



«КОЛЛЕДЖ ИНФОРМАТИКИ И ДИЗАЙНА»
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МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ИЗУЧЕНИЮ
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Методические рекомендации включают в себя:

- методические рекомендации по выполнению контрольных работ;
- методические рекомендации по самостоятельному изучению учебного материала.

Методические рекомендации по выполнению контрольных работ

Инструкция по проведению работы:

1. Контрольная работа (лексико-грамматический тест) выполняется письменно на развернутом тетрадном листе.
2. В начале занятия обучающимся сообщаются порядок выполнения заданий, структура ответа и критерии оценки контрольной работы.
3. При выполнении контрольной работы не допускается пользоваться учебной литературой и конспектами.
4. На выполнение контрольной работы отводится два академических часа.

Для выполнения контрольной работы №1 (рубежный контроль) обучающемуся необходимо знание следующего материала:

1. Ситуации употребления простого настоящего времени в утвердительной, вопросительной и отрицательной форме.
2. Ситуации употребления простого прошедшего времени в утвердительной, вопросительной и отрицательной форме.

Для выполнения контрольной работы №2 (рубежный контроль) обучающемуся необходимо знание следующего материала:

1. Значение и ситуации употребления следующих слов: some, any, a lot of, much, many.
2. Степени сравнения прилагательных.

Для выполнения контрольной работы №3 (рубежный контроль) обучающемуся необходимо знание следующего материала:

1. Ситуации употребления настоящего продолженного времени в утвердительной, вопросительной и отрицательной форме.
2. Перевод и ситуации употребления конструкции be going to в утвердительной, вопросительной и отрицательной форме.

Для выполнения контрольной работы №4 (рубежный контроль) обучающемуся необходимо знание следующего материала:

Ситуации употребления настоящего совершенного времени в утвердительной, вопросительной и отрицательной форме.

Методические указания для обучающихся по освоению дисциплины Лексика языка

За полный курс обучения обучающийся обязан приобрести словарный запас в (1200 – 1400 лексических единиц) и грамматический минимум.

В этот минимум не включается:

— 350 слов и выражений словаря средней школы;

— международные слова, встречающиеся как в английском, так и в русском языке, близкие в обоих языках по своему значению, но отличающиеся по звучанию и ударению, например: academy (n); basis (n); contact (n); dynamo (n); machine (n), (v); metal (n), (v); pilot (n), (v); session (n)

Не включаются также международные слова, в которых используются иные, чем в русском языке, словообразовательные средства, например: agronomist (n) — агроном или dynamism (n) — динамичность; английские слова, значения которых шире, чем в русском языке, например: territory (n) — край, земля, область науки (а не только территория).

Для расширения запаса слов необходимо овладеть практическим минимумом словообразовательных средств английского языка и на их основе устанавливать значение производного слова; усвоить явление конверсии и научиться определять, к какой части речи относятся слова, одинаковые по написанию. Важно помнить, что части речи могут различаться как смещением ударения: increase [*in'kri:s*] (v) — увеличить, increase [*'inkri:s*] (n) — увеличение, так и заменой звуков: use [*ju:z*] (v) — использовать; use [*ju:s*] (n) — польза; long — длинный; length — длина; hot — горячий; heat — тепло, жара.

Увеличение лексического запаса подразумевает знание английских фразеологических и идиоматических оборотов, усвоение наиболее употребительных синонимов, антонимов и омонимов английского языка. Следует также запомнить условные сокращения слов.

Грамматика языка

Морфология

Имя существительное. Артикль (определенный и неопределенный) как признак существительного; предлоги — выразители его падежных форм. Окончание -s — показатель множественного числа имен существительных. Окончания 's, s' и изменение порядка слов как средства выражения притяжательного падежа (The Possessive Case).

Образование множественного числа имен существительных путем изменения корневой гласной (man — men, woman — women, и т.п.) или путем прибавления окончания -en (ox — oxen, child — children). Совпадение форм единственного и множественного числа в именах существительных, обозначающих национальность и имеющих окончание -ese, -ss (Chinese, Japanese, Portuguese, Swiss). Сохранение древних форм множественного числа существительных, заимствованных из греческого и латинского языков. Существительное в функции определения и его перевод на русский язык.

Имя прилагательное и наречие. Степени сравнения. Усиление сравнения. Перевод сравнительных предложений, содержащих конструкции типа *the more ... the less...*

Имена числительные. Количественные и порядковые. Чтение дат.

Местоимение. Личные местоимения в формах именительного и объектного падежей; две формы притяжательных местоимений; возвратные и усилительные

местоимения; местоимения вопросительные, указательные, относительные. Неопределенные местоимения *some, any*, отрицательное местоимение *no* и их производные.

Глагол. Частица *to* — показатель инфинитива. Образование повелительного наклонения и его отрицательной формы. Выражение приказа и просьбы с помощью глагола *to let*. Изъявительное наклонение глагола и образование видовременных групп Indefinite, Continuous, Perfect. Действительный и страдательный залого (Active и Passive Voices). Особенности перевода страдательных конструкций на русский язык. Модальные глаголы и их эквиваленты. Глаголы *to be* и *to have*, употребляющиеся в самостоятельном, модальном (эквивалентно модальным глаголам, выражающим возможность, вероятность, долженствование) и вспомогательном значениях. Основные сведения о сослагательном наклонении.

Неличные формы глагола: инфинитив (Infinitive) и его функции; герундий (Gerund) и его функции; причастия (Participle I и Participle II) в функциях определения и обстоятельства. Сложные формы инфинитива и причастия.

Строчные слова. Местоимения, наречия, предлоги, союзы, артикли. Многозначность строчных слов: *it, that (those), one, only, very, after, before, because, because of, as, till, until, due, provided, both, either, neither, whether*.

Синтаксис

Простое распространенное предложение. Прямой порядок слов повествовательного и побудительного предложений в утвердительной и отрицательной формах. Обратный порядок слов вопросительного предложения.оборот *there + to be* в трех временах. Выделение отдельных членов предложения с помощью усилительного оборота *it is (was)... that (who)*.

Сложносочиненное и сложноподчиненное предложения. Союзное и бессоюзное подчинение определительных и дополнительных придаточных предложений. Перевод на русский язык дополнительных предложений при согласовании времен главного и придаточного предложений. Придаточные предложения времени и условия, особенности их перевода на русский язык. обороты, равнозначные придаточным предложениям. Независимый (самостоятельный) причастный оборот. Инфинитив в функции определения и перевод его на русский язык определительным придаточным предложением. Объектный инфинитивный оборот (the Objective Infinitive Construction / Complex Object); субъектный инфинитивный оборот (the Subjective Infinitive Construction/Complex Subject).

Произношение и чтение

Учащийся должен знать правила чтения и ударения в слове, их связь с системой словообразования и грамматическим строем английского языка.

Для развития навыков правильного произношения необходимо хорошо усвоить правила произношения и чтения, изложенные в “Лабораторных работах по технике чтения”, “Методических указаниях по работе с тестами” и во многих учебниках.

Однако для того чтобы овладеть письменной формой языка, необходимо понять, что правила письма и чтения в английском языке неразрывно связаны с грамматическим строем и в значительной степени определяются им.

Все слова подразделяются на служебные (строевые) и знаменательные. К строевым относятся артикли, предлоги, союзы, вспомогательные и модальные глаголы, глаголы-связки, личные, притяжательные, неопределенные и относительные местоимения, прединфинитивная частица *to*. К знаменательным — имена существительные, глаголы, имена прилагательные, наречия. Строевые слова читаются слитно со знаменательными и не несут на себе ударения. Знаменательные слова выражают смысл высказывания и поэтому произносятся с большей силой.

Строевые и знаменательные слова образуют смысловые группы, выделяемые при произношении паузой: подлежащее и определения; сказуемое с прямым (косвенным) дополнением; обстоятельство со своими определениями. Придаточные предложения также выделяются паузой.

Методические рекомендации по самостоятельному изучению учебного материала

Целью выполнения индивидуальной работы является самостоятельное изучение обучающимися дисциплины с помощью учебной и научной литературы, умение их анализировать, а затем участвовать в дискуссии по той или иной проблеме.

Темы для самостоятельного изучения:

1. История развития дизайна.
2. Эволюция процесса и технологий дизайна.
3. Развитие дизайна в России.
4. Процесс дизайна.
5. Графический дизайн.
6. Веб-дизайн и принт-дизайн
7. Арт-дизайн
8. Дизайн архитектурной среды.
9. Хай-тек в дизайне.
10. Поп-дизайн-культура для молодежи.
11. Поп-арт.
12. Fashion-бизнес.
13. Дизайн и маркетинг.

Кроме этого, самостоятельная работа обучающегося включает в себя:

- подготовку устного сообщения;
- подготовку к словарному диктанту (заучивание лексических единиц и речевых формул);
- подготовку к ролевой игре;
- тестирование в сети Интернет;
- работу над проектом.

Темы проектов:

1. Биография и карьера известной личности.
2. Город, в котором я бы хотел жить.
3. Каникулы моей мечты.

4. Моя будущая профессия.
 5. Популярные места отдыха и их достопримечательности.
 6. Здоровая и вредная еда.
- Написание письменных работ (сочинения, письма, эссе).

Темы письменных работ:

1. Моя биография.
2. Биография известной личности.
3. Фаст фуд и здоровая еда в нашей жизни.
4. Мой город.
5. Мой друг.
6. Впечатления о проведенном отпуске.
7. Преимущества и недостатки наземного и воздушного транспорта.

Указания по работе с текстом

Перевод текста, выписка слов и отбор необходимого по контексту значения слова, чтение текста с охватом содержания прочитанного являются обязательными процедурами, при выполнении которых следует придерживаться следующих рекомендаций:

— Выписывайте и запоминайте в первую очередь строевые слова.

— Для эффективной работы со словарем выучите английский алфавит и ознакомьтесь с построением данного словаря и с принятой в нем системой условных обозначений.

— Перед тем как выписать слово и искать его значение в словаре, установите, какой частью речи оно является, какую функцию в предложении выполняет.

— Выписывая слово, находите его исходную (словарную) форму: для существительных — форму общего падежа единственного числа; для прилагательных и наречий — форму положительной степени; для глаголов — неопределенную форму.

— Помните о многозначности слов. Исходя из общего содержания текста, подбирайте в словаре соответствующие по значению слова.

— С целью отбора необходимых для запоминания слов, наиболее часто встречающихся в научной и периодической литературе, кафедрой выпущена “Методическая разработка словарного минимума по английскому языку”. Пользуйтесь ею при работе над текстами и упражнениями учебников, над материалом дополнительного чтения и контрольных заданий. Слова, не включенные в обязательный минимум, следует искать в общем англо-русском словаре.

Тексты для аудиторной работы:

Describing a picture

Read the description of the picture:

At the Door of the School

This is a picture of a country school.

In the foreground we see a peasant boy. He is standing at the door of the classroom. The boy is very poor. He is dressed in ragged clothes. He is leaning on a stick. Evidently he is tired. The boy has two bags: one on his back and the other on his side.

The boy cannot study at school because he is poor. He must work to help his family. But he wants to learn very much, that's why he has come to school. He is looking at the pupils. He would like to sit at the desk, too!

In the background we see part of the classroom. We see part of the blackboard on the left and some desks on the right. The pupils are writing something. One pupil is looking at the boy. Perhaps he is his friend.

On the wall we can see a map and some pictures. There is a kerosene lamp hanging from the ceiling. The picture shows the hard life of peasants in old times.

Exercises:

I. Look at the picture by Bogdanov-Belski "At the Door of the School" and answer the following questions.

1. Is it a picture of a country school or a city school? How do you know?
2. What can we see in the foreground?
3. How is the boy dressed?
4. Why can't the boy study at school?
5. What makes you think that the boy wants to learn at school?
6. What can we see in the background? Can we see the whole of the classroom?
7. What can we see on the left?
8. What can we see on the right?
9. Can we see the teacher? What is he doing?
10. Can we see the pupils? What are they doing?
11. What can we see on the walls of the classroom?
12. What does the picture show?
13. Do you like the picture? Why?

II. Describe the picture or learn the text by heart.

ARTS

Painting, sculpture and wood carving are three of what we call the arts. There are many more, and nobody knows which of the arts is the oldest.

We know that cave-man drew pictures on the walls of their caves. They carved the handles of their bone knives into figures of animals. We know that the Egyptians and Babylonians planned and built beautiful buildings several thousands years ago. They decorated their pottery and wove beautiful cloth.

What people find around them in the places they live has a great deal to do with how they try to bring beauty into their homes and lives. The people of the North carve beautiful figures out of the ivory of walrus tusks. But they do not plan big and beautiful buildings. With nothing but snow, drift-wood and skins to use they cannot built such buildings. In the

same way the Indians of the American South-West make lovely silver jewelry set with turquoise, because they are available in their places.

All works of art are alike in one way. They all have some kind of design. A ballet has a design as truly as a picture has, a symphony is designed as carefully as a beautiful building.

In his work an artist often expresses some deep feeling. It may be joy, sorrow or fear. It may be a feeling of calm or of excitement. It may be love of country or of nature. A work of art should give the person who sees or hears it the same feeling. In this way the arts are a kind of language – a language often easier for some people to understand than spoken words.

PAINTERS AND PAINTINGS

We know much more about early painting than about early painters. No one knows the names of the cave-men who painted pictures in caves. We do not know of any famous painters in Egypt or Crete. The names of a few Greek painters have come down to us, but we know very little about their work. We know of no famous Roman painters. But the story changed when the Renaissance began.

A revival of art began in Italy and spread to other countries. During the Renaissance there were more great artists than the world had ever had before. The painters of the Renaissance tried to make things look real. Some were noted for beautiful line, some for form and some for perspective. The painters of Venice became noted for their vivid colours.

Great painting did not end with the Renaissance. There have been many great painters since. Some of these artists painted in fresco and tempera. Some used water- colours or oils. A water-colour picture must be painted very quickly so that the paint will not dry before the picture is finished. Water-colour is one of the most difficult kinds of paint to handle. If a water-colour picture still looks wet after it is dry, then it is good.

Oil paint gets its name because the colours are mixed with oil. Oil paint dries slowly. Many of the old masters put varnish on their finished oil paintings. The pictures are as beautiful today as they were long ago.

Painters have worked out many ways of painting. Some painting is done with free brush strokes. When you look at the picture you can see where the brush stroke started and where it ended. Some artists paint by putting the colour on the canvas in tiny dots. Others make little wiggly lines.

Some paintings are realistic. Others are painted like designs. They are abstract paintings. Some show much imagination. Others are more like photographs. But they all have a message to those who see them.

BEGINNING OF ART IN BUILDING

Architecture is defined as that shaping art, of which the function is to express and arouse emotion by combinations of ordered and decorated form. Architecture as an art first appears in Egypt. Its two divisions here may be roughly described as the pyramid age and the age of the temples. The pyramids are among the oldest monuments in the world, and

date from about 3000 BC. They consist of vast conical masses of masonry, raised over a small tomb containing the sarcophagus of the pharaoh or monarch. The height of the oldest pyramid in Khufu was 480 feet 9 inches, and its base was 764 feet square, covering 13 acres.

Egyptian temples were at first tremendously massive, with great square pillars; soon graceful round pillars succeeded these, and grace became the keynote of the whole. Egypt built with stone; Babylon, having no stone, built with sun-dried bricks. Today, the tremendous architectural marvels of Babylon are huge formless mounds of sand on the plain. Such Babylonian marvels of antiquity as the eight-terrace tower of Bel, and the famous hanging gardens of Semiramis, remain as dim as legends today.

Classic Greek art developed three forms or orders of architecture – the Doric, the Ionic and the Corinthian. The Doric, the simplest of all, had a simple fluted column, with a square capital above; its effect was massive simplicity. The Ionic had a slenderer column, with curved volutes in the capital, conventionalized from Egyptian lily-petals. The Corinthian, the most elaborate of the three, had a conventionalized acanthus-leaf pattern at the top.

The typical Greek temple is a parallelogram, with columns at both ends or all around; the earliest form had columns only in front. The temple itself was always a small enclosure within the vast portico. Among the most impressive remains throughout the rest of Greece are the temple of Parthenon at Athens, and the temple of Poseidon, or Neptune, which is the most perfect and best preserved of all the relics of classic antiquity.

Answer the questions:

1. What is architecture?
2. Where did architecture as art first appear?
3. What was the greatest pyramid in Egypt?
4. What did Egyptian temples look like?
5. Why weren't Babylonian marvels of antiquity preserved?
6. What were three forms of classic Greek architecture?
7. What was a typical Greek temple?

Notes:

masonry – каменная или кирпичная кладка;

keynote – основной принцип, идея;

tower of Bel – Вавилонская башня;

volute – спираль, завиток; conventionalized – изображенный условно;

lily-petals – лепестки лилии

GREEK ARCHITECTURE

The classical Greek temple is regarded as the most typical, as well as the most beautiful. It consisted of an entrance porch with columns, a main chamber containing a statue, and a room to the back surrounded by a colonnade.

The early Greeks did not care for luxurious palaces. They preferred to build temples to protect the statues of their gods and athletic heroes. These buildings were comparatively

crude and box-like, having one or two rooms with a porch in front. A few columns stood on the porch or sometimes went all round the temple. Brick and wood were used in construction, and the roofs were thatched. But already the pure geometric forms so dear to the Greeks could be discerned: square or rectangular in the floor plan, walls, doorway and ceiling; circular columns; right angles at the meeting of columns and horizontal beams, and eventually a triangle between roof and doorway. All the basic elements of the Doric style were present in the synthesis of these mathematical forms.

As Greece carried on more trade with the East and became aware of other styles, her temples became larger and more substantial. Yet she remained faithful to her native Doric style. Temples were placed on a height to command a view of the sea and surrounding area, for worship took place in the open. Architects worked carefully on the facade of the temple. To the Doric column they gave the particular attention, continually revising the base, shaft, and capital. Stonemasons and artisans carved figures and designs in the spaces over the architrave and in the triangular area over the doorway. Afterward these figures and designs were painted in vivid colours.

Answer the questions:

1. What kind of Greek architecture is regarded as most typical?
2. What did the early Greek palaces look like?
3. What material was used in their construction?
4. What architectural style did the classical Greek temple belong to?

Notes:

thatched – покрытая соломой или тростником;
worship – богослужение, отправление обрядов;
stonemason – каменщик; artisan – ремесленник

Тексты для итогового контроля:

**Text 1
AT THE MUSEUM**

customs – обычаи
peoples – народы
manuscripts – рукописи
personal belongings – личные вещи, принадлежащие
huge – огромный

Museums play a great role in the cultural life of any nation. In museums you can learn many interesting facts about history, customs and traditions of different peoples. There you can find documents, books, photographs, manuscripts, works of art, personal belongings of famous people and other things.

There are many museums in our country. The most famous of them are the Museum of Fine Arts, the Tretyakov Arts Gallery in Moscow, the State Hermitage in St.Petersburg and others.

More than a hundred years ago a young Moscow businessman Pavel Tretyakov decided to organize a museum of national art which must be open to everybody. He bought the pictures by Perov, Repin, Shishkin and other Russian painters. Later Tretyakov presented his collection to the city of Moscow. Now there are more than 55 thousand works of arts, paintings, sculptures and other examples of decorative art in the Tretyakov Gallery.

There are also many museums in England. One of the largest English museums is the British Museum. It is situated in London. It is famous for its library which is the greatest in the world. The British Museum is a huge beautiful building with a high round reading-hall in it. Here you can find everything you want: English Chronicles, Autographs of great writers, Greek and Latin manuscripts, books, magazines and newspapers from all parts of the world. There are also other memorials in the British Museum: the Hall of Mummies, the Ethnography Department, the Arts of Far East and so on. There are always many visitors from all countries of the world in the British Museum. He, who comes to Great Britain, must see this famous museum.

Exercises:

I. Answer the questions:

1. What other British museums do you know?
2. What can you see in a museum of arts?
3. Have you been to any museum of arts in Russia?

II. Speak about local museums in your town.

Text 2

THE HERMITAGE

covering a span of about – охватывающий период около

comprising – объемлющий

remarkable – примечательный

containing – содержащий

eminent – выдающийся

must be ranked – должен стоять в ряду

in respect – в отношении

in addition to – в дополнение к

Scythian art – искусство скифов

The State Hermitage in St.Petersburg is one of the most outstanding art museums in the world. It is the largest fine arts museum in Russia.

World famous is the collection of West-European paintings covering a span of about 700 years, from the 13th to the 20th century, and comprising works by Leonardo da Vinci, Raphael, Titian, El Greco, Velasquez, Murillo; outstanding paintings by Rubens, Van-Dyke, Rembrandt; a remarkable group of French 18th-century canvases, and Impressionists and Post-Impressionists paintings. The collection illustrates the art of Italy, Spain, Holland, Belgium, Germany, Austria, France, Britain, Sweden, Denmark, Finland and some other countries. The West-European Department also includes a fine collection of

European sculpture, containing works by Michelangelo, Canova, Falckoner, Houdon, Rodin and many other eminent masters.

The Hermitage, together with the Pushkin Fine Arts Museum in Moscow, must be ranked among the richest in the world in respect of Impressionist Art.

In addition to the works of Western masters, the Hermitage has sections devoted to the arts of India, China, Ancient Egypt, Mesopotamia, Pre-Columbian America, Greece and Rome, as well as a department of pre-historic art, not to mention a section devoted to Scythian art. People come to admire the collection of tapestry, precious textiles, weapons, ivories, pottery, porcelain and furniture as well.

Exercises:

I. Find in the text sentences with the following words and translate them into Russian:

fine arts museum; canvases; a fine collection; the richest in the world; pre-historic; to admire the collections of

II. Answer the questions:

1. Where is the State Hermitage situated?
2. Which collection is the biggest in the Hermitage?
3. What does this collection illustrate?
4. What other museum in Russia is as rich in respect of Impressionist Art as the Hermitage?
5. Can you name the sections of the State Hermitage? What are they devoted to?

Text 3 LEVITAN

Isaac Ilyich Levitan (1860 – 1900), the great Russian artist, became the first painter of Russian scenery, who revealed all its beauty. He is a real poet of the Russian countryside. He continued and developed the traditions of painters of the Russian realistic school – Savrasov, Polenov, Serov. Levitan found significant meaning and poetry in what would seem the most everyday subject.

He is a very individual sort of painter. You can't but appreciate his paintings, because there is something in his landscapes that reflects our own moods. He deeply felt what he wished to express and his brush transferred these feelings to the canvas. It is interesting to note that a master of landscape, he never introduced figures into it. Though, if you look at the "Autumn Day in Sokolniki" – everything seems to bring out the loneliness of the figure in the centre: the trees losing their leaves, the remote, indifferent sky, the path going off into the distance. But the fact is that it was not Levitan who painted the figure. It was Chekhov's brother Nicolai who did it.

Levitan's travels over the Volga region influenced his art, the impression made on him by the great Russian river was unforgettable. For his life and painting he chose Plyoss – a small beautiful town on the Volga. His paintings "Evening", "Golden Plyoss", "After Rain" reflect his life for nature.

Everybody can visit Plyoss and see the places where the great pictures were painted. Many people admire Levitan's pictures "Deep Waters", "Evening Bells", "Springtime",

"The Last Snow", and, of course, his famous "Golden Autumn". All his paintings are very emotional, lyrical and realistic.

In the closing years of his life Levitan made several journeys abroad to France, Italy and Germany where he painted a number of landscapes, although his best works of the period were devoted to Russia. He was only 40 when he died in 1900.

Levitan's influence on the painters of lyrical landscapes was great. His feeling for nature, his great love for his native land, his ability to reveal and depict the poetry of the Russian land have won his paintings the love and gratitude of people.

"Autumn Day in Sokolniki" – "Осенний день. Сокольники."

"Evening" – "Вечер"

"Golden Plyoss" – "Золотой Плес"

"After Rain" – "После дождя"

"Deep Waters" – "Глубокие воды"

"Evening Bells" – "Вечерний звон"

"Springtime" – "Весна"

"The Last Snow" – "Последний снег"

"Golden Autumn" – "Золотая осень"

Exercises:

I. Answer the questions:

1. What kind of painter was Levitan?
2. Did he paint figures in his canvases?
3. Why do so many people like his pictures?

II. Find in the text and translate into Russian sentences with the word combinations: the Russian scenery; significant meaning; reflects our own moods; the impression ... was unforgettable; love for nature; emotional, lyrical and realistic; the closing years; ability to reveal and depict.

III. Read aloud the passage about Levitan's canvas "Autumn Day in Sokolniki". Is there anything new and interesting for you? Have you seen the painting?

Text 4

GEORGE ROMNEY

violin – скрипка

to inspire – вдохновлять

George Romney (1734 – 1802) painted portraits and historical pictures. He was born in Lancashire on December 26, 1734. His father was a builder. And George Romney could work with wood, he even constructed a violin and played it. He also liked to paint very much.

At the age of 27 Romney went to London and began to paint portraits there. Then he visited Paris and Italy where he studied art. In 1776 Romney came back to London and became a very popular portrait painter. The admiration of Londoners was divided between him and Reynolds.

In 1783 Romney was introduced to Emma Hart, who was later called Lady Hamilton. She became the model for him. He depicted her beautiful face on innumerable vases, he painted her on his canvases in different images. He said that she had inspired him to the most beautiful things in art. They had very close and complicated relations, as he was middle-aged, while she was young. But that was the most successful period in his life and work.

Exercises:

I. Answer the questions:

1. What was Romney's father?
2. What countries did Romney visit?
3. Who was Emma Hart?

Text 5

JOHN CONSTABLE

windmill – ветряная мельница

to perfect himself – совершенствоваться

a profound sensation – абсолютная сенсация

snail – улитка

shell – раковина

haystack – стог сена

One of the greatest English landscape painters was John Constable (1776 – 1837). He was born in Suffolk on June 11, 1776. His father was a farmer and he sent his son to work in one of his windmills. While working, John observed changes in the weather, and thanks to that he got excellent knowledge of atmospheric changes and effects. He liked to make drawings of the scenery around him.

Constable was sent to London to learn art. He tried to perfect himself as a painter. In 1799 he became a student of the Royal Academy. He worked very hard and in a few years' time he exhibited his finest pictures. His power at the time, though unrecognized, was at its highest. His first masterpieces were *"The Stratford Mill"*, *"The Hay Wain"*, *"Salisbury Cathedral"*, *"The Waterloo Bridge"*, etc.

Some of Constable's pictures were taken to Paris and created a profound sensation there. He received two gold medals; his pictures were honorably hung in the Louvre. His merits were recognized in France, but not in England. His studio was full of unsold pictures. After his death his pictures greatly increased in value.

The life of Constable was as closely connected with his mill as the life of a snail with its shell. He never looked for effects in nature, he painted nature as he saw it. Almost all his pictures are painted in one and the same place. Thanks to that he could learn about the atmospheric changes, the influence of light and the weather. He was one of the first to understand that a small place could yield a lot of landscapes depending on the lighting and the time of day. Many years later Claude Monet (a French painter) followed up that idea in the series of landscapes with a haystack.

"The Stratford Mill" – "Страдфордская мельница"

"The Hay Wain" – "Телега для сена"

"Salisbury Cathedral" – "Собор в Солсбери"
"The Waterloo Bridge" – "Мост Ватерлоо"

Exercises:

I. Choose the correct answer:

1. Where did Constable's father send him to work?
a) to a hospital b) to one of his windmills c) to a shop
2. When did he become a student of the Royal Academy?
a) in 1799 b) in 1800 c) in 1790
3. Where were Constable's merits as a painter recognized?
a) in England b) in Germany c) in France

II. Speak on the peculiarity of Constable's painting.

Биографии дизайнеров:

Calvin Klein

It's hard to imagine a young Francisco Costa growing up in the small Brazilian town where he was born (even to a family already rooted in fashion) and having even an inkling of the career he has now - a career which, in some ways, is only just starting. In the early '90s, the diminutive and cherubic immigrant arrived in New York as bright-eyed in the big city as any who had come before. He set about learning English and enrolled at the Fashion Institute of Technology, where he won the Idea Como/Young Designers of America award. After graduation, he was recruited to design dresses and knits for BillBlass. But fate soon swept Costa towards his first big break when Oscar de la Renta asked him to oversee the signature and Pink Label collections of his own high-society house, plus Pierre Balmain haute couture and ready-to-wear.



In 1998, at Tom Ford's bidding, Costa decamped for the red-hot Gucci studio where he served as senior designer of eveningwear, a position in which he was charged with creating the custom designs for both high-rolling clients and high-profile celebrities. This is where Costa cut his teeth, acquiring the skills required to direct a major label, as he would soon do, returning to New York in 2002 to work for Calvin Klein. Here he assumed the role of creative director of the women's collections, where he remains today. Costa's first marquee Calvin Klein collection was shown in the autumn of 2003, following the departure of the namesake designer (and, as the man who invented designer denim and who, in 1968, founded one of New York's mega-brands, Klein was hardly the easiest act to follow). Costa's debut drew rave reviews across the board for its seamless integration of the label's signature minimalism with a deft vision of how fashion looks now.

When **Calvin Klein** stepped down in 2003, Italo Zucchelli assumed the role of design director of the brand's menswear collections, following four seasons working directly with Klein.

The spring/summer 2004 collection, shown in 2003, was Zucchelli's first. Zucchelli is a graduate of the Polimoda School of Fashion Design in Florence (1988), although he also previously attended courses for two years at the Architecture University, also in Florence. Prior to being recruited by Calvin Klein, he spent two years as menswear designer for Jil Sander; then a spell as designer at Romeo Gigli. Born 6 April 1965, he grew up near the Italian coastal town of La Spezia. Zucchelli recalls that his first glimpse into the world of Calvin Klein was provided in 1982, with a men's underwear advertisement that starred Olympic pole-vault athlete Tom Hintnaus. Zucchelli's designs encapsulate the spirit of Calvin Klein's sexy, American philosophy; an aesthetic inspired by the human form and the idea of designing clothes that relate directly to the body in a sophisticated and effortless manner. The simplicity and purity of the brand's design roots is a discipline in itself, one which Zucchelli deploys with a certain European panache, and inherent sense of sophisticated cool that has not only met with critical acclaim, but is an honest continuation of the Calvin Klein brand philosophy. Zucchelli lives and works in New York City.

Dolce & Gabbana

Dolce & Gabbana are fashion's answer to Viagra: the full throbbing force of Italian style. The winning- combination of Dolce's tailoring perfectionism and Gabbana's stylistic theatrics has made the label a powerhouse in today's celebrity-obsessed age and just as influential as the ambassadors of sport, music and film that they dress. Domenico Dolce was born in 1958 to a Sicilian family, his father a tailor from Palermo who taught him to make a jacket by the age of seven. Stefano Gabbana was born in 1962, the son of a Milanese print worker. But it was Sicily, Dolce's birthplace and Gabbana's favourite childhood holiday destination,



that sealed a bond between them when they first met, and which has provided a reference for their aesthetic signatures ever since: the traditional Sicilian girl (opaque black stockings, black lace, peasant skirts, shawl fringing), the Latin sex temptress (corsetry, high heels, underwear as outerwear), and the Sicilian gangster (pinstripe suits, slick tailoring, fedoras). And it is the friction between these polar opposites - masculine/feminine, soft/hard and innocence/corruption -that makes **Dolce & Gabbana** so exciting.

Established in 1985, the label continues to pay homage to such Italian film legends as Fellini, Visconti, Rossellini, Anna Magnani and Sophia Loren; in glossy art books, Dolce & Gabbana documents its own contribution to today's legends of film ('Hollywood'), music ('Music') and football ('Calcio'). With an empire that includes the younger **D&G** line, childrenswear, swimwear, underwear, eyewear, fragrance (eight in total), watches, accessories and a global distribution through their own boutiques, Dolce & Gabbana are, quite simply, fashion's Italian stallions.

Giorgio Armani

Now in his fifth decade working in fashion, **Giorgio Armani** is more than just a designer - he's an institution, an icon and a multinational, billion-dollar brand. Armani the man was born in 1934 in Piacenza, northern Italy. He spent his formative years not in fashion but studying medicine at university and completing his national service. After working as a buyer for Milanese department store La Rinascente, he scored his first break in 1964, when he was hired by Nino Cerruti to design a menswear line, Hitman. Several years as a successful freelance designer followed, but it was in 1975 that the Giorgio Armani label was set up, with the help of his then business partner Sergio Galeotti.

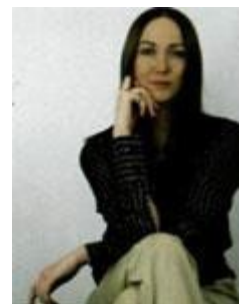


Armani's signature 'unstructured' jackets for both men and women (a womenswear line was established in 1976), knocked the stuffing out of traditional tailoring and from the late '70s, his clothes became a uniform for the upwardly mobile. Men loved his relaxed suits and muted colour palette of neutral beiges and greys. His designs for women, meanwhile, were admired for an androgynous and modern elegance. Richard Gere's suits in *American Gigolo* (1980) were a landmark for the designer, as was the cover of *Time* magazine in 1983.

The brand now encompasses six major fashion lines and has diversified into bedlinen, chocolates and even hotels. Armani has won countless awards, including an Honorary Doctorate from the RCA in 1991; from 2000 his designs have been exhibited in a major retrospective show that has travelled worldwide. Armani has also picked up a dedicated Hollywood following, and January 2005 saw the launch in Paris of 'Giorgio Armani Prive', an haute couture-like collection.

Frida Giannini

In March 2005 **Frida Giannini** was charged with pushing **Gucci**, one of the most recognisable status labels of the late 20th century, into a new era. She is responsible for its high-profile accessories and womenswear collections, which has become synonymous with figure-hugging pencil skirts, glamorous sportswear and vixenish eveningwear, a look established by Gucci's former designer, Tom Ford, during the '90s.



Established in 1931 by Guccio Gucci as a saddlery shop in Florence, the company had been a traditional family-run Italian business until Guccio's grandson Maurizio sold his final share of the brand in 1993. It was Guccio who first intertwined his initials to create the iconic logo. Yet until Tom Ford came along in the mid-'90s, the brand's image was lacklustre; from autumn/winter 1995

Ford designed full womenswear collections for Gucci, supported by slick advertising campaigns often shot by Mario Testino and a diehard following among celebrities.

In 2004, Ford exited Gucci and its parent company, the Gucci Group (which also controls brands such as Stella McCartney, Yves Saint Laurent Rive Gauche, Balenciaga and Alexander McQueen), and new management filled Ford's position not with a single designer but with a team of three, all of whom were promoted internally: John Ray, for menswear, Alessandra Facchinetti for womenswear and Frida Giannini for accessories.

In March 2005 Facchinetti also departed Gucci, and Giannini, who lives in a 15th century apartment in Florence and owns 7000 vinyl records, is now also responsible for women's clothing collections. Born in Rome in 1972, Giannini studied at the city's Fashion Academy; in 1997 she landed a job as ready-to-wear designer at Fendi, before first joining Gucci in 2002. Her 'Flora' collection of flowery-printed accessories was the commercial hit of 2004, and, at the time of writing, her first ready-to-wear collection was scheduled for autumn/winter 2005.

Hugo Boss

Next to Armani, global giant **Hugo Boss** is arguably the most recognisable suiting label in the world. In the forty-five years since the house began making suits, the label has been a dominant force in the market, with six hundred stores worldwide and a presence in 108 countries. With collections for every demographic, from urban sport to demi-bespoke, Hugo Boss continues to expand its global reach.

Founded in 1923 by the eponymous Austrian tailor, Hugo Boss began life as a manufacturer of workwear, shifting gear in the '60s to produce men's suiting and again in 1970 with the launch of fashion brand Boss. Listed on the German stock exchange in 1985, the majority shareholding of Hugo Boss GmbH was acquired by Italian fashion group Maraotto SpA in 1991.

Under Marzotto, Boss diversified with the younger, directional Hugo label (which is designed by Volker Kaechele) and more sophisticated Baldessarini brand. Boss - which is led by designer Lothar Reiff, photographed above - is now split into Boss Selection (demi-bespoke suiting), Boss Black (mainline), Boss Orange (urban sportswear) and Boss Green (active sportswear) with Hugo womenswear launched in 1998 and Boss Black womenswear in 2000.

In 2004 Marzotto reported that Boss menswear turned over € 1,000 million and Boss womenswear a further € 69 million. Hugo Boss was early in adopting the policy of linking the brand to glamorous men's sports, such as their pioneering sponsorship deals with Porsche (1971), the Davis Cup (1988), Seve Ballesteros (1988), AC Milan (1995) and Chelsea FC (2004). Like Prada Group CEO Patrizio Bertelli, the house has become affiliated to sailing and sponsored Hugo Boss Farr 65 in the Fastnet Race in 2003.

In 1996 Hugo Boss established the biannual Hugo Boss Art Prize in conjunction with the Solomon R. Guggenheim Museum in New York.



Lacoste

Recognised for his fresh, flawless cuts and elegant tailoring, **Christophe Lemaire of Lacoste** is concerned more with the quality of his lines than with slavishly following trends. With a style he describes as "graphic, pure, relaxed and precise", he captures the balance between fashion and function, creating classic, wearable clothing season after season. Born in Besangon, France, in April 1965, Lemaire initially assisted at the Yves Saint Laurent design studio before going on to work for Thierry Mugler and Jean Patou. Through the Jean Patou house he met Christian Lacroix who was so impressed with the young designer that he appointed him head of his own woman's ready-to-wear line in 1987.



Lemaire went solo with his eponymous womenswear label in 1990. His functional designs, with their understated elegance, ensured the label's success and a menswear label followed in 1994.

In May 2001 Lemaire became creative director of heritage sportswear brand Lacoste, where he has re-established the company's position on the fashion map. Infusing his own contemporary, sharp style into classics such as the tennis skirt, polo shirt or preppy college jumper, he has attracted new customers while retaining enough of the brand's 70-year-old tradition so as not to lose the old. In June 2001, under his direction, Lacoste staged its first catwalk show. A true fashion DJ, for his own collections Lemaire mixes Western classics with one-of-a-kind ethnic pieces. The result is resolutely modern yet always wearable. "I don't create in a rush," he explains. "I always take time so I can distance myself from things that are too fashionable. As a designer I aim for an accessible balance between beauty and function to create a vision of contemporary 'easy wearing'".

Mary Quant

Mary Quant (born February 11, 1934) is an English fashion designer one of the many designers who took credit for inventing the miniskirt and hot pants.

Born in Kent, Quant studied illustration at Goldsmith's College before taking a job with a couture milliner. In October 1955, she teamed up with her husband Alexander Plunkett Greene, and an accountant Archie McNair, to open a clothes shop on the Kings Road in London called Bazaar.

Following the positive reaction to a pair of "mad house pyjamas" designed for the opening, and dissatisfied with the variety of clothes available to her, Quant decided to make her own range of clothing. Initially working solo, she was soon employing a handful of machinists, producing unusual clothes she considered to be fun. Her skirts had been getting shorter since about 1958 - a development she considered to be practical and liberating, allowing women the ability to run for a bus. The miniskirt, for which she is arguably most famous, became one of the defining fashions of the 1960s.

The miniskirt was developed separately by Andre Courreges, and there is disagreement as to who came up with the idea first.

In addition to the miniskirt, Quant is often credited with inventing the coloured and patterned tights that tended to accompany the garment, although these are also attributed to Cristobal Balenciaga.

Irrespective of whether she invented these items, Quant was one of their major popularisers, largely thanks to the fact that Bazaar was a popular haunt for the fashionable Chelsea Set of "Swinging London". By 1961, Quant had opened a second Bazaar in Knightsbridge and by 1963 she was exporting to the USA. To keep up with demand, Quant went into mass-production, setting up the Ginger Group.

Quant's popularity was at its peak in the mid-1960s, during which time she produced the dangerously short micro-mini skirt, "paint-box" make-up, and plastic raincoats. She was described as being the leading fashion force outside Paris.

In 1966 Quant was appointed an OBE for services to the fashion industry.

In the late 1960s, Quant launched hot pants, which was her last big fashion development. Through the 1970s and 1980s she concentrated on household goods and make-up.

In 2000, she resigned as director of Mary Quant Ltd., her cosmetics company, after a Japanese buy-out. There are over 200 Mary Quant Colour shops in Japan, where Quant fashions continue to enjoy some popularity.



Roberto Cavalli

Roberto Cavalli (born 1940, Florence) designs some of the most glamorous clothes in fashion: baroque combinations of exotic feathers, overblown florals, animal prints and incredibly lightweight leathers comprise the signature Cavalli look for day or night, which is always shown on his Milan runway atop the highest heels and with the biggest, blow-dried hair in the city. In winter collections, fur - the more extravagant the better - is dominant.



And to think it all started on a ping-pong table. This is where, as a student at Florence's Academy of Art, Cavalli first began to experiment with printing on leather, later patenting a similar technique. The son of a tailor and the grandson of a revered painter (of the Macchiaioli movement), Cavalli is an expert embellisher and decorator of textiles.

After founding his own fashion company in the early '60s, Cavalli was one of the first to put leather on a catwalk, patchworking it together for his debut show in 1972, which was staged at the Palazzo Pitti in Florence. Cavalli was an outsider to high fashion during the '80s, but staged a remarkable comeback in the '90s. In this renaissance period, Cavalli has become the label of choice among the R&B aristocracy, not to mention any starlet with both the bravado and the body to carry off one of his attention-seeking frocks.

Assisted by his second wife Eva Duringer, a former Miss Universe, Cavalli brought his distinctive look - a unique combination of thrusting sex appeal, artisanal prints and frankly eccentric themes and catwalk shows - to the Milan collections, where press and clients alike received him with open arms. The collections bearing his name now include Just Cavalli, a menswear line, a childrenswear line and perfume licences, among others. In 2003 his company scored a turnover of € 289 million and its collections are distributed in over 30 countries. Cavalli also owns one of Italy's best racehorse stud farms.

Образовательные технологии

Рекомендуемые образовательные технологии: аудиторные (практические) занятия, самостоятельная работа обучающихся, внеаудиторная работа студентов по подготовке к написанию лингвокультурологических рефератов, участие в конференциях и «Круглых столах».

В учебном процессе широко используются активные и интерактивные формы обучения (компьютерные симуляции, деловые и ролевые игры, проектные методики, мозговой штурм, разбора конкретных ситуаций, иных форм), а в сочетании с внеаудиторной работой это способствует формированию и развитию профессиональных навыков обучающихся.

При обучении иностранному языку используется *интегрированный подход*, который предусматривает различное сочетание подходов внутри одной программы. Это позволяет совмещать *коммуникативный, тематический и профориентированный подходы (Профессионально-педагогическое общение)*, что дает возможность в короткие сроки получить базовые знания, одновременно отрабатывая их на профессиональной лексике. Так, *коммуникативный подход* направлен на развитие в первую очередь разговорных навыков и навыков восприятия речи на слух. Работа на занятии организуется в парном и групповом режимах. Слушателям предлагаются игровые ситуации, актуальные темы для обсуждения, аутентичные материалы для чтения и прослушивания. *Тематический подход* к обучению заключается в том, что слушатель совершенствует свои языковые навыки на базе текстов и лексики на определенную тему. *Профориентированный подход (Профессионально-педагогическое общение)* предполагает использование специализированной профессионально ориентированной программы обучения английскому языку для специалистов, работающих по направлению - физическая культура.

Методические указания по подготовке к практическим занятиям

Для подготовки к практическим занятиям по определенной теме студентам предлагается выполнить ряд заданий, соблюдая предложенную последовательность:

1. Переведите текст со словарем, выписывая незнакомые слова.
2. Найдите в тексте эквиваленты русских слов и выражений (упражнения после текста).
3. Выполните лексические упражнения, данные после текста.
4. Подготовьте ответы на вопросы по содержанию текста.
5. Подготовьте монологическое высказывание на одну из тем, предложенных в упражнении после текста.
6. Дайте письменный перевод абзаца, указанного преподавателем.