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**МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ
ФЕДЕРАЦИИ**
**ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ ОБРАЗОВАТЕЛЬНОЕ
УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ**

«СЕВЕРО-КАВКАЗСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ»

Пятигорский институт (филиал) СКФУ

МЕТОДИЧЕСКИЕ УКАЗАНИЯ

по выполнению практических работ

по дисциплине «Иностранный язык в сфере профессиональной коммуникации»

направление подготовки: 54.03.01 Дизайн

направленность (профиль): «Графический дизайн»

(для очно-заочной формы обучения)

(ЭЛЕКТРОННЫЙ ДОКУМЕНТ)

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ВВЕДЕНИЕ

Методические указания предназначены для студентов 1 курса очно-заочной формы обучения, которыми они могут пользоваться при подготовке к практическим занятиям. Практические занятия это - планируемая учебная, учебно-исследовательская, а также научно-исследовательская работа студентов, которая выполняется в аудиторное время под руководством преподавателя. В составе методических указаний к практическим занятиям предусмотрены рекомендации по подготовке к практическому занятию. При выполнении работы студенты могут использовать не только методические указания по решению задач, но и другие материалы учебно-методического комплекса.

Основной целью методических указаний по выполнению практических работ является повышение исходного уровня владения иностранным языком, достигнутого на предыдущей ступени образования, и овладение студентами необходимым и достаточным уровнем коммуникативной компетенции для решения задач межличностного и межкультурного взаимодействия.

Цель заключается в формировании у студентов навыков понимания, извлечения, обработки и воспроизведения информации.

Структура включает тексты различной направленности, упражнения и практические задания комплексного характера для закрепления основных знаний по тематике соответствующего занятия, что предполагает реализацию следующих целей:

- повышение уровня учебной автономии и способности к самообразованию;
- развитие когнитивных и исследовательских умений;
- развитие навыков чтения, понимания и перевода с английского языка на русский;
- развитие навыков устной речи на английском языке;
- закрепление лексического и грамматического материала при помощи различных упражнений.

Процесс изучения дисциплины «Иностранный язык в сфере профессиональной коммуникации» направлен на формирование компетенций УК-4 (способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)).

В результате освоения дисциплины обучающийся должен

знать:

- лексику профессиональной направленности;
- нормы употребления лексики английского языка в профессиональной сфере;
- особенности грамматики профессионального английского языка;

уметь:

- осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке;
- читать и переводить специальную литературу для пополнения профессиональных знаний;

владеть:

- навыками профессионального общения на английском языке;
- способами пополнения профессиональных знаний из оригинальных источников на английском языке.

Содержание практических занятий

Раздел 1. Art / Искусство

Практическое занятие № 2.

Практика речи: **Paper / Бумага**

Грамматика: **Сослагательное II в придаточных дополнительных после глагола *wish***

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоения темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Paper comes in a variety of different sizes and qualities, ranging from newspaper grade for practice up to high quality and relatively expensive paper sometimes sold as individual sheets. Papers can vary in texture, hue, acidity, and strength when wet. Smooth paper is good for rendering fine detail, but a more "toothy" paper will hold the drawing material better. Thus a more coarse material is useful for producing deeper contrast.

For pen and ink work, typing paper is useful for practice drawings. For polished sketches, however, heavier paper is more suitable. Bristol board makes a hard surface that is especially good for ink. Watercolour paper is also an interesting surface for ink drawing due to its texture. Tracing vellum is useful for experimenting with different textures on top of your drawing.

There are a variety of drawing implements that the artist can employ, and the type chosen will often depend on what result is intended. Virtually any implement that will leave a mark can also be employed for drawing. However special artist drawing media will usually produce better results, albeit at a higher cost.

Сослагательное II в придаточных дополнительных после глагола *wish*

В дополнительном придаточном предложении после глагола *wish* для выражения *сожаления, неосуществленного желания* употребляются следующие формы сослагательного II:

а) форма, совпадающая с Past Indefinite, для выражения *действия*, относящегося к *настоящему* времени (от глагола *to be* может употребляться форма *were* для всех лиц).

I wish it were summer now. (It's a pity it is not summer now.) Как бы мне хотелось, чтобы сейчас было лето. (= Жаль, что сейчас не лето.)

I wish I knew where they lived. (= It's a pity I don't know where they live.) Мне бы хотелось знать, где они живут. (= Жаль, что я не знаю, где они живут.)

б) форма, совпадающая с Past Perfect для выражения *действия*, относящегося к *прошлому*.

I wish I had telephoned him yester day. (It's a pity I didn't telephone him yesterday.) Как жаль, что я ему не позвонил вчера.

в) Для выражения *сожаления* в отношении *будущего* времени в придаточном дополнительном употребляются модальные глаголы *would* и *could*.

I wish they would come to see me tomorrow. (but they won't) Как жаль, что они не придут ко мне завтра.

I wish we could get the job done tomorrow. (But there is too little time left and we won't be able to finish it) Как бы мне хотелось, чтобы работа была сделана завтра.

Примечания:

1. Со вторым лицом модальный глагол *would* может выражать вежливую или невежливую просьбу в зависимости от интонации:

I wish you'd (you would) help me with this work. Помогите мне, пожалуйста, сделать эту работу.

I wish you would go away. Скорее бы вы ушли!

2. С третьим лицом высказывание с глаголом *would* может иметь характер восклицания и выражать раздражение.

I wish the music would stop! Когда же наконец прекратится эта музыка.

Вопросы и задания:

1. Переведите:

Various tools can also be put to good use while drawing the picture. These include a pencil sharpener or sharp knife, sandpaper, kneaded eraser, blending stumps, and chamois. Other tools that sometimes prove useful are tracing paper, a circle compass, ruler, frisked film, fixative, and drafting tape. Certain ad hoc implements also come in handy on occasion, such as paintbrushes, felt, typing eraser, and so forth. The subject of the drawing can be a picture, a still life, one or more live models, or a landscape or other scene. Drawing from a picture can be easier in some respects as the dimensions of the image can be carefully measured and then reproduced exactly on the paper. Rendering a scene can be more challenging, particular if it is only a temporary circumstance. But the artist is less restricted in the subject matter and can view the scene unfiltered by another person's viewpoint. Drawing an imaginary scene can be particularly difficult unless the artist draws upon existing forms as examples.

An easel is an upright stand for holding the drawing paper nearly perpendicular to your line of sight. When a drawing paper is flat upon a table, the rendered image can become slightly distorted due to the perspective of the paper relative to your sight. By holding the paper upright in the same view as your subject it becomes much easier to compare each to the other. It takes some practice, however, to draw with an easel as the arm is not being supported past the shoulder.

2. Найдите в тексте (упр. 1) слова, которые обозначают средства рисования, выпишите и дайте им определения.

3. Прочитайте текст и согласно содержанию дайте название каждому пункту:

1. _____:

Don't impulse buy furniture without knowing your floor plan and what colours you plan on using throughout your space (usually 5-7), unless you have the luxury of disposing your furniture as you would your wardrobe. It pains me when someone is forced to plan their entire room based on a bargain find retro sofa that may not even fit their space or that clashes with existing furniture that they plan on keeping.

Do have a plan. If you are starting your project from scratch and haven't committed to furniture yet, then always start with the fabrics. There are many more paint colours than there are beautiful fabrics - unless you own your own silk looming company in the South of France.

2. _____:

Don't subject your guests to images of yourself. Your home should always be a reflection of who you are, so let your decor speak for itself and chill out on the self portraits. Pianos, bookshelves, and mantels are certainly not open season to document your family tree, photos of you and random celebrities, or 10-year old bathing suit glam shots.

Do take the time to select elegant frames for selectively placed photos. A few framed photographs add a wonderful accent to any home, but kindly note the words "a few". More personal photos are best suited for your bedroom or lined gallery style along a private hallway.

3. _____:

Don't scatter wimpy houseplants throughout your home, especially those in random pots. This category falls under "Living Chachakas". It's certainly noble and impressive to create life out of a small clipping, but showcase your science experiments in your greenhouse.

Do place large potted plants in baskets or pots that compliment the scheme of your space. Plants add warmth and life to any space. Embrace the greenery, just don't be wimpy about it.

4. Согласитесь или не согласитесь со следующими высказываниями. Обоснуйте свое мнение:

1. Don't make sure that framing, colour scheme, and size make perfect sense to your decor.
2. Use an area rug that is too small or too large for your space.
3. Don't subject your guests to images of yourself.
4. Always get stuck in Beige.
5. Clutter your space.
6. Fall into the trap of placing random artwork on your walls without a plan.
7. Never start renovating your kitchen before you have a very specific plan.
8. Scatter wimpy houseplants throughout your home.
9. Don't mix furniture styles and wood grains to help create an ambience
 - Make storage space under your bed.
 - Match fabrics.
 - Never add accent colours to your walls and furniture.

5. Замените курсивную часть предложения на Сослагательное II с глаголом wish:

1. **It's a pity he is so shy**; he hasn't made friends with anybody here yet. 2. **It's a pity he was not exact enough** when making that report. He overlooked some important figures. 3. **It would be good if we** could engage two more engineers. 4. **It's a pity she started** at hearing the news. She gave herself away. 5. **It would be a good thing** if I had no engagements for this weekend. I could join your camping party. 6. **I'm sorry I didn't** pick up more good expressions when I was on that business trip. 7. **It'll be very good if they** subscribe to this magazine. It's very interesting. 8. **It would be very good** if that doctor agreed to treat your son. 9. **It's a pity Nick is engaged in some other business now**. I'd have asked him to help us.

Практическое занятие № 4.

Практика речи: **Linear perspective / Линейная перспектива**

Грамматика: **Придаточные цели с союзом *so that***

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоения темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Linear perspective is a method of portraying objects on a flat surface so that the dimensions shrink with distance. The parallel, straight edges of any object, whether a building or a table, will follow lines that eventually converge at infinity. Typically this point of convergence will be along the horizon, as buildings are built level with the flat surface. When multiple structures are aligned with each other, such as buildings along a street, the horizontal tops and bottoms of the structures will all typically convert at a vanishing point.

When both the fronts and sides of a building are drawn, then the parallel lines forming a side converge at a second point along the horizon (which may be off the drawing paper.) This is a "two-point perspective". Converging the vertical lines to a point in the sky then produces a "three-point perspective".

Depth can also be portrayed by several techniques in addition to the perspective approach above. Objects of similar size should appear ever smaller the further they are from the viewer. Thus the back wheel of a cart will appear slightly smaller than the front wheel. Depth can be portrayed through the use of texture. As the texture of an object gets further away it becomes more compressed and busy, taking on an entirely different character than if it was close. Depth can also be portrayed by reducing the amount of contrast of more distant objects, and also by making the colours more pale. This will reproduce the effect of atmospheric haze, and cause the eye to focus primarily on objects drawn in the foreground.

Придаточные цели с союзом *so that*

В придаточном предложении цели с союзом *so that* могут употребляться модальные глаголы ***can (could), will (would)***, а также ***may (might)*** и ***shall (should)***.

Если сказуемое главного предложения стоит в одном из настоящих времен или в повелительном наклонении, то в придаточном предложении употребляется ***can, will***, если сказуемое главного предложения стоит в одном из прошедших времен, то в придаточном предложении употребляется ***could would***. Употребление ***shall (should)*** в таких предложениях является устаревшим; употребление ***may (might)*** характерно для книжно-письменной речи.

Will you speak louder so that everybody ***can (will)*** hear! Пожалуйста, говорите громче, чтобы всем было слышно!

I borrowed the book from the library so that you could ***(would)*** learn the lesson. Я взял книгу в библиотеке с тем, чтобы ты смог выучить урок.

Вопросы и задания:

1. Прочитайте про себя текст и найдите в нем слова, сходные с русскими, которые вы можете понять, не прибегая к помощи словаря:

Measuring the dimensions of a subject while blocking in the drawing is an important step in producing a realistic rendition of the actual subject. A straight drawing implement held horizontally or vertically can be used to measure the angles of different sides. These angles can be reproduced on the drawing surface and then rechecked to make sure they are accurate. Another form of measurement is to

compare the relative sizes of different parts of the subject with each other. A finger placed at a point along the drawing implement can be used to compare that dimension with other parts of the image.

A grid can be used to produce a more accurate portrayal of a photograph. The image is subdivided into equally spaced horizontal and vertical lines. A scaled version of these lines is drawn lightly on the paper, and the outlines of the significant features are copied onto the drawing. A similar approach when using an easel is to mount a small, heavy paper frame through which the artist can view the scene. The image on the paper is then scaled in reference to this frame.

When attempting to draw a complicated shape such as a human figure, it is helpful at first to represent the form with a set of primitive shapes. Almost any form can be represented by some combination of the cube, sphere, cylinder, and cone. Once these basic shapes have been assembled into a likeness, then the drawing can be refined into a more accurate and polished form. The lines of the primitive shapes are removed and replaced by the final likeness.

A more refined art of figure drawing relies upon the artist possessing a deep understanding of anatomy and the human proportions. A trained artist is familiar with the skeleton structure, joint location, muscle placement, tendon movement, and how the different parts work together during movement. This allows the artist to render more natural poses that do not appear artificially stiff. The artist is also familiar with how the proportions vary depending on the age of the subject, particularly when drawing a portrait.

2. Прослушайте текст и подготовьтесь к его устному изложению:

Kitchen and Bath Designer

It's been recently estimated that nearly 60% of all home construction spending goes towards renovations - and the kitchen and bathrooms are the spaces of homes most often renovated. As a result, there's great potential for interior designers specializing in kitchen and bath design. These designers focus on construction and mechanical systems, basics of kitchen and bath design, materials and estimation, lighting, universal design and theme application, and computer-aided-drafting specific for the kitchen and bathroom design industry. There is even a professional organization - the National Kitchen and Bath Association (NKBA) - for this specialized form of interior design.

3. Соедините слова правой колонки с соответствующим значением в левой колонке:

- | | |
|-----------------|---|
| 1. aware | 1. make by fitting parts together; build, form |
| 2. kitchen | 2. equipment in a room or street etc. for producing light |
| 3. residential | 3. conscious |
| 4. application | 4. interval between points or objects |
| 5. construction | 5. having financial profit as its primary aim |
| 6. lighting | 6. suitable for or occupied by dwellings |
| 7. space | 7. a relevance |
| 8. commercial | 8. place where food is prepared and cooked |

4. Ситуация: Вам необходимо сделать копию понравившегося рисунка.

Задание: - составьте список необходимых для работы материалов и инструментов;

- напишите подробный план Ваших действий.

5. Переведите:

1. Tell me when they start taking subscriptions for journals and magazines **so that** I **can** have time to let my fellow- workers **know**.
2. The teacher told the boy to watch the machine at work **so that** he **would** learn to handle it quicker.
3. I advise him to carry on with the lessons **so that** he **will** keep up his English.
4. We must leave home two hours before the take-off time **so that** we **can** arrange everything without hurrying.
5. Ken had to save part of the money he earned **so that** his brother **could** carry on with his experiments.

Практическое занятие № 6.

Практика речи: Rock painting / Наскальные рисунки

Грамматика: Придаточные сравнения (сопоставления) с союзом as if

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоения темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Painting is the practice of applying pigment suspended in a carrier and a binding agent to a support such as paper, canvas or a wall. Evidence indicates that humans have been painting for about 6 times as long as they have been using written language. Artistic painting is considered by many to be among the most important of the art forms.

The oldest known paintings are at the Grotte Chauvet in France, dated at about 32,000 years old. They are engraved and painted using red ochre and black pigment and show horses, rhinoceros, lions, buffalo, and mammoth. There are examples of cave painting all over the world. Cave or rock paintings are paintings painted on cave or rock walls and ceilings, usually dating to prehistoric times. Rock paintings are made since the Upper Paleolithic, 40,000 years ago.

When Europeans first encountered the Magdalenian paintings of the Altamira cave, Cantabria, Spain some 150 years ago, they were considered to be hoaxes by academics. The new Darwinian thinking on evolution was interpreted as meaning that early humans could not have been sufficiently advanced to create art. Emile Cartailhac, one of the most respected prehistorians of the late nineteenth century believed they had been thought up by Creationists to support their ideas and ridicule Darwin's. Recent reappraisals and increasing numbers of discoveries have illustrated their authenticity and indicated the high levels of artistry of Upper Palaeolithic humans who used only basic tools. Cave paintings can also give valuable clues as to the culture and beliefs of that era.

The age of the paintings in many sites remains a contentious issue, since methods like radiocarbon dating can be easily misled by contaminated samples of older or newer material, and caves and rocky overhangs are typically littered with debris from many time periods. The choice of subject matter can indicate date such as the reindeer at the Spanish cave of Cueva de las Monedas which imply the art is from the last ice age. The oldest cave is that of Chauvet, and is 32,000 years old.

Придаточные сравнения (сопоставления) с союзом *as if*

В придаточном сравнения (сопоставления) с союзом *as if* обычно употребляется сослагательное II (Subjunctive II).

Если сказуемое придаточного предложения выражает действие, *одновременное* действию главного предложения, в придаточном предложении употребляется форма, совпадающая с Past Indefinite (от глагола *to be* форма *were*).

Если сказуемое придаточного предложения выражает действие, *предшествующее* действию главного предложения, употребляется форма, совпадающая с Past Perfect:

She **speaks** as if she **didn't know** me. Она говорит так, как будто она меня не знает.

She **spoke** as if she **were** in a hurry. Она говорила так, как будто она очень торопилась.

She **speaks** English as if she **had been brought** up to speak it. Она говорит по-английски, как будто она изучала его с детства.

She **looked** as if she **had been** ill for a long time. Она выглядела так, как будто она долго болела.

You **look** as if (= as though) somebody **had hurt** your feelings. У вас такой вид, как будто вас обидели.

Примечания:

1) После союза *as if* вместо придаточного предложения может также употребляться причастие I:

He looked at her *as if trying* to remember something. Он посмотрел на нее, как будто стараясь что-то припомнить.

2) В современном английском языке существует тенденция употреблять после *as if* форму *was* вместо *were*:

The girl held the toy in both hands as if she **was** afraid to lose it. Девочка держала игрушку обеими руками, как будто боялась

Вопросы и задания:

1. Переведите на русский язык:

The most common themes in cave paintings are large wild animals, such as bison, horses, aurochs, and deer, and tracings of human hands as well as abstract patterns, called Maccaroni by Breuill. Drawings of humans are rare and are usually schematic rather than the more naturalistic animal subjects. Cave art may have begun in the Aurignacian period, but reached its apogee in the late Magdalenian.

The paintings were drawn with red and yellow ochre, hematite, manganese oxide and charcoal. Sometimes the silhouette of the animal was incised in the rock first. Stone lamps provided some light. Abbé Breuill interpreted the paintings as being hunting magic, meant to increase the number of animals.

As there are some clay sculptures that seem to have been the targets of spears, this may partly be true, but does not explain the pictures of beasts of prey such as the saber-toothed cat or the bear.

2. Раскройте скобки, преобразуя слова в соответствии с содержанием текста:

An alternative and more modern theory, (to base) on studies of more modern hunter-gatherer societies, (to be) that the paintings (to make) by Cro-Magnon shamen. The shamen would retreat into the (dark) of the caves, enter into a trance state and then paint images of their (vision), perhaps with some notion of (to draw) power out of the cave walls themselves. This (to go) some way towards (to explain) the (remote) of some of the (paint), which often (to occur) in deep or small caves, and the variety of subject matter from prey animals to predators and human hand-prints. However, as with all prehistory, it (to be) impossible to be certain due to the relative lack of material evidence and the many (pitfall) associated with (to try) to understand the prehistoric mindset with a modern mind. In 2003, cave etchings also (to discover) in Creswell Crags, Nottinghamshire, England.

3. Прослушайте текст и подготовьтесь к его устному изложению:

Commercial Interior Design

Commercial interior design focuses on the planning and design of public buildings and businesses - everything from retail stores to restaurants and from museums to hospitals. Since this type of design encompasses such a wide array of building types, some designers concentrate on very particular areas, including: entertainment (theatres, concert venues, theme parks), government/institutional (federal buildings, courts, libraries), health care (hospitals, clinics, examination rooms), hospitality/restaurant (nightclubs, restaurants, hotels), offices (both public and private areas), and retail/store planning (boutiques, department stores, shopping malls).

Residential Interior Design

Just as the name implies, residential interior design focuses on the planning and/or specifying of interior materials and products used in private residences. Residential interior designers must be aware of such issues as child safety, family traffic patterns, home wiring and cable needs, switching and security systems, and space requirements for home theatre electronics and computer hardware, and the different challenges facing the design of single-family and multi-unit dwellings.

Space Planner

A space planner creatively diagrams how a particular interior space will be organized - typically by working with commercial clients to maximize space within offices, institutions or other large structures to ensure the space is used efficiently. Space planners typically work alongside interior designers or architectural firms.

4. Переведите:

1. Why do you speak **as if** you **were trying** to prove something to me? The case is quite clear.
2. It's no use inviting him to the concert, he will refuse to join us, I am sure. It looks **as if** he **didn't care** for music of this kind.
3. The woman only shook her head silently as if she were afraid to expose her real feelings.
4. Mr. Wilson stared at the newcomer **as if** he **were** surprised to see him at the hotel.
5. Michael looks very disappointed in the results of the competition. It seems **as if** he **had expected** his school team to win the first place.
6. When Jim and Ted met after the conference, they shook hands in a most friendly manner **as if** they **had** always **got on** well.

Практическое занятие № 8.

Практика речи: Painting styles / Стили живописи

Грамматика: Конструкция «инфинитив с предлогом for»

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоение темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Style is used in two senses:

- It can refer to the distinctive visual elements, techniques and methods that typify an individual artist's work.

- It can also refer to the movement or school that an artist is associated with.

This can stem from an actual group that the artist was consciously involved with or it can be a category in which art historians have placed the painter. The word 'style' in the latter sense has fallen out of favour in academic discussions about contemporary painting, though it continues to be used in popular contexts.

Painting styles are abstract, baroque, constructivism, cubism, fauvism, graffiti, hard-edge, impressionism, mannerism, modernism, naïve art, neo-classicism, op-art, orientalism, pointillism, pop-art, postmodernism, realism, romanticism, socialist realism, surrealism.

Pointillism is a style of painting in which non-primary colours are generated, not by the mixing of pigments in the palette nor by using pigments directly, but by the visual mixing of points of primary colours, placed in close proximity to each other. Originally it was developed by Neo-Impressionist Georges Seurat.

When viewed from a distance, the points or dots cannot be distinguished, and blend optically into each other. This means that with the same set of primaries, pointillists generate a different range of colours when compared to artists using traditional colours or colour-mixing techniques. The result is sometimes described as brighter or purer since the eye does the mixing and not the brush. An explanation for this could be sought in the subtractive and additive theories of colour.

Usually when colours are produced by pigments being mixed physically, the subtractive colour theory is at work. Here the mixing of pigments of the primary colours produces less light; so if we mix red, blue and yellow pigments (subtractive primaries), we get a colour close to black. However when colours are produced by the mixing of light, then the additive colour theory is at work. Here the mixing of lights of the three primary colours produces more light; so if we mix red, blue and green light (additive primaries) we get something close to white light. The brighter effect of pointillist colours could rise from the fact that subtractive mixing is avoided and something closer to the effect of additive mixing is obtained even through pigments.

Конструкция «инфинитив с предлогом *for*» состоит из существительного или местоимения в объектном падеже и инфинитива с предлогом *for*. Эта конструкция употребляется, когда действие, выраженное инфинитивом, не относится к лицу (или предмету), являющемуся в предложении подлежащим. Инфинитив может при этом быть в действительном или страдательном залоге. Например:

He opened the door for me to get out. - Он открыл дверь, чтобы я вышел.

We waited for him to come. - Мы ждали, пока он придет.

She longed so much for people to be happy. - Ей так хотелось, чтобы люди были счастливы.

I'll re-read the rule for you to understand it better. - Я про-читаю правило снова, чтобы вы его лучше поняли.

Примечание:

Чтобы различать конструкции “Сложное подлежащее” и “Сложное дополнение ” важно помнить, что в сложном подлежащем перед инфинитивом стоит сказуемое (глагольная связка), а в сложном дополнении – существительное или местоимение в функции дополнения.

Вопросы и задания:

1. Письменно переведите предложения:

Pastels are the icing on the colour wheel cake. From the sheerest pale tints that are barely visible to hues that are clean, rich, and just falling short of a colour at its fullest saturation. Adding white to any of the twelve colour wheel hues will instantly create what is known as a tint, varying the amounts of white effects the lightness and luminosity of the pastel hue. When vast amounts of white are added to colour something fascinating occurs – colours take on entirely new personalities and emotions. Blue-violet becomes ultra cool and icy, yellow begins to glow and greens appear even more refreshing and renewing than when used at full strength.

2. Прослушайте текст и подготовьтесь к его устному изложению:

More than any other colour family pastels are affected by light as it shifts and moves creating subtle differences from light and airy to delightfully uplifting. When pastels are paired or mixed with light reflecting white on a printed page or in an interior the illusion of more space occurs giving small areas the illusion of great expanse. Pastels are a testament to the gentle qualities of colour and to the close ties colour has to light. Pastels of all kinds are enhanced by white. Pastels also mix well with other pastel

hues, naturals, brights and with a wide assortment of neutrals. Understanding just a few of the basic colour principles is the key to achieving positive results with a pastel palette.

Consider the colour wheel, traditionally divided into two parts: the warm side and the cool side. The warm side features reds, oranges, and yellows and is considered active and exciting. The cool side spans from green to blue to the coolest violet hues and is considered passive and calming. Each side embodies a specific set of emotions. The primary colours in painting are red, yellow, and blue – the colours from which all other colours are created. Secondary colours are created when two primaries are mixed together, these are orange, green and violet. Lastly the tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet. By understanding the structure of the colour wheel you can begin to select colours that are natural in origin using one or more hues to create and mix successful colour palettes within basic colour schemes.

A monochromatic pastel colour scheme is simple to create, just combine any colour with its various tints. Pastels work particularly well within a monochromatic scheme. Pastel colours are almost always comfortable together, easy on the eye and a delight to the soul. Consider the value of each pastel colour as the value determines the brightness of a hue. When creating a monochromatic pastel scheme the variations of a pastels value or brightness can range from barely perceptible to nearly saturated hues. The petals of a flower often embody the qualities of a monochromatic palette. Imagine an individual tulip petal with rich full colour near the base of the stem extending delicate veined colour that gently pales as it reaches outwards to the tip of the petal.

3. Ответьте на вопросы:

1. What might inspiration for a pastel scheme begin with?
2. When can a pastel colour create the feeling of a warm sandy beach or a cooling stream?
3. Why have specific art movements and artists used transparent shades of colour?
4. When did fashion retailers, product and automobile designers, and even Hollywood sport the optimistic pastel colours so popular with youth?
5. What colours are being reinvented today?
6. What is more defined by using pastel colours?

4. Согласитесь или не согласитесь со следующими высказываниями. Обоснуйте свое мнение:

1. The ever-changing colours of nature are not filled with inspiration for a pastel palette.
2. The layers and levels of pastel colours in nature provide temporary inspiration from which to balance a pastel scheme.
3. The artists sometimes employed transparent pastel hues to stain large expansive areas of canvas using muted colour to create meditative moods.
4. The 1950s in the United States heralded a pastel colour craze, in essence a revolt against the drab colours of the war torn 1910s.
5. Finding new pastel colour ideas can be as simple as exploring the many var-ied textures of fabric.
6. When colour is used widely as in any pastel schemes, texture and form be-come increasingly important to the palette.

5. Заполните пропуски в предложениях при помощи глагола в форме инфинитива, выбирая вариант ответа из глаголов в рамке или предлагая свой вариант: get, give, go, hear, interrupt, keep, learn, meet, ride, undergo

Sue is lucky ... keep alive after the accident.

The soldiers were prepared ... hardship of life in extreme environments.

The children were anxious ... to the circus.

We are glad ... a wedding invitation from you.

The students are motivated ... English.

Tom was hesitant ... testimony.

I was happy ... my friend at the airport.

I was surprised ... that Mr. Loktevokusaev was absent.

We were sorry ... their conversation.

Sally is afraid ... a bicycle without a helmet.

Практическое занятие № 10.

Практика речи: Watercolour / Акварель

Грамматика: Количественные и порядковые числительные. Хронологические даты. Дроби.

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоение темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере
уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Watercolour is a painting technique using paint made of colourants suspended or dissolved in water. Although the grounds used in watercolour painting vary, the most common is paper. Others include papyrus, bark papers, plastics, leather, fabric, wood, and canvas.

The broader term for water-based painting media is watermedia. The term watercolour most often refers to traditional transparent watercolour or gouache (an opaque form of the same paint).

Watercolour paint is made of finely-ground pigment or dye mixed with gum arabic for body, and glycerin or honey for viscosity and to bond the colourant to the painting surface. Unpigmented filler is added to gouache to lend opacity to the paint. Oil of clove is used to prevent mould.

Traditionally, watercolour paint is applied with brushes, but it may be applied with other implements in experimental approaches or mixed with other materials (usually acrylic or collage).

The paint is thinned before application to allow for lighter areas within the painting. This transparency provides watercolour its characteristics of brightness, sparkle, freshness, and clarity of colour since light has passed through the film of paint and is reflected back to the viewer through the film.

According to a tradition, dating from at least the early 20th century, the white of the paper is the only white used in transparent watercolour. Opaque paint is seldom used for whites or to overpaint.

Watercolour techniques have the reputation of being quite demanding, although they are actually no more demanding than those used with other media. Maintaining a high quality of value differences and colour clarity are typically the most difficult properties to achieve and maintain.

The medium is effective in portraiture, figurative art, photorealism, and abstract work, both objective and non-objective. Kandinsky produced the first non-objective abstract paintings in transparent watercolour around 1913.

Watercolour proponents prize it as a studio medium for its lack of odour and ease of cleanup, and also as a plain air medium for its portability and quick drying.

Finger-painting originated in China with watercolour paints.

Количественные и порядковые числительные. Хронологические даты. Дроби.

Количественные:	2,035,325 words (two million, thirty five thousand, three hundred and twenty-five words)	2.035.325 слов
№№ комнат, домов, трамваев и т. д.	1,201 books (one thousand two hundred books = twelve hundred books)	1201 книга
Хронологические даты	on page 305 (three hundred and five = three-o-five) to take the 134 bus (the one three four bus) in 1900 (in nineteen hundred) in 1905 (in nineteen five) in 1958 (in nineteen fifty eight)	на странице 305 ехать автобусом 134 в 1900 году в 1905 году в 1958 году
Порядковые: даты	the 35th (thirty-fifth) day 16th January, 1958 (<i>the</i> sixteenth of January, nineteen fifty- eight). January 16 (16th), 1958 (January <i>the</i> sixteenth, nineteen fifty- eight)	35-й день 16 января 1958 года
Дробные: (простые и десятичные)	1/5 ton (one fifth of a ton) 1/2 kilometre (half a kilometre) 1/4 kilometre (a quarter of a kilometre) 2/5 ton (two fifths of a ton) 0.5 (point five) 3.215 (three point two one five) 53.75 tons (fifty- three point seven five tons)	1/5 тонны 1/2 километра 1/4 километра 2/5 тонны 0,5 3,215 53,75 тонны

Вопросы и задания:

1. Переведите:

Oil painting is done on surfaces with pigment ground into a medium of oil especially in early modern Europe, linseed oil. Other oils occasionally used include poppyseed oil, walnut oil, and safflower oil. These oils result in different properties in the oil paint, such as less yellowing or different drying times. The oil usually takes weeks to dry.

It was probably developed for decorative or functional purposes in the High Middle Ages. Surfaces like shields were more durable when painted in oil-based media than when painted in the traditional tempera paints.

Many Renaissance sources credit northern European painters of the 15th century with the "invention" of painting with oil media on wood panel. Jan van Eyck is often mentioned as the "inventor". The popularity of oil grew in 16th century Venice, where a water-durable medium was essential.

Recent advances in chemistry have produced modern water miscible oil paints that can be used with, and cleaned up in, water. These are still "real" oil-paints in every sense of the meaning. Small alterations in the molecular structure of the oil creates this water miscible property.

A still-newer type of paint, heat-set oils, remain liquid until heated to 130–138 °C for about 15 minutes. Since the paint never dries otherwise, cleanup is not needed except when one wants to use a different colour and the same brush. Although it is not technically true oils. This medium is "non-drying synthetic oily liquid, imbedded with a heat sensitive curing agent". But the paintings resemble oil paintings and are usually shown as oil paintings.

2. Впишите в правую колонку слова, которые соответствуют определениям и письменно составьте с ними предложения:

_____	story whose moral is represented symbolically
_____	drawing or picture in a book, magazine
_____	picture representing a scenery as seen in a broad view
_____	drawing, painting, photograph of a person or animal, esp. of the face
_____	painting or drawing of inanimate objects, e.g. fruit or flowers
_____	a human form in drawing, sculpture
_____	be a sign of, portend

3. Подготовьте сообщение на английском языке по теме:

“Painting Techniques”: wash, computer painting, brush painting, destructive techniques.

4. Пользуясь полученной из текста информацией, выберите для каждого названия соответствующий цвет: red+blue+yellow, blue, green, red, orange, violet, yellow, off-white, blue-violet, red-orange, blue-green, yellow-orange, red-violet, yellow-green:

SWEET (_____)

Sweet and fragrant, a simple stack of sugar cookies embodies the homespun pastel shades of orange and yellow. A confection of creamy shades with touches of yellow and orange, this combination is sturdier than it first appears. A versatile and popular pastel, it's often used as a background colour for embroidery designs by crafters, downy linens, comfy slippers, and seasonal slipcovers. A soft touch of orange instantly creates a homey, amiable mood and is a soothing choice for home decor. Pair varying shades of white with creamy tints for a monochromatic living environment that is harmonious, cosy, and warm. Add areas of light-ice blue for balance.

APPEALING (_____)

Few colours are as appealing as pastel yellow. Unlike most colors which are softened to tints when white is added, yellow becomes luminescent when blended with great quantities of white. The tonal quality of pale yellow varies from an almost transparent sheen to creamy opaque tints. A sun colour, pale yellow glows as though it has been illuminated from an interior source. Pastel yellow pairs well with its colour wheel complement violet, and almost every hue of green from blue-green aquamarine to rich forest tones.

FRESH (_____)

White is the perfect foil for yellow-green. Adding white to yellow-green brings a dewy reflective quality to this pastoral tint. Plan a trip to the farmers market to gather young shoots of asparagus, sweet peas, and the first plump chartreuse mission figs of the season. Fashion a worthy table setting for your bounty with soft citrus toned napkins, tinted glassware, and just picked garden zinnias in contrasting hues of red, pink, and orange. A pastel that feels like the freshest breeze, it's the perfect colour for small spaces from a tiny alcove to an attic guest room.

5. Используя выбранные Вами предложения, составьте аннотацию к тексту (упр.4), подчеркивая его информативную ценность.

6. Прочтите:

А) 1005 journals; 5,400,000 strikers; 101 clerks; 41 banks; 305 suggestions; 6,859 books; 8, 732, 465 signatures; on page 733; by tram 43; in room 1438; in chapter XXIX; on the 12th day; 90, 045, 042 roubles.

Б) at the end of 1789; in 1200; in 1860; in June, 1941; by 1960; In Jan., 1965; on Dec. 25, 1959; 28th Febr., 1958; on the 21st of July; Oct. 25, 1917; Nov. 7, 1943; 3rd Sept., 1940.

В) 9.325 забастовок, 341 студент, 9-е предложение, в комнате 1223, 10.999.525 долларов, 44.785 фунтов стерлингов, на странице 945-й, 1.565.000 новых книг, в 331 параграфе, 101.305.681 рубль.

Г) 9 мая 1945 г., 22 апреля 1959 г., 23 февраля 1961 г., 5. 9. 55 г., 31 января 1942 г., 1. 9. 59 г., 20/VI-49 г., в 1869 г., в сентябре 1941 г., к ноябрю 1965 г., в 1901 г., 9/1-1905 г., в мае 1969 г.

Практическое занятие № 12.

Практика речи: Academic art / Академическое искусство

Грамматика: Бессоюзное подчинение

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоения темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Academic art is a style of painting and sculpture produced under the influence of European academies or universities.

Specifically, academic art is the art and artists influenced by the standards of the French Académie des beaux-arts, which practiced under the movements of Neoclassicism and Romanticism, and the art that followed these two movements in the attempt to synthesize both of their styles, and which is best reflected by the paintings of William-Adolphe Bouguereau, Thomas Couture, and Hans Makart. In this context it is often called "academism", "academicism", "art pompier", and "eclecticism", and sometimes linked with "historicism" and "syncretism".

The art influenced by academies and universities in general is also called "academic art". In this context as new styles are embraced by academics, the new styles come to be considered academic, thus what was at one time a rebellion against academic art becomes academic art.

The first academy of art was founded in Florence in Italy in 1562 by Giorgio Vasari who called it the Accademia dell' Arte del Disegno. There students learned the "arti del disegno" (a term coined by Vasari) and included lectures on anatomy and geometry. Another academy, the Accademia di San Luca (named after the patron saint of painters, St. Luke), was founded about a decade later in Rome. Accademia di San Luca served an educational function and was more concerned with art theory than Florentine Accademia dell' Arte del Disegno.

Accademia di San Luca later served as the model for the Académie royale de peinture et de sculpture founded in France in 1648, and which later became the Académie des beaux-arts. The French Académie very probably adopted the term "arti del disegno" which it translated into "beaux arts", from which is derived the English term "fine arts". The Académie royale de peinture et de sculpture was founded in an effort to distinguish artists "who were gentlemen practicing a liberal art" from craftsmen, who were engaged in manual labor. This emphasis on the intellectual component of artmaking had a considerable impact on the subjects and styles of academic art.

After the Académie royale de peinture et de sculpture was reorganized in 1661 by Louis XIV whose aim was to control all the artistic activity in France, a controversy occurred among the members that dominated artistic attitudes for the rest of the century. This "battle of styles" was a conflict over whether Peter Paul Rubens or Nicolas Poussin was a suitable model to follow. Followers of Poussin, called "poussinistes", argued that line (disegn) should dominate art, because of its appeal to the intellect, while followers of Rubens, called "rubenistes", argued that colour (coloure) should dominate art, because of its appeal to emotion.

The debate was revived in the early 19th century, under the movements of Neoclassicism typified by the artwork of Jean Auguste Dominique Ingres, and Romanticism typified by the artwork of Eugène Delacroix. Debates also occurred over whether it was better to learn art by looking at nature, or to learn by looking at the artistic masters of the past.

Academies using the French model formed throughout Europe, and imitated the teachings and styles of the French Académie. In England, this was the Royal Academy.

Бессоюзное подчинение

Некоторые типы придаточных предложений (дополнительные определительные), могут присоединяться к главному предложению без союза. Например:

The city || we want to visit this summer || is 2000 miles from Orenburg. - Город, который мы хотим посетить этим летом, расположен 2000 миль от Оренбурга.

I promise || they are much better || than you expected. - Уверяю, они гораздо лучше, чем ты ожидал.

Придаточные дополнительные предложения употребляются после сказуемого в главном предложении, поэтому при переводе на границе между сказуемым главного предложения и подлежащим придаточного дополнительного предложения необходимо вводить союз 'что'. Например:

We know || he will come tomorrow. - Мы знаем, что он придет завтра.

Придаточные определительные предложения употребляются после определяемого существительного. При переводе на русский язык на границе между главным и придаточным предложением вводится союзное слово 'который'. Эта граница проходит между определяемым существительным и подлежащим придаточного определительного предложения. Например:

The candidate || we interviewed for a job yesterday || wants to revoke his application. - Претендент на вакансию, с которым мы провели собеседование вчера, хочет отозвать своё заявление.

Вопросы и задания:

1. Переведите:

Since the onset of the poussiniste-rubinstein debate many artists worked between the two styles. In the 19th century, in the revived form of the debate, the attention and the aims of the art world became to synthesize the line of Neoclassicism with the colour of Romanticism. One artist after another was claimed by critics to have achieved the synthesis, among them Théodore Chassériau, Ary Scheffer, Francesco Hayez, Alexandre-Gabriel Decamps, and Thomas Couture. William-Adolphe Bouguereau. A later academic artist, commented that the trick to being a good painter is seeing "colour and line as the same thing."

Thomas Couture promoted the same idea in a book he authored on art method — arguing that whenever one said a painting had better colour or better line it was nonsense, because whenever colour appeared brilliant it depended on line to convey it, and vice versa; and that colour was really a way to talk about the "value" of form.

Another development during this period included adopting historical styles in order to show the era in history that the painting depicted, called historicism. This is best seen in the work of Baron Henrik Leys, a later influence on James Tissot. It's also seen in the development of the Neo-Grec style. Historicism is also meant to refer to the belief and practice associated with academic art that one should incorporate and conciliate the innovations of different traditions of art from the past.

The art world also grew to give increasing focus on allegory in art. Both theories of the importance of line and colour asserted that through these elements an artist exerted control over the medium to create psychological effects, in which themes, emotions, and ideas can be represented. As artists attempted to synthesize these theories in practice, the attention on the artwork as an allegorical or figurative vehicle was emphasized. It was held that the representations in paintings and sculpture should evoke Platonic forms, or ideals, where behind ordinary depictions one would glimpse something abstract, some eternal truth. Hence, Keats' famous musing "Beauty is truth, truth beauty". The paintings were desired to be an "idée", a full and complete idea. Bouguereau is known to have said that he wouldn't paint "a war", but would paint "war". Many paintings by academic artists are simple nature-allegories with titles like Dawn, Dusk, Seeing, and Tasting, where these ideas are personified by a single nude figure, composed in such a way as to bring out the essence of the idea.

2. Подготовьте сообщение на английском языке по теме:

"Painting Styles": hard-edge, impressionism, mannerism.

3. Пользуясь полученной из текста информацией, подберите для каждого названия соответствующий цвет: red+blue+yellow, blue, green, red, orange, violet, yellow, off-white, blue-violet, red-orange, blue-green, yellow-orange, red-violet, yellow-green:

CALM (_____)

Cool white by adding a hint of green. A pleasing pastel that refreshes and softens. A pretty colour for bathrooms and living rooms. Coolly elegant and refined, palest green is receptive to imperceptible shifts of natural light making it an excellent choice for large expanses of walls or floors. The colour of new delicate greenery, light green is also a garden hue. Use as a milky wash for terra cotta pots or paint this colour on the bottom of a decorative garden pool. Graphic designers frequently blend this tint with other greens to convey a restrained, peaceful mood or enhance with full violet and rich mocha shades for a complex colour scheme.

REFRESHING (_____)

Yin and yang. A tint that invigorates and calms. Add varying amounts of white to blue-green to create a cool, transparent visual experience that is as refreshing as a glass of pure glistening water. This cool pastel is refreshing, pure, and clean. The ancient Chinese practice of Feng Shui teaches that the flowing energy of water descends as it seeks the lowest level in nature and so occupies the position of ultimate rest. This watery pastel soothes as it refreshes bringing a harmonious and symmetrical influence to any environment. Blended with large amounts of white this tint will appear translucent and virtually clear. Balance with its complement, red-orange.

CHARMING (_____)

Blue and white, a classic combination used to produce virtual legions of decorative plates, saucers, cups, and decorative tiles throughout the centuries and around the world. Quaint, picturesque and utterly charming blue mixed with large doses of white creates a feminine tint that is delectably sweet. Pale tints of blue are a good choice for bath or spa accessories. Natural partners for powdery pale blues are plummy purples, pale pinks, and plenty of white. Dilute this dreamy colour that's cool and alluring to a sheer, watery translucence, then combine with silver greys and stainless steel for an icy modern look. Perfect for fashion accessories, interiors and contemporary crafts, light blue is a delicate soft hue that's airy, expansive, and uplifting.

4. Используя выбранные Вами предложения, составьте аннотацию к тексту (упр.3), подчеркивая его информативную ценность.

5. Переведите предложения. Укажите, какой подчинительный союз используется в этом предложении:

I live in a street that is not far from the City Administration Center.

My friend is very busy for he works as a judge and has a lot of work to do.

Since criminality still exists it is necessary to reveal its causes.

As she thought that it was her cousin at the window, Rose decided to open it.

Since he knew who the man was, Robert was very pleased to have a chance of talking to him.

He worked as a bailiff before he got married.

A will is a legal instrument by which a person over the age of 18 and of sound mind disposes of property upon his or her death.

The summers here are wet, while the winters are very dry.

She lost her job because she was often behind time.

Практическое занятие № 14.

Практика речи: Academic art / Академическое искусство (продолжение II)

Грамматика: Бессоюзные условные предложения

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоения темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Academic art was first criticised for its use of idealism, by Realist artists such as Gustave Courbet, as being based on clichés and representing fantasies and tales of ancient myth while real social concerns were being ignored. Another criticism of Realists was the "false surface" of paintings — the

objects depicted looked smooth, slick, and idealized — showing no real texture. The Realist Theodore Augustin Ribot worked against this by experimenting with rough, unfinished textures in his paintings.

Impressionists, who were associated with loose brushstrokes, likewise criticized the smooth finish of academic art. Actually, such loose brushstrokes were also part of the academic process. When artists started planning a painting, they would first make drawings and then oil sketches of their subject. These oil sketches, known as "esquisses", were painted freely and looked similar to the canvases of the Impressionists, many of whom were trained in the academic tradition. Only after the oil sketch did the artist produce the final painting with the trademark academic "fini". Academic artists tried to hide the brush stroke, as to bring attention to the subject of the art, instead of the means of creating it. The Impressionists generally did not create a smooth finish, preferring instead loose brushstrokes that captured the play of light and attested to the artists' presence. Impressionists and other artists championed the idea of plein air painting, where the painter would work from life outside, rather than doing dry academic exercises confined to a studio.

Realists and Impressionists also defied the placement of still-life and landscape at the bottom of the hierarchy of genres. It is important to note that most Realists and Impressionists and others among the early avant-garde who rebelled against academism were originally students in academic ateliers. Claude Monet, Gustave Courbet, Édouard Manet, and even Henri Matisse were students under academic artists.

As modern art and its avant-garde gained more power, academic art was further denigrated, and seen as sentimental, clichéd, conservative, non-innovative, bourgeois, and "styleless". The French referred derisively to the style of academic art as "art pompier" (pompier means fireman) alluding to the paintings of Jacques-Louis David (who was held in esteem by the academy) which often depicted soldiers wearing fireman-like helmets. The paintings were called "grande machines" which were said to have manufactured false emotion through contrivances and tricks.

Бессоюзные условные предложения

Союз **if** может быть опущен в условных предложениях всех трех типов, такое изменение порядка слов называется **инверсия** и применяется для усиления эмоционального воздействия сообщения.

Союз **if** может быть заменен на глагол **should**, который тем самым ставится перед подлежащим, но не образует вопроса, а лишь усиливает воздействующий эффект сообщения:

Should he come (=If he **comes**), ask him to wait. - Если он всё-таки придет, попросите его подождать.

Should need arise (=If need **arises**), we'll communicate with you again. - Если возникнет необходимость, мы снова свяжемся с вами.

Союз **if** может быть опущен, когда в придаточном предложении имеются глаголы **had, were, could**. В таких случаях эти глаголы ставятся перед подлежащим:

Could he come to-night, we should be very glad. = If he could come to-night, we should be very glad. - Если бы он мог прийти сегодня вечером, мы были бы очень рады.

При пропуске союза **if** глагол **had** ставится перед подлежащим. Например:

Had I seen him yesterday, I would have asked him about it. = If I had seen him yesterday, I would have asked him about it. - Если бы я видел его вчера, я спросил бы его об этом.

Had he known it, he would not have gone there. = If he had known it, he would not have gone there. - Если бы он это знал, он не пошел бы туда.

Вопросы и задания:

1. Переведите:

This denigration of academic art reached its peak through the writings of art critic Clement Greenberg who stated that all academic art is "kitsch". References to academic art were gradually removed from histories of art and textbooks by modernists, who justified doing this in the name of cultural revolution. For most of the 20th century, academic art was completely obscured, only brought up rarely, and when brought up, done so for the purpose of ridiculing it and the bourgeois society which supported it, laying a groundwork for the importance of modernism.

Other artists, such as the Symbolist painters and some of the Surrealists, were kinder to the tradition. As painters who sought to bring imaginary vistas to life, these artists were more willing to learn from a strongly representational tradition. Once the tradition had come to be looked on as old-fashioned, the allegorical nudes and theatrically posed figures struck some viewers as bizarre and dreamlike.

With the goals of Postmodernism in giving a fuller, more sociological and pluralistic account of history, academic art has been brought back into history books and discussion, though many postmodern art historians hold a bias against the "bourgeois" nature of the art. Still, the art is gaining a broader appreciation by the public at large, and whereas academic paintings once would only fetch measly hundreds of dollars in auctions, they're now commanding millions.

2. Подготовьте сообщение на английском языке по теме:

"Painting Styles": op-art, orientalism, pop-art.

3. Раскройте скобки, преобразуя слова в соответствии с содержанием текста:

Jan Tschichold (codify) the principles of modern typography in his 1928 book, *New Typography*. He later (repudiate) the philosophy he (espouse) in this book as (be) fascistic, but it remained very (influence). Tschichold, Bauhaus (typographer) such as Herbert Bayer and Laszlo Moholy-Nagy, and El Lissitzky are the (father) of graphic design as we know it today. They (pioneer) production (technique) and stylistic (device) used throughout the twentieth century. Today, although the computer (alter) production forever, the experimental approach to design they pioneered is (relevant) than ever.

4. Пользуясь полученной из текста информацией, подберите для каждого названия соответствующий цвет: red+blue+yellow, blue, green, red, orange, violet, yellow, off-white, blue-violet, red-orange, blue-green, yellow-orange, red-violet, yellow-green:

IRIDESCENT (_____)

Notice the lustre and prismatic effect of milky iridescence as it shimmers in a bubble. A fleeting moment of reflecting hues and soft rainbow-like colours interplay with light when viewed at different angles. Juxtapose the three primary colours, red, blue, and yellow in varying shades with white to create a luminosity that broadens the colour experience. Holograms, hand blown glass, ocean shells, metallic paints, jewels and metals often reveal the novelty of opalescence. The changeable quality of colour is embraced by this prismatic combination. Wherever iridescent colours are used they invite a feeling of rarity and wonder as they shine, sparkle, and glisten.

SUBTLE (_____)

The colour of cream, raw silk, and white roses. From buff to cream to an infinite variety of milky tones, these pastel tints subtly create a mood of casual elegance and understatement. And yes, the illusion of effortless elegance requires great thought, so when designing neutral interiors, pay careful attention to shape and texture as these elements will become the focus of the room. To convey elegance, creamy tones are a perfect paper selection for a classic stationery suite. To add interest to creamy white combinations mix well with bolder, darker materials like woven leather, natural canvas, and polished maple.

5. Используя выбранные Вами предложения, составьте аннотацию к тексту (упр.4), подчеркивая его информативную ценность.

6. Переведите предложения, обращая внимание на инверсию:

Were the offender under 4, he would be tried by a juvenile court.

Had these facts been fully appreciated by the judge, the trial would have taken a different course.

Were she a good notary, she wouldn't make such mistakes.

Had the investigator made the cross-examination with greater thoroughness, he would have been more successful.

Had they taken measures in time, many people would have been saved.

Were the objection valid, the judge would sustain it.

Had the police officer committed an act provided for in the criminal legislation, he would have been charged with criminal responsibility.

Had it been their first offence, the sentence would have been suspended.

Практическое занятие № 15.

Практика речи: Graphic design / Графический дизайн

Грамматика: Глагольные свойства герундия

Цель: Формирование коммуникативных компетенций, овладение лексикой и грамматикой

В результате освоения темы студент должен

знать: нормы употребления лексики английского языка в профессиональной сфере

уметь: читать и переводить специальную литературу для пополнения профессиональных знаний; осуществлять профессиональную коммуникацию в устной и письменной формах на английском языке.

Актуальность темы: обусловлена необходимостью овладением УК-4.

Теоретическая часть:

Graphic design is the applied art of arranging image and text to communicate a message. It may be applied in any media, such as print, digital media, motion pictures, animation, product decoration, packaging, and signs. Graphic design as a practice can be traced back to the origin of the written word, but only in the late 19th century did it become identified as a separate entity.

The fundamental principles of design are alignment, balance, contrast, emphasis, movement, pattern, proportion, proximity, repetition, rhythm, unity, and white space.

The compelling — if somewhat obscure — paintings in the caves of Lascaux around 4,000 BC and the birth of written language in the third or fourth millennium BC, are both significant milestones in the history of graphic design and other fields which hold roots to graphic design.

The Book of Kells is a very beautiful and very early example of graphic design in a form that would be acceptable even today. The Book is a lavishly illustrated hand-written copy of the Christian Bible created by Irish monks in the ninth century AD.

Johann Gutenberg's introduction of movable type in Europe made books widely available. The earliest books produced by Gutenberg's press and others of the era (the Incunabula) became the benchmark by which the design of future books, even as late as the 20th century, would be judged. Graphic design of this era is called either Old Style (especially the typefaces which these early typographers used), or Humanist, after the predominant philosophical school of the time.

Graphic design after Gutenberg saw a gradual evolution rather than any significant change, until the late 19th century when, especially in Britain, an effort was made to create a firm division between the fine and the applied arts.

Piet Mondrian, born in 1872, is often called the father of graphic design. Although he was a fine artist (not a graphic designer) his use of grids inspired the basic structure of the modern advertising layout known also as the grid system, used commonly today by graphic designers.

From 1891 to 1896 William Morris' Kelmscott Press published some of the most significant of the graphic design products of the Arts and Crafts movement, and made a very lucrative business of creating books of great stylistic refinement and selling them to the wealthy for a premium. Morris proved that a market existed for works of graphic design and helped pioneer the separation of design from production and from fine art. The work of the Kelmscott Press is characterized by its decadence and by its obsession with historical styles. This historicism was, however, historically important as it amounted to the first significant reaction to the stale state of nineteenth-century graphic design. Morris' work, along with the rest of the Private Press movement, directly influenced Art Nouveau and is indirectly responsible for developments in early twentieth century graphic design in general.

Modern Design of the early 20th century, much like the fine art of the same period, was a reaction against the decadence of typography and design of the late 19th century. The hallmark of early modern typography is the sans-serif typeface. Early Modern (not to be confused with the other modern era of the 18th and 19th centuries) typographers such as Edward Johnston and Eric Gill after him were inspired by vernacular and industrial typography of the latter nineteenth century. The signage in the London Underground is a classic of this era and used a font designed by Edward Johnston in 1916.

The following years saw graphic design in the modern style gain widespread acceptance and application, while it simultaneously stagnated. Notable names in mid-century modern design are Adrian Frutiger, designer of the typefaces Univers and Frutiger; and Josef Müller-Brockmann, who designed posters in a severe yet accessible manner typical of the 1950s and 1960s.

The reaction to the increasing severity of graphic design was slow but inexorable. The origins of post-modern typography can be traced back as far as the humanist movement of the 15th century. Notable among this group is Hermann Zapf who designed two typefaces that remain ubiquitous — Palatino (1948) and Optima (1952). By blurring the line between serif and sans-serif typefaces and re-introducing organic lines into typography these designs did more to ratify modernism than they did to rebel.

An important point was reached in graphic design with the publishing of the First things first 964 Manifesto which was a call to a more radical form of graphic design and criticised the ideas of value-free design. This was massively influential on a generation of new graphic designers and contributed to the founding of publications such as Emigre magazine.

Another notable designer of the latter 20th century is Milton Glaser who designed the unmistakable I Love NY ad campaign (1973), and a famous Bob Dylan poster (1968). Glaser took stylistic hints from popular culture from the 1960s and 70s.

а) Герундий имеет две грамматические категории глагола: **залог** (действительный и страдательный) и **относительное время**.

Формы герундия непереходного глагола:

Voice tense	Active
non-perfect	going
perfect	having gone

Формы герундия переходного глагола:

Voice tense	Active	Passive
non-perfect	Writing	being written
perfect	having written	having been written

———— Сравните: ————

I am looking forward to **sending** my children to the country for the holidays. Я с нетерпением ожидаю (того времени), когда отправлю своих детей на каникулы за город.

(Герундий действительного залога)

I am looking forward to **being** sent on a business trip to Leningrad.- Я с нетерпением ожидаю, когда меня пошлют в командировку в Ленинград.

(Герундий страдательного залога)

———— Сравните: ————

I am surprised at his **missing** lessons so often. Меня удивляет то, что он так часто пропускает уроки.

(Неперфектные формы герундия обозначают **о д н о в р е м е н н о с т ь**.)

I am surprised at your **having missed** so many lessons. Я удивлен, что вы пропустили так много уроков.

(Перфектные формы герундия обозначают **п р е д ш е с т в о в а н и е** и употребляются довольно редко.)

б) Герундий переходного глагола употребляется **с прямым дополнением** в отличие от существительного, после которого следует предложный оборот с предлогом **of**.

Сравните:

I am fond of *translating articles* of this kind. Я люблю переводить такие статьи.

(После герундия **translating** употребляется прямое дополнение **articles**.)

The translation of the article is rather difficult. Перевод этой статьи довольно трудный.

(После существительного **translation** употребляется определение **of the article**.)

в) Герундий может определяться **наречием**, в отличие от существительного, которое определяется **прилагательным**:

I was frightened by his *opening* the door so *unexpectedly*. Я испугался, когда он так неожиданно открыл дверь.

(Герундий **opening** имеет при себе обстоятельство образа действия, выраженное наречием **unexpectedly**, как бы определяется этим наречием.)

I was frightened by his *unexpected appearance*. Я был испуган его неожиданным появлением.

(Существительное **appearance** определяется прилагательными **unexpected**.)

г) Являясь глагольной формой, герундий обозначает **действие**. Действие, выражаемое герундием, может относиться либо к подлежащему предложения, либо к другому лицу, обозначенному притяжательным местоимением или существительным в притяжательном или общем падеже, которые стоят перед герундием.

Сравните:

I don't mind *going* there. Я не возражаю против того, чтобы пойти туда.

(действие, выраженное герундием, относится к подлежащему)

I don't mind your *going* there. Я не возражаю, если вы пойдете туда.

(действие, выраженное герундием, относится к лицу, обозначенному местоимением **your**)

I don't mind *Peter's going* there. Я не возражаю, если Петр пойдет туда.

Everything depends on *the documents being sent* immediately. Все зависит от того, будут ли документы отправлены немедленно.

(действие, выраженное герундием, относится к существительным **Peter** и **documents**)

Вопросы и задания:

1. Найдите в англо-русском словаре эквиваленты следующих слов и выражений и выучите их: typeface, applied art, compelling, culmination, lavishly, Irish monk, restrictive, benchmark, grid,

advertising, lucrative, refinement, decadence, obsession, hallmark, the sans-serif typeface, to be confused, vernacular, poster, ubiquitous, ratify, rebel, ad, intentionally illegible.

2. Подготовьте сообщение на английском языке по теме:

“Painting Styles”: postmodernism, realism, romanticism.

3. Переведите:

Advances in the early 20th century were largely inspired by technological advances in printing and also in photography. In the last decade of the same century, technology played a similar role, but this time it was the computer, and at first it was largely a step backwards. Zuzana Licko worked very early using computers for layout, in the days when computer memory was measured in kilobytes and typefaces were created using dots rather than lines. Together with her husband Rudy VanderLans they founded the pioneering Emigre magazine and the Emigre type foundry. They played with the extraordinary limitations of computers as something which, in itself, could provide creative freedom. Emigre magazine became the bible for digital design as the technology rapidly advanced to the point where the advantages outweighed the disadvantages.

David Carson is, in a sense, the culmination of the movement against the restrictiveness of modern design — some of his designs for Raygun magazine are intentionally illegible, featuring typography designed to be visual rather than literary experiences. He began his career working with paste-ups in the traditional manner, but moved to computers quickly when he saw what they had become capable of.

Although they were very limiting at first, as computing power increased and software such as Adobe Photoshop emerged, it was evident exactly what kind of creative freedom and power that computers could provide. Image manipulation and 3D image creation using a computer demonstrated possibilities that had previously been unachievable. Another enormous development that computers provided to designers was the ability for them to set their own type, instantly seeing how it affected their design or layout, which allowed for new and more radical use of typography. Computers are now considered to be an indispensable tool used in the graphic design industry.

4. Прослушайте текст и подготовьтесь к его устному изложению:

For many homeowners, the idea of calling on an interior designer to help redo a living space is a scary proposition and one that may even be considered a needless expense. But professional designers hold the key to making a room redo successful over the long-term. When asked why homeowners should hire a designer, one area professional has a quick and emphatic response: “To help put a whole plan together so you don’t make mistakes that are costly,” she states. And it’s all too easy to make decorating errors. She cites mistakes including everything from hanging pictures too high above furniture to choosing the wrong style for a home. One of the most common mistakes made by amateurs is what our designer terms the “too much” syndrome. Too many accessories, too much of the same fabric, too much furniture all work against a room achieving the look the amateur decorator is shooting for.

But before you hire a designer, our expert suggests making a few decisions on your own. Decide on the look you want. If you’re unable to articulate that, gather pictures from magazines that are close to what you like. Think about the colours you like. Measure your room. Tour furniture showrooms to get an accurate idea of what things cost, then decide how much you want or can afford to spend. Be aware of what your expectations of a designer are and be sure to make that clear once you hire one.

And just how do you go about hiring an interior designer? Start by checking out designers advertising in this publication or by asking friends and family whose rooms you admire. If you like the design of a public space such as a hotel or restaurant, don’t be afraid to ask who was responsible. Designers who work with businesses often do residential interiors too.

You might also choose a designer attached to a home furnishings gallery or even a department store if you like the products they stock. Our expert points out that while you may have more choice if you go with an independent designer, the attached designer’s services are often free with your order.

5. Переведите:

1. Извините, что я еще раз беспокою вас.
 - что я снова прерываю вас.
 - что я задаю вам столько вопросов.
 - что я оставлю вас одну на минуту.
2. Благодарю вас, что вы напомнили мне об этом.
 - что вы присмотрели за моим ребенком.
 - что вы подбодрили меня.
 - что вы уговорили мальчика не делать этого.

- что вы взяли мой багаж из камеры хранения.
3. Вы не возражаете, если я закрою окно?
если вас задержат немного?
если я распакую посылку?
если его похвалят?
если вас пошлют в командировку?
если его возьмут к нам на работу?
если он будет отвечать за эту работу?

Список рекомендуемой литературы

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Дополнительная литература

1. Английский язык для студентов, обучающихся по специальности «Дизайн»: учеб. пособие / Г.В. Шевцова, Е.Б. Нарочная, Л.Е. Москалец и др. – М.: Высшая школа, 2007. – 343 с.
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