your chosen genre
- Listen to their examples
- Improvise your song in the style of each of these artists

Keep working on developing your listening skills. You don't need the abstract rules of music theory and stuffy terminology to be knowledgeable and skillful in analysing and appreciating songs in a sophisticated way. By learning exactly what makes a good song sound good you will be able to apply these principles to your own melody making without worrying about theory and notation.

12. BEFORE READING *the text. Which website do you find helpful to create a tune? Have you ever tried to create a tune for your own song?*

READ *the text and ANSWER the QUESTIONS afterwards.*

Step 3: Harmony

You can use ear training and listening skills to develop good harmonies for your song. Practice listening to a variety of chord progressions online or with your friends. You will find that you will naturally gravitate towards certain harmonic sequences. If you already play an instrument, you will find that even if you don't know how to write down a tune, you definitely know how to create a tune simply using your excellent aural skills.

There are many interesting websites to help you develop your harmonic skills, even without any music theory knowledge! For this

exercise you will use a simple tool called Autochord to develop your aural skills.

Check out the [Autochord website](#) and try this exercise:

- Experiment with different presets like cliché, grunge, or simple
 - Start with simple keys like C, F, D, or G
 - If you play an instrument, try to play the chord progressions by ear
 - Improvise a simple melody over the chord structure
 - Once you are comfortable with the chord progressions, try to improvise a popular chord progression under your lyrics
 - Pair up with a friend for more harmonizing fun!
1. What instrument do you play? How often do you improvise?
 2. What does the expression “excellent aural skills” mean?
 3. Share your experience of working with a friend to develop your harmonic skills.

13. READ *the text and DO the project afterwards.*

Step Four: Record

After going through the steps above you should feel equipped to create your first songs, writing lyrics, deciding rhythms, adding melodies in an appropriate style, and harmonising those rhythms with the help of well-known progressions or autochord-like tools.

The final step is to record! Don’t be intimidated, just think of it as the “*demo*” recording for your song. Polished production can wait. For now just capture the ideas you’ve come up with and keep moving forwards in your song-writing journey.

Continue practicing your writing skills each and every day. Don’t stress if you’re churning out so-so songs each a week. The point is to write music, share it with friends, get valuable feedback, and then continue honing your songcraft

1. Are you ready for feedback? Why is it important to receive critical feedback? Do you give feedback to your friends?
2. Talk about steps in writing a song.
3. Present your song to class.

UNIT 8.

MY PROFESSIONAL PORTFOLIO

- 1. BEFORE READING** *the text* **THINK** *what challenges music teachers face these days.*

READ *the text and ANSWER the QUESTIONS afterwards.*

The transition from an ‘industrial’ to a ‘knowledge’ society” poses some new challenges to being professional. One of these challenges involves the changing face of work demands and conditions which demands that professionals need to continually develop and update “their competency profile in ways that match conditions under rapid change”. In many countries, music teachers usually work in the different vocational arenas of primary, secondary and tertiary schools, community music schools, and in colleges. In addition, they may work as leaders of different types of ensembles, or within community music settings. Students who have passed a four-year performance-based study programme in music education are thought to be competent and fully qualified music teachers in all these arenas, in which recent research has shown that most music teachers operate on a daily or weekly basis. For example, they may work in positions that include one-to-one instrumental teaching in community music schools, and in secondary schools teaching popular music. Then again, they may work in a college teaching music theory whilst performing at an advanced level to children in primary schools. Working as a music teacher across such different vocational arenas poses specific challenges and dilemmas to music teachers working as professional artists, composers, theoreticians or band leaders.

The variety of vocational arenas that music teachers work in today includes a wide range of knowledge and competencies, from being a musician in an educational setting to being a school teacher in an artistic setting. A profession needs a distinctive and accepted description of the specialised knowledge, skills and values that it involves. Because professional musicians and professional school

teachers are more or less established as members of separate professions today, the requirement to combine and master these various professional roles poses challenges for music teachers and student music teachers alike. In this sense it might be advisable to challenge the idea of formal and specific qualifications to another concerning competency. Such an approach can, for example, question whether music teachers work outside the scope of the concept of ‘professions’ as ‘music learning workers’ in primary schools, in music and cultural schools and in different kinds of ensembles. Thus, educators of music teachers are interested in exploring how music teacher students in their pre-service education learn to develop as professionals across such different arenas.

1. Define the term “competency profile”.
2. Where can music teachers work in Ukraine?
3. What factors make music teachers fully qualified?
4. Why does the requirement to combine various professional roles pose challenges for music teachers and student music teachers?

In order to manage such diversity, music teachers may need new ways to act professionally.

2. BEFORE READING *the text*, **THINK** *of advantages to having a professional portfolio.*

READ *the text and ANSWER the QUESTIONS afterwards.*

To quote Cheryl Frazes Hill in “A Portfolio Model for Music Educators” in *Music Educators Journal*, Vol. 95, No. 1 (September 2008), pp. 61-72, “The portfolio used in education is an organized collection of artifacts (examples of works) documenting a person’s skill and growth in an educational program and a career.”

First, you need to do your homework – a comprehensive collection of “all the good stuff!” To support this, number 7 in the *Majoring in Music* blog of “Seven Things Music Education Majors Can Do to Make Themselves More Employable” is “keep an updated list of your skills, relevant experiences, and training.”

I have always suggested to my college-bound students that they reserve a spot on their computer's desktop, a file (appropriately) named "ME," and place in it a bulleted document with chronological descriptions and dates of special achievements, awards, and appointments. From time to time, more updates of "good news" should be added. In addition, archive (save in the folder) accompanying scans/pictures of all music programs, congratulatory letters, certificates of achievements, newspaper clippings, etc. In college, this should be expanded to include documentation and anecdotes/stories/reflections about music and music education field experiences, accomplishments, and especially any problems identified and problems solved. All of this is perfect fodder for future interviews. The following "must-haves" and "should-haves" (paraphrased) should be incorporated into your portfolio:

- Educational philosophy
- Résumé or Curriculum Vitae
- Letters of recommendation
- Artifacts of student work
- Classroom observation documents/evaluations
- Statement about class management theory (discipline) and the steps that you would take inside your classroom to create a safe and orderly environment
- Letters from parents commending the work you did with their children

Pictures (a direct quote The EDU Edge: "We cannot emphasize the power of pictures enough when it comes to portfolios. During interviews, committee members are trying to get to know you and trying to envision you teaching. Don't trust their imaginations to do so; give them pictures. Pictures bring it together for committee members and verify the reality that you are meant to work with children. For this reason, we recommend photos or newspaper articles of you: teaching students in the classroom, with students on field trips, learning excursions or outside class activities, with children while you are serving in adviser roles, with your students at musical or athletic events, coaching or working with children in a coaching capacity, as a leader and role model."

To this list, I would add a copy of college transcripts, exam results, teaching certificate(s), samples of student assessments/rubrics, and excerpts (short videos) of you performing on your major instrument/voice, solo and chamber recitals, piano accompanying, playing in college ensembles, and especially teaching in as many settings as possible: small and large group instrumental (band and strings), choral ensembles, elementary classroom lessons, extracurricular activities like marching band and musical, private lessons, etc. (From: <https://nafme.org/planning-perfect-professional-portfolio/>).

1. Do you find documenting your accomplishments beneficial?
2. Do you keep records of your achievements?
3. What are “must-haves” and “should-haves”?
4. Are there any pictures of you teaching a class?
5. What extracurricular activities were your favourite when you were a middle school student?
6. Have you ever served in adviser roles?

3. MATCH *the collocations to their explanations.*

educational philosophy	an outline of a person’s academic and professional history, usually prepared for job applications.
résumé	A record of a student's academic performance issued by an institution of learning.
Curriculum Vitae	the wide variety of skills and techniques that teachers use to keep students organized, orderly, focused, attentive, on task, and academically productive during a class.
transcript	a document in which the writer assesses the qualities, characteristics, and capabilities of the person being recommended in terms of that individual's ability to perform a particular task or function.
Letters of recommendation	examines the goals, forms, methods, and meaning of education

class management	a brief account of one's professional or work experience and qualifications, often submitted with an employment application.
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4. **COLLOCATE** *the verbs with the nouns. Some verbs can take more than one noun.*

Verbs	Nouns	Verbs	Nouns
to add		to archive	
to do		to trust	
to major		to emphasize	
to teach		to serve	

5. **Project work.**

*To collect your professional portfolio you need to start planning today. **MAKE A LIST** of documents you can prepare by the end of your master’s studies. **PRESENT** your plan in class.*

6. **BEFORE READING** *the text, **THINK** what documents you have to include in your portfolio?*

READ *the text and **DISCUSS** it with your colleagues.*



During my first year of teaching, I also assembled a teaching portfolio of my work. I wanted evidence of my work in planning, in the classroom, at professional development opportunities as well as projects I created and participated in. I

wanted to grow my portfolio as my teaching experience grew. I used a binder and added pictures of my classroom, bulletin boards, students involved in activities. I added assignments, projects, lessons and unit plans I had developed. That binder gave me something tangible to hold and show off. “In short, creating a portfolio involves

reflection, collection, selection, and connection.” (from: <http://langwitches.org/blog/2009/07/17/digital-teaching-portfolios/>)

1. Do you have ‘what it takes’ to be a professional music teacher?
 2. In your opinion, what makes you qualified (‘a good fit’) to be hired for a position in our institution?
7. **BEFORE READING** *the text, think why music teachers need to collect best students’ work.*

READ *the text and ANSWER the QUESTIONS afterwards.*

Digital Portfolios in the Music Classroom: Capturing Your Students Best Work

As a music educator, you witness the growth that your students achieve each year. The challenge comes when translating that growth into hard data. But, that data is what administrators really want to see. Digital portfolios offer an effective and efficient answer to this challenge.

What is a Digital Portfolio? A digital portfolio or portfolio is a collection of student work used to demonstrate evidence of learning. Teachers collect this evidence – or artifacts – from students throughout the school year. Artifacts may be video, audio, or any other digital media created by the student. Teachers then compile the evidence in an accessible location for the teacher, administrator, and even parents to review. Many states now require performance-based assessment models, and digital portfolios can be a very useful tool.

Digital portfolios are especially effective in the music classroom. Creating, performing, and responding skills are more easily captured in digital form. Teachers are able to see growth and skill level develop over the full length of the school year. Students also take an interest in the process, and can see tangible evidence of their hard work. Many states now require performance-based assessment models, and digital portfolios can be a very useful tool.

Collecting Student Artifacts

What kind of artifacts can you collect in your general music classroom? You can be creative! An artifact can be anything that

shows student growth or mastery of a concept or skill. Here are just a few ideas:

Video: Vocal, recorder, or rhythm assessments, group performances or projects, student auditions or recitals.

Audio: MP3s of student compositions produced from apps like QuaverMusic creatives, MP3s of a student-produced album.

PDF Documents: student drawings or creative written responses to a piece of music, worksheets completed by a student, original lyrics written by a student.

Digital Images: screenshots of a student activity or composition, a photo log of a musical project completed by a student over time, pictures of physical projects built by students (example: recycled instruments).

Others: an HTML link to a student created web-page, a PowerPoint presentation from a student's oral presentation, a student-produced podcast, iBook, or short film.

1. Why do teachers collect student works?
2. Define the term "performance-based assessment".
3. Is there any difference between the digital and traditional portfolio?

GRAMMAR REFERENCE

The Present Simple Tense

We use the simple present to say that we do or don't do something regularly, or something happens or doesn't happen regularly, or to describe some things or facts.

Time expressions used with the simple present: sometimes, always, often, every (day / month / year), on Mondays, never

Affirmative sentences:

Our team always plays on Sundays.

American football players wear helmets.

Our teacher reads lots of English books.

We speak English at school.

Negative sentences:

Our team does not play on Mondays.

German football players do not wear helmets.

Our teacher does not read Spanish books.

We do not speak Spanish at school.

Questions

Does a rugby ball look like an egg?

– No, it does not. (doesn't) / Yes, it does.

When do the teams usually play?

Do you play football on Sundays?

– No, I don't. (don't) / Yes, I do.

When do you play football?

The Present Continuous Tense

Statements

I'm eating crisps.

You're closing the window.

He's sleeping on the sofa.

She's singing a song.

It's raining now.

We're playing cards.

You're making too much noise.
They're dancing on the table.

General questions

Am I using the right computer?
Are you having problems?
Is he looking for his mobile?
Is she taking Mark to school?
Is it raining?
Are we making too much noise?
Are you having fun?
Are they eating the flowers?

Answers: positive and negative

Yes, I am. No, I'm not.
Yes, you are. No, you aren't.
Yes, he is. No, he isn't.
Yes, she is. No, she isn't.
Yes, it is. No, it isn't.
Yes, we are. No, we aren't.
Yes, you are. No, you aren't.
Yes, they are. No, they aren't.

Special questions

What is Jack doing?
Where are the Smiths going?

The Past Simple Tense

We use the simple past for actions which finished at a stated time in the past or happened one after another. We add -ed to most verbs to make the simple past. We call such verbs regular. Some verbs are irregular. They don't form the simple past with -ed. You find the simple past forms in the table of irregular verbs (second column).

We use didn't to form the negative sentences plus infinitive without to.

We make general questions with *Did* and special questions with a *Special question word* and *did*.

Time expressions: yesterday, ago, last, in 2020.

Regular verbs Statements	Irregular verbs Statements
Yesterday he played rugby.	Emma went to Bristol two months ago.
He lived with his grandparents last summer.	Last night I saw the latest James Bond film.

Negation

We didn't visit him on Monday.	I didn't win the prize at the last game.
My father didn't play football in his childhood.	He didn't sell his bike.

Questions and short answers

Did MP3 players exist when you were a child? – No, they didn't./ Yes, they did.	Did you go to school by bus yesterday? – No, I didn't./Yes, I did.
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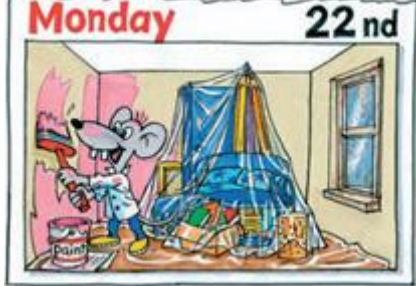
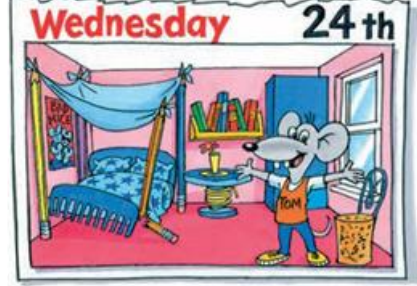
Questions with question words (special questions)

When did Alexander Graham Bell invent the telephone?	How did you go to school?
Where did they play their last match?	Where did they see Derrek Lee?
Who did they help?	Who did they meet?
What did he watch yesterday?	What did she say then?
When did she cook fish?	When did he go to the gym?
How did you prepare for your test?	How did you get home?

The Present Perfect Tense

We use the present perfect to talk about past experiences in our lives. It is not important when they happened. Or we use it for actions which have recently finished and their results are visible in the present. Look at the pictures of Tom in his room. In picture 1 on the

left he is renovating his room. In picture 2 you see the room clean and tidy. He has just renovated his room. To show the result we use the present perfect.

Picture 1	Picture 2
I am painting the wall.	I have painted the walls.
	
	<p>I have put the books on the shelf. I have cleaned the window. I have broken the bed. My hair has gone pink.</p>

We form the present perfect with the auxiliary verb have/has and the past participle. We form the past participle of regular verbs by adding -ed to the verb, e.g. clean – cleaned, study-studied. We form the past participle of irregular verbs differently, e.g. give-given. The time expressions include: just, already, never. They go between the verb have/has and the past participle.

- ⇒ *Remember:* we use has with he, she, it.
- He has just washed his hair.
- He has already put his clothes in the wardrobe.
- He has never painted the walls before.
- He has just broken his bed.
- He has already put books on the shelf.
- He has never renovated his room before.
- Use already, just and never and remember them forever.

Spelling

for most verbs we add -ed washed, asked

for verbs ending in -e, we add -d type –typed, decide -decided

for verbs ending in consonant +y, we change this to -ied

study-studied, carry-carried

for stressed short vowel between two consonants we double the final consonant +ed stop – stopped

FROM ACTIVE TO PASSIVE

We use the passive when the person who carries out the action is unknown or unimportant.

We use the passive when the action itself is more important than the person who carries it out, as in the news, formal writing, and instructions.

To change a sentence from the active into the passive, we need to put the object in the first place and make it the subject in the passive sentence. e.g.

⇒ *Millions of people read the websites. The websites are read by millions of people.*

	subject		object
Active	Matt Stirling	plays	the role of 'Justin'.
Passive	The role of 'Justin'	is played	by Matt Stirling. (by-agent)

The passive forms

	Be	Past participle (V3) regular irregular
Simple Present	am, is are	washed sold
Simple Past	was, were	washed sold
Present perfect	have been, has been	washed sold

Active	An assistant showed the actors the studio. the actors – Object 1 (Person) the studio – Object 2 (Thing)
Passive	The actors were shown the studio. Subject 1 (Passive 1)
	The studio was shown to the actors. Subject 2 (Passive 2)

English summary

Verbs like give, offer, promise, send, show, bring, tell, teach, promise, buy, write, award, sell, grant etc. can have two objects: They gave **her a CD**.

If you want to stress who is given or offered something, you can use the personal passive: **She** was given a CD.

If a “thing” (the CD) becomes the subject of the passive sentence, the person is put at the end of the passive sentence with the preposition to: The CD was given **to her**.

However, it is more usual for passive sentences to begin with the person.

Passive 1 (personal passive)	Passive 2
Everyone was sent a brochure with a lot of useful information.	A brochure with a lot of useful information was sent to everyone in the group.
The people were given all the information.	All the information was given to the people who had come to the casting.

ПЕРЕЛІК ПИТАНЬ ДЛЯ ПІДСУМКОВОГО КОНТРОЛЮ

- 1 Activities shared by colleagues
- 2 The advantages of workplace friendships
- 3 Your learning style
- 4 Student expectations of Mukachevo State University
- 5 University expectations of students
- 6 Your university schedule
- 7 The syllabus
- 8 Benefits of time management
- 9 Soft skills
- 10 Core competencies
- 11 The importance of music education
- 12 Singing in the classroom
- 13 Music as a teaching tool
- 14 My favourite music instrument
- 15 My career portfolio
- 16 Interview rules

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Навчально-методичне видання

Бондар Т. І.

**ІНШОМОВНА КОМУНІКАЦІЯ ПЕДАГОГІВ
У ПОЛІКУЛЬТУРНОМУ СЕРЕДОВИЩІ**

Методичні вказівки

Тираж 300 пр.

Свідоцтво про внесення суб'єкта видавничої справи до
Державного реєстру видавців, виготовлювачів і розповсюджувачів
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