

Государственное бюджетное профессиональное образовательное учреждение
«Южно-Уральский государственный колледж»

РАССМОТРЕНО:

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Комплект
контрольно-оценочных средств
по учебной дисциплине
ОГСЭ.03 Иностранный язык (английский)
Программы подготовки специалистов среднего звена (ППССЗ)
по специальности СПО
54.02.02 Декоративно-прикладное искусство и
народные промыслы (по видам)

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1. Паспорт комплекта контрольно-оценочных средств

1.1. Область применения комплекта контрольно-оценочных средств

Комплект контрольно-оценочных средств предназначен для проверки результатов освоения учебной дисциплины (далее УД) программы подготовки специалистов среднего звена (далее ППССЗ) по специальности СПО 54.02.02 Декоративно-прикладное искусство и народные промыслы (по видам).

Комплект контрольно-оценочных средств позволяет оценивать:

1. Формирование элементов профессиональных компетенций (ПК) и элементов общих компетенций (ОК):

Таблица 1.

Профессиональные и общие компетенции	Показатели оценки результата	Средства проверки (№№ заданий)
1	2	3
ПК 1.7 Владеть культурой устной и письменной речи, профессиональной терминологией.	Эффективность использования изучаемого языка в целях продолжения образования, понимание профессиональной терминологии, грамотное ее применение и использование.	12, 19, 20, 24, 29, 3
ОК 4 Осуществлять поиск и использование информации, необходимой для эффективного выполнения профессиональных задач, профессионального и личностного развития.	Самостоятельность, оперативность и результативность поиска информации, применение ее для эффективного выполнения профессиональных задач.	1, 3 – 5, 15, 23, 27, 28
ОК 5 Использовать информационно-коммуникационные технологии в профессиональной деятельности.	Грамотное применение, результативность использования информационных источников, точность и скорость владения приемами работы с компьютером.	17, 20, 24
ОК 6 Работать в коллективе, эффективно общаться с коллегами, руководством, потребителями.	Эффективность взаимодействия и общения с коллегами, руководством, потребителем. Соблюдение этических норм.	2, 10, 11, 13, 16, 19

ОК 8 Самостоятельно определять задачи профессионального и личностного развития, заниматься самообразованием, осознанно планировать повышение квалификации.	Правильность владения механизмом планирования, организации, анализа собственной деятельности. Результативность самостоятельной работы.	6, 7, 9, 21, 26, 31
ОК 9 Ориентироваться в условиях частой смены технологий в профессиональной деятельности.	Устойчивость интереса к инновациям в области специальности.	8, 14, 22, 29, 30, 31

2. Освоение умений и усвоение знаний

Таблица 2.

Освоенные умения, усвоенные знания	Показатели оценки результата	№№ заданий для проверки
1	2	3
У 1 Умение вести диалог (диалог – расспрос, диалог – обмен мнениями, диалог – побуждение к действию, этикетный диалог) в ситуациях официального и неофициального общения в бытовой социо – культурной и учебно – трудовой сферах, используя аргументацию и эмоционально – оценочные средства.	Активное использование и распознавание различных лексических единиц, клише для решения профессиональных задач. Соблюдение этических норм общения при взаимодействии с учащимися, преподавателями, работодателями и т. п.	17
У 2 Умение читать и понимать аутентичные тексты различных жанров: публицистические, научно – популярные, функциональные, используя основные виды чтения: ознакомительное, просмотровое, поисковое в зависимости от коммуникативной задачи.	Быстрота распознавания в текстах знакомых лексических единиц, применение на практике грамматических правил. Правильность понимания прочитанного. Высокая эффективность применения полученной информации в профессиональной и непрофессиональной сферах деятельности.	2, 4, 5, 7, 8, 10, 11, 16, 17, 19, 20, 23, 24, 26, 27, 29, 30
У 3 Умение делать краткие сообщения,	Активное использование и распознавание различных лексических единиц, клише,	17

описывать события и явления в рамках изученных тем, передавать основное содержание, основную мысль прочитанного или услышанного, выражать свое отношение, давать краткую характеристику.	применение на практике грамматических правил. Правильность оценки прочитанного, услышанного. Смысловая связность и целостность изложения.	
У 4 Умение, обеспечивающее самостоятельность приобретения знаний: умение ориентироваться в иноязычном тексте, выделять, обобщать, фиксировать необходимую информацию из различных источников.	Самостоятельность и эффективность поиска необходимой информации с использованием различных видов источников, в том числе электронных; использование информационных технологий в процессе обучения.	1-16, 18-31
З1 Знание значений новых лексических единиц, связанных с тематикой данного этапа обучения и соответствующими ситуациями общения, в том числе оценочной лексики, реплик – клише речевого этикета, отражающих особенности культуры стран изучаемого языка.	Активное использование и распознавание различных лексических единиц, клише для решения профессиональных задач.	2, 4, 5, 7-11, 15-17, 19, 20, 22-24, 26-31
З2 Знание лексического (1200 - 1400 лексических единиц) и грамматического минимума, необходимого для чтения и перевода (со словарем) иностранных текстов.	Быстрота распознавания в текстах знакомых лексических единиц, самостоятельность при поиске необходимой информации; применение на практике грамматических правил.	1-16, 18-31
З3 Знание страноведческой информации, расширенной за счет новой тематики и проблематики речевого общения.	Самостоятельность при поиске необходимой информации, эффективность ее использования. Проявление деловой культуры.	5, 23, 24, 26

1.2 Система контроля и оценки освоения программы учебной дисциплины

1.2.1. Организация текущего контроля успеваемости, промежуточной аттестации по итогам освоения учебной дисциплины

Контроль и оценка результатов освоения учебной дисциплины осуществляется в процессе проведения практических занятий и выполнения обучающимися внеаудиторной самостоятельной работы (индивидуальных заданий и проектов).

В ходе изучения учебной дисциплины осуществляются следующие формы и методы контроля и оценки результатов обучения:

- текущий: оценка практических заданий, внеаудиторной самостоятельной работы (индивидуальных заданий и проектов);
- промежуточный: оценка контрольных работ;
- итоговый контроль: оценка полученных знаний и умений на дифференцированном зачёте.

Условием допуска к зачёту являются положительные оценки за выполнение внеаудиторной самостоятельной работы, контрольных работ.

Зачёт проводится в форме перевода текста и составлению вопросов разного типа к подчеркнутому предложению.

Критерии оценивания ответов обучающихся в ходе дифференцированного зачёта:

Шкала оценивания	Критерии
5 (отлично)	- перевод выполнен в полном объеме; - содержание переводимого текста передано правильно; - все типы вопросительных предложений составлены правильно.
4 (хорошо)	- перевод выполнен в полном объеме; - в содержании переводимого текста имеют место незначительные неточности, не нарушающие общего смысла текста оригинала; - все типы вопросительных предложений составлены, но имеются ошибки.
3 (удовлетворительно)	- перевод выполнен в полном объеме; - в содержании переводимого текста имеют место неточности, искажающие смысл текста оригинала; - все типы вопросительных предложений составлены с ошибками.
2 (неудовлетворительно)	- перевод выполнен не в полном объеме; - содержание переводимого текста искажено; - составлены не все типы вопросительных предложений.

2. Перечень учебных изданий, Интернет-ресурсов, дополнительной литературы

Основные источники:

1. Агабекян, И.П. Английский язык: учебное пособие/И.П.Агабекян.- Изд. 5-е. - Ростов н/Д: Феникс, 2022.-316с. - ISBN978-5-222-37120-6

2. Безкоровайная, Г.Т. PlanetofEnglish: учебное пособие/Г.Т. Безкоровайная, Е.А. Койранская, Н.И. Соколова, Г.В. Лаврик. – 12-е изд., стер. - Москва: Академия, 2023. – 256 с.– ISBN 978-5-0054-1017-7

Дополнительные источники:

1. Безкоровайная, Г.Т. PlanetofEnglish: электронный учебно-методический комплекс английского языка для учреждений/ Г.Т. Безкоровайная, Е.А. Койранская, Н.И. Соколова, Г.В. Лаврик. – Москва: Академия, 2023 . – 256 с. – ISBN 978-5-0054-1017-7

Интернет-ресурсы:

1. ABBYYLingvo: [сайт]. - URL: <https://www.lingvo.ru/> (дата обращения: 26.12.2021). – Текст: электронный.
2. Britannica: [сайт]. - URL: <https://www.britannica.com/> (дата обращения: 26.12.2021). – Текст: электронный.
3. MacmillanEducation: [сайт]. - URL: <http://www.macmillanenglish.com> (дата обращения: 30.11.2021). – Текст: электронный.

3.Задания для оценки умений и усвоения знаний

ГБПОУ «ЮУГК»

ПЕРЕЧЕНЬ

контрольно-оценочных средств и методических материалов

по учебной дисциплине Иностранный язык (Английский)

для специальности 54.02.02 Декоративно-прикладное искусство и народные промыслы (по видам)

Наименование разделов, тем, занятий учебной дисциплины (МДК)	№ п/п	Контрольно-оценочные средства	Знания, Умения (З, У)*	ПК**	ОК***	Методические материалы	Примечание
<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>
Раздел 1. Вводно-коррективный курс							
Тема 1.1. Корректировка произношения	1	Самостоятельная работа № 1 «Правила чтения».	У4, 32		ОК 4	Методические рекомендации по выполнению самостоятельной работы.	
	2	Текст «Трудности иностранного языка».	У2, У4, 31, 32		ОК 6	Методические указания по чтению текста и выполнению заданий к нему.	
Тема 1.2. Защита окружающей среды.	3	Словарный диктант № 1	У4, 32		ОК 4	Рекомендации по написанию диктанта.	2 варианта
	4	Текст «Решение проблем загрязнения окружающей	У2, У4, 31, 32		ОК 4	Методические указания по чтению текста и выполнению заданий к нему.	

		среды в США».					
Тема 1.3. Спорт.	5	Текст «История олимпийских игр».	У2, У4, 31, 32, 33		ОК 4	Методические указания по чтению текста и выполнению заданий к нему.	2 варианта
	6	Словарный диктант № 2	У4, 32		ОК 8	Рекомендации по написанию диктанта.	
	7	Текст «Зимние и летние виды спорта».	У2, У4, 31, 32		ОК 8	Методические указания по чтению текста и выполнению заданий к нему.	
Тема 1.4. Жить и работать в 21 веке.	8	Текст «Жить и работать в 21 веке».	У2, У4, 31, 32		ОК 9	Методические указания по чтению текста и выполнению заданий к нему.	2 варианта
	9	Контрольная работа № 1	У4, 31, 32		ОК 8	Рекомендации по выполнению контрольной работы.	
Раздел 2. Совершенствование навыков устной и письменной речи по теме: «Деловой иностранный язык»							
Тема 2.1. Деньги.	10	Текст «Наличные деньги».	У2, У4, 31, 32	ПК	ОК 6	Методические указания по чтению текста и выполнению заданий к нему.	
	11	Текст «Кредитные карты».	У2, У4, 31, 32		ОК 6	Методические указания по чтению текста и выполнению заданий к нему.	
	12	Самостоятельная работа № 1 «Времена группы	У4, 32			Рекомендации по выполнению самостоятельной работы.	

		Perfect».		1.7			
Тема 2.2. Визит зарубежного партнера.	13	Самостоятельная работа № 2 «Согласование времен».	У4, 32		ОК 6	Рекомендации по выполнению самостоятельной работы.	
Тема 2.3. Телефонный разговор.	14	Самостоятельная работа № 3 «Косвенная речь».	У4, 32		ОК 9	Рекомендации по выполнению самостоятельной работы.	2 варианта
	15	Контрольная работа № 2	У4, 31, 32		ОК 4	Рекомендации по выполнению контрольной работы.	
Тема 2.4. В командировке.	16	Текст «В командировке».	У2, У4, 31, 32		ОК 6	Методические указания по чтению текста и выполнению заданий к нему.	
	17	Диалог «Заказ места в гостинице».	У1, У2, У3, 31		ОК 5	Рекомендации по составлению диалога.	
	18	Самостоятельная работа № 4 «Сложное дополнение».	У4, 32			Рекомендации по выполнению самостоятельной работы.	
Тема 2.5. Устройство на работу.	19	Текст «Устройство на работу».	У2, У4, 31, 32	ПК 1.7	ОК 6	Методические указания по чтению текста и выполнению заданий к нему.	
	20	Текст «Как написать резюме?».	У2, У4, 31, 32	ПК 1.7	ОК 5	Методические указания по чтению текста и выполнению заданий к нему.	
	21	Самостоятельная работа № 5 «Модальные глаголы и их эквиваленты».	У4, 32		ОК 8	Рекомендации по выполнению самостоятельной работы.	

Тема 2.6. Деловые письма.	22	Контрольная работа № 3	У4, 31, 32		ОК 9	Рекомендации по выполнению контрольной работы.	2 варианта
Раздел 3. Совершенствование навыков устной и письменной речи профессиональной направленности.							
Тема 3.1. Художники Англии.	23	Текст «Художники Англии».	У2, У4, 31, 32, 33		ОК 4	Методические указания по чтению текста и выполнению заданий к нему.	
Тема 3.2. Изобразительное искусство.	24	Текст «Живопись».	У2, У4, 31, 32, 33	ПК 1.7	ОК 5	Методические указания по чтению текста и выполнению заданий к нему.	2 варианта
	25	Словарный диктант № 3	У4, 32		ОК 5	Рекомендации по написанию диктанта.	
	26	Текст «Третьяковская галерея».	У2, У4, 31, 32, 33		ОК 8	Методические указания по чтению текста и выполнению заданий к нему.	
Тема 3.3. Архитектура.	27	Текст «Архитектурные стили».	У2, У4, 31, 32		ОК 4	Методические указания по чтению текста и выполнению заданий к нему.	2 варианта
	28	Контрольная работа № 4	У4, 31, 32		ОК 4	Рекомендации по выполнению контрольной работы.	
Тема 3.4. Понятие и функции дизайна.	29	Текст «Понятие дизайна».	У2, У4, 31, 32	ПК 1.7	ОК 9	Методические указания по чтению текста и выполнению заданий к нему.	
	30	Текст «Функции дизайна».	У2, У4, 31, 32	ПК 1.7	ОК 9	Методические указания по чтению	

	31	Задания для дифференцированного зачета.	У4, 31, 32		ОК 8 ОК 9	текста и выполнению заданий к нему.	
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Пахомова Е.А., преподаватель английского языка.

Задания к дифференцированному зачету

TEXT № 1

1. Read and translate the text.

One of the most famous museums in Saint Petersburg is the Russian Museum, a treasure house of national culture. It contains more than 300.000 works of art and covers the period from the 11th century to the present day. The museum possesses one of the finest collections of Russian paintings and the country's largest collection of national sculpture. It also has enormous collections of drawings and examples of decorative and folk-art and ancient Russian art.

The Mikhailovsky Palace, which now houses the Russian Museum, was built by Rossi between 1819 and 1825 for Grand Duke Mikhail, the youngest son of Paul I.

The main facade has eight columns placed above the ground floor arcades. On the other side of the building the elegant facade looks out into a shady garden. Rossi also designed the interior of the palace and even the furniture. Unfortunately many alternations were carried out later.

2. State all types of questions to the underlined sentence.

TEXT № 2

1. Read and translate the text.

The thousand-year-old history of Russian art is represented in 130 rooms of the Russian Museum starting with the splendid collections of ancient Russian icons by famous Russian icon painters such as Andrey Rublev and Simon Ushakov. There is a fine collection of portraits by Antropov, Rokotov, Levitsky, Borovikovsky and others and of sculptures by Carlo Bartolomeo Rastrelli, Shubin and so on.

Of particular interest among the early 19th century works are "The Last Days of Pompeii" by Carl Bryullov, "The Ninth Wave" by Aivazovsky. Works of interest among the late 19th and early 20th century paintings include "The Volga Boatmen" and "The Zaporozhye Cossacks Composing a Letter to the Sultan of Turkey" by Ilya Repin, fine landscapes by Levitan and Shishkin.

The Russian Museum periodically organizes exhibitions both in our country and abroad. Paintings and sculptures from the museum have been on display in many countries of the world.

2. State all types of questions to the underlined sentence.

TEXT № 3

1. Read and translate the text.

This museum in London, founded in 1824, houses a rich collection of over 2,300 paintings dating from the mid-13th century to 1900 in its home on Trafalgar Square. The collection belongs to the public of the United Kingdom and entry to the main is free of charge.

The collection started when the British government bought 36 paintings from the banker John Julius Angerstein in 1824. The collection is small in size, compared with many European national galleries, but encyclopedic in scope; most major developments in Western painting from Giotto to Cézanne are represented with important works, including The Virgin of the Rocks by Leonardo da Vinci, Equestrian Portrait of Charles I by Anthony van Dyck and Vincent van Gogh's Sunflowers.

The present building, the third to house the museum, was designed by William Wilkins from 1832-1838.

2. State all types of questions to the underlined sentence.

TEXT № 4

1. Read and translate the text.

This Museum is the largest national museum of France, the most visited museum in the world, and a historic monument. It is a central landmark of Paris, located on the Right Bank of the Seine.

The museum is housed in the Palace which began as a fortress built in the late 12th century under Philip II. During the French Revolution, the National Assembly decreed that the building should be used as a museum, to display the nation's masterpieces.

The museum opened on 10 August 1793 with an exhibition of 537 paintings, the majority of the works being confiscated church and royal property.

The painting collection of the museum has more than 6,000 works from the 13th century to 1848. The collection began with the works from Italian masters such as Raphael and Michelangelo.

2. State all types of questions to the underlined sentence.

TEXT № 5

1. Read and translate the text.

This is a museum and art gallery located in Madrid, the capital of Spain. It features one of the world's finest collections of European art, from the 12th century to the early 19th century, based on the former Spanish Royal Collection. Founded as a museum of paintings and sculpture, it also contains important collections of drawings, prints, coins and medals.

The museum possesses the world's finest collection of Spanish painting, with large numbers of the finest works of Diego Velazquez and Francisco Goya, as well El Greco, Bartolomeu Estaban Murillo, Jusepe de Ribera, Francisco de Zurbaran, and most other leading Spanish old masters. The best known work on display at the museum is Las Meninas by Velazquez.

There are also large groups of important works by the Dutch painter Hieronymus Bosch, Titian, Peter Paul Rubens and Raphael. Fine examples of the works of Botticelli, Caravaggio, Albrecht Durer, Rembrandt, Veronese, Nicolas Poussin, Thomas Gainsborough and many other notable artists are also on display in the museum.

2. State all types of questions to the underlined sentence.

TEXT № 6

1. Read and translate the text.

This is an art museum located on the eastern edge of Central Park in New York City, USA. It has a permanent collection containing more than two million works of art. It is one of the world's largest art galleries.

Represented in the permanent collection are works of art from classical antiquity and Ancient Egypt, paintings and sculptures from nearly all the European masters, and an extensive collection of American and modern art.

The Museum of Art was founded in 1870 by a group of American citizens. The founders included businessmen and financiers, as well as leading artists and thinkers of the day, who wanted to open a museum to bring art and art education to the American people. It opened on February 20, 1872, and was originally located at 681 Fifth Avenue.

2. State all types of questions to the underlined sentence.

TEXT № 7

1. Read and translate the text.

The cave paintings on the wall of caves in Spain and southern France are the earliest form of art we have. They show a wide variety of animals, such as bears, horses and deer. The pictures were painted in bright colours, which were made of various minerals mixed with animal fat, egg whites, plant juice and even blood. All of them were connected with hunting. In one famous

example, in a cave in Lascaux in France, a man is shown among animals and there are several dark dots in the painting. The meaning of the painting is not certain, but it shows that the cave dwellers had superb artistic skills.

More than 5000 years ago, the Egyptians began painting on the walls of their tombs everything that went on in their daily lives. They believed that the figures of people and everyday objects would enter the afterlife with the dead person.

2. State all types of questions to the underlined sentence.

TEXT № 8

1. Read and translate the text.

The first Impressionist exhibition was held in 1874 when Monet, Renoir, Cezanne, Degas and others announced that the aim of the movement was to achieve greater naturalism in painting.

Most Impressionist pictures are of landscapes and the Impressionists liked to use bright colours, even when portraying shadows; this often gives their work joyful, optimistic feel.

Following the impressionist movement artists such as Picasso and Braque tried to change the style of painting from naturalistic to more abstract. Instead of trying to make a realistic copy of an object they wanted to show it from a variety of different angles. In their paintings several views of an object or person are combined which often results in such things as eyes and noses appearing in unusual places or at strange angles. Some people conclude from these paintings that artists could not draw on the contrary. Picasso and Braque were perfectly capable of painting naturalistic paintings but this was not their aim in art.

2. State all types of questions to the underlined sentence.

TEXT № 9

1. Read and translate the text.

Younger than Leonardo, older than Raphael, Michelangelo outlived both by about forty years. People have never stopped marveling at Michelangelo's greatness. But he had to work hard too. When he painted the ceiling of the Sistine Chapel, he had to do the work lying on his back on a high scaffold - and it took him years to finish it.

His first great sponsor, Pope Julius II, often quarreled with him. The Pope would give him one thing to do and then, before he had time to finish, order him to do another. Once, feeling too burdened, Michelangelo ran away from Rome. It was several months before he sought the Pope's pardon. A Bishop tried to excuse Michelangelo by telling the Pope that artists are quite ignorant about everything except their art. But the Pope reprimanded the Bishop sternly: It is you who are ignorant to reproach him.

2. State all types of questions to the underlined sentence.

TEXT № 10

1. Read and translate the text.

Leonardo da Vinci was also a Florentine artist, but he worked for a long time in Milan. When he asked the Prince of Milan for a job, he wrote that he could do the work of an engineer. He could build tricky bridges and weapons of war. He was as good an architect as any. As a sculptor he could make anything a sculptor could, including monuments of riders on horseback. He also would be a match for any painter. Leonardo proved that he could live up to all his promises. Everything he made was both true to life and at the same time radiant with exquisite beauty.

At the time of the Renaissance artists often discussed the problem of making their pictures beautiful. Some thought they could do it by picking beautiful models. Others meant to select the beautiful part of many models and to combine them. But Raphael said, "I paint the idea I have in my mind." That was what gave his paintings the beauty of an ideal.

2. State all types of questions to the underlined sentence.

TEXT № 11

1. Read and translate the text.

Michelangelo's last great achievement was the rebuilding of St. Peter's Cathedral.

This was late in the Renaissance. Now artists who had humbly studied and copied the great masterpieces of the ancients aspired to outdo them. That is why, in rebuilding St. Peter's, Michelangelo gave it the size and proportions of the Colosseum and added a cupola to match the magnificent vaulting of the Pantheon.

When Michelangelo built St. Peter's, the times were full of turmoil. Protestants had separated from the Catholic Church. Art, like a mirror, reflected the unrest and excitement of the times. Now artists wanted to make their works thrilling and impressive, not just natural and beautiful. Artists expressed strange ideas about what a figure should look like. Those who were interested in things of the spirit made figures look like flames, writhing, hardly touching the ground and tapering toward the top. Other artists, more interested in the body, made figures in interesting motion. They were not interested in expressing ideas.

2. State all types of questions to the underlined sentence.

TEXT № 12

1. Read and translate the text.

One morning the painter Corot went up to a hill near Rome in the company of three other French painters. They had all come to study art in the Eternal City. That day they all wanted to paint the same view of Rome from the same spot at the same time. The weather was fine and the four young men started to paint. When they had all finished their work they compared their pictures to see which was best. But it was hard to tell because each picture looked entirely different from all the others. One showed the majesty of Rome, another the sunny light that enveloped the Eternal City. The third artist had painted the colorful gayety of the southern view. Corot himself had concentrated on the clean-cut shapes of the square houses and the cupola of St. Peter's rising above them.

Pictures are as different as the people who paint them. But there is also another basic difference, depending on the artist's way of looking at nature.

2. State all types of questions to the underlined sentence.

TEXT № 13

1. Read and translate the text.

One day two French painters, Daumier and Daubigny, decided to paint some ducks. They made a date to go to the country together. The day was sunny and the two painters, reaching the little lake where the ducks were swimming, sat down on the grassy shore.

Daubigny took out his sketch-book and pencil and started drawing the ducks. Daumier didn't budge; he just sat and looked. His friend finally asked, "Aren't you going to do any work at all?" But Daumier replied, "I make my sketches in my mind!" And, as a result, the ducks Daumier drew at home were much more truly ducks and more alive than those Daubigny had copied from life. It is the great mind that creates great art.

2. State all types of questions to the underlined sentence.

TEXT № 14

1. Read and translate the text.

After Mannerism artists again took a more natural view in the period we call Baroque.

Caravaggio was one of the most ardent revolutionaries against Mannerism. But his teacher was a Mannerist painter. To ridicule him and his teaching, Caravaggio painted a giant looking down at one of the teacher's paintings and putting out his tongue at it.

Caravaggio in turn was ridiculed in a painting which showed him as a hairy wild creature sitting before his easel, an ape at his knee. This picture meant that an artist should not ape nature, but, being a human, should express noble and fine ideas.

There was one thing that both Mannerist and Baroque artists had in common: love of motion. Motion gave excitement to Manneristic art and sweep and grandeur to Baroque art. Remember the *Auroraby* Reni? Or Bernini's *David* and his *Louis XIV*? Or Ruben's *Neptune*? These fanciful works of art gave churches and palaces a dazzling richness everywhere - except in little democratic Holland. There people liked to look at the world as it was. There they valued an artist for his love of simple quiet things and his human understanding.

2. State all types of questions to the underlined sentence.

TEXT № 15

1. Read and translate the text.

Many thousands of years passed between the cavemen and even the most primitive beginnings of Greek art. These early works were not real likenesses. But later, as another story tells us, the Greeks succeeded in making likenesses look wonderfully real.

The story goes that two of their great painters, Parrhasius and Zeuxis, each made a picture to compete with the other's. Zeuxis painted a still-life showing a basket of fruit. It was spring and the window was open. Some birds flew in and started to pick at the painted fruit. Zeuxis, feeling sure he had won the contest, said to Parrhasius: "You see how real my painting looks? Now let me see what you have done."

He went to the easel and tried to draw the curtain aside. But that was when he lost out. The curtain was merely painted! Zeuxis had deceived only dumb birds, but Parrhasius had fooled even the keen eye of a painter.

Greek artists did indeed create life-like figures. But their first aim was to create harmonious rhythms and spirited beauty.

2. State all types of questions to the underlined sentence.

TEXT № 16

1. Read and translate the text.

A Greek legend tells us this story about the beginning of sculpture: There was a young couple engaged to be married. But there was a war going on and the young man had to join the army. The evening before he left, the two were sitting at a table where a little oil lamp shed its light. As they sat quietly, the girl noticed how clearly her lover's shadow was cast on the wall. She quickly made an outline of it and, after he left, she filled in the outline with clay and moulded it to his likeness.

That is how the poetic mind of the Greeks imagined the beginning of art. But we know that pictures existed for many thousands of years before Greek civilization. The ancient cavemen had drawn animals on the walls of their caves. It is believed that once when a caveman was very hungry he imagined that the bumps in the walls of his caves were shaped like the animals he used for food. These he outlined with colored earth. That was, probably, the very beginning of art.

2. State all types of questions to the underlined sentence.

TEXT № 17

1. Read and translate the text.

When, in the thirteenth century, the French architect Villard de Honnecourt drew a picture of the lion in his note-book, he wrote that it was drawn from life. But to us the lion does not look natural at all. This is because in the Middle Ages artists stylized everything they drew according to specific rules. Drawings were all made to look flat.

But it was another hundred years until Renaissance art became popular. The first aim of Renaissance artists was to make their figures look realistic. They didn't mind making them ugly

if that made them look natural. That is why the modern young sculptor Donatello lost out in a competition with an older artist.

The subject of the competition was the figure of Christ on the cross. Donatello made Christ look like any real man, not caring for the ancient pattern of idealized beauty. But the Florentine people were not yet ready to accept this new approach. To ridicule Donatello they said "he crucified a peasant." But as time went on they learned to accept real-looking figures and to admire Donatello's art.

2. State all types of questions to the underlined sentence.

TEXT № 18

1. Read and translate the text.

One sunny morning of the year 1419 the great Florentine architect Filippo Brunelleschi went out into the market-place in Florence with a cunning gadget in his hands. It was a deep frame with a glass in it instead of a picture. But anyone who looked through the framed glass at the market-place could see only a part of it, as if it were a picture.

Brunelleschi then drew on the glass what could be seen through the framed glass. In his drawing all the parallel lines came together at one point - at eye-level. Consequently, the farther a subject was from the eye, the smaller it appeared in the drawing. This is the law of perspective, and it was readily accepted by the Florentine artists.

The great Florentine Masaccio was the first to use this law in his paintings.

2. State all types of questions to the underlined sentence.

TEXT № 19

1. Read and translate the text.

Some artists, even those who immediately accepted the realism of perspective, refused to be realistic to the extent of making their figures look ugly.

Giovanni da Fiesole was one of these. His love of heavenly beauty was so great that he came to be known as the Angelic Brother; Fra Angelico. Fra Angelico spent most of his life in a Florentine monastery whose walls are still decorated with his paintings.

This *Annunciations* shows how Fra Angelico combined the new with the old. He designed a white porch next to a garden according to the realistic rules of perspective. But the young Virgin with her arms crossed on her breast is idealistically lovely in her humble simplicity. The Angel bringing the heavenly message also looks gentle and sweet in the old tradition.

2. State all types of questions to the underlined sentence.

TEXT № 20

1. Read and translate the text.

Andrey Rublyov (circa 1370-1430) was a famous monk and icon-painter. He was one of the pupils of Sergey Radonezhskiy. Andrey Rublyov painted icons and he lived in St. Andronicus monastery (the Spaso-Andronnikov Monastery) which is in the east of Moscow. His most famous icon is Trinity. Now it is in the State Tretyakov Gallery.

There is a monument to Andrey Rublyov near St. Andronicus monastery. The statue was executed by sculptor Oleg Komov in 1985. In the museum, which is in the church of Archangel Mikhail, you can see an exhibition of Old Russian art. There are a lot of icons, for example: Virgin Mary, Christ the Saviour, Christmas icon, Easter icon and many others. The icons are of 14th-15th centuries. You can also see old Bibles and coins there.

The tradition of icon-painting came to Russia from Byzantine, and the first icon painted by Luca, who wrote Gospel, was Virgin Mary.

Every colour in the icon has its symbol. Red symbolises blood, green means life, blue colour is the symbol of sky. White colour means purity.

2. State all types of questions to the underlined sentence.