

Документ подписан простой электронной подписью

Информация об авторе документа:  
ФИО: \_\_\_\_\_  
Должность: \_\_\_\_\_  
Федеральное государственное автономное образовательное учреждение высшего образования  
«СЕВЕРО-КАВКАЗСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ»  
Пятигорский институт (филиал) СКФУ

Дата:

Уникальный идентификатор:

d74c

**МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ВЫПОЛНЕНИЮ  
ПРАКТИЧЕСКИХ РАБОТ  
ПО ДИСЦИПЛИНЕ  
«ИНОСТРАННЫЙ ЯЗЫК В СФЕРЕ ПРОФЕССИОНАЛЬНОЙ КОММУНИКАЦИИ»**

**Направление подготовки:** 07.03.03 Дизайн архитектурной среды

**Направленность (профиль):** Проектирование городской среды  
(для очной формы обучения)

(ЭЛЕКТРОННЫЙ ДОКУМЕНТ)

Пятигорск, 2021

## СОДЕРЖАНИЕ

Введение

Содержание практических занятий

### Раздел 1. Art / Искусство

#### Практическое занятие 1.

*Практика речи:* Fine art / Изобразительное искусство

*Грамматика:* Употребление притяжательного падежа с неодушевленными существительными

#### Практическое занятие 2.

*Практика речи:* Paper / Бумага

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

#### Практическое занятие 3.

*Практика речи:* Drawing implements / Инструменты рисования

*Грамматика:* Времена группы Continuous страдательного залога

#### Практическое занятие 4.

*Практика речи:* Linear perspective / Линейная перспектива

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

#### Практическое занятие 5.

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

*Грамматика:* Времена группы Perfect Continuous

#### Практическое занятие 6.

*Практика речи:* Rock painting / Наскальные рисунки

*Грамматика:* Придаточные сравнения (сопоставления) с союзом *as if*

#### Практическое занятие 7.

*Практика речи:* Painting techniques / Техники рисования

*Грамматика:* Сравнение временных форм Perfect, Continuous и Perfect Continuous

#### Практическое занятие 8.

*Практика речи:* Painting styles / Стили живописи

*Грамматика:* Конструкция «инфинитив с предлогом *for*»

#### Практическое занятие 9.

*Практика речи:* Panel painting / Панельная живопись

*Грамматика:* Субстантивация прилагательных и причастий

#### Практическое занятие 10.

*Практика речи:* Watercolour / Акварель

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

#### Практическое занятие 11.

*Практика речи:* Paper marbling / Мраморная бумага

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

#### Практическое занятие 12.

*Практика речи:* Academic art / Академическое искусство

*Грамматика:* Бессоюзное подчинение

#### Практическое занятие 13.

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

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

#### **Практическое занятие 14.**

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

*Грамматика:* Бессоюзные условные предложения

#### **Практическое занятие 15.**

*Практика речи:* Graphic design / Графический дизайн

*Грамматика:* Глагольные свойства герундия

#### **Практическое занятие 16.**

*Практика речи:* Architecture / Архитектура

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

## ВВЕДЕНИЕ

Методические указания предназначены для студентов 2 курса 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 сфере профессиональной коммуникации» направлен на формирование компетенций УК-4 (способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах)).

В результате освоения дисциплины обучающийся должен

**знать:**

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

**уметь:**

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

**владеть:**

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

## Содержание практических занятий

### Раздел 1. Art / Искусство

#### Практическое занятие № 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.

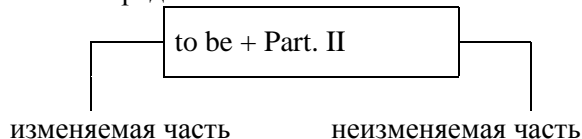
Another method to preserve a section of the image is to apply a spray-on fixative to the surface. This will hold loose material more firmly to the sheet and prevent it from smearing. However the fixative

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	<b>am being</b>	spoken about
He (she, it)	<b>is being</b>	
You (we, they)	<b>are being</b>	
I (he, she, it)	<b>was being</b>	
You (we, they)	<b>were being</b>	

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 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).

## 2. Образование.

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

to have been + Part. I
------------------------

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)

В разговорной речи первый вспомогательный глагол, сливаясь с подлежащим, выраженным местоимением, образует формы: **I've been waiting**, **he's been waiting**, **we'd been waiting**, **we'll have been waiting**, **they'll have been waiting**.

Для образования вопросительной формы **первый** вспомогательный глагол (**have, has, had, shall, will**) ставится перед подлежащим:

**Have** you been waiting?

Ждете ли вы?

**Will** they have been waiting?

Будут ли они ждать?

Для образования отрицательной формы отрицательная частица **not** ставится после **первого** вспомогательного глагола:

He **has not (hasn't)** been waiting.

Он не ждет.

We **shall not (shan't)** have been waiting.

Мы не будем ждать.

## 3. Употребление.

Времена группы Perfect Continuous употребляются:

а) когда в предложении обозначен период времени, в течение которого действие происходило до данного момента и (или) включая его. Этот период времени обозначается обычно обстоятельством времени с предлогом **for**:

I've been waiting **for you for half an hour**.

Я жду вас уже полчаса.

He had been working **for two hours** by the time I came (= when I came) Он работал уже два часа, к тому времени, когда я пришел.

You'll have been discussing this problem **for half an hour** when I come. Вы будете обсуждать этот вопрос уже полчаса к тому времени, когда я приду.

б) Когда в предложении обозначен момент, с которого начинается действие. Этот момент обозначается обстоятельством времени с предлогом **since** с или придаточным предложением времени с союзом **since** с *тех пор, как*:

I've been translating this article **since 9 o'clock**.

Я перевожу эту статью с 9 часов.

What have you been doing **since you came to Moscow**?  
приехал в Москву?

Что ты подделываешь с тех пор как

Период времени или его начало могут иногда подразумеваться или выражаться контекстом:

Here is the translation **I've been working** at.

Вот перевод, над которым я работаю.

Будущее время группы Perfect Continuous употребляется довольно редко, в основном в книжно-письменной речи.

## Вопросы и задания:

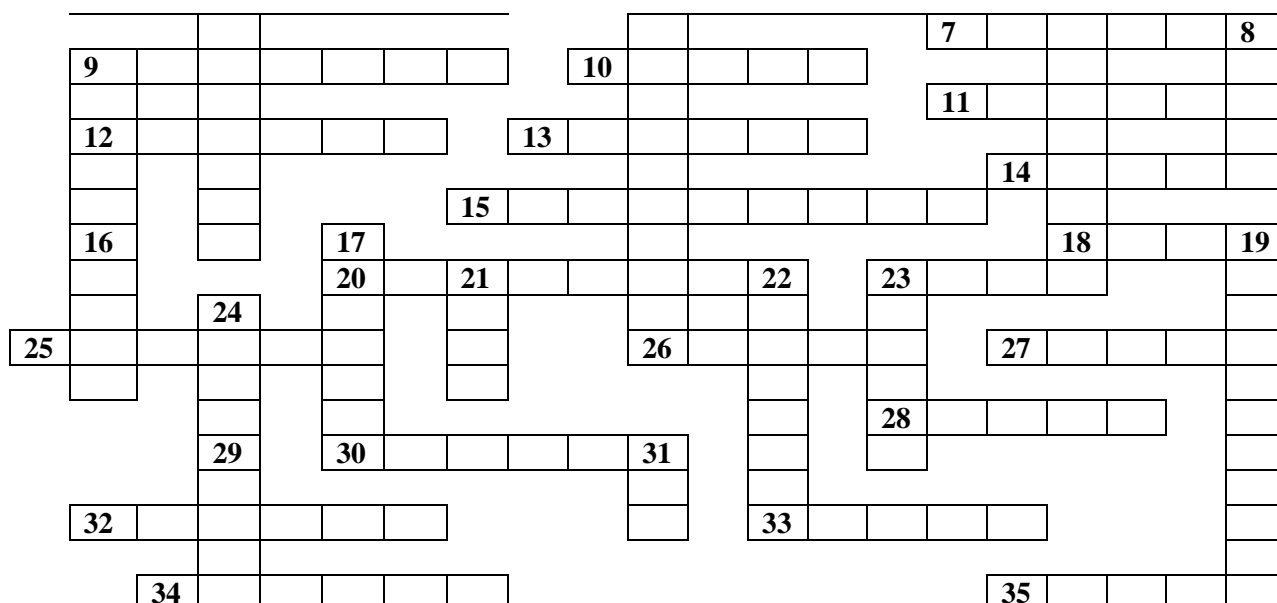
### 1. Ответьте на вопросы:

- 1) What is an important element in producing an interesting work of artistic merit?
- 2) What can give a more youthful appearance?
- 3) What can make a considerable difference in the type of message that is being presented?
- 4) Why does the artist plan the placement of elements in the art?
- 5) What does the skilled artist pay attention to?
- 6) Using information you gained from the text comment on artistry.
- 7) Do you think that the illumination of the subject is also a key element in creating an artistic piece?  
Why do you think so?

### 2. Решите кроссворд:

		1				
5						

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	<b>an old man</b>
богач	<b>a rich man</b>
бедняк	<b>a poor man</b>
раненый	<b>a wounded man</b> (soldier, etc.)
безработный	<b>an unemployed man</b>
много раненых	<b>many wounded men</b> (people)
двое безработных	<b>two unemployed men</b> (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	<b>an Englishman</b>
англичанка	<b>an Englishwoman</b>
француз (француженка)	<b>a Frenchman</b> (a Frenchwoman)
голландец (голландка)	<b>a Dutchman</b> (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: Бессюжное 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 придти 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 1500s. 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	<b>going</b>
perfect	<b>having gone</b>

Формы герундия переходного глагола:

Voice tense	Active	Passive
non-perfect	<b>Writing</b>	<b>being written</b>
perfect	<b>having written</b>	<b>having been written</b>

———— 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?

### **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 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:

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 of Italy.

#### Особенности употребления глаголов с инфинитивом/герундием в функции дополнения

инфинитив	герундий
<b>be busy</b>	
быть занятым, не иметь времени (на то, чтобы что-то сделать): <i>I'll <b>be too busy to come</b> to the meeting. – Я буду слишком занят, поэтому не приду на собрание.</i>	заниматься, хлопотать, тратить своё время на что-то: <i>Slavik <b>is busy practising</b> for the school concert. – Славик занят под-готовкой к школьному концерту.</i>
<b>forget</b>	
забывать (что-либо сделать): <i>He <b>forgot to call</b> me. – Он забыл позвонить мне.</i> <i>Take care, and <b>don't forget to call</b> me. – Будь</i>	забывать (о чем-то, что произошло ранее): <i>He <b>forgot calling</b> me. – Он забыл о том, что позвонил мне.</i>

осторожнее и не забывай звонить мне. <i>I forgot to ask him for his address.</i> – Я забыл спросить адрес у него.	<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.
<b>regret</b>	
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.	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?
<b>remember</b>	
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?	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.
<b>stop</b>	
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.	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?
<b>use</b>	
<b>used to do</b> (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?	<b>be used to doing</b> (something) – иметь привычку, <b>get used to doing</b> (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.

### 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.

## **Список рекомендуемой литературы**

### **Основная литература**

1. Хамматова Э.А., Зиятдинова Ю.Н. English for designers = Английский язык для дизайнеров: учебное пособие. – Казань: Издательство КНИТУ, 2012. – Режим доступа: <http://www.biblioclub.ru> – ЭБС «Университетская библиотека онлайн»

### **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.

### **Интернет-ресурсы:**

<http://www.biblioclub.ru>

<http://www.iprbookshop.ru>

<http://www.catalog.ncstu.ru>