**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**

**НАЦІОНАЛЬНА МЕТАЛУРГІЙНА АКАДЕМІЯ УКРАЇНИ**

**МЕТОДИЧНІ ВКАЗІВКИ**

**до самостійної роботи з практичного курсу**

**усної англійської мови для студентів**

**напряму 6.020303 – філологія (3 курс)**

**Частина 2. Art. Painting and Architecture**

**Друкується за Планом видань навчальної та методичної літератури, затвердженим Вченою радою НМетАУ**

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Призначені для самостійної роботи студентів напряму 6.020303 – філологія.

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ВСТУП

Методичні вказівки укладено для удосконалення навичок самостійного читання англомовних текстів в процесі вивчення навчальної дисципліни «Практичний курс усної англійської мови», яка входить до циклу дисциплін з фундаментальної підготовки студентів за напрямом 6.020303 спеціальність «Філологія». Мета методичних вказівок – формування у студентів комунікативної компетенції, яка дозволяє здійснювати спілкування в усній та писемній формах у межах сфер і тем, передбачених програмою; збагачення словникового запасу, активізація реального та розширення потенційного тематичного словника студентів, удосконалення граматичних навичок студентів.

У методичні вказівки долучено наступні теми: Painting, British Architecture. До складу методичних вказівок долучено автентичні англомовні тексти різного об’єму та складності за темами, що вивчаються на 3 курсі спеціальності «Філологія» денного відділення. Тексти доповнюють та розширюють тематику основного курсу та націлені на розвиток, закріплення та удосконалення перекладацьких навичок, що сприяють розвитку мовленнєвої та міжкультурної комунікації студентів.

У результаті вивчення дисципліни студент повинен:

* розуміти тексти різного рівня складності в межах даної тематики;
* виконувати лексичні та граматичні завдання різного рівня складності щодо текстів в межах тематики;
* використовувати двомовні та тлумачні словники для роботи з текстами;

До методичних вказівок долучено також відповіді для самостійного контролю за темами 3 курсу практичного розмовного курсу англійської мови.

Методичні вказівки призначаються для самостійної роботи студентів 3 курсу спеціальності «Філологія» денної форми навчання.

**MODULE: PAINTING**

**TEXT 1. Study and practise the pronunciation of the following words. Pay attention to position of stress in the words. Read the text and proceed to the exercises.**

Antiquity [?n**΄**tıkwıtı], sculpture [**΄**skʌlptʃə], photography [fə**΄**təgrəfı], technique [tek**΄**nı:k], associate [ə**΄**səuʃııt], knowledge [**΄**nəlıʤ], although [**΄**ɔ:l?əu], thus [**΄**?ʌs], purpose [**΄**pə:pəs], delight [dı**΄**laıt], fascinating [fæsı**΄**neıtıŋ], whether [**΄**we?ə], monstrous [**΄**mɒnstrəs], precious [**΄**preʃəs], ivory [**΄**aıvərı], superior [sju:**΄**piəriə], value [**΄**v?lju:], luxury [**΄**lʌkʃərı], jewelry [**΄**ʤu:əlrı], medieval [medı**΄**ı:vəl]

**Antiquity: Skill or Technique**

Art is the product of creative human activity in which materials are shaped or selected to convey an idea, emotion or visually interesting form. The word *art* can refer to the visual arts, including painting, sculpture, architecture, photography, decorative arts, crafts, and other visual works that combine materials or forms.

The ancient Romans used the word *art* to refer to a technique or a method of working, not to the expressive, creative activities that we now associate with art. Roman writer Pliny the Elder provides most of our knowledge about artists from the *classical* (ancient Greek and Roman) period. Although Pliny praises the skills of particular painters and sculptors, he does not single out painting or sculpture as being better than pottery, metalwork, or other crafts.

During the Middle Ages (about 350 to 1450), Christianity dominated Western culture. Thus the main purpose of the visual arts was to teach people, many of whom could not read, about religion. Art taught by means of delight, drawing people’s attention and helping them understand the spiritual through fascinating forms (whether delicately refined saints or monstrous devils), ornately carved and painted decoration, precious materials (including gold, ivory, and gems), and colored light pouring forth from stained glass.

No particular form of art was considered superior during the Middle Ages. High value was placed on small-scale luxury objects such as illuminated manuscripts, jewelry, and metal objects used in church services. The great medieval cathedrals became the pride of entire cities. Wealthy people decorated their homes with huge tapestries that told stories from mythology. Even clothing could be elaborately decorated and express a person’s status and moral views.

Craftsmen, carefully trained in specialized medieval workshops, made the objects we now call art. Our word *masterpiece* comes from this medieval workshop tradition. The term refers to an object made by a craftsman at the end of his training to show he had acquired the skills to be called a master. During the Middle Ages a masterpiece could be a statue, a stained glass window, or a pair of shoes.

**Exercises:**

1. **Practise the pronunciation of the following words.**

Antiquity, sculpture, photography, technique, associate, knowledge, although, thus, purpose, delight, fascinating, whether, monstrous, precious, ivory, superior, value, luxury, jewelry, medieval

1. **Answer the following questions (giving short and complete answers)**
2. What was the original meaning of “art”?
3. How did the notion “art” change its meaning through the centuries?
4. What was the main purpose of art in antiquity and what is it now? Do you see any differences?
5. What kind of art was the highest?
6. How could art enrich people’s life?
7. What was the original meaning of the word “masterpiece”? How did it appear? Did it change its essence?
8. **Find out if these sentences true or false:**
9. Art as the product of creative human activity remained the same despite the epoch people live in.
10. Pliny the Elder praised the skills of Greek and Roman craftsmen.
11. Pliny did not ever mention the superiority of any art.
12. Art could help illiterate people to understand the beauty of life.
13. Illuminated manuscripts were considered superior during the Middle Ages.
14. In medieval workshops masters could make any object a client ordered.
15. A “masterpiece” meant a piece of master’s soul in the Middle Ages.
16. **Make up questions of your own, using the following words and word combinations**

To associate with, to refer to, to provide with, to single out, to dominate, to train

1. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Шедевр, творчество, декоративно- прикладное искусство, навыки и умения, выделить, восторг, святые, драгоценные металлы, слоновая кость, витраж, считать(ся), гобелен

1. **Retell the story in detail**

**TEXT 2. Study and practise the pronunciation of the following words. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Renaissance [rı**΄**neısəns], genius [**΄**ʤi:nıəs], design [dı**΄**zaın], revival [rı**΄**vaıvəl], antiquity [?n**΄**tıkwıtı], emerge [ı**΄**mə:ʤ], pursuits [pə**΄**sju:t], associate [ə**΄**səuʃııt],, associations [əsəusı**΄**eıʃnz], guild [gıld], chemicals [**΄**kemikalz], status [**΄**steıtəs], visualize [**΄**vıʒuəlaız], drawing [**΄**drɔ:ıŋ], portraiture [**΄**pɔ:trıtʃə], narrative [**΄**n?rətıv], mythological [mıθɒ**΄**ləʤıkl], religious [rı**΄**lıʤəs], thus [**΄**?ʌs]

**Study the pronunciation of the following proper names given in the text below**

Leonardo da Vinci [[leoˈnardo da ˈvintʃi](https://en.wikipedia.org/wiki/Help:IPA_for_Italian)], Raphael [ˈr?feɪəl], Michelangelo [mikeˈlandʒelo], Titian [tɪʃən].

**The Renaissance: Genius and Design**

The importance of skill and craftsmanship continued well into the Renaissance, a period of artistic and literary revival that began in the 1400s. The term Renaissance, meaning “rebirth,” describes a radical break with medieval methods of representing the visible world and the cultural revolution of the 15th and 16th centuries; it originated in Italy with the revival of interest in classical culture, antiquity and a strong belief in individualism.

The artist began to emerge from the role of artisan to participate in the active current of intellectual pursuits. During the Renaissance, the visual arts were often associated with other trades based upon the type of material they used. For example, in the guilds (trade associations) of 15th-century Italy painters were grouped with doctors because both used chemicals, and sculptors who worked in bronze were grouped with makers of armor. However, the position of artists began to change in the 15th century. Painters and sculptors associated informally with poets, who occupied a higher social status because poetry had long been considered a higher art. Books were written to explain the theory of art and architecture, and artists claimed that they were inspired geniuses and not merely workers.

During the 16th century, Italian theorists began to group architecture, painting, and sculpture as the arts of *disegno* (“design”)—that is, as creative activities that required an artist to visualize an idea and to transfer this idea to a drawing. Italian Renaissance writers also regarded narrative painting as more valuable than other kinds of painting, such as portraiture or landscape. Narrative painting told a story—mythological, historical, or religious—and thus could teach morals just as literature could. This type of painting, called history painting in English, was considered the highest form of painting until the late 19th century.

At that time artists were intensely preoccupied with problems of representing the dimensions of nature on a flat surface. They pioneered in developing a mathematically based illusion of space - the system of [perspective](http://www.infoplease.com/encyclopedia/entertainment/perspective.html). The development of the principles of linear perspective by various architects and sculptors early in the 15th century enabled painters to achieve in two-dimensional representation the illusion of three-dimensional space. Many of the early Renaissance artists—such as Piero della Francesca, and Andrea Mantegna—employed dramatic perspectives and foreshortening, a method of drawing so as to produce the illusion of the extension of an object or figure into space. Innovations were also made in representing human anatomy and in exploiting new media, with oil painting competing with the general use of the tempera and fresco techniques. Masaccio and [Uccello](http://www.infoplease.com/encyclopedia/people/uccello-paolo.html) worked out a geometrical system, whereas Fra [Angelico](http://www.infoplease.com/encyclopedia/people/angelico-fra.html) and Fra Filippo [Lippi](http://www.infoplease.com/encyclopedia/people/lippi.html) concentrated on a unifying color scheme.

During the 15th cent. artists came to be supported not only by churchmen but also by private collectors. Besides commissioning paintings of the traditional sacred themes, these patrons created a new demand for pictures of secular subjects. To fulfill the patrons' dreams of glory and perpetual fame, the art of [portraiture](http://www.infoplease.com/encyclopedia/entertainment/portraiture.html) began to flourish, painting remarkable portraits of political leaders, at the same time emphasizing their individual characteristics and conveying an air of princely splendor. Chief among the Florentine patrons were the [Medici](http://www.infoplease.com/encyclopedia/people/medici-italian-family.html), who fostered a group of poets, philosophers, and artists.

The masters of the High Renaissance were Leonardo da Vinci, Raphael, Michelangelo and Titian. Paradoxically, Leonardo left but a handful of paintings, so occupied was he with the scientific observation of phenomena and with technological inventions. Because of his experiments with the medium, attempting to use oil pigments on dry plaster, his surviving fresco paintings have been badly deteriorated—as is the case, notably, with the *Last Supper* (1495-1497 Milan). Raphael perfected earlier Renaissance discoveries in matters of color and composition, creating ideal types in his representations of the Virgin and Child. The Vatican's Sistine Chapel in Rome, with its ceiling frescoes (1508-1512) of the *Creation* and the *Fall* and the vast wall fresco (1536-1541) of the *Last Judgment,* attest to Michelangelo's genius as a painter. In Venice, a tradition of coloristic painting reached its climax in the works of Titian, whose portraits demonstrate a profound understanding of human nature. His masterpieces also include representations of Christian and mythological subjects, and his numerous renderings of the female nude are among the most celebrated of the genre.

Commentary:

*guild* or *gild*? Do not confuse the spelling of guild and gild, which sound similar. Guild is a noun denoting an association of people, as in a guild of craftspeople. Gild is a verb meaning "cover with gold" or "tinge with a golden color," as in gild a picture frame, clouds gilded by the setting sun. Note that the noun guild can also be spelled gild, but the verb gild cannot be spelled guild.

**Exercises:**

1. **Practise the pronunciation of the following words. Pay attention to the stress in the words.**

Renaissance, genius, design, revival, antiquity, emerge, pursuits, associate, associations, guilds, chemicals, status, visualize, drawing, portraiture, narrative, mythological, religious, thus

1. **Answer the following questions (giving short and complete answers)**
2. How can you describe the period known as Renaissance in your own words?
3. What is the difference between artist and artisan?
4. On what basis they were grouped together?
5. What was the highest form of art if any?
6. What were the main problems in representing an object?
7. What new methods of drawing did the artists apply?
8. Who commissioned art and how did they change the themes of paintings?
9. Why art was patronized?
10. What masterpieces of the Renaissance can we praise with today?
11. **Find out if these sentences true or false**
12. People of various skills worked together because they shared the same materials.
13. Painting and literature shared the position of superior art form .
14. To represent human on the flat surface artists applied the laws of mathematics
15. A lot of new technologies were then introduced
16. Commissioners created a new fashion in painting
17. Due to the innovations of that time all masterpieces by da Vinchi, Raphael and Titian are still in perfect state.
18. **Make up questions of your own, using the following words and word combinations**

To originate, to emerge from, to participate in, to group with, to work in, to occupy, to consider, to be preoccupied with, to pioneer in, to achieve, to employ, to work out, to create, to perfect

1. **Find the professions to the following definitions or try to guess what types of people are mentioned in the text.**
2. somebody whose job is to cover surfaces with paint, especially to paint the interiors of buildings
3. somebody who accumulates objects for their interest, value, or beauty or whose job is to collect something such as money owed, tickets
4. an imaginative, creative, or artistic person who writes poems, especially as a vocation
5. somebody with exceptional ability, especially somebody whose intellectual or creative achievements gain worldwide recognition or with great specialized skill
6. someone whose job is making a protective clothing of metal or leather worn in battle by soldiers in former times. Also he makes coats of arms, or the symbols and designs used on them
7. a giver of money or other support to somebody or something, especially in the arts
8. somebody who writes books or articles professionally or a person who wrote a specific text or document
9. skilled craftsperson: somebody who is skilled at a craft
10. somebody who seeks to understand and explain the principles of existence and reality and thinks deeply and seriously considering human affairs and life in general
11. an artist who creates three-dimensional works of art, especially by carving, modeling, or casting
12. somebody qualified and licensed to give people medical treatment
13. somebody who holds or expounds a theory

**VI. In the text above find the terms of the following explanations**

a) the creative ability and skill of an artist, or the expression of this; requiring or done with specialized techniques and abilities developed over a period of time

b) a renewal of interest in something that results in its becoming popular once more

c) an association of merchants or craftspersons in medieval Europe, formed to give help and advice to its members and to make regulations and set standards for a particular trade

d) allowance for artistic perspective when drawing: the theory or practice of allowing for artistic perspective when drawing or painting

e) in visual arts, to make something appear shorter than it actually is in order to create a three-dimensional effect on the basis of the laws of perspective

f) a technique of painting with colors made from powdered pigments mixed with water and egg yolk, size, or casein

g) painting done on fresh plaster: a painting on a wall or ceiling done by rapidly brushing watercolors onto fresh damp or partly dry plaster

h) 1. fee paid to agent: a fee paid to an agent for providing a service, especially a percentage of the total amount of business transacted

2. task: a job or task given to a person or a group, especially an order to produce a particular product or piece of work

i) dedicated to a deity or religious purpose

j) not religious: not religious or spiritual in nature

k) a customer, especially a regular one, of a shop or business

l) giving or receiving a home and care and upbringing, usually on a short-term basis

m) method of engraving: a technique of engraving in intaglio on a metal, usually copper, plate that produces a feathery effect in the lines of the print

n) to become or make something worse in quality, value, or strength

o) key moment: the most important or exciting point in something such as an event or a story

p) showing great perception, understanding, or knowledge

q) an exceptionally good piece of creative work, the piece of work presented to a medieval guild to show that its maker was worthy of the rank of master craftsman

1. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Возрождение интереса, вдохновлять, быть первым в ч-либо, применить новую технологию, разработать систему, процветать, подчеркивать индивидуальные черты, превзойти к-либо, гений, культурная революция, церковная и светская тематика, глубокое понимание природы, наиболее известный.

1. **Retell the story as if you were an art historian**

**TEXT 3. Study and practise the pronunciation of the following words. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Con­ve­nience [kən**΄**vı:nıəns], in­au­gu­rated [ınɔ:gju**΄**reıtıd], ideas [aı**΄**dıəz], though [**΄**?əu], for­eign­ers [**΄**fɒrınəz], minia­ture [**΄**mınıətʃə], tech­niques [tek**΄**nı:k], Petrarch [pı:t**΄**rɑ:k], apex [**΄**eıpeks], roughly [**΄**rʌflı]

**Study the pronunciation of the following proper names given in the text below**

Tudor  [**΄**tju:də], Elizabethan [ılızə**΄**bı:ʃən], Dante [Italian: [[It/ **΄**dante]](https://en.wikipedia.org/wiki/Help:IPA_for_Italian), [UK](https://en.wikipedia.org/wiki/British_English) [/**΄**d?nti/](https://en.wikipedia.org/wiki/Help:IPA_for_English), [US](https://en.wikipedia.org/wiki/American_English) [/**΄**dantei/](https://en.wikipedia.org/wiki/Help:IPA_for_English); Petrarch [**΄**[pi:tra:rk, pi:t΄ra:rk](https://en.wikipedia.org/wiki/Help:IPA_for_English)];

**English “Rebirth”**

The Eng­lish Renaissance was a [cul­tural](http://en.wikipedia.org.advanc.io/wiki/Cultural_movement) and [artis­tic move­ment](http://en.wikipedia.org.advanc.io/wiki/Art_movement) in Eng­land dat­ing from the late 15th and early 16th cen­turies to the early 17th cen­tury. It is as­so­ci­ated with the pan-Eu­ro­pean [Re­nais­sance](http://en.wikipedia.org.advanc.io/wiki/Renaissance) that is usu­ally re­garded as be­gin­ning in Italy in the late 14th cen­tury. Like most of north­ern Eu­rope, Eng­land saw lit­tle of these de­vel­op­ments until more than a cen­tury later. The be­gin­ning of the Eng­lish Re­nais­sance is often taken, as a con­ve­nience, to be 1485, when the [Bat­tle of Bosworth Field](http://en.wikipedia.org.advanc.io/wiki/Battle_of_Bosworth_Field) ended the [Wars of the Roses](http://en.wikipedia.org.advanc.io/wiki/Wars_of_the_Roses) and in­au­gu­rated the [Tudor Dy­nasty](http://en.wikipedia.org.advanc.io/wiki/Tudor_Dynasty). Re­nais­sance style and ideas, how­ever, were slow to pen­e­trate Eng­land, and the [Eliz­a­bethan era](http://en.wikipedia.org.advanc.io/wiki/Elizabethan_era) in the sec­ond half of the 16th cen­tury is usu­ally re­garded as the height of the Eng­lish Renaissance.

Eng­land was very slow to pro­duce vi­sual arts in Re­nais­sance styles, and the [artists of the Tudor court](http://en.wikipedia.org.advanc.io/wiki/Artists_of_the_Tudor_court) were mainly im­ported for­eign­ers until after the end of the Re­nais­sance;

Art was to be dom­i­nated by por­trai­ture, and then later [land­scape art](http://en.wikipedia.org.advanc.io/wiki/Landscape_art), for cen­turies to come. The sig­nif­i­cant Eng­lish in­ven­tion was the [por­trait minia­ture](http://en.wikipedia.org.advanc.io/wiki/Portrait_miniature), which es­sen­tially took the tech­niques of the dying art of the [il­lu­mi­nated man­u­script](http://en.wikipedia.org.advanc.io/wiki/Illuminated_manuscript) and trans­ferred them to small por­traits worn in lock­ets. As the art form was de­vel­oped in Eng­land by for­eign artists, the English Renaissance is distinct from the Italian Renaissance in several ways. First, the dominant art form of the English Renaissance was literature, while the Italian Renaissance was driven much more by the visual arts, such as painting and sculpture. Second, the English movement is separated from the Italian by time: many trace the Italian Renaissance to Dante or Petrarch in the early 1300s, and certainly most of the famous Italian Renaissance figures ceased their creative output by the 1520s. In contrast, the English Renaissance seems to begin in the 1520s, reaching its apex around the year 1600, and not concluding until roughly the restoration of Charles II in the 1660s. Finally, the English seem to have been less directly influenced by classical antiquity, which was a hallmark of the Italian Renaissance (the word "renaissance" means "rebirth," an allusion to the Italian belief that they were merely rediscovering or reviving lost ancient knowledge and technique); instead, the English were primarily influenced by the Italians themselves, and rediscovered the classical authors through them.  
 **Exercises:**

1. **Practise the pronunciation of the following words.**

Apex, con­ve­nience, Elizabethan, for­eign­ers, in­au­gu­rated, ideas, minia­ture, Petrarch, roughly, tech­niques, though, Tudor

1. **Answer the following questions (giving short and complete answers)**
2. Is English renaissance dates coincide with the European?
3. English monarchs “imported” artists from mainland, didn’t they?
4. Can you give the reasons of the so called “thematic shift”?
5. When did English born artists appear in England?
6. **Find out if these sentences true or false**
7. The subject matter of English art was predominately the same as in Europe.
8. English art was different from European one because of the civil war
9. There were no native born artists in England that is why the art was “imported”
10. English born painters appeared in England only after the Renaissance period
11. It was not accustomed to produce large scale portraits
12. **Paraphrase the text in bald using the vocabulary of the text. Try not to look at the text.**
13. The be­gin­ning of the Eng­lish Re­nais­sance is often taken, **approximately**, to be in the 15th century
14. The [Tudor Dy­nasty](http://en.wikipedia.org.advanc.io/wiki/Tudor_Dynasty) **ascended to the throne with a ceremony.**
15. The [Eliz­a­bethan era](http://en.wikipedia.org.advanc.io/wiki/Elizabethan_era) in the sec­ond half of the 16th cen­tury is usu­ally re­garded as the **height** of the Eng­lish Renaissance
16. The [artists of the Tudor court](http://en.wikipedia.org.advanc.io/wiki/Artists_of_the_Tudor_court) were mainly for­eign­ers **up to** **the end** of the Re­nais­sance period.
17. The [por­trait minia­ture](http://en.wikipedia.org.advanc.io/wiki/Portrait_miniature) took the tech­niques of the **stop existing** **slowly** art of the [il­lu­mi­nated man­u­script](http://en.wikipedia.org.advanc.io/wiki/Illuminated_manuscript).
18. The Italian Renaissance **reached its peak** **and became famous** much more by the visual arts
19. Many **discover** the Italian Renaissance to Dante or Petrarch and certainly most of the famous Italian Renaissance figures **stopped** their creative output by the 1520s.
20. English Renaissance seems to begin in the 1520s, reaching it’s the **highest point or top**  around the year 1600
21. Classical antiquity was a **extremely typical characteristic or feature** of the Italian Renaissance
22. **Make up questions of your own, using the following words and word combinations**

To date back, to regard as, to penetrate, to develop by, to be distinct from, to be driven by, to cease, to reach the apex, to be influenced by, to mean

1. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Относиться к 15 веку, общеевропейский ренессанс, проникать в страну (напр. о идеях), изобразительное искусство, рукопись, украшенная миниатюрами, медальон, высшая точка (кульминация)

1. **Retell the story a) in detail b) as if you were an Englishman**

**TEXT 4. Study and practise the pronunciation of the following words. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Apparitions [əpə**΄**rıʃınz], baroque [bə΄rɒk], decadent [**΄**dıkədənt], emphasis [**΄**emfəsıs], juxtapositions [ʤʌkstəpə΄zıʃn], martyrdoms [**΄**mɑ:tədəm], diverse [daı**΄**və:s], mature [mə**΄**tjəu], dynamic [daı**΄**nəmık], voluptuous [və**΄**ləpʃəs], chiaroscuro [kıərəu΄skjurə], psychological [saikə**΄**logikəl], profundity [prə**΄**fʌndıtı]

**Study the pronunciation of the following proper names given in the text below**

Rubens[΄[ru:bənz](https://en.wikipedia.org/wiki/Help:IPA_for_English)]; Caravaggio[[kara΄vadʒo]](https://en.wikipedia.org/wiki/Help:IPA_for_Italian); AnnibaleCarracci [[əni΄balə kə΄rəʧi]](https://en.wikipedia.org/wiki/Help:IPA_for_Italian); Michelangelo [Italian: [[mike΄lanʤəlo]](https://en.wikipedia.org/wiki/Help:IPA_for_Italian); Anthony van Dyck [[vən daik]](https://en.wikipedia.org/wiki/Help:IPA_for_Dutch), Frans Hals [[hɒls](https://en.wikipedia.org/wiki/Help:IPA_for_English)]; Jan van Goyen [ajən vəŋ gojə(n)]; Jacob van Ruisdael [jakəp fən r?yzda:l]; Jan Vermeer [[vər΄mi:ər](https://en.wikipedia.org/wiki/Help:IPA_for_English)]

**The 17th to the 19th Century: The Fine Arts**

By the 17th century, artists across Europe were seeking more creative freedom. They viewed the workshops of the Middle Ages and Renaissance as restrictive. Some artists gained freedom by working at the courts of monarchs and the nobility, while others made art to sell directly to individual collectors. Such freedom could mean a loss of artistic quality, however.

The roots of baroque (perhaps, one of the most captivating style) are found in the art of Italy, and especially in that of Rome in the late 16th century. A desire for greater clarity and simplification inspired a number of artists in their reaction against the previous high Mannerist style, with its subjective emphasis on distortion, asymmetry, bizarre juxtapositions, and biting colors. Annibale Carracci and Caravaggio were the two artists in the forefront of the early baroque. Caravaggio's art is influenced by naturalism and the grand humanism of Michelangelo and the High Renaissance. His paintings often include types drawn from everyday life engaged in completely believable activities.

Writers considered this style the decadent end of the Renaissance and pointed out the fundamental differences between the art of the 16th and 17th centuries, stating that “baroque is neither a rise nor a decline from classic, but a totally different art.”

The baroque spread rapidly to the countries of northern Europe from Italy, where most of the major masters went to study the manifestations of the new style. Each country, however, developed distinctive versions of the baroque, depending on its particular political, religious, and economic conditions.

The Flemish baroque is dominated by the brilliance of Peter Paul Rubens. His youthful painting style was formed from such diverse Italian sources as Caravaggio, Carracci, and Michelangelo. Rubens executed a large number of mythological and religious paintings for patrons all over Europe. Rubens's mature style, with its exceedingly rich colors, dynamic compositions, and voluptuous female forms, is the peak of northern baroque painting and is exemplified by his famous series of 21 huge canvases. Among Rubens's pupils, his most worthy successor was Anthony van Dyck, whose specialty was elegant portraiture.

An extraordinary number of fine painters emerged in the Netherlands during the 17th century; all, however, were surpassed by Rembrandt. His early works, such as the Money-Changer (1627, Staatliche Museen, Berlin), were influenced by Caravaggio; his later paintings, for example the 1659 Self-Portrait (Iveagh Bequest, Kenwood House, London), display his incomparable chiaroscuro technique and psychological profundity. Other Dutch artists were Frans Hals, who, like Rembrandt, painted group portraits; and Jan van Goyen and Jacob van Ruisdael, who did magnificent landscapes. Numerous “little Dutch masters” excelled in genre scenes, portrayals of everyday life that delighted the newly rising middle classes, who were becoming art patrons. Foremost among these painters was Jan Vermeer, whose paintings—such as View of Delft (1660?, Mauritshuis, The Hague)—although small in actual size, give a sense of ordered space and are, above all, masterpieces of the effect of light.

Аmong the general characteristics of baroque art is a sense of movement, energy, and tension (whether real or implied). Strong contrasts of light and shadow enhance the dramatic effects of many paintings and sculptures. Intense spirituality is often present in works of baroque art; in the Roman Catholic countries, for example, scenes of ecstasies, martyrdoms, or miraculous apparitions are common. Infinite space is often suggested in baroque paintings or sculptures; throughout the Renaissance and into the baroque period, painters sought a grander sense of space and truer depiction of perspective in their works. Realism is another integral feature of baroque art; the figures in paintings are not types but individuals with their own personalities. Artists of this time were concerned with the inner workings of the mind and attempted to portray the passions of the soul on the faces they painted and sculpted. The intensity and immediacy of baroque art and its individualism and detail—observed in such things as the convincing rendering of cloth and skin textures—make it one of the most compelling periods of Western art.

**Exercises:**

1. **Practise the pronunciation of the following words.**

Baroque, emphasis, juxtapositions, decadent, martyrdoms, apparitions, diverse, mature, dynamic, voluptuous, chiaroscuro, profundity

1. **Answer the following questions (giving short and complete answers)**
2. How complex this period seems to you?
3. What are its main traits?
4. What are the fundamental differences if compared with the previous one?
5. Find the main points in the most brilliant painters of the epoch.
6. Can we say that baroque style had no versions depending on the countries and artists?
7. The painters did not want to be limited in their views, did they?
8. **Find out if these sentences true or false**
9. Baroque period is a logical continuation in art history and followed classical antique traditions
10. Artists were free to choose their patron
11. Michelangelo is known to work in baroque style
12. Realistic scenes from common life or lives of saints were often depicted on the canvases
13. Painters preferred to depict saints rather than everyday objects
14. distortion, asymmetry, bizarre juxtapositions were common to fine arts era
15. new genres appeared
16. **Make up questions of your own, using the following words and word combinations**

To view, to gain, to sell, to be inspired, to be influenced by, to point out, to execute, to surpass by, to display

1. **Change the following sentences using Passive Voice**
2. Artists across Europe were seeking more creative freedom
3. Some artists gained freedom by working at the courts of monarchs
4. A desire for greater clarity and simplification inspired a number of artists
5. Writers considered this style the decadent end of the Renaissance
6. Rubens executed a large number of mythological and religious paintings for patrons all over Europe
7. Painters sought a grander sense of space and truer depiction of perspective in their works.
8. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Двор монарха, очаровательный (пленительный) стиль, вдохновлять, вдохновение, асимметрия, искажение, резкая комбинация цвета, декадентский (упадочный) период, зрелый стиль (о живописи), холст, превосходить (способностями к ч-либо), техника светотени, групповой портрет, ландшафт, жанровая живопись, шедевр.

1. **Insert the following prepositions into the sentences below and complete them**

*Due to, result in, because of, lead to, result from, as well as, while*

1. Artists across Europe were seeking more freedom to create their masterpieces …
2. Some artists worked at the courts of nobility … others sold art directly to individual collectors.
3. Artistic quality was lost …
4. The previous high Mannerist style was rejected ….
5. Most of the major masters went to Italy to study the manifestations of the new style which …
6. Rubens's mature style is the peak of northern baroque painting .... its exceedingly rich colors, dynamic compositions, and voluptuous female forms
7. A desire for greater clarity and simplification … rejection against the previous high Mannerist style
8. Scenes of ecstasies and martyrdoms often presented in works of baroque art … intense spirituality.
9. **Find appropriate adjectives to the nouns below and make up sentences of your own with them. Try to remember the context they were used in.**

Style, art, painting, talent, artist, landscape, portrait, patron

1. **Retell the story a)briefly b) in detail c) as if you were an art patron**

**TEXT 5. Study the pronunciation of the following proper names given in the text below.** **Read the text and proceed to the exercises.**

Eug?ne Delacroix [French: [[ əʒən də.la.krwa]](https://en.wikipedia.org/wiki/Help:IPA_for_French); Gustave Caillebotte [French: [[gystav kajbot]](https://en.wikipedia.org/wiki/Help:IPA_for_French); GustaveCourbet [French: [[gystav kurbə]](https://en.wikipedia.org/wiki/Help:IPA_for_French); ?douard Manet [[UK](https://en.wikipedia.org/wiki/British_English) [m?ne](https://en.wikipedia.org/wiki/Help:IPA_for_English)i]; Claude Monet [[mone](https://en.wikipedia.org/wiki/Help:IPA_for_English)i; French: [[klod mɔnɛ]](https://en.wikipedia.org/wiki/Help:IPA_for_French); Camille Pissarro [French: [[kamij pisaro]](https://en.wikipedia.org/wiki/Help:IPA_for_French); Auguste Renoir [[UK](https://en.wikipedia.org/wiki/British_English) [rɛnwɑ:r](https://en.wikipedia.org/wiki/Help:IPA_for_English)]; Alfred Sisley [[sisli](https://en.wikipedia.org/wiki/Help:IPA_for_English)]; Berthe Morisot [[morizo]](https://en.wikipedia.org/wiki/Help:IPA_for_French); Edgar Degas [[UK](https://en.wikipedia.org/wiki/British_English) [deig](https://en.wikipedia.org/wiki/Help:IPA_for_English)ɑ:]; Armand Guillaumin [[gijomɛ]](https://en.wikipedia.org/wiki/Help:IPA_for_French); Paul C?zanne [[UK](https://en.wikipedia.org/wiki/British_English) [seiz?n](https://en.wikipedia.org/wiki/Help:IPA_for_English)]

**19th century Self-Expression**

The impressionist art movement originated in France in the last quarter of the 19th century as a reaction against traditional art and its strict rules. A group of painters who became known as the Impressionists decided to gain independence from the standards prescribed by the French Academy of Fine Arts and France's annual official art exhibition called The Salon. Impressionism covers approximately two decades, from the late 1860s through the 1880s. In 1874, painters including Claude Monet, Camille Pissarro, Auguste Renoir, Alfred Sisley, Berthe Morisot, Edgar Degas, Armand Guillaumin, and Paul C?zanne participated in the first of eight independent Impressionist exhibitions held until 1886. They were eventually joined by Gustave Caillebotte and the American Mary Cassatt. Closely identified with the Impressionists was Edouard Manet, whose controversial works of the 1860s led the mostly younger Impressionists to consider him their leader, even though he refused to exhibit in their shows. The painter Fr?d?ric Bazille was also associated with the group but was killed during the [Franco-Prussian War](http://www.encyclopedia.com/topic/Franco-Prussian_War.aspx), before he could join in the exhibitions he helped conceive.

The term impressionist was first used by French art critic Louis Leroy in 1874 based on Monet's painting “Impression, Sunrise”. Leroy found the term fitting to describe the loose, undefined and "unfinished" style that Monet and several other artists applied to their paintings. "A preliminary drawing for a wallpaper pattern is more highly finished than this seascape." - Louis Leroy, 1874, criticism of Monet's Impression, Sunrise.

Impressionist painters strove to break away from the traditional rules of subject matter, technique and composition in painting and created their own, unique style. Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open [composition](http://en.wikipedia.org/wiki/Composition_(visual_arts)), emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), common, ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles.

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. Who was the first to use the term “Impressionism”?
3. What was the annual official art show?
4. Impressionist painters followed the traditional rules of subject matter, didn’t they?
5. Who was the leader of the new captivating style?
6. Whose works were exhibited in the Salon and who rejected this participation?
7. Who was Louis Leroy?
8. How can you characterize their style?
9. **Choose the information of the text to agree or disagree with the next sentences**
10. Monet's painting “Impression, Sunrise” founded the new painting style.
11. “The Salon” was an official art exhibition
12. Edouard Manet was an official leader of “the young”
13. Louis Leroy criticized the works of young painters and mainly of Claude Monet
14. Impressionist painters were criticized for creating new subject matters and unusual techniques
15. **Continue the line of synonyms and make up sentences of your own.**
16. show, exhibition …
17. decade, quarter, century…
18. drawing, sunshine, seascape ..
19. thin, visible…
20. **Make up questions of your own, using the following words and word combinations**

To originate in, to become known, to prescribe by, decades, to participate in, to be joined by, Fr?d?ric Bazille, painting “Impression, Sunrise”.

1. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Десятилетие, ежегодная выставка, Французская Академия Изящных Искусств, в итоге (в конце концов), спорный (вызывающий разногласия), работы (произведения), неоконченный рисунок, отход от традиций, техника исполнения, сюжет, незаметный мазок кистью, писать под необычным углом

1. **Make up sentences using words below without looking into the text. Use appropriate grammar tenses.**
2. Painters/ 19th century/ standards/ The Salon/ prescribe
3. Exhibitions/ annual/ works/painters/
4. Sunrise/ Louis Leroy/ describe/1874
5. Style/ create/ unique / brush strokes/ subject matter
6. Technique/ composition/ break away/ include
7. **Find appropriate nouns to the adjectives below and make up sentences of your own with them. Try to remember the context they were used in.**

Traditional, official, independent, young, loose, undefined, unique, small, thin, visible, crucial, unusual

1. **Retell the story a) briefly b) in detail c) as if you were proponent of the new style.**

**TEXT 6. Study and practise the pronunciation of the following words and proper names. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Idealized [aidıə΄laizd], leisure [΄leʒe], emphasis [΄emfəsıs], luminosity [lu:mı΄nɔsıtı], vibrant [΄vaibrənt], gesture [΄ʤesʧə], Gustave Caillebotte [[gystav kaijbɔt]](https://en.wikipedia.org/wiki/Help:IPA_for_French); Edgar Degas [deigɑ:]

**Impressionist Techniques and Subjects**

Unlike conservative painters who focused on portraying dramatic, often historical scenes of idealized beauty and moral or religious meaning, the Impressionists chose ordinary scenes from everyday life as the subject matter of their work. They put emphasis on capturing reality and depicting what they saw at a given moment.



Impressionist artists were interested in portraying people in everyday, informal situations: the middle class during leisure time activities in gardens, parks, or at the seaside, and workmen or rural people at work. One novelty of people portraits was the introduction of nudes who, "at the time, ... were an acceptable subject in allegorical or historical paintings, but not in scenes of everyday life." See *Gustave Caillebotte: Paris, a Rainy Day, 1877*

Nature was elevated to become the subject of the painting, rather than a backdrop for another scene, as was the case in traditional art. In painting landscapes, the Impressionists tried to put on canvas what they saw in front of them, without idealization. They often made a seemingly ordinary part of nature (a riverside path, a field of haystacks) the focal point of their work. Impressionist painters often worked outdoors, not in a studio, to be in close touch with nature and to be able to directly observe the effects of changing sunlight, weather and movement.

Painting still life allowed the Impressionists to experiment with the depiction of changing light and to study the effects of light and shadow on the look of ordinary objects.

The Impressionists distanced themselves from the somber tones of earlier paintings. They generally avoided the use of black and earth colors and instead used light, vibrant colors to give their paintings luminosity and to capture the changing effect of sunlight on the scenes they painted. Bright, contrasting colors were put onto the canvas one next to or on top of each other, often without prior mixing or subsequent blending.

In order to convey the movement and changing nature of a passing moment, the Impressionists used quick, broken brushstrokes that were left without any further smoothing. This method allows the viewer to clearly see the traces of the brush and gives impressionist paintings an unfinished appearance. The Impressionists worked quickly, sometimes in one sitting, in order to capture the fleeting moment and to give their work a spontaneous feel.

The Impressionists broke the traditional rules of composition and opened their style to experimenting. In their attempts to capture a given moment, they omitted detail in favor of the overall effect of the painting. They looked at their subjects from unusual angles and often cropped or framed their work in a way that was new to painting. A scene is often captured as if in passing or through the lens of a camera (a new invention at the time that enabled the Impressionists to study movement and gesture in real-life situations. See photo *Edgar Degas: Blue Dancers).*



**Exercises:**

1. **Practise the pronunciation of the following words.**

Idealized, leisure, emphasis, luminosity, vibrant, gesture, Gustave Caillebotte, Edgar Degas

1. **Answer the following questions (giving short and complete answers)**
2. What were the differences between “traditional” and “impressionist” subject matter ?
3. What new subjects did they introduce into the art and what were the reactions of the Salon?
4. What colors were among the favorite and rejected?
5. How much time did the Impressionists devote to a picture?
6. How did they view nature?
7. Did they invent some new methods of portraying?
8. **In the texts above find the terms of the following explanations**
9. an expanse of scenery of a particular type, especially as much as can be seen by the eye; a painting, drawing, or photograph of scenery, especially rural scenery
10. a piece of canvas on which a painting is done, especially in oils
11. representation of somebody or something as being perfect, ignoring any imperfections that exist or may exist in reality
12. the area of land beside a river
13. a large pile of hay, especially one that is built in the open
14. located in, belonging in, or suited to the open air
15. a place where an artist, photographer, or musician works
16. **Look through the texts about Impressionism and then insert all appropriate prepositions, conjunctions and articles in the sentences below**
17. They looked \_\_\_ their subjects \_\_\_\_ unusual angles \_\_\_ often cropped \_\_\_ framed their work \_\_\_a way that was new \_\_\_\_ painting.
18. Painting still life allowed \_\_\_ experiment \_\_\_ the depiction \_\_\_changing light \_\_\_ to study the effects \_\_ light \_\_\_ shadow \_\_\_ the look \_\_\_ ordinary objects.
19. Impressionist painters often worked outdoors, not \_\_\_ a studio, to be \_\_\_ close touch \_\_\_ nature, putting emphasis \_\_\_ capturing reality and depicting what they saw \_\_\_ a given moment.
20. The impressionist art movement originated \_\_\_ France \_\_\_ the last quarter \_\_ the 19th century as a reaction \_\_\_\_ traditional art
21. The first Impressionists were eventually joined \_\_\_ Gustave Caillebotte and Fr?d?ric Bazille who was also associated \_\_\_ the group but killed \_\_ the [Franco-Prussian War](http://www.encyclopedia.com/topic/Franco-Prussian_War.aspx)
22. **Make up sentences using words below without looking into the text. Enlarge the sentences. Use appropriate grammar tenses.**
23. Convey/ brushstrokes/ use/ allow/ unfinished
24. Spontaneous/ capture/ unusual angles/ outdoors/ experimenting
25. ordinary scenes/ novelty/ put emphasis on/
26. elevated to/ backdrop/ traditional art/ unlike/ a field of haystacks
27. somber tones/avoided/ luminosity/ mixing/canvas
28. **Describe the Impressionist style and their way of working completing the following number of sentences:**
29. They put emphasis on…..
30. were interested in …
31. Impressionist painters often worked …
32. Used quick …
33. Experimented with …
34. Avoided …
35. Omitted details creating …
36. **Retell the story a)briefly b) in detail c) as if you were an art connoisseur**

**MODULE: BRITISH ARCHITECTURE**

**TEXT 1.** **Read the following text and proceed to the exercises.**

## The Dark Middle Ages

It used to be thought that once the Romans pulled out of Britain in the fifth century, their elegant villas, carefully-planned towns and engineering marvels like Hadrian's Wall simply fell into decay as British culture was plunged into the Dark Ages. It took the Norman Conquest of 1066 to bring back the light, and the Gothic cathedral-builders of the Middle Ages played an important part in the revival of British culture.

The truth is however not as simple as that. Romano-British culture survived long after the Roman withdrawal. And although the Anglo-Saxons had a sophisticated building style of their own, little survives to bear witness to their achievements as the vast majority of Anglo-Saxon buildings were made of wood.

Even so, the period between the Norman landing in 1066 and in 1485 marks a rare flowering of British building. The great cathedrals and parish churches that lifted up their towers to heaven were not only acts of devotion in stone; they were also fiercely functional buildings. Castles served their particular purpose and their battlements and turrets were for use rather than ornament. The rambling manor houses of the later Middle Ages, however, were primarily homes, their owners achieving respect and maintaining status by their hospitality and good lordship rather than the grandeur of their buildings.

Fitness for purpose also characterized the homes of the poorer classes. These were dark, primitive structures of one or two rooms, usually with crude timber frames, low walls and thatched roofs. They weren't built to last. And they didn't.

Some examples of famous buildings should be mentioned here as, for example, **White Tower**, at the heart of the Tower of London, was begun in 1078 on the orders of William the Conqueror. The structure was completed in 1097, providing a colonial stronghold and a powerful symbol of Norman domination. **Haddon Hall**, Derbyshire, was probably begun in the 12th century, but was remodelled and adapted at various times right through to the 16th century. It was then carefully restored in the early 20th century. Haddon shows the quality which characterizes the great medieval house, in which function dictates form. **King's College Chapel**, Cambridge, spans the period of transition between the Middle Ages and the Tudors. Its foundation stone was laid in 1446 by Henry VI and the structure, with its lacy perpendicular fan-vaulting, was completed by 1515 during the reign of Henry VIII.

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. What were the British Isles like after the Romans left?
3. What purposes did castles and churches serve?
4. Where and how did people live?
5. Name the best examples of Medieval constructions.
6. **In the text above find the terms to the following explanations**
7. wonderful thing: something that inspires awe, amazement, or admiration
8. process of deterioration or when something becomes rotten and spoiled
9. to be a sign or proof of something that is happening or to experience important events or changes or see something happen
10. kindness to visitors: friendly, welcoming, and generous treatment offered to guests or strangers
11. **Paraphrase the text in bald using the vocabulary of the text. The first letter is given. Try not to look at the text.**
12. British culture was P\_\_\_\_\_\_\_\_\_\_ (**move suddenly downward**) into the Dark Ages after the Roman left.
13. As vast majority of buildings were made of wood so little survived to bear W\_\_\_\_\_\_\_\_ (**to see something happen or some important events**) of the achievements of Anglo-Saxon epoch.
14. The great cathedrals and parish churches L\_\_\_\_\_(**raise or move high**) up their towers to heaven
15. They were also f\_\_\_\_\_\_\_ (**profound or deep**) functional buildings.
16. White Tower is at the H\_\_\_\_\_\_ (**central part**) of the Tower of London
17. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Отзывать римские войска, свидетельствовать о ч-либо, устремляться к небу, упадок (угасание, разложение), расцвет, возрождение, дома, дворцы, соборы, церковь (приходская), стены с бойницами, беспорядочно, хаотично построенные (здания), соломенная крыша домов,

1. **Retell the story as if you were an Englishman**

**TEXT 2. Study and practise the pronunciation of the following words and proper names. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Reign [**΄**reɪn], primarily [prɑɪ**΄**mərɪlɪ], mullioned [**΄**mulɪən], awe [**΄**ɔ:], Tudor [**΄**tju:də], Elizabethan [ılızə**΄**bı:ʃən], Jacobean [ʤeɪ**΄**kəbıən]

**Tudor Architecture in England 1500-1575**

Tudor Style is a period covering the reigns of the Tudor monarchs. The Tudor period began with the accession of Henry VII in 1485 and ended with the death of Elizabeth I in 1603. It was a period in which medieval forms began to give way to Renaissance ideals. Depending on the ruling monarch, Tudor architecture is made up of different styles, such as Elizabethan, Jacobean, and so on. In the initial phase of the Tudor Dynasty, the architectural style was not completely free of Gothic elements, and this initial style was called the Tudor Gothic style of architecture. Curiously, changes in architectural style resulted in buildings shrinking becoming more intimate. Rather than the move towards spaciousness so evident in the late Gothic period, Tudor architecture focused on details.



In England houses were typically constructed approximately half timber and half brick and stone. Windows and doors turned to be smaller, but more ornately decorated, more complex. Large displays of glass in very large windows several feet long; glass was expensive so only the rich could afford numerous, large windows. Lavish use was made of wood paneling and of such features of Gothic art as mullioned windows, elaborate chimneys, fireplaces, and mantels. Rooms were simple and dignified, with few articles of furniture or accessories.

One of England's finest and largest Tudor mansions is Little Moreton Hall (see photo). Built by the wealthy Moreton family in the 15th and 16th centuries, it was designed primarily as a home rather than a fortress, and its surrounding moat was dug more for aesthetic than for defensive purposes. Perhaps the building's most striking feature is its half-timbered construction, a characteristic of many old houses in the mostly agricultural county of Cheshire.

Walls were decorated with plaster moldings or hung with tapestries. Windows, doors and the large four-poster beds characteristic of the period were draped with heavy velvets, damasks and brocades. Chimneys and enclosed fireplaces became common for the first time. Indeed, the Tudor chimney is one of the most striking aspects of this period. One of the reasons for the increased use of chimneys was the widespread adoption of coal as fuel. Previously wood smoke was allowed to escape from the interior through a simple hole in the roof. Chimney stacks were often clustered in groups, and the individual chimney columns were curved, twisted, and decorated with chequerboard patterns of different-coloured bricks.

Wide, enormous stone [fireplaces](file:///E:\wiki\Fireplaces) with very large [hearths](file:///E:\wiki\Hearths) meant to accommodate larger scale entertaining; in aristocratic homes these often were customized with motifs from the family [coat of arms](file:///E:\wiki\Coat_of_arms). Cooking fireplaces would be found in lower sections of a stately home in a great kitchen and be large enough to fit a bed inside. Enormous ironwork for spit roasting located inside cooking fireplaces. In the homes of the upper class and nobility it was fashionable to show off wealth by being able to roast all manner of beasts weighing less than 500 grams on up to a full grown bull; in the case of royalty it would be seen as dishonor if the monarch's table could not provide equal to that of the Continental powers of France and Spain. Managing the flames would be the job of either a spit boy (Henry VII's reign) or later on a new invention where a turnspit dog ran on a treadmill (Elizabeth I's reign.)

A second noticeable characteristic of Tudor architecture is the use of brick in building. Spreading from East Anglia, where it had been introduced from the Low Countries in the late medieval period, brick became one of the most common building materials. Some bricks were imported into England, brought back in ships that exported English wool to the continent. Others were made in brickyards established in East Anglia by Dutch immigrants.

It may seem strange, but brick was originally a luxury item. Only those at the top of the social and economic spectrum could afford to build in brick. The most remarkable Tudor brick building is [Hampton Court Palace](http://www.britainexpress.com/attractions.htm?attraction=169), but a multitude of smaller estates and country houses made use of this newly fashionable luxury material.

Where bricks were too expensive plaster was the infill of choice, resulting in the typical "black-and-white" small Tudor house, whitewashed plaster set between blackened oak timbers. Often the upper stories of these houses projected above the lower floors, particularly in towns, where ground-floor space was at a premium and the house owner might be taxed according to street frontage.

The great houses of the Tudor period featured fanciful gatehouses. The idea was to create an impressive, awe-inspiring entrance. This was accomplished by entry through a broad, low arch flanked by tall octagonal towers decorated with ornate false battlements. Above the entry arch many houses prominently featured a family coat of arms.

The most exquisite residences of this period are: [Hampton Court Palace](http://www.britainexpress.com/attractions.htm?attraction=169), Longleat House, Hardwick Hall, Syon House.

In church architecture the principal examples are: [King's College Chapel, Cambridge](file:///E:\wiki\King%27s_College_Chapel,_Cambridge) (1446–1515), [St. George's Chapel](file:///E:\wiki\St_George%27s_Chapel_at_Windsor_Castle), [Windsor Castle](file:///E:\wiki\Windsor_Castle) (1475–1528), [Henry VII Lady Chapel](file:///E:\wiki\Henry_VII_Lady_Chapel) at [Westminster Abbey](file:///E:\wiki\Westminster_Abbey) (1503).

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. How did architecture change its style during Tudor reign?
3. Who could afford such innovative and luxury items as glass, fireplaces, entry arches etc?
4. What building materials became the most popular? What were the reasons for that?
5. What countries do we understand by Low Countries and how did they influence on the whole picture?
6. How did a typical Tudor mansion look like?
7. What was fireplace used for? List the purposes it served.
8. **In the text above find the terms to the following explanations**
9. A period of time during which somebody, especially queen or king, rules a country.
10. Taking up of important position, usually a position of power.
11. relating to, involving, belonging to, or typical of the Middle Ages in Europe
12. To surrender;
13. Abundant and generous
14. A large and stately house
15. enjoying an abundance or great quantity of money or possessions;
16. a hollow vertical structure, usually made of brick or steel, that allows gas, smoke, or steam from a fire or furnace to escape into the atmosphere
17. a recess, usually with a mantelpiece above it, built into the wall of a room as a place to light an open fire
18. the floor of a fireplace, especially when it extends into the room or in metallurgy part of foundry furnace: the lowest part of a foundry furnace where molten metal collects or ore is smelted
19. 1.expensive high-quality surroundings, and the great comfort that they provide 2. nonessential item: an item that is desirable but not essential, and often expensive or hard to get (often used before a noun)
20. a heavy silk, cotton, or woolen fabric with a raised design, often in metallic threads
21. a design on a shield that signifies a particular family, university, or city
22. **Paraphrase the text in bald using the vocabulary of the text. The first letter is given. Try not to look at the text.**
23. Changes in architectural style resulted in buildings S\_\_\_\_\_\_\_\_ (**become smaller in size or quantity**).
24. Tudor architecture F\_\_\_\_\_\_\_(**concentrated**) on details.
25. Lavish use was made of wood paneling and of such features of Gothic art as M\_\_\_\_\_\_\_\_\_(**vertically divided**) windows.
26. Little Moreton Hall was designed P\_\_\_\_\_\_\_\_(**mainly**) as a home rather than a fortress.
27. Walls were decorated with plaster moldings or hung with T\_\_\_\_\_\_\_\_ (**fabric with woven design)**
28. Brick was made in brickyards established by Dutch I\_\_\_\_\_\_\_\_\_ (**a newcomer to a country who has settled there)**.
29. Gatehouses had an impressive, A\_\_\_\_\_\_\_\_(**amazing and slightly frightening)** entrances**.**
30. Above the entry there was a broad, low arch flanked by tall O\_\_\_\_\_\_\_\_ (**a two-dimensional geometric figure formed of eight sides and eight angles)** towers featuring a family coat of arms.
31. In the Medieval Times the surrounding moat was dug mainly for D\_\_\_\_\_\_\_\_\_ (**designed for protection)** purposes
32. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Период правления Тюдоров, взойти на трон, искусно сделанный, предмет мебели, предмет роскоши, ров с водой, оборонительные сооружения, лепные украшения, камчатная или дамастная ткань, парча, камины и дымовые трубы, очаг камина, вертел, кирпич, строительный лес, камень, стекло, семейный герб,

1. **Retell the story a) in detail b) as if you were an Englishman**

**TEXT 3**

**Study and practise the pronunciation of the following words and proper names. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Debt [det], prosperous [**΄**prɔspərəs], bankruptcy [**΄**b?ŋkrəpsɪ]

**ELIZABETHAN STYLE**

I. Towards the end of [Henry VIII](http://www.britainexpress.com/History/Henry_VIII.htm)'s reign very little building occurred in England. The debts run up by the spendthrift Henry meant that the country verged on bankruptcy. The wool trade, which had carried the economic life of the country in the late medieval period, was no longer as prosperous as it had been and there was less disposable wealth for architectural projects. But under Elizabeth the county's economy began to revive.

II. The new wealth expressed itself in two simultaneous building booms; a great number of small houses were built, and at the same time numerous country mansions were constructed. Many of the earlier medieval or [Tudor manors](http://www.britainexpress.com/architecture/tudor.htm) were remodelled and modernised during Elizabeth's reign.

III. The style adopted by the country house builders was a curious blend of Italian Renaissance tempered with large doses of Dutch influence. This influence is most readily seen in the curved gables so often used in the Elizabethan period.

IV. The courtyard design so prevalent during the medieval and Tudor period gave way to an open plan in the more settled Elizabethan period. The gatehouse, if it was used at all, was purely ornamental. The most common manor plan was an E shape, with the vertical line of the E being the main hall, and the shorter horizontal end lines the kitchens and living rooms. The shorter central line was the entry porch. There is likely little truth in the old maxim that the E-plan was a tribute to Elizabeth; it was a natural evolution of the earlier courtyard designs.

V. On the upper floor of the main hall a new architectural feature made its appearance - the long gallery. Used for entertaining, as a family area, for exercise on dull days, and as a portrait gallery, the long gallery was an almost universal feature of Elizabethan manors. It featured windows on three sides and fireplaces along the fourth, and it usually ran the entire length of the floor.

VI. The most important point to note in manor design is that the hall and the living areas had swapped status; the hall was now lesser used, while the long gallery and other living areas were now the centre of family life. The main entry became the most ostentatious and elaborate part of the manor house; it was here that the wealthy man felt most free to lavish his wealth. Entries were often a curious mix of heraldic pretension and classical columns, profuse carvings and ornate decoration.

VII. The material of choice for those who could afford it was once more stone; brick suffering in popularity as the full influence of the Italian Renaissance began to be felt. Elizabethan chimney stacks reflect this influence; they were often built to resemble classical columns and were square in section, as opposed to the twisting, corkscrew patterns of the Tudor years. These chimneys were often clustered in groups of two or three.

VIII. Windows were generally large, made up of a multitude of small rectangular panes separated by thin mullions. For the first time in centuries windows show no arching, but use a simple dripstone or classical hood moulding.

IX. The smaller Elizabethan houses were less influenced by Renaissance motifs. They continued to evolve slowly from the Tudor style; fireplaces and chimneys were more common, and staircases featured more prominently. Half-timbering was common, particularly in regions where stone was scarce or expensive. The timbers were spaced more widely apart than in Tudor years, allowing more elaborate infill decoration. The overall plan of the small Elizabethan house was simple; a central hall, now floored in halfway to the roof, creating an upper story. On either side of the hall were the living area and the kitchen.

X. Other popular decorative touches include moulded plaster panelling, coloured marble (often seen in a black-and-white chequerboard pattern on floors), curvilinear columns, and plaster ceilings moulded in imitation of Gothic fan vaulting.

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. What was the main purpose of the gallery in Elizabethan time? How did it look like?
3. What shifts (changes) in the manors were made?
4. What were the houses built of? Name the most popular constructing materials.
5. In what way was Elizabethan house different to Tudor house? Was it comfortable to live?
6. In what way did people try to decorate their houses?
7. **Find out if these sentences true or false:**
8. E-plan was a tribute to Her Majesty Elizabeth I
9. There was a building boom
10. The choice of constructing materials depended on the wealth of the owner.
11. Stone was popular material and most Elizabethan houses were built of it
12. During the reign of Elizabeth houses and mansions looked pretty much the same as during the Tudor dynasty.
13. **In the text above find the terms of the following explanations**
14. Financially successful and promising
15. to change something in order to make it conform to modern tastes, attitudes, or standards, or be changed in this way
16. building’s side wall with curved pointed top
17. found frequently or practiced commonly and widely
18. a building or house above or beside a gate
19. covered entrance
20. expression of gratitude or praise or history- payment to feudal lord
21. wooded land or growing trees
22. vertical window divider: a vertical piece of stone, metal, or wood that divides the panes of a window or the panels of a screen
23. **In the text above find evidences of the following statements below and point the paragraph:**
24. Family life was concentrated on the upper floors of the house.
25. People preferred stone to brick while building their mansions.
26. the Italian Renaissance influence was great.
27. Elizabethan house was highly decorative.
28. **Paraphrase the text in bald using the vocabulary of the text. The first letter is already given. Try not to look at the text.**
29. Henry was very S\_\_\_\_\_\_\_\_\_ (**somebody who spends money recklessly or extravagantly**), made lots of debts that resulted in bankruptcy.
30. Elizabeth I’ politics expressed itself in two S\_\_\_\_\_\_\_\_\_\_(**happening or existing at the same time**) building booms.
31. The long gallery was an almost U\_\_\_\_\_\_\_\_\_(**applicable and common to all**) feature of Elizabethan manors.
32. The main entry became the most O\_\_\_\_\_\_\_\_\_\_\_ (**marked by a vulgar display of wealth and success designed to impress people**) and elaborate part of the manor house.
33. In the regions stone was S\_\_\_\_\_\_\_\_\_\_\_\_(**short supply**) or expensive.
34. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Мот (расточительный человек), дарить (раздавать) ч-либо, быть в недостаточном количестве, оказаться на грани банкротства, процветающий, оживать, уступать ч-либо, крыльцо, галерея, потолок, свод, внешний (показной, хвастливый) вид, мрамор, штукатурка

1. **Retell the story in detail**

TEXT 4 **Study and practise the pronunciation of the following words and proper names. Pay attention to the stress in the words. Read the text and proceed to the exercises.**

Grotesque [grɔ**΄**təsk], viscerally [**΄**vɪsərəlɪ]

## English Baroque -a world turned upside down



I. The origin of the term "baroque" is uncertain, though it may have evolved from the Portugese 'barocco', meaning a grotesque or deformed pearl. Baroque utilizes masses of curved shapes, strong lines, and rich colours. Above all, Baroque is sensual; decorative elements appeal almost viscerally to the senses in a way no other style can match. Yet that appeal is theatrical, intensely three-dimensional and almost grotesque in its lavish use of curves and embellishment. Little attention is paid to proportion, indeed it could be said that the only proportion observed is one of overwhelming the viewer with exaggeration. The British Baroque style is heavy and rich, sometimes overblown and melodramatic, described at the time as 'a heap of craziness of decorations... very disgusting to see'.

II. Baroque architecture, though extremely popular on the European continent, had only a brief flowering in England. Perhaps this was due to an inbred inclination towards understatement by the English, or to isolation from continental ideals. During the 1640s and 50s many gentlemen and nobles set to the Continent. There they came into contact with French, Dutch and Italian architecture and since 1660 there was a flurry of building activity reflecting the latest European trends.

III. As the century wore on, this resolved itself into a passion for the Baroque grandeur of Louis XIV at Versailles. Formal, geometrical and symmetrical planning meant that a great lord could sit in his dining chamber, as the metaphorical centre of his world, with suites of rooms radiating out in straight lines to either side.

IV. Yet in that time the new style produced several of England's most important architectural treasures, notably [Castle Howard](http://www.britainexpress.com/counties/yorkshire/Castle_Howard.htm) and [Blenheim Palace](http://www.britainexpress.com/counties/oxfordshire/houses/Blenheim.htm) (see photo). Both buildings are the work of **Sir John Vanbrugh** (1664-1726). Vanbrugh's designs are striking in their use of mass; his work does not rely on the embellishment or decorative touches so common in continental Baroque, but on size and scope to overawe the viewer.

V. The other chief practitioner of the Baroque style in England was [**Nicholas Hawksmoor**](http://www.britainexpress.com/History/hawksmoor.htm) (1661-1736) who worked with Vanbrugh for a time before making his own name as an architect, first on a succession of London churches and later on Westminster Abbey, where he was responsible for the western towers. The best surviving work by Hawksmoor is at [All Soul's College](http://www.britainexpress.com/cities/oxford/all-souls.htm), the Clarendon Building, and [Queen's College](http://www.britainexpress.com/cities/oxford/queens.htm), Oxford.

VI.The Baroque movement produced architecture which employed classical elements in a willy-nilly free-for-all profusion. But by the third decade of the 18th century the opulent cascades of ornamental elements of Baroque gave way to the careful - and in some cases rigid - sense of proportion of the [Georgian](http://www.britainexpress.com/architecture/georgian.htm) classical period.

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. Was baroque style popular in the Isles? What were the reasons of unpopularity of Baroque in England?
3. What architects were popular among the English?
4. How can you characterize Vanbrugh's style?
5. What were the main differences between European and British baroque styles?
6. **Find out if these sentences true or false:**
7. No prominent palace or mansion appeared on the British shore
8. The British disliked European baroque style
9. In Britain baroque lasted for quite a long time
10. **In the text above find the terms of the following explanations**
11. Something distorted, misshapen, especially in a strange or disturbing way
12. A large quantity of something
13. A period of ten years
14. a flowing mass of something that hangs down or lies along a surface
15. to make somebody feel subdued or inhibited by inspiring respect and some fear
16. belonging or relating to an aristocratic social or political class
17. the quality of being great or grand and very impressive
18. a line that bends smoothly and regularly from being straight or flat, like part of a circle or sphere
19. **In the text above find evidences of the following statements below and point the paragraph:**
20. Love or hatred of baroque by the British
21. The peculiarities in mansion style
22. The description of the style
23. The history of coming the new baroque style
24. **Match the words in bald with their explanations. There may be more than two explanations to one word.**

* **Match – overwhelm - set - embellishment - flurry -- striking –**

1. to place something or somebody somewhere
2. to be similar or identical to somebody or something
3. increase the beauty of something by adding ornaments or decorations
4. provide somebody with huge amount: to supply somebody with a very large or excessive amount of something
5. attractive or impressive: attracting attention, especially in an impressive or unusual way
6. to solidify: to become, or cause something to become, solid or hard
7. join cleanly: to fit or join something smoothly, or fit or join together smoothly
8. overpower somebody emotionally: to affect somebody's emotions in a complete or irresistible way
9. to make a suitable or pleasing combination, or put things together to make such a combination
10. to adjust measuring or electronic device such as a mechanical clock to a desired time, level, or position
11. overcome somebody physically: to use superior strength, force, or numbers to defeat somebody completely
12. a sudden short period of snowfall
13. to apply something to an object or material that will cause it to burn
14. **Paraphrase the text in bald using the vocabulary of the text. The first letter is already given. Try not to look at the text.**
15. Baroque decorative elements appeal almost V\_\_\_\_\_\_\_\_\_\_\_(**proceeding from instinct rather than from reasoned thinking**) to the senses in a way no other style can match.
16. Baroque is famous for its L\_\_\_\_\_\_\_\_\_\_ (**generous and abundant**) use of curves and embellishment.
17. Baroque architecture, though extremely popular on the European continent, had only a brief F\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (**period of success**) in England.
18. The Baroque movement produced architecture which employed classical elements in a W\_\_\_\_\_\_\_\_\_ (**in** **a disorganized or unplanned way**) profusion.
19. By the third decade of the 18th century the O\_\_\_\_\_\_\_\_(**characterized** **by an obvious or lavish display of wealth)** cascades of ornamental elements of Baroque gave way to the careful proportion of the [Georgian](http://www.britainexpress.com/architecture/georgian.htm) classical period.
20. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Искривленные линии, развиваться, эволюционировать, обильный, расточительный, украшения, уделять внимание, ошеломлять, поражать ч-либо, размер и масштаб, сделать имя, уступить (свое место).

1. **Retell the story in detail**

**TEXT 5. Read the text and proceed to the exercises.**

**Styles of the 18th century - rules cramp the genius**

**I.** The period of architecture that we now call Georgian is very roughly equivalent to the 18th century. Although the reign of George III extended into the 19th century, and George IV did not die until 1830, the style of architecture most commonly associated with [Georgian England](http://www.britainexpress.com/History/Georgian_index.htm) is at its most strongly identifiable in the period 1730-1800.

II. More than any other period of English historic architecture, Georgian style is linked with the classical period of Greece and Rome. Italian architect Andrea Palladio (1508-80) heavily re-interpreted the antiquity. His *Four Books of Architecture* methodically explored and reconstructed the buildings of ancient Rome. They also provided illustrations, in the form of its author's own designs for villas, palaces and churches, of a way in which the early Georgians might adapt those rules to create architecture of the classical tradition. But architects soon found the Palladian search for an ideal architecture pointlessly limiting. Whilst the buildings of the ancients should 'serve as models which we should imitate, and as standards by which we ought to judge', a more eclectic approach was called for.

III. During the 18th century wealth was accumulating in the hands of the rich who getting richer invested money into their homes. Wealthy landowners created huge landscaped parks, and those parks acted as a setting for grand houses we call "[country houses](http://www.britainexpress.com/Where_to_go_in_Britain/historic_houses/historic_houses_index.htm)". These country house estates were dotted with replicas of classical temples and other allegorical architectural elements such as grottoes and bridges. These elements were aligned and joined by sinuous avenues or subtle openings in carefully planted trees and shrubs.

IV. The type of building which most characterized the Georgian period was the Town House, often, though not always, joined end to end to create "terraces". The 18th century was a time of great urban growth. At the same time, the density of settlement in towns meant that there was a need to pack a lot of houses into a small space. This need gave birth to the terrace, which allowed a whole street to be given a sense of architectural wholeness, while keeping the size of houses small. Most terraces were made of brick, with sloping slate roofs hidden behind stone parapets.

V. Walls between houses were built thick to prevent the spread of fire. These dividing walls carried the weight of the chimney stacks. Most terraces were four stories high, and the front door was accessed by a short flight of stairs. The most important rooms were on the first floor.

VI. Windows were almost exclusively sash-windows, made of standardized panes of glass divided by thin, delicate wooden glazing bars. The pattern of windowing was the same everywhere; on the ground floor windows were kept short, for stability of the house structure. First floor windows were tall and elegantly expansive, second floor windows shorter, and top floor windows almost square. Front doors are paneled, with a semi-circular fanlight above.

VII. Generally, Palladian country houses were situated on rising ground, with gardens stretching up to the "back door" from parkland below. They were classical in style, with a large central portico and strong vertical lines on the exterior. It was in the interior that these country houses really shone, however. Furnishings were ornate and designed to impress. Generally, a large entry hall led on to living rooms meant for show. Bedrooms and dressing rooms were upstairs, while the kitchen and the servants quarters were relegated to the basement. It was terribly inconvenient, but it was magnificent! Among the best examples of these Palladian country houses include: [Holkham Hall](http://www.britainexpress.com/attractions.htm?attraction=278) (Norfolk), Clandon Park (Surrey), and [Nostell Priory](http://www.britainexpress.com/attractions.htm?attraction=3673) (Yorkshire), Harewood House (see photo) Yorkshire.



VIII. Later on, red bricks got replaced by yellow ones. Although stucco fascias, which made the structure look splendid, were still used as the basic norm, stone was more of the favored choice. Basic paint colors during the early phase of the period included burgundy and sage green, which later on shifted to lighter colors like gray, dusky pink, and white.

IX. In Georgian Britain the wealthy owned comfortable upholstered furniture. They owned beautiful furniture, some of it veneered or inlaid. In the 18th century much fine furniture was made by Thomas Chippendale (1718-1779), George Hepplewhite (?-1786) and Thomas Sheraton (1751-1806). The famous clock maker James Cox (1723-1800) made exquisite clocks for the rich.

X. Later in the 18th century design became more refined. There was a passing fashion for Chinese elements in decoration, but on the whole the inspiration was still classical Roman and Greek, fostered by the newly excavated remains of buildings at Pompeii. This "Classical Revival" period was characterized by superb craftsmanship and design. From the foundations to the tiniest detail of decoration you can see sophisticated, elegant excellence. Rooms were well lit with large windows, and the natural light was supplemented by numerous large mirrors.   
The first popularizer of Palladian style was [Inigo Jones](http://www.britainexpress.com/History/inigo-jones.htm). Jones was responsible for several early Palladian buildings, notably [Queen's House](http://www.britainexpress.com/attractions.htm?attraction=311), Greenwich, and the Banqueting House at Whitehall. Later, the torch of Palladianism was taken up by Richard Boyle, Lord Burlington, the foremost patron of the arts during the mid-18th century. The best country houses of this later period are characterized by the work of [Robert Adam](http://www.britainexpress.com/History/robert_adam.htm) at [Syon House](http://www.britainexpress.com/attractions.htm?attraction=206) (Middlesex), [Harewood House](http://www.britainexpress.com/counties/yorkshire/houses/harewood.htm) (Yorkshire), and [Kedleston Hall](http://www.britainexpress.com/counties/derbyshire/houses/kedleston.htm) (Derbyshire).

XI. St. James Church, Whitehaven Castle, Harvard University, and Theater Royale are also good illustrations of this style.

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
   * 1. Describe the typical design and style of Georgian house.
     2. What were “terraced houses”? How did they look like?
     3. What was the main reason to create “terraced houses”?
     4. Describe the “country houses” by the nobles. Who built them?
     5. Name the prominent architects of Georgian time and their works.
2. **Choose the best answer**

1) Portable device that emits flame and light

a) Torch b) inspiration c)mirror d)fanlight

2)Source of enlightenment in figurative sense of the word

a)Torch b) inspiration c)mirror d)fanlight

3) Georgian style is known for … antique designs for villas, palaces and churches

a) re-interpreting b)reviewing c) accumulating d) creating

4) Grand "[country houses](http://www.britainexpress.com/Where_to_go_in_Britain/historic_houses/historic_houses_index.htm)" needed \_\_\_\_\_\_\_ that were used as parks around

a) Setting b) opening c) sloping d) dividing

5) Who was the author of the best examples of the Palladian country houses

a) [Inigo Jones](http://www.britainexpress.com/History/inigo-jones.htm) b) Andrea Palladio c)Thomas Chippendale d)James Cox

6) What Thomas Chippendale was famous for?

a) clock making b) patron of the arts c)making exquisite design d) reconstructing the buildings of ancient Rome

1. **In the text above find evidences of the following statements below and point the paragraph:**
2. Timeline of the epoch
3. Names of great men who brought beauty into life
4. Best examples of terraces and country houses
5. The description of a typical Georgian “terraced house”
6. **Paraphrase the text in bald using the vocabulary of the text. The first letter is already given. Try not to look at the text.** 
   * + 1. The style of architecture called Georgian is most commonly A \_\_\_\_\_\_ (**connected; has a strong links with)** with the period of 1730-1800.
       2. Italian architect A. Palladio (1508-80) heavily re-interpreted the ideas of A\_\_\_\_\_\_\_( **the classical period of Greece and Rome**) in his main book on architecture.
       3. The country houses were dotted with R\_\_\_\_\_ (**exact** **copies)** of classical temples and other allegorical architectural elements.
       4. In the 18th century design became more R\_\_\_\_\_\_(**sophisticated**) characterized by superb craftsmanship.
       5. Thomas Chippendale, George Hepplewhite and Thomas Sheraton created

comfortable, beautiful, veneered, U\_\_\_\_\_\_\_\_ furniture.

1. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Правление короля Георга, переосмысливать, переоценивать, план, чертеж, раскопки, ландшафтный парк, копия античных храмов, извилистые дорожки (в парке), подъемное окно, обивочный материал (для мебели)

1. **Retell the story a) in detail b) as if you were a rich Georgian house owner**

TEXT 6. **Read the text and proceed to the exercises.**

## Victorian times - Merry England

I. In reaction to the classical style of the previous century, the Victorian age saw a return to traditional British styles in building, Tudor and mock-Gothic being the most popular. The Gothic Revival, as it was termed, was part spiritual movement, part recoil from the mass produced monotony of the Industrial Revolution. It was a romantic yearning for the traditional, comforting past. The Gothic Revival was led by John Ruskin, who, though not being an architect himself, had huge influence as a successful writer and philosopher.   
 II. Most popular architectural styles were throwbacks: Tudor, Medieval, Italianate. Houses were often large, and terribly inconvenient to live in. The early Victorians had a predilection for overly elaborate details and decoration. In late Victorian times the style became simpler, using traditional vernacular (folk) models such as the English farmhouse. This period is typified by the work of Norman Shaw at 'Wispers' Midhurst, (Sussex).   
Some examples of large Victorian houses are Highclere Castle (Hampshire) and Kelham Hall (Nottinghamshire).



III. Meanwhile, not just styles changed. The Industrial Revolution made possible the use of new materials such as iron and glass. The best example of the use of these new materials was the Crystal Palace built by Joseph Paxton for the Great Exhibition of 1851. Another name that has to be mentioned in the context of Victorian art and architecture is that of William Morris. Neither artist nor architect, he nevertheless had enormous influence in both arenas. Morris and his artist friends Rossetti and Burne-Jones were at the forefront of the movement known as 'Arts and Crafts'. Part political manifesto, part social movement, with a large dollop of nostalgia thrown in, the Arts and Crafters wanted a return to high quality materials and hand-made excellence in all fields of art and decoration. The cheap, mass-produced (and artistically inferior) building and decorating materials then available horrified them. Morris himself designed furniture, textiles, wallpaper, decorative glass, and murals. Many of Morris' designs are still popular today.

IV. Great buildings of 19th century: The Houses of Parliament (Charles Barry and A.W.N. Pugin, 1840-60) replaced the building destroyed by fire in 1834. A good example of the period's confused love affair with the past, it was summed up as classic in inspiration, Gothic in detailing, and carried out with scrupulous adherence to the architectural detail of the Tudor period.

V. Castell Coch, near Cardiff (1872-79) is a piece of inspired lunacy by William Burges, best known for his restoration of Cardiff Castle. The interior is downright weird, combining High Victorian romanticism with Burges' own eclectic drawings from ancient British history and classical mythology.

VI. Charles Rennie Mackintosh's Glasgow School of Art (1896-99, 1907-9) proves that there were a few dissenting voices raised against the Victorian trend to return to the past. Mackintosh was uncompromising in his rejection of historicism, and his buildings have more in common with the vertical geometry and sinuous curves of Art Nouveau work in France, Belgium and Austria. But his decadent approach to design met with hostility in Britain and, a few years after the School of Art was completed in 1909, he gave up architecture. And then the new era began.

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. What architectural styles of the past were popular?
3. Who made a significant influence in revival of Gothic?
4. What new constructional material appeared? Who used them?
5. What was William Morris’s contribution to Victorian architecture?
6. **Find out if these sentences true or false:**
7. Classical style was rejected by Victorians
8. The early Victorians decorated their houses with elaborate details
9. Victorian era did not create anything of its own in architectural sense
10. building and decorating materials available were of high quality
11. most high quality materials and art objects were hand-made
12. **In the text above find the terms to the following explanations**
13. Something odd, unusual or supernatural
14. Approach of decay or decline, especially in morals
15. Inconsiderate behavior that is regarded as incompetent and requires medical care
16. Complex and richly, finely decorated details
17. Something contemporary that seems to belong to the past
18. Special preference for something
19. A strong desire, often tinged with sadness
20. Made to appear like something else, usually something older or more expensive
21. To move back suddenly and violently
22. **In the text above find evidences of the following statements below and point the paragraph:**
23. The design of Victorian house
24. The way the Houses of Parliament is characterized
25. Description of Victorian style
26. Examples of Victorian buildings
27. Names of people who contributed to the Victorian era
28. **Paraphrase the text in bald using the vocabulary of the text. Try not to look at the text.**
29. M\_\_\_\_\_\_\_(**false)**-Gothic style was the most popular in British architecture during the reign of Queen Victoria.
30. The Gothic Revival was both spiritual and R\_\_\_\_\_\_ (**a sudden and violent backward)** movement from the mass produced homogeneous buildings of the Industrial Revolution.
31. Victorian houses were often large and I\_\_\_\_\_\_\_\_\_\_\_ (**not comfortable)** to live in.
32. William Burges combined romanticism with eclectic views, restorating medieval castle in L\_\_\_\_\_\_\_\_\_ (**crazy**) way.
33. Parliament D\_\_\_\_\_\_\_\_\_ (**crushed)** by fire in 1834 was restored by Charles Barry and A.W.N. Pugin.
34. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Сильное желание, иметь огромное влияние, возврат к прошлому, склонность (пристрастие) к ч-либо, народные (национальные) мотивы, быть в авангарде, вдохновение, сумасбродство

1. **Retell the story in detail**

**TEXT 7. Read the text and proceed to the exercises.**

## Styles of the 20th century - conservatism and change

The most important trends in early 20th century architecture simply passed Britain by. Whilst Gropius was working on cold, hard expanses of glass, and Le Corbusier was experimenting with the use of reinforced concrete frames, the British had staid establishment architects like Edwin Lutyens producing Neo-Georgian and Renaissance country houses. In addition there were slightly batty architect-craftsmen, the heirs of William Morris, still trying to turn the clock back to before the Industrial Revolution Times by making chairs and spurning new technology. Only a handful of Modern Movement buildings of real merit were produced here during the 1920s and 1930s, and most of these were the work of foreign architects such as Serge Chermayeff, Berthold Lubetkin and Erno Goldfinger who had settled in this country.

After the Second World War the situation began to change. The Modern Movement's belief in progress and the future struck a chord with the mood of post-war Britain and, as reconstruction began in 1945, there was a desperate need for cheap housing which could be produced quickly. The use of prefabricated elements, metal frames, concrete cladding and the absence of decoration - all of which had been embraced by Modernists abroad and viewed with suspicion by the British - were adopted to varying degrees for housing developments and schools. Local authorities, charged with the task of rebuilding city centres, became important patrons of architecture. This represented a shift away from the private individuals who had dominated the architectural scene for centuries.

By the late 1980s the Modern Movement had lost out to irony and spectacle in the shape of post-modernism, with its cheerful borrowings from anywhere and any period. But now, in the new Millennium, even post-modernism is showing signs of age. What comes next? Post-post-modernism?

**Exercises:**

1. **Answer the following questions (giving short and complete answers)**
2. Did Britain absorb the newest European architectural trends?
3. Who commissioned the housing in Britain after WWII?
4. What architects worked in Great Britain in 20th century?
5. What were the changes that occurred in Great Britain in 20th century?
6. **Find out if these sentences true or false:**
7. England followed all new European trends in early 20th century
8. New constructing materials were widely adopted in building
9. After World War II there was a huge need in cheap housing for the people
10. Le Corbusier was experimenting with the use of reinforced concrete frames in England
11. There is a deadlock as far as architectural styles concerns
12. Many buildings of good quality were constructed in the early 1930s.
13. **In the text above find the terms to the following explanations**
14. Slightly eccentric
15. Legal inheritor of something such as tradition, property or position
16. To reject something
17. Value, good quality, ability
18. **Give English equivalents to the following words and word combinations. Use them in sentences of your own.**

Экспериментировать, вернуться к прошлому, бетон, железобетон, небольшое количество, немного, сборные блоки, применять в строительстве

1. **Retell the story in detail**

KEYS

**MODULE PAINTING**

**TEXT 1.** III**.**  1- false; 2- true; 3-true; 4-false; 5-false; 6-true; 7-false

**TEXT 2.** III. 1- true; 2-false; 3-true; 4-true; 5-true; 6-false

V. 1-painter; 2-collector; 3- poet; 4- Genius; 5- Maker of armor; 6- Patron; 7- Writer; 8- Artisan; 9- Philosopher; 10- Sculptor 11- Doctor; 12- Theorist

VI. a) craftsmanship, b) revival, c) guilds, d) [perspective](http://www.infoplease.com/encyclopedia/entertainment/perspective.html), e) foreshortening, f) tempera, g) fresco, h) commissioning, i) sacred themes, j) secular, k) patrons, l) to foster, m) dry plaster, n) deteriorated, o) climax, p) profound, q) masterpiece

**TEXT 3.** III. 1- false; 2-false; 3- true; 4-true; 5-true; IV. 1) as a con­ve­nience 2) in­au­gu­rated 3) the peak and blossom 4) until after 5) dying 6) was driven) 7) trace to; ceased 8) apex 9) hallmark

**TEXT 4.** III. 1- false; 2 –true; 3- false; 4- true; 5-false; 6- false; 7- true; VII. 1-due to; 2-while; 3- because of/due to; 4-because of; 5- result in; 6-due to; 7-lead to; 8-result from

**TEXT 6.** III. 1- Landscapes; 2- canvas; 3- idealization; 4- riverside path; 5- haystack; 6- outdoors; 7- studio; IV. 1-(at, from, and, or, in, to); 2- (to, with, of, and, of, and, on, of); 3- (in, in, with, on, at); 4- (in, in, of, against); 5- (by, with, during)

**MODULE: BRITISH ARCHITECTURE**

**TEXT 1.** II. 1-marvels, 2- decay, 3- to bear witness,4- hospitality; III. 1- plunged; 2- to bear witness; 3- lifted; 4- fiercely; 5- heart

**TEXT 2.** II. a) reign; b) accession; c) medieval; d) give way; e) Lavish; f) Mansion; g) Wealthy; e) chimney; f) [fireplaces](file:///E:\wiki\Fireplaces); g) [hearths](file:///E:\wiki\Hearths); h) Luxury; i) Brocades; j)[coat of arms](file:///E:\wiki\Coat_of_arms); III. 1) shrinking; 2) focused; 3) mullioned; 4) primarily; 5) tapestries; 6) immigrants; 7) awe-inspiring; 8) octagonal; 9) defensive

**TEXT 3.** II. a) false; b) true; c)true; d) false; e) false

III. 1) Prosperous, 2) modernized, 3) curved gables, 4) prevalent, 5) gatehouse, 6) porch, 7) a tribute, 8) timbers, 9) thin mullions

IV.Paragraphs: a) V; b) VII; c) III, VII; d) X

V.1) spendthrift; 2) simultaneous; 3) universal; 4) ostentatious; 5) scarce;

**TEXT 4.** II. a) false; b) true; c) false;

III. 1) Grotesque, 2) profusion, 3) decade, 4) cascade, 5) to overawe, 6) nobles, 7) grandeur, 8) curve

IV. a) paragraph III; b) IV; c) I, VI; d) II

V. match –b, g, I; overwhelm –d, h, k; set –a, f, j, m; flurry – l; embellishment – c; striking –e

VI. 1) viscerally; 2) lavish; 3) flowering; 4) willy-nilly; 5) opulent

**TEXT 5**. II. 1-a; 2-b; 3-a; 4-a; 5-a; 6-c

III. 1) paragraph I; II; 2)II, IX, X; 3)VII, X; 4) IV, V, VI

IV. 1- associated; 2- antiquity; 3- replicas; 4- refined; 5- upholstered

**TEXT 6**. II: 1-true; 2-true; 3-true; 4- false; 5-true

III: 1- weird,2- decadent approach, 3-lunacy, 4-elaborate details, 5-throwbacks, 6- predilection, 7-yearning, 8- mock, 9- to recoil

IV: 1-paragraph I, II, V; 2-IV; 3- I; 4- III-VI; 5-I-V.

V: 1- mock; 2- recoil; 3- inconvenient ; 4-lunatic; 5- destroyed

**TEXT 7**. II: 1-false; 2-true; 3- true; 4-false; 5-true; 6- false

III:1-batty, 2-heir, 3- to spurn, 4- merit

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