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МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
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**Методические указания по выполнению практических работ
по дисциплине «Иностранный язык в профессиональной сфере»**

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ВВЕДЕНИЕ

Методические указания предназначены для студентов 2 и 3 курсов очной 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 профессиональной сфере» 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 № 1.

Практика речи: **Fine art / Изобразительное искусство**

Грамматика: **Употребление притяжательного падежа с неодушевленными существительными**

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:

The term "fine art" was coined in 1767 in reference to the arts that were concerned with beauty or which appealed to taste. The term has been used to refer to a limited number of visual art forms, including painting, sculpture, and printmaking, and is still used by schools, institutes, and other organizations to indicate a traditional perspective on the visual arts, often implying an association with classic or academic art. The word "fine" does not so much denote the quality of the artwork in question, but rather the purity of the discipline. This definition tends to exclude visual art forms that could be considered craftwork or applied art, such as textiles.

The visual arts are a class of art forms, including painting, sculpture, photography, and others, that focus on the creation of artworks which are primarily visual in nature. The visual arts are distinguished from the performing arts, language arts, culinary arts, and other such classes of artwork. The definition is not strict, and many artistic disciplines involve aspects of the visual arts as well other types. In Britain until recently the fine arts- painting, sculpture, printmaking, et cetera - were seen as distinct from craft disciplines such as applied art, design, textiles, and the various metalworking disciplines such as blacksmithing and jewellery.

Drawing is one of many ways to create a picture. It is the process of making marks on a surface by applying a tool which may represent what the artist sees when drawing, a remembered or imagined scene or abstraction.

Употребление притяжательного падежа с неодушевленными существительными

Притяжательный падеж в английском языке кроме существительных одушевленных употребляется также с некоторыми неодушевленными существительными, как-то:

а) с существительными, обозначающими названия стран, городов, судов:

Harvard is one of **America's** most famous universities. Гарвард — один из наиболее известных университетов Америки.

The **Ukraine's** crew is very large.

Команда теплохода „Украина“ очень большая.

б) с существительными, обозначающими время: **a year, a month, a week, today, tomorrow, yesterday** и др.:

after a **year's** absence

после годичного отсутствия

for (a) two **weeks'** holiday

в двухнедельный отпуск

in **yesterday's** *Pravda*

во вчерашнем номере „Правды“

for **tomorrow's** performance

на завтрашнее представление

в) с существительными **ship, city, country, world**:

this **ship's** crew

команда этого корабля

our **country's** trade

торговля нашей страны

the **world's** production of coal

мировая добыча угля

Однако существительные, обозначающие названия городов, а также существительное **world** употребляются также в функции определения в общем падеже:

a matter of **world** importance

вопрос мирового значения

the **Moscow** underground

Московское метро

Вопросы и задания:

1. Переведите:

The main techniques used in drawing are: line drawing, hatching, crosshatching, random hatching, scribbling, stippling, and blending. One thing that differentiates drawing from painting is that in drawing, an artist uses pure colours and cannot mix them before application. The appearance of mixed colours in some coloured pencil drawings is not truly mixing but formed by blending or overlaying pure colours. In painting, new colours are commonly created by mixing. The colours of drawing media can mix on the surface because of direct chemical interaction. More usually, the mixing is optical rather than chemical: colours are overlaid on previous layers so that light reflected from below the surface comes through, or colour strokes are close enough that the eye "mixes" them. Some artists have started referring to pastel and coloured-pencil compositions as "paintings". In nineteenth century usage, "drawing" also encompassed watercolour.

The medium is the means by which ink, pigment, or colour are delivered onto the drawing surface. Common drawing tools are pencils, chalk, charcoal, crayons, pastels, and pen and ink. Many drawing materials are not water or oil based and are applied dry, without any preparation. Water-based drawing media exist. For example there are watercolour pencils which can be drawn with like ordinary pencils, then moistened with a wet brush to get various effects. There are also oil-based pastels and wax-based crayons. Very rarely, artists have drawn with invisible ink. Some examples of drawing media include: chalk, charcoal, coloured pencil, crayon, graphite, ink, marker, pastel, pen and ink, silverpoint. There are a variety of different techniques that experience has proven useful for rendering a higher quality drawing.

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

- | | |
|----------------|---|
| 1. technique | 1. way in which land, a building, printed matter is arranged or set out |
| 2. tone | 2. be relevant |
| 3. preparation | 3. manner of artistic execution in music, painting |
| 4. perspective | 4. art of drawing solid objects on a two-dimensional surface so as to give the right impression of relative positions, size |
| 5. artist | 5. general effect of colour or of light and shade in a picture. |
| 6. layout | 6. material or form used by an artist, composer |
| 7. apply | 7. practitioner of any of the arts |
| 8. medium | 8. something done to make ready |

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

1. _____:

Do not purchase complete sets of furniture from an ad in the back of the Sunday times. Keep in mind that if you buy an all-inclusive matchy, matchy set, you will destroy your chances of showing your individuality and personality through your design. I am always amused with people who are adamant about matching all their furniture wood stains to their hardwood floors. Don't exact match your shoes to your purse, and don't exact match your furniture stains.

Do mix furniture styles and wood grains to help create an ambience. Now, don't take this point too far over the edge and place a stainless steel dining chair with your Louie IX dining table, but don't be afraid to go off the textbook and have some fun.

2. _____:

Don't start renovating your kitchen before you have a very specific plan. Do not use an unlicensed contractor that is not accountable for his work. Contractors are often eager to begin demolition and are not afraid to start rebuilding without exact details. I've seen it all: a contractor who was just inches short in creating space for a washer and dryer, forcing the 5 family household to use a small stackable unit; another contractor who built the kitchen without wall plugs to accommodate for appliances; another job where the garbage disposal switch was across the room.

Do have a designer or an architect put together complete plans before bidding out to a licensed contractor. Do choose out all your appliances and have exact measurements for the contractor.

3. _____:

Don't use an area rug that is too small or too large for your space. Your area rug should fit your room like a well-tailored suit. The rug doesn't have to cover the entire space, but make sure that it at least overlaps the front portion of your sofa. An area rug that only accommodates your coffee table and nothing else makes me as uncomfortable as seeing high pant legs on a formal tuxedo.

Do find a designer or store that will allow you to memo several rugs that you can view in your actual space, before making your final choice to purchase.

4. _____:

Do not match fabrics. Consider complimenting colours, but don't be on the nose. Unless you are designing a Holly Hobby theme room from the late eighties, do not match any fabrics. Yes, this means that your shams should not be the same fabric as your drapes and certainly do not use leftover duvet material to cover your ottoman or make into a throw.

Do be eclectic. Show your individuality and have fun with your fabric choices

4. Назовите и опишите основные техники рисования.

5. Переведите:

А) 1. Yesterday's radio program was very interesting. 2. The railway station is an hour's drive from my house. 3. We had only a five minutes' talk. 4. She had to take a year's leave as her mother was seriously ill. 5. How did you like your two weeks' voyage? 6. He did the work in ten minutes' time. 7. India's export trade has increased lately. 8. We were not informed of the Kutuzov's arrival.

Б) Народ этой страны; экономика (экономика) Италии; сельское хозяйство Болгарии; промышленность Китая; капитан этого парохода; команда (парохода) „Победа“ двухчасовая прогулка; пятиминутный перерыв; сегодняшняя газета; вчерашний телефонный разговор.

В) 1. Вы читали сегодняшнюю газету? 2. Товарищ Володин сейчас не работает. Он взял месячный отпуск, чтобы подготовиться к экзаменам. 3. В этом году у меня двухмесячный отпуск. 4. Вчерашняя телевизионная программа была интересной. 5. Не забудьте о завтрашнем собрании. 6. Я получил большое удовольствие от вчерашнего матча. 7. Почта далеко отсюда? — Нет. Она в пяти минутах ходьбы.

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 yesterday. (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 № 3.

Практика речи: **Drawing implements / Инструменты рисования**

Грамматика: **Времена группы Continuous страдательного залога**

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:

Prior to working on an image, the artist will likely want to gain an understanding of how the various media will work. The different drawing implements can be tried on practice sheets to see what type of pattern they create, and how to apply the implement in order to produce varying tones.

The stroke of the drawing implement can be used to control the appearance of the image. Ink drawings typically use hatching, which consists of groups of parallel lines. Cross-hatching uses hatching in two or more different directions to create a darker tone. Broken hatching, or lines with intermittent breaks, is used to form lighter tones, and by controlling the density of the breaks a gradation of tone can be achieved. Finally stippling, or random placement of dots on a page, can also be used to produce a texture or shade.

Sketch drawings use similar techniques, although with pencils and drawing sticks continuous variations in tone can be achieved. For best results the lines in a sketch are typically drawn to follow the contour curves of the surface, thus producing a depth effect. When drawing hair, the lines of the sketch follow the direction of the hair growth.

Typically a drawing will be filled in based on which hand the artist favours. A right-handed artist will want to draw from left to right in order to avoid smearing the image. Sometimes the artist will want to leave a section of the image blank while filling in the remainder of the picture. A frisked can be used for this purpose. The shape of the area to be preserved is cut out of the frisked, and the resulting shape is then applied to the drawing surface. This will protect the surface from receiving any stray marks before it is ready to be filled in.

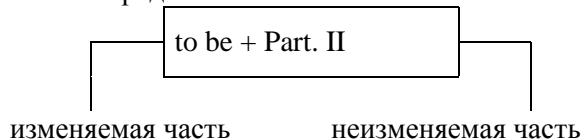
Another method to preserve a section of the image is to apply a spray-on fixative to the surface. This will hold loose material more firmly to the sheet and prevent it from smearing. However the fixative

spray typically uses chemicals that can negatively affect the respiratory system, so it should be employed in a well-ventilated area such as outdoors.

Времена группы Continuous страдательного залога

Настоящее и прошедшее времена группы Continuous страдательного залога употребляются в тех же случаях, что и соответствующие времена действительного залога. Формы будущего времени группы Continuous в страдательном залоге не существует. Вместо нее употребляется форма будущего времени группы Indefinite.

Формула образования страдательного залога



Для образования формы Continuous Passive глагол **to be** ставится в форме Continuous настоящего или прошедшего времени в соответствующем лице и к нему присоединяется форма причастия II смыслового глагола:

to be being + Part. II		
I	am being	spoken about
He (she, it)	is being	
You (we, they)	are being	
I (he, she, it)	was being	
You (we, they)	were being	

Например:

Our work **was being discussed** when I entered the hall. Когда я вошел в зал, обсуждалась наша работа.

What **is being built** here now? Что здесь строится сейчас?

В вопросительной форме **перед** подлежащим ставится **только первый** вспомогательный глагол:

Was this house still **being built** when you came to Moscow? Этот дом все еще строился, когда вы приехали в Москву?

В отрицательной форме отрицательная частица **not** ставится после **п е р в о г о** вспомогательного глагола:

This question **was not being discussed** when we came to the meeting. Этот вопрос не обсуждался, когда мы пришли на собрание.

Вопросы и задания:

1. Переведите текст:

Shading is the technique of varying the tonal values on the paper to represent the shade of the material as well as the placement of the shadows. Careful attention to reflected light, shadows, and highlights can result in a very realistic rendition of the image.

Blending uses an implement to move the drawing material on the paper so as to hide the original drawing strokes. This can only be done when drawing with a material such as graphite or charcoal that is not permanently attached once applied. When shading and blending is needed, the artist can employ a combination of a blending stump, chamois or soft tissue, and a specialized putty-rubber eraser. The chamois cloth in particular is useful for creating smooth textures, and for removing material to lighten the tone.

There are a number of methods for producing texture in the picture. In addition to choosing a suitable paper, the type of drawing material and the drawing technique will result in different textures.

Texture can be made to appear more realistic when it is drawn next to a contrasting texture. Thus a coarse texture placed next to a smoothly blended area will appear more notable. A similar effect can be achieved by drawing different tones in close proximity. A light edge next to a dark background will stand out to the eye, and almost appear to float above the surface. In most drawing mediums, but especially in ink, realistic renditions of an object or structure avoid outlining the form and features. Otherwise the image may resemble a paint-by-numbers figure from a colouring book. Instead the shape of the structure is portrayed almost entirely through tones and shading, including contrast with the background.

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

1. _____:

Don't fall into the trap of placing random artwork on your walls without a plan. I know it's tempting to hang the water colour you commissioned of yourself in Belize, or the production still from Titanic that your neighbour gave you, or even your Grandmother's first oil painting of your childhood dog, but resist the temptation - don't do it.

Do make sure that framing, colour scheme, and size make perfect sense to your decor. Measure out your hanging space before purchasing your artwork to make sure that the piece doesn't look awkwardly large or small for the wall area.

2. _____:

Don't get stuck in Beige. When Michael Taylor started the "California Beige" look in the mid-seventies, it was a simple and soothing option to the Hippie Psychedelic Colours of that generation. But, now that this look is reaching its 30th birthday, it's time to hang up the beige chenille. Even if your bedroom overlooks the Pacific Ocean, there are many other ways to create a "beachy feel" without giving in to a look that is now even signature to every other track model home.

Do add accent colours to your walls and furniture. Colour will help add dimension, interest, richness, and life to your living space.

3. _____:

Don't clutter your space. I have some very simple solutions to Chachakas - Goodwill, Out of the Closet, or any number of local charities in your area. Your entire house should not be a museum documenting family vacations, Valentine's bears, and sea shells. Sentimental pieces are best confined to a specific cabinet or room - again, only if they make sense to the decor of your room.

Do make storage space under your bed. If you really can't bare to be far from your ceramic David statue, then store it away in a special chest that you keep in your closet.

3. Переведите:

A) 1. New Metro lines are being built in Moscow. 2. When I came to Leningrad in 1957, the first Metro line was still being built. 3. Are they ready with the parcel? No, it's still being packed. 4. Listen attentively, a new grammar rule is being explained.

Б) 1. Я просмотрел только часть полученных вчера журналов, остальные просматриваются сейчас тов. Смирновым. Как только весь нужный материал будет готов, его принесут вам. 2. В нашей стране построен социализм и успешно строится коммунизм. 3. Когда я приехал в отпуск в родную деревню, там строили новый клуб. Я уверен, что теперь он уже построен. 4. Туристы хотели знать, кем было построено это красивое здание. 5. В нашей стране много внимания уделяется спорту. 6. Ваши экзаменационные работы (papers) сейчас проверяются, поэтому я не могу сказать вам, как вы их написали. 7. Интересно, что здесь строят.

4. Ответьте на вопросы:

1. Who's being examined now?
2. What question was being discussed at that time?
3. Is the mail still being looked through?

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 converge 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 № 5.

Практика речи: **The composition of the image / Создание образа**

Грамматика: **Времена группы Perfect Continuous**

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:

The composition of the image is an important element in producing an interesting work of artistic merit. The artist plans the placement of elements in the art in order to communicate ideas and feelings with the viewer. The composition can determine the focus of the art, and result in a harmonious whole that is aesthetically appealing and stimulating.

The illumination of the subject is also a key element in creating an artistic piece, and the interplay of light and shadow is a valuable method in the artist's toolbox. The placement of the light sources can make a considerable difference in the type of message that is being presented. Multiple light sources can wash out any wrinkles in a person's face, for instance, and give a more youthful appearance. In contrast, a single light source, such as harsh daylight, can serve to highlight any texture or interesting features.

When drawing an object or figure, the skilled artist pays attention to both the area within the silhouette and what lies outside. The exterior is termed the negative space, and can be as important in the representation as the figure. Objects placed in the background of the figure should appear properly placed wherever they can be viewed.

A study is a draft drawing that is made in preparation for a planned final image. Studies can be used to determine the appearance of specific parts of the completed image, or for experimenting with the best approach for accomplishing the end goal. However a well-crafted study can be a piece of art onto itself, and many hours of careful work can go into completing a study.

Времена группы Perfect Continuous

1. Значение.

Как показывает название данной группы времен, они сочетают значение Continuous — протяженности, протекания действия и Perfect — предшествования.

Времена группы Perfect Continuous обозначают действие, которое началось в указанный момент и совершается (или совершалось) некоторое время, включая другой указанный момент (или вплоть до него).

Времена группы Perfect Continuous образуются при помощи глагола *to be* в соответствующем времени группы Perfect и причастия I (форма — *ing*) смыслового глагола:

I	have	been	waiting	Я жду
He	has	been	waiting	Он ждет
She	had	been	waiting	Она ждала (прождала)
We	shall have	been	waiting	Мы будем ждать (прождем)
They	will have	been	waiting	Они будут ждать (прождут)

Будут ли они ждать?

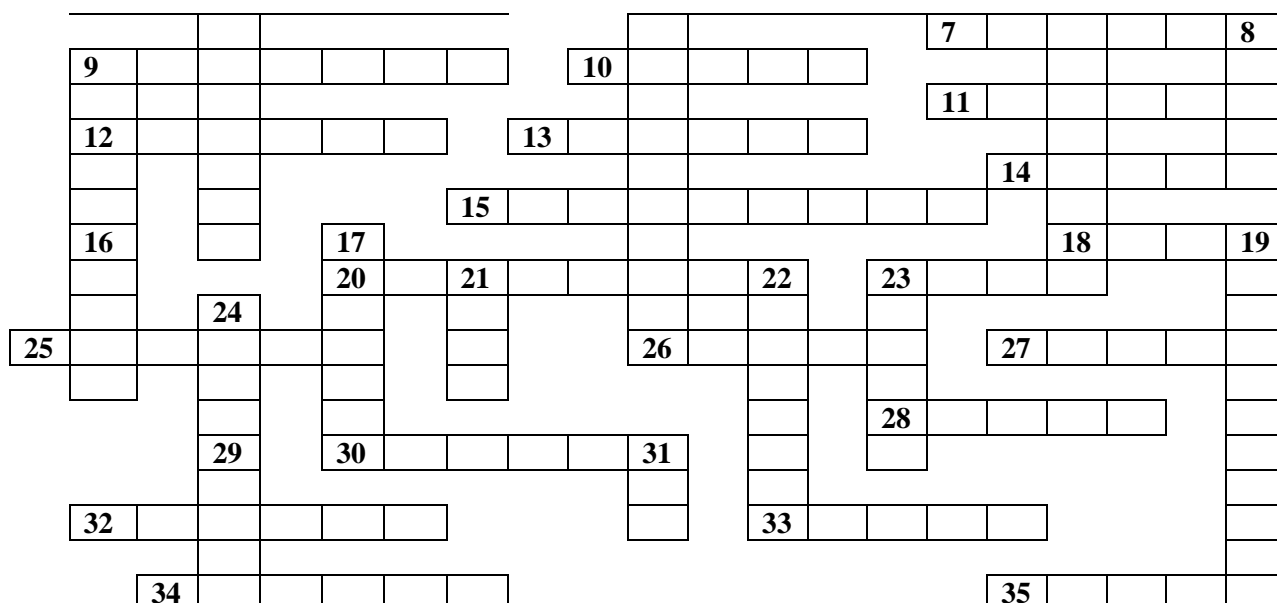
Мы не будем ждать.

Что ты поделяваешь с тех пор как

2. Решите кроссворд:

[illegible]

2	3						4	
6								



⇒ 1. cloth of matted and pressed fibres of wool; 2. picture representing scenery as seen in a broad view; 5. make a likeness of; 6. tool for shading and blending; 7. disposable piece of thin soft absorbent paper for wiping, drying, etc.; 9. colouring-matter used as paint or dye; 10. give a glassy surface to; 11. landscapes or views; 12. having an even surface; free from projections, dents, and roughness; 13. bring into existence; 14. not or hardly moving; 15. draw or paint or engrave etc. with dots instead of lines; 18. what is seen; 20. mark with close parallel lines; 23. relative dimensions, magnitude; 25. fine parchment, orig. calfskin; 26. copy by drawing over its lines on superimposed translucent paper; 27. representation of an object; 28. white soft limestone substance, sometimes coloured, for writing or drawing; 30. dark shape projected by a body intercepting rays of light; 32. stick or pencil of coloured chalk, wax, etc.; 33. piece of rubber for removing pencil marks; 34. mark made by a single movement of a pen, paintbrush, etc.; 35. straight graduated strip of wood, metal, or plastic used to draw or measure.

⇓ 1. part of a view or picture nearest the observer; 3. human creative skill or its application; 4. art of drawing solid objects on a two-dimensional surface so as to give the right impression of relative positions, size, etc.; 6. engraving spire (needle); 8. stand for an artist's work; 9. crayon of powdered pigments bound with a gum solution; 16. thickness of matter, esp. one of several, covering a surface; 17. soft leather from sheep, goats, deer, etc.; 19. artists' paint made of pigment to be diluted with water and not oil; 21. general effect of colour or of light and shade in a picture; 22. crystalline allotropic form of carbon used as a lubricant, in pencils, etc.; 23. rough or unfinished drawing or painting; 24. merge imperceptibly; 29. outline of a scheme; 31. sticky plastic yellowish substance secreted by bees as the material of honeycomb.

3. Прослушайте текст и подготовьтесь к его устному изложению:

Exhibit Designer

Most large museums employ an Exhibit Designer whose job it is to translate curatorial and educational ideas into gallery installations. Not only must the Exhibit Designer have a highly refined understanding of art objects and how they interact with one another in terms of colour and scale, but he or she must also be aware of the principles of conservation and preservation of artworks so that they may be installed with proper light and safety precautions. The Exhibit Designer works closely with the organizer and his or her crew to fabricate special exhibition cabinets, cases, pedestals, or display tables, and supervises the installation of the exhibition or permanent installation and designs proper lighting once artworks are in place.

Lighting Designer

A room's lighting should be aesthetically pleasing as well as functional. A good lighting designer will use combine intensities, direction and Colour of light to create pleasing spaces. The knowledge and expertise of a lighting designer includes an interior design background that can help size up your architectural needs; an up-to-date knowledge of electrical codes; word on the latest technical advancements in lighting and control systems; and experience with maintenance and energy issues.

4. Ситуация: Вы – известный художник, имеющий свою школу. К Вам пришел новый ученик, но ему необходимо овладеть искусством рисования в достаточно короткий срок.

Задача: Доходчиво объяснить ученику азы рисования.

5. Переведите:

А) 1. How long **have you been doing** this translation? 2. **I've been waiting** for you for an hour and a half. 3. He's **been working** here since 1940. 4. He says he **had been studying** English for two years before he joined the courses. 5. I was told your friend **had been waiting** half an hour before you telephoned to him. 6. I haven't seen him since last month. What has he **been doing**? 7. Since when **has** the man **been sitting** here? 8. **Have you been waiting** long for the director?

Б) 1. — Что вы здесь делаете? — Я жду трамвая. — Вы давно его ждете? — Да, я здесь уже 15 минут, и ни один трамвай еще не появился (to come round). 2. — Интересно, что делает сейчас Анна? — Она просматривает утреннюю почту. — Сколько времени она этим занимается? — Мне кажется, она работает с 9 часов. Она уже прочитала все телеграммы и сейчас просматривает письма. 3. а) Он давно начал изучать английский язык. б) Он давно изучает английский язык.

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 № 7.

Практика речи: Painting techniques / Техники рисования

Грамматика: Сравнение временных форм Perfect, Continuous и Perfect Continuous

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 techniques include impasto, glaze, scumble, sumi-e, pointillism, sfumato, wash, computer painting, brush painting and destructive techniques like grattage and peinture brûlée.

Impasto is a technique used in painting where paint is laid on an area of the surface or the entire canvas very thickly, usually thickly enough that the brush or painting-knife strokes are visible. Paint can also be mixed right on the canvas. When dry, impasto provides texture, the paint coming out of the canvas.

Painting oil is most suitable to this technique, due to its thickness and slow drying time. The latter can even be extended with additional linseed oil. Acrylic paint can also be impastoed, though the technique is rarely used because of the faster drying time of this material. Impasto is not possible in watercolour or tempera, owing to the inherent thinness of these media.

Impastoed paint serves two purposes. Firstly, it makes the light reflect in a particular way, giving the artist some control over light. Secondly, it adds some expression to the painting, the viewer being able to notice the strength and speed applied by the artist. While both purposes are commonly accepted today, the first objective was originally sought by masters such as Rembrandt and Titian, to represent folds in clothes or jewels: it was then juxtaposed with more delicate painting. The second objective is more prominent in later works, Vincent van Gogh using it frequently for aesthetics and expression. Still more recently, Frank Auerbach has used such heavy impasto that some of his paintings almost become three-dimensional. Because impasto gives texture to the painting, it can be opposed to flat, smooth, or blending techniques.

Glaze in painting is a transparent medium. Whatever is on the surface beneath the glaze shows through applied medium. A glaze changes the colour cast or texture of the surface. For many centuries painters have applied glazes to their works.

When the technique is used for wall glazing, the entire surface is covered, often showing traces of texture: French brush, parchment, rag rolling. Either oil-based or water-based materials are used for glazing walls, depending upon the desired effect. Kerosene or linseed oil may be used to extend the "open" or working time of oil-based glazes. Water-based glazes are sometimes thinned with glycerin or another wetting agent to extend the working time. In general, water glazes are best suited to rougher textures where overlaps of colour are acceptable.

Scumble is a technique similar to glazing, except that coating is opaque.

Sumi-e or Suiboku is the Japanese school of brush painting. Brush painting was developed in China during the Tang Dynasty and became an established style during the Song Dynasty. It was introduced to Japan in the mid- 14th century by Zen Buddhist monks, and grew in popularity until its peak during the Muromachi period. Sumi-e literally means "ink pictures"; suibokuga means "water ink pictures." Only black ink the same as used in calligraphy in various concentrations is used.

In sumi-e, as in calligraphy, the artist usually grinds their own ink using an ink stick and a grinding stone, but prepared inks are also available. Most ink sticks are made of densely packed charcoal ash from bamboo or pine. The artist puts a few drops of water on the inkstone and grinds the ink stick in a

circular motion until a smooth, black ink is made of the desired concentration. Ink sticks are of higher quality and are preferred for works that are to be displayed. Prepared inks are useful for practice.

Сравнение временных форм Perfect, Continuous и Perfect Continuous

Форма Continuous подчеркивает протекание действия в данный момент независимо от того, когда данное действие началось, и переводится на русский язык глаголом несовершенного вида.

Форма Perfect подчеркивает завершенность действия к данному моменту, его законченность, но не показывает, когда происходило действие, или когда оно началось, за исключением случаев, когда она употребляется в значении Perfect Continuous с глаголами, не имеющими формы Continuous. Эта форма переводится на русский язык глаголом совершенного вида.

Форма Perfect Continuous показывает, что действие началось (начнется) в указанный момент и происходило (будет происходить) некоторое время вплоть до другого указанного момента или включая его. Эта форма времени переводится на русский язык глаголом несовершенного вида, причем часто добавляется наречие **уже**. Present Perfect Continuous обычно переводится настоящим временем.

Сравните:

Here is the book I am reading now.

Вот книга, которую я сейчас читаю.

Here is the book I **have** just read.

Вот книга, которую я только что прочел.

Here is the book I **have been reading** since yesterday. Вот книга, которую я читаю со вчерашнего дня.

It **was snowing** heavily when we left our house.

Когда мы вышли из дому, шел сильный снег.

It **had snowed** heavily and we couldn't get to the village. Выпал сильный снег, и мы не могли добраться до деревни.

It **had been snowing** heavily for two hours or so when we left our house. Сильный снег шел уже около двух часов, когда мы вышли из дому.

Примечание.

Past Perfect Continuous употребляется только в том случае, когда указан точный момент, до которого происходило выраженное им действие. Этот момент обычно выражается другим действием. Если действие, происходившее в течение некоторого времени в прошлом, не ограничено точным указанием момента, выраженного другим действием, то употребляется Past Indefinite или Past Perfect.

Сравните:

We **had been working** for two hours when Comrade Petrov joined us. Мы работали уже два часа, когда к нам присоединился товарищ Петров.

The new engineer said that he **had worked** at a factory for five years. Новый инженер сказал, что он пять лет проработал на заводе.

This writer **worked** ten years at his book. Этот писатель работал над своей книгой десять лет.

Вопросы и задания:

1. Переведите:

A tsuketate is a type of brush used for sumi-e. Sumi-e brushes, most of which are the same as the brushes used for calligraphy, are traditionally made from bamboo, and goat, ox, horse, or wolf hair. The brush hairs are tapered to a fine point, a feature vital to the sumi-e painting style.

There are four main brush strokes used in sumi-e, called the "Four Gentlemen": the Bamboo Stroke, the Wild Orchid Stroke, the Chrysanthemum Stroke, and the Plum Branch Stroke. The strokes used to paint these four plants are the basis for everything painted in sumi-e.

2. Найдите в англо-русском словаре эквиваленты следующих слов и выражений: tint, luminosity, saturation, contemporary, vivacious, ethereal, iridescent, glow, palette, petal, team, soothing, calming, mellowing.

3. Выпишите главные члены предложения и письменно переведите предложения:

Pastels are typically associated with sweet, sugary, and feminine moods. However, this book will demonstrate that the wide range of contemporary pastels has grown far beyond the sentimental. Pastels can also be vivacious, ethereal, iridescent, and increasingly subtle – as these palettes will demonstrate. And yes, pastels will always be ever-so-charming, old-fashioned, and as sweet as a sugar cookie if that is your desire. The new century is embracing the pastel from saucy, sexy pinks to synthetic icy hues to the

reinvention of the 1950s pastel craze. Today's pastel palette is perfect for modern living, providing unprecedented options and inspiration.

4. Прочитайте текст, стараясь понять его основную мысль, не обращаясь к словарю:

Inspiration for a pastel scheme might begin with the blossom of a single summer flower, a piece of lustrous glazed pottery, or even be inspired by the faded and muted colours of an ancient Byzantine fresco.

The ever-changing colours of nature are filled with inspiration for a pastel palette. Just the right hint of a pastel colour when mixed with white and neutrals can create the feeling of a warm sandy beach or a cooling stream. Envision a pastel hint of lime toned yellow-green within the outer leaves of a soft buttery corn husk or the subtle blue tinge of a glowing light that surrounds a distant glacier. The layers and levels of pastel colours in nature provide eternal inspiration from which to balance a pastel scheme. Throughout time specific art movements and artists – such as the colour field painters (an abstract painting technique developed in the 1950s) – have used transparent shades of colour to evoke lyrical and melodic feelings. These artists sometimes employed transparent pastel hues to stain large expansive areas of canvas using muted colour to create meditative moods. Pastels were also explored by the surrealists (a movement that began in France in the 1920- 1930s) to evoke and create the dreamlike imagery of the subconscious. The 1950s in the United States heralded a pastel colour craze, in essence a revolt against the drab colours of the war torn 1940s. Fashion retailers, product and automobile designers, and even Hollywood sported the optimistic pastel colours so popular with youth during the 1950s. Today these colours are being reinvented, this time as clean crisp retro hues with the revival of names like refrigerator blue, powder puff pink, and sea foam green. Pastel palettes often embrace harmony and order, and impart a calming influence. Today holistic practices such as colour therapy often use pastel colour combinations to relax and bring harmony to the mind and spirit.

Finding new pastel colour ideas can be as simple as exploring the many varied textures of fabric. For example, consider light and airy swatches of satiny cotton, soft and fluffy mohair, crisp linen, or the pale sheen of many sheer synthetic fabrics. When colour is used sparingly as in many pastel schemes, texture and form become increasingly important to the palette. The shape of a product, curve of a letter form, or silhouette of a chair are more defined by using pastel colours.

5. Переведите предложения с учетом грамматических времен Present Indefinite, Present Continuous and Present Perfect Continuous:

A) 1. Он не работает в данный момент с документами. 2. Он работает с документами с шести часов. 3. По вечерам он работает с документами.

B) 1. Мы изучаем английский язык на первом курсе. 2. Мы сейчас как раз изучаем английский язык. 3. Мы изучаем английский язык с 2013 года.

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 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:

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 № 9.

Практика речи: Panel painting / Панельная живопись

Грамматика: Субстантивация прилагательных и причастий

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:

Panel painting is very old. It existed in Greece and Rome, but very few have survived. It was also important in Byzantine art but again, few have survived due to the iconoclasm of the 19th century. In the late 12th century panel painting experienced a revival in Western Europe because of new liturgical

practices the priest and congregation were now on the same side of the altar, leaving the space behind the altar free for the display of a holy image and thus altar decorations were in demand. The earliest forms of panel painting were dossals (altar backs), altar fronts and crucifixes. All were painted with religious images, commonly the Virgin and Child, Christ, Saints.

Italy in the 13th and 14th centuries was the golden age of panel painting. However, it is estimated that of all the panel paintings produced there, 99.9 percent have been lost.

By the 15th century with the appearance of humanism, and a changing attitude about the function of art and patronage, panel painting went in new directions. Secular art opened the way to the creation of chests, painted beds, birth trays and other furniture. The awareness of the importance of the individual gave rise to a new form: the portrait.

While popular throughout Western Europe, Italy was where panel painting flourished. Italians developed a technique for the construction that lasted unchanged for over 300 years, until the introduction of oil paint in the 15th century and the use of canvas in the 16th century became the norm.

A "panel" was created from wood with a chalk mixture layered on top to form a solid, smooth surface and was then painted using an egg-yolk based paint. A panel painting would typically be displayed inside a church as an altarpiece, or behind or in front of the altar as a visual enhancement to a sermon while in later years it would be integrated into furniture. Along with fresco it was the primary medium of Gothic painting.

Субстантивация прилагательных и причастий

Субстантивацией называется уподобление различных частей речи существительному (по значению, формам и употреблению).

Существенными признаками существительного в английском языке являются:

- а) способность принимать определенный и неопределенный артикли
- б) способность иметь единственное и множественное число (окончание — s)
- в) способность употребляться в притяжательном падеже (окончание — s)
- г) возможность иметь при себе определения, выраженные прилагательными, указательными местоимениями и числительными

Если прилагательное или причастие имеет один или несколько таких признаков, оно называется **субстантивированным**.

Существуют следующие случаи субстантивации прилагательных и причастий:

А. Прилагательное или причастие употребляется всегда с определенным артиклем (но не имеет других признаков существительного) и обозначает **всех** представителей данной категории (данного класса) людей, т. е. имеет значение существительного во множественном числе:

The young must help the old. Молодые должны помогать старым.

Для обозначения **о д н о г о** или **н е с к о л ь к и х** представителей данной категории людей следует употреблять существительные **man (men)** и **woman (women)** или другие подходящие по смыслу существительные.

старик	an old man
богач	a rich man
бедняк	a poor man
раненый	a wounded man (soldier, etc.)
безработный	an unemployed man
много раненых	many wounded men (people)
двое безработных	two unemployed men (workers)

К этой же группе субстантивированных прилагательных **относятся** прилагательные, обозначающие национальную принадлежность и имеющие окончание — **ch** и **sh**: **the French** — французы, **the Spanish** — испанцы, **the Dutch** — голландцы, **the English** — англичане, **the Irish** — ирландцы и т. п.

In what country do the English live? В какой стране живут англичане?

Такие субстантивированные прилагательные обозначают **н а ц и ю** в **ц е л о м**. Для обозначения **о т д е л ь н ы х** **п р е д с т а в и т е л е й** данной нации эти прилагательные с существительными **man** и **woman** образуют сложные слова.

англичанин	an Englishman
англичанка	an Englishwoman
француз (французенка)	a Frenchman (a Frenchwoman)
голландец (голландка)	a Dutchman (a Dutchwoman)

шотландец (шотландка)
ирландец (ирландка)

a Scotsman (a Scot) (a Scotswoman)
an Irishman (an Irishwoman)

но:

испанец (испанка)

a Spaniard

Б. Прилагательные, обозначающие национальную принадлежность и имеющие окончание **-ese** и **-ss** могут употребляться с определенным артиклем для обозначения всей нации в целом, а также с неопределенным артиклем для обозначения отдельных представителей данной нации. Они могут также иметь при себе определения, выраженные прилагательным, указательным местоимением или числительным. Однако они не имеют других признаков существительного, т. е. они не могут иметь ни окончания **ми**, **числа**, ни окончания притяжательного падежа:

the Japanese

японцы

a Japanese

японец

two young Japanese

два молодых японца

К этой группе относятся прилагательные: **Swiss** (швейцарский), **Chinese** (китайский), **Portuguese** (португальский), **Burmese** (бирманский) и др.

Примечания:

1) В современном английском языке слова, обозначающие национальную принадлежность и имеющие окончание **-an**, **-ian** могут быть как прилагательными, так и существительными (т. е. иметь все признаки этой части речи).

an American book

(прилагательное) американский

an American

(существительное) американец

the Americans

американцы

several Americans

несколько американцев

that American's speech

речь того американца

2) В качестве предикатива для обозначения национальности преимущественно употребляются прилагательные.

I am not **English**, I am **Russian**.

Я не англичанин, я русский.

Предложения такого типа более употребительны, чем предложения типа: I am not an Englishman, I am **a Russian**.

Вопросы и задания:

1. Переведите:

The technique is known to us through Cennino Cennini's The Craftsman's Handbook published in 1390. It was a laborious and painstaking process:

A carpenter would construct a solid wood piece the size of the panel needed. It was usually seasoned poplar, willow or linden. It would be planed and sanded and if needed, joined with other pieces to obtain the desired size and shape.

The wood would be coated with a mixture of animal-skin glues and resin and covered with linen. The mixture and linen combination was known as a "size".

Once the size had dried, layer upon layer of gesso would be applied, each layer sanded down before the next applied, sometimes as many as 15 layers, before a smooth hard surface emerged, not unlike ivory.

Once the panel construction was complete, the design was laid out in charcoal, making corrections and adjustments, until it reached the artists vision. Then using small brushes dipped in a mixture of pigment and egg-yolk (known as tempera), the paint was applied in very small strokes. Because tempera dries quickly and is not conducive to mistakes, each stroke was a one-shot chance and had to be perfect each time. This exacting perfection shaped the nature and style of the art produced.

Different types of paint are usually identified by the medium that the pigment is suspended or embedded in, which determines the general working characteristics of the paint, such as viscosity, miscibility, solubility, drying time, etc. These are acrylic, encaustic, fresco, gouache, ink, oil, heat-set oils, water miscible oil paints, pastel (including dry pastels, oil pastels, and pastel pencils), spray paint, tempera, watercolour.

2. Подготовьте сообщение на английском языке по теме:

"Painting Styles": abstract, baroque, constructivism.

3. Прослушайте текст и подготовьтесь к его устному изложению:

Another basic yet very successful colour scheme for pastels is to select any three consecutive colours on the colour wheel. For example, try blue, blue-violet, and violet. When used together with all of their various tints and hues this trio will inevitably create together a modern sensibility that features icy cool tints harmonizing with warm undertones for a mood that's sleek and sophisticated. Punctuate a pastel palette by combining with any hue in full saturation with its direct opposite on the colour wheel for a colour scheme that is called complementary. Use the colour to the immediate left or right of its complement on the colour wheel to create a bit more complex and sophisticated mix that is known as a tertiary colour scheme.

The difficult to define watercolour translucency of the sheerest pastels can be used to soften and enhance other neutral tones. The neutral properties of various metals and woods when paired with pastel colours become visually important and the pastels themselves take on the characteristics of the pairing. For example, a powdery baby blue develops crystalline blue gray tones when paired with steely metallics. This hue can also take on a slightly pinkish hue when mixed with organic untreated woods or polished pine, giving the same pale baby blue a homey contemporary flair. When pastels are teamed with natural tones they become a soothing, calming, and mellowing influence. Use jewels as accents to add interest and vibrancy to a pastel palette. Pastels provide a stable background for a bright accent colour such as a lemony citrus hue against an antique milky white, allowing for a surprising contrast in colour that's lively and bright. Use the versatility of pastel colours to mix palettes and create colour schemes that soothe the soul and uplift the spirit.

Colour is actually our visual perception of light as it is or is not reflected. Light effects our perception of colour in many ways. Artificial light often adds a green or yellow cast to a hue, while the same colour when viewed in natural daylight will appear clean and true.

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:

BLUSH (_____)

Pastels are created by adding white to colour. The beautiful blush of this calla lily is a simple illustration of how adding white decreases a colour's overall saturation creating various tints of the hue. When the value is lightened the intensity of the colour is less, often resulting in a tint that evokes a completely different response than the colour at full strength. This is the case with the colour red, which at full saturation universally packs an emotional wallop. When gradually lightened to tints of rosy pink and blush, it becomes a hue that gently radiates from within.

RIPE (_____)

Pale peach, a colour that entices. Visualize the smooth skin of a peach, ripe with aroma and texture. Not quite orange and not quite red, the palest tints of red-orange are peachy in tone and ready to be used in almost any scheme. In and out of fashion, this mellow colour works well with others as a backdrop or in fuller saturations as the ruddy and full lead colour. A gentle colour that is laden with warmth, it's the perfect colour for a guest bedroom or reading nook. Along with pink and shades of red this is a best-selling beauty industry colour often seen in the packaging of skin care products.

AMBROSIAL (_____)

Dream of the colour of toffee, caramel, and lightly browned meringue that warmly springs to the touch in a homemade scalloped pie crust. Absolutely yummy and warm. A palatable colour that's deliriously tender. In fashion it's the classic colour of cashmere and the famed camel hair coat. For interior designers it's the elegance of a creamy scheme without the maintenance. Soft orange always at home with navy blues, berry reds, and toasty shades of brown.

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

6. Переведите:

A) 1. Chess is a popular game both with **the young** and **the old**. 2. **The old man** always found fault with everybody around him. 3. **The wounded** were given immediate attention. 4. **The wounded** man was taken good care of. 5. Do you remember that **Italian's** name? **The Italians** are good singers as a rule, but that one has a particularly powerful voice. 6. A friend of mine, who is **a Frenchman** by nationality, told me many interesting things about **the French**. 7. Among the tourists there were **two Americans** who spoke good Russian. 8. **The American** officer had never thought of marrying the young girl, because she was **a Japanese**. 9. "**These two Japanese** have been taking a practical course (проходили практику) with our firm for two years already," said the manager.

Б) 1. „Я думала, что **шотландцы** до сих пор считают **англичан** своими врагами, — сказала девушка. — Но, поговорив со многими **англичанами**, я поняла, что была неправа“. 2. „В этом районе сейчас много **безработных**, — сказал Джон. — Мой брат опытный инженер, но он ищет работу уже месяца, и ему везде говорят, что такие инженеры сейчас не требуются (не пользуются спросом)“. 3. „**Раненые** уже прибыли“, сказала девушка, вбегая в комнату. 4. „Этого **раненого** сейчас оперируют“, — сказала сестра (nurse). 5. Робин Гуд (Robin Hood) считал, что **бедняки** должны держаться вместе и помогать друг другу в борьбе против **богачей**.“ Никто не поможет **бедняку**, если он сам не поможет себе“, — говорил он. 6. **Китайцы** очень трудолюбивый (hard-working) народ. 7. Эти два **японца** принимали участие в Олимпийских (Olympic) играх. 8. Среди **итальянцев** много талантливых певцов. 9. Голос этого **итальянца** показался мне знакомым.

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 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:

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
	1,201 books (one thousand two hundred books = twelve hundred books)	1201 книга
№№ комнат, домов, трамваев и т. д.	on page 305 (three hundred and five = three-o-five)	на странице 305
Хронологические даты	to take the 134 bus (the one three four bus) in 1900 (in nineteen hundred)	ехать автобусом 134 в 1900 году

	in 1905 (in nineteen five) in 1958 (in nineteen fifty eight)	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, 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:

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 № 11.

Практика речи: Paper marbling / Мраморная бумага

Грамматика: Used to и would для выражения повторяющихся действий в прошлом

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 marbling is a technique for producing colourful patterns on paper by swirls of paint, traditionally oil-based paint, floating on water. The resulting marbled paper is a popular decorative material, especially as endpapers in book binding and stationery. Part of its appeal is that each print is unique.

The basic process needs only blank paper, a shallow tray filled with water, and some free flowing oil-based paint. The paper must be strong enough to withstand being immersed in water without tearing.

First a few drops of paint are placed on the water, just enough to create a thin layer. The paint is slowly and carefully stirred with a thin rod to create the desired pattern. Then a sheet of paper is carefully placed over the water's surface, so that the paint adheres to it. The sheet is then pulled out and laid on a flat surface to dry.

Often paints of two or more colours are used; however, by playing with the thickness of the paint layer, one can obtain good results even with a single colour.

Another method, the one used in Turkish marbling, is to take a tray of viscous liquid called the size, sprinkle pigments mixed with a surfactant such as ox gall, on to the size, one colour after another until there is a dense pattern in many colours. Each successive layer of pigment spreads less than the last and may need more surfactant to stay on top of the size. Once the base pattern, known as stones, is laid down, a stick or tools including rakes or combs are drawn through the base pattern to make a new pattern.

Paper or cloth that has been coated with alum and allowed to dry is placed on the surface gently to capture the pattern. The excess pigment and size are rinsed off of the paper and it is allowed to dry. Without the alum, the desired pattern would wash away with the excess. After the print is made, the surface of the size is cleared of any remaining pigments to make it ready for a new pattern.

Traditional marbling uses carrageenan mixed with water for the size, real broomstraw to sprinkle the paint, ox gall for the surfactant, and oil base paint for the pigment. Modern marblers use a variety of new materials, often in combination with traditional materials. Other sizes including mixtures of water and laundry starch, water and methylcellulose, and plain water can be used. Acrylic paints, watercolours, or ink can replace the traditional oil paints. Plastic broom straws can be used as well as bamboo sticks and eyedroppers to place the pigment on the surface of the size. Ox gall is still a superior surfactant, but other commercially available products may be used. Inkjet papers may not need an alum coating.

The art originated in China over 2000 years ago. It became popular in Japan in the 11th century under the name of suminagashi ("ink-floating"), first as a divination tool of Shinto priests, later as a decorative art. In the 15th century a similar art, called ebru (Turkish for "two-toned marbling") and now known as "Turkish marbling", developed in Turkey and Persia, but using a rather different technique. In Europe, marbled paper became popular in the 17th century, especially for book endpapers. At first a secret art exploited by few professional makers, it became a popular handicraft in the 19th century after the English maker Charles Woolnough published his *The Art of Marbling*.

Marbled paper is still produced in large quantities in Venice.

Used to и would для выражения повторяющихся действий в прошлом

1. Для выражения повторяющихся действий или состояний в прошлом, противопоставляемых их отсутствию в настоящее время, употребляется сочетание **used to** с инфинитивом:

People **used to think** that the earth is not round.

Раньше люди думали, что земля не круглая.

The singer can't sing **any more** as he **used to**.
бывало.

Этот певец не может петь теперь, как

Life in the North is not so difficult now as it **used to be**. Жизнь на севере сейчас не так трудна, как прежде.

Вопросительная и отрицательная формы употребляются довольно редко.

2. Для выражения повторяющихся действий в прошлом употребляется также сочетание глагола **would** с инфинитивом без частицы **to** с той только разницей, что **would** обозначает действие, происходившее время от времени, без противопоставления его настоящему моменту, а также не употребляется для выражения состояния в прошлом (т. е. не сочетается с глаголом **to be**):

She **would walk** to the station when the weather was fine. Она, бывало, ходила на станцию пешком, когда погода была хорошая.

Как видно из примеров, значения, выражаемые **used to** и **would** в русском языке могут передаваться контекстом или такими словами как *бывало, раньше, иногда*.

Вопросы и задания:

1. Ответьте на вопросы:

- 1) What is paper marbling?
- 2) What does the basic process need?
- 3) Where is marbled paper still produced in large quantities?
- 4) When did marbled paper become popular in Europe?
- 5) Using information you gained from the text comment on paper marbling.

2. Согласитесь или не согласитесь со следующими высказываниями. Обоснуйте свое мнение, пользуясь текстом:

1. The paper must be strong enough to withstand being immersed in water without tearing.
2. Each successive layer of pigment spreads more than the last and may need less surfactant to stay on top of the size.
3. Acrylic paints, watercolours, or ink cannot replace the traditional oil paints.
4. The art originated in Europe over 2000 years ago.
5. Plastic broom straws can be used as well as bamboo sticks and eyedroppers to place the pigment on the surface of the size.

3. Составьте на английском языке кроссворд (сканворд или филворд) с фрагментами на тему "Painting".

4. Подготовьте сообщение на английском языке по теме:

"Painting Styles": cubism, fauvism, graffiti.

5. Переведите:

1. This is the town I used to live in. 2. In the evenings Captain Brown would come to their place and they **would** play a game or two of chess. 3. She **would** sit before the open window watching with interest the busy life of the street. 4. The South-West part of Moscow **used to** be a dirty place with villages of small low houses here and there; now it has turned into a fine urban (городской) area with beautiful high buildings. 5. The two sisters are no longer as much alike as they **used to** be. 6. It's a pity she can't sing now as the **used to**.

6. Составьте предложения, используя модель:

She can no longer sing as she **used to**.

In the evenings she **would** sit down at the piano and sing to us.

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 (couleur) 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 № 13.

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

Грамматика: Имена существительные, употребляющиеся только в единственном или только во множественном числе

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:

The trend in art was also towards greater idealism, which is contrary to realism, in that the figures depicted were made simpler and more abstract - idealized - in order to be able to represent the ideals they

stood in for. This would involve both generalizing forms seen in nature, and subordinating them to the unity and theme of the artwork.

Because history and mythology were considered as plays or dialectics of ideas, a fertile ground for important allegory, using themes from these subjects was considered the most serious form of painting. A hierarchy of genres, originally created in the 17th century, was valued, where history painting - classical, religious, mythological, literary, and allegorical subjects - was placed at the top, next genre painting, then portraiture, still-life, and landscape. History painting was also known as the "grande genre". Paintings of Hans Makart are often larger than life historical dramas, and he combined this with a historicism in decoration to dominate the style of 19th century Vienna culture. Paul Delaroche is a typifying example of French history painting.

All of these trends were influenced by the theories of the philosopher Hegel, who held that history was dialectic of competing ideas, which eventually resolved in synthesis.

Towards the end of the 19th century, academic art had saturated European society. Exhibitions were held often, and the most popular exhibition was the Paris Salon and beginning in 1903, the Salon d'Automne. These salons were sensational events that attracted crowds of visitors, both native and foreign. As much a social affair as an artistic one, 50,000 people might visit on a single Sunday, and as many as 500,000 could see the exhibition during its two-month run. Thousands of pictures were displayed, hung from just below eye level all the way up to the ceiling in a manner now known as "Salon style." A successful showing at the salon was a seal of approval for an artist, making his work saleable to the growing ranks of private collectors. Bouguereau, Alexandre Cabanel and Jean-Léon Gérôme were leading figures of this art world.

During the reign of academic art, the paintings of the Rococo era, previously held in low favor, were revived to popularity, and themes often used in Rococo art such as Eros and Psyche were popular again. The academic art world also idolized Raphael, for the ideality of his work, in fact preferring him over Michelangelo.

Academic art not only held influence in Europe and the United States, but also extended its influence to non-Western countries. This was especially true for Latin American nations, which, because their revolutions were modeled on the French Revolution, sought to emulate French culture. An example of a Latin American academic artist is Angel Zarraga of Mexico.

Young artists spent years in rigorous training. In France, only students who passed an exam and carried a letter of reference from a noted professor of art were accepted at the academy's school, the École des Beaux-Arts. Drawings and paintings of the nude, called "académies", were the basic building blocks of academic art and the procedure for learning to make them was clearly defined. First, students copied prints after classical sculptures, becoming familiar with the principles of contour, light, and shade. The copy was believed crucial to the academic education; from copying works of past artists one would assimilate their methods of art making. To advance to the next step, and every successive one, students presented drawings for evaluation.

If approved, they would then draw from plaster casts of famous classical sculptures. Only after acquiring these skills were artists permitted entrance to classes in which a live model posed. Interestingly, painting was not actually taught at the École des Beaux-Arts until after 1863. To learn to paint with a brush, the student first had to demonstrate proficiency in drawing, which was considered the foundation of academic painting. Only then could the pupil join the studio of an academician and learn how to paint. Throughout the entire process, competitions with a predetermined subject and a specific allotted period of time measured each students' progress.

Имена существительные, употребляющиеся только в единственном или только во множественном числе

1. В английском языке есть ряд существительных, которые употребляются только в единственном числе: **advice** совет, советы; **information** информация, сведения; **knowledge** знание, знания; **progress** успех, успехи; **money** деньги; **hair** волосы; **fruit** фрукты и др. Эти существительные не употребляются с неопределенным артиклем, могут определяться местоимениями **much** много, **little** мало, **this** в значении этот и эти и заменяются местоимением **it**. Глагол-сказуемое после этих существительных всегда стоит в единственном числе. К этой же группе относится существительное **news** новость, новости:

Did she give you **much** good **advice**? Did you follow **it**? Она дала вам много хороших советов? Вы воспользовались ими?

This **information** is very important. Эти сведения очень важны.

Have you heard the **news**? Вы слышали эти новости?

It's very interesting. Они очень интересны.

Названия наук с окончанием — **ics**: *mathematics* математика; *physics* физика и др. имеют форму множественного числа, но употребляются с глаголом-сказуемым в единственном числе.

Mathematics is my favourite subject. Математика — мой любимый предмет.

Примечания:

1) Если слово *knowledge* имеет при себе описательное определение, то оно употребляется с неопределенным артиклем, например: *an excellent knowledge of the subject*.

2) Слово *hair* с неопределенным артиклем (*a hair*) имеет значение (один) волосок (мн. число — *hairs*).

3) Слово *fruit* во множественном числе (*fruits*) имеет значение различные виды фруктов.

Сравните:

Do you eat much *fruit*? Вы едите много фруктов?

A fruit salad is made of various *fruits*. Фруктовый салат делается из различных фруктов.

2. Наряду с существительными, употребляющимися только в единственном числе, в английском языке существуют существительные, употребляющиеся **только во множественном числе**. Сюда относятся существительные: *clothes* одежда; *goods* товар, товары и некоторые другие. Глагол-сказуемое с такими существительными стоит во множественном числе:

His **clothes are** always clean. Его одежда всегда чистая.

The **goods have** arrived at the port. Товар прибыл в порт.

Существительные **clothes** и **goods** никогда не употребляются с числительными.

К этой же группе относятся существительные, обозначающие парные предметы: *trousers* брюки; *scissors* ножницы; *spectacles* (= *glasses*) очки и другие.

Where **are** my grandfather's **spectacles**? Где дедушкины очки?

Эти существительные часто употребляются в словосочетаниях типа: a **pair of trousers**, a **pair of spectacles**, etc.

Вопросы и задания:

1. Переведите:

The most famous art competition for students was the Prix de Rome. The winner of the Prix de Rome was awarded a fellowship to study at the Académie française's school at the Villa Medici in Rome for up to five years. To compete, an artist had to be of French nationality, male, under 30 years of age, and single. He had to have met the entrance requirements of the École and have the support of a well-known art teacher. The competition was gruelling, involving several stages before the final one, in which 20 competitors were sequestered in studios for 72 days to paint their final history paintings. The winner was essentially assured a successful professional career.

As noted, a successful showing at the Salon was a seal of approval for an artist. The ultimate achievement for the professional artist was election to membership in the Académie française and the right to be known as an academician. Artists petitioned the hanging committee for optimal placement "on the line," or at eye level. After the exhibition opened, artists complained if their works were "skied," or hung too high.

2. Подготовьте сообщение на английском языке по теме:

"Painting Styles": modernism, naïve art, neo-classicism.

3. 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:

OLD-FASHIONED (_____)

Violet and its variations bring a nostalgic sweetness to any environment. Add a touch of warmth to a baby's room with a comforting pastel shade of violet. Mix with a bit of leaf green for a complementary colour combination that will remind you of old-fashioned hydrangeas in your grandmother's garden. Many heirloom flower varieties feature blooms of the palest blue-violet. Tints of this hue are particularly appealing – mix your own vintage tints by adding various amounts of white to this hue. When brightened this pastel becomes a high energy colour that's also uncommonly charming.

ETHEREAL (_____)

When vast amounts of white are mixed with a faint touch of violet, the results are hues that are warm yet cool, elusive, translucent, and difficult to define. White blended with violet creates a celestial tint that is the colour of a freshly scooped pale Italian ice. The illumination of natural light at dusk often reflects a soft violet glow that shimmers briefly and then quickly deepens into the darkness of night. The

patina of a polished pale mauve hints at another world. These muted, mysteriously meta-physical colours work well when paired with warm greys, icy silvers, and deep plums.

VIVACIOUS (_____)

Think pink. Shocking pink pushes the limits of the traditional spectrum of pastels. Saucy and sexy, pink is the ultimate flirty feminine shade. A colour that was historically considered novel, it was popularized in the 1930s and emerged full strength in the optimistic 1950s. The brightest of the pastels, this magenta hue is a favourite fashion colour. Italian designer Emilio Pucci used this magenta/fuchsia hue in combination with other psychedelics such as flame orange and lime green to give designs movement and energy. Tempting, bold and brassy, it's a colour that can be counted on to animate and enliven. This high energy colour is particularly heightened when mixed with variations of its two cool tertiary hues, blue-green, and yellow-green.

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

5. Переведите:

A) 1. The teacher has given you a lot of good **advice**. It will be your own fault if you don't follow **it**. 2. What is the **news**? You look so gloomy. Is **it bad**? 3. **Mathematics was** my favourite subject at school. 4. Where **is the money** you borrowed? — **It has** been spent on books.

Б) 1. At first I couldn't recognize my friend in **those** worn-out **clothes** and the make-up. 2. **These goods** are faulty. **They** cannot be accepted.

В) 1. Его советы весьма полезны (useful). Им стоит следовать. 2. Почему твоя одежда такая грязная? 3. Кто виноват в том, что эти сведения не были посланы вовремя? 4. Хотя новости были весьма печальными, он взял себя в руки и продолжал работать. 5. У вашего сына отличные успехи. Но я еще не склонен хвалить его. 6. — Где деньги? — Я положил их в твой портфель. 7. Присланные вами данные оказались вполне достоверными. Они очень помогли нам в работе. 8. Я с нетерпением жду ваших новостей (хочу услышать их). Они всегда очень интересны. 9. Этот товар представляет для нас большой интерес. Он необходим для нашей промышленности.

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 Theodule 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, 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:

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 1964 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.

Глагольные свойства герундия

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.
уроки.

Меня удивляет то, что он так часто пропускает

(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*.
открыл дверь.

Я испугался, когда он так неожиданно

(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 по-явлением.

(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 оставляю 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?

Раздел 2. The art of architecture / Искусство архитектуры

Практическое занятие № 16.

Практика речи: Architecture / Архитектура

Грамматика: Особенности употребления глаголов с инфинитивом/герундием в функции дополнения

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:

Architecture is the art and the technique of building, employed to fulfil the practical and expressive requirements of civilized people. Almost every settled society that possesses the techniques for building produces architecture. It is necessary in all but the simplest cultures; without it, man is confined to a primitive struggle with the elements; with it, he has not only a defence against the natural environment but also the benefits of a human environment, a prerequisite for and a symbol of the development of civilized institutions.

The characteristics that distinguish a work of architecture from other man-made structures are:

1) the suitability of the work to use by human beings in general and the adaptability of it to particular human activities;

2) the stability and permanence of the work's construction;

3) the communication of experience and ideas through its form.

All these conditions must be met in architecture. The second is a constant, while the first and the third vary in relative importance according to the social function of buildings. If the function is chiefly utilitarian, as in a factory, communication is of less importance. If the function is chiefly expressive, as in a monumental tomb, utility is a minor concern. In some buildings such as churches and city halls, utility and communication may be of equal importance.

Gothic architecture is a style of architecture, particularly associated with cathedrals and other churches, which flourished in Europe during the high and late medieval period. Beginning in twelfth century France, it was known as "the French Style" during the period, with the term Gothic first appearing in the Reformation era as a stylistic insult. Its characteristic features include the pointed arch, the ribbed vault and the flying buttress.

It was succeeded by Renaissance architecture beginning in Florence in the fifteenth century.

A series of Gothic revivals began in mid-eighteenth century England, spread through nineteenth century Europe and continued, largely for ecclesiastical and university structures, into the twentieth century.

The style originated at the abbey church of Saint-Denis in Saint-Denis, near Paris, where it exemplified the vision of Abbot Suger. Suger wanted to create a physical representation of the Heavenly Jerusalem, a building of a high degree of linearity that was suffused with light and color. The façade was actually designed by Suger, whereas the Gothic nave was added some hundred years later. He designed the façade of Saint-Denis to be an echo of the Roman Arch of Constantine with its three-part division. This division is also frequently found in the Romanesque style. The eastern "rose" window, which is credited to him as well, is a re-imagining of the Christian "circle-square" iconography. The first truly Gothic construction was the choir of the church, consecrated in 1144. With its thin columns, stained-glass windows, and a sense of verticality with an ethereal look, the choir of Saint-Denis established the elements that would later be elaborated upon during the Gothic period. This style was adopted first in northern France and then in England since it was ruled by an Angevin dynasty and spread throughout France, the Low Countries, Germany, Spain and parts of northern Italy.

Особенности употребления глаголов с инфинитивом/герундием в функции дополнения

инфинитив	герундий
be busy	
быть занятым, не иметь времени (на то, чтобы что-то сделать): <i>I'll be too busy to come to the meeting. – Я буду слишком занят, поэтому не приду на собрание.</i>	заниматься, хлопотать, тратить своё время на что-то: <i>Slavik is busy practising for the school concert. – Славик занят под-готовкой к школьному концерту.</i>
forget	

<p>забывать (что-либо сделать): <i>He forgot to call me.</i> - Он забыл позвонить мне. <i>Take care, and don't forget to call me.</i> - Будь осторожнее и не забывай звонить мне. <i>I forgot to ask him for his address.</i> - Я забыл спросить адрес у него.</p>	<p>забывать (о чем-то, что произошло ранее): <i>He forgot calling me.</i> - Он забыл о том, что позвонил мне. <i>I'll never forget hearing this piece of music for the first time.</i> - Я никогда не забуду того момента, когда услышал это музыкальное произведение в первый раз.</p>
regret	
<p>извиняться, испытывать сожаление (о чем-то, что будет сделано): <i>I regret to tell you the truth.</i> - Сожалею, но вынужден сообщить вам правду. <i>We regret to inform you that your application has not been successful.</i> - Мы приносим свои извинения, но ваша заявка была от-клонена.</p>	<p>сожалеть о происшедшем ранее: <i>I regret telling her about that.</i> - Жаль, что я рассказал ей об этом. <i>Everyone regretted his being dismissed.</i> - Все жалели, что его уволили. <i>Do you regret doing it?</i> - А вы раскаиваетесь, что сделали это?</p>
remember	
<p>иметь в виду, помнить, думать (о том, что нужно сделать): <i>I remembered to answer the letter.</i> - Я помнил, что нужно ответить на письмо. <i>Did you remember to bring your homework?</i> - Ты помнил, что нужно принести свою домашнюю работу?</p>	<p>припоминать, воскрешать в памяти: <i>I remembered answering the letter.</i> - вспомнил, что ответил на это письмо. <i>I remember hearing him come in.</i> - Я помню, что слышал, как он вошел.</p>
stop	
<p>останавливаться (что бы выполнить что-то): <i>He stopped to talk to us.</i> - Он остановился, чтобы поговорить с нами. <i>We stopped to take pictures.</i> - Мы остановились, чтобы сфотографироваться. <i>Let's stop to look at the map.</i> - Давайте остановимся и посмотрим на карту.</p>	<p>прекращать; приостанавливать: <i>That phone never stops ringing!</i> - Этот телефон не перестает звонить! <i>Please stop crying and tell me what's wrong.</i> - Пожалуйста, перестань плакать и скажи, что произошло. <i>Has it stopped raining yet?</i> - Дождь уже перестал?</p>
use	
<p>used to do (something): бывало, раньше (что-то происходило, но больше не происходит), постоянно в прошлом (что-то происходило), в былые времена обычно (что-либо происходило): <i>I used to live in a block of flats.</i> - Раньше я жил в многоквартирном доме. <i>Did she use to have long hair?</i> - А раньше у неё были длинные волосы?</p>	<p>be used to doing (something) – иметь привычку, get used to doing (something) - привыкнуть к чему-либо, пристраститься: <i>I am used to getting up early.</i> - У меня привычка вставать рано. <i>I didn't think I could ever get used to living in a big city.</i> - Не думал, что когда-нибудь смогу привыкнуть к жизни в крупном городе.</p>

Вопросы и задания:

1. Переведите:

Gothic architecture has nothing to do with the historical Goths. It was a pejorative term that came to be used as early as the 1530s to describe culture that was considered rude and barbaric. François Rabelais imagines an inscription over the door of his Utopian Abbey of Thélème, "Here enter no hypocrites, bigots..." slipping in a slighting reference to "Gotz" and "Ostrogotz." In English seventeenth century usage, "Goth" was an equivalent of "vandal," a savage despoiler with a Germanic heritage and so came to be applied to the architectural styles of northern Europe before the revival of classical types of architecture. On 11 July 1720, the Académie d'Architecture met in Paris, and among the subjects they discussed, the assembled company noted the new fashions of bowed and cusped arches on chimneypieces being employed to finish the top of their openings. The Company disapproved of several of these new manners, which are defective and which belong for the most part to the Gothic. There can be no doubt that the term 'Gothic' as applied to pointed styles of ecclesiastical architecture was used at first

contemptuously, and in derision, by those who were ambitious to imitate and revive the Grecian orders of architecture, after the revival of classical literature. Authorities such as Christopher Wren lent their aid in deprecating the old mediæval style, which they termed Gothic, as synonymous with every thing that was barbarous and rude.

In Gothic architecture, new technology stands behind the new building style. That new technology was the ogival or pointed arch. Other features developed as the consequence of the use of the pointed arch.

The Gothic style emphasizes verticality and features almost skeletal stone structures with great expanses of glass, ribbed vaults, clustered columns, sharply pointed spires, flying buttresses and inventive sculptural detail such as gargoyles.

Internally there is a focus on large stained-glass windows that allow more light to enter than was possible with the previous Romanesque style. To achieve this lightness, flying buttresses were used between windows as a means of support to enable higher ceilings and slender columns. Many of these features had already appeared, for example ribbed vaults appeared early in Durham Cathedral, whose construction started in 1093.

As a defining characteristic of Gothic Architecture, the pointed arch was introduced for both visual and structural reasons. Visually, the verticality suggests an aspiration to Heaven. Structurally, its use gives a greater flexibility to Architectural form. The Gothic vault, unlike the semi-circular vault of Roman and Romanesque buildings, can be used to roof rectangular and irregularly shaped plans such as trapezoids. The other advantage is that the pointed arch channels the weight onto the bearing piers or columns at a steep angle.

In Gothic Architecture the pointed arch is used in every location where a vaulted shape is called for, both structural and decorative. Gothic openings such as doorways, windows, arcades and galleries have pointed arches. Gothic vaulting above spaces both large and small is usually supported by richly molded ribs. Rows of arches upon delicate shafts form a typical wall decoration known as blind arcading. Niches with pointed arches and containing statuary are a major external feature. The pointed arch leant itself to elaborate intersecting shapes which developed within window spaces into complex Gothic tracery forming the structural support of the large windows that are characteristic of the style.

Gothic cathedrals could be highly decorated with statues on the outside and painting on the inside. Both usually told Biblical stories, emphasizing visual typological allegories between Old Testament prophecy and the New Testament.

Important Gothic churches could also be severely simple. At the Basilica of Mary Magdalene in Saint-Maximin the local traditions of the sober, massive, Romanesque architecture were still strong. The basilica, begun in the thirteenth century under the patronage of Charles of Anjou, was laid out on an ambitious scale (it was never completed all the way to the western entrance front) to accommodate pilgrims that came to venerate relics. Building in the Gothic style continued at the basilica.

The Gothic cathedral was supposed to be a microcosm representing the world, and each architectural concept, mainly the loftiness and huge dimensions of the structure, were intended to pass a theological message: the great glory of God versus the smallness and insignificance of the mortal being. The building becomes a microcosm in two ways:

- the sculptural decoration and symbolism incorporates the essences of and sacred history as well as reference to the eternal;
- the mathematical and geometrical nature of the construction is an image of the orderly universe, in which an underlying rationality and logic can be perceived.

2. Подготовьте сообщение на английском языке по теме:

“Painting Styles”: socialist realism, surrealism.

3. Найдите в англо-русском словаре эквиваленты следующих слов и выражений и выучите их: to redo, a scary proposition, a needless expense, homeowner, the wrong style, showroom, residential interior, a home furnishings gallery, order, a complete all-at-once room redo, a step-by-step plan, kiln-dried hard woods, natural fibers, a multi-step process, tabletop, veneer, spatial perception, stamping, dragging, ragging.

4. Прослушайте текст и подготовьтесь к его устному изложению:

Most designers start by interviewing the homeowner and visiting the home in question. They will gather information about traffic flow, how the room is used, who uses the room, the look you want, and colour preferences. “We often look at what the person’s wearing (to get an idea of colour preferences),” our expert confides. She then forms a plan with the client that works within the limitations of his budget. It might be a complete all-at-once room redo or a step-by-step plan to be carried out over several years.

Our designer emphasizes the expertise she brings to a project. She knows quality when she sees it and communicates that to her clients. She urges them to look at the construction of furniture. Upholstered pieces should be made of kiln-dried hard woods. Cushion cores will last longer if made of natural fibres. Tables should be finished with a multi-step process as repairs to a one-step process can be costly. Big expanses of wood, such as cabinet doors and tabletops, should be several layers of veneer so they won't warp over time.

A designer can also help you steer clear of fads that will soon grind to a halt. For instance, our expert thinks special paint effects are great—if the room's design and use call for it. She helps her clients pick colours, wall coverings, and wall textures appropriate to the look and feel the homeowner desires.

And what will you be left with when it's all over? A room tailored to suit your mood, your desire, your preferences, and your lifestyle. In other words, you and your designer will achieve a look that says, "you."

Today, homeowners are finding wall finishes an important feature in interior decorating. With the variety of products and services readily available, any desired look can be achieved.

Colours are appearing throughout the home. Sometimes each wall within a single room is painted a different colour to add excitement and unique spatial perceptions. New combinations of colours are occurring too, as well as, new paints and painting techniques to give walls the look of marble, stone and even leather. Rubber stamping, dragging and ragging, as well as other decorative techniques have increased in popularity. Wallpapering and stencilling are decorative options, as are fabric wallcovering and elaborate wall murals created to provide a unique atmosphere to any room. True textures can be added to create interest and dimension to any wall. Plasters are used over existing walls to make patterns or simply to add depth and character to an otherwise flat surface.

For those who don't know where to begin, an interior designer can help with ideas and a painting contractor can aid those who aren't confident in their painting skills.

Professionals can help make boring walls into a room filled with ambience.

5. Заполните пропуски в предложениях при помощи глаголов в скобках, употребляя их в форме герундия или инфинитива. Переведите предложения:

Keep (talk) I'm listening to you.

Remember (call) me when you arrive!

Linda offered (look after) my dog while I was out of town.

You should not postpone (pay) your bills.

Mark mentioned (go) to the market later today. I wonder if he's still planning (go).

I used (go) there every Saturday.

The doctor ordered Mr. Bychkov (not, smoke).

Don't tell me his secret. I prefer (not, know).

Could you please stop (make noise)? I am trying (concentrate) on my work.

Практическое занятие № 17.

Практика речи: The work of an architect / Работа архитектора

Грамматика: Причастие I (простое, перфектное) и Причастие II

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:

The architect usually begins to work when the site type and cost of a building have been determined.

The natural environment is at once a hindrance and a help, and the architect seeks both to invite its aid and to repel its attacks. To make buildings habitable and comfortable, he must control the effects of heat, cold, light, air, moisture, and dryness and foresee destructive potentialities such as fire, earthquake, flood, and disease.

The placement and form of buildings in relation to their sites, the distribution of spaces within buildings, and other planning devices discussed below are fundamental elements in the aesthetics of architecture.

The arrangement of the axes of buildings and their parts is a device for controlling the effects of sun, wind, and rainfall.

Within buildings, the axis and placement of each space determine the amount of sun it receives. Orientation may control air for circulation and reduce the disadvantages of wind, rain, and snow.

The characteristics of the immediate environment also influence orientation: trees, land formation, and other buildings create shade and reduce or intensify wind, while bodies of water produce moisture and reflect the sun.

Architectural forms. Planning may control the environment by the design of architectural forms that may modify the effects of natural forces.

Colour has a practical planning function as well as an expressive quality because of the range of its' reflection and its absorption of solar rays. Since light colours reflect heat and dark colours absorb it, the choice of materials and pigments is an effective tool of environmental control.

The choice of materials is conditioned by their own ability to withstand the environment as well as by properties that make them useful to human beings. One of the architect's jobs is to find a successful solution to both conditions; to balance the physical and economic advantages of wood against the possibility of fire, termites, and mold, the weather resistance of glass and light metals against their high thermal conductivity, and many similar conflicts.

The control of the environment through the design of the plan and the outer shell of a building cannot be complete, since extremes of heat and cold, light, and sounds penetrate into the interior, where they can be further modified by the planning of spaces and by special conditioning devices.

Temperature, light and sound are all subject to control by the size and shape of interior spaces, the way in which the spaces are connected, and the materials employed for floors, walls, ceilings, and furnishings.

Today, heating, insulation, air conditioning, lighting, and acoustical methods have become basic parts of the architectural program.

While environmental planning produces comfort for the senses (sight, feeling, hearing) and reflexes (respiration), planning for use or function is concerned with convenience of movement and rest.

The number of functions requiring distinct kinds of space within a building depends not only upon the type of building but also upon the requirements of the culture and the habits and activities of the individual patrons. A primitive house has a single room with a hearth area, and a modern one has a separate areas for cooking, eating, sleeping, washing, storage, and recreation. A meeting-house with a single hall is sufficient for Quaker religious services, while a Roman Catholic cathedral may require a nave, aisles, choir, apse, chapels, crypt, sacristy, and ambulatory.

Major expenses in buildings are for land, materials, and labour. In each case they are high when the commodity is scarce and low when it is abundant, and they influence planning more directly when they become restrictive.

When land coverage is limited, it is usually necessary to design in height the space that otherwise would be planned in breadth and depth, as in the ancient Roman insula (apartment houses) or the modern skyscraper. When the choice of materials is influenced by cost, all phases of architectural design are affected, since the planning procedure, the technique, and the form of buildings are dependent on materials. High labour cost influence the choice of techniques and, consequently, of materials.

Причастие I (простое, совершенное) и Причастие II

Причастие I простое типа: <i>doing</i> выражает <i>одновременность</i>		
Употребление:		
I. Как обстоятельство:		
а) времени	<i>Travelling</i> about the country, he saw very many interesting things.	Путешествуя по стране, он видел много интересного.
б) причины	<i>Knowing</i> the life of the workers well, John Reed helped them in the struggle for their rights. <i>Not knowing</i> what was the matter, we couldn't help her.	Так как Джон Рид хорошо знал жизнь рабочих, он помогал им в борьбе за их права. Не зная, что с ней, мы не могли ей помочь.
в) образа действия или сопутствующего действия	He stood <i>looking</i> thoughtfully out of the window.	Он стоял, задумчиво глядя в окно.
II. Как определение	John Reed's speech <i>exposing</i> the war made a deep impression on everybody.	Речь Джона Рида, разоблачавшая войну, произвела на всех глубокое

		впечатление.
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Причастие I перфектное типа: having done выражает <i>предшествование</i>		
Употребление: Как обстоятельство: а) причины б) времени	<i>Having lost</i> the key, they couldn't get in.	<i>Потеряв</i> ключ, они не могли войти в комнату.
	<i>Having left</i> school, he went to work at a factory.	<i>Окончив</i> школу, он пошел работать на завод.
Причастие I перфектное в английском языке не употребляется как определение.	Everybody knows the name of the man <i>who made</i> that discovery.	Все знают имя человека, <i>сделавшего</i> это открытие.

Причастие II типа painted (done) имеет значение <i>страдательного залога</i>		
Употребление: как определение	We were greatly impressed by the events <i>described</i> in this article.	События, <i>описанные</i> в статье, произвели на нас большое впечатление.

Вопросы и задания:

1. Закончите предложения в соответствии с текстом (из теоретической части), используя следующие слова и выражения: the environment by the design of architectural forms; is an effective tool of environmental control; room with a heat area; must control the effects of the natural environment; light and sound penetrate into the interior; a nave, aisles, choir, apse, chapels, crypt, sacristy, and ambulatory shade and reduce or intensify wind

1. To make buildings habitable and comfortable the architect...
2. Trees, land formations, and other buildings create ...
3. Planning may control ...
4. Extremes of heat and cold...
5. The choice of materials and pigments ...
6. A primitive house has a single
7. A Roman Catholic cathedral may require ...

2. Ситуация: Вы работаете в картинной галерее и продаете картины. К Вам за советом обратился начинающий коллекционер.

Задача продавца:

- а) дать всю необходимую информацию о стилях, направлениях, приемах, используемых в живописи,
- б) продать ему картину Вашего любимого художника, подробно описав достоинства картины.

Задача коллекционера: не поддаваться на уговоры продавца, т.к. Вы хотите собирать картины другого художника.

3. Письменно переведите на английский язык следующие словосочетания: пригодный для жилья; расположение, положение; результаты воздействия солнца, ветра и дождя; создавать влажность и отражать солнце; важное (эффективное) средство контроля; выбор материалов для строительства; способность противостоять воздействиям окружающей среды; отопление, изоляция, кондиционирование воздуха, освещение, акустические методы; функциональное планирование; боковой неф; склеп, ризница, часовня; расходы; влиять на выбор материалов; зависеть от требований заказчика

4. В соответствии с типом архитектуры, соедините: theatres, hospitals, guardhouses, capitols, schools, stores, prisons, parliament buildings, museums, shrines, court houses, villas, circuses, athletic facilities, factories, huts, banks, exhibition halls, mines, churches, hostels, libraries, apartment houses, markets, publishing houses, mansions, post-offices, laboratories

- 1) Domestic Architecture
- 2) Religious Architecture
- 3) Recreational Architecture
- 4) Architecture of Welfare and Education
- 5) Commercial and Industrial Architecture
- 6) Governmental Architecture

5. Подготовьте сообщение на английском языке по одной из предложенных тем:

- Environmental Design
- Materials and Techniques
- Aesthetic and Functional Criteria in Architecture
- Economics and Architectural Planning

6. Переведите на русский язык, обращая внимание на причастия:

1. Everybody looked at the dancing girl. 2. The little plump woman standing at the window is my grandmother. 3. The man playing the piano is Kate's uncle. 4. Entering the room, she turned on the light. 5. Coming to the theatre, she saw that the performance had already begun. 6. Looking out of the window, he saw his mother watering the flowers. 7. Hearing the sounds of music we stopped talking. 8. She went into the room, leaving the door open.

7. Замените придаточные определительные предложения причастными оборотами:

1. All the people who live in this house are students. 2. The woman who is speaking now is our secretary. 3. The apparatus that stands on the table in the corner of the laboratory is quite new. 4. The young man who helps the professor in his experiments studies at an evening school for laboratory workers. 5. People who take books from the library must return them in time. 6. There are many pupils in our class who take part in all kinds of extra-curricular activities.

Практическое занятие № 18.

Практика речи: Architectural programming / Архитектурное программирование

Грамматика: Перевод разных форм причастий на русский язык

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:

Architectural programming began when architecture began. Structures have always been based on programs: decisions were made; something was designed, built and occupied. In a way, archaeologists excavate buildings to try to determine their programs.

Today, we define architectural programming as the research and decision-making process that identifies the scope of work to be designed. Synonyms include “facility programming”, “functional and operational requirements” and “scoping.” In the early 1960s, William Peña, John Focke, and Bill Caudill of Caudill, Rowlett, and Scott (CRS) developed a process for organizing programming efforts. Their work was documented in Problem Seeking, the text that guided many architects and clients who sought to identify the scope of a design problem prior to beginning the design, which is intended to solve the problem.

In the 1980s and 1990s, some architectural schools began to drop architectural programming from their curricula. The emphasis of the Post-Modern and Deconstruction agendas was instead on form-making. Programming and its attention to the users of buildings was not a priority. Now, several generations of architects have little familiarity with architectural programming and the advantages it offers:

- Involvement of interested parties in the definition of the scope of work prior to the design effort
- Emphasis on gathering and analyzing data early in the process so that the design is based upon sound decisions
- Efficiencies gained by avoiding redesign and more redesign as requirements emerge during architectural design.

The “whole building” design approach is intended “to create a successful high-performance building.” To achieve that goal, we must apply the integrated design approach to the project during the planning and programming phases.

People involved in the building design should interact closely throughout the design process. The owner, building occupants, and operation and maintenance personnel should be involved to contribute their understanding of how the building and its systems will work for them once they occupy it. The fundamental challenge of “whole building” design is to understand that all building systems are interdependent.

According to standard AIA agreements, programming is the responsibility of the owner. However, the owner's programmatic direction can vary from vague to very specific. In some cases, the owner does not have the expertise to develop the program and must use the services of a programming consultant. Most programming consultants are either architects or have architectural training, but others have become skilled through experience. Many architects perform programming as an additional service to their standard contracts.

Many building type consultants (laboratory, health care, theater, etc.) have expertise in programming components of facilities. Programming may happen for different purposes and may impact the level of detail of investigation and deliverables. For instance, programming at the master planning level is more strategic in nature – providing information to provide a clear process for conducting the research and decision-making that defines the scope of work for the design effort. It is imperative that the major decision-maker – the client-owner – allows participation of all of the stakeholders, or the client-users, who are affected by the design. Experience has shown that client-users' involvement in the programming process results in designs that can be optimized more efficiently.

Prior to the beginning of the process of programming a project, the programmer and the client-owner develop a list of the stakeholders to be involved. One organizational method is to form a Project Programming Committee with representatives from the stakeholder groups. For example, if the project is to be an office/classroom building for the humanities department at an institution of higher education, the Project Programming Committee could include representatives from the involved academic department(s), faculty, students, and building operations and facility maintenance departments.

Lines of communication must be established to determine how and when meetings will be called, what the agenda will be, how contacts will be made, and how records of the meetings will be kept. The authority of the committee must be made clear. In the example above, the committee's authority will be to make recommendations to the college authorities. Within that framework, the committee must decide how it will make decisions as a committee (by consensus? majority rule? other means?).

Перевод разных форм причастий на русский язык

Формы причастия		
	Active	Passive
Present	writing	being writte
Perfect	having written	having been written
Past	—	written
Как переводить разные формы причастия на русский язык		
Формы причастия	Как их переводить	
	причастием	деепричастием
reading	читающий	читая
having read	—	прочитав
being read	читаемый (т. е. который читают)	будучи читаемым (т. е. когда его читали), будучи прочитанным (т. е. когда его прочитали)
having been read	—	будучи прочитанным (т. е. когда его прочитали)
read	прочитанный	—
Как переводить разные формы причастия на русский язык		
Формы причастия	Как их переводить	
	причастием	деепричастием
building	строящий	строя
having built	—	построив

being built	строящийся (т. е. который строят)	будучи строящимся (т. е. когда его строили) будучи построенным (т. е. когда его построили)
having been built	—	будучи построенным (т. е. когда его построили)
built	построенный	—

Вопросы и задания:

1. Переведите:

Architecture and Urban Planning are related endeavors that focus on different geographic scales. Architecture works at the scale of the individual building and immediate site, while planning works at the scale of neighborhoods, municipalities, and regions. In addition, planning has developed many specializations that focus on different aspects of the larger built environment, such as affordable housing, transportation, economic development, protection of natural resources, land use planning, and community development.

Planning emerged from a need to overcome the disease, squalor, and poverty that were urban side effects of the industrial revolution. Planners therefore are concerned with a wide range of social, political, and economic factors beyond those that are the immediate concerns of building owners.

An important function of planning is to engage citizens in the process of developing a vision for how they want their community and its surrounding region to evolve over time, what attributes are important to protect, and where new development should be encouraged. The success of this process depends on listening, discovering shared values, and recognizing how the parts of a neighborhood, a city, or a region relate to one another and contribute to its overall vitality. Planners then work with a variety of partners in the public, private, and nonprofit sectors to craft policies, land use regulations, and incentives to help the community achieve its goals.

The architect, if designing from a whole building design perspective, will be looking simultaneously at inside functional aspects, and how they might relate to the site conditions such as sun, wind and view orientation. Architects, engineers, landscape architects, and other design professionals will work in conjunction with the planner to ensure that environmental, social, and economic issues directly affected by construction or redevelopment are looked at. These include the building's effect on the natural environment (increased impervious surface, runoff, elevated water tables, preservation of wetlands and natural species, etc.), on the economy (increased tax base, more jobs, costs of schools generated by houses, etc.), community infrastructure (cost and timing of road and utility systems, different modes of transportation, etc.) and, in general, on all factors that affect the quality of life or residents of the larger area within which the individual building is situated.

2. Выпишите из текста (упр. 1) 10 ключевых слов и словосочетаний и составьте с ними предложения, не прибегая к помощи текста.

3. Разбейте текст (упр. 1) на логические части и озаглавьте каждую.

4. Задайте к каждой части текста (упр. 1) по 5 вопросов всех типов.

5. Из каждой части текста (упр. 1) выпишите предложения, заключающие в себе основную мысль.

6. Переведите на русский язык, обращая внимание на причастия:

1. The boy lay sleeping when the doctor came. 2. The broken arm was examined by the doctor. 3. While being examined, the boy could not help crying. 4. Having prescribed the medicine, the doctor went away. 5. The medicine prescribed by the doctor was bitter. 6. The dress bought at the department store was very beautiful. 7. While using a needle you should be careful not to prick your finger. 8. While crossing the street one should first look to the left and then to the right. 9. People watching a performance are called an audience. 10. Being very ill, she could not go to school. 11. The first rays of the rising sun lit up the top of the hill. 12. The tree struck by lightning was all black and leafless. 13. Being busy, he postponed his trip. 14. The door bolted on the inside could not be opened. 15. Having been shown the wrong direction, the travellers soon lost their way. 16. The room facing the garden is much more comfortable than this one. 17. Having descended the mountain they heard a man calling for help. 18. Flushed and excited, the boy came running to his mother. 19. He stood watching the people who were coming down the street shouting and waving their hands.

Раздел 3. Design Basics / Основы дизайна

Практическое занятие № 19.

Практика речи: **Early examples of graphic design / Ранние примеры графического дизайна**

Грамматика: **Сочетания «a little, a few».**

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:

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 1889 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.

Сочетания «a little, a few»

Сочетание **a little** означает **немного** и употребляется в функции определения перед неисчисляемыми именами существительными, а также в качестве обстоятельства меры и степени после глаголов:

I have **a little** free time to-day. У меня есть **немного** свободного времени сегодня.

He reads English **a little**. Он **немного** читает по-английски.

Сочетание **a few** означает **немного, несколько** и употребляется только в функции определения перед исчисляемыми именами существительными:

My friend has **a few** pictures of this beautiful city. У моего друга есть **несколько** фотографий этого прекрасного города.

Сравните:

He had **little** free time last week, he couldn't come to see us. У него было **мало** свободного времени на прошлой неделе, он не мог навестить нас.

He has **a little** free time to-day and will come to see us. У него есть **немного** свободного времени сегодня, и он навестит нас.

He reads **little**, that's why he knows few English words. Он **мало** читает, поэтому он знает мало английских слов.

He knows French **a little** and can translate this letter. Он знает **немного** французский язык и может перевести это письмо.

Last month we learned **few** English words: only ten. В прошлом месяце мы выучили **мало** английских слов: только десять.

He learned **a few** English words, and now he can read telegrams from foreign firms. Он выучил **немного** английских слов и теперь может читать телераммы от иностранных фирм.

Вопросы и задания:

1. Переведите:

A meditation garden is a place that implies a sense of seclusion, relaxation and personal space. This is naturally a spot where one can reflect, unwind, ponder new ideas and contemplate in peace and quiet.

These gardens often contain elements, plants, or oddities that are placed to stir the senses and imagination into thought. Another important feature is the sound and visual aesthetics conveyed by moving water. In meditation gardens these elements are fundamental.

Essentially the concept of a meditation garden contains an enclosed space with lush green foliage and the elements of rock, wood, and water. Basically the same elements and atmosphere as found in classical Japanese Gardens. If you have the right kind of space and grounds, meditation gardens provide the perfect opportunity for real meditation. Meditation is not only about connecting with oneself, but it is also about connecting and becoming aware of one's environment as well, and what a better environment than nature?

When you design a meditation garden, you are going to want to include peaceful, sweet-smelling plants and flowers. In addition, ornamental grasses can be planted as they are hardy and add movement to the garden as they sway in the breeze.

Take care not to include anything that is too jolting in appearance or fragrance, as you want to maintain as calm an atmosphere as possible. Having a meditation path for walking meditations is also a good idea, if you are into walking meditations or interested in walking meditations in the future.

One can also add depth with the incorporation of a path. In small meditation gardens, a path winding around the corner gives the illusion of additional space. In larger gardens, paths provide a place for a winter stroll when plants are dormant. With diminished foliage in winter, ice candles can be added along the path and in the meditation garden in order to create a peaceful atmosphere for evening and nocturnal walks.

2. Письменно составьте аннотацию к тексту (упр. 1).

3. Разработайте эскиз Вашего сада для отдыха с подробными пояснениями на английском языке.

4. Найдите в тексте (теоретической части) и выпишите слова, относящиеся к теме «Early examples of graphic design», используя английский толковый словарь, дайте им определения.

5. Составьте свои предложения со словами и словосочетаниями:

AD = anno Domini	нашей эры
additive	добавка, примесь
ad hoc	специальный, устроенный для данной цели
aesthetic	эстетический
align	выстраивать в одну линию, выравнивать
altarpiece	картина для алтаря
angle	угол
anticipate	предвосхищать
apprentice	ученик, подмастерье
apparent	очевидный
apply	применять
archetype	образец, прототип
art	искусство
applied arts	декоративно-прикладное искусство
fine arts	изящное искусство
vernacular arts	народное искусство
visual arts	изобразительное искусство
artistry	художественное мастерство
artwork	оформление

attempt	попытка
Aurignacian	эпоха Ориньяк (40-35 тыс. лет до н. э.)
authenticity	подлинность
aware	осознавать

6. Укажите правильный вариант – few или a few:

1. **A few/few** people swim in the sea in the winter.
2. He went out **a few/few** minutes ago.
3. Can I speak to you for **a few/few** minutes?
4. There were **a few/few** guests at the party. The hosts were unhappy.
5. I'm going shopping. I need to buy **a few/few** things for tonight's party.

7. Укажите правильный вариант – little или a little:

1. I need **a little/little** Can you lend me some?
2. I can't wait for you. I've got **a little/little**
3. You have **a little/little** time to finish the test. You must write faster.
4. I have **a little/little** free time for hobbies because I work a lot.
5. You don't have to hurry. There is **a little/little** traffic at this time of the day.
6. There is **a little/little** snow on the ground. The children can't make a snowman.

Практическое занятие № 20.

Практика речи: **Modern Design / Современный дизайн**

Грамматика: **Страдательный залог.**

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:

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.

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 1950s. Notable among this group is Hermann Zapf who designed two typefaces that remain ubiquitous — Palatino (1948) and Optima (1995). 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 1970s.

Страдательный залог

В английском языке глаголы могут иметь два залога: **действительный (the Active Voice)** и **страдательный (the Passive Voice)**.

Глагол в действительном залоге показывает, что действие выполняется, совершается лицом или предметом, обозначенным подлежащим.

Глагол, в страдательном залоге показывает, что лицо или предмет, обозначенный подлежащим, испытывает воздействие или находится в определенном состоянии в результате какого-то воздействия. Функции страдательного залога в английском языке гораздо шире, чем в русском языке.

Образование страдательного залога. Страдательный залог образуется в английском языке с помощью вспомогательного глагола **to be** и формы причастия II смыслового глагола. Это можно представить формулой:

to be + Participle II

Форма причастия II **никогда** не изменяется, а показателем лица, числа и времени является вспомогательный глагол **to be**.

Глагол *to show* в страдательном залоге времен группы *Indefinite*.

1 лицо	ед. числа настоящего времени	am	shown
3 лицо	ед. числа настоящего времени	is	
	мн. число настоящего времени	are	
	ед. число прошедшего времени	was	
	мн. число прошедшего времени	were	
1 лицо	будущего времени	shall be	
	другие лица будущего времени	will be	

Отрицательная форма страдательного залога образуется при помощи отрицательной частицы **not**, которая ставится после первого вспомогательного глагола:

I am **not shown** Мне не показывают

He is **not shown** Ему не показывают

We are **not shown** Нам не показывают

She was **not shown** Ей не показывали (не показали)

They were **not shown** Им не показывали (не показали)

I shall **not be shown** Мне не покажут

It will not be **shown** Ему (ребенку) не покажут

Вопросительная форма страдательного залога образуется постановкой **первого** вспомогательного глагола перед подлежащим:

Am I shown? Мне показывают?

Is he shown? Ему показывают?

Are we shown? Нам показывают?

Was she shown? Ей показывали?

Were they shown? Им показывали?

Shall I be shown? Мне покажут?

Will it be shown? Ему (ребенку) покажут?

Употребление страдательного залога. В английском языке все объектные глаголы могут употребляться в страдательном залоге, тогда как в русском языке в страдательном залоге могут употребляться только переходные глаголы. В английском языке употребление страдательного залога гораздо шире, чем в русском языке, так как категория объектных глаголов (принимающих любое дополнение) значительно шире категории переходных глаголов (принимающих только прямое дополнение — дополнение в винительном падеже без предлога).

Подлежащее предложения в страдательном залоге в русском языке является всегда прямым, непосредственным объектом действия, т.е. по значению соответствует прямому дополнению предложения в действительном залоге.

Подлежащее предложения в страдательном залоге в английском языке может также обозначать прямой непосредственный объект действия, например:

Houses **are built** very quickly now. Дома сейчас **строятся** очень быстро.

This house **was built** last year. Этот дом **был построен** в прошлом году.

Вопросы и задания:

1. Переведите:

In order to create peace and tranquility in the meditation garden consideration should be given to building some type of privacy fence or barrier if your garden area is prone to noise or disturbance. Promoting the growth of wall plants or vines will not only contribute insulation from noise but be pleasing to the eyes as well.

Another one of the features of a meditation garden that is highly recommended is some type of water. If you can have running water, some type of fountain or stream or even a goldfish pond, adds a flare of tranquility and peace to a meditation garden. Any true meditation garden enthusiast would agree that the running water sound and peace it creates certainly lends to the atmosphere a great deal. A small trickling fountain will also block out ambient noise.

Create a sitting area. A tranquil seating area can be as simple as a patio with relaxation chairs or benches constructed from native stone or local wood.

Inspire your meditations with a garden statue. Your thoughts and reflections might be enhanced by a religious figure, such as a Buddha or St. Francis of Assisi. Secular statues for meditation gardens include a child figure or your favourite animal.

Many gardeners choose to attract the native birdlife by erecting a bird feeder or locating a bird bath for them to preen themselves in. Their song as well as their gentleness and unflustered lifestyle can be a real boost for a meditation garden.

Build a meditation garden if you need a place to escape. It can be your place, your area for contemplation and deliberation and reflection on your life, and your circumstances.

Such a feature will quickly become an integral part of and favourite spot for sanatorium guests to visit and spend time in.

2. Ответьте на вопросы:

1. What is a meditation garden?
2. What do these gardens often contain?
3. How do you create a sitting area?
4. Why should some type of privacy fence or barrier be given to building?
5. Name all the features of a meditation garden?
6. What should you do if you need a place to escape?

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

1. Never add depth with the incorporation of a path.
2. A small trickling fountain will also block out silence.
3. Inspire your meditations with a garden statue.
4. Many gardeners do not choose to attract the native birdlife by erecting a bird feeder or locating a bird bath for them to preen themselves in.
5. Such a feature will quickly become an integral part of and favourite spot for sanatorium guests to visit and spend time in.

4. Письменно составьте аннотацию к тексту (упр. 1).

5. Найдите в тексте (теоретической части) и выпишите слова, относящиеся к теме «Modern Design», используя английский толковый словарь, дайте им определения.

6. Составьте свои предложения со словами и словосочетаниями:

background	задний план
base	основа
oil-based	на масляной основе
water-based	на водной основе
wax-base	на восковой основе
BC = Before Christ	до нашей эры
beige	бежевый
benchmark	отметка уровня, исходный пункт
blend	переход от одного цвета в другой или одного оттенка в другой
block (in, out)	набрасывать вчерне
bode	предвещать
brown	коричневый
brush	кисть

6. Употребите нужное время действительного или страдательного залога глагола, данного в скобках:

1. He must (to remind, to be reminded) that we'll have a meeting tomorrow.
2. Their lesson must (not to interrupt, not to be interrupted).
3. He (to tell, to be told) to take care of the wounded man.
4. It was difficult for them (to find out, to be found out) his address.
5. Many guests (to invite, to be invited) to my brother's birthday party yesterday.

Практическое занятие № 21.

Практика речи: Modern Design / Современный дизайн (продолжение)

Грамматика: Специальные вопросы в косвенной речи.

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:

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.

Специальные вопросы в косвенной речи вводятся в косвенной речи глаголом to ask и представляют собой дополнительные придаточные предложения, соединенные с главным предложением союзными местоимениями и наречиями:

He asked me where I came from. Он спросил меня, откуда я родом.

He asked us what we should do Он спросил нас, что мы будем if we didn't get tickets. делать, если не достанем билетов.

Если глагол to ask стоит в прошедшем времени, применяются правила согласования времен.

Вопросы и задания:

1. Задайте специальные, разделительные и альтернативные вопросы к тексту (теоретической части) таким образом, чтобы при ответе на них получился диалог.

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

Jan Tschichold (codify) the principles of modern typography in his 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.

3. Найдите в тексте (теоретической части) и выпишите слова, относящиеся к теме «Modern Design», используя английский толковый словарь, дайте им определения.

4. Составьте свои предложения со словами и словосочетаниями:

canvas

полотно, холст; картина

carpet

ковёр

carrier	держатель, кронштейн, поддерживающее устройство
casket	шкатулка, гроб
cast	<i>n</i> форма для отливки; <i>v</i> отливать
centrepiece	орнамент на середине потолка; украшение из серебра или хрусталя в центре стола
chalk	мел
challenge	подвергать сомнению, оспаривать, отрицать
chamois	<i>n</i> замша; <i>v</i> протирать замшей
charcoal	уголь
chenille	синель
chiaroscuro	распределение светотени
clay	глина
coin	придумывать
colour	цвет
coloured-pencil	цветной карандаш
complimentary colours	дополнительные цвета
contrasting colours	контрастные цвета
monochromatic colours	монохромные цвета
psychedelic colours	кислотные цвета
combine	сочетать
commission	<i>n</i> заказ; <i>v</i> заказывать, делать заказ
constructive	творческий, созидательный
contentious	спорный
contour	контур
contrast	контраст
convention	условность
conventional	традиционный, обычный
converge	сходиться (о линиях), сводить в одну точку
cosy	удобный
craft	ремесло
crayon	цветной карандаш, цветной мелок, пастель
crucifixion	распятие
curve	дуга, изгиб, лекало
custom-made	сделанный на заказ

5. Переведите предложения на английский язык, обращая внимание на перевод специальных вопросов в косвенной речи:

1. Они спросили меня, -

какие книги я люблю читать, чей это учебник.
 почему я пропустил несколько лекций.
 как им добраться до площади Свердлова.
 когда я в последний раз видел Петрова.
 как (насколько хорошо) я говорю по-английски.
 как часто я хожу в театр.
 сколько времени мне нужно, чтобы пере вести эту статью.
 сколько иностранных языков я знаю.
 сколько времени я трачу на английский язык.
 сколько времени он потратил на эту работу.
 почему он не ходит в библиотеку.

2. Его спросили, -

как он добирается до завода,
 где он будет работать, когда окончит институт.
 какие фильмы он любит смотреть.
 какие из этих фотографий ему хотелось бы иметь.
 какой фильм будут показывать.
 с кем он собирается говорить о работе.
 с кем он делал перевод.
 кто из его друзей сможет перевести статью на немецкий язык.

Практическое занятие № 22.

Практика речи: Poster art / Афиша

Грамматика: Прошедшее и будущее время группы Continuous.

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:

Poster art has its development origins in Paris, France after the creation of the three-colour lithograph process around 1850. Led by the work of the father of the industry, Jules Chéret, the poster provided a low cost method of advertising for theatrical and sporting events as well as store and manufacturers' goods. The industry attracted the service of many aspiring painters who needed a source of revenue to support themselves. Competition spawned a breed of poster art specialists and by the 1870s, colourful posters dotted the city of Paris. In the United States, posters did not evolve to the same artistic level. American posters were primarily directed towards basic commercial needs to deliver a written message. However, the advent of the travelling circus brought colourful posters to tell citizens that a carnival was coming to town. But, these too were very commercialised, of average quality, and few saw any real artistic creativity.

In France, posters became a work of art that transformed the thoroughfares of Paris into the "art galleries of the street." Their commercial success was such that some of the artists were in great demand and theatre stars personally selected their own favourite artist to do the poster for an upcoming performance. The popularity of poster art was such that in 1884 a major exhibition was held in Paris. By the 1890s, poster art had widespread usage in other parts of Europe, advertising everything from a bicycle to a bullfight. By the end of the 19th century, during an era known as the Belle Époque, personalities such as Henri de Toulouse-Lautrec raised the level of poster art even further. Between 1895 and 1900, Jules Chéret created the Maîtres de l’Affiche (Masters of the Poster) series that became not only a commercial success, but is now seen as an important historical publication.

1. Прошедшее время группы Continuous образуется из прошедшей формы глагола **to be** и причастия I смыслового глагола — **was (were) + ing**:

At seven o'clock I **was writing** a letter. В семь часов я **писал** письмо.

What **were** you **doing** yesterday at five? Что вы **делали** вчера в пять?

2. Прошедшее время группы Continuous употребляется:

1) Для выражения действия, происходившего в определенный момент в прошлом. Этот момент может быть ясен из контекста или выражен:

а) точным указанием времени (часом) —

I **was waiting** for you at **ten o'clock** yesterday. Why didn't you come? Я **ждал вас** в **10 часов** вчера. Почему вы не пришли?

б) другим действием, выраженным глаголом в прошедшем времени группы **Indefinite** —

I **was preparing** my lessons **when my friend** came in. Я **готовил** уроки, **когда вошел мой друг**.

What **were** you **doing** **when Pavlov** came to see you? Что вы **делали**, **когда к вам пришел Павлов**?

Примечание. Прошедшее время группы **Continuous** переводится на русский язык глаголом **несовершенного вида**.

1. Будущее время группы Continuous образуется при помощи глагола **to be** в будущем времени и причастия I смыслового глагола **will/shall be + ing**:

I **shall be** listening to a lecture at this time tomorrow. Завтра в это время я **буду слушать** лекцию.

What will you **be doing** at eight tomorrow? Что ты **будешь делать** завтра в восемь часов?

2. Будущее время группы Continuous употребляется для выражения действия, которое будет совершаться, будет находиться в процессе развития в определенный момент в будущем. Этот момент может быть ясен из контекста или выражен:

1) Точным указанием времени (часа) в будущем —

I shall be preparing my lessons at eight o'clock tomorrow. Я буду готовить уроки завтра в восемь часов.

2) Другим действием в будущем, выраженным глаголом в настоящем времени группы **Indefinite** в придаточном предложении времени или условия —
When you come to see me, I shall be preparing my lessons. Когда ты придешь ко мне, я буду готовить уроки.

Вопросы и задания:

1. Письменно переведите:

Other creators such as Eugène Grasset and Alphonse Mucha helped develop Art Nouveau, a complete new style for poster presentations and more. Poster artists such as Théophile Steinlen, Albert Guillaume, Leonetto Cappiello and others became important figures of their day, their art form transferred to magazines for advertising as well as for social and political commentary.

The advent of the movie Theatre saw a new form of poster art, the Movie poster and although mass produced on lower quality paper intended to have a short lifespan, they nevertheless showed the same creativity of their forerunners in poster art. World War I saw the Belle Époque draw to a close and with it came a sharp decline in the demand for commercial posters as the world had to focus on war-related messages. In the United States, effective use was made of the Uncle Sam image created on a poster by James Montgomery Flagg. Directed at citizens to encourage enlistment in the military, to buy war bonds, or to participate in the war effort in other ways, Montgomery's poster proved very effective.

2. Найдите в тексте (теоретической части) и выпишите слова, относящиеся к теме «Poster», используя английский толковый словарь, дайте им определения.

3. Каждое слово в английском языке имеет несколько значений, которые зависят от контекста и ситуации, в которых оно применяется, также оно может быть как глаголом, так и существительным, поэтому вам предлагается выполнить следующие задания:

- пользуясь англо-русским словарем изучите статью о слове "colour";
- выпишите сложные слова и производные, приведенные в статьях;
- укажите количество определений, приведенных в статьях;
- выпишите из текста (теоретической части) предложения с данным словом и укажите, какое из значений оно имеет в данном контексте.

4. Составьте свои предложения со словами и словосочетаниями:

debris	обломки, осколки, строительный мусор
delineate	очерчивать, устанавливать очертания или размер, изображать
design	n эскиз, композиция, замысел, рисунок, чертеж; v делать эскиз, чертить
designer	рисовальщик, проектировщик, модельер
difference	n.отличительный признак, разногласие; v. идти на компромисс
dimension	n. измерение; pl. размеры, величина; v. соблюдать нужные размеры
distort	искажать
destructive	разрушительный
diverse	иной, разнообразный
dossal	заалтарная завеса
dothe	холст
drafting tape	чертежная лента, рулетка

5. Поставьте следующие предложения в прошедшем и будущем времени группы **Continuous**, добавив необходимые по смыслу обстоятельства времени или придаточные предложения времени:

1. What is Comrade Smirnov's wife **doing**?—She is **preparing** for departure.
2. Comrade Smirnov is **not packing** his things.
3. **Are** you **waiting** for your friend? — No, I am not, I **am waiting** for my father.
4. Where **are** you **hurrying** to? — I **am hurrying** to the railway station.
5. He is **talking** to a friend of his.
6. My daughter is **washing** her dress.
7. They **are not smoking** now.

Практическое занятие № 23.

Практика речи: Poster art / Афиша (продолжение)

Грамматика: Просьба и приказание в косвенной речи.

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:

Limited in their application during the 1930s, following World War II, television advertising all but killed the poster industry.

A Poster is any large piece of paper which hangs from a wall or other such surface. They are a frequent tool of advertisers, propagandists, protestors and other groups trying to communicate a message, and they also see personal use by people, especially the young, who wish to decorate in a relatively low-cost manner.

Purely text posters have a long history: they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

The great revolution in posters was the development of colour lithography which allowed the cheap printing of posters illustrated in vibrant colours. The concept was first developed in France but by the 1890s had spread throughout Europe. A number of noted artists created poster art in this period, foremost amongst them Henri de Toulouse-Lautrec and Jules Chéret.

Many posters have had great artistic merit and have become extremely collectable. These include the posters advertising World's Fairs and Colonial Exhibitions. During the First and Second World Wars, recruiting posters became extremely common, and many of them have persisted in the national consciousness, such as the "Uncle Sam Wants You" posters from the United States, or the "Loose Lips Sink Ships" posters that warned of foreign spies.

Просьба и приказание в косвенной речи вводятся глаголами to ask, to tell, to order и передаются с помощью инфинитива глагола в утвердительной или отрицательной форме (to go, not to go). Если в прямой речи не указано, к кому обращена просьба или приказание, то в косвенной речи следует обязательно добавить местоимение или существительное, которое всегда ясно не контекста.

Он сказал: «Уходите, пожалуйста». - Он попросил ее уйти.

Она сказала: «Прекратите шуметь». - Она велела мне прекратить шуметь.

Сравните:

She said: «Stop making that noise». - She told me to stop making that noise.

Примечание 1. Обратите внимание на различие в значении следующих предложений:

Он просил меня не приходить в 5. (= Предупредил, чтобы я не приходил в 5.)

Он не просил меня приходить в 5. (= Я сам захотел и пришел.)

Примечание 2. В английском языке есть более употребительная форма передачи приказа в косвенной речи, особенно когда глагол, вводящий приказание, стоит в настоящем времени: это глагол to say, за которым следует придаточное предложение.

He says: «Meet me at the station. » Он говорит: «Встретьте меня на станции».

He tells us to meet him at the station. - He says that we are to meet him at the station.

Вторая форма также более обычна тогда, когда приказание передается через третье лицо:

He said that she was to leave at once. Он сказал, что она должна уехать немедленно.

Вопросы и задания:

1. Письменно переведите:

Other times of great turmoil also produced great posters. The 1960s saw the rise of pop art and protest movements throughout the West; both made great use of posters. Perhaps the most acclaimed posters were those produced by French students during "les événements" of May 1968.

The movie industry quickly discovered that vibrantly coloured posters were an easy way to sell their pictures. The collection of movie posters has become a major hobby. Today movie posters are valuable collectibles, but in the beginning, they were just one more way the big studios tried to convince audiences to go to the movies. Bruce Hershenson, a vintage poster dealer, explains the origins of movie poster collecting.

2. Дайте английские эквиваленты следующих слов и выражений: трехцветный литографический оттиск, дешевый метод, красочный, источник дохода, киноиндустрия, усеивать, размножать, пользоваться большим спросом, поднять уровень, показ, приход, бумага более низкого качества, поверхность, популярный, приветствовать.

3. Найдите в тексте (теоретической части) и выпишите слова, относящиеся к теме «Poster», используя английский толковый словарь, дайте им определения.

4. Найдите в тексте (теоретической части) слова, которые соответствуют следующим определениям и в соответствии с прочитанным текстом письменно составьте с ними предложения:

- produce or generate in large numbers;
- large printed picture;
- display (esp. public) of works of art etc.;
- making something publicly known;
- distinctive manner of a person, artistic school, or period;
- cinema film;
- item sought by collectors;
- have as one's purpose;
- of high or peak quality;
- starting-point.

5. Составьте свои предложения со словами и словосочетаниями:

easel	мольберт
embed	врезать, вставлять; запечатлеть
emphasis	особое внимание; резкость контуров
engrave	гравировать, резать по камню
enigmatic	загадочный
encaustic	л. энкаустика, живопись восковыми красками с помощью горячих металлических инструментов; а. энкаустический; обожженный, относящийся к обжигу (о керамике, эмали)
erect	устанавливать, воздвигать
esoteric	тайный, известный только посвященным
etching	гравировка
even	ровный, гладкий
exact	аккуратный, точный
exhibit	показ, выставка
exhibitor	специалист по выставкам
expense	трата, расход
at the expense (of)	за счет

6. Переведите предложения на английский язык, обращая внимание на выражение просьбы и приказания в косвенной речи:

1. Он попросил своего друга -
разбудить его в семь.

не будить его.

открыть окно.

не открывать окна.

сделать завтра сообщение.

не делать завтра сообщения.

повести сына погулять.

не водить сына гулять.

2. Скажите ему, чтобы он -
поторопился.

не спешил.

не делал работу в спешке.

загорал только час в день.

совсем не загорал.

встал рано завтра.

Практика речи: Film studio / Киностудия

Грамматика: Придаточные предложения следствия.

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:

Before 1940, each film studio maintained its own offices (or exchange) in every major city. The studios would send the films and their posters to all the exchanges and from there, they would be distributed to the surrounding Theatres. The big city Theatres would just go to the exchange and pick up the films and posters right before they would show them (for big films they might order extra posters in advance of the opening to create an elaborate display). Theatres in smaller towns would often receive their films via Greyhound bus, which back then serviced just about every town in the country. The films would be in containers that would have the posters (often just one or two one-sheets and a set of lobby cards) tucked in a pouch on the outside of the container. Most Theatres would show a film for 3 or 4 days (as part of a program that might include features, a cartoon, a newsreel, and possibly a serial chapter), and then send it on (via bus) to the next Theatre. Often the Theatre manager would put the film on a late night bus right after his last showing and it would arrive at the next Theatre the following morning, in time to be displayed for that night's show. The film might go by bus through a circuit of many Theatre s before returning to an exchange. After the film returned to the exchange, it would go back out to other Theatres, and often the posters had to be replaced, as they were torn and tattered from being put up and taken down several times. This more than anything explains why posters from before 1940 are extremely rare. Theatre owners couldn't give their posters to collectors, no matter how hard they begged, because they were needed at the next Theatre. This whole system of having to deal with each studio separately might sound very inefficient, but remember that in the 1930s many Theatres were owned by the studios and so only showed that studio's product; and most of the independents would only get their films from a couple of studios, so it wasn't that complicated.

Придаточные предложения следствия выражают следствие, вытекающее из содержания главного предложения. Они присоединяются к главному предложению союзами *such... that такой... что, so (...) that так что*:

The children made such a noise that I couldn't work. Дети так шумели, что я не мог работать.

Так же как и в русском языке, соотносительная усилительная частица *so так* может входить в состав главного предложения для подчеркивания, усиления того или иного качества, а местоимение *such такой (таковой)* как средство усиления сочетания с существительным всегда входит в состав главного предложения.

The book was so difficult that I couldn't read it. Книга была так трудна, что я не мог читать ее.

Обратите внимание на то, что в придаточном предложении следствия часто употребляется модальный глагол *can могу*:

My friend was so busy yesterday that he couldn't *go to* the country with me.

Мой друг был так занят вчера, что не мог поехать со мной за город.

Вопросы и задания:

1. Ответьте на вопросы:

1. What might go by bus through a circuit of many Theatre s before returning to an exchange?
2. When did each film studio maintain its own offices (or exchange) in every major city?
3. When would the big city Theatres just go to the exchange and pick up the films and posters right?
4. Why would often the Theatre manager put the film on a late night bus right after his last showing?
5. What would often receive their films via Greyhound bus?
6. Using information you gained from the text comment on collecting posters.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую. Обоснуйте ваш выбор.

3. Из каждого абзаца (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения как план, напишите аннотацию текста (теоретической части).

5. Преобразуйте полученную информацию в монологическое высказывание о событиях, происходящих в другом времени и в другой стране и графически проиллюстрируйте его.

6. Используя лексику текста (теоретической части) составьте кроссворд с фрагментами, содержащий не менее 10 определений по горизонтали и 10 определений по вертикали.

7. Составьте свои предложения со словами и словосочетаниями:

feature	v. изображать, рисовать, набрасывать, обрисовывать; n. черты лица
felt	войлок, фетр
film	легкий слой, пленка, оболочка
frisked film	монтажная пленка, «монтажка»
fixative	фиксатив, фиксаж
flourish	n. шумная реклама; v. процветать, преуспевать
foreground	передний план
foundry	литей
frame	n рамка; v создавать
framing	рамка, обрамление
fresco	фресковая живопись, украшать фресками
full-scale	широкомасштабный

8. Переведите:

Это такие трудные упражнения. Это такие интересные книги. Доклад был такой интересный!

Это так важно?

Практическое занятие № 25.

Практика речи: Web site design / Дизайн сайта

Грамматика: Степени сравнения прилагательных.

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:

Let's pretend you asked me to design a Web site for you. Then we also need to pretend, of course, that I said yes, which I would almost never do because freelance clients are usually nuttier than an Almond Joy and about as smart as a bag of hair. I'm speaking generally, of course.

Now pretend I said, "I quit. You can design this site by yourself." Which I'd most likely do, because in this scenario you're the client, and I've already expressed my views about the client.

"Don't worry, though. I'll talk you through it," I say. "Why? Because that's the kind of guy I am." The first thing you need to do is ask yourself a few questions:

- What is the point of the site?
- What are your goals?
- Do you want to show the world pictures of your cat?
- Are you trying to sell worms through the mail?
- Are you promoting your new major motion picture?

The answer will help you begin to focus your page. As you edit your material, you will quickly see that the picture of your cat has no business on the homepage of your new blockbuster.

Next questions:

- Who are you, and who's your audience?
- Are you a 21-year-old girl trying to communicate with other 21-year-old girls?
- The president of a start-up company trying to get some cash from an investment bank?

Hint: Purple and unicorns will work really well for one of these situations. Then you've got to answer technology questions. You might have to guess on this one, but you still need to think about it:

- How will your audience view your page?

• Will your content appeal to a business crowd accessing the Net on a T 2, or is it for the folks at home with 14.4 modems?

While considering speed, you should also think about browsers and plug-ins as well.

• What makes more sense for the purpose of your page?

You don't need Shockwave, RealAudio, or Java if you only want to post a picture of your cat. On the other hand, they might be necessary if you want to impress people with fancy-shmancy smoke and mirrors. Remember, Manhattan was purchased for US\$ 4 and some beads.

Степени сравнения прилагательных.

Прилагательные в английском языке, в отличие от русских имен прилагательных, не имеют категории рода, числа, падежа. Качественные имена прилагательные в английском языке, так же как и в русском языке, имеют три степени сравнения: положительную, сравнительную и превосходную. Однако в отличие от русского языка, в котором каждое прилагательное, как правило, имеет и сложную (состоящую из двух слов) и простую формы степеней сравнения (например: интереснее и более интересный, интереснейший и **самый** интересный), каждое английское прилагательное, как правило, имеет **только одну форму** — простую или сложную.

1. Односложные прилагательные и двухсложные прилагательные, оканчивающиеся на **-y, -e, -er, -ow**, образуют сравнительную степень путем прибавления к положительной степени суффикса **-er**, который читается, и превосходную степень — путем прибавления суффикса **-est**, который читается:

small маленький **smaller** меньший **smallest** наименьший
easy легкий **easier** легче **easiest** самый легкий

2. Правила орфографии. При образовании степеней сравнения при помощи суффиксов **-er** и **-est** следует помнить следующее.

а) Если прилагательное в положительной степени оканчивается на немую букву **e**, то при прибавлении **-er** и **-est** эта буква опускается:

large большой **larg+er** больший **larg+est** наибольший

б) Если прилагательное в положительной степени оканчивается на согласную букву с предшествующей гласной, имеющей краткое чтение, то конечная согласная буква удваивается:

big большой **big+g+er** больший **big+g+est** наибольший

в) Если прилагательное в положительной степени оканчивается на **y** с предшествующей согласной буквой, то в сравнительной и превосходной степени **y** переходит в **i**:

busy занятый **busier** более занятый **busiest** самый занятый

Однако, если букве **y** предшествует гласная, то **y** остается без изменения:

gay веселый **gayer** более веселый **gayest** самый веселый

3. Английские прилагательные **good** хороший, **bad** плохой, **little** маленький, **many** и **much** много, так же как и соответствующие слова в русском языке, образуют степени сравнения не посредством суффиксов, а от другого корня:

Положительная степень	Сравнительная степень	Превосходная степень
good хороший	better лучше	best (наи)лучший
bad плохой	worse хуже	worst (наи)худший
little маленький	less меньше	least наименьший
many много	more больше	most больше всего
far далекий	further более	furthest самый
	Farther далекий	farthest далекий

П р и м е ч а н и е. Русское слово **меньше** переводится на английский язык словом **less** в том случае, когда оно относится к неисчисляемому существительному, и словами **smaller, fewer**, когда оно относится к исчисляемому существительному:

Сегодня у нас **меньше** свободного **времени**, чем вчера. Today we have **less** free **time** than yesterday.

Эта **комната** **меньше** той (размер). This **room** is **smaller** than that one.

Я делаю сейчас **меньше** ошибок. I make **fewer mistakes** now (количество).

4. Большинство двухсложных прилагательных, а также прилагательные, состоящие из трех и более слогов, образуют сравнительную степень при помощи слов **more** более или **less** менее, **most** самый, **наиболее** или **least** наименее, которые ставятся перед прилагательными в положительной степени. Таким образом эти прилагательные имеют сложные формы степеней сравнения (состоящие из двух слов):

active активный	more active более активный	most active самый активный
	less active менее активный	least active наименее активный
interesting интересный	more interesting более интересный	most interesting самый интересный
	less interesting менее интересный	least interesting наименее интересный.

Примечания.

1. Существительное с определением, выраженным прилагательным в **превосходной степени**, употребляется с определенным артиклем, если по смыслу не требуется какое-либо местоимение:

Moscow is **the largest** city in our country. Москва **самый большой** город в нашей стране.

Но:

My best friend lives in Leningrad. **Мой лучший** друг живет в Ленинграде.

2. Определенный артикль сохраняется перед превосходной степенью и в том случае, когда существительное не упомянуто (т.е. подразумевается):

The Moscow Underground is **the most beautiful** in the world. Московское метро — **самое красивое** в мире.

3. В английском языке после прилагательного в сравнительной степени всегда употребляется союз **than** *чем*, тогда как в русском языке этот союз может опускаться:

My son is **younger than** you. Мой сын **моложе, чем** вы. (Мой сын **моложе** вас.)

4. При переводе русских словосочетаний со словами **лучший, худший, младший, старший** следует иметь в виду, что только по контексту можно определить, являются ли они сравнительной или превосходной степенью соответствующих прилагательных.

Сравните:

Дайте мне **лучший чемодан**. Этот мне не нравится. Give me **a better suit-case**. I don't like this one. (Сравнительная степень).

Это **лучшая улица** нашего города. This is **the best street** in our town. (Превосходная степень)

Вы дали **худший пример**, чем товарищ Петров. You gave **a worse example** than Comrade Petrov did.

Вот **худший диктант**. Here is **the worst dictation**.

Вопросы и задания:

1. Найдите в англо-русском словаре эквиваленты следующих слов и выражений и выучите их: pretend, sketch pads, adobe, obsolete, software, to design a Web site, smart, nuttier, edit, to sell worms through the mail, goal, to impress people with fancy-shmancy smoke and mirrors.

2. Письменно переведите предложения, обращая внимание на перевод глаголов, выпишите их, определите временную форму и укажите инфинитив: Modern graphic design has evolved into a profession that is done almost entirely on computers. Common tools include Apple Macintosh computers, sketch pads, Adobe InDesign, Adobe Photoshop, Adobe Illustrator, and Adobe PageMaker (now considered obsolete, but used by many U.S. high schools), QuarkXPress, Macromedia Freehand and Fireworks, Paint Shop Pro, Corel Graphics Suite, and many other software programs.

3. Письменно переведите текст (теоретической части) из прямой речи в косвенную.

4. Письменно дайте ответы на поставленные в тексте (теоретической части) вопросы.

5. Составьте свои предложения со словами и словосочетаниями:

gallery	галерея
generous	великодушный, щедрый
genius	гений
glaze	глазурь, лессировка
gesso	гипс для скульптуры
ginger	рыжий цвет
grace	изящество (любезность), благосклонность, такт, приличие, милосердие
grade	л. качество, сорт; v. постепенно меняться, переходить
grid	решетка, сетка
grind	растирать (в порошок); шлифовать, полировать; гранить

	(алмаз) делать матовым (стекло)
grisaille	гризайль
grant	жаловать деньги
grattage	растирание

6. Переведите на английский язык следующие прилагательные и образуйте их степени сравнения:

узкий, грязный, важный, широкий, маленький, тонкий, голодный, красивый, плохой, счастливый, плодотворный, странный, удобный, сердитый, громкий, низкий, хороший, прямой, молодой, дорогой.

7. Переведите на английский язык следующие предложения, обращая внимание на степени сравнения прилагательных:

1. Здесь очень **темно**. Давайте заниматься в комнате №3. Она **светлее** нашей. 2. Ваше место (seat) **самое неудобное**. 3. Зимой дни **короче**, чем летом? 4. Какой месяц **самый короткий** в году? 5. Ваша дочь **старше** моей. Моей дочери только шесть лет, а вашей уже семь. 6. Завтра мы поедем за город **самым ранним** поездом (train). 7. Около окна **холодно**. Давайте сядем сюда, здесь **теплее**.

Практическое занятие № 26.

Практика речи: **Web site design / Дизайн сайта** (продолжение)

Грамматика: **Именные безличные 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:

Now that you've figured out what your site is about, who the viewers are, and what kind of technologies you want to use, it's time to think about hierarchies. Not everyone has a huge monitor, so your most important elements need to be at the top of the page, where viewers will see it immediately. The smallest monitor out there is 640 by 480 pixels, so your design should work on a basic level within those parameters. If one of your goals is to get people to call your 800 number, you better make sure they can see it without scrolling. (Advertisers don't want their banners placed three clicks down for a reason.) Think of that first screen as the front page of a newspaper. Really important stuff goes on the front page, and the most important stuff goes on the top or "above the fold," as newspaper folks say.

Another thing to remember is that people read left to right and top to bottom. They almost always look at the upper-left corner first, which is a good place to put something really important. None of this holds true, of course, if you're Japanese and read top to bottom, right to left, but the point is that it's good to be aware of how your audience's eyes will travel across the page.

When deciding which colours (your palette) you'll use on the site, you need to ask (again with the questions):

- Do the colours you pick work well with the goals of your site?
- Do the colours exist on the universal-colour palette?
- In an old browser, will you be able to read black type on the back-ground colour you picked?

Use a limited palette: a few colours can go a really long way. Be smart about the colours you pick. Don't think in terms of your favourite or least favourite colours. Just make sure they support your message and tell your story.

Именные безличные предложения. Безличные предложения типа It is difficult to find являются разновидностью именных безличных предложений и отличаются от них тем, что они выражают отношение, мнение говорящего о действии, выражен ном инфинитивом, следующим за именем прилагательным, например:

It is easy to read this book. Эту книгу легко читать.

Когда говорящий желает указать лицо, которое выполняет действие, выраженное инфинитивом, употребляется оборот с предлогом for:

It is easy for him to read this book. Ему легко читать эту книгу,

В таких безличных предложениях чаще всего употребляются прилагательные difficult *трудный*, easy *легкий*, strange *странный*, possible *возможный*, impossible *невозможный*, necessary *необходимый* и некоторые другие.

Вопросы и задания:

1. Переведите:

The other big question with colour is readability. The type should sit comfortably on the background colour. It's more than an issue of high contrast. White type on a black background is readable, but if you try light grey type on black, the end result is more comfortable to the eye. If you go for a lot of contrast and then back off a bit, you'll probably end up with something subtle that's a little more complex and interesting. Of course, you can never go wrong with black type on a white background. It might not be the flashiest way to go, but it's bulletproof.

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

1. Everyone has a huge monitor, so your most important elements need to be at the top of the page, where viewers will see it immediately.
2. If one of your goals is to get people to call your 800 number, you better make sure they can see it with scrolling.
3. Another thing to remember is that people read left to right and top to bottom.
4. Use unlimited palette: a lot of colours can go a really long way.
5. The type should sit comfortably on the background colour.
6. You can never go right with black type on a white background.

3. Составьте англо-русский словарь для работы WEB-дизайнера.

4. Сделайте макет своей Интернет-страницы.

5. Подготовьтесь к ролевой игре.

Ситуация: Вы – дизайнер. Пользуясь полученной информацией, проведите беседу с клиентом, который хочет сделать Вам заказ на изготовление плаката и Интернет-страницы для своей компании.

6. Составьте свои предложения со словами и словосочетаниями:

handy	удобный, портативный
hang	вешать, развешивать, выставлять картины
hatching	штрих, штриховка
cross hatching	гравировка, штриховка перекрестными штрихами
random hatching	гравировка, штриховка беспорядочными штрихами
broken hatching	гравировка, штриховка ломаными линиями
haze	дымка, туман
heat-set oils	предварительно подогретые масляные краски
heir	наследник
highlight	л. световой эффект, блик; наиболее яркие участки изображения; в. выдвигать на передний план, ярко освещать
hire	нанимать
hoax	обман, мистика
hue	цвет, оттенок

7. Переведите предложения на английский язык, обращая внимание на безличные предложения:

1. Сейчас слишком рано обсуждать этот вопрос.
2. Важно сказать ему сегодня, когда мы уезжаем.
3. Зима. Довольно холодно. Часто идет снег, и иногда я совсем не хочу выходить из дому.
4. Зимой трудно вставать рано, потому что. утром еще темно.
5. Борис знает немецкий и французский языки, поэтому ему легко изучать английский язык.
6. Вам трудно идти? Давайте возьмем такси, а?
7. Совсем не странно, что Петров, наконец, закончил институт, он много занимался.
8. Дождь уже идет? — Нет еще, но скоро пойдет.
9. Когда я вышел из дома, шел дождь.
10. Как часто идут здесь дожди?
11. Сегодня утром еще шел дождь, а сейчас идет снег.
12. На прошлой неделе часто шел снег.

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Практическое занятие № 27.

Практика речи: **Style of painting and sculpture / Стиль живописи и скульптуры**

Грамматика: **Степени сравнения наречий.**

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.

Степени сравнения наречий. Степени сравнения могут в основном иметь наречия образа действия, например: quickly *быстро*, well *хорошо*, correctly *правильно* и неопределенного времени, например: often *часто*, early *рано*. Степени сравнения односложных наречий и двусложных типа early, quickly, slowly образуются так же, как и степени сравнения соответствующих прилагательных; сравнительная и превосходная формы этих наречий полностью совпадают с соответствующими формами прилагательных:

quicker — сравнительная степень от прилагательного quick и от наречия quickly

quickest — превосходная степень от тех же слов

Сравните:

Comrade Petrov gave a better talk today, (прилагательное, отвечающее на вопрос: *какой?*) Сегодня товарищ Петров сделал доклад лучше (— сделал более хороший доклад).

Comrade Petrov read better today. (наречие — *как?*) Товарищ Петров читал лучше сегодня.

This is the best answer. (прилагательное — *какой?*) Вот лучший ответ,

You read best of all today. (наречие — *как?*) Вы ответили лучше всех сегодня.

Запомните:

Badly плохо

bad плохой

worse хуже (более плохой)

worst хуже всех, (наи) худший

Остальные наречия, оканчивающиеся на -ly, образуют степени сравнения с помощью слов more, most, например:

correctly правильно more correctly более правильно most correctly правильное всего

Вопросы и задания:

1. Переведите:

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.

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.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

iconoclasm	человек, борющийся с традиционными верованиями, предрассудками
illegible	неразборчивый, неудобочитаемый
image	образ
impasto = impaste	писать, густо накладывая краски
implement	инструмент; <i>pl.</i> принадлежности
imply	подразумевать
impurity	примесь
incise	вырезать, гравировать
incunabula	инкунабулы (первопечатные книги до 1500 г. н. э.); период зарождения, ранняя стадия
India rubber	ластик
infinitesimal	бесконечно малый
inherent	свойственный, присущий
ink	чернила, тушь
intermittent	прерывистый, перемежающийся
issue	проблема, предмет спора
ivory	слоновая кость, цвет слоновой кости

8. Переведите следующие наречия на английский язык и образуйте их степени сравнения:

- а) близко, рано, поздно, мало, скоро, упорно, счастливо, сильно, слабо, медленно, быстро, громко, сердито, тепло;
 б) хорошо, много, далеко, мало, плохо;
 в) редко, удобно, красиво.

9. Ответьте на вопросы, обращая внимание на степени сравнения наречий:

1. Do you speak English better now than you did three months ago, or worse?
2. Where do you usually speak slower, in class or at exams?
3. When do we usually ask people to speak louder?
4. Do you work harder at your English now than you did last month?
5. Did the students come to classes yesterday earlier than the teacher did, or later?

Практическое занятие № 28.

Практика речи: Importance of line and colour / Важность линии и цвета

Грамматика: Сравнительные конструкции «as ... as, not so ... as».

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:

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.

The trend in art was also towards greater idealism, which is contrary to realism, in that the figures depicted were made simpler and more abstract - idealized - in order to be able to represent the ideals they stood in for. This would involve both generalizing forms seen in nature, and subordinating them to the unity and theme of the artwork.

Because history and mythology were considered as plays or dialectics of ideas, a fertile ground for important allegory, using themes from these subjects was considered the most serious form of painting. A hierarchy of genres, originally created in the 7th century, was valued, where history painting - classical, religious, mythological, literary, and allegorical subjects - was placed at the top, next genre painting, then portraiture, still-life, and landscape. History painting was also known as the "grande genre". Paintings of Hans Makart are often larger than life historical dramas, and he combined this with a historicism in decoration to dominate the style of 19th century Vienna culture. Paul Delaroche is a typifying example of French history painting.

All of these trends were influenced by the theories of the philosopher Hegel, who held that history was dialectic of competing ideas, which eventually resolved in synthesis.

Сравнительные конструкции as ... as, not so ... as. Сравнение двух предметов, которым в равной степени присуще одно и то же качество, производится при помощи сравнительного союза as ... as *так же ... как, такой же ... как*:

This book is as interesting as that one. Эта книга *такая же* интересная, *как* и та.

Если же первый из двух сравниваемых предметов уступает второму по степени качества или свойства, то употребляется союз not so ... as *не так ... как, не такой ... как* или not as ... as, причем отрицание not стоит при глаголе:

This book is not so interesting as that one. Эта книга *не такая* интересная, *как* та.

Примечание. Эти союзы употребляются также и с наречиями при сравнительной характеристике двух действий:

My friend reads English as well as I do. Мой друг читает по-английски *так же хорошо, как* и я.

My friend doesn't read English as well as I do. Мой друг не читает по-английски *так же хорошо, как* я. (=Мой друг читает по-английски не так хорошо, как я.)

Вопросы и задания:

1. Переведите:

Towards the end of the 19th century, academic art had saturated European society. Exhibitions were held often, and the most popular exhibition was the Paris Salon and beginning in 1903, the Salon d'Automne. These salons were sensational events that attracted crowds of visitors, both native and foreign. As much a social affair as an artistic one, 50,000 people might visit on a single Sunday, and as many as 500,000 could see the exhibition during its two-month run. Thousands of pictures were displayed, hung from just below eye level all the way up to the ceiling in a manner now known as "Salon style." A successful showing at the salon was a seal of approval for an artist, making his work saleable to the growing ranks of private collectors. Bouguereau, Alexandre Cabanel and Jean-Léon Gérôme were leading figures of this art world.

During the reign of academic art, the paintings of the Rococo era, previously held in low favor, were revived to popularity, and themes often used in Rococo art such as Eros and Psyche were popular again. The academic art world also idolized Raphael, for the ideality of his work, in fact preferring him over Michelangelo.

Academic art not only held influence in Europe and the United States, but also extended its influence to non-Western countries. This was especially true for Latin American nations, which, because their revolutions were modeled on the French Revolution, sought to emulate French culture. An example of a Latin American academic artist is Angel Zarraga of Mexico.

Young artists spent years in rigorous training. In France, only students who passed an exam and carried a letter of reference from a noted professor of art were accepted at the academy's school, the École des Beaux-Arts. Drawings and paintings of the nude, called "académies", were the basic building blocks of academic art and the procedure for learning to make them was clearly defined. First, students copied prints after classical sculptures, becoming familiar with the principles of contour, light, and shade. The copy was believed crucial to the academic education; from copying works of past artists one would assimilate their methods of art making. To advance to the next step, and every successive one, students presented drawings for evaluation.

If approved, they would then draw from plaster casts of famous classical sculptures. Only after acquiring these skills were artists permitted entrance to classes in which a live model posed. Interestingly, painting was not actually taught at the École des Beaux-Arts until after 1863. To learn to paint with a brush, the student first had to demonstrate proficiency in drawing, which was considered the foundation of academic painting. Only then could the pupil join the studio of an academician and learn how to paint.

Throughout the entire process, competitions with a predetermined subject and a specific allotted period of time measured each students' progress.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

joint	сустав
juxtapose	сопоставлять, накладывать
kneaded eraser	мягкий ластик, «клячка»
laborious	трудоемкий
landscape	пейзаж, ландшафт
life-size	в натуральную величину
light	светлый
likeness	образ, портрет; сходство
loose	не (плотно) прикрепленный

8. Заполните пропуски союзами as ... as, (not) so ... as и переведите предложения на русский язык:

1. Her husband is ... old ... yours. 2. His daughter is ... young ... mine. 3. Are there ... many places of interest in Moscow ... there are in Leningrad? 4. This building is ... high ... our Institute. 5. "Is Lesson Sixteen ... simple ... Lesson Fifteen?" "No, Lesson Fifteen is not ... simple ... Lesson Sixteen, it's more difficult." 6. Have you got ... many friends in Kiev ... you have in Moscow? 7. This year you don't work at your English ... much ... you did last year, do you? 8. Literature is ... interesting to me ... History. 9. Is your son doing ... well this year ... he did last year?

9. Ответьте на вопросы, обращая внимание на союзы сравнительных конструкций:

1. Is Leningrad as big as Moscow?
2. Is the Volga as long as the Don?
3. Is your friend's flat as large as yours? Which is larger?
4. Do you know English as well as Russian?
5. Can you learn new foreign words as easily now as you did in your childhood?

Практическое занятие № 29.

Практика речи: Realists and impressionists / Реалисты и импрессионисты

Грамматика: Глагольные безличные 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:

The most famous art competition for students was the Prix de Rome. The winner of the Prix de Rome was awarded a fellowship to study at the Académie française's school at the Villa Medici in Rome for up to five years. To compete, an artist had to be of French nationality, male, under 30 years of age, and single. He had to have met the entrance requirements of the École and have the support of a well-known art teacher. The competition was gruelling, involving several stages before the final one, in which 10 competitors were sequestered in studios for 72 days to paint their final history paintings. The winner was essentially assured a successful professional career.

As noted, a successful showing at the Salon was a seal of approval for an artist. The ultimate achievement for the professional artist was election to membership in the Académie française and the right to be known as an academicien. Artists petitioned the hanging committee for optimal placement "on

the line," or at eye level. After the exhibition opened, artists complained if their works were "skyed," or hung too high.

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 Theodule 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 land-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.

Глагольные безличные предложения

1. Кроме именных безличных предложений, в английском языке существуют глагольные безличные предложения, которые отличаются от именных тем, что сказуемое этих предложений — простое, глагольное, выраженное безличным глаголом, таким как **to rain** *идти (о дожде)*, **to snow** *идти (о снеге)* и некоторые другие.

It often rains in autumn. Осенью часто **идет дождь**.

It snowed much last winter. Прошлой зимой часто **шел снег**.

В русском языке нет глаголов, соответствующих глаголам **to rain** и **to snow** (дословно — *дождить*, *снежить*), однако в русском языке тоже существует категория безличных глаголов: **темнеть**, **морозить** и т.д., которые используются для образования безличных предложений, причем глагол ставится так же как и в английском языке в 3 лице ед. числа: **темнеет**, **морозит**:
It is getting dark. Темнеет.

Однако в русском безличном предложении нет подлежащего, тогда как в английском языке его наличие **обязательно**.

2. Вопросительная и отрицательная формы глагольных безличных предложений образуются по тем же правилам, по которым эти формы образуются в предложениях с обычным глагольным сказуемым.

Сравните:

Does it often rain in autumn? Часто ли **идет дождь** осенью?

Does he go to school? **Ходит ли он** в школу?

Did it snow much last winter? Часто ли **шел снег** прошлой зимой?

Did he go to school last year? **Учился ли он** в школе в прошлом году?

Is it raining now? **Идет ли дождь** сейчас?

Is he writing now? Он **пишет** сейчас?

It does not often **rain** here in summer. Здесь не часто **идет дождь** летом.

He does not go to school. Он **не учится** в школе.

It did not snow much last winter. Прошлой зимой **не** часто **шел снег**.

He did not go to school last year. Он **не** учился в школе в прошлом году.

Вопросы и задания:

1. Переведите:

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.

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. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

Magdalenian	эпоха Мадлен (5-тысячелетие до н. э.)
manner of drawing	манера рисования
manor house	помещичий дом
marker	маркер
master	великий художник; оригинал, образец
to be master of	овладеть, обладать ч-л
masterpiece	шедевр
means	средство, способ
medium	средство; растворитель
merit	заслуга, качество
milestone	этап, веха
miscible	способный смешиваться; легко смешивающийся
mislead	вводить в заблуждение
model	модель
modelling	исполнение по модели; лепная работа
moisten	увлажнять, смачивать
movable	переносной, разборный, складной
mural	фреска
muscle	мышца

8. Переведите на английский язык, обращая внимание на употребление оборота it takes:

1. Товарищ Петров живет за городом. Ему требуется два часа, чтобы доехать до министерства. 2. Сколько времени вам потребуется, чтобы приготовить ваш доклад? — Мне потребуется на это две недели. 3. Сколько времени ушло у него на то, чтобы ответить на эти письма? — У него ушел на это час. 4. Сколько у вас ушло вчера времени на то, чтобы выучить новые слова? — У меня ушло на это два часа. 5. Сколько времени им потребуется, чтобы закончить свою работу? — Им потребуется десять дней.

Практическое занятие № 30.

Практика речи: Chinese painting / Китайская живопись

Грамматика: Слова-заместители.

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:

In imperial times, painting and calligraphy were the most highly appreciated arts in court circles and were produced almost exclusively by amateurs-aristocrats and scholar-officials who alone had the leisure to perfect the technique and sensibility necessary for great brushwork. Calligraphy was thought to be the highest and purest form of painting. The implements were the brush pen, made of animal hair, and black inks made from pine soot and animal glue. In ancient times, writing, as well as painting, was done on silk. But after the invention of paper, silk was gradually replaced by the new and cheaper material. Original writings by famous calligraphers have been greatly valued throughout China's history and are mounted on scrolls and hung on walls in the same way that paintings are.

Painting in the traditional style involves essentially the same techniques as calligraphy and is done with a brush dipped in black or coloured ink; oils are not used. As with calligraphy, the most popular materials on which paintings are made are paper and silk. The finished work is then mounted on scrolls, which can be hung or rolled up. Traditional painting also is done in albums and on walls, lacquer work, and other media.

The earliest examples of Chinese painting that we have come from the second century B.C.E. Common Western histories of Chinese painting hold that before this time period, there was no Chinese painting. But it is more likely that there are simply no surviving pieces from before this time period. Artistic mediums such as painting, sculpture, pottery tend to show similar trends in certain time periods. This means that by looking at archaeological finds from B.C.E. (eg. observing the development of lacquer design on pottery), we can infer that Chinese paintings followed the same trends as the examples we do have from other mediums.

Beginning in the Tang dynasty (68-907 C.E.), the primary subject matter of painting was the landscape, known as shanshui (mountain-water) painting. In these landscapes, usually monochromatic and sparse, the purpose was not to reproduce exactly the appearance of nature but rather to grasp an emotion or atmosphere so as to catch the "rhythm" of nature. In Song dynasty (960-1279) times, landscapes of more subtle expression appeared; immeasurable distances were conveyed through the use of blurred outlines, mountain contours disappearing into the mist, and impressionistic treatment of natural phenomena. Emphasis was placed on the spiritual qualities of the painting and on the ability of the artist to reveal the inner harmony of man and nature, as perceived according to Taoist and Buddhist concepts.

Beginning in the 13th century, there developed a tradition of painting simple subjects--a branch with fruit, a few flowers, or one or two horses. Narrative painting, with a wider colour range and a much busier composition than the Song painting, was immensely popular at the time of the Ming dynasty (1368-1644).

During the Ming period, the first books illustrated with coloured woodcuts appeared. As the techniques of colour printing were perfected, illustrated manuals on the art of painting began to be published. Jieziyuan Huazhuan (Manual of the Mustard Seed Garden), a five-volume work first published in 1679, has been in use as a technical textbook for artists and students ever since.

Beginning with the New Culture Movement, Chinese artists started to adopt Western techniques. It also was during this time that oil painting was introduced to China.

Слова-заместители. В английском языке имеются слова, которые употребляются в предложении для того, чтобы избежать повторения одного и того же слова, части предложения или всего предложения. Такие слова называются словами-заместителями.

1. В качестве слова-заместителя существительного в единственном числе употребляется местоимение one. Оно имеет форму множественного числа — ones, когда употребляется вместо существительного во множественном числе:

I haven't got a text-book. I must buy one. У меня нет учебника, мне нужно его купить.

This story is more interesting than that one. Этот рассказ более интересен, чем тот.

Местоимение *one* как слово-заместитель или совсем не переводится на русский язык или переводится соответствующим местоимением. Если оно употребляется с определенным артиклем или указательным местоимением, то переводится местоимением *that, this, that*.

Местоимение *one* не употребляется после притяжательных местоимений, так как в этих случаях употребляется самостоятельная форма притяжательных местоимений. Местоимение *one* не употребляется также после существительных в притяжательном падеже:

This is your pencil. Where's mine? Это твой карандаш. А где мой?

Вопросы и задания:

1. Переведите:

In the early years of the People's Republic of China, artists were encouraged to employ socialist realism. Some Soviet Union socialist realism was imported without modification, and painters were assigned subjects and expected to mass-produce paintings. This regimen was considerably relaxed in 1953, and after the Hundred Flowers Campaign of 1956-57, traditional Chinese painting experienced a significant revival. Along with these developments in professional art circles, there was a proliferation of peasant art depicting everyday life in the rural areas on wall murals and in open-air painting exhibitions.

During the Cultural Revolution, art schools were closed, and publication of art journals and major art exhibitions ceased. Nevertheless, amateur art continued to flourish throughout this period.

Following the Cultural Revolution, art schools and professional organizations were reinstated. Exchanges were set up with groups of foreign artists, and Chinese artists began to experiment with new subjects and techniques.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

oils	масляные краски
heat-set oils	жароотвердевающая краска
oil	разг. картина, написанная масляными красками
oilcolour	масляная краска
oil painting	живопись масляными красками
oil paper	промасленная бумага, вошанка
oil-soluble	маслорастворимый, растворимый в масле
oil varnish	масляный лак, олифа
op-art	оп-арт, разновидность абстрактного искусства, основанная на оптическом эффекте
overlay	покрывать краской, перекрывать
outline	очертание, контур

8. Замените выделенные слова соответствующими словами заместителями, где это возможно:

Let's go and have a good look at them. 4. I think this show will be more interesting than the last *show*. 5. His work is more important than *your work*. 6. The examiner spoke faster than our teacher usually *speaks*. 7. We reached the wood earlier than our friends *reached it*. 8. I don't like this *suit*. Please show me another *suit*. 9. This book is less interesting than the *book* you gave me yesterday.

Практическое занятие № 31.

Практика речи: Korean Brush Painting / Корейская кисть

Грамматика: Употребление артикля с именами собственными.

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:

One of the characteristics of Chinese and Korean brush painting, as well as Japanese brush painting, is to be able to reproduce the same image in the same way each time and have the end result look the same. In this case the students in class will try to produce the same image as the instructor.

Motivation:

Have students look at pictures of live chrysanthemums as well as art work in which it might be seen and then look at Asian brush painting. As in other Asian paintings there is an economy of line. The end result is simple and elegant.

Materials:

- "X 8" paper
- Brushes (watercolour)
- Black tempera paint
- Large jar covers or small Styrofoam plates to be used as paint palettes
- Water container/water
- Newspaper

Procedure:

- All students need to be given all painting supplies. Cover the table with newspaper first. Students should identify the back of their paper first using pencil. Use the paper in a vertical manner. Every two students can share paint and water.

- Demonstrate how the flower is made:

- Wet the brush and pull it to a point and load it with paint
 - Start with a circle or oval and then surround it with a series of circles or ovals. At this point full strength paint should be used.

- Slightly dilute the paint and draw a series of ovals around the outside of the first group.

- NOTE: DO NOT dilute all of the paint. Pull about half to the side to be diluted.

- Dilute the paint a little more and repeat another row of ovals around the outside perimeter.

- Again dilute the paint and draw one more row of ovals. Each set of ovals might be slightly larger than the row before. All ovals should point out from the centre.

Употребление артикля с именами собственными

1. Как правило, имена собственные употребляются без артикля:

Europe Европа

London Лондон

Mary Мария

2. С географическими названиями определенный артикль употребляется в следующих случаях:

а) С названиями четырех сторон света — **the South юг, the North север, the West запад, the East восток.**

б) С названиями стран, океанов, морей и другими географическими названиями, основным элементом которых является нарицательное имя существительное: **union союз, state штат, ocean океан, sea море** и другие:

the United States of America Соединенные Штаты Америки

the Pacific Ocean Тихий океан

the Black Sea Черное море

в) С названиями океанов, морей, рек, цепей гор, групп островов:

the Atlantic Атлантический океан

the Baltic Балтийское море

the Don Дон

the Urals Урал

the West Indies Вест-Индия

3. Определенный артикль употребляется перед фамилиями для обозначения всех членов семьи, причем существительное, обозначающее фамилию, ставится во мн. числе:

the Lavrovs Лавровы (семья Лавровых)

the Waynes Уайны (семья Уайнов)

4. Артикул не употребляется:

а) С названиями стран и материков:

Japan Япония

South Africa Южная Африка

North America Северная Америка

Western Germany Западная Германия

Central Asia Центральная Азия

Siberia	Сибирь
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б) С названиями городов —

Moscow Москва

London Лондон

Washington Вашингтон

$$H_0:$$

the Hague Гаага

в) с названиями площадей и улиц:

Kirov Street улица Кирова

Mayakovsky Square площадь Маяковского

Вопросы и задания:

1. Переведите:

NOTE: Each set of ovals should be a lighter value than the preceding as it moves away from the centre.

- Clean the brush and again pull it to a point. Use the full strength paint to draw in the stem.
- Scatter several dots down the length of the stem. Place 3 to 5 more can be added later. From these points lightly draw in the veins of the leaves.
- Slightly dilute some of the remaining paint. Fill the brush. Use the side of the brush and wiggle it to form the shape of the leaf.
- Use full strength paint and practice writing the Korean word for flower on the newspaper. When satisfied with the results write it next to the image on the paper.
- Sign the work in the lower right hand corner. Do not sign at the bottom of the paper. There should be an undefined border of white around the entire picture. Asian students can be encouraged to sign their name using Asian characters as well as their name in English.

2. Ответьте на вопросы:

- 1) What is one of the characteristics of Chinese and Korean brush painting?
- 2) What materials should be used in Korean brush painting?
- 3) How is the flower made? What shouldn't be done?
- 4) Where should you sign the work?
- 5) What language can Asian students be encouraged to sign their name?

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

- 1) Slightly dilute the paint and draw a series of ovals around the outside of the first group.
- 2) Don't dilute the paint a little more and repeat another row of ovals around the outside perimeter.
- 3) Each set of ovals might be slightly smaller than the row before.
- 4) Use the full strength paint to draw in the stem.
- 5) Scatter only one dot down the length of the stem.
- 6) Use full strength paint and writing the English word for flower on the paper.
- 7) Sign the work at the bottom of the paper.

4. Письменно преобразуйте полученную информацию (теоретической части) в монологическое высказывание.

5. Перескажите текст (теоретической части).

6. Составьте свои предложения со словами и словосочетаниями:

pageant	театрализованное представление, пышное зрелище
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paint *n.* краска; *v.* писать красками

egg-yolk based paint	краска на основе яичного желтка
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раскраска на основе акриловых красок
рисовать (раскрашивать) по цифрам

painter живописец

painting живопись, роспись; картина

painting knife	мастихин
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peinture brûlée
painstaking
panel
parchment
pastel

изображение, подвергшееся обжигу
кропотливый
тонкая доска для живописи; панно; выставочная витрина
пергамент, пергаментная бумага; кожура кофейного боба
пастель; синяя краска из вайды

7. Переведите:

1. В России много больших рек: Волга, Днепр, Лена, Обь, Дон и другие. 2. Днепр уже Лены, но он очень красивый. Это самая широкая и самая красивая река на Украине. 3. Я каждый год отдыхаю (провожу отпуск) в Крыму, но на будущий год я не поеду в Крым, я поеду в один из домов отдыха на Волге. 4. Муж моей сестры не ездит летом на Кавказ. Там очень жарко летом. Он любит отдыхать на Балтийском море. 5. Мой сын очень любит Черное море, поэтому каждый год на каникулы он ездит в Крым.

Практическое занятие № 32.

Практика речи: **A Brief History of batik / Краткая история батика**

Грамматика: **Неопределенные местоимения, производные от «some, any, no, every».**

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:

It would be impossible to visit or live in Indonesia and not be exposed to one of the country's most highly developed art forms, batik. On your first visit to a batik store or factory you will undoubtedly experience an overwhelming stimulation of the senses - due to the many colours, patterns and the actual smell of batik. Only through repeated visits and a bit of study will the types of designs and their origins become apparent.

The word batik is thought to be derived from the word "ambatik" which translated means "a cloth with little dots". The suffix "tik" means little dot, drop, point or to make dots. Batik may also originate from the Javanese word "tritik" which describes a resist process for dying where the patterns are reserved on the textiles by tying and sewing areas prior to dying, similar to tie dye techniques. Another Javanese phrase for the mystical experience of making batik is "mbatik manah" which means "drawing a batik design on the heart".

Although experts disagree as to the precise origins of batik, samples of dye resistance patterns on cloth can be traced back, 500 years ago to Egypt and the Middle East. Samples have also been found in Turkey, India, China, Japan and West Africa from past centuries. Although in these countries people were using the technique of dye resisting decoration, within the textile realm, none have developed batik to its present day art form as the highly developed intricate batik found on the island of Java in Indonesia. Although there is mention of "fabrics highly decorated" in Dutch transcripts from the 7th century, most scholars believe that the intricate Javanese batik designs would only have been possible after the importation of finely woven imported cloth, which was first imported to Indonesia from India around the 1800s and afterwards from Europe beginning in 1885. Textile patterns can be seen on stone statues that are carved on the walls of ancient Javanese temples such as Prambanan, however there is no conclusive evidence that the cloth is batik. It could possibly be a pattern that was produced with weaving techniques and not dying. What is clear is that in the 19th century batik became highly developed and was well ingrained in Javanese cultural life.

Some experts feel that batik was originally reserved as an art form for Javanese royalty. Certainly it's royal nature was clear as certain patterns were reserved to be worn only by royalty from the Sultan's palace. Princesses and noble women may have provided the inspiration for the highly refined design sense evident in traditional patterns. It is highly unlikely though that they would be involved in any more than the first wax application. Most likely, the messy work of dyeing and subsequent waxings was left to court artisans who would work under their supervision.

Неопределенные местоимения, производные от *some, any, no, every*

1. Неопределенные местоимения **some, any, no, every** образуют ряд производных со словами

thing	<i>вещь</i> , body	<i>тело</i> , one	<i>некто</i> , where	<i>где, куда</i> , а именно:
something	что-то, что-нибудь, что-либо, кое-что, нечто			
somebody	кто-то, кто-нибудь, кто-либо, кое-кто, некто			
someone				
somewhere	где-то, где-нибудь, где-либо, куда-то, куда-нибудь, куда-либо			
anything	что-нибудь; все, что угодно			
anybody	кто-то, кто-либо, кто-нибудь, всякий, любой			
anyone				
anywhere	где-нибудь, куда-нибудь, где угодно, куда угодно			
nothing	ничто, ничего			
nobody	никто, никого			
no one				
nowhere	нигде, никуда			
everybody	все			
everyone				
everything	всё			
everywhere	везде, повсюду, всюду			

П р и м е ч а н и е. Местоимение **no one** всегда пишется раздельно.

2. Производные местоимения употребляются в предложениях по тем же правилам, что и неопределенные местоимения **some, any, no, every**. Производные со словами **thing** соответственно употребляются, когда речь идет о вещах; со словами **body** и **one** — о людях; со словом **where** о месте:

I can see something white in that room.	Я вижу (могу видеть) <i>что-то</i> белое в той комнате.
Can you see anything in that room?	Вы <i>что-нибудь</i> видите в той комнате?
I can see nothing in that room.	Я <i>ничего</i> не вижу в той комнате.
There is something interesting in this magazine.	В этом журнале есть <i>кое-что</i> интересное.
Is there anything interesting in this magazine?	В этом журнале есть <i>что-нибудь</i> интересное?

There is **nothing** interesting in this magazine. В этом журнале нет *ничего* интересного.

3. Поскольку в состав слов **something, anybody** и др. входят существительные **thing, body** они всегда в предложении употребляются как самостоятельные члены предложения (подлежащее, дополнение) в отличие от **some, any, no, every** которые употребляются в качестве определения к существительному.

Сравните:

Give me some book to read. (<i>определение</i>)	Дайте мне <i>какую-нибудь</i> книгу почитать.
Give me something to read. (<i>дополнение</i>)	Дайте мне <i>что-нибудь</i> почитать.
Did you read any interesting book last month? (<i>определение</i>)	Вы прочли <i>какую-нибудь</i> интересную книгу в прошлом месяце?
Did you read anything interesting last month? (<i>дополнение</i>)	Вы прочли <i>что-нибудь</i> интересное в прошлом месяце?
Do any engineers work here?	Работают ли здесь <i>какие-либо</i> инженеры?
Was anybody here yesterday?	<i>Кто-нибудь</i> был здесь вчера?
There are no pictures in that room.	В той комнате нет (<i>никаких</i>) картин.
There is nothing in that room.	В той комнате <i>ничего нет</i> .

4. Когда местоимения **somebody, someone, something, anybody, anyone, anything, nobody, no one, nothing, everybody, everyone, everything** употребляются в функции подлежащего, глагол-сказуемое **всегда** стоит в **единственном числе**:

Сравните:

Everybody was there in time.	Все были там вовремя.
All were there in time.	
Are all of you here?	Все ли здесь?
Is everyone here?	
Everybody is listening to Comrade	Все слушают доклад товарища
Semenov's report with great interest.	Семенова с большим интересом.

П р и м е ч а н и е. Местоимения **anybody (anyone), anything** не употребляются в функции

подлежащего в отрицательных предложениях. В таких случаях употребляются отрицательные местоимения **nobody (no one), none, nothing**:

Никто его здесь **не** видел вчера.
(подлежащее)

Nobody saw him here yesterday.

Я **никого не** видел здесь вчера.
(дополнение)

I didn't see **anybody** here yesterday.

I saw **nobody** here yesterday.

5. После производных неопределенных местоимений со словами **body** и **one**: **somebody (someone), anybody (anyone), nobody (no one), everybody (everyone)** не может употребляться предлог **of**; в таких случаях употребляются соответственно неопределенные местоимения **some (one), any, none, each** *каждый*:

Some of them spoke about it at the meeting.
(некоторые из них говорили ...)

Кто-то из них говорил об этом на собрании.

One of them spoke about it at the meeting.
собрании.

Кто-то из них (один из них) говорил об этом на

6. После неопределенных местоимений **somebody (someone), anybody, nobody, something, anything, nothing, somewhere, anywhere, nowhere** часто употребляется слово **else** или определение, выраженное прилагательным:

Is there **anybody else** here?

Здесь есть **кто-нибудь еще**?

Give me **something interesting** to read.

Дайте мне почитать **что-либо интересное**.

П р и м е ч а н и е. Определение, относящееся к данным неопределенным местоимениям ставится, так же как и в русском языке, **после** них:

There is **nothing strange** in his question.

В его вопросе нет **ничего странного**.

7. Неопределенные местоимения **somebody (someone), anybody, nobody, everybody** могут иметь окончание притяжательного падежа:

Yesterday I found **somebody's** book. Is it не yours?

Вчера я нашел **чью-то** книгу. Она ваша?

Вопросы и задания:

1. Переведите:

Javanese royalty were known to be great patrons of the arts and provided the support necessary to develop many art forms, such as silver ornamentation, wayang kulit (leather puppets) and gamelan orchestras. In some cases the art forms overlap. The Javanese dalang (puppeteer) not only was responsible for the wayang puppets but was also an important source of batik patterns. Wayang puppets are usually made of goat skin, which is then perforated and painted to create the illusion of clothing on the puppet. Used puppets were often sold to eager ladies who used the puppets as guides for their batik patterns. They would blow charcoal through the holes that define the patterns of clothing on the puppets, in order to copy the intricate designs onto the cloth.

Other scholars disagree that batik was only reserved as an art form for royalty, as they also feel its use was prevalent with the rakyat, the people. It was regarded an important part of a young ladies accomplishment that she be capable of handling a canting (the pen-like instrument used to apply wax to the cloth) with a reasonable amount of skill, certainly as important as cookery and other housewifery arts to Central Javanese women.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

pencil

карандаш

simple pencil

простой карандаш

perfection

законченность, совершенство, безупречность

perspective

перспектива, вид вдаль; виды на будущее

linear perspective

линейная перспектива

two-point perspective

двухмерная перспектива

three-point perspective

трехмерная перспектива

picture	картина
piece	картина, деталь
~ of art	произведение искусства
pivotal	основной, главный
point	гравировальная игла
silverpoint	серебряный наконечник (гравировальная игла, резец)
primary	основной цвет
prior	предшествующий, более важный
prior to	раньше, до, прежде
project	проект
putty	порошок, мастика или смесь для шлифовки или полировки; замазка
putty-rubber	мягкий ластик

8. Поставьте следующие предложения в вопросительной и отрицательной форме:

1. **Someone** is waiting for you in that room. 2. He invited **everybody** to his country-house for the week-end. 3. There is **something** interesting on in our club to-day. 4. **Everybody** is proud of this work. 5. They are laughing at **something** funny. 6. **Somebody** is knocking at the door. 7. He sees **someone** on the other bank of the river. 8. You will find this book **somewhere**.

Практическое занятие № 33.

Практика речи: **Selection and Preparation of the Cloth / Подбор и подготовка ткани**

Грамматика: **Причастные обороты с причастием I и II в функции определения и обстоятельства.**

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:

Natural materials such as cotton or silk are used for the cloth, so that it can absorb the wax that is applied in the dye resisting process. The fabrics must be of a high thread count (densely woven). It is important that cloth of high quality have this high thread count so that the intricate design qualities of batik can be maintained.

The cloth that is used for batik is washed and boiled in water many times prior to the application of wax so that all traces of starches, lime, chalk and other sizing materials are removed. Prior to the implementation of modern day techniques, the cloth would have been pounded with a wooden mallet or ironed to make it smooth and supple so it could best receive the wax design. With the finer machine-made cotton available today, the pounding or ironing processes can be omitted. Normally men did this step in the batik process.

Strict industry standards differentiate the different qualities of the cloth used today, which include Primissima (the best) and Prima. The cloth quality is often written on the edge of the design. A lesser quality cloth which is often used in Blaco.

Design Tools

Although the art form of batik is very intricate, the tools that are used are still very simple. The canting, believed to be a purely Javanese invention, is a small thin wall spouted copper container (sometimes called a wax pen) that is connected to a short bamboo handle. Normally it is approximately cm. in length. The copper container is filled with melted wax and the artisan then uses the canting to draw the design on the cloth.

Canting have different sizes of spouts (numbered to correspond to the size) to achieve varied design effects. Dots and parallel lines may be drawn with canting that have up to 9 spouts. Sometimes a wad of cotton is fastened over the mouth of the canting or attached to a stick that acts as a brush to fill in very large areas.

Причастные обороты с Причастием I и II функции определения — это неличная форма глагола, которая является промежуточной категорией между глаголом, с одной стороны, и

прилагательным и наречием, с другой стороны. Причастия английском языке подразделяются на причастие I и причастие II: writing (причастие I) пишущий written (причастие II) написанный

1. Форма причастия II может быть образована от любого глагола, как переходного (то есть способного принимать прямое дополнение), так и от непереходного (не принимающего прямого дополнения), taken (от переходного глагола to take) взятый.

Однако самостоятельно употребляться может только причастие II переходных глаголов. Это объясняется тем, что причастие II, как правило, имеет страдательное значение, например: discussed обсуждаемый, обсужденный, обсуждающийся, обсуждавшийся

Форма причастия II неизменяема, то есть не имеет ни временных, ни залоговых, ни видовых различий.

2. Причастие I может быть образовано от любого глагола (как принимающего прямое дополнение, так и не принимающего его).

Наиболее употребительной формой причастия является простая (неперфектная) форма действительного залога, так называемая ing- form:

reading читающий

discussing обсуждающий

Эта форма выражает одновременность действий, выраженных причастием I и сказуемым предложения.

Вопросы и задания:

1. Переведите:

Wajan

The wajan is the container that holds the melted wax. It looks like a small wok. Normally it is made of iron or earthenware. The wajan is placed on a small brick charcoal stove or a spirit burner called an 'anglo'. The wax is kept in a melted state while the artisan is applying the wax to the cloth.

Wax

Different kinds and qualities of wax are used in batik. Common waxes used for batik consist of a mixture of beeswax, used for its malleability, and paraffin, used for its friability. Resins can be added to increase adhesiveness and animal fats create greater liquidity.

The best waxes are from the Indonesian islands of Timor, Sumbawa and Sumatra; three types of petroleum-based paraffin (white, yellow and black) are used. The amounts mixed are measured in grams and vary according to the design. Wax recipes can be very closely guarded secrets. Varying colours of wax make it possible to disguise different parts of the pattern through the various dying stages. Larger areas of the pattern are filled in with wax that is cheaper quality and the higher quality wax is used on the more intricately detailed sections of the design.

The wax must be kept at the proper temperature. A wax that is too cool will clog the spout of the canting. A wax that is too hot will flow too quickly and be uncontrollable. The artisan will often blow into the spout of the canting before applying wax to the cloth in order to clear the canting of any obstructions.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

rag rolling

малярный валик

ranging

измерение дальности; классификация

ratio

соотношение, пропорция

Golden Ratio

золотое сечение

reappraisal

переоценка

refer to

ссылаться на

refinement

обработка, усовершенствование

render

воспроизводить, изображать, передавать

restrict

ограничивать, ставить предел

revival

оживление, возрождение

rival соперник, конкурент
rough шершавый, необработанный; черновой

8. Переведите следующие причастия на английский язык:

спрошенный — спрашивающий
проведенный — проводящий
посланный — посылающий
написанный — пишущий
читаемый — читающий
строящийся — строящий купленный — покупающий
начатый — начинающий проданный — продающий осязаемый — чувствующий
изучаемый — изучающий забытый — забывающий приглашенный — приглашающий

9. Переведите предложения на русский язык, обращая внимание на употребление причастий I и II и на их функцию в предложениях:

1. All the engineers working at the Ministry of Foreign Trade must know foreign languages. 2. You must learn all the words given on page 125. 3. Travelling about Siberia, he saw a lot of newly-built towns. 4. When speaking at the meeting yesterday, I forgot this fact. 5. The question discussed at the meeting was very important. 6. The boy sometimes went to sleep while watching TV. 7. Not knowing his address, I couldn't visit him. 8. He liked to sit on the sofa smoking a cigarette and watching TV.

Практическое занятие № 34.

Практика речи: **Traditional batik designs / Традиционный дизайн батика**

Грамматика: **Причастные обороты с причастием I в функции обстоятельства.**

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:

Cap

Creating batik is a very time consuming craft. To meet growing demands and make the fabric more affordable to the masses, in the mid- 19th century the . cap. (copper stamp - pronounced chop) was developed. This invention enabled a higher volume of batik production compared to the traditional method which entailed the tedious application of wax by hand with a canting.

Each cap is a copper block that makes up a design unit. Cap are made of 1.5 cm wide copper stripes that are bent into the shape of the design. Smaller pieces of wire are used for the dots. When complete, the pattern of copper strips is attached to the handle.

The cap must be precisely made. This is especially true if the pattern is to be stamped on both sides of the fabric. It is imperative that both sides of the cap are identical so that pattern will be consistent.

Sometimes cap are welded between two grids like pieces of copper that will make a base for the top and the bottom. The block is cut in half at the center so the pattern on each half is identical. Cap vary in size and shape depending on the pattern they are needed for. It is seldom that a cap will exceed 4 cm in diameter, as this would make the handling too difficult.

Men usually handle the application of wax using cap. A piece of cloth that involves a complicated design could require as many as ten sets of cap. The usage of cap, as opposed to canting, to apply the wax has reduced the amount of time to make a cloth.

Today, batik quality is defined by cap or tulis, the second meaning hand-drawn designs which use a canting, or kombinasi, a combination of the two techniques.

Dyes

Traditional colours for Central Javanese batik were made from natural ingredients and consisted primarily of beige, blue, brown and black.

The oldest colour that was used in traditional batik making was blue. The colour was made from the leaves of the Indigo plant. The leaves were mixed with molasses sugar and lime and left to stand overnight. Sometimes sap from the Tinggi tree was added to act as a fixing agent. Lighter blue was achieved by leaving the cloth in the dye bath for short periods of time. For darker colours, the cloth would be left in the dye bath for days and may have been submerged up to 8 - 10 times a day.

In traditional batik, the second colour applied was a brown colour called *soga*. The colour could range from light yellow to a dark brown. The dye came from the bark of the *Soga* tree. Another colour that was traditionally used was a dark red colour called *mengkuda*. This dye was created from the leaves of the *Morinda Citrifolia*.

The final hue depended on how long the cloth was soaked in the dye bath and how often it was dipped. Skilled artisans can create many variations of these traditional colours. Aside from blue, green would be achieved by mixing blue with yellow; purple was obtained by mixing blue and red. The *soga* brown colour mixed with indigo would produce a dark blue-black colour.

Причастные обороты с причастием I в функции обстоятельства. Причастные обороты с причастием I употребляются а функции следующих обстоятельств:

1. обстоятельства времени:

Travelling in Africa, he saw a lot of interesting things. Путешествуя по Африке, он видел много интересного.

Причастию I в функции обстоятельства времени часто предшествуют союзы *when* *когда*, *while* *в то время как*, которые на русский язык не переводятся. Союз *when* употребляется, как правило, когда речь идет об обычном, многократном действии, которое может быть выражено в соответствующем придаточном предложении глаголом- сказуемым в форме Indefinite, а союз *while* употребляется обычно, когда речь идет об однократном действии, причем подчеркивается действие в процессе; это может быть выражено в соответствующем придаточном предложении глаголом-сказуемым в форме Continuous.

2. обстоятельства причины:

Knowing the subject well, the student was not afraid of the coming exam. Зная предмет хорошо, студент не боялся предстоящего экзамена.

3. обстоятельства образа действия или сопутствующего действия:

He stood at the window, thinking of his future. Он стоял у окна, думая о своем будущем.
(деепричастие) (= Он стоял у окна и думал о своем будущем.) (два сказуемых)

Вопросы и задания:

1. Переведите:

Design Process

The outline of the pattern is blocked out onto the cloth, traditionally with charcoal or graphite. Traditional batik designs utilize patterns handed down over the generations. It is very seldom that an artisan is so skilled that he can work from memory and would not need to draw an outline of the pattern before applying the wax. Often designs are traced from stencils or patterns called *pola*. Another method of tracing a pattern onto a cloth is by laying the cloth on a glass table that is illuminated from below which casts a shadow of the pattern onto the cloth. The shadow is then traced with a pencil. In large batik factories today, men usually are in charge of drawing the patterns onto the cloth. Click here to see the step-by-step process of making batik.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

sandpaper	наждачная бумага, шкурка
sans-serif	гротесковый шрифт
scene	картина, пейзаж
sketch	набросок, эскиз
scumble	слегка покрывать краской, лессировать
sea-scape	морской пейзаж
scribble	каракули, мазня
secular	мирской, светский
seek	обращаться, искать

set	направление
shade	и оттенок; v штриховать, оттенять
sheet	лист

8. Мысль, заключенную в придаточном предложении, выразите причастным оборотом, где это возможно:

1. Students *who read a lot in English* know the language better than those who read less. 2. *While I was reading the book you gave me yesterday*, I found a lot of new words. 3. I live in a house *which was built more than a hundred years ago*. 4. *Since I didn't know my friend's new address*, I could hardly hope to find him. 5. In this shop you can buy things *which are made in different parts of the Soviet Union*. 6. *Once when I was walking in the wood*, I found a flower *which I had never seen before*. 7. I always read books *which describe the lives of great people* with interest. 8. What's the name of the teacher *who's examining Group Three*? 9. *When we discussed this book*, we found out a lot of interesting things. 10. *When he was asked the same question*, he didn't know what to say either. 11. */As I was very busy*, I couldn't help them.

Практическое занятие № 35.

Практика речи: Waxing/ Покрытие воском

Грамматика: Конструкция: сложное дополнение после глаголов «to want, to expect, should (would) like».

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:

Once the design is drawn out onto the cloth it is then ready to be waxed. Wax is applied to the cloth over the areas of the design that the artisan wishes to remain the original colour of the cloth. Normally this is white or cream.

Female workers sit on a low stool or on a mat to apply the wax with a canting. The fabric that they are working on is draped over light bamboo frames called gawangan to allow the freshly applied wax to cool and harden. The wax is heated in the wajan until it is of the desired consistency. The artisan then dips her canting into the wax to fill the bowl of the canting.

Artisans use the wax to retrace the pencil outline on the fabric. A small drop cloth is kept on the woman's lap to protect her from hot dripping wax. The stem of the canting is held with the right hand in a horizontal position to prevent any accidental spillage, which greatly reduces the value of the final cloth. The left hand is placed behind the fabric for support. The spout does not touch the fabric, but it is held just above the area the artisan is working on. To ensure the pattern is well defined, batik is waxed on both sides. True tulis batik is reversible, as the pattern should be identical on both sides.

The most experienced artisans normally do first waxings. Filling in of large areas may be entrusted to less experienced artisans. Mistakes are very difficult to correct. If wax is accidentally spilt on the cloth, the artisan will try to remove the unwanted wax by sponging it with hot water. Then a heated iron rod with a curved end is used to try and lift off the remaining wax. Spilled wax can never be completely removed so it is imperative that the artisans are very careful.

If the cap method is utilized, this procedure is normally done by men. The cap is dipped into melted wax. Just under the surface of the melted wax is a folded cloth approximately 30 centimetres square. When this cloth is saturated with wax it acts like a stamp pad. The cap is pressed into the fabric until the design side of the cap is coated with wax. The saturated cap is then stamped onto the fabric, leaving the design of the cap. This process is repeated until the entire cloth is covered. Often cap and canting methods are combined on the same piece of cloth.

Better quality batik may be waxed utilizing canting in one part of Indonesia and then sent to another part of Indonesia where the cap part of the process is completed. On better quality cap fabric great care is taken to match the pattern exactly. Lower grade batik is characterized by overlapping lines or lightened coloured lines indicating the cap was not applied correctly.

Конструкция: сложное дополнение после глаголов

«to want, to expect, should (would) like»

1. В английском языке существует конструкция, называемая сложным дополнением, которая состоит из двух частей: первая часть — существительное в общем падеже или местоимение в объектном падеже, обозначающие лицо или предмет; вторая часть — инфинитив, причастие или прилагательное, которые выражают действие или качество, присущее лицу или предмету, обозначенному в первой части. Вся конструкция выполняет в предложении функцию дополнения, употребляется лишь после некоторых глаголов и часто переводится на русский язык дополнительным придаточным предложением:

(дополнение) What do I want?		
I want him	to go there.	Я хочу, чтобы он пошел туда.
первая часть (лицо)	вторая часть (действие)	

2. После глаголов *to want, to expect* и выражения *should (would) like* в конструкции сложное дополнение вторая часть выражена инфинитивом глагола с частицей *to*. На русский язык сложные дополнения после глагола *to want* и выражения *should (would) like* переводятся дополнительным придаточным предложением с союзом *чтобы*, а после глагола *to expect* — дополнительным придаточным предложением с союзом *что*:

I want **you to understand** me. Я хочу, чтобы вы поняли меня.

What do you want **him to do** for you? Что вы хотите, чтобы он для вас сделал?

I should like **you to read** this book. Я хотел бы, чтобы вы прочитали эту книгу.

Вопросы и задания:

1. Переведите:

Dyeing

After the initial wax has been applied, the fabric is ready for the first dye bath. Traditionally dying was done in earthenware tubs. Today most batik factories use large concrete vats. Above the vats are ropes with pulleys that the fabric is draped over after it has been dipped into the dye bath.

The waxed fabric is immersed in the dye bath of the first colour. The amount of time it is left in the bath determines the hue of the colour; darker colours require longer periods or numerous immersions. The fabric is then put into a cold water bath to harden the wax.

When the desired colour has been achieved and the fabric has dried, wax is reapplied over the areas that the artisan wishes to maintain the first dye colour or another colour at a later stage in the dying process.

When an area that has been covered with wax previously needs to be exposed so that it can be dyed, the applied wax is scraped away with a small knife. The area is then sponged with hot water and resized with rice starch before it is re-immersed in the subsequent dye bath.

If a marble effect is desired, the wax is intentionally cracked before being placed in the dye bath. The dye seeps into the tiny cracks that create the fine lines that are characteristic of batik. Traditionally, cracks were a sign of inferior cloth especially on indigo colour batik. On brown batik, however, the marble effect was accepted.

The number of colours in batik represents how many times it was immersed in the dye bath and how many times wax had to be applied and removed. A multicoloured batik represents a lot more work than a single or two-colour piece. Numerous dye processes are usually reflected in the price of the cloth. Nowadays, chemical dyes have pretty much replaced traditional dyes, so colours are endless and much more liberally used.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

shield	щит
shift	чередование

shrink	сокращаться
significant	значительный, выразительный
silhouette	силуэт
since	так как, поскольку
site	местоположение, центр
size	шлихтовать, клеить
skeleton	скелет
smear	мазать, пачкать
soft	мягкий

8. Дополните следующие предложения:

1. We wanted them to ... 2. I did not expect him to ... 3. We should like them to ... 4. I don't want my sister to ... 5. I didn't expect you to ... 6. I should like my son to ... 7. We don't want our friends to ... 8. My sister would like you to ... 9. They wanted their children to ...

9. Переведите:

1. Мы не хотели, чтобы вы оставались там так долго. 2. Я не ожидал, что вы передумаете, вы ведь так хотели поехать на юг. 3. Мне бы хотелось, чтобы вы присмотрели за детьми, пока я схожу в магазин. 4. Врачи ожидали, что больной скоро поправится. 5. Нам бы хотелось, чтобы вы сделали все возможное, чтобы вернуться вовремя. 6. Я не ожидал, что операция будет такой болезненной. 7. Мне бы хотелось, чтобы вы прочитали эту книгу в подлиннике. 8. Я хотел, чтобы он сказал правду. 9. Мы рассчитывали (ожидали), что вы сдержите свое обещание. 10. Я не хочу, чтобы вы защищали товарища Сомова. Он ошибается. Разве вам всё еще это не ясно?

Практическое занятие № 36.

Практика речи: **Special Treatments with batik / Специальные процедуры с батиком**

Грамматика: **Двойные степени сравнения.**

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:

Prada or Gold Cloth

For special occasions, batik was formerly decorated with gold leaf or gold dust. This cloth is known as Prada cloth. Gold leaf was used in the Jogjakarta and Surakarta area. The Central Javanese used gold dust to decorate their Prada cloth. It was applied to the fabric using a handmade glue consisting of egg white or linseed oil and yellow earth. The gold would remain on the cloth even after it had been washed. The gold could follow the design of the cloth or could take on its own design. Older batiks could be given a new look by applying gold to them. Gold decorated cloth is still made today; however, gold paint has replaced gold dust and leaf.

Batik Designs

Although there are thousands of different batik designs, particular designs have traditionally been associated with traditional festivals and specific religious ceremonies. Previously, it was thought that certain cloth had mystical powers to ward off ill fortune, while other pieces could bring good luck.

Certain batik designs are reserved for brides and bridegrooms as well as their families. Other designs are reserved for the Sultan and his family or their attendants. A person's rank could be determined by the pattern of the batik he/she wore.

In general, there are two categories of batik design: geometric motifs (which tend to be the earlier designs) and free form designs, which are based on stylized patterns of natural forms or imitations of a woven texture. Nitik is the most famous design illustrating this effect.

Certain areas are known for a predominance of certain designs. Central Javanese designs are influenced by traditional patterns and colours. Batik from the north coast of Java, near Pekalongan and Cirebon, have been greatly influenced by Chinese culture and effect brighter colours and more intricate flower and cloud designs.

High fashion designs drawn on silk are very popular with wealthy Indonesians. These exceptionally high-quality pieces can take months to create and cost hundreds of dollars.

Двойные степени сравнения. В английском языке есть ряд прилагательных, которые имеют две формы степеней сравнения, различающиеся по значению и употреблению, например:

I. far далекий farther более далекий farthest самый далекий

further 1. более далекий

2. дальнейший (*дополнительный*)

furthest самый далекий

Кроме обозначения расстояния, further *более далекий* употребляется в значении «добавочный, дальнейший», например:

You will be receiving further information later. Вы получите *дальнейшие* сведения позднее.

elder — eldest старший самый старший

older старше oldest самый старый

Слова elder *старший* и eldest *самый старший* употребляются только со словами: son, daughter, sister, brother:

My elder sister is five years older than me. Моя *старшая сестра* на 5 лет старше меня.

3. near — nearer близко ближе nearest ближайший

next следующий (*по порядку*) будущий (*по времени*)

What's the nearest station? We are getting off at the next stop. Как называется *ближайшая* станция?

Мы ходим на *следующей* остановке.

4. late поздний later позже

latter последний (*из двух*) latest последний (*по времени появления*)

last последний (*по порядку*) прошлый (*по времени*)

What's the latest news? Каковы *последние* новости? When does the last train leave? Когда отходит *последний* поезд?

Вопросы и задания:

1. Переведите:

Kawung is another very old design consisting of intersecting circles, known in Java since at least the thirteenth century. This design has appeared carved into the walls of many temples throughout Java such as Prambanan near Jogjakarta and Kediri in East Java. For many years, this pattern was reserved for the royal court of the Sultan of Jogjakarta. The circles are sometimes embellished inside with two or more small crosses or other ornaments such as intersecting lines or dots. It has been suggested that the ovals might represent flora such as the fruit of the kapok (silk cotton) tree or the aren (sugar palm).

Ceplok is a general name for a whole series of geometric designs based on squares, rhombs, circles, stars. Although fundamentally geometric, ceplok can also represent abstractions and stylization of flowers, buds, seeds and even animals. Variations in colour intensity can create illusions of depth and the overall effect is not unlike medallion patterns seen on Turkish tribal rugs. The Indonesian population is largely Muslim, a religion that forbids the portrayal of animal and human forms in a realistic manner. To get around this prohibition, the batik worker does not attempt to express this matter in a realistic form. A single element of the form is chosen and then that element is repeated again and again in the pattern.

Parang was once used exclusively by the royal courts of Central Java. It has several suggested meanings such as 'rugged rock', 'knife pattern' or 'broken blade'. The Parang design consists of slanting rows of thick knife-like segments running in parallel diagonal bands. Parang usually alternated with narrower bands in a darker contrasting colour. These darker bands contain another design element, a line of lozenge-shaped motifs called mlinjon. There are many variations of this basic striped pattern with its elegant sweeping lines, with over forty parang designs recorded. The most famous is the 'Parang Rusak' which in its most classical form consisting of rows of softly folded parang. This motif also appears in media other than batik, including woodcarving and as ornamentation on gamelan musical instruments.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

solubility	растворимость
spray	пульверизатор
statue	статуя
stem	<i>полигр.</i> основной штрих, ножка (литеры)
still life	натюрморт
stipple	рисовать или гравировать пунктиром
stria (<i>pl</i> striae)	полоска, борозда
stroke	штрих, мазок, черта
stray	случайный
stump	растушевка; палочка для растушевки
subtractive	отнимающий, лишаящий; <i>физ.</i> субтрактивный
subtle	тонкий, едва уловимый
survive	уцелеть, сохраниться, дойти до наших дней
support	опорная стойка, штатив
suspend	вешать, подвешивать

8. Прочтите следующие предложения, выбрав нужное слово из данных в скобках, и объясните их употребление:

1. My (older, elder) brother took part in many battles when he was on the front. 2. My sister's husband is five years (older, elder) than mine. 3. We haven't read the (last, latest) novel by this writer yet. 4. Have you heard the (last, latest) news (новости) yet? 5. Excuse me, I didn't hear the (last, latest) word. Please repeat it. 6. I must get off at the (nearest, next) stop. 7. Which is the (nearest, next) station? 8. I've got two brothers, Paul and Peter. The (for mer, first) is an engineer and lives in the North, the (latter, second) is a teacher and lives in the Crimea.

Раздел 4. Architecture and buildings / Архитектура и здания

Практическое занятие № 37.

Практика речи: **A wider definition of architecture / Более широкое определение архитектуры**

Грамматика: **Употребление герундия после глаголов «to stop, to finish, to continue, to begin, to go on, to mind».**

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:

Architecture is the art and science of designing buildings and structures. A wider definition would include within its scope the design of the total built environment, from the macrolevel of town planning, urban design, and landscape architecture to the microlevel of furniture.

Scope and intentions

According to the very earliest surviving work on the subject, Vitruvius' *De Architectura*, good buildings should have Beauty (*Venustas*), Firmness (*Firmitas*) and Utility (*Utilitas*); architecture can be said to be a balance and coordination among these three elements, with none overpowering the others. A modern day definition sees architecture as addressing aesthetic, structural and functional considerations. However, looked at another way, function itself is seen as encompassing all criteria, including aesthetic and psychological ones.

Architecture is a multi-disciplinary field, including within its fold mathematics, science, art, technology, social sciences, politics, history, philosophy, and so on. In Vitruvius' words, "Architecture is a science, arising out of many other sciences, and adorned with much and varied learning: by the help of which a judgement is formed of those works which are the result of other arts". He adds that an architect should be well versed in fields such as music, astronomy Philosophy is a particular favourite; in fact one frequently refers to the philosophy of each architect when one means the approach. Rationalism, empiricism, structuralism, poststructuralism, and phe-nomenology are some directions from philosophy influencing architecture.

Theory and practice

The relevance of theory in informing practice cannot be overemphasised, though many architects shun theory. Vitruvius continues: "Practice and theory are its parents. Practice is the frequent and continued contemplation of the mode of executing any given work, or of the mere operation of the hands, for the conversion of the material in the best and readiest way. Theory is the result of that reasoning which demonstrates and explains that the material wrought has been so converted as to answer the end proposed. Wherefore the mere practical architect is not able to assign sufficient reasons for the forms he adopts; and the theoretic architect also fails, grasping the shadow instead of the substance. He who is theoretic as well as practical, is therefore doubly armed; able not only to prove the propriety of his design, but equally so to carry it into execution."

Употребление герундия после глаголов

«to stop, to finish, to continue, to go on, to mind»

Герундий — это такая неличная форма глагола, которая является промежуточной категорией между глаголом и существительным. Формы герундия и причастия I одинаковы. Простая (неперфектная) форма герундия оканчивается на -ing, например:

Reading books is necessary for anyone. Любому человеку необходимо читать книги.

В предложении герундий употребляется в функциях, свойственных существительному.

Сравните:

He finished his work. He finished working.

Он кончил работу. Он кончил работать.

He began his work. He began working.

Он начал работу. Он начал работать.

Do you mind my corrections? Do you mind my correcting your mistakes?

Вы не возражаете против моих поправок? Вы не возражаете против того, что я исправляю ваши ошибки?

После глаголов to stop в значении прекращать, to go on продолжать, to finish кончать и to mind (в вопросительных и отрицательных предложениях) возражать, иметь что-либо против употребляется герундий:

He didn't want to stop smoking when I asked him to. Он не хотел перестать курить, когда я его попросил это сделать.

He has already finished reading this book. Он уже кончил читать эту книгу.

Go on reading! Продолжайте читать!

Do you mind waiting for me? Вы ничего не имеете против того, чтобы подождать меня?

I don't mind your smoking here! Я не возражаю против того, чтобы вы курили здесь!

П р и м е ч а н и е. Когда герундий употребляется после глагола to mind и выражает действие, совершаемое не лицом, выраженным подлежащим предложения, а другим лицом, то для обозначения этого лица употребляется притяжательное местоимение или существительное в притяжательном падеже, которые ставятся перед герундием:

Do you mind my smoking here? Вы ничего не имеете против того, чтобы я курил здесь?

После глаголов to begin начинать и to continue продолжать может употребляться как герундий, так и инфинитив, однако чаще встречается герундий:

He began to read reading this book yesterday. Он начал читать эту книгу вчера.

Вопросы и задания:

1. Переведите:

Washing Batik

Harsh chemical detergents, dryers and drying of fabrics in the sun may fade the colours in batik. Traditionally dyed batiks should be washed in soap for sensitive fabrics, such as Woolite, Silky or Halus. Fine batik in Indonesia is washed with the lerak fruit which can be purchased at most traditional markets. A bottled version of this detergent is also available at batik stores. Be sure to line dry batik in a shady area and not in direct sunlight.

Modern Batik

Modern batik, although having strong ties to traditional batik, utilizes linear treatment of leaves, flowers and birds. These batiks tend to be more dependent on the dictates of the designer rather than the stiff guidelines that have guided traditional craftsmen. This is also apparent in the use of colour that modern designers use. Artisans are no longer dependent on traditional (natural) dyes, as chemical dyes

can produce any colour that they wish to achieve. Modern batik still utilizes canting and cap to create intricate designs.

Fashion designers such as Iwan Tirta have aggressively introduced batik into the world fashion scene. They have done much to promote the Indonesian art of batik dress, in its traditional and modern forms.

The horizon of batik is continuing to widen. While the design process has remained basically the same over the last century, the process shows great progress in recent decades. Traditionally, batik was used for kain panjang or sarong in traditional dress. Now, not only is batik used as a material to clothe the human body, its uses also include furnishing fabrics, heavy canvas wall hangings, tablecloths and household accessories. Batik techniques are used by famous artists to create batik paintings which grace many homes and offices.

Fine quality handmade batik is very expensive and the production of such works is very limited. However, in a world that is dominated by machines there is an increasing interest in materials that have been handmade. Batik is one of these materials.

During your stay in Indonesia, take advantage of your time here to learn more about the fascinating world of batik. Have a batik dress or men's business shirt made for you by a seamstress or tailor. Visit batik factories in Jogjakarta, Surakarta or Pekalongan to see for yourself how the intricate process is conducted or ask questions of batik artisans giving demonstrations in stores such as Sarinah or Pasaraya in Jakarta. You will come away with sense of wonder over the time, effort and patience put into the creation of each batik cloth. You too may soon grow to love the distinctive waxy smell of batik and your batik acquisitions will provide many memories of your stay in Indonesia. Your support of the batik industry will also ensure that this art form grows to even greater peaks.

2. Сократите текст (упр. 1) за счет подробностей, которые могут быть опущены без ущерба для содержания.

3. Составьте к тексту (упр. 1) вопросы, ответы на которые могли бы служить планом пересказа текста.

4. Перескажите текст (упр. 1) на русском языке. Сделайте иллюстрации к тексту.

5. Выберите подходящие по смыслу название: Interior, The Dome, St. Peter's Square, History, St. Peter's Basilica, Details:

Walking along the right aisle of the basilica, there are several noteworthy monuments and memorials. The first is Michelangelo's Pietà, located immediately to the right of the entrance. After an incident in 1972 when an individual damaged it with an axe, the sculpture was placed behind protective glass. Up the aisle is the monument of Queen Christina of Sweden, who abdicated in 1654 in order to convert to Catholicism. Further up are the monuments of popes Pius XI and Pius XII, as well as the altar of St Sebastian. Even further up is the Chapel of the Blessed Sacrament, which is open during religious services only. Inside it is a tabernacle on the altar resembling Bramante's Tempietto at San Pietro in Montorio. Bernini sculpted this gilded bronze tabernacle in 1674. The two kneeling angels were added later. Further still are the monuments of popes Gregory XIII (completed by Carlo Rusconi) and Gregory XIV.

In the northwestern corner of the nave sits the statue of St. Peter Enthroned, attributed to late 3th century sculptor Arnolfo di Cambio (with some scholars dating it back to the 5th century). The foot of the statue is eroded due to centuries of pilgrims kissing it. Along the floor of the nave are markers with the comparative lengths of other churches, starting from the entrance (not an original detail). Along the pilasters are niches housing 39 statues of saints who founded religious orders.

Walking down the left aisle there is the Altar of Transfiguration. Walking down towards the entrance are the monuments to Leo XI and Innocent XI followed by the Chapel of the Immaculate Virgin Mary. After that come the monuments to Pius X and Innocent VIII, then the monuments to John XXIII and Benedict XV, and the Chapel of the Presentation of the Blessed Virgin. After that comes the Monument to the Royal Stuarts, directly opposite the one to Maria Clementina Sobieska. Symmetrically, the two monarchs who gave up their thrones for their Catholic faith in the 17th century, are honoured side by side in the most important church in Catholicism. Finally, right before the end of the church, is the Baptistry.

The right transept contains three altars, of St. Wenceslas, St. Processo and St. Martiniano, and St. Erasmus. The left transept also contains three altars, that of St. Peter's Crucifixion, St. Joseph and St. Thomas. West of the left transept is the monument to Alexander VII by Bernini. A skeleton lifts a fold of red marble drapery and holds an hourglass symbolising the inevitability of death. He is flanked on the

right by a statue representing religion, who holds her foot atop a globe, with a thorn piercing her toe from the British Isles, symbolizing the pope's problems with the Church of England.

Over the main altar stands a 30 m tall baldachin held by four immense pillars, all designed by Bernini between 64 and 63 . The baldachin was built to fill the space beneath the cupola, and it is said that the bronze used to make it was taken from the Pantheon. Underneath the baldachin is the traditional tomb of St. Peter. In the four corners surrounding the baldachin are statues of St Helena (northwest, holding a large cross in her right hand), St Longinus (northeast, holding his spear in his right hand), St Andrew (southeast, spread upon the cross which bears his name) and St Veronica (southwest, holding her veil). The statue of Longinus is by Bernini and the others are by his followers. Each of these statues represents a relic associated with the person, respectively, a piece of The Cross, the Spear of Destiny, St Andrew's head (as well as part of his cross) and Veronica's Veil. In 964, St Andrew's head was returned to the Greek Orthodox Church by the Pope. It should be noted that the Vatican makes no claims as to the authenticity of several of these relics, and in fact other Catholic churches also possess "the same" relics. Along the base of the inside of the dome is written, TV ES PETRVS ET SVPER HANC PETRAM AEDIFICABO ECCLESIAM MEAM. TIBI DABO CLAVES REGNI CAELORVM. Near the top of the dome is another, smaller, circular inscription: S. PETRI GLORIAE SIXTVS PP. V. A. M. D. XC. PONTIF. V. (To the glory of St. Peter; Sixtus V, pope, in the year 1590 and the fifth year of his pontificate).

At the apse of the church is the Triumph of the Chair of Saint Peter (1666) by Bernini, a focus of the Feast of Cathedra Petri celebrated annually on February 1 in accordance to the calendar of saints. The triumph is topped by a yellow window in which is a dove, portraying the Holy Spirit, surrounded by twelve rays, symbolising the apostles. Beneath it is the bronze encasing of the relic of the chair of St. Peter, given to the Vatican from Charles the Bald in 1875. To the right of the chair are St Ambrose and St Augustine (fathers of the Latin church), and to the left are St Athanasius and St John Chrysostom (fathers of the Greek church). Further to the right is the monument to Urban VIII, by Bernini, and further to the left is the monument to Paul III.

6. Обратите внимание на употребление герундия и инфинитива после следующих глаголов: to stop, to begin, to go on, to finish, to continue, to mind. Там, где возможно, дайте два варианта:

1. Перестаньте разговаривать. Я не слышу, о чем говорит докладчик. 2. Хотя было уже очень поздно, он продолжал работать, так как ему нужно было подготовить доклад к следующему дню. 3. „Вы начинаете выздоравливать. Это замечательно, молодой человек“, сказал врач больному, сидевшему у окна. 4. Мы остановились, чтобы отдохнуть, так как очень устали после продолжительной (долгой) ходьбы. 5. Я не возражаю, если вы продолжите чтение, написанного вами рассказа. Мне он очень нравится. 6. Я не возражаю, если вы останетесь у нас. Мама позаботится о вас. 7. Вы не возражаете, если я провожу вас до вокзала? — Конечно, нет. Я буду очень рад. 8. Учитель продолжал объяснять новое грамматическое правило только тогда, когда ученики прекратили разговаривать. 9. Он продолжал искать книгу, пока не нашел ее. 10. Вы не возражаете, если я позвоню вам сегодня вечером? 11. Мы начали писать изложение (a reproduction) после того, как преподаватель прочел рассказ дважды. 12. Как только он кончит читать эту книгу, он даст ее мне. 13. Я уверен, что если вы начнете переводить эту статью тотчас же, вы закончите ее к завтрашнему дню. 14. Он вспомнил свое детство и перестал перелистывать лежавшую перед ним книгу.

Практическое занятие № 38.

Практика речи: The difference between architecture and building / Разница между архитектурой и строительством

Грамматика: Прошедшее время группы Perfect.

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:

The difference between architecture and building is a subject matter that has engaged the attention of many. According to Nikolaus Pevsner, European historian of the early 20th century, "A

bicycle shed is a building, Lincoln Cathedral is a piece of architecture". In current thinking, the division is not too clear. Bernard Rudofsky's famous *Architecture Without Architects* consolidated a whole range of structures designed by ordinary people into the realm of architecture. The further back in history one goes, the greater is the consensus on what architecture is or is not, possibly because time is an efficient filter. If like Vitruvius we consider architecture as good building, then does it mean that bad architecture does not exist? To resolve this dilemma, especially with the increasing number of buildings in the world today, architecture can also be defined as what an architect does. This would then place the emphasis on the evolution of architecture and the architect.

Architecture is also the art of designing the human built environment. Buildings, landscaping, and street designs may be used to impart both functional as well as aesthetic character to a project. Siding and roofing materials and colours may be used to enhance or blend buildings with the environment. Building features such as cornices, gables, entrances, and window treatments and borders may be used to soften or enhance portions of a building. Landscaping may be used to create privacy and block direct views from or to a site and enhance buildings with colourful plants and trees. Street side features such as decorative lighting, benches, meandering walkways, and bicycle lanes may either enhance or degrade the experience of a project site for passersby, pedestrians, and cyclists.

Прошедшее время группы Perfect

1. Прошедшее время группы **Perfect** употребляется для обозначения действия, уже совершившегося до определенного момента в прошлом и соотнесенного с этим моментом в прошлом, а не с моментом речи. Поэтому прошедшее время группы **Perfect** называют относительным временем.

Данный момент в прошлом может быть выражен точным указанием времени (года, числа, часа и т.д.) с предлогом времени **by** к или другим прошедшим действием, событием или ситуацией. В прошедшем времени группы **Perfect** вспомогательный глагол **to have** стоит в прошедшем времени:

My friend **had read** the book **by five o'clock** yesterday. **Вчера к пяти часам** мой друг (уже) прочитал книгу.

2. В повествовании, при описании последовательных событий в прошлом в английском языке, как известно, употребляется прошедшее время группы **Indefinite**. Если же последовательное изложение событий нарушается, т.е. если указывается действие, которое произошло ранее, оно выражается прошедшим временем группы **Perfect**:

We hurried to the theatre. We entered hall at a quarter to eight and took our seats near the door. The concert **had already begun**. My friend looked around. He **had never been** to this theatre before and wanted to see what the hall looked like...

Мы поспешили в **театр**. Мы вошли в зал без четверти восемь и заняли свои места около двери. Концерт **уже начался**. Мой друг посмотрел вокруг. **Раньше** он никогда **не был** в этом театре, и ему хотелось увидеть, что представляет собою зал...

3. В сложноподчиненном предложении с придаточным предложением времени прошедшее время группы **Perfect** может употребляться как в главном предложении, так и в придаточном в зависимости от того, какое действие совершилось раньше. Если сказуемое главного предложения обозначает действие, совершившееся ранее действия, обозначенного сказуемым придаточного предложения, то первое ставится в прошедшем времени группы **Perfect**, причем придаточное предложение времени вводится союзами **before до того, как; перед тем, как** или **when когда**:

My friend **had rung** me **up before** he went home.

Мой друг позвонил мне перед уходом домой. (Перед тем, как пошел домой).

We **had already reached** the village **when** it began to rain.

Мы уже добрались до деревни, когда пошел дождь.

Если же сказуемое придаточного предложения обозначает действие, которое совершилось ранее действия, выраженного сказуемым главного предложения, то сказуемое временного придаточного предложения стоит в прошедшем времени группы **Perfect** и вводится в этом случае союзами **after, as soon as, when**:

As soon as they **had had** dinner, they went for a walk.

Как только (они) **пообедали**, они пошли погулять.

They went for a walk **after** they **had written** letters to their friends.

Они пошли погулять **после того, как написали** письма друзьям.

П р и м е ч а н и е. Когда одно действие быстро следует за другим, особенно действия, выражаемые глаголами типа **to come, to enter, to finish**, после союзов **when, as soon as, after** употребляется сказуемое в прошедшем времени группы **Indefinite**:

As soon as I finished work, I went home. **Как только я закончил** работу, я (сразу) пошел домой.

4. В повествовании прошедшее время группы **Perfect** употребляется в тех же случаях, когда в диалогической речи употребляется настоящее время группы **Perfect**:

When I was going along the street, I	Когда я шел по улице, я встретил одного
met an old friend of mine whom I	из своих старых друзей, которого я не
hadn't seen since he left for Leningrad.	видел с тех пор , как он уехал в Ленинград.

5. Прошедшее время группы **Perfect** употребляется также для обозначения действия, которое еще не успело совершиться до данного момента в прошлом.

Этот момент часто обозначается другим прошедшим действием. В этом случае сказуемое в прошедшем времени группы **Perfect** стоит в отрицательной форме:

They **had** not yet **got** on the tram when it started off. Они еще не успели сесть в трамвай, как он тронулся.

Вопросы и задания:

1. Выберите подходящие по смыслу название: Interior, The Dome, St. Peter's Square, History, St. Peter's Basilica, Details:

1 _____

Directly to the east of the church is the elliptical St. Peter's Square (Piazza San Pietro), built between 1656 and 1667, in the center of which is a 25.5 m tall obelisk. The obelisk was moved to its present location in 1585 by order of Pope Sixtus V. The obelisk dates back to the 13th century BC in Egypt, and was moved to Rome in the 1st century to stand in Nero's Circus some 250 m away. Including the cross on top and the base the obelisk reaches 40 m. On top of the obelisk there used to be a large bronze globe allegedly containing the ashes of Julius Caesar, this was removed as the obelisk was erected in St. Peter's Square. There are also two fountains in the square, the south one by Maderno (1613) and the northern one by Bernini (1675).

2 _____

The dome or cupola was designed by Michelangelo, who became chief architect in 1546. At the time of his death (1564), the dome was finished as far as the drum, the base on which domes sit. The dome was vaulted between 1585 and 1590 by the architect Giacomo della Porta with the assistance of Domenico Fontana, who was probably the best engineer of the day. Fontana built the lantern the following year, and the ball was placed in 1593.

As built, the double dome is brick, 4.3 m in interior diameter (almost as large as the Pantheon), rising to 120 m above the floor. In the early 18th century cracks appeared in the dome, so four iron chains were installed between the two shells to bind it, like the rings that keep a barrel from bursting. (Visitors who climb the spiral stairs between the dome shells can glimpse them.) The four piers of the crossing that support it are each 18 meters across. It is not simply its vast scale (136.57 m from the floor of the church to the top of the added cross) that makes it extraordinary. Michelangelo's dome is not a hemisphere, but a paraboloid: it has a vertical thrust, which is made more emphatic by the bold ribbing that springs from the paired Corinthian columns, which appear to be part of the drum, but which stand away from it like buttresses, to absorb the outward thrust of the dome's weight. The grand arched openings just visible in the illustration but normally invisible to viewers below, enable access (not to the public) all around the base of the drum; they are dwarfed by the monumental scale of their surroundings. Above, the vaulted dome rises to Fontana's two-stage lantern, capped with a spire.

The dome designed by Michelangelo was completed by Giacomo della Porta in 1590.

The egg-shaped dome exerts less outward thrust than a lower hemispheric one (like Mansart's at Les Invalides) would have done. The dome conceived by Donato Bramante at the outset in 1503, was planned to be carried out with a single masonry shell, a plan that was discovered not to be feasible. San Gallo came up with the double shell, and Michelangelo improved on it. The piers at the crossing which were the first masonry to be laid, which were intended to support the original dome, were a constant concern, too slender in Bramante's plan, they were redesigned several times as the dome plans evolved.

Other domes around the world built since, are always compared to this one, which served as model: Saint Joseph's Oratory in Montreal, Quebec, St Paul's Cathedral in London, Les Invalides in Paris, United States Capitol in Washington, DC, Harrisburg, PA, and the more literal reproduction at the Basilica of Our Lady of Peace of Yamoussoukro, Cote d'Ivoire.

Above the main entrance is the inscription IN HONOREM PRINCIPIS APOST PAVLVS V BVRGHESIVS ROMANVS PONT MAX AN MDCXII PONT VII (In honour of the prince of apostles; Paul V Borghese, pope, in the year 1612 and the seventh year of his pontificate). The façade is 114,69 metres wide and 45,55 m high. On top are statues of Christ, John the Baptist, and eleven of the apostles; St. Peter's statue is inside. Two clocks are on either side of the top, the one on the left is electrically operated since 1931, with its oldest bell.

Between the façade and the interior is the portico. Mainly designed by Maderno, it contains an 18th century statue of Charlemagne by Cornacchini to the south, and an equestrian sculpture of Emperor Constantine by Bernini (1670) to the north. Entering the southernmost door, designed by Giacomo Manzù, is called the "Door of the Dead". The door in the centre is by Antonio Averulino (1455), and preserved from the previous basilica.

The northernmost door is the "Holy Door" in bronze by Vico Consorti (1950), which is by tradition only opened for great celebrations such as Jubilee years. Above it are inscriptions. The top reads PAVLVS V PONT MAX ANNO XIII, the one just above the door reads GREGORIVS XIII PONT MAX. In between are white slabs commemorating the most recent openings.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Переведите на английский язык, обращая внимание на форму времени глагола-сказуемого:

а) 1. Солнце уже взошло, и мы можем отправляться на реку. Наши лодки уже там. 2. Почему вы не пригласили товарища Климова принять участие в нашей работе? Он очень хорошо знает этот предмет и может нам помочь. 3. Сын моей сестры очень способный. Ему только четыре года, но он уже научился читать. 4. Почему ты остался дома? Доктор еще не разрешил тебе выходить? 5. Я тоже никогда не слышал этого рассказа. Поэтому я думаю, я тоже получу большое удовольствие слушая его (от него). 6. Что случилось с Петром? Почему он еще не пришел? 7. Я рад, что товарищ Лавров присоединился к вам. Теперь вам будет легче закончить эту работу. 8. Я думаю, что нам придется остаться здесь до семи часов. 9. Где мои книги? Я только что оставил их здесь. Кто-нибудь был здесь?

Практическое занятие № 39.

Практика речи: Architectural history / История архитектуры

Грамматика: Конструкция «сложное дополнение» после глаголов восприятия.

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:

Architecture first evolved out of the dynamics between needs (shelter, security, worship) and means (available building materials and attendant skills). Prehistoric and primitive architecture constitute this early stage. As humans progressed and knowledge began to be formalised through oral traditions and practices, architecture evolved into a craft. Here there is first a process of trial and error, and later improvisation or replication of a successful trial. The architect is not the sole important figure; he is merely part of a continuing tradition. What is termed as Vernacular architecture today falls under this mode and still continues to be produced in many parts of the world.

Early human settlements were essentially rural. As surplus of production began to occur, rural societies transformed into urban ones and cities began to evolve. In many ancient civilisations such as the Egyptians' and Mesopotamians' architecture and urbanism reflected the constant engagement with the divine and the supernatural. However, the architecture and urbanism of the Classical civilisations such as the Greek and the Roman evolved from more civic ideas and many new building types emerged.

Architectural styles developed and texts on architecture began to be written. These became canons to be followed in important works, especially religious architecture. Some examples of canons are the works of Vitruvius, the Kaogongji of ancient China and Vaastu Shastra in ancient India. In Europe in the Classical and Medieval periods, buildings were not attributed to specific individual architects who remained anonymous. Guilds were formed by craftsmen to organise their trade. Over time the complexity of buildings and their types increased. General civil construction such as roads and bridges began to be built. Many new building types such as schools, hospitals, and recreational facilities emerged.

Islamic architecture all by itself merits a special discussion. The concept of Islamic architecture can be understood in several ways. But perhaps a concise way of defining it would be to say that Islamic architecture is simply the architecture characteristic of predominantly Islamic societies as well as similar architecture elsewhere.

Using this definition, Islamic architecture has a long and complex history beginning in the 7th century CE continuing today. Examples can be found throughout the countries that are, or were, Islamic - from Morocco and Spain to Iran, and Indonesia. Other examples can be found in areas where Muslims are a minority. Islamic architecture includes mosques, madrasas, caravansarais, palaces, and mausolea of this large region.

With the Renaissance and its emphasis on the individual and humanity rather than religion, and with all its attendant progress and achievements, a new chapter began. Buildings were ascribed to specific architects - Michaelangelo, Brunelleschi, Leonardo da Vinci - and the cult of the individual had begun. But there was no dividing line between artist, architect and engineer, or any of the related vocations. At this stage, it was still possible for an artist to design a bridge as the level of structural calculations involved were within the scope of the generalist.

With the consolidation of knowledge in scientific fields such as engineering and the rise of new materials and technology, the architect began to lose ground on the technical aspects of building. He therefore cornered for himself another playing field - that of aesthetics. There was the rise of the "gentleman architect" who usually dealt with wealthy clients and concentrated predominantly on visual qualities derived usually from historical prototypes. In the 19th century Ecole des Beaux Arts in France, the training was toward producing quick sketch schemes involving beautiful drawings without much emphasis on context.

Meanwhile, the Industrial Revolution laid open the door for mass consumption and aesthetics started becoming a criterion even for the middle class as ornamented products, once within the province of expensive craftsmanship, became cheaper under machine production. Such products lacked the beauty and honesty associated with the expression of the process in the product.

The dissatisfaction with such a general situation at the turn of the twentieth century gave rise to many new lines of thought that in architecture served as precursors to Modern Architecture. Notable among these is the Deutscher Werkbund, formed in 1907 to produce better quality machine made objects. The rise of the profession of industrial design is usually placed here. Following this lead, the Bauhaus school, founded in Germany in 1919, consciously rejected history and looked at architecture as a synthesis of art, craft, and technology.

Конструкция «сложное дополнение» после глаголов восприятия

После глаголов, выражающих восприятие посредством органов чувств, например: *to see* видеть, *to watch* наблюдать, *to notice* замечать, *to hear* слышать, *to feel* чувствовать и др. в конструкции **сложное дополнение** вторая часть может быть выражена инфинитивом глагола без частицы **to** или причастием I. На русский язык сложное дополнение после этих глаголов переводится дополнительным придаточным предложением с союзами **как** или **что**:

I saw **them enter** the room. Я видел, **что они вошли** в комнату.

I saw **him writing** a letter. Я видел, **как (что) он писал** письмо.

We noticed **him entering** the room. Мы заметили, **как он входил** в комнату.

Did you hear **him singing** yesterday? Вы слышали, **как он пел** вчера?

Значение различных видов сложного дополнения не всегда одинаково. Так, сложное дополнение с причастием I переводится предложением с глаголом несовершенного вида, а сложное дополнение с инфинитивом переводится предложением с глаголом совершенного вида. Существует и некоторая разница в употреблении различных видов сложного дополнения. Поскольку причастие I показывает одновременность выражаемого им действия с действием, выраженным сказуемым, то для обозначения ряда последовательных действий употребляются инфинитивы:

I saw **him enter** the room, **sit down** at the table, **open** his book and **begin** reading it.

Я видел, что (как) он **вошел** в комнату, **сел** за стол, **открыл** свою книгу и **начал** читать.

П р и м е ч а н и е. Глаголы *to see* *видеть*, *to hear* *слышать*, подобно соответствующим русским глаголам, могут употребляться также в значениях: *to see* — *понимать*, *to hear* — *узнать что-либо от кого-либо*. В этих значениях после них употребляются дополнительные придаточные предложения:

I **see** that you are right. Я **вижу** (= я **понимаю**), что вы правы.

Вопросы и задания:

1. Переведите:

When Modern architecture first began to be practiced, it was an avant-garde movement with moral, philosophical, and aesthetic underpinnings. Truth was sought by rejecting history and turning to function as the generator of form. Architects became prominent figures and were termed masters. Later modern architecture moved into the realm of mass production due to its simplicity and economy.

However, a reductive quality began to be perceived in modern architecture by the general public from the 1960s. Some reasons cited for this are its perceived lack of meaning, sterility, ugliness, uniformity, and psychological effects.

The architectural profession responded to this partly by attempting a more populist architecture at the visual level, even if at the expense of sacrificing depth for shallowness, a direction called Postmodernism. Robert Venturi's contention that a "decorated shed" (an ordinary building which is functionally designed inside and embellished on the outside) was better than a "duck" (a building in which the whole form and its function are considered together) gives an idea of this approach.

Another part of the profession, and also some non-architects, responded by going to what they considered the root of the problem. They felt that architecture was not a personal philosophical or aesthetic pursuit by individualists; rather it had to consider everyday needs of people and use technology to give a liveable environment. The Design Methodology Movement involving people such as Chris Jones, Christopher Alexander started searching for a more inclusive process of design in order to lead to a better product. Extensive studies on areas such as behavioural, environmental, and social sciences were done and started informing the design process.

As many other concerns began to be recognised and complexity of buildings began to increase in terms of aspects such as services, architecture started becoming more multi-disciplinary than ever. Architecture now required a team of professionals in its making, an architect being one among the many, sometimes the leader, sometimes not. This is the state of the profession today. However, individuality is still cherished and sought for in the design of buildings seen as cultural symbols - the museum or fine arts centre has become a showcase for new experiments in style: today Deconstructivism, tomorrow maybe something else.

2. Разбейте текст (теоретической части) на логические части и озаглавьте каждую.

3. Из каждого абзаца текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

temporary

временный

tendon

сухожилие

texture

текстура, фактура

tortile

крученный, скрученный

trace

чертеж на кальке

tracing

чертеж, калька, рисунок; копировка

tracing paper

восковка, калька

trick

прием

turn one's mind to smth

думать о ч-л; сосредоточиться, обратить внимание на ч-л,

typeface

гарнитура, отпечаток

8. **Подчеркните сложное дополнение в следующих предложениях и переведите их на русский язык:**

1. I have never heard her sing.
2. When we entered the room, we saw Comrade Ivanov writing something.
3. We didn't notice him enter the room.
4. The pioneer saw a stranger coming up to the house at the corner of the street.
5. I did not notice him going out of the room.
6. I watched the young girl playing the piano.
7. Have you ever seen them play chess together?

Практическое занятие № 40.

Практика речи: The role of the architect / Роль архитектора

Грамматика: Возвратные местоимения.

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:

Buildings are one of the most visible productions of man, and vary greatly in design, function, and construction implementation across the globe from industrialized countries to "third world", or developing countries. The role of the Architect also varies accordingly. The vision (or lack of) that Architects project on the society in which they practice has a profound effect on the built environment, and consequently on the people who interact with that environment. The skills of the architect are sought after in many situations ranging from complex building types such as the Skyscraper, Hospital, Stadium, Airport to less complicated project types such as commercial and residential buildings and development. Many types of projects or examples of Architecture can be seen as cultural and political symbols. Generally, this is what the public perceives as architecture. The role of the architect, though changing, has been central to the successful (and sometimes unsuccessful) design and implementation of the built environment in which we live. There is always a dialogue between society and the architect. And what results from this dialogue can be termed architecture - as a product and as a discipline.

Возвратные местоимения

1. У всех личных местоимений в английском языке есть соответствующие возвратные местоимения, которые имеют окончания **-self** в ед. числе и **-selves** во мн. числе.

Личные местоимения	Возвратные местоимения
I	myself
you	yourself
he	himself
she	herself
it	itself
we	ourselves
you	yourselves
they	themselves

Кроме того, существует возвратное местоимение, соответствующее неопределенному местоимению **one** — **oneself**, которое употребляется при глаголе, стоящем в инфинитиве, чтобы обозначить обязательное употребление возвратного местоимения в соответствующем лице в предложении: **to enjoy oneself** *наслаждаться, хорошо провести время*.

2. Возвратные местоимения употребляются:

1) Как показатель возвратного значения глагола —

At last he **found himself** in a big hall with large windows and...

Наконец он **очутился** в огромном зале с большими окнами и ...

Be careful! You may **cut yourself**.

Будьте осторожны! Вы можете **порезаться**.

В современном английском языке при следующих глаголах: **to wash** *умываться*, **to dress** *одеваться*, **to bathe** *купаться*, **to shave** *бриться*, **to hide** *прятаться*, **to behave** *вести себя*

возвратное местоимение, как правило, не употребляется, хотя эти глаголы не теряют своего возвратного значения:

Do you like **to bathe** in the sea? Вы любите купаться в море?

П р и м е ч а н и е. Когда эти глаголы употребляются в повелительном наклонении, они сохраняют при себе возвратное местоимение второго лица:

How dirty you are! Go and **wash yourself**!

Какой ты грязный! Пойди **умойся**.

Hide yourselves in that forest!

Спрячьтесь в том лесу!

2) Возвратные местоимения могут употребляться самостоятельно в качестве того или иного члена предложения (прямого дополнения, предложного дополнения):

When I saw **myself** in the looking glass,

Когда я увидел **себя** в зеркале, я был

I got very much surprised: I've changed so greatly.

очень удивлен: так сильно я изменился.

He never speaks of **himself**.

Он никогда не говорит о **себе**.

Русское местоимение *себя (собой)* часто соответствует в английском языке личному местоимению в объектном падеже:

Вы возьмете **с собой** своих детей?

Will you take your children **with you**?

Возвратное же местоимение употребляется тогда, когда в соответствующем русском предложении имеется местоимение *сам (сам себя, самого себя, самим собой)*:

Он всегда доволен **собой**.

He is always pleased **with himself**.

3) Возвратные местоимения употребляются также как средство усиления существительного или местоимения, употребляемых в функции подлежащего или дополнения. В этом значении они соответствуют русскому усилительному местоимению *сам*.

П р и м е ч а н и е. В английском языке с возвратными местоимениями часто употребляется для большей выразительности предлог **by**; в русском языке используются другие средства усиления, например, слова: *совершенно, абсолютно, только*:

He did it all **by himself**.

Он сделал это *совершенно самостоятельно*.

Вопросы и задания:

1. **Выберите подходящие по смыслу название:** Interior, The Dome, St. Peter's Square, History, St. Peter's Basilica, Details:

1 _____

The Basilica of Saint Peter, officially known in Italian as the Basilica di San Pietro in Vaticano and colloquially called Saint Peter's Basilica, ranks second among the five major basilicas of Rome and its Vatican City enclave. Possibly the largest church in Christianity, it covers an area of 23,000 m² and has a capacity of over 60,000 people. One of the holiest sites of Christendom, it is believed to be the site of crucifixion and burial of the basilica namesake Saint Peter, one of the twelve apostles of Jesus and first Bishop of Antioch and later first Bishop of Rome. Tradition holds that his tomb is below the baldachino and altar; for this reason, many Popes, starting with the first ones, have been buried there. The current basilica was started in 1506 and was built over the Constantinian basilica.

Contrary to popular belief, the basilica does not hold the distinction in the Roman Catholic Church of being the ecumenical motherchurch, as it is not the cathedral of the Pope (in fact, it is not a cathedral at all). That distinction belongs to the Basilica di San Giovanni in Laterano. However, due to the proximity of the Papal residence, most Papal ceremonies take place at St. Peter's. The basilica also holds a relic of the Cathedra Petri, the Episcopal throne of the basilica's namesake when he led the Roman church, but which is no longer used. These are the sources of the confusion.

2 _____

The current location is probably the site of the Circus of Nero in the first century. After Emperor Constantine officially recognized Christianity he started construction in 34 of a great basilica in this exact spot, which had previously been a cemetery for pagans as well as Christians.

In the mid- 15th century it was decided that the old basilica should be rebuilt. Pope Nicholas V asked architect Bernardo Rossellino to start adding to the old church. This was abandoned after a short while. In the late 15th century Pope Sixtus IV had the Sistine Chapel started nearby.

The basilica in itself is an artwork composed of many valuable artistic elements. Construction started under Pope Julius II in 1506 and was completed in 1615 under Pope Paul V. Donato Bramante was to be the first chief architect. Many famous artists worked on the "Fabbrica di San Pietro" (as the complex of building operations were officially called). Michelangelo, who served as main architect for a while, designed the dome. After the death of Julius II building was halted until Pope Paul III asked Michelangelo to design the rest of the church. After Michelangelo's death his student Giacomo della Porta

continued with the unfinished portions of the church. Carlo Maderno became the chief architect later on, and designed the entrance.

2. Озаглавьте текст (теоретической части).

3. Из текста (теоретической части) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части).

6. Прокомментируйте часть текста (теоретической части), которая вам показалась наиболее интересной.

7. Составьте свои предложения со словами и словосочетаниями:

ubiquitous	встречающийся повсюду
upper	вторая половина (десятилетия, века и т.д.)
urban	городской
usage	обхождение, обычай, словоупотребление
vanish	исчезать
vanishing line	линия схода параллельных плоскостей
vanishing point	точка схода параллельных линий
vellum	веленевая бумага
view	вид
violet	фиолетовый
virtually	фактически, в сущности, поистине
viscosity	вязкость, липкость, тягучесть, клейкость
visual	наглядный, видимый

8. Дайте ответы на следующие альтернативные вопросы, обращая внимание на употребление возвратных местоимений:

1. Do you usually prepare your meals **yourself** or does anybody else do it for you?

2. Did you teach your son to read (write, draw) or did he learn to read (write, draw) by **himself** (самостоятельно)?

3. Does your son (daughter) always prepare his (her) lessons **himself (herself)** or does he (she) sometimes turn to you for help?

4. Do your children go to school by **themselves** or does anybody accompany them?

5. Do you do your English exercises by **yourselves** or do your friends help you to do them?

9. Переведите следующие предложения, обращая внимание на употребление возвратных местоимений:

1. Я **сам** узнаю, поправился ли товарищ Филин. 2. Мы **сами** не ожидали, что товарищ Петров так плохо сдаст экзамены. 3. Она **сама** нам все объяснит сейчас. 4. Профессор будет делать эту операцию **сам**? 5. Я надеюсь, что вы обсудите этот вопрос **сами**. 6. Наши дети были летом за городом и **хорошо провели там время** (to enjoy oneself). 7. Давайте **сами** прочитаем этот английский текст.

Раздел 5. Painters / Художники

Практическое занятие № 41.

Практика речи: Raphael / Рафаэль

Грамматика: Конструкция сложное дополнение после глагола «to make».

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:

Raphael was born in Urbino in 1483. At an early age Raphael must have come under the influence of Pietro Perugino's art. In the inspired beauty and tranquil flowing lines of Perugino's compositions, the young Raphael recognised the perfection of his own artistic aspirations.

Raphael went to Florence late in the autumn of 1504. Soon his works bear evidence of the impressions which had conquered him there. All those world-famous Madonnas which Raphael painted during his Florentine period, from the end of 1504 to the end of 1508, are but the more mature sisters of the "Madonna Conestabile" and of the "Marriage of the Virgin", painted by him earlier.

In all his Madonna compositions the movements and groupings are handled with such ingenuity and naturalness that the spectator can hardly ever be aware of the careful planning, the precise calculation of even each brush stroke. Thus, Raphael's artistic connection with Leonardo is a very particular one; he was the only immediate follower capable of further developing Leonardo's ideas and of adding his own.

Towards the end of the year 1508, Raphael left Florence to participate in the decoration of the Vatican. The first room which Raphael was commissioned to paint is referred to as Stanza della Segnatura. The completion of the frescoes in the Stanza della Segnatura signified a great triumph for Raphael.

The Pope immediately decided to have Raphael paint the decorations in the adjoining room, which was used for private audiences, without regard to already existing paintings by older as well as contemporary artists. A careful examination of the existing documents on this subject leaves no margin for doubt that works by Piero della Francesca, Bramantino and others had to be effaced in order to make room for the new paintings with which the Stanza d'Elodoro was to be adorned.

In the very years when the immediate work in the first and second Stanze was done, Raphael's activity extended to numerous easel-paintings, altarpieces, mythologies and portraits. Besides the many excellent portraits inserted in the murals of the Stanze several individual easel-portraits emerged from Raphael's studio. During the brief seven years before Raphael's death an astonishing number of masterpieces were created. In addition, innumerable ideas and artistic inventions of Raphael survive in engravings, woodcuts and studio-paintings.

In the Madonna paintings of Raphael's last period only a few compositions with half-length figures, such as the "Madonna della Tenda" in Munich and the "Madonna with the Rose" in the Prado, need be mentioned. The others are compositions with full-length figures, mostly of large dimensions.

Among them the most famous Madonna representation of all times: the "Madonna with St Sixtus and St Barbara" in the Dresden Gallery. Apparently neither Raphael nor his contemporaries were aware what a unique masterpiece they sent to the Black Monks of St Sisto in Piacenza. It is not until the 18th century that the picture gained the enthusiastic admiration which it has retained ever since. This was the last Madonna which Raphael painted. It was executed entirely by his own hand, and while all the other Madonnas and easel pictures by Raphael (except the St John of the Uffizi, Florence) were painted on wood, this one is on canvas of very fine texture.

Конструкция сложное дополнение после глагола «to make»

После глагола **to make** *заставлять* в конструкции **сложное дополнение** вторая часть выражена инфинитивом **без частицы to**:

Who **makes you do** this work at once? Кто **заставляет вас делать** эту работу немедленно?

Примечание. В конструкции **сложное дополнение** после глагола **to make** вторая часть может быть выражена прилагательным, и все сочетание слов вместе с глаголом **to make** в этом случае переводится на русский язык глаголом:

to make smb. sorry *огорчать*

to make smb. angry *рассердить, сердить*

to make smb. happy *обрадовать*

Например:

"Don't **make Mother angry**, Bob, go to bed at once," said his elder sister. „**Не сердь** мать, Боб, иди сейчас же спать“, — сказала его старшая сестра.

Вопросы и задания:

1. Составьте свои предложения со словами и словосочетаниями:

wash	тонкий слой жидкой краски
wax	воск
withhold	удерживать, утаивать, отказывать
workshop	мастерская

yolk	желток
zigzag	зигзагообразный
zincography	цинкография
zone	разделять на зоны

2. Переведите:

A pretty, but not authentic, legend says that the idea of the angels at the base of the picture was suggested to Raphael by seeing two little boys who had climbed up to one of the windows of his studio and were intently gazing at him while he worked. This masterpiece by Raphael has been regarded by many critics as the first painting in the world. In force and sentiment and in the ease and harmony of its composition, this work has hardly an equal; whilst in the dignity and grandeur of the Divine Mother, no work can be compared with it. The peculiar "divine" expression of the Madonna's face is due in part to an exaggerated breadth between the eyes, and partly to the peculiar focusing of the eyes by which they are made to look at no particular point, but into a definite distance.

We have no direct knowledge of Raphael's working habits, except what we can deduce from his pictures and drawings. Each picture by Raphael seems to tell that the search for perfection even in the smallest detail was his compelling passion. And his drawings show what in finite pain he took to achieve perfection. Raphael was born with an uncommonly keen eye and a sensitive hand which was entirely at his eye's command. He transformed the drapery motifs of his teachers. The clothes that he painted look no longer as though artfully arranged over a puppet and frozen forever; they flow and they reflect the live body underneath. Nowonder that some artists of the early eighteenth century suspected them to be drawn from draped live models rather than from an immobile wooden figure.

Raphael's figures are true to life and reveal a complete command of the human form. He often drew a figure in its entirety, though it was to appear in the picture only partially, so as to avoid the impression that a composition was pieced together from fragments. Thus, Raphael succeeded in giving the appearance of completeness to each figure in a crowd, however much it may be concealed behind others (as, for instance in his famous "The School of Athens"). Former centuries highly valued the expressiveness of Raphael's art. It was for this that every young artist was expected to devote himself to the study of Raphael's composition.

3. Дайте английские эквиваленты:

тщательно продуманная композиция; структурное построение; изображение задумано как единое целое; участвовать в росписи Ватикана; ей (этой картине) нет равной; необыкновенно острое восприятие; жизненно правдивое изображение; в совершенстве передавать анатомию фигуры; рисовать фигуру целиком.

4. Ответьте на вопросы:

1. What is characteristic of Raphael's Madonna compositions? 2. What commission did Raphael undertake in Rome and how did he fulfil it? 3. How is Raphael's Sistine Madonna regarded by many critics? What does it represent? How does Raphael achieve the "divine" expression of the Madonna's face? 4. What do Raphael's pictures and drawings tell us of his working habits? 5. How did Raphael succeed in making his figures so true to life?

5. Переведите с русского на английский язык следующие предложения, обращая внимание на употребление сложного дополнения:

1. Я заставлю	его прочитать эту книгу. своего сына написать им письмо. ее изменить свои планы. их самих сделать эту работу. его самого позаботиться о них.
2. Вы не можете заставить	ее прекратить работу. их нести такие тяжелые чемоданы. его говорить с этим человеком, если он этого не хочет. ее выполнить свое обещание, так как она уже уехала.
3. Вы можете заставить	его прекратить курение? ее выполнить работу в срок? их дежурить каждый день? нас поверить вам? меня делать эту работу ежедневно?

4. Мы заставим

их прийти сюда еще раз.
его сдержать свое обещание.
детей вымыть руки прежде чем сесть за стол.

Практическое занятие № 42.

Практика речи: Michelangelo / Микеланджело

Грамматика: Союз «neither ... nor».

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:

Michelangelo was without doubt one of the most inspirational and talented artists in modern history. During his life, the western world underwent what was perhaps the most remarkable period of change since the decline of the Roman Empire. The Renaissance saw changes in all aspects of life and culture, with dramatic reforms sweeping through the worlds of religion, politics, and scientific belief. Michelangelo was one of the most fervent advocates of this exciting new philosophy, working with a remarkable energy that was mirrored by contemporary society. One of the leading lights of the Italian Renaissance, his extraordinary talents emerged in early works such as the Pieta for the Vatican, and the statue of David commissioned for the city of Florence. His paintings and frescoes were largely taken from mythological and classical sources works. He managed to combine his high level of technical competence and his rich artistic imagination to produce the perfect High-Renaissance blend of aesthetic harmony and anatomical accuracy in his works.

Michelangelo was born on March 6, 1475 in Caprese near Arezzo, Tuscany. He was the first artist who was recognized during his life time. He is also the first western artist whose biography was published when he is still alive. Two biographies for him was written, one was by Giorgio Vasari, who praised Michelangelo as the greatest artist since the beginning of renaissance. He is the best documented artist in 16th Century and has influenced so many areas of art developement in the West. Together with Leonardo Da Vinci, the two stood out as strong and mighty-personalities with two irreconcilably opposed attitudes to art , yet with a bond of deep understanding between them.

At age of 6, Michelangelo was sent to a Florence grammar school but he showed no interest in schooling. He would rather watch the painters at nearby churches, and draw what he saw there. His father realized he had no interest in family's financial business and agreed to send him to the painter Ghirlandaio to be trained as an apprentice. He was 13 years old at time. In this fashionable Florentine painter's workshop, Michelangelo learned the technique of Fresco and draftsmanship.

Michelangelo spent only a year at the workshop the moved into the palace of Florentine ruler Lorenzo the Magnificent, of the powerful Medici family, to study classical sculpture in the Medici gardens. He studied under famous sculptor Bertoldo di Giovanni there and exposed himself to many of the great artists of past centuries, Giotto, Masaccio, Donatello, as well as the masterpiece antiquities of ancient Greece and Rome: works that were held in Medici's vast collection. He also met many living artists, philosophers, writers and thinkers of the day, including Poliziano, Marsilio Ficino and Pico della Mirandola. It was while he was with the Medicis that Michelangelo completed his first two commissions as a sculptor: marble reliefs, Madonna of the Stairs, and Battle of the Centaurs. Both amazingly sophisticated and complex works for a teenager. Michelangelo became, during this time, an expert in portraying the human form, drawing from life and studying anatomy. He also obtained special permission from the Catholic Church to study human corpses to learn anatomy, though exposure to corpses had worsened his health condition.

After the death of Lorenzo de Medici, Michelangelo left the Court and, soon after, the arrival of Savonarola and the expulsion of the Medicis from Florence brought huge change for the young artist. After a short return to his father's house, Michelangelo left Florence during the political upheaval and, maintaining his links to his patrons, the Medicis, he followed them to Venice, then on to Bologna.

Союз **neither ... nor** ни ... ни является отрицательным союзом и может соединять однородные члены предложения, выступающие в любой функции в предложении (подлежащего, сказуемого, дополнения, обстоятельства, определения):

Neither my friend, nor I am fond of skating. Ни мой друг, ни я не любим кататься на коньках.
(соединяет подлежащие)

My daughter could **neither write, nor read** when she went to school. Моя дочь не умела ни писать, ни читать, когда пошла в школу. (соединяет сказуемые)

We shall get **neither to the theatre, nor to the cinema** to-night. Мы не попадем ни в театр, ни в кино сегодня. (соединяет обстоятельства)

I like **neither football, nor hockey**. Я не люблю ни футбол, ни хоккей. (соединяет дополнения)

She likes **neither green, nor red** coats. Она не любит ни зеленых, ни красных пальто. (соединяет определения)

Примечания.

1. Когда союз **neither ... nor...** соединяет подлежащие, сказуемое предложения согласуется (т.е. стоит в соответствующем лице и числе) с ближайшим подлежащим:

Neither they, nor he intends to stay here for another week. Ни они, ни он не собираются оставаться здесь еще на неделю.

2. В английском предложении может быть только одно отрицание, в данном случае **neither ... nor**, следовательно сказуемое стоит всегда в утвердительной форме.

Вопросы и задания:

1. Переведите:

In Bologna, Michelangelo continued his work as a sculptor. He carved three statues for the Shrine of St. Dominic, an angel with a candlestick, and saints, Petronius and Proculus. Continuing to be heavily influenced and inspired by classical antiquities, Michelangelo also became involved in a scheme to pass off one of his sculptures, a marble cupid, as an ancient work. Allegedly, he was told by Lorenzo di Pierfrancesco de Medici to make it look as though it had been dug up, so he could sell it in Rome. Cardinal Raffaele Riario, who bought the piece, discovered the deception, but was so impressed by the quality of the sculpture that he invited the artist to Rome.

Michelangelo arrived in Rome in 1496 when he was 21 years old. It was while in Rome, in his early twenties, that Michelangelo sculpted Pieta, now in St. Peters in the Vatican, in which the Virgin Mary weeps over the body of Jesus. Michelangelo went to the marble quarry and selected the marble for this exquisite piece himself. It was frequently said that Michelangelo could visualise the finished sculpture just by gazing at a block of stone.

He was now a man at the height of his creative powers, and, in 1504, back in Florence, he completed his most famous sculpture, David. David, depicted at the moment he decides to battle Goliath, was a symbol of Florentine freedom. It is said to be a masterpiece of line and form. A committee, including Leonardo da Vinci and Sandro Botticelli, was created and decided on its placement, in front of the Palazzo Vecchio.

Michelangelo accepted many commissions, sculptures and paintings during his time in Florence, many of which went unfinished when, in 1505, he was called back to Rome to work on a Tomb for Pope Julius II. It was planned to be finished within 5 years but he worked on it (with frequent interruptions) for over forty years, and it seems it was never finished to his satisfaction. Fortunately, Michelangelo also completed some of his best, and most well-known work, during this time, most notably the fresco on the ceiling of the Sistine Chapel, which took him four years to finish.

This grand fresco contains over three hundred figures over five hundred square meters of ceiling. It took Michelangelo four years, lying on his back, to complete this masterful work, which stands even today as a testament to this one man's dedicated and accomplished artistry. The scenes depicted are from the Book of Genesis, the most famous of which is The Creation of Adam. The outstretched hands of God and Adam are an iconic image, perhaps the most widely known and imitated detail from any renaissance piece. Michelangelo, in this work, demonstrated his deep understanding of the human form, and how to depict it in a huge array of different poses.

The complex, twisting figures and vibrant colors of this work, and the sculptures with their writhing forms, played a huge role in the birthing of an entire artistic movement. Mannerism, largely derived from the work of Michelangelo, is a deliberately stylized form of sophisticated art, in which the human body is idealized. It can be characterized by often complex, and sometimes witty, composition and unnatural use of vibrant colors. Without Michelangelo, the works of later Mannerist artists like, for

example, Pontormo and Bronzino, would not exist. Raphael was also strongly influenced by Michelangelo, as were later ceiling painters in the Baroque period, and many others since. His influence on art over the past centuries cannot be estimated. He is rightly viewed as a genius, and as the archetypal Renaissance man.

One of the leading lights of the Italian Renaissance, Michelangelo's talents were prodigious; not only was he a superb painter, he was also a magnificent draughtsman, sculptor, poet, and architect. His paintings and frescoes were largely taken from mythological and classical sources and were deployed for the main part in religious work. He managed to combine his high level of technical competence and his rich artistic imagination to produce the perfect High Renaissance blend of aesthetic harmony and anatomical accuracy in his work.

Just like William Shakespeare on literature, and Sigmund Freud on psychology, Michelangelo's impact on art is tremendous. Michelangelo not only outshines all his predecessors; he remains the only great sculptor of the Renaissance at its best. What most Late Renaissance artists lacked was not talent but the ability to use their own eyes and share a vision with either their contemporaries or posterity. Michelangelo's extreme genius left little scope for works that escaped his influence, damning all his contemporaries to settle for aping him. Appreciation of Michelangelo's artistic mastery has endured for centuries, and his name has become synonymous with the best of the Renaissance Art.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Переведите на английский язык следующие предложения, обращая внимание на употребление союзов neither ... nor:

1. Во время Отечественной войны граждане (люди) Ленинграда храбро защищали свой родной город. **Ни** старики, **ни** дети никуда не хотели уезжать и помогали солдатам в их борьбе против немецких фашистов. 2. Мне сказали, что **ни** Иванов, **ни** Логов не смогут пойти в кино, и мне придется вернуть билеты в кассу.

Практическое занятие № 43.

Практика речи: Rembrandt / Рембрандт

Грамматика: Союзы «either ... or; both ... and» .

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:

Rembrandt Harmenszoon van Rijn (July 15, 1606 – October 4, 1669) was a Dutch draughtsman, painter and printmaker. An innovative and prolific master in three media, he is generally considered one of the greatest visual artists in the history of art and the most important in Dutch art history. Unlike most Dutch masters of the 17th century, Rembrandt's works depict a wide range of style and subject matter, from portraits and self-portraits to landscapes, genre scenes, allegorical and historical scenes, biblical and mythological themes as well as animal studies. His contributions to art came in a period of great wealth and cultural achievement that historians call the Dutch Golden Age, when Dutch art (especially Dutch painting), although in many ways antithetical to the Baroque style that dominated Europe, was extremely prolific and innovative, and gave rise to important new genres. Like many artists of the Dutch Golden Age, such as Jan Vermeer of Delft, Rembrandt was also an avid art collector and dealer.

Rembrandt never went abroad, but he was considerably influenced by the work of the Italian masters and Netherlandish artists who had studied in Italy, like Pieter Lastman, the Utrecht Caravaggists, and Flemish Baroque Peter Paul Rubens. Having achieved youthful success as a portrait painter, Rembrandt's later years were marked by personal tragedy and financial hardships. Yet his etchings and

paintings were popular throughout his lifetime, his reputation as an artist remained high, and for twenty years he taught many important Dutch painters.

Rembrandt's portraits of his contemporaries, self-portraits and illustrations of scenes from the Bible are regarded as his greatest creative triumphs. His self-portraits form a unique and intimate biography, in which the artist surveyed himself without vanity and with the utmost sincerity. Rembrandt's foremost contribution in the history of printmaking was his transformation of the etching process from a relatively new reproductive technique into a true art form, along with Jacques Callot. His reputation as the greatest etcher in the history of the medium was established in his lifetime and never questioned since. Few of his paintings left the Dutch Republic whilst he lived, but his prints were circulated throughout Europe, and his wider reputation was initially based on them alone.

In his works he exhibited knowledge of classical iconography, which he molded to fit the requirements of his own experience; thus, the depiction of a biblical scene was informed by Rembrandt's knowledge of the specific text, his assimilation of classical composition, and his observations of Amsterdam's Jewish population. Because of his empathy for the human condition, he has been called "one of the great prophets of civilization". The French sculptor Auguste Rodin said, "Compare me with Rembrandt! What sacrilege! With Rembrandt, the colossus of Art! We should prostrate ourselves before Rembrandt and never compare anyone with him!" Vincent van Gogh wrote, "Rembrandt goes so deep into the mysterious that he says things for which there are no words in any language. It is with justice that they call Rembrandt—magician—that's no easy occupation."

Союз **either ... or** или ... или, либо ... либо употребляется в утвердительных предложениях для соединения однородных членов предложения, причем, если союз соединяет подлежащие, сказуемое согласуется с ближайшим подлежащим.

Either your children, **or my son** has broken this vase. **Либо** ваши дети, **либо** мой сын **разбил** эту вазу.

Союз **either ... or** может употребляться также в значении союза **neither ... nor** в отрицательных предложениях.

This old woman never studied **either** History **or** Geography. Эта старая женщина никогда не изучала **ни** истории, **ни** географии.

Союз **both ... and** и ... и, как ... так и употребляется в утвердительных предложениях для соединения однородных членов предложения.

They liked **both** the acting **and** the music. Им понравилось **и** исполнение **и** музыка.

Вопросы и задания:

1. Переведите:

In a letter to Huygens, Rembrandt offered the only surviving explanation of what he sought to achieve through his art: the greatest and most natural movement, translated from *de meeste en de natuurlijkste beweegelijkheid*. The word "*beweegelijkheid*" is also argued to mean "emotion" or "motive". Whether this refers to objectives, material or otherwise, is open to interpretation; either way, critics have drawn particular attention to the way Rembrandt seamlessly melded the earthly and spiritual.

The Storm on the Sea of Galilee, 1633. The painting is still missing after the robbery from the Isabella Stewart Gardner Museum in 1990.

Earlier-20th-century connoisseurs claimed Rembrandt had produced well over 600 paintings, nearly 400 etchings and 2,000 drawings. More recent scholarship, from the 1960s to the present day (led by the Rembrandt Research Project), often controversially, has winnowed his oeuvre to nearer 300 paintings. His prints, traditionally all called etchings, although many are produced in whole or part by engraving and sometimes drypoint, have a much more stable total of slightly under 300. It is likely Rembrandt made many more drawings in his lifetime than 2,000, but those extant are more rare than presumed. Two experts claim that the number of drawings whose autograph status can be regarded as effectively "certain" is no higher than about 75, although this is disputed. The list was to be unveiled at a scholarly meeting in February 2010.

At one time about ninety paintings were counted as Rembrandt self-portraits, but it is now known that he had his students copy his own self-portraits as part of their training. Modern scholarship has reduced the autograph count to over forty paintings, as well as a few drawings and thirty-one etchings, which include many of the most remarkable images of the group. Some show him posing in quasi-historical fancy dress, or pulling faces at himself. His oil paintings trace the progress from an uncertain young man, through the dapper and very successful portrait-painter of the 1630s, to the troubled but

massively powerful portraits of his old age. Together they give a remarkably clear picture of the man, his appearance and his psychological make-up, as revealed by his richly weathered face.

In his portraits and self-portraits, he angles the sitter's face in such a way that the ridge of the nose nearly always forms the line of demarcation between brightly illuminated and shadowy areas. A Rembrandt face is a face partially eclipsed; and the nose, bright and obvious, thrusting into the riddle of halftones, serves to focus the viewer's attention upon, and to dramatize, the division between a flood of light—an overwhelming clarity—and a brooding dusiness.

In a number of biblical works, including *The Raising of the Cross*, *Joseph Telling His Dreams* and *The Stoning of Saint Stephen*, Rembrandt painted himself as a character in the crowd. Durham suggests that this was because the Bible was for Rembrandt "a kind of diary, an account of moments in his own life".

Among the more prominent characteristics of Rembrandt's work are his use of chiaroscuro, the theatrical employment of light and shadow derived from Caravaggio, or, more likely, from the Dutch Caravaggisti, but adapted for very personal means. Also notable are his dramatic and lively presentation of subjects, devoid of the rigid formality that his contemporaries often displayed, and a deeply felt compassion for mankind, irrespective of wealth and age. His immediate family—his wife Saskia, his son Titus and his common-law wife Hendrickje—often figured prominently in his paintings, many of which had mythical, biblical or historical themes.

Drawings by Rembrandt and his pupils have been extensively studied by many artists and scholars through the centuries. His original draughtsmanship has been described as an individualistic art style that was very similar to East Asian old masters, most notably Chinese masters: a "combination of formal clarity and calligraphic vitality in the movement of pen or brush that is closer to Chinese painting in technique and feeling than to anything in European art before the twentieth century".

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Употребите в следующих предложениях союзы neither ... nor, either... or, both ... and и переведите предложения на русский язык:

1. My sister and I were excited when we heard that news. 2. You can change trains at this station or at the next one. 3. The captain and his crew were surprised when they saw our boat. 4. We shall go to the theatre or to the cinema on our day off. 5. My son and I can cover many miles on foot. 6. My friend and I have read this Chinese tale. 7. The children and their parents enjoyed the performance. 8. Books and magazines are sold at this shop. 9. The crew and the ship were in danger. 10. My friend and I are mistaken. 11. The boat and the ship were seen in the distance.

Практическое занятие № 44.

Практика речи: Johannes Vermeer / Йоханнес Вермеер

Грамматика: Сокращенные утвердительные и отрицательные предложения типа «so shall I, neither did he».

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:

Johannes Vermeer (October 1632 – December 1675) was a Dutch Baroque Period painter who specialized in domestic interior scenes of middle-class life. He was a moderately successful provincial genre painter in his lifetime but evidently was not wealthy, leaving his wife and children in debt at his death, perhaps because he produced relatively few paintings.

Vermeer worked slowly and with great care, and frequently used very expensive pigments. He is particularly renowned for his masterly treatment and use of light in his work.

Vermeer painted mostly domestic interior scenes. "Almost all his paintings are apparently set in two smallish rooms in his house in Delft; they show the same furniture and decorations in various arrangements and they often portray the same people, mostly women."

He was recognized during his lifetime in Delft and The Hague, but his modest celebrity gave way to obscurity after his death. He was barely mentioned in Arnold Houbraken's major source book on 17th-century Dutch painting (Grand Theatre of Dutch Painters and Women Artists), and was thus omitted from subsequent surveys of Dutch art for nearly two centuries. In the 19th century, Vermeer was rediscovered by Gustav Friedrich Waagen and Théophile Thoré-Bürger, who published an essay attributing 66 pictures to him, although only 34 paintings are universally attributed to him today. Since that time, Vermeer's reputation has grown, and he is now acknowledged as one of the greatest painters of the Dutch Golden Age. Like some major Dutch Golden Age artists such as Frans Hals and Rembrandt, Vermeer never went abroad. And like Rembrandt, he was an avid art collector and dealer.

Сокращенные утвердительные и отрицательные предложения типа «so shall I, neither did he»

Сокращенные утвердительные и отрицательные предложения употребляются для распространения на другое лицо какого-либо высказывания, относящегося к одному лицу, (*ср. русск. Петр хорошо знает английский язык. И Анна тоже*).

Если подтверждается утвердительное предложение, употребляется сокращенное утвердительное предложение, которое строится при помощи слова *so также*, соответствующего вспомогательного (модального) глагола в требуемой форме и личного местоимения в именительном падеже или существительного в общем падеже, причем вспомогательный глагол согласуется с личным местоимением или существительным в лице и числе:

My friends **enjoyed** themselves in the country yesterday. **So did I.**

Мои друзья хорошо провели время за городом вчера. **И я тоже.**

I am fond of reading. **So is my son.**

Я люблю читать. **И мой сын тоже.**

Если подтверждается отрицательное предложение, употребляется сокращенное отрицательное предложение, которое строится при помощи слова *neither также не*, соответствующего вспомогательного (модального) глагола в утвердительной форме и местоимения в именительном падеже или существительного в общем падеже:

I haven't heard him sing. **Neither has my friend.**

Я не слышал, как он поет. И мой друг **тоже.**

My friend cannot go to the theatre to-night. **Neither can I.**

Мой друг не может пойти сегодня в театр. **И я тоже.**

Вопросы и задания:

1. Переведите:

It is unclear where and with whom Vermeer apprenticed as a painter. There is some speculation that Carel Fabritius may have been his teacher, based upon a controversial interpretation of a text written in 1668 by printer Arnold Bon. Art historians have found no hard evidence to support this. Local authority Leonaert Bramer acted as a friend, but their style of painting is rather different. Liedtke suggests that Vermeer taught himself, using information from one of his father's connections. Some scholars think that Vermeer was trained under Catholic painter Abraham Bloemaert. Vermeer's style is similar to that of some of the Utrecht Caravaggists, whose works are depicted as paintings-within-paintings in the backgrounds of several of his compositions.

On 29 December 1653, Vermeer became a member of the Guild of Saint Luke, a trade association for painters. The guild's records make clear that Vermeer did not pay the usual admission fee. It was a year of plague, war, and economic crisis; Vermeer was not alone in experiencing difficult financial circumstances. In 1654, the city suffered the terrible explosion known as the Delft Thunderclap, which destroyed a large section of the city. In 1657, he might have found a patron in local art collector Pieter van Ruijven, who lent him some money. It seems that Vermeer turned for inspiration to the art of the *fijnschilders* from Leiden. Vermeer was responding to the market of Gerard Dou's paintings, who sold his paintings for exorbitant prices. Dou may have influenced Pieter de Hooch and Gabriel Metsu, too. Vermeer also charged higher than average prices for his work, most of which were purchased by an unknown collector.

The influence of Johannes Vermeer on Metsu is unmistakable: the light from the left, the marble floor. (A. Waiboer, however, suggests that Metsu requires more emotional involvement of the viewer.) Vermeer probably competed also with Nicolaes Maes, who produced genre works in a similar style. In 1662, Vermeer was elected head of the guild and was reelected in 1663, 1670, and 1671, evidence that he (like Bramer) was considered an established craftsman among his peers. Vermeer worked slowly, probably producing three paintings a year on order. Balthasar de Monconys visited him in 1663 to see some of his work, but Vermeer had no paintings to show. The diplomat and the two French clergymen who accompanied him were sent to Hendrick van Buyten, a baker who had a couple of his paintings as collateral.

In 1671, Gerrit van Uylenburgh organised the auction of Gerrit Reynst's collection and offered 13 paintings and some sculptures to Frederick William, Elector of Brandenburg. Frederick accused them of being counterfeits and had sent 12 back on the advice of Hendrick Fromantou. Van Uylenburgh then organized a counter-assessment, asking a total of 35 painters to pronounce on their authenticity, including Jan Lievens, Melchior de Hondecoeter, Gerbrand van den Eeckhout, and Johannes Vermeer.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Добавьте соответствующие сокращенные подтвердительные (отрицательные или положительные) предложения:

1. We saw a ship in the distance (Они тоже). 2. I've received an important letter to-day. (Он тоже). 3. Comrade Perov was not late for the performance. (Его друг тоже). 4. You will catch the train, I'm sure. (Они тоже). 5. I was much excited when I heard this story. (Они тоже). 6. I've never seen her dance. (Мой сын тоже). 7. We shall miss the train if we don't hurry. (Вы тоже). 8. My wife watched the play with pleasure. (Я тоже).

8. Поставьте вместо точек выражения, которые соответствовали бы русским сочетаниям слов и я (он, вы, они и т.д.) тоже:

1. I am dying of hunger ... 2. We are very grateful to you ... 3. My brother cannot draw ... 4. We shall gather in the hall at half past six ... 5. My father always gives me much good advice ... 6. You didn't warn me of it ... 7. My sister's son has made much progress in English ... 8. We shall willingly join you ... 9. I am not at all upset ... 10. They amused themselves greatly ... 11. We didn't enjoy ourselves at all ... 12. Comrade Norov has just finished painting a new picture ...

Практическое занятие № 45.

Практика речи: Vincent Willem van Gogh / Винсент Виллем Ван Гог

Грамматика: Будущее время группы Perfect.

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:

Vincent Willem van Gogh (March 1853 – 29 July 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of them in the last two years of his life. They include landscapes, still lifes, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. However, he was not commercially successful, and his suicide at 37 followed years of mental illness and poverty.

Born into an upper-middle-class family, Van Gogh drew as a child and was serious, quiet and thoughtful. As a young man he worked as an art dealer, often travelling, but became depressed after he

was transferred to London. He turned to religion and spent time as a Protestant missionary in southern Belgium. He drifted in ill health and solitude before taking up painting in 1881, having moved back home with his parents. His younger brother Theo supported him financially, and the two kept up a long correspondence by letter. His early works, mostly still lifes and depictions of peasant labourers, contain few signs of the vivid colour that distinguished his later work. In 1886, he moved to Paris, where he met members of the avant-garde, including Émile Bernard and Paul Gauguin, who were reacting against the Impressionist sensibility. As his work developed he created a new approach to still lifes and local landscapes. His paintings grew brighter in colour as he developed a style that became fully realised during his stay in Arles in the south of France in 1888. During this period he broadened his subject matter to include series of olive trees, wheat fields and sunflowers.

Van Gogh suffered from psychotic episodes and delusions and though he worried about his mental stability, he often neglected his physical health, did not eat properly and drank heavily. His friendship with Gauguin ended after a confrontation with a razor, when in a rage, he severed part of his own left ear. He spent time in psychiatric hospitals, including a period at Saint-Rémy. After he discharged himself and moved to the Auberge Ravoux in Auvers-sur-Oise near Paris, he came under the care of the homeopathic doctor Paul Gachet. His depression continued and on 27 July 1890, Van Gogh shot himself in the chest with a revolver. He died from his injuries two days later.

Van Gogh was unsuccessful during his lifetime, and was considered a madman and a failure. He became famous after his suicide, and exists in the public imagination as the quintessential misunderstood genius, the artist "where discourses on madness and creativity converge". His reputation began to grow in the early 20th century as elements of his painting style came to be incorporated by the Fauves and German Expressionists. He attained widespread critical, commercial and popular success over the ensuing decades, and is remembered as an important but tragic painter, whose troubled personality typifies the romantic ideal of the tortured artist. Today, Van Gogh's works are among the world's most expensive paintings to have ever sold at auction, and his legacy is honoured by a museum in his name, the Van Gogh Museum in Amsterdam, which holds the world's largest collection of his paintings and drawings.

Будущее время группы Perfect употребляется для обозначения действия, которое уже совершится и будет закончено ранее определенного момента в будущем. Этот момент может быть выражен точным указанием времени, другим действием или событием в будущем, причем в английском языке это действие во временном придаточном предложении выражается настоящим временем группы **Indefinite**, но имеет значение будущего времени. Действие в будущего времени группы **Perfect** соотносится с определенным моментом в будущем, а не с моментом речи и также называется относительным временем. В будущем времени группы **Perfect** вспомогательный глагол **to have** стоит в будущем времени, т.е. **shall have** или **will have**:

I shall have read the book **by** the time you **come**. Я уже прочитаю книгу к вашему приходу (к тому времени, когда вы придете).

П р и м е ч а н и е .

1. При построении вопросительного предложения перед подлежащим ставится только **первый** вспомогательный глагол:

Will you **have read** the book by tomorrow? Вы **прочитаете** книгу к завтрашнему дню?

2. Отрицательная частица **not** ставится в отрицательном предложении после **первого** вспомогательного глагола:

He **will not have read** this article by three o'clock. Он **не прочитает** эту статью к трем часам.

3. Будущее время группы **Perfect** употребляется сравнительно редко, лишь тогда, когда говорящий желает подчеркнуть завершенность, законченность действия к определенному моменту в будущем, особенно с глаголами, лексическое значение которых не дает понятия предельности, например:

I shall have translated this article by the time the director returns. Я уже **переведу** эту статью к тому времени, когда вернется директор.

С глаголами же, в лексическом значении которых содержится понятие предельности, будущее время группы **Perfect**, как правило, не употребляется. Так, предложение: **Я закончу эту работу к пяти часам** можно перевести на английский язык двояко:

I shall finish this work by five o'clock. **I shall have finished** this work by five o'clock.

4. В придаточных предложениях времени и условия в значении **будущего** времени группы **Perfect** употребляется **настоящее** время группы **Perfect**:

As soon as we **have had** dinner, we shall go for a walk. Как только мы **пообедаем**, мы пойдем гулять.

Вопросы и задания:

1. Переведите:

Van Gogh drew, and painted with watercolours while at school, but only a few examples survive and the authorship of some has been challenged. When he took up art as an adult, he began at an elementary level. In early 1882, his uncle, Cornelis Marinus, owner of a well-known gallery of contemporary art in Amsterdam, asked for drawings of The Hague. Van Gogh's work did not live up to expectations. Marinus offered a second commission, specifying the subject matter in detail, but was again disappointed with the result. Van Gogh persevered; he experimented with lighting in his studio using variable shutters, and with different drawing materials. For more than a year he worked on single figures – highly elaborate studies in black and white, which at the time gained him only criticism. Later, they were recognised as early masterpieces.

In August 1882 Theo gave Vincent money to buy materials for working en plein air. Vincent wrote that he could now "go on painting with new vigour". From early 1883 he worked on multi-figure compositions. He had some of them photographed, but when his brother remarked that they lacked liveliness and freshness, he destroyed them and turned to oil painting. Van Gogh turned to well-known Hague School artists like Weissenbruch and Blommers, and received technical advice from them, as well as from painters like De Bock and Van der Weele, both of the Hague School's second generation. When he moved to Nuenen after the period in Drenthe he began several large paintings but destroyed most of them. The Potato Eaters and its companion pieces are the only ones to have survived. Following a visit to the Rijksmuseum, Van Gogh wrote of his admiration for the quick, economical brushwork of the Dutch Masters, especially Rembrandt and Frans Hals. He was aware that many of his faults were due to lack of experience and technical expertise, so in November 1885 he travelled to Antwerp and later Paris to learn and develop his skills.

A squarish painting of green winding olive trees; with rolling blue hills in the background and white clouds in the blue sky above.

Theo criticised The Potato Eaters for its dark palette, which he thought unsuitable for a modern style. During Van Gogh's stay in Paris between 1886 and 1887, he tried to master a new, lighter palette. His Portrait of Père Tanguy (1887) shows his success with the brighter palette, and is evidence of an evolving personal style. Charles Blanc's treatise on colour interested him greatly, and led him to work with complementary colours. Van Gogh came to believe that the effect of colour went beyond the descriptive; he said that "colour expresses something in itself". According to Hughes, Van Gogh perceived colour as having a "psychological and moral weight", as exemplified in the garish reds and greens of The Night Cafe, a work he wanted to "express the terrible passions of humanity". Yellow meant the most to him, because it symbolised emotional truth. He used yellow as a symbol for sunlight, life, and God.

Van Gogh strove to be a painter of rural life and nature, and during his first summer in Arles he used his new palette to paint landscapes and traditional rural life. His belief that a power existed behind the natural led him to try to capture a sense of that power, or the essence of nature in his art, sometimes through the use of symbols. His renditions of the sower, at first copied from Jean-François Millet, reflect Van Gogh's religious beliefs: the sower as Christ sowing life beneath the hot sun. These were themes and motifs he returned to often to rework and develop. His paintings of flowers are filled with symbolism, but rather than use traditional Christian iconography he made up his own, where life is lived under the sun and work is an allegory of life. In Arles, having gained confidence after painting spring blossoms and learning to capture bright sunlight, he was ready to paint The Sower.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Образуйте от следующих глаголов утвердительную, вопросительную и отрицательную формы будущего времени группы Perfect:

to build, to recognize, to discuss, to have, to move, to find, to correct, to describe, to learn, to invite, to rise.

Практическое занятие № 46.

Практика речи: **Pablo Picasso / Пабло Пикассо**

Грамматика: **Будущее в прошедшем.**

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:

Pablo Picasso is probably the most important figure of 20th century, in terms of art, and art movements that occurred over this period. Before the age of 50, the Spanish born artist had become the most well known name in modern art, with the most distinct style and eye for artistic creation. There had been no other artists, prior to Picasso, who had such an impact on the art world, or had a mass following of fans and critics alike, as he did.

Pablo Picasso was born in Spain in 1881, and was raised there before going on to spend most of his adult life working as an artist in France. Throughout the long course of his career, he created more than 20,000 paintings, drawings, sculptures, ceramics and other items such as costumes and theater sets. He is universally renowned as one of the most influential and celebrated artists of the twentieth century.

Picasso's ability to produce works in an astonishing range of styles made him well respected during his own lifetime. After his death in 1973 his value as an artist and inspiration to other artists has only grown. He is without a doubt destined to permanently etch himself into the fabric of humanity as one of the greatest artists of all time.

As an artist and an innovator, he is responsible for co-founding the entire Cubist movement alongside Georges Braque. Cubism was an avant-garde art movement that changed forever the face of European painting and sculpture while simultaneously affecting contemporary architecture, music and literature. Subjects and objects in Cubism are broken up into pieces and re-arranged in an abstract form. During the period from approximately 1910-1920 when Picasso and Braque were laying the foundation for Cubism in France, its effects were so far-reaching as to inspire offshoots like the styles of Futurism, Dada, and Constructivism in other countries.

Picasso is also credited with inventing constructed sculpture and co-inventing the collage art style. He is also regarded as one of three artists in the twentieth century credited with defining the elements of plastic arts. This revolutionary art form led society toward societal advances in painting, sculpture, printmaking and ceramics by physically manipulating materials that had not previously been carved or shaped. These materials were not just plastic, they were things that could be moulded in some way, usually into three dimensions. Artists used clay, plaster, precious metals, and wood to create revolutionary sculptural art work the world had never seen before.

Будущее в прошедшем

Будущее в прошедшем является относительным временем и употребляется лишь в дополнительном придаточном предложении для обозначения действия, которое последует за прошедшим действием, выраженным в главном предложении.

Для образования будущего в прошедшем употребляются формы прошедшего времени вспомогательных глаголов **shall** и **will**, а именно: **should** для 1-го лица и **would** для других лиц, и инфинитив спрягаемого глагола без частицы **to**:

I didn't know that you **would** soon **come** home. Я не знал, что вы скоро **придете** домой.

He wanted to know when I **should** return home. Ему **хотелось знать**, когда я **вернусь** домой.

	where I lived.		где я живу .
He didn't know	where I had left .	Он не знал,	куда я уехал .
	where I should leave soon.		куда я скоро поеду .

При передаче чужой речи в ином месте или в иное время по сравнению с местом или временем высказывания, т.е. в дополнительных придаточных предложениях, введенных глаголами **to say, to ask, to tell** и другими *в прошедшем времени*, могут происходить следующие замены слов в зависимости от смысла:

вместо **this/these** *это, этот, эти* может употребляться **that/those** *то, тот, те*;

вместо here здесь	может употребляться there там;
вместо now сейчас	может употребляться then (тогда);
вместо yesterday вчера	может употребляться the day before накануне;
вместо to-day сегодня	может употребляться that day в тот день;
вместо tomorrow завтра	может употребляться the next day на следующий день;
вместо ago тому назад	может употребляться before до этого, раньше;
вместо last year в прошлом году	может употребляться the year before за год до этого или
the previous year в предыдущем году;	
вместо next year на будущий год	может употребляться the next year в следующем году.

Сравните:

Реальное обозначение времени и места по отношению к моменту речи

He said he would leave **now**.

Он сказал, что он *сейчас* уедет.

He told me he would come **here tomorrow**.

Он сказал мне, что придет *сюда завтра*. Он сказал мне, что он пойдет *туда на следующий день*.

Относительное обозначение времени и места по отношению ко времени и месту высказывания

He said he didn't know about it **then**.

Он сказал, что *тогда* он об этом не знал.

He told me he would go **there the next day**.

Вопросы и задания:

1. Переведите:

Picasso was born in Malaga, Spain, to Don Jose Ruiz y Blasco and Maria Picasso y Lopez. His baptized name is much longer than the Pablo Picasso, and in traditional Andalusian custom honored several saints and relatives. His father was a painter and a professor of art, and was impressed by his son's drawing from an early age. His mother stated at one time that his first words were to ask for a pencil. At the age of seven Picasso begin receiving formal training from his father. Because of his traditional academic training, Ruiz believed training consisted of copying of masterworks and drawing the human form from live figure-models and plaster casts.

In 1891 at ten years old, the family moved to A Coruna where School of Fine Arts hired Ruiz to be a professor. They spent four years there where Ruiz felt his son surpassed him as an artist at the age of 13 and reportedly vowed to give up painting. Though paintings by Ruiz still seem to have been generated years later, Picasso's father certainly felt humbled by his son's natural skill and technique.

Picasso and his family were horrified when his seven year old sister died of diphtheria in 1895. They relocated to Barcelona and Ruiz began working at its School of Fine Arts. He persuaded officials there to let his son take an entrance exam for an advanced class and Picasso was admitted at the age of just 13. At the age of 16 he was sent to Spain's foremost art school in Madrid, the Royal Academy of San Fernando. Picasso disliked the formal instructions and decided to stop attending his classes soon after he arrived. He filled his days inside Madrid's Prado, which displayed paintings such as Francisco Goya and El Greco.

The body of work Picasso created throughout his lifetime is enormous and spans from his early childhood years until his death, creating a more comprehensive record of his development than perhaps any other artist. When examining the records of his early work there is said to be a shift where the child-like quality of his drawings vanished, therefore being the official beginning of his career. That date is said to be 1894, when Picasso was just 13. At the age of 14 he painted Portrait of Aunt Pepa, a striking depiction that has been referred to as one of the best portraits in Spanish history. And at age 16, Picasso created his award-winning Science and Charity.

His technique for realism, so ingrained by his father and his childhood studies, evolved with his introduction to symbolist influences. It led Picasso to develop his own take on modernism, and then to make his first trip to Paris, France. The poet Max Jacob, a Parisian friend, taught Picasso French. They shared an apartment where they experienced the true meaning of what it meant to be a "starving artist." They were cold and in poverty, burning their own work to keep the apartment warm.

Picasso would predominately spend his working adult life in France. His work has been divided roughly by periods of time in which he would fully develop complex themes and feelings to create a unifying body of work.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Переведите на английский язык, обращая внимание на перевод сказуемого в придаточном предложении, начинающемся со слова когда:

1. Вы пойдете в лес, когда небо прояснится (станет совсем ясным). Я боюсь, что снова пойдет дождь. 2. Я не знаю, когда отец придет домой. Думаю, что поздно. У них сегодня много работы. 3. Я тоже не знаю, когда закончится операция. 4. Врач поговорит с вами, когда закончится операция. 5. Когда вы приедете в родной город, постарайтесь разыскать всех своих старых друзей. 6. Разве вы не знали, когда мы сможем вернуться в город? 7. Он сказал мне, когда придут сюда все эти товарищи, но я забыл об этом. 8. Когда мои друзья приедут в Москву, я постараюсь показать им все интересные места в нашем городе. 9. Простите, но я не могу сказать вам, когда окончится собрание. Оно только что началось. 10. Я сразу же позвоню вам, когда буду свободен. 11. Я не знаю, когда буду свободен и смогу выяснить, кто будет делать этот доклад. 12. Вы не знаете, когда его сын пойдет в армию? 13. Его сын сказал, что когда он пойдет в армию, он сделает все возможное, чтобы стать хорошим солдатом.

Раздел 6. Famous architects of the 21st century / Знаменитые архитекторы XXI века

Практическое занятие № 47.

Практика речи: **Álvaro Siza / Альваро Сиза**

Грамматика: **Расчлененные вопросы.**

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:

Álvaro Joaquim de Melo Siza Vieira (born 25 June 1933) is a Portuguese architect and architectural educator, internationally known as Álvaro Siza. He graduated in architecture in 1955, at the former School of Fine Arts of the University of Porto. He completed his first built work (four houses in Matosinhos) even before ending his studies in 1954, the same year that he started his private practice in Porto. In 1992, he was awarded the Pritzker Prize for the renovation project that he coordinated in the Chiado area of Lisbon, a historic commercial sector that was all but completely destroyed by fire in August 1988. Siza believes that architects don't invent anything, that they just transform reality – a philosophy that saw the jury citation for his 1992 Pritzker Prize state that, "Like the early Modernists, his shapes, moulded by light, have a deceptive simplicity about them; they are honest."

The Expo'98 Portuguese National Pavilion is a monumental piece of architecture, imposing itself like a sculpture of stature on the banks of the Tagus River in Lisbon, Portugal. Designed by Álvaro Siza, and coupled with the engineering ingenuity of artist Cecil Balmond, the pavilion with its dreamy concrete canopy frames breath-taking views of the river and the city on either end. In 1998, Lisbon hosted a World Exposition and the government at the time needed a representation of the values of Portugal embalmed in an architectural statement. Unlike most other pavilions, this one would be permanent, with no official brief or accommodation schedule, but designed in such a way as to be adaptable for any space needs that may arise in future.

In 1998, Álvaro Siza was the country's most renowned architect – he still is. 6 years earlier he had just won the most prestigious architecture award: the Pritzker Prize. In the jury citation, his architecture was praised and lauded, "The architecture of Álvaro Siza is a joy to the senses and uplifts the spirit. Each line and curve is placed with skill and sureness," the jury cited.

"Like the early Modernists, his shapes, moulded by light, have a deceptive simplicity about them; they are honest. They solve design problems directly. If shade is needed, an overhanging plane is placed to provide it. If a view is desired, a window is made. Stairs, ramps and walls all appear to be foreordained

in a Siza building. That simplicity, upon closer examination however, is revealed as great complexity. There is a subtle mastery underlying what appears to be natural creations. To paraphrase Siza's own words, his is a response to a problem, a situation in transformation, in which he participates."

The Building on the Water. Birthed as a vision of Por-Shih Lin, Chairman of Shihlien Chemical Industrial (Jiangsu) Co. Ltd. – the Building on the Water is a 11 000 sqm office complex that "floats" on the 100 000 sqm artificial lake of the industrial park. Álvaro Siza, the 1992 Pritzker Prize laureate, was hand-picked to head the creation of a building that best represented the forward-looking innovations of the company and in so doing create a world-class precedent in industrial design. What resulted was a flowing undulating horse-shoe form that hovers over the most important manufacturing element of glass – water.

Located in the Jiangsu Province of China within the New Salt Industrial Park of Huai'An city, the Shihlien Chemical Industrial Company is one of the largest soda ash and ammonium chloride production plant in the world. Covering an area of more than 2 000 000 sqm the plant is renowned for application of some of the world's advanced manufacturing technologies and processes. It is on this backdrop that Álvaro Siza paired up with Carlos Castanheira to create this concrete edifice.

As with all buildings by Siza, the Building on the Water expresses a meticulous application of building materials. The building is a symphony of white concrete and glass. A deliberate effort can be read in the design team's attempt to come up with an object of sheer clarity and functional objectivity. Two vast bridges connect the built island to the industrial park. And despite concrete being heavy on the eye, the use of plates to denote levels and a well defined flowing form, present the material in a fluid and almost sensual way.

Расчлененные вопросы

Кроме специальных, альтернативных и общих вопросов, в английском языке существуют еще так называемые **расчлененные** вопросы, которые, так же как и общие вопросы, требуют краткого утвердительного или отрицательного ответа, т.е. подтверждения или отрицания мысли, выраженной в вопросе, и которые как бы состоят из двух частей. Первая часть представляет собой повествовательное предложение (утвердительное или отрицательное), а вторая — краткий общий вопрос, состоящий из соответствующего вспомогательного (или модального) глагола в требуемой форме и личного местоимения в именительном падеже, причем, если первая часть утвердительная, то вспомогательный (модальный) глагол употребляется в отрицательной форме, если же первая часть отрицательная, то вспомогательный (модальный) глагол употребляется в утвердительной форме:

You **enjoyed** yourself in the country last week-end, **didn't you**?

Вы хорошо провели время за городом в прошлую субботу, не правда ли?

He **hasn't** yet returned from Leningrad, **has he**?

Он ведь еще не вернулся из Ленинграда?

Расчлененные вопросы являются более выразительным средством выяснения подтверждения или отрицания высказанной мысли, чем общие вопросы.

Расчлененным вопросам в русском языке соответствуют вопросительные обороты *не правда ли?* *не так ли?* *да?* или усилительная частица *ведь* в составе вопросительного предложения:

He didn't make you read the whole day, **did he**?

Он **ведь** не заставлял вас читать целый день?

You were on duty yesterday, **weren't you**?

Вы дежурили вчера, **не так ли?**

Your watch is 5 minutes slow, **isn't it**?

Ваши часы отстают на пять минут, **да?**

Примечания.

1. В расчлененных вопросах вспомогательные (модальные) глаголы, как правило, сливаются с отрицанием, т.е. образуют сокращенные формы *isn't*, *aren't*, *wasn't*, *weren't*, *shan't*, *won't*, *hasn't*, *haven't*, *can't*, *mustn't*. Однако отрицание **not** и в полной форме можно ставить после подлежащего (личного местоимения), как это обычно имеет место с формой **am** глагола **to be** и с модальным глаголом **may**:

I am right, am I not? Я **ведь** прав?

2. Вопросительный оборот, т.е. вспомогательный (модальный) глагол и личное местоимение, всегда отделяется запятой.

3. Употребление в кратких ответах русских **да** и **нет** и английских **yes** и **no** часто не совпадает.

Сравните:

1) There is a good football team at your plant, isn't there?

У вас ведь на заводе есть хорошая футбольная команда?

Yes, there is.

Да, есть.

Но:

2) There is no football team at your plant, is there?

У вас ведь на заводе нет футбольной команды?

No, there is not.

Да, нет.

3) There is no football team at your plant, is there?

У вас ведь на заводе нет футбольной команды?

Yes, there is.

Нет, есть.

Вопросы и задания:

1. Переведите:

Borrowing from Chinese mythology, the design evokes a setting of life-size dragon that is brooding over water. There is a clear contrast between the elegant contours of the building and the orthogonal and linear forms of the buildings on the industrial park. Linear bridges that connect either sides of the flowing horseshoe form act as a suitable architectural counterpoint. The setting is poetic and the play of light and shadow transform what would have been a banal building into something worth considering. But perhaps the most fascinating feature of the Building on the Water is how its complexion is in a state of constant flux due to the changing hues of sunshine and the reflection on the water.

And as Por-Shin Lin acknowledged: "Mr. Siza has always upheld the design concept of establishing harmony between man and the environment. This building ingeniously blends with the waterscape and plant grounds. As the first project in China by Álvaro Siza, it will be an inspiration for future industrial plant designs in the country and is truly significant for that reason."

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Образуйте расчлененные вопросы, дополнив следующие предложения:

1. You are not surprised at my words, ... 2. Now the ship is out of danger, ... 3. You are tired. You can't move on, ... 4. The sea was very calm yesterday, ... 5. You are not hungry yet, ... 6. I don't owe you any money, ... 7. Your pupil is to learn these expressions, ... 8. You are not upset, ... 9. She will willingly help you, ... 10. These books are not yet sold out, ... 11. We are approaching our native town, ... 12. Your son was ill yesterday, ... 13. You have enjoyed yourselves greatly, ... 14. The story did not amuse them at all, ... 15. Your brother has two children, ... 16. The square was crowded with people yesterday, ...

8. Переведите следующие предложения на английский язык, обращая внимание на построение расчлененных вопросов:

1. Вы волнуетесь немного, не правда ли? 2. Товарищ Варламов не заметил, как мы прошли мимо него, не правда ли? 3. Вы ведь умеете рисовать? 4. Ни ваш товарищ, ни вы не дежурили вчера, не правда ли? 5. И вы, и ваш товарищ дежурили вчера, не так ли? 6. Вы ведь читали китайскую сказку „Желтый аист“? Почему вы не знаете этого выражения? 7. Расскажите нам что-нибудь о ваших путешествиях. Вы ведь много путешествовали? 8. У товарища Назарова много интересных книг на иностранных языках, не правда ли? Я попрошу у него книгу либо на немецком, либо на английском языке. 9. Вы вчера очень удивились, когда услышали как поет товарищ Ромов, не так ли? 10. Ваша дочь не получила удовольствия от этой пьесы, не так ли? 11. Вы ведь читали этот чудесный роман? Почему вы не хотите принять участия в нашей дискуссии?

Практическое занятие № 48.

Практика речи: Antoine Predock / Антуан Предок

Грамматика: Модальный глагол «needn't».

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:

Antoine Predock (born 1936 in Lebanon, Missouri) is an American architect based in Albuquerque, New Mexico. He is the Principal of Antoine Predock Architect PC – a studio that he established in 1967. Predock attended the University of New Mexico and later received his Bachelor of Architecture from Columbia University.

Predock first gained national attention with the La Luz community in Albuquerque, New Mexico; and later the Nelson Fine Arts Centre at Arizona State University became his first nationally won design competition. As one of the famous architects, Predock's work includes the Turtle Creek House, built in 1993 for bird enthusiasts along a prehistoric trail in Texas; the Tang Teaching Museum and Art Gallery at Skidmore College and a new ballpark for the San Diego Padres. In 2006, he won the AIA Gold Medal. And in 2007, Predock was awarded a Lifetime Achievement Award from the Cooper-Hewitt National Design Museum.

The Canadian Museum for Human Rights designed by architect Antoine Predock is an expensive revelation of architecture's impacts on boosting human rights around the world. The architect said this is his favorite and most important building so far. You can easily tell why. It's like a cathedral – a holy precinct embodying Canada's determination to teach and explore the subject of human rights for Canada and the world.

In an architectural competition that featured 100 submissions from 21 countries, the judging panel selected the design submitted by architect Antoine Predock from Albuquerque in New Mexico, USA. That was in 2003. 11 years and approximately \$297 million later, a structure inspired by the wings of a dove stood high on the soils of Winnipeg, Manitoba. It's the first museum of its kind to be located outside of the National Capital Region of Canada; and the only national museum built in the country since 1967.

Модальный глагол «needn't»

Глагол **need** *нуждаться* употребляется как модальный глагол, как правило, в отрицательной форме **needn't**, для выражения отсутствия необходимости:

You **needn't** go to their office to-day.

Вам **не нужно** (нет необходимости, не надо)

I shall go there myself tomorrow.

ехать в их контору сего дня. Я сам поеду туда завтра.

Must he post the letter immediately?

Должен ли он отправить письмо тотчас же?

— No, he **needn't**. It can go tomorrow.

— Нет, **не надо**. Его можно отправить завтра.

П р и м е ч а н и е. Глагол **need** также может употребляться в вопросительных предложениях (однако, довольно редко).

Need he **buy** the ticket in advance?

Нужно ли ему покупать билет заранее?

— No, he **needn't**.

Нет, **не нужно**.

— Yes, he **must**.

Да, он должен это сделать.

Вопросы и задания:

1. Переведите:

Like gaining human rights in most countries was – a journey – the architect's vision for this museum was to take the users and visitors through a journey that begins and follows the biological process and systems of a plant. You get into the museum through the roots, which take you into a descending expedition into the earth. You descend first, in order to ascend.

Through the roots system you find your way into the Great Hall which has a combination of choreographed light and dark spaces, then you go into a series of vast spaces and ramps which all peak at the Tower of Hope.

The Tower of Hope has been named strategically. It's not a name that you would give any building or structure, unless it symbolized hope. In the Canadian Museum it's a spire that juts out upwards from the building. It provides impressive views of the capital of Manitoba (Winnipeg).

When you are standing on that observation deck platform at the Tower of Hope – inside a human rights building, you get nothing than hope – that with reflection and dialogue, human rights will forever reign supreme. The views of the city can attest to that.

The 24,155 square metre structure features 4,366 square metres of galleries. It's finished in the local Tyndall limestone in conjunction with some 5,000 uniquely shaped glass panels which play a big role in the wing-like form. An atrium winter garden spanning 650 square metres and the 100-metre tall crystalline tower complete this building which looks like something out of the reality. The three large berms that have been planted with prairie sweet grass, and the one which has been stepped into the amphitheatre at the entrance are the icing on the cake.

The functions of the curving glass curtain-wall specially developed for this building is to help deflect wind patterns and lighten the lateral load on the structural members. The intrusion of moisture is prevented by an outer layer of single-pane glazing which is also fritted in some areas to mitigate glare. Operable windows allow for ventilation.

At various parts of the façade, intake dampers are located where planes of glass structure overlap to allow for hot air to be exhausted from the cavity between the glazing layers and for cool air to flow into the building to regulate temperature and insulate the structure.

When you get into the building you get the feeling that you are just about to experience something beautiful yet rough, and machine-looking. The ramps clad in rough finishes together with the endless steel membranes that hold everything together makes the transitions from space to space a little unexpected. It's nothing close to soft interiors, it's almost too rough inside you would think it is a connection of several parts of a big engine.

From the main lobby with its darkness at the entrance and transitional lighting at the ascent, to the galleries that are full of activity, and towards the tower, it's a very busy interior: and yet a towering landmark that the city of Winnipeg can brag about.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Переведите следующие предложения на английский язык, обращая внимание на употребление глагола need:

1. Вам **не нужно** переписывать этот текст. Он есть (дан) в учебнике. 2. Нам **не нужны** ни вы, ни товарищ Нефедов. Мы сами закончим эту работу. 3. Вам **не надо** идти на почту. Мы уже купили марки. 4. Если вам **не нужно** сегодня оставаться в учреждении после работы, давайте пойдем в театр. В Малом театре идет сегодня „ПортАртур“ с участием моего любимого артиста. 5. Простите, я не понял. Какое упражнение **не надо** писать? 6. Скажите товарищу Лосеву, что ему **не надо** заходить к товарищу Соболеву. Он уже сам заходил сюда вчера.

Практическое занятие № 49.

Практика речи: Ben van Berkel / Бен ван Беркель

Грамматика: Времена группы Perfect страдательного залога.

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:

Ben van Berkel (born in 1957) is a Dutch architect and founding partner of the internationally acclaimed architectural practice – UNStudio. He studied architecture at the Rietveld Academy in Amsterdam; and later at the Architectural Association in London, where he received his AA Diploma with Honours in 1987.

In 1988 he and his wife, Caroline Bos, set up an architectural practice in Amsterdam named Van Berkel & Bos Architectuurbureau, which realized, amongst others projects, the Karbouw office building, the Erasmus Bridge in Rotterdam. In 1998 van Berkel and Bos relaunched their practice as UNStudio,

where UN stands for “United Net” in a bid to acknowledge the collaboration of the architectural design process.

Ben van Berkel has lectured and taught at many architectural schools around the world. Before he became Professor Conceptual Design at the Städelschule in Frankfurt in 2001, he was Visiting Professor at Columbia University, Princeton University and Harvard University. And in 2011 Ben van Berkel was appointed the Kenzo Tange Chair at the Harvard Graduate School of Design. Central to his teaching is the inclusive approach of architectural works integrating virtual and material organisation and engineering constructions. His most notable recent buildings putting him amongst famous architects include Theatre Agora, Mercedes-Benz Museum and the W.I.N.D. House.

Theatre de Stoep

Public facilities play a major role in setting the mood of a city. Most often than not; libraries, museums and other public amenities lack the spirit or oomph to inspire life above the utility for which they are prescribed. With rapid urbanisation comes the need for not only buildings but places – genius loci. Well, Theatre de Stoep in Spijkenisse, Netherlands is a building that goes beyond the brief – it is a welcome addition that has gone a long way to reinvigorate its immediate urban context.

UNStudio teamed up with Arup to create a building that could bridge the gap between the theatre prototype and the socio-cultural requirements of the local community of Spijkenisse. On one hand the building offers an encapsulating theatre experience and on the other a vibrant opportunity for the social activities that take place in between. Considering the fact that “back of house” requirements were to be included; UNStudio did a fairly commendable job of creating an object that addressed the spatial complexities of a project of this scale.

Времена группы Perfect страдательного залога образуются при помощи вспомогательного глагола **to be** в настоящем, прошедшем и будущем времени группы **Perfect** и формы причастия II смыслового глагола, т.е. по формуле:

to have been + причастие II

I have been asked questions twice at the lesson to-day. Меня **спрашивали** дважды на занятиях сегодня.

When my teacher came to the examination,

Когда мой преподаватель пришел

I had not been asked all the questions yet.

на экзамен, мне еще не задали всех вопросов.

Времена группы **Perfect** страдательного залога употребляются в тех же случаях, что и в действительном залоге.

Вопросы и задания:

1. Переведите:

In response to the role of the modern theatre, Ben van Berkel is quoted to have said the following: “In contrast to today’s mediatised culture, theatre offers the participatory experience of the live event, often appropriately referred to as ‘liveliness’: the ‘magic of live theatre’, understood as the strange, elusive energy between audience and performer, the community forged together and the momentary collaboration necessitated by the live event. Theatre de Stoep is designed to fortify and inspire this liveliness, providing at one and the same time a place of performance, of social gathering and of experiencing contrasting realities: the world of the other, of fabrication, of expression and display, but simultaneously the very real sentient experience of ourselves as spectators within these worlds.”

The 5800 sqm design comprises of a larger 650 capacity auditorium and a smaller 200 capacity one. Some of the servant spaces include: a grand foyer, a café and restaurant, a VIP lounge, offices and dressing rooms. All this is achieved in a massing block that borrows from the metaphor of a flower. However, the hinge that brings the two grand spaces together is the central column-free foyer. It is this foyer that serves as a datum and a way-finding arena that leads to a sculptural stairway that bind the two auditoria entrances. “The vertical foyer becomes a pivotal point in the social functioning of the theatre, a ‘stage’ for the visitors and a dynamic focal point surrounded by viewpoints on different levels.” Ben van Berkel notes.

Great theatre experiences depend on the heightening of the senses – especially those of sight and sound. To set the scene, the design team toyed around with light and shadow; mood and colour. During the day, the glass façade on the ground floor allows for natural light penetration into the foyer, both from the front and from above. This creates a deep contrast with the subdued lighting in the auditoria. At night a warm ambience is achieved by controlled artificial lighting that creates an inviting atmosphere.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Поставьте следующие предложения в вопросительной форме и дайте краткие ответы на общие вопросы:

1. The telegram has just been sent. 2. A new cinema has been built in our street this year. 3. The letter has not been posted yet. 4. All our parcels had been accepted by the time Jane joined us at the post-office. 5. Such high buildings have never been constructed before. 6. Five new schools have been built in our native town since 1950. 7. All the tickets had already been sold out by the time we came to the box-office. 8. All these questions will have been discussed by the time you come.

8. Ответьте на следующие вопросы, обращая внимание на употребление времен группы Perfect страдательного залога:

1. What new stadiums (стадионы) have been built in Moscow lately?
2. Have many or few new schools been built in your native town since the Great October Socialist Revolution?
3. What interesting new plays have been staged at the Moscow theatres lately?
4. What interesting new books have been written by our writers this year?

Практическое занятие № 50.

Практика речи: **Bernard Tschumi / Бернард Чуми**

Грамматика: **Восклицательные 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:

Bernard Tschumi (born 25 January 1944) is an architect and educator who is commonly associated with deconstructivism. Son of the well-known architect Jean Tschumi, born of French and Swiss parentage, he works and lives in New York City and Paris. He studied in Paris and at Swiss Federal Institute of Technology in Zurich, where he received his degree in architecture in 1969.

Tschumi has taught at Portsmouth Polytechnic in Portsmouth, UK, the Architectural Association in London, the Institute for Architecture and Urban Studies in New York, Princeton University, the Cooper Union in New York and Columbia University where he was Dean of the Graduate School of Architecture, Planning and Preservation from 1988 to 2003. His first notable project was the Parc de La Villette, a competition project he won in 1983. Other projects include the New Acropolis Museum, Rouen Concert Hall, and Bridge in La Roche-sur-Yon.

New Acropolis Museum was designed to express the imposing nature of the Acropolis, a town at the very top of the city of Athens and one of the most renowned places with so much architectural and historic significance. The town hosts some of Greece's oldest masterpieces in art and architecture. Bernard Tschumi, charged with the responsibility of constructing the housing in which Greece's most ancient and important works of art will be stored knew that the work was cut out for him.

The result of Tschumi's design and thoughts is a brilliant expression that sometimes all a building needs to do is sit back, and allow the ideal treasure to shine – in this case the artwork. The New Acropolis Museum is a depiction of the splendour once exuded by the town that hosts the Parthenon.

The architect took time to study the town and the site upon which the museum would be constructed. Indeed, he found three major challenges that would impede his design if not solved upfront. One of the challenges was that the museum would be housing the most dramatic sculptures of the Greek history – a big ask, in and of itself. The building's proposed location at the foot of the Acropolis presented several excavation challenges considering that the Acropolis is home to the Parthenon, already having a street grid and a very contemporary city around it. As is the norm, before coming up with a design,

consider the climate and other hazardous possibilities. This town has a hot climate and is very prone to earthquakes, the final challenge that meant the architect had to stick to simplicity. After all, simplicity is the ultimate sophistication.

Восклицательные предложения могут начинаться с местоимения **what** (*какой, что за*), которое является определением к существительному (обычно подлежащему, дополнению или именной части составного сказуемого), причем исчисляемое существительное в ед. числе употребляется с неопределенным артиклем. Порядок слов в восклицательных предложениях такого рода прямой, т.е. подлежащее стоит перед сказуемым:

What a fine day we are having today! **Какой чудесный день** сегодня!

What fine weather it is to-day! **Какая** сегодня **хорошая погода!**

В отличие от русского языка, местоимение **what** стоит **всегда** перед существительным, к которому оно относится.

Сравните:

What an interesting film we saw last night! **Какой** мы видели вчера **интересный фильм!**

2. Восклицательные предложения могут также начинаться с наречия **how** *как*, причем за ним, как правило, следует прилагательное или наречие, затем подлежащее и сказуемое (или только глагол-связка):

How well he speaks English! **Как хорошо** он говорит по-английски!

How interesting this book is! **Какая** (это) **интересная книга!**

Вопросы и задания:

1. Переведите:

From the Parthenon which sits at the very top of the Acropolis you can have a 360 degree view of the whole city of Athens. Just below it at 300 metres away, this museum sits with impeccable magnificence. The Greek people were renowned artists and mathematicians. The New Acropolis Museum was designed with that fact as an inspiration in the conceptualization stage.

Architect Bernard Tschumi began the design by dividing the building into 3 parts – a base, middle and top. All these parts were then designed according to the needs of the brief. The museum is built upon the ruins of the archaeological site with a network of columns from the buildings base carefully placed into the ground. The whole base is supported by reinforced concrete, steel and iron columns which sit on the archaeological site to protect the site from ruins. At this level, the building accommodates the entrance lobby, temporary exhibition spaces, a 200-seat auditorium and support facilities.

To reach the galleries in the middle part of the building, a glass ramp was designed to serve as the connection to the spaces. The glass ramp is also the entire first floor of the building leading up to the second floor. The displays on the glass ramp are those that were found at the foot of the Parthenon.

The top part of the building is what I would call the Parthenon zone since it houses the Parthenon Gallery and an indoor court. The top floor was also rotated slightly to orient the marbles of the Frieze exactly as they were at the Parthenon ages ago. The glazed walls allow people on this top floor to see the Parthenon in alignment with the old art that is centuries old.

The museum's large windows from the bottom to the top allow for enough natural light into the building while employing a form of protective glass technology to protect the art pieces and sculptures from direct and excessive heat and light. The building accommodates a total of 8,000 square metres of exhibition space and a wide range of support facilities for visitors.

2. **Озаглавьте текст (теоретической части и упр.1).**

3. **Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.**

4. **Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).**

5. **Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).**

6. **Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.**

7. **Выберите верный вариант восклицания. Переведите предложения:**

1. ... (What/What a) wonderful opportunity!
2. ... (What/What a) big feet he has got!
3. ... (What/How) strange!
4. ... (What/What a) terrible disaster!

5. ... (What/How) fun!
6. ... (What/How) funny!
7. ... (What/What a) strange clothes she wears!
8. ... (What/What an) excellent result!
9. ... (What/How) exciting!
10. ... (What/How) an exciting adventure!

8. Расставьте слова в восклицательных предложениях по порядку:

hair – what – long
 day – what – beautiful – a
 kind – is – Clara – how
 can – how – well – dance – you
 a – cake – delicious – what
 how – is – dress – nice – her
 am – lonely – how – I
 you – how – are – smart
 have – flowers – you – what – lovely – bought
 dangerous – is – dog – how – your

Практическое занятие № 51.

Практика речи: Bjarke Ingels / Бьярке Ингельс

Грамматика: Указательное местоимение «such».

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:

Born on 2 October 1974 Bjarke Ingels is a Danish architect who heads the architectural practice Bjarke Ingels Group (BIG). Known for his innovative and ambitious design approach, many of his buildings defy traditional architectural stereotypes. He often incorporates sustainable development ideas and sociological concepts into his designs, but often tries to achieve a balance between the playful and practical approaches to architecture.

At the bedrock of Bjarke's philosophy is his belief that in order to deal with today's challenges, architecture can profitably move into a field that has been largely unexplored. A pragmatic utopian architecture that steers clear of the petrifying pragmatism of boring boxes and the naïve utopian ideas of digital formalism. Like a form of programmatic alchemy he seeks to create architecture by mixing conventional ingredients such as living, leisure, working, parking and shopping; making him one of the most famous architects today.

Beach and Howe

Elite architecture firm Bjarke Ingels Group was called to propose a mixed-use development at the intersection of Howe and Beach streets in downtown Vancouver. Canada's premier real estate developer Westbank, had in mind a development that would feature residential units that sat on a state-of-the-art shopping facility. Beach and Howe, as the Vancouver House development has now come to be known, will form a new vista at the gateway into downtown Vancouver from the Granville Bridge. The tower and base are a new interpretation of the local typology better known as 'Vancouverism' – of a new urbanist podium coupled with a slender tower, which seeks to preserve view cones throughout the city while activating the pedestrian street.

The unique design process of Bjarke Ingels Group takes effect as the tower owes its form majorly to its response to the context's complex urban conditions. The spatial ambiances of the future inhabitants are taken into account, both at the street level and as the tower rises into the air. Starting from the ground plane, the tower's small triangular footprint is shaped by two essential neighbouring elements – on one side, a 30-meter wayleave from the Granville Bridge that shields the windows and balconies of occupants from the heavy traffic below; and on the other, allowing enough sunlight to illuminate the adjacent park.

Указательное местоимение such употребляется как определение к существительному, а также как самостоятельный член предложения — подлежащее, предикатив и другие:
These are **such** difficult exercises. Это **такие** трудные упражнения.
Such was his decision. *Таково* было его решение.

Местоимение **such** может определять исчисляемые и неисчисляемые существительные, причем исчисляемые существительные как в ед., так и во мн. числе. Когда местоимение **such** определяет исчисляемое существительное в ед. числе, оно всегда стоит перед неопределенным артиклем.

Сравните:

It is **such an** interesting film! Это **такой** интересный фильм!

(Исчисляемое существительное)

Но:

It is **such** bad weather to-day! Сегодня **такая** плохая погода!

(Неисчисляемое существительное)

These are **such** difficult texts! Это **такие** трудные тексты!

(Исчисляемое существительное во мн. числе)

П р и м е ч а н и е. Русское местоимение **такой** переводится на английский язык усилительной частицей **so**, если оно относится к **прилагательному** или **наречию**, и местоимением **such**, если оно относится к **существительному**:

The report was **so** interesting! Доклад был **такой** интересный!

You cannot read **such** a difficult book now. Read it next year. Вы не можете читать **такую** трудную книгу сейчас. Прочтите ее в будущем году.

Вопросы и задания:

1. Переведите:

On how BIG arrived at the diagram, Bjarke Ingels is quoted to have said: “The Beach and Howe tower is a contemporary descendant of the Flatiron Building in New York City – reclaiming the lost spaces for living as the tower escapes the noise and traffic at its base. In the tradition of Flatiron, Beach and Howe’s architecture is not the result of formal excess or architectural idiosyncrasies, but rather a child of its circumstances: the trisected site and the concerns for neighboring buildings and park spaces.”

Once built, the 600 residential unit tower will shoot 49 stories to claim its spot in the Vancouver skyline as the city’s forth tallest building. The tower exploits an incredible opportunity in its height and proximity to the nearby creek by granting ample views towards the water and the surrounding mountainside. In a strange twist, the main spire reclaims lost area as it veers off the zone of influence of the bridge and hovers over the podium. As the floor plates transform from the triangular to rectangular modules – a smooth curvilinear silhouette is traced, like that of a curtain being drawn aside, ushering people in a welcoming stance. Steering clear from the noise, exhaust fumes and privacy invasion of what is Granville Bridge, Beach and Howe stands proudly as a victim of its circumstances.

The podium is a mixed-use urban village. The three triangular blocks consist of working, shopping and leisure programmes that open to open plazas and pathways. These blocks rise to transform what would have otherwise been dead space into a notable place in the city. The green roofs that cover the podiums are a welcome relief in contrast the grey concrete of the nearby bridge and reinforce Vancouver’s push for sustainable cities. Even as the building aims for LEED Gold Certifications, it is its architectural honesty that will strike a cord in sands of time – a building that satisfies on all contextual fronts as much as it delights.

2. **Озаглавьте текст (теоретической части и упр.1).**

3. **Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.**

4. **Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).**

5. **Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).**

6. **Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.**

7. **Переведите:**

1. Это было **такое** интересное путешествие! 2. Это путешествие было **таким** интересным! 3. Это **такой** короткий рассказ, что вы его очень скоро прочитаете. 4. Этот рассказ **такой** короткий, что вы его очень скоро прочитаете. 5. Это **такой** странный рассказ! 6. Этот рассказ **такой** странный! 7.

Этот салат **такой** соленый (salty), что я не могу его есть. 8. Я не могу есть **такой** соленый салат! 9. Я **так** плохо себя чувствую, что не могу сейчас говорить с вами. 10. У вас **такая** плохая ручка! Возьмите мою, пожалуйста. 11. Разве вы не любите **такие** конфеты?

Практическое занятие № 52.

Практика речи: César Pelli / Сезар Пелли

Грамматика: Род и число имен существительных.

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:

César Pelli (October 12, 1926) was born in Argentina where he earned a Diploma in Architecture from the University of Tucuman. He first worked in the offices of Eero Saarinen serving as Project Designer for several buildings including the TWA Terminal at JFK Airport in New York. In 1977, Pelli became Dean of the Yale University School of Architecture and also founded Cesar Pelli & Associates (now known as Pelli Clarke Pelli Architects).

His designs have avoided formalistic preconceptions. He believes that buildings should be responsible citizens and that the aesthetic qualities of a building should grow from the specific characteristics of each project such as its location, its construction technology, and its purpose. In search of the most appropriate response to each project, his designs have covered a wide range of solutions and materials.

In 1995, the American Institute of Architects awarded Pelli the Gold Medal, in recognition of a lifetime of distinguished achievement in architecture. And in 2004, he was awarded the Aga Khan Award for Architecture for the design of the Petronas Towers, Kuala Lumpur, Malaysia.

Petronas Towers

What used to be the world's tallest towers may have been overthrown by other super skyscrapers since 2004 but the Petronas Towers still stand as the tallest twins in the sky. They form the central element of the Kuala Lumpur City Centre, Malaysia and are known all over the world for their signature iconic standard in skyscraper history.

The architect, Cesar Pelli, drew from Islamic culture, Kuala Lumpur's climate and light, and Malaysian craft and design. The plan of the towers is generated from two overlapping squares that form an octagonal star, a pattern frequently found in Islamic design.

As the buildings rise, they step back six times, and at each setback, the walls tip outward slightly, adding complexity reminiscent of traditional Malaysian architecture. The towers are clad in panels of glass and stainless steel that softly reflect sunlight, typical of any soaring tower.

Род и число имен существительных.

1. В отличие от русского языка, большинство английских имен существительных не имеют грамматической категории рода, т.е. все существительные, обозначающие неодушевленные предметы, отвлеченные понятия, вещества и т.д. заменяются, как правило, местоимением **it**, а существительные, обозначающие живые существа, по смыслу, по естественному полу относятся либо к женскому, либо к мужскому роду, т.е. заменяются соответственно местоимениями **she она** и **he он**.

2. Имена существительные в английском языке, так же, как и в русском языке, изменяются по числам: они имеют единственное и множественное число.

Имена существительные во множественном числе принимают окончание **-s**, которое читается:

Как [z] после большинства звонких согласных и после всех гласных:

bed кровать — **beds** [bedz] кровати;

pen ручка — **pens** [pens] ручки;

tie галстук — **ties** [taiz] галстуки

Как [s] после глухих согласных:

list список; **lists** [lists] списки

3. Имена существительные, оканчивающиеся на буквы **-s**, **-ss**, **-x**, **-ch** принимают во мн. числе окончание **-es**, которое произносится [ɪz]:

match *свечка*; **matches** [ˈmætʃɪz] *свечки*.

4. Имена существительные, оканчивающиеся на букву **y** с предшествующей согласной, при прибавлении окончания **-es** меняют букву **-y** на букву **-i**:

a city *город*; **cities** [ˈsɪtɪz] *города*.

a baby *ребенок*; **babies** [ˈbeɪbɪz] *дети*.

5. В английском языке есть ряд существительных, которые сохранили старое образование множественного числа путем изменения гласной корня:

a man [mæn] *человек, мужчина*; **men** [men] *люди, мужчины*.

Вопросы и задания:

1. Переведите:

Between the two towers is a powerful, figural void. To activate this space, the center of the composition, a two-story bridge was added at the 41st and 42nd floors. Two stories. One has got to appreciate the strides in engineering made in this design. The bridge is structured by angled brackets that shape the space and accentuate the vertical thrust of the towers. This sky lobby connects the buildings and contains spaces shared by both, including elevator lobbies, a conference center, and a prayer room.

The sky bridge also acts as a safety device, so that in the event of a fire or other emergency in one tower, tenants can be evacuated by crossing the skybridge to the other tower. Also, in the case where a user may feel the urgent need to cross over from one tower to another, what a convenience!

The bridge is not structurally attached to the main structure. It is instead designed to slide in and out of the towers to prevent it from fracturing as the towers sway in towards and away from each other during high winds. It also provides some structural support to the towers in these occasions.

More on the sway, did you know that the towers do sway in the wind up to a radius of two meters? They stand as a phenomenon with a high-strength reinforced concrete structure, a material familiar to Asian contractors and twice as effective as steel in sway reduction. This, however, makes the towers twice as heavy on their foundation as a comparable steel building, thus the need for support by 23-by-23 metre concrete cores, the girth of some of the buildings around. Apart from that, the towers use a sophisticated structural system that accommodates the slender profile with an outer ring of widely spaced super massive columns that provide 560,000 square metres of column-free office space.

Although designed and built before sustainability was a common design priority, the towers' design conserves energy through attention to climate and location. Right in the home-turf of the likes of Ken Yeang, the towers subtly incorporate sustainability in design. Shading devices are built into the façade at every story to take advantage of Malaysia's high sun angle, a traditional practice in tropical architecture. In addition, laminated glass was used to reflect radiation away from the interiors and minimize heat gain, thus reducing the use of air-conditioning.

2. Озаглавьте текст (теоретической части и упр.1).

3. Из текста (теоретической части и упр.1) выпишите предложение, заключающее в себе основную мысль.

4. Используя выбранные Вами предложения, письменно составьте план пересказа текста (теоретической части и упр.1).

5. Подготовьте резюме и иллюстрации к тексту (теоретической части и упр.1).

6. Прокомментируйте часть текста (теоретической части и упр.1), которая вам показалась наиболее интересной.

7. Ответьте, стоит ли подчеркнутое слово в единственном или во множественном числе:

1. The man is young. 2. Who are the men? What are they? 3. The little child is in the room. 4. The children are in the garden. 5. Where is the book? Is it on the shelf? 6. The shelves are good. 7. Is the scarf brown or red? 8. The scarves are thick. 9. Who is the woman? She is my sister. 10. What are the women? They are teachers.

8. Скажите по-английски, что этих предметов (людей, животных) больше, чем один:

Boy, man, woman, foot, child, shelf, scarf, bag, blackboard, box, bus, car, cat, daughter, engineer, eye, face, family, friend, glass, hero, school, sheep, shirt, street, teacher, town, piano, worker, year, goose.

9. Измените предложение так, чтобы в нем говорилось не об одном предмете или о человеке, а о многих:

1. Is the man a farmer? 2. Is the black scarf on the chair or in the wardrobe? 3. Is this woman a doctor? No, she is not. She is an engineer. 4. The blackboard is on the wall. 5. Put the book on the shelf. 6. The

watch is good. 7. The text is English. 8. The sheep is in the field. 9. The woman is a schoolteacher. 10. What colour is the shirt? It is white.

10. Поставьте следующие предложения во множественное число:

1. This is my stocking. 2. He has a new suit. 3. This metal is very hard. 4. That ship is a Russian one. 5. I heard her voice. 6. His dog does not like bread. 7. The plate was on the table. 8. This town is very large. 9. I was talking to her at the tram stop yesterday. 10. Is that girl your sister? 11. I shall give you my book. 12. This story will be a good one. 13. Is this a good match? 14. The boy put his book on the desk. 15. She took off her hat. 16. That house is new. 17. The young man put his hand in his pocket. 18. Is this student coming with us, too? 19. The woman didn't say anything. 20. Does she speak English?

6. Образуйте форму множественного числа следующих существительных и прочитайте их вслух во множественном числе: a baby, a lady, a bag, a tie, a test, a bed, a city, a day, a man, a page, a match, an army, a cage, a party.

Список рекомендуемой литературы

Основная литература

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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.
2. Английский язык для студентов университетов. Чтение, письменная практика и практика устной речи: учебник: В 2 ч. / С.И. Костыгина, О.А. Березина, Ю.А. Иванова и др., – 2-е изд., перераб. и доп. – М.: Академия, 2006. – 400 с.

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