

**O'ZBEKISTON BADIY AKADEMIYASI
KAMOLIDDIN BEHZOD NOMIDAGI
MILLIY RASSOMLIK VA DIZAYN INSTITUTI**



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**ENGLISH FOR ART
AND DESIGN STUDENTS III**

**Tasviriy va amaliy san'at, dizayn hamda
san'atshunoslik yo'nalishlaridagi
3-bosqich talabalari uchun**

O'QUV QO'LLANMA



**ENGLISH FOR
ART III
AND
DESIGN
STUDENTS**

TOSHKENT 2017

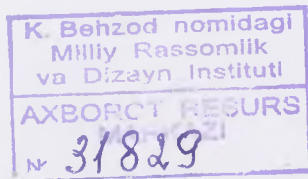
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Ushbu o'quv qo'llanma zamonaviy pedagogik texnologiyalar asosida tayyorlangan. Undagi tanlangan matnlar asosida nutq malakalari turlari, tinglab tushunish, gapirish, o'qish va yozuv orqali talabalaru ingliz tilida nutqini o'stirish ko'zda tutilgan. O'quv qo'llanma oliy o'quv yurtlari tasviriyl va amaliyl san'at, san'atshunoslik hamda dizayn yo'nalishlarida tahsil oluvchi III kurs talabalari uchun mo'ljallangan.

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PREFACE

SO'ZBOSHI

O'zbekiston Respublikasi Prezidentining 2012-yil 10-dekabrda "Chet tillarini o'rganish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida" gi PQ-1875-sonli qarori, ingliz tili kommunikativ kompetensiyasini shakllantirish maqsadi, Yevropa chet tillarini bilish darajalarini baholash me'yorlari, chet tili bo'yicha Yevropa tizimi bazaviy kompetensiyalari, O'zbekiston Respublikasi Oliy ta'limining chet tillari bo'yicha Davlat ta'lim standarti asosida ishlab chiqilgan bo'lib, ushbu qo'llanma Kamoliddin Behzod nomidagi Milliy rassomlik va dizayn instituti III kurs talabalariga mo'ljallangan.

Mazkur qo'llanmaning maqsadi talabalarning ingliz tili bo'yicha og'zaki nutqini oshirish hamda ularda ilmiy-ommabop va mutaxassislikka oid adabiyotlarni dasturda ko'rsatilgan hajmda tarjima qila olish malakasi va ko'nikmasini hosil qilishdan iboratdir.

Asosiy ma'ruzalarning ko'pgina matnlari, shuningdek, qo'shimcha o'qish uchun mo'ljallangan matnlar, asosan shu institut ta'lim yo'nalishlariga oid so'z va iboralarni o'z ichiga oladi.

O'quv qo'llanma 12 darsdan, qisqa grammatikaga oid qoidalardan va mashqlardan iborat bo'lib, bir o'quv yiliga mo'ljallangan va har bir dars jarayoni uch qismga bo'linib, taxminan, quyidagi tartibda berilgan:

1. Matnga oid yangi so'zlar va mutaxassislikka oid matnlar.
2. Matnga oid lug'at va grammatik mashqlar.
3. O'qib tushumish va gapirish mashqlari.

Chet tilini o'qitish borasida o'qituvchiga mavjud texnikaviy vositalardan hamda turli ko'rgazmali qurollardan foydalanish tavsiya etiladi.

UNIT 1

GETTING A JOB

UNIT 1

1. Finding your perfect job is never easy. What better way to shine at job interviews?
2. What makes a good job?

VOCABULARY

Period	период, срок, время, промежуток	payt, vaqt, muddat, davr, zamon
company	компания, предприятие, организация,	kompaniya, tashkilot
employee	служащий, сотрудник, работник,	ishchi, xizmatchi
special rules	специальные правила	maxsus qoidalar
typical	типичный, характерный	tipik, o'ziga xos, xarakterli
factors	факторы	omil
influencing	влияющие на	... ga ta'sir etish
choice	выбор	tanlov
CV (curriculum vitae)	резюме	tarjimai hol
family background	история семьи	oila tarixi
marital status	материальное положение	oilaviy sharoiti
personality	личность	shaxsiyati
reference	полномочия	tavsifnoma
interview	беседа	suhbat
recommendation	рекомендация	tavsiya, maslahat
annual	ежегодный, годовой	yillik

corporate	корпоративная, общий	umumiy
corresponding	соответствующий	muofiq, munosib
dress code	стиль одежды	libos uslubi
impression	впечатление	tassurot
quote	цитата	sitata
enclose	заключать	ichiga olmoq
standard stupid resume	стандарт глупо резюме	oddiy ahmoqona rezyume
bureaucracy	бюрократия	byurokратиya
immediately	немедленно	darrov
compose	сочинять	tuzmoq, yozmoq
acquire	приобретать, покупать,	olmoq, erishmoq
unexpected	неожиданный	kutilmagan
appropriate	соответствующий	mos, munosib
discipline	дисциплина	intizom, tartib
Unfair	несправедливый, недобросовестный,	adolatsiz, noxaq
staff	персонал, кадры, коллектив, личный состав	xodim, ishchi
to hire	нанимать	yollamoq

READING COMPREHENSION

Getting a job

Getting a job is a very hard period in the life of most people. Companies choose an **employee**¹ from hundreds of candidates according to special rules that is why there are special «typical» factors influencing on employer's choice. Among

such factors are age, sex, **experience**², family background and marital status, personality and references.

If you are to go to an **interview**³ tomorrow, sleep well before it and do not forget your CV at home - is the basic rule. Moreover, there are some recommendations, which can help you. For example, read annual report, or a newspaper of the company to show your understanding of the corporate strategy on the interview. What is more, you should choose **corresponding**⁴ dress code for the interview. Even such advices are to help you make a good impression; some companies do not want to hire a man, who follows every advice. To illustrate this, I can quote Artemiy Lebedev, the most famous Russian web-designer: "If you enclose a standard stupid resume, written by the rules of American bureaucracy, we would delete it immediately after receiving. If your CV is **composed**⁵ according to all rules, we would not choose you, as we might think, that your profession is to acquire a job".

After getting a job, you may have some **unexpected**⁶ troubles with boss, too: e.g. if you **dye**⁷ your hair or wear something not appropriate. The best **solution**⁸ of such situation is to ask a trade union for **advice**⁹, which can always help you in your fight with an employer. Of course, if you affect company discipline not coming in time or working badly, your dismissal would not be unfair. To **conclude**¹⁰, I can say that it is sometimes hard not only to get a job, but also to work in the staff, and if you do not want to be laid off, you should follow company rules, it is a must.

Read the given text and look at the words in bold. Can you find their synonym?

1. A staff	B worker	C person	D warden
2. A effect	B expertise	C event	D enquire
3. A voyage	B emotion	C advice	D conversation
4. A collapse	B claim	C appropriate	D curriculum vitae
5. A delete	B consist of	C advice	D include
6. A fast	B moment	C sudden	D quick
7. A make	B paint	C shave	D color
8. A answer	B decision	C concept	D compose
9. A understanding	B reply	C laid	D recommendation
10. A summarize	B enquire	C complete	D finish

SPEAKING

1. What do you do if you completely forget your friend's birthday?
2. Do you have a virtual friend? Do you ever meet face-to-face? How often?
3. When you are in a museum, do you look at paintings carefully, or do you just take a quick look?
4. How do people look for a job these days? What's the most effective way?
5. Do you always remember people's names?
6. Is it easy to find a parking space in our town?

GRAMMAR

Conditionals

What are conditionals in English grammar?

Rule: Sometimes we call them 'if clauses'. They describe the result of something that might happen (in the present or future) or might have happened but didn't (in the past).

They consist of two parts: the **if clause** (hypothesis) and the **main clause** (result). The **if clause** can come *before* or *after* the **main clause**. When it comes before the main clause, the two clauses are separate with a comma.

If you drive carefully, you won't have an accident.

or

You won't have an accident if you drive carefully

They are made using different English verb tenses. There are four kinds. The main types of conditionals are: Type 0, Type 1, Type 2 and Type 3.

- **Type 0 Conditionals** are used to express a general truth or scientific fact.

We can use **when** (=whenever) instead of **if** in this case.

If-clause	Main clause
if + present simple simple	present
If/When you mix red and yellow, you get orange.	

- **Type 1 Conditionals (real present)** are used to express real or probable situations in the present or future:

If-clause	Main clause
if + present simple/ present cont./ can/may/might/must present perfect/ should/could+present present perfect cont.	Future/imperative bare infinitive
If she studies hard, she will pass the exam.	
If I finish the project on time, I may take a few days off.	
If they are studying , I won't make any noise.	
If she hasn't cooked dinner, we will order a takeaway.	

Note: We can use **when** instead of **if** in **Type 1 Conditionals**.

If means that something may happen. **When** means that something will definitely happen.

If he calls, I'll tell him the news. (but he might not call)

When he calls, I'll tell him the news. (he will definitely call)

- **Type 2 Conditionals (unreal present)** are used to express imaginary situations which are contrary to facts in the present and therefore, are unlikely to happen in the present or future. We can use **were** instead of **was** for all persons in the if clause. We can also use the structure

If I were you... to give an advice

If-clause	Main clause
if + past simple would/could/might+ continuous	past present bare infinitive
<p>If I had a lot of money, I would travel around the world.</p> <p>If we were earning more money, we could buy a house by the sea.</p> <p>If I were you, I would attend a computer course.</p>	

- **Type 3 Conditional (unreal past)** are used to express imaginary situations which are contrary to facts in the past. They are also used to express regrets or criticism.

If-clause	Main clause
if + past perfect/ past perfect cont. participle	would/could/might + have + past
<p>If I had gone to bed early, I would have caught the train.</p> <p>If they had invited us, we would have gone to the party.</p> <p>If he had been listening, he might have heard what the teacher said.</p>	

PRACTICE

A. Make a zero conditional sentence using the words.

For example: water / boil / heat / to 100 degrees

Water boils if you heat it to 100 degrees.

1. ice / float / you / drop / it / in water
2. if / no / rain / the grass / not / grow
3. my daughter / eat / too much chocolate / she / get / sick
4. you / not / eat / you / die
5. iron / rust / it / get / wet

B. Put the verbs in brackets into the correct form to make conditional sentences type 0, 1 or 2.

1. If you _____ (be) an animal, I _____ (take) some time off.
2. If you _____ (call/not) tonight, I _____ (watch) TV.
3. I always _____ (feel) nervous if you _____ (can) live anywhere in the world?
4. When I _____ (finish) writing this essay, I _____ (cut) the cost of education.
5. Every day when I _____ (get) home, I _____ (read) it.
6. Where _____ (you/live) I _____ (be) very excited.
7. If there _____ (be) no police or government, _____ (we/have) wars between nations?
8. If I _____ (be) president, we _____ (be/not) as far in debt as we are today.
9. If we _____ (travel) to Germany this month, I _____ (be) always very excited.
10. Whenever I _____ (travel), when I _____ (take) an exam.
11. If there _____ (are) no governments, what kind of animal _____ (you/be)?
12. If the government _____ (spend) less money, I _____ (research) the best options before buying tickets.
13. I can't wait to read this book. If I _____ (have) some free time today, I _____ (be) nervous because _____ (know) where you are.

C. Multiple choice - what is the correct answer?

1. If I had had enough money, I _____ that radio.
a) bought b) would buy c) would have bought d) had bought
2. If it rains, you _____ wet.
a) will get b) would get c) get d) had got
3. She would go to the Job Centre if she _____ a job.
a) Had wanted b) will want c) want d) wants
4. The dog _____ you if it hadn't been tied up.
a) Would bite b) will bite c) would have bitten d) bites
5. It _____ easy to paint pictures if you know how to.
a) Would be b) would have been c) would has been d) was
6. If I come, I _____ you.
a) Saw b) would see c) will see d) sees
7. She _____ pleased if you come.
a) Would be b) would have been c) would has been d) was
8. If It _____ I would stay at home.
a) rains b) rained c) has rained d) had rained
9. You will catch the train if you _____ earlier.
a) Left b) leaves c) leave d) would leave
10. If he _____ thirsty, he would drink some water.
a) Was b) had been c) is d) would drink

UNIT 2

Personality

UNIT 2

1. What makes us human?
2. How do your friends usually describe you? Do you agree with them?
3. What do you think, is it useful to know someone's personality before having a relationship with he/she?

VOCABULARY

aggressive	агрессивный	tajovuzkor
ambitious	честолюбивый	shuhratparast
anxious	обеспокоенный	bezovtalangan
artistic	артистичный	artistlarcha
bad-tempered	раздражительный	jizzaki, tez achchiqlanadigan
boring	скучный	zerikarli
brave	храбрый	mard, jasur
calm	спокойный	hotirjam
careful	осторожный	ehtiyotkor
cool	крутой	zo`r
creative	творческий	ijodiy
diligent	прилежный	tirishqoq
easygoing	человек с которым легко иметь дело	yuvosh
emotional	эмоциональный	jo`shqin, to`lqinlanuvchi
energetic	энергичный	g`ayratli
enthusiastic	увлечённый	zavqli, quvonchli
extroverted	экстравертированный	ekstrovert
friendly	дружелюбный	do`stona
funny	смешной	kuldiradigan
generous	щедрый	sahiy
hard-working	трудолюбивый	mehnatkash
honest	честный	haqiqatgo`y
humorous	юмористический	hazilkash
indecisive	нерешительный	ikkilanuvchi
intelligent	умный	aqli
introverted	интровертированный	introvert
kind	добрый	mehribon
lazy	ленивый	dangasa
moody	капризный	injiq

naive	наивный	sodda
naughty	непослушный	gapga kirmaydigan
nice	хороший	yaxshi
patient	терпимый	sabrli
polite	вежливый	muloyim
quiet	тихий	tinch
reliable	надежный	ishonchli
romantic	романтичный	romantik
selfish	эгоистичный	o'z manfaatini o'ylaydigan
serious	серьезный	jiddiy
shy	застенчивый	uyatchang
silly	глупый	tentak
smart	умный	aqli
social	общительный	kirishimli
strong	сильный	kuchli
stupid	тупой	ahmoq
sympathetic	Сочувственный	Rahmdil
thoughtful	Вдумчивый	hayolparast
understanding	понимающий	Tushununadigan

READING COMPREHENSION

The Last Leaf

By O. Henry

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places". These "places" make strange angles and curves. One Street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had

met at the table d'hôte of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, grey eyebrow.

"She has one chance in - let us say, ten," he said, as he shook down the mercury in his clinical thermometer. "And that chance is for her to want to live. This way people have of lining-u on the side of the undertaker makes the entire pharmacopoeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She - she wanted to paint the Bay of Naples some day." said Sue.

"Paint? - bosh! Has she anything on her mind worth thinking twice - a man for instance?"

"A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth - but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle of the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting - counting backward.

"Twelve," she said, and little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven", almost together.

Sue look solicitously out of the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

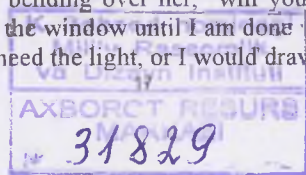
"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were - let's see exactly what he said - he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."



"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Beside, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'til I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along with the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs day drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der brain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old - old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not bose? Go on. I come mit you. For half an hour I haf peen trying to say dot I am ready to bose. Gott!

dis is not any place in which one so good as Miss Yohnsy shall lie sick. Some day I will baint a masterpiece, and ve shall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

Wearily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last one on the vine. Still dark green near its stem, with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from the branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and - no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook."

And hour later she said:

"Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win." And now I must see another case I have downstairs. Behrman, his name is - some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You won. Nutrition and care now - that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and - look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece - he painted it there the night that the last leaf fell."

► Read the given text and do the following exercises.

A. Decide for each adjective whether it is a negative or positive one

Quiet cheerful brave selfish generous neat clumsy
boast feel sensible naughty easy-going ruthless kind
hesitant greedy patient modest possessive witty
jealous lazy touchy absent-minded

B. Match some of the above adjectives to the correct description.

- ... - Someone who is slow to act because they feel uncertain.
- ... - Someone who can be trusted to do something well.
- ... - Someone who is willing to give money or help freely.
- ... - Someone who always want more than they read.
- ... - Someone who thinks of their own advantages.
- ... - Someone who is easily offended or upset.
- ... - Someone who is relaxed and not easily upset or worried.
- ... - Someone who likes to keep things tidy and in order.
- ... - Someone who behaves badly and is not willing to obey.
- ... - Someone who is helpful, friendly and cares about others.
- ... - Someone who is not willing to work or use only effort.
- ... - Someone who moves or does things in a very awkward way.
- ... - Someone who is able to use words in a clever and funny way.

SPEAKING

1. Did you ever have taken care of a good friend when they were very ill? If you have, describe the situation. How did you feel?
2. Have you ever been very ill? If yes, describe what it was like. Did someone take care of you? Describe this person.
3. In which season are people more likely to get sick? Why?
4. Did you ever have taken care of a good friend when they were very ill? If you have, describe the situation. How did you feel?

5. Have you ever been very ill? If yes, describe what it was like. Did someone take care of you? Describe this person.
6. In which season are people more likely to get sick? Why?

LISTENING GAP FILL

What _____ you have? Do you ever think about your personality? I do. I think it's very _____ personality. My own personality has changed a _____. When I was a child, I _____, but now I'm brimming with confidence.

I have learned how to be with people and let my _____. The personalities of my friends _____ me, which I'm happy about. There are parts of my personality I'm not too happy with. I'm quick to get angry with people and sometimes _____ get my own way. I think overall I have a good personality. I'm easy to get on with and I'm quite happy and cheerful. I might take some personality tests and _____ about me.

GRAMMAR

Direct and Indirect speech

Direct Speech

In direct speech, we convey the message of the speaker in his own actual words without any change to another person.

Indirect Speech

In indirect speech, we convey the message of the speaker in our own words to another person.

□ Procedure of changing direct speech into indirect speech

1. Remove comma and inverted commas.
2. Put "that" between the reporting and reported speeches.(it is optional to put "that" between the reporting and reported speech)
3. Change the 1st letter of reported speech into small letter except for "I"
4. Change the pronoun of the direct speech according to the rules described in table 2
5. Change the tense of the direct speech appropriately according to rules described in table 3.
6. Change the words expressing nearness in time or places of the direct speech into its appropriate words expressing distance as per table 1

Rules for changing Direct into Indirect Speech

□ Change in Pronouns

The pronouns of the Direct Speech are changed where necessary, according to their relations with the reporter and his hearer, rather than with the original speaker. If we change direct speech into indirect speech, the pronouns will change in the following ways.

Rules	Direct Speech	Indirect Speech
Simple Present Changes To Simple Past	"I always drink coffee", she said	She said that she always drank coffee.
Present Continuous Changes To Past Continuous	"I am reading a book", he explained.	He explained that he was reading a book
Present Perfect Changes To Past Perfect	She said, "He has finished his work"	She said that he had finished his work.
Present Perfect Continuous Changes To Past Perfect Continuous	"I have been to Spain", he told me.	He told me that he had been to Spain.
Simple Past Changes To Past Perfect	"Bill arrived on Saturday", he said.	He said that Bill had arrived on Saturday
Past Perfect Changes To Past Perfect (No Change In Tense)	"I had just turned out the light," he explained.	He explained that he had just turned out the light.
Past Continuous Changes	"We were living in	They told me that they

To Past Perfect Continuous	Paris", they told me.	had been living in Paris.
Future Changes To Present Conditional	"I will be in Geneva on Monday", he said	He said that he would be in Geneva on Monday.
Future Continuous Changes To Conditional Continuous	She said, "I'll be using the car next Friday."	She said that she would be using the car next Friday.

□ Changes in Modals

Rules	Direct Speech	Indirect Speech
CAN changes into COULD	He said, "I can drive a car".	He said that he could drive a car.
MAY changes into MIGHT	He said, "I may buy a computer"	He said that he might buy a computer.
MUST changes into HAD TO	He said, "I must work hard"	He said that he had to work hard.

These Modals Do Not Change: Would, could, might, should, ought to.

Would	They said, "we would apply for a visa"	They said that they would apply for visa.
Could	He said, "I could run faster"	He said that he could run faster.
Might	John said, "I might meet him".	John said that he might meet him.
Should	He said, "I should avail the opportunity"	He said that he should avail the opportunity.
Ought to	He said to me, "you ought to wait for him"	He said to me that I ought to wait for him.

□ Rules for conversion of Indirect Speech to Direct Speech

To change from Indirect to Direct Speech, keep the rules of the Direct Speech are applied in the reverse order.

1. Use the reporting verb, "say" or "said to" in its correct tense.
2. Remove the conjunctions "that, to, if or whether etc". wherever necessary.
3. Insert quotation marks, question mark, exclamation and fullstop, wherever necessary.
4. Put a comma before the statement.
5. Write the first word of the statement with capital letter.
6. Change the past tense into present tense wherever the reporting verb is in the past tense.
7. Convert the past perfect either into past tense or present perfect as found necessary.
8. Be careful about the order of words in the question.

PRACTICE

Change the following sentences into indirect speech.

1. He said to me, 'You are very ambitious.'
2. He said to me, 'Your father has sent you a gift.'
3. James said, 'I am working against heavy odds.'
4. He said to me, 'I have often told you not to play with fire.'
5. 'You have done very badly,' remarked the teacher.
6. They wrote, 'It is time we settled the matter.'
7. The mother said, 'I am longing for my son's return.'
8. He wrote, 'I am unable to come just now because I am ill.'
9. She said, 'I left school long ago.'
10. I said to her, 'I have not seen him in years.'

UNIT 3

Uzbek National dress

UNIT 3

1. Why do people need clothes?
2. Which clothes do you like most and why?
3. Do you think Uzbek national dress can change over the time?

VOCABULARY

Evolution	эволюция	Rivojlanish
National dress	Национальная одежда	Milliy libos
Ankles	Щиколотка	Ovoq bilagi
Wedding garment	Свадебная одежда	Toy liboslari
Forehead	Лоб	Peshona
Wardrobes	Гардероб	Kiyim shkafi
Turbans	Тюрбан	Salla
Gold-embroidery	Золотая вышивка	Zarli kashta
Prevailing	Преобладающий	Hukumron
Decorative patterns	Декоративные узоры	Dekorativ naqshlar
Silver buckles	Серебряные пряжки	Kumush tokchalar
Skull -caps	Тюбитейка	Doppi
Sleeves	Рукава	Qisma
Occasions	Случай	Holatlar
Shawl	Платок	Ro`mol
National robe	Национальная одежда	Milliy kiyim
Waist	Талия	Bel

Uzbek National Dress

'Clothes make the man', as the saying goes. While meeting people, it is indeed their clothes we pay attention to in the first place. If a person is dressed tastefully, it certainly makes a good impression on anyone around. And it is well-known that first impressions are the strongest. So everyone wants to dress beautifully, and it was like this at all times. Even oriental women, who used to be secluded from public view, tried to decorate their yashmaks - though the purpose of yashmak was to conceal woman's appearance.

The general evolution of oriental dress inevitably affected Uzbek national dress, though some of its distinctive and unique features have been preserved. Of course, modern caftan looks quite different from what it was, say, a hundred years ago. In the West the word **caftan** has been known since the Mongolian invasion and was borrowed by several languages.



The traditional shirt **kuilak** was the everyday men's wear. First its length went beyond the knees, later it was shortened to reach only the middle of the thigh. This shirt had two types of collar: one was sewn to the edge of a vertical cut; the other was the border of just a horizontal shoulder-level cut. The male residents of Tashkent and Ferghana regions wore the loose kimono-like shirt **yakhtak**. It was made from cotton fabric and was worn by both the young and the elderly. Sometimes the collar was bordered by a decorative tape **jiyak**.

One of the plainest garments of men's wear was the trousers **ishton**. They had no pockets, slits and buttons; they narrowed towards the bottom and reached the ankles.

Men's caftan **chapan** has one and the same style for boys and men of any age, which is the evidence of its archaism. Depending on the season the chapan was intended for, it could be made without lining, with a thin lining, or was quilted with cotton-wool inside. The sides of the caftan had vertical cuts for easier walking. The hems of the

collar, sleeves and flaps were bordered with a thin band. At the chest level either side of the flaps had a string for tying.

Gold-embroidery stood at the top of all the city crafts; it was what the wardrobes of Bukhara emir and elite were decorated with. The most common were gold-embroidered caftans that the ruler presented his men with. He himself was also pleased to get such a caftan as present. Gold-embroidery was made on silk and velvet. Floral ornaments were the prevailing decorative patterns. Geometrical patterns were seldom used. In the past the art of Bukhara's gold-embroidery was only men's occupation; it was mostly practiced at the court of the emir. Besides caftans they also made gold-embroidered skull-caps and shoes. Today the gold-embroidered caftan **zarchapan** and turbans that are made of golden or silver brocade are indispensable parts of the men's wedding garment.

The sash **belbog** was the most common part of the men's national dress. It is a square cotton or silk piece of cloth folded into a triangle. Men wore belbogs around the waist. They preferred their belbogs in bright colors, while the rest of the dress was usually dark. On festive occasions they wore velvet or embroidered belbogs, with ornamented silver buckles and plates.

The men's dress was not complete without the skull-cap **kuloh** or **duppi**. The tradition to wear a skull-cap was set up by Islam: it forbade the faithful to go out with uncovered head.

The most common men's skull-cap from Chust, the Ferghana Valley, had a very regular almost plain shape. Yet at the same time it looked rather decorative. Chust skull-caps had white embroidered cayenne peppers and a row of 16 decorative arches around the border – all against black background. No man could appear in the church, at the funeral or wedding ceremony without such a skull-cap. The cotton or velvet skull-caps typical of the Tashkent region were dark-green, dark-blue or black; they had lining and are quilted manually or with a sewing-machine. The Khoresmian men wore astrakhan hats.

The dress **kuilak** and the pants **lozim** are probably the oldest traditional wear of the Uzbek women. The dress had the cut of a tunic, was ankle-long, and sometimes it widened towards the bottom. In the Bukhara and Samarkand oases they bordered the vertical collar cuts with the gold-embroidered tape **keshkurta**. The sleeves were straight and long, so as to cover the hands. Later, at the end of the 19th century, there appeared dresses with a detachable yoke, with stand-up collars and cuffed sleeves. Now these dresses, made of the famous khan- satin or bright silk are still the main part of the women's national costume.

The pants were an integral part of women's dress; they were worn from babyhood to death. The upper part of the pants was wide; from the knees towards the bottom they narrowed to the extent enough for a foot to go through. In the past the pants were made heel-long. The lower ends of the pants were bordered with the tape *jiyak* with tassels.



The collar of the women's national robe was rather open and wide. The robe's breast parts hardly met. The sleeves were shorter and looser than those of a men's caftan. The women of the Bukhara and Samarkand oases wore light, long and loose robe *rumcha*, slightly narrowed at waist. The women's collarless robe *mursak* had a loose tunic-like shape, had no collar and were cut in such a way that its foreparts overlapped each other during walking. *Mursak* was usually ground-long, with a lining, or even quilted. The low-neck, the cuffs and the foreparts were trimmed with a decorative tape. *Mursaks* were to be a part of the dowry. The elderly women also kept them for burial purpose: the burial stretcher with a body was to be covered with two *mursaks*.

The women's robe *tun chapan* was another traditional part of outer clothing. It had the same cut as men's caftan. It was narrower than *mursak*, with long narrowing sleeves. In the second half of the 19th century there appeared *kamzur*, a kind of camisole. It is slightly narrowed at the waist, with short and narrow sleeves, with a cut arm-hole and a turned-down collar. At the same time there appeared short sleeveless blouse *nimcha*.

Uzbek women covered their heads with headscarves. Very often they wore two scarves: one of them was put over the head, the other was rolled up and wrapped round the forehead. In the 19th century women wore a wimple with an opening for the face. Another scarf, *peshona rumol*, was wrapped round the forehead, and coiled into a turban at the top. In everyday life they also covered the head with a white muslin scarf *doka*, which was sometimes decorated with embroidery. Well-to-do women wore scarves decorated with golden or silver spangles. By the beginning of the 20th century it had become quite common among women to wear the skull-cap *duppi* embroidered in gold or silk thread.

Outside the house the Uzbek woman had to wear a *mursak* or a men's caftan over the head. Since the 19th century it became necessary for women to wear the *yashnak* or *paranja*. It was a modified robe, large and very loose. It had to be put over the head in order to completely hide the woman's figure from the unauthorized glance. Being used for this purpose, *paranja* did not need sleeves. So the sleeves were first put behind the back. Later they were sewed together and turned into false sleeves. *Paranja* was supplemented with *chachvan*, thick rectangular gauze made of horsehair to cover the face. Women of all ages had to wear *paranjas* outside the house

— even nine-year-old girls, who according to Islam traditions were considered to have come of age.

In Uzbekistan paranja was not common everywhere. It was mostly worn in towns. In the villages paranjas were worn only by well-to-do women. In the 1920s, when the Soviet authorities launched a fight against “the feudal vestiges”, little by little paranja went out of use; only elderly women continued wearing it.

It is impossible to fancy a dress of an Uzbek woman without gold or silver jewelry. Rings with shining stones, bracelets, thin ear-rings **kashgar-boldak**, earrings with cone pendants – they all were real works of art. The neck was decorated with strings of coral beads or with necklaces of coins. The ancient piece of jewelry **bagrak** was especially beautiful: worn round the forehead, it was a chain of small silver squares with turquoise settings. The head could also be decorated with **tilla-kosh**, a high diadem-like piece, whose lower part went parallel with the eye-brow curves.

The Uzbek national costume is a part of the cultural heritage and deep-rooted traditions of the Uzbek people.

Today in Uzbekistan people dress in different ways. Young people in the cities, and partially in the provinces, wear European-style clothes, though with some elements of the national dress. The elderly, especially women from the country, go on wearing the national dress. The Uzbek national dress will certainly develop further: it will acquire new elements and at the same time will retain the tradition.

☛ **Read the given text and find out whether the following statements are true (T) or false (F).**

	Sentences	True	False
1	The general evolution of oriental dress inevitably affected Uzbek national dress, though some of its distinctive and unique features have been preserved.		
2	The traditional shirt <i>kuilak</i> was the everyday men's wear. First its length went beyond the knees, later it was shortened to reach only the middle of the thigh.		
3	One of the plainest garments of men's wear was the trousers <i>ishton</i> . They had no pockets, slits and buttons; they narrowed towards the		

	bottom and reached the ankles.		
4	The most common were gold-embroidered caftans that the ruler presented his men with. He himself was also pleased to get such a caftan as present. Gold-embroidery was made on silk and velvet. Floral ornaments were the prevailing decorative patterns		
5	The collar of the women's national robe was rather open and wide. The robe's breast parts hardly met. The sleeves were shorter and looser than those of a men's caftan.		

GRAMMAR

CLOTHING PHRASAL VERBS



Dress up, wear in, have on, zip up, do up, kick off, put on, take off

examples:

1. *To try on. I'd love to borrow your jacket - can I try it on to see if it fits?*
2. *To dress up. I'm going to a wedding next week - I'm really going to dress up. I've got a silk dress and a new pair of high heeled shoes.*
3. *To put on. You better put your coat on - it's cold outside!*

PRACTICE

A. *Work through this conversation with a partner. Choose the appropriate phrasal verbs from the bracket (try on, putting on, dress up, take off, zip up, hang up, button up, put on)*

STUDIO MANAGER: Sardor's just arrived – so we'll start in 30 seconds ...

Dilnoza: Oh there you are, Sardor... At last ... Where have you been? You're late!

Sardor: I'm sorry ... I'm sorry I'm late ... I went shopping ... and I forgot all about the program ... Dilnoza: Well, you're here now: thank goodness!

Sardor: Just in time.

Dilnoza: ooh - what's in your bags?

Sardor: I've just been buying some new clothes – I've got a brand new outfit.

Dilnoza: Wow! That's fantastic ... Because first today, I want to talk about clothes and what we wear. Why don't you tell us about your shopping trip and your new outfit.

Sardor: I love to _____ new clothes.

Dilnoza: Yes, I like seeing if clothes in shops fit me or not, too.

Sardor: I'm doing some TV work later, and I have to _____.

Dilnoza: Yes, you better wear smart clothes if you're going on TV.

Sardor: So that's why I bought this new outfit, Dilnoza. I'm going to _____ this brand new suit and tie!

Dilnoza: Very nice. Well I'm not _____ smart clothes later - I've got to do some gardening so I need to wear my scruffy old clothes instead.

B. Multiple Choice - what is the correct answer?

1. I have a hot date tonight, so I want to dress _____.

- a) down
- b) on
- c) upon
- d) up

2. I can't wait to kick _____ my shoes and relax when I get home.

- a) on

- b) off
c) away
d) down
3. I've just bought new shoes. I have to wear them _____ to make them more comfortable.
a) in
b) on
c) off
d) away
4. It's cold out. You should do _____ your jacket.
a) away
b) in
c) off
d) up
5. When you are shopping, you should always _____ clothes before you buy them.
a) take on
b) try on
c) take off
d) try up
6. It's so hot! I'm going to _____ my jacket.
a) kick off
b) take off
c) put off
d) put on
7. You should _____ your clothes in the closet. You shouldn't leave your clothes on the floor.
a) put on
b) wear in
c) hang up
d) take up
8. Don't forget to _____ your fly when you put on your pants (*fly = the zipper on pants*).
a) zip up
b) sip up
c) wear in
d) dress up
9. You forgot to button _____ your shirt.
a) up
b) in
c) on
d) off
10. _____ your socks and then your shoes.
a) Put off

- b) Put up
- c) Put down
- d) Put on

C *Work through this conversation with a partner. Read the conversation and put the appropriate phrasal verbs in the brackets in order to correct tense. (take off x4, dress down x3, dress up x4)*

Dilnoza: So, Sardor, you'll be getting _____ later - before you go to the BBC television studios.

Sardor: Yes ... but to tell you the truth, Dilnoza ... I prefer working in radio.

Dilnoza: You prefer radio?

Sardor: That's right. You can _____ in a radio studio.

Dilnoza: What do you mean?

Sardor: You can _____. You can wear something casual. There's no need to get _____.

Dilnoza: Well, I always try to make an effort to look smart, Sardor!!

Sardor: Yes of course, ... you always look fantastic, Dilnoza. But you don't have to _____ for radio. The audience can't see you!

Dilnoza: Ah I see what you mean. In TV the audience can see you, so you have to look your best.

Sardor: Exactly. You have to _____. You put on something smart ... so you look the part.

Dilnoza: Yes, I suppose if you're on TV, you have to look like a TV presenter should, you have to be dressed right.

Sardor: But in radio, the listeners can't see you ... so we can _____ if we want to.

Dilnoza: Yes, I suppose even I sometimes wear jeans sometimes to work.

Sardor: Exactly. On radio, I can _____ my tie! I can even _____ my shoes!

Dilnoza: I don't think so, Sardor! You don't have to wear your tie - you can _____ that _____ if you want to ... but please don't _____ your shoes!!

D. Match the phrasal verbs with their definitions:

Phrasal verb	Meaning
1. take off ____	1. To remove an item of clothing.
2. throw away ____	2. To choose something.
3. try on ____	3. To put something in your wardrobe or drawer.
4. put on ____	4. To coordinate with another item.
5. put away ____	5. To search for something.
6. wear out ____	6. To collect something.
7. give away ____	7. To place an item of clothing on your body.
8. get into ____	8. To ruin an item of clothing through repeated use.
9. pick up ____	9. To donate clothes to another person.
10. pick out ____	10. To fit your body in an item of clothing.
11. look for ____	11. To check an item of clothing fits you.
12. go with ____	12. To dispose of an item of clothing.

TEST: What do your clothes say about you?

What do your clothes say about you?	
You are going to the shop, what do you wear?	a) jeans b) a suit c) something comfortable
You see someone with red hair wearing red jacket, What do you do?	a) smile b) laugh c) wear the same clothes
You are going to maintain with your friends, What do you wear?	a) a comfort b) fashion c) uncomfortable
You want to give a good impression. Which style do you choose?	a) a comfort but smart b) smart and formal c) casual
What kind of clothes do you prefer? 1.	2. a) a cheap b) expensive c) fashionable

Add up your scores using the following table. Then look at the profiles below to find out what your clothes say about you.

- 1 a 2 b 3 c 1
- 2 a 2 b 3 c 1
- 3 a 2 b 1 c 3
- 4 a 2 b 1 c 3
- 5 a 3 b 2 c 1

9-15 points You like to wear exactly what you want. Sometimes this may get you into trouble.

9-5 points You are quite casual. Sometimes you don't wear the right clothes for the situation.

1-5 points You are very careful to wear the right clothes for the right situation.

UNIT 4

Zakhiriddin Mukhammad Babur: warlord, politician, poet

UNIT 4

1. Who was Zakhiriddin Mukhammad Babur?

2. Who created an empire of Baburids?

VOCABULARY

par	паритет, равенство	Tenglik
political figures	политический деятель	Siyosiy arbob
military leaders	военачальник	lashkarboshi
a loyal	лояльный	Sodiq
welfare	благополучие, благотворительность	Farovonlik, tinchlik
prosperity	процветание	Gullab yashnash, ravnaq topish
tragic	трагический	fojiali
battlefield	поле битвы	Jang maydoni
enemy	враг	Dushman
campaigns	поход	Yurishda
troops	войска	Qo'shin, lashkar
description	описание	Ta'rif
preserved	консервированный	Muhofazalangan
nevertheless	тем не менее	Shunga qaramay
existed	существовавший	Mavjud bo'lgan

READING COMPREHENSION

Zakhiriddin Mukhammad Babur: warlord, politician, poet



The name of Zakhiriddin Mukhammad Babur in the history of Uzbekistan is on a par with such political figures and military leaders as Jaloliddin Manguberdi, Amir Timur, Ulugbek, Alisher Navoi. A direct descendant of Timur, Babur created an empire of Baburids in India (in the western sources it is known as Mughal Empire) and was a loyal son of his country and the rest of his life he was fighting for its welfare and prosperity.

Babur was the son of the Timurid prince Umarsheykh, the ruler of the Fergana region. He was born in 1483. At the age of 12 years, resulting in the tragic death of his father, he became the new ruler and started a brutal struggle for power in Mawarannahr. During 1494-1496, while still a teenager, Babur participated in the battles of Samarkand, where he first met on the battlefield with his most powerful enemy, Sheybani Khan, who had an enormous impact on the fate of Babur.

Most of his life Babur spent in military campaigns and battles. He tried unsuccessfully to unite the separated regions of Mawarannahr and create a new great state of Temurids. His dream was realized in India, where he went with his troops in 1526. Babur succeeded in laying the basis for the Great Mughal Dynasty in India, which had existed for about 300 years. His ideas preached the establishment of harmony among the peoples and spread of education among the general population.

Along with his military and political activities Babur was a great poet, whose rubais (lyric quatrains) delight and inspire many people even today. He wrote one of the most famous oriental works in world literature: "Baburnama".

"Baburnama" is personal letters of Babur, which he has kept throughout life and collected in one work. "Baburnama" is not only a description of the personal life of the author, but also a valuable source for Most of his life Babur spent in, culture and life of the peoples, flora and fauna of various areas visited by Babur.

Babur was one of the greatest men of his time. Creating one of the most powerful empires in the history of the East, he, nevertheless, remained an ardent patriot of his country at heart and the rest of his life tried to establish diplomatic and friendly ties with his native city of Andijan.

Today Andijan people proudly pronounce the name of Zakhiriddin Mukhammad Babur and honor his memory. The town has a monument to Babur, as well as the House of Babur, which has been preserved to our time.

▣ Read the given text and do the following exercises

A. find out whether the following statements are true (T) or false (F).

Sentences	True	False
1. In the history of Uzbekistan Babur was a great poet, political figure, film maker and military leader		
2. Alisher Navoi has wrote the most famous oriental work in world literature: "Baburnama"		
3. Babur was one of the greatest men of his time		
4. His dream was realized in India, where he went with his troops in 1625		
5. Most of his life Babur spent in writing poems		
6. Today Indian people proudly pronounce the name of Zakhiriddin Mukhammad Babur and honor his memory.		

B. Read the text and put the chunks in order.

1. The house-museum presents a complete collection of the life and work of Babur and Baburids. The museum has many historical exhibits that reflect the activities of the ruler, as well as many literary works not only of Babur but also his relatives, for example, of her daughter who wrote the same excellent poems as her father.

2. Most people celebrate February 14th as Valentine's Day, but the residents of Uzbekistan have their own national holiday - the birthday of the great poet Babur. The role of this person is so great for the Uzbek people that numerous streets and parks are named after him and almost in every city you can find his monuments.
3. In the city of Andijan, the birthplace of Babur, at the place where the poet indulged his thoughts, enjoying the splendor of opening view of nature, in honor of the famous countryman a park was planted and a house-museum of Babur built. The park was planted for a reason, it was a thoughtful architectural complex in the territory of which not only the house-museum, but also a memorial is located.
4. The memorial, according to the authors, represents a symbolic tomb of Babur. Also, in honor of the ruler the Prospect, the University and a large library of Andijan are named after him. During the construction of the tomb pieces of soil from Agra and Kabul, the places where the great poet was buried, were put in it.
5. It also shows many miniatures representing the ruler's life as well as gifts which the poet exchanged with the other Central Asian rulers. Visitors can also learn interesting facts about the life of the ruler at the lectures, which are constantly conducted by employees of the museum. This historical complex is located on the hill called Bogishamol.
a) 54321 b) 43251 c) 23415 d) 23451

GRAMMAR

Compound Sentences

"It was a bright cold day in April, and the clocks were striking thirteen."

A compound sentence is a sentence that contains two complete ideas (called clauses) that are related. These two clauses are usually connected in a compound sentence by a conjunction. The coordinating conjunctions are "and", "but", "for", "or", "nor", "yet", or "so".

Example: Batman is a hero. He is successful in catching the criminals in his city →

Batman is a hero, **and** he is successful in catching the criminals in his city.

PRACTICE

A. Turn the sentence pairs into single compound sentences, each with a coordinating conjunction. You can rearrange or add words in the sentence to make it sound better, but only if it's necessary.

1. The black dog has won many prizes. He doesn't know many tricks.
2. She saw a cat run in front of her. She fell down while roller-skating
3. There was a meteor shower. The crew did not know how to avoid the meteors.
4. I wanted to buy a baby Chihuahua. I started to save my money.
5. Gulnoza did not like to read. She was not very good at it.
6. Ozodbek liked Anora. Timur also liked Anora.
7. The little boy did not like going to school. He went anyway.
8. You can cry like a baby. You can clean your room like an adult.
9. She didn't want to play with Murod. She didn't want to play with Umar.
10. Zukhra could not play with that boy. Zukhra could not play with that other boy.
11. Let's go to the swimming pool. It's hot inside the house.
12. I don't want to eat. I don't want to drink.
13. I don't want to practice playing my violin. I don't want to disobey my mother.
14. I want to own my own company. I want to pay all my workers a lot of money.
15. I need to go to the store. I'm feeling too sick to drive.

16. Rabbits make good pets. They don't make too much noise and they are clean.
17. I want to go to the circus. I want to ride a pony.
18. I didn't do my homework. My parents punished me.
19. I have never visited Asia. I have never visited Africa.
20. You can make a big poster. You can make a little clay statue.

B. Select the correct answer.

1. One way to create sentence variety is through:

- a) subjects and verbs
- b) topic sentences
- c) sentence length

2. A simple sentence contains:

- a) a sentence with simple words
- b) an incomplete thought
- c) one independent clause

3. A compound sentence contains:

- a) two independent clauses
- b) at least fifteen words
- c) two independent phrases

4. A complex sentence contains:

- a) one independent clause and one or more subordinate clauses
- b) two subordinate clauses
- c) one independent clause and one simple sentence

5. A compound-complex sentence contains:

- a) one independent clause and two or more subordinate clauses
- b) two subjects and at least two verbs
- c) two independent clauses and at least one subordinate clause

6. You can revise for sentence variety by:

- a) changing the topic
- b) using more complex words
- c) changing the placement of some transitional expressions

7. You can also revise for sentence variety by:

- a) correcting sentence fragments
- b) avoiding heavy repetition of words and phrases
- c) writing simple sentences

8. You can also revise for sentence variety by:

- a) using different punctuation
- b) writing mostly long sentences
- c) combining two shorter sentences into one long sentence

9. You can also revise for sentence variety by:

- a) changing the point of view
- b) using colloquial expressions
- c) changing sentence openers

10. You can also revise for sentence variety by:

- a) creating short sentences by dividing some of the longer ones.
- b) changing pronoun references
- c) misplacing some modifiers

UNIT 5

Color preferences of Central Asia

UNIT 5

1. Why do you think colors are important in art?
2. What is your favorite color? How this can define your personality?

VOCABULARY

exuberant	Обильный, цветистый	mo'l ko'l, serob
coincidence	совпадение	bir-biriga to'g'ri kelish
combination	Соединение, объединение	birikma
vivid	яркий	yorqin
precious	драгоценный	qimmatbaho
scheme	схема	loyiha
pale	бледный	rangi o'chgan
unify	унифицировать, объединять	birlashtirmoq
manuscript	рукопись	qo'lyozma
luminous	светящийся	nuroniv
shadow	тень	soya
transfer	перенос	o'tkazmoq
palette	палитра	palitra

Color preferences of Central Asia

Color and color symbolism have always been connected with religion, magic and alchemy, played significant role in heraldry, architecture, mythology, folklore and traditional costume. Color language was well-known in ancient India and China, Babylon and Egypt, Greece and Rome, Central Asia and America. As it was noted long ago colors can affect people, their moods and emotions. There is a particular branch of modern medical science called color therapy. Each nation has its own color preferences. An expert can attribute an object to a certain culture by just having a look at particular color combination.

Anyone who has ever been to Central Asia could not but notice rich variety of engaging exuberant colors in clothes and objects of applied and decorative art, architecture, jewelry and book miniatures. Central Asian textiles called *hafrangi* (lit. "sevenscolored") are well-known all over the world. Eastern as well as western people have always treasured gems. Red rubies were especially popular and were given special name *rummani*. It is not a coincidence that Persian poets often compared a beauty lips with precious stone — *la'l-i Badakhshan*. These gems had extremely high value due to their rich and vivid color and brilliance. They were even believed to shine in the dark. Pearls were also ranked according to their color. For example, so called "shah pearl" (Pers. *shahwar*) acquired its high value because clear white color while less valuable gems had "brassy" tone (Pers. *nuhasi*). Special attention was paid to pearl's brilliance as one can conclude from such epithets as "star" (Arab., Pers. *najm*) or "lightening the night" (Pers. *shab-afruz* or *shab-chiragi*). One of the remarkable examples of color use is represented in Central Asian ceramics, both ancient and modern. Preferable color combinations for pottery were white and blue or yellow, green and brown. For many centuries color scheme, decoration and ornaments had been the main unifying trait of Muslim architecture in Central Asia. According to Ettinghausen the use of color in architecture is a unique achievement of Muslim culture. Bright-colored tiles and mosaic (usually in blue, turquoise and white, sometimes with addition of gold) were used to decorate both exterior and interior of mosques. Golden, ruby-red and turquoise turn Central Asian manuscripts into works of art. In most early manuscripts color palette is rather poor — black or dark-brown ink on white or pale background, green or red orthographic signs and finally ornamental elements usually in gold. But as the time passed manuscripts became more and more colorful, introducing white, blue and other hues. The 15th century

saw a new paper dying technique that allowed using the same dye-stuff as in textile manufacturing. Deep vivid colors became one of the most distinguishing features of Central Asian miniatures. Laurence Binyon thus described a manuscript of Nizami poems: "...everything is transferred into a strange luminous world and as [the painter] does not try to render natural light and shadows every object is shining separately. Numerous written records, buildings, objects of art and other artefacts give us evidence of complex color system adopted in Central Asia.

☛ Read the given text and complete the following sentences.

1. As we have noticed it long time ago, colors can affect people's _____ and _____.
2. Both eastern and western people have always treasured _____.
3. It is obvious that beauty _____ was often compared to la'l-i Badakhshan, a precious _____, by Persian poets.
4. _____ were ranked according to their color.
5. _____ became more and more colorful by the time.
6. Deep _____ colors became one of the most remarkable _____ of Central Asian miniatures.

GRAMMAR

TO..., FOR..., SO THAT... (PURPOSE)

We use to... to say why somebody does something (= the purpose of an action):

- 'Why did you go out?' 'To post a letter.'
- *A friend of mine phoned to invite me to a party.*
- *We shouted to warn everybody of the danger.*

We use to... to say why something exists or why somebody has/wants/needs something:

- *This wall is to keep people out of the garden.*
- *The President has a team of bodyguards to protect him.*
- *I need a bottle opener to open this bottle.*

We use to... to say what can be done or must be done with something:

- It's difficult to find a place to park in the city center. (= a place where you can park)
- Would you like something to eat?
- Have you got much work to do? (= work that you must do)
- I get lonely if there's nobody to talk to.

Also: money/time/chance/opportunity/energy/courage etc. to (do something):

- They gave us some money to buy some food.
- Do you have much opportunity to practice your English?
- I need a few days to think about your proposal.

For... and to...

Compare:

- I'm going to Spain for a holiday.

but I'm going to Spain to learn Spanish, (not 'for learn Spanish', not 'for learning Spanish')

We use for + noun (for a holiday) but to + verb (to learn). Some more examples:

- What would you like for dinner?

but What would you like to eat? (not 'for eat')

- Let's go to the pool for a swim.

but Let's go to the pool to have a swim.

Note that you can say ...for (somebody) to (do something):

- There weren't any chairs for us to sit on, so we had to sit on the floor.

You can use for -ing to say what the general purpose of a thing is. To... is also possible:

- This knife is only for cutting bread, (or ...to cut bread.)

You can use What...for? to ask about purpose:

- What is this switch for? • What did you do that for?

So that

Sometimes you have to use so that for purpose. We use so that (not to...):

when the purpose is negative (so that...won't/wouldn't):

- I hurried so that I wouldn't be late. (= because I didn't want to be late)
- Leave early so that you won't (or don't) miss the bus.

with can and could (so that...can/could)

- She's learning English so that she can study in Canada.
- We moved to London so that we could visit our friends more often.

when one person does something so that another person does something else:

- I gave her my address so that she could contact me.
- He wore glasses and a false beard so that nobody would recognise him.

2 PRACTICE

A. Complete the sentences.

1. But gradually as settlements grew into towns, as political independence was _____.
2. It is the same quality that there _____.
3. The American painter even more than the American writer was affected _____.
4. With a few outstanding exceptions he never achieved the technical _____.
5. _____ to European painting seems naive, brusque, even awkward.

B. Put in, to or for.

1. I'm going to Samarkand _____ a holiday.
2. You need a lot of experience _____ this job.
3. You need a lot of experience _____ do this job.
4. We'll need more time _____ make a decision.
5. I went to the dentist _____ a check-up.
6. I had to put on my glasses _____ read the letter.
7. Do you wear glasses _____ reading?
8. I wish we had a garden _____ the children _____ play in.

C. Complete these sentences using a suitable verb.

Example: The President has a team of bodyguards to protect him.

1. I didn't have enough time _____ the newspaper today.
2. I came home by taxi. I didn't have the energy _____.
3. 'Would you like something _____?' 'Yes, please. A cup of coffee.'
4. We need a bag _____ these things in.
5. There will be a meeting next week _____ the problem.
6. I wish we had enough money _____ a new car.
7. I saw Halima at the party but we didn't have a chance _____ to each other.
8. I need some new clothes. I haven't got anything nice _____.
9. They've just passed their exams. They're having a party _____.
10. I can't do all this work alone. I need somebody _____ me.

UNIT 6

Object and Interior Design in Uzbekistan

UNIT 6

1. Where people can get information about “Interior Design”?

2. Is the Interior design related to technology?

VOCABULARY

phenomenon	случай, событий, происшествие	hodisa, voqea
aesthetics	воспоминание, память	estetik
spontaneous	появляться	o'z-o'zidan paydo bo'lmoq
collaboration	сотрудничество	birgalikda, hamkorlikda
conceptualization	осмысление, концепции	shakillantirish
justified	оправданный, обоснованный	tasdiqlamoq, oqlamoq
inevitably	неизбежно	muqarrar, o'zgaraydigan
encroaching	отомстить	tajovuz qilmoq, qasd qilmoq
provoked	спровоцированный	yuzaga keltirmoq, tug'dirmoq, g'azablendi
appear	Появляться, возникать, осуществляться	vujudga kelmoq
threatens	Запугивать, страшать, пугать	po'pisa qilmoq, tahdid solmoq
displacement	смещение, сдвиг	joyini o'zgartirmoq, siqib chiqarmoq, o'rni olmoq

Object and Interior Design in Uzbekistan

Products of design can now be found everywhere, ranging as they say, from a needle to an airplane. And although the history of design counts more than a hundred years, it is a principally new creative area. As a cultural phenomenon, design evolution represents a change that is rather essential than superficial: every change stands for modifications in industry, science, aesthetics and society.

People have been creating the objective world for many centuries, producing, so to say, spontaneous design that differed from the professional one primarily in the absence of a special study and modeling of an object's functionality. In the 20th century, object design developed in parallel to new areas of science and technology. For instance, in the 1950s Arthur Drexler suggested that the designer should know as much as possible about the consumer. Market research became the content of a new science – marketing, and the result of designers' collaboration with psychologists and sociologists. Another contribution designer made was ergonomics or engineering psychology – a science that helps adapt articles to humans. It was based on anthropometric standards proposed by Henry Dreyfus in the early 1960s, showing the human body in different positions with the use of X-ray images.

The key problem in the theoretical designed conceptualization remains the question of the nature of design activity and its relation to other art forms. Obviously, designers working on the consumer goods shape employ artistic means of morphogenesis. Their work can be compared to that of engineers and developers inventing new materials and structures that influence the object appearance. Design often relates to architecture, and for this reason is also referred to as 'architecture of small form'. It is compared with decorative art, which is basically not entirely correct, yet it reflects a design trend when concept development runs ahead of implementation, or with applied arts (crafts), and that, on the contrary, is justified, when it comes to a singular design.

The recent years have seen a crisis of the "international style", with its 'form follows function' motto as a criterion of "true design" actually not working. It turned out that delivering on this motto in a situation of highly developed industry inevitably results in a personality-developed environment. The lessons learned from this "style" demonstrate that design can be that source of environmental tension and

even alienation if it created an environment relying exclusively on the functional needs, leaving out the images belonging to spiritual and artistic culture.



Therefore, the design industry has developed a ‘cultural’ approach that considers design a legitimate product of human culture development. Technology encroaching on nature and cultural values, along with the “international style” crisis, provoked an interest in the material world as a reflection of traditions and in its ethnic and cultural distinctiveness. Perhaps this is the way to humanize the object-space environment and to give it some meaning.

Interest in ethnic traditions is not an anachronism or a mere fascination with folklore, but a process of opposing the “international style”. Now the common practice worldwide is to invite foreign designers to the country to do the job and train local experts. Especially popular are specialists from the countries with advanced design industry and particularly strong material culture traditions. These are Japan, Italy, and Finland.



Nowadays two global processes get into focus: quick scientific and technological progress, and social and environmental problems it causes. The world of technology gets increasingly autonomous; new manufacturing and design tools that appeared in the age of computer technology, as well as new materials facilitate the self - organizing techno- world. The 'second nature' threatens to of new become the only one, as indicated by the intensifying process of the physical displacement of the natural world. The expansion of new technologies in the culture and lifestyle domains is conducive to fundamental social and cultural transformations.

☛ Read the given text and complete the following sentences.

- 1 Arthur Drexler stated that the designer should have enough knowledge concerning _____.
2. The engineering psychology was based on _____ standards.
3. Designers works are compared to _____ and _____ - _____ works.
4. The fact that "design" is usually compared to _____ art is almost incorrect.
5. Actually, we get into focus two _____ processes.

GRAMMAR

Passive Voice

The Passive Voice is used in English when the person or thing that is receiving the action is more important than the person or thing that is performing the action.

The structure of a sentence in the passive is as follows:

Object + To Be + Past Participle

Look at the structure of the following sentences in the active and the passive voice to understand the difference in structure.

- I sent Christmas cards to all my friends. (Active)
- **Christmas cards were sent** to all my friends. (Passive)

- The earthquake destroyed the town last night. (Active)
- **The town was destroyed** last night. (Passive)

In these examples, you can see it is the action / result that is the most important factor in the passive sentences.

When to use the Passive Voice

1. It is used when the person/thing performing the action is unimportant or unknown.

e.g. Our car was stolen last night.

2. It is used when it is obvious who/what is performing the action.

e.g. Cameron was sacked last week.

3. It is used to describe factual information, especially when describing a process.

e.g. The lasagna is baked in an oven for 35 minutes at 250 degrees Celsius.

4. It is used in news reports and to give instructions.

e.g. Five people were arrested at a nightclub last night.

While it is possible to use this structure in a large variety of tenses in English, it is rare to use the passive in Future Continuous, Present Perfect Continuous, Past Perfect Continuous or Future Perfect Continuous tenses.

Below are examples of the passive in a range of verb tenses.

	To Be	Past Participle	Tense
The butter	is	kept here.	<u>Present Simple</u>
The window	was	broken.	<u>Past Simple</u>
The work	will be	done soon.	<u>Future Simple</u>
The bridge	is being	repaired.	Present Continuous
The cheese	was being	eaten by mice.	Past Continuous
Our work	has been	finished.	<u>Present Perfect</u>
The car	hadn't been	used much	Past Perfect
The house	will have been	built by then.	Future Perfect
The shelf	can't be	reached.	<u>Modal Verb - Can</u>
The task	must be	done now.	<u>Modal Verb - Must</u>
The lesson	may be	finished.	<u>Modal Verb - May</u>
The car	ought to be	repaired.	<u>Modal Verb</u>

PRACTICE

A. Rewrite the sentences using Passive Voice.

1. Madina rescued three cats.
2. The students handed in the reports.
3. Dilafruz crashed into the blue car.
4. Botir learned the poem.
5. Timur has forgotten the book.
6. The mechanic has not repaired the DVD recorder.

7. They play handball.
8. Barno puts the rucksack on the floor.
9. The girls had lost the match.
10. The teacher is not going to open the window.

B. Sentences are given in the active voice. Change them into the passive voice.

1. He teaches English.
2. The child is eating bananas.
3. She is writing a letter.
4. The master punished the servant.
5. He was writing a book.
6. Who wrote this letter?
7. Somebody cooks meal every day.
8. He wore a blue shirt.
9. May God bless you with happiness!
10. They are building a house.
11. I have finished the job.
12. I sent the report yesterday.
13. She bought a diamond necklace.
14. Somebody had stolen my purse.

UNIT 7

Uzbek arts and crafts

UNIT 7

1. What do you think, is Uzbek art famous in the world?

2. What makes Uzbek art unique?

VOCABULARY

preeminence	превосходство преимущество	ustunlik, afzallik
fundamentals	основной коренной	asosiy, muhim
elaborate	тщательно разработано	puhta o'ylangan
Patterned	образец	naqshinkor
semiprecious	полудрогоценный	yarim qimmatbaho
emerald	изумруд	zumrad
sapphire	тёмный синий	To'q kok
glaze	глазурь	sayqal
calligraphers	каллиграфы	xattotlar
engravers	гравёров	o'yakor, naqosh
decompose	разлагаться	parchalanmoq

Uzbek arts and crafts

The arts and crafts of Uzbekistan have enjoyed a well-earned fame for centuries. The pre-eminence of the applied art here can be attributed to historical conditions shaping the cultural development of the Uzbek people. Uzbeks have developed their technical and artistic traditions over centuries. The applied art reflects everyday life; its main attribute is the close connection between artistic creativity and daily material necessity.

The social nature of decorative art lies in its collectivity. Art is the heritage of many generations; it represents a series of consecutive layers, which reflect a people's culture through the ages. The skills and knowledge imparted by the various ethnic groups that eventually came together to constitute the Uzbek nation created this diversity of artistic traditions that is the distinguishing feature in works of art of all genres.

Architectural-decorative art holds a prominent place in the arts and crafts of Uzbekistan. Principles of ornamental construction and profound knowledge of the plastic and artistic properties of local building materials that were well-known throughout the Middle East, such as ganch (a sort of alabaster), wood, stone, ceramics, constitute the time-tested fundamentals of this ancient art. The world famous architectural monuments of Bukhara, Samarkand, Khiva, and other cities of Uzbekistan testify to the professional mastery of mediaeval artists and architects, ornamental designers and calligraphers, engravers and ceramists.

In Uzbekistan, wall painting and sculptural carving as well as ornamental carving and painting have been practiced since ancient and early mediaeval periods. The 9th and 10th centuries saw a period of particularly intensive development of ornamental, floral-vegetal polychromatic paintings and relief carving. The ever more elaborate use of ornamental forms and compositions formed the basis for principles approved by experts through the ages and are observed and adhered to even nowadays.

Nakkoshi - Masters of ornamental painting usually practiced ganch and wood architectural painting simultaneously. The most noted masters of wall painting were the Bukhara nakkoshi of the last century. The art of masters from Samarkand, Tashkent, Khiva, and other cities of Uzbekistan is renowned. Today too the work of Saidmakhmud Narkuziev, an outstanding master of Fergana painting based in Kokand, is much admired, and his sons and grandsons continue his work.

Carved wood played a considerable role in the architectural decor in Uzbekistan, and was also much used in the production of household goods: props, chests for

blankets, drawers, caskets, pencil-boxes, elegant little ottomans, national musical instruments, and decorative many-sided little tables or bedside tables that were very popular among urban Europeans in the second half of the 19th and early 20th century. In ornamental flat-relief carving, with all its richness and diversity, masters distinguish between three main compositional groups: baghdadi, islami, and pargori.



The production of different vessels and other household articles out of pumpkin, often with original ornamental decoration, exists in many nations of the world. In Uzbekistan, pumpkin is a popular material for various articles, but the most popular are snuffboxes made from pumpkins specially cultivated for this purpose. Uzbek snuffboxes vary in shape, size, and decoration. Their production involves a sophisticated process of painting, patterned toning and polishing, finishing with noble metal and colored jewels. The ceramics produced in these centres may be differentiated by their two color groups: blue-white-green and green-brown-yellow. This is mostly due to technical reasons. In the Fergana valley and Khorezm, where the alkaline glaze is used, blue-white-green paintings are predominant, because yellow and red colors decompose under the glaze, whereas the blue and green colors give a set of fine bright and gentle tints. In the areas where lead glaze is used as in Samarkand, Bukhara, and Tashkent, all shades of yellow-red-brown gamma are very popular. The ceramic paintings in these districts are defined by their deep, glowing color range, and at the same time their surprisingly delicate beauty.

One of the most developed genres of folk art that deserves special mention is the jeweler's art. Its rich traditions rooted in antiquity, it is nonetheless alive and as popular as ever today and evolving constantly under modern masters. Jeweler is the main artistic accessory to clothes, especially for women, and it is interesting to note how ancient examples of the art show a harmony with the shape and lines of clothes, and combine with them in color, form, and functionality.

Masters mostly created pieces from silver, less often from gold, combining noble metals with various jewels: precious, sparkling, such as ruby, emerald, sapphire;

semiprecious, matt, opaque, but of bright and rich colors, such as pearls, turquoise, cornelian, jasper, corals, as well as multicolored sparkling glass pieces, and mastic beads that came into common use from the second half of 19th century.

☛ **Read the given text and answer to the questions**

1. Which traditions Uzbeks have developed over centuries?
2. What is the heritage of several generations?
3. Since what period wall painting and sculptural carving have been practiced?
4. What adjective is used to describe the development of ornamental, floral-vegetal polychromatic paintings that is seen in the 9th and 10th centuries in Uzbekistan?
5. Who was the most noted masters of wall painting?

GRAMMAR

Modal Verbs

These two are both used to talk about ability, but in different ways.

General Ability

I can swim.

I am able to swim.

Both these sentences mean the same thing but "**can**" is usually used as it is *shorter and more concise*.

Also in the past, we use "**could**" instead of "**was able to**" to talk about general ability.

Mozart could play the piano when he was four years old.

~~*NOT Mozart was able to play the piano when he was four years old.*~~

Remember, it's not wrong - it's just better to use "can" or "could" in these examples.

Specific Ability

If we want to talk about someone's ability to do something at a specific time in the past, we must use "to be able to".

I studied a lot for this exam and I was able to finish it easily.

Here we cannot use "could". This is not a general ability - this exam was only on one day, at a *specific time in the past*. We can also use other expressions such as "succeeded in" or "managed to" to talk about what someone was able to do at a specific time in the past.

I managed to see John for five minutes when he wasn't busy.

It was a difficult shot but Tiger Woods succeeded in playing it perfectly.

However, even when we are talking about a specific occasion in the past, for negative sentences, we can use "couldn't".

It was a hard exam and I couldn't finish it in time.

As before, using "wasn't able to" in this sentence is possible, but is considered too long.

☛ PRACTICE

A. Choose the correct answer

1. _____ he understand what you were talking about?

- Could
- Can
- Would

2. My sister _____ play tennis now.

- can to
- can
- will can

3. I _____ walk when I was less than a year old.

- can
- could
- have can

4. (Polite) _____ you tell me what time it is, please?

- Could
- Can
- Will

5. My grandfather _____ walk without any help last night.

- can
- could
- was able to

6. I would like to _____ play the piano.

- can
- could
- be able to

7. How long have you _____ drive?

- can
- coulded
- been able to

8. I'll _____ help you later.

- can
- could
- be able to

9. Can you help me? I _____ never understand this.

- can
- cannot
- am able to

10. Will people _____ live forever one day?

- could be
- be able to
- could be able to

B. Correct the mistakes

1. I don't can ride a bicycle.
2. I would like to can travel more.
3. He should to work harder.
4. I must work last Saturday and Sunday.
5. Could you telling me how to get to the bank?

C. Put in 'must + infinitive' or 'must + have + past participle'

1. Kamila always does really well on exams. She _____ (study) a lot.
2. That woman drives a very expensive car. She _____ (have) a lot of money.
3. You _____ (practise) a lot before you gave your speech. It was really good.
4. When Laziza got home yesterday there were flowers on the table. Her husband _____ (buy) them.
5. Where is my purse? I saw it earlier, so it _____ (be) in this room.

6. Aziza couldn't find her glasses. She thought she _____ (leave) them at her office.
7. It _____ (be) cold outside. That man in the street is wearing a coat.
8. All my plants _____ (be) dead! I forgot to water them before I went on holiday.
9. Mohira is so late! She _____ (miss) the train!
10. There's rubbish all over my garden! A fox _____ (be) in the bin.

D. Same exercise as C.

1. Maftuna has a huge library in her house. She _____ (love) books.
2. Oh no, I don't have my keys! I _____ (leave) them in the taxi.
3. When Shakhnoza got home, she found the ice cream had melted. It _____ (be) too hot in the car.
4. If you haven't eaten all day, you _____ (be) hungry.
5. Akbar and Lailo _____ (be) very tired. They have a new baby.
6. It _____ (rain) a lot in the night. There are puddles everywhere.
7. Abdulaziz _____ (be) happy. His girlfriend just agreed to marry him.
8. What an amazing kitchen you've got! You _____ (like) cooking.
9. Dilmurod _____ (eat) all the biscuits! There are none left.
10. When I got up this morning, the kitchen was spotless. Dilorom _____ (tidy) it before she went to bed last night.

UNIT 8

The study of the miniature painting of Uzbekistan

UNIT 8

1. What do you know about miniatures?
2. What is the difference between Uzbek miniatures and European ones?
3. What kind of role they play in the society?

VOCABULARY

medieval	среднее века	o' rta asrlar
genre	жанр	janr
survive	пережить	umr kechirmoq,
preserve	сберегать	saqlamoq, muhofaza qilmoq
landscape	пейзаж	manzara
specimen	образец	nusxa, namuna
treatise	научный труд, трактат	traktat, ilmiy asar
manuscripts	рукопись	qo' lyozma
conciseness	краткость	qisqalik, lo' ndalik
prevalence	широкая распространённость	keng tarqalgan
constellation	созвездие	yulduzlar turkumi
goldsmith	ювелир	zargar
sample	образец	andoza, qolip

READING COMPREHENSION

The study of the miniature painting of Uzbekistan

This kind of art, like painting, traces its roots back to the ancient petroglyphs, and arts related to the Buddhism and the medieval monumental wall paintings, as well as the medieval art of calligraphy book illustration, decoration and binding, etc. The genre of the miniature originated in X-XII centuries under the influence of the Arab miniatures of Baghdad, which became part of the Arabic Caliphate in the VIII-IX centuries. Although the samples of the miniatures of that period have not survived up to date, or rather, they have not been discovered yet, the references to them can be found in the written sources. Still the pictures preserved on the pottery of that period show the landscapes and specimens of calligraphy.

Arabic miniature of the VIII-IX centuries was influenced by the traditions of Greco-Roman and Byzantine fine art. The first Arabic miniatures have been done for the handwritten treatise of Dioscorides, "Pharmacology" (Istanbul, Topkapi Palace, Ahmad 1112127; New York, Metropolitan Museum, No.57.51.21), where the portrait of the ancient Greek philosophers are depicted, which later on have contributed to the development of the portrait genre in the Central Asia.

The manuscripts of the X-XI centuries – "Kitabi Surati al-Arz" ("The book of the picture of Earth") by Muhammad Musa al-Khwarizmi, "Devoni lugot ut-Turk" (The Dictionary of Turkic words) by Mahmud Kashgari, the work written in Persian language – "Hudud ul-Olam" by the unknown author, mainly contain the images of the world map.

The manuscripts of the XIII-XIV centuries belonging to the works of Abu Rayhan Beruni (973-1048) – "Osor ul-Bokiya" ("The monuments of the ancient peoples") – have the scenes from the life of Adam and Eve in Paradise, the arson of Jerusalem and the pictures on other subjects (Edinburgh, University Library, No.161). The features of Arabian miniatures are notables in the miniatures to the manuscripts- the conciseness of the lines, a certain dullness of colors, clear and sharp depiction of human beings.

Many of the survived miniatures belong to the XIII-XIV centuries, but it is not yet clear which of them were created on the territory of present day Uzbekistan. In that period, the miniatures to "Shahnameh" by Abulqasim Ferdowsi were created; to "Kalila and Dimna" based on the collection of the ancient Indian fables – "Pantachantra";

to “Jami ut-Tawarikh” by Fazlullah Rashiduddin; to the handwritten copies of “Khamasa” by Amir Khusraw Dehlavi. These miniatures show the prevalence of specific features of the era of Mongol domination over the ancient cultural traditions. Composition of the miniatures is traditional, although they give little attention to depiction of the buildings, while a considerable space is given to the images of animals, and the military battles scenes.

In the epoch of the Timurids and the following period the art of miniature becomes popular, and there is a constellation of artists-miniaturists, who created wonderful pieces of art. To the beginning and the middle of the XX century, a genre of the Eastern miniature was rediscovered and became popular. A great contribution to its development in Uzbekistan was made by the scholars like Hamid Suleyman, Galina Pugachenkova, Fozila Suleymanova, Elmira Ismailova and others. The albums prepared and published by them in the 1980s of the XX century had a major impact on the revival of the art of miniature painting. Particularly active in the revival of the ancient art of miniature in the spirit of modern times were the artist-miniaturist, Shomahmud of Muhammadjanov, who has been awarded the State prize, ? and the goldsmith and miniaturist Niyozali Kholmatov.

In 2001-2004, the Academy of Arts of Uzbekistan in collaboration with the Academy of Sciences of Uzbekistan and under the auspices of UNESCO has published in English a three-volume album “The Eastern Miniatures”, containing the miniatures from ancient manuscripts preserved at the Institute of Oriental Studies named after Abu Rayhan Beruni and the Museum of Literature named after Alisher Navoi. The album also has descriptions and black-and-white images of 113 manuscripts and calligraphy samples.

☛ Read the given text and find out whether the following statements are true (T) or false (F).

	Sentences	True	False
1	This kind of art, like painting, traces its roots back to the ancient petroglyphs, and arts related to the Buddhism		
2	The genre of the miniature originated in X-XII centuries under the influence of the Arab miniatures of Baghdad,		
3	the work written in Persian language – “Hudud ul-Olam” by the unknown author, mainly contain the images of the world map.		
4	Many of the survived miniatures belong to the XIII-XIV centuries, but it is not yet clear which of them were created on the territory of present day Uzbekistan.		
5	To the beginning and the middle of the XX century, a genre of the Eastern miniature was rediscovered and became popular.		

Past Modal Verbs

Could have, should have, would have

These past modal verbs are all used hypothetically, to talk about things that didn't really happen in the past.

Could have + past participle

1: **Could have + past participle** means that something was possible in the past, or you had the ability to do something in the past, but that you didn't do it. (See also **modals of ability**.)

- I could have stayed up late, but I decided to go to bed early.
- They could have won the race, but they didn't try hard enough.
- Julie could have bought the book, but she borrowed it from the library instead.
- He could have studied harder, but he was too lazy and that's why he failed the exam.

Couldn't have + past participle means that something wasn't possible in the past, even if you had wanted to do it.

- I couldn't have arrived any earlier. There was a terrible traffic jam (= it was impossible for me to have arrived any earlier).
- He couldn't have passed the exam, even if he had studied harder. It's a really, really difficult exam.

2: We use **could have + past participle** when we want to make a guess about something that happened in the past. (See also **modals of probability**.) In this case, we don't know if what we're saying is true or not true. We're just talking about our opinion of what maybe happened.

Why is John late?

- He could have got stuck in traffic.
- He could have forgotten that we were meeting today.
- He could have overslept.

We can also choose to use **might have + past participle** to mean the same thing:

- He might have got stuck in traffic.
- He might have forgotten that we were meeting today.
- He might have got stuck in traffic.

Should have + past participle

1: **Should have + past participle** can mean something that would have been a good idea, but that you didn't do it. It's like giving advice about the past when you say it to someone else, or regretting what you did or didn't do when you're talking about yourself.

Shouldn't have + past participle means that something wasn't a good idea, but you did it anyway.

- I should have studied harder! (= I didn't study very hard and so I failed the exam. I'm sorry about this now.)
- I should have gone to bed early (= I didn't go to bed early and now I'm tired).
- I shouldn't have eaten so much cake! (= I did eat a lot of cake and now I don't feel good.)
- You should have called me when you arrived (= you didn't call me and I was worried. I wish that you had called me).
- John should have left early, then he wouldn't have missed the plane (= but he didn't leave early and so he did miss the plane).

2: We can also use **should have + past participle** to talk about something that, if everything is normal and okay, we think has already happened. But we're not certain that everything is fine, so we use 'should have' and not the present perfect or past simple. It's often used with 'by now'.

- His plane should have arrived by now (= if everything is fine, the plane has arrived).
- John should have finished work by now (= if everything is normal, John has finished work).

We can also use this to talk about something that would have happened if everything was fine, but hasn't happened.

- Lucy should have arrived by now, but she hasn't.

Would have + past participle

1: Part of the **third conditional**.

- If I had had enough money, I would have bought a car (but I didn't have enough money, so I didn't buy a car).

2: Because 'would' (and will) can also be used to show if you want to do something or not (volition), we can also use **would have + past participle** to talk about something you wanted to do but didn't. This is very similar to the third conditional, but we don't need an 'if clause'.

- I would have gone to the party, but I was really busy.
(= I wanted to go to the party, but I didn't because I was busy. If I hadn't been so busy, I would have gone to the party.)
- I would have called you, but I didn't know your number.
(= I wanted to call you but I didn't know your number, so I didn't call you.)
- A: Nobody volunteered to help us with the fair
B: I would have helped you. I didn't know you needed help.
(= If I had known that you needed help, I would have helped you.)

We use past modals to speculate on past events. Here are some examples:

May have / Might have = something possibly happened (but we aren't sure if it did)

"They may have left early because of the holiday traffic." (= Maybe they left early...)

"They might have taken the train." (= Maybe they took the train.)

The negative form is "**might not have**":

"He might not have received the message." (= Maybe he didn't receive the message.)

Could have = something was possible in theory

"He could have become a doctor." (= He had the ability to become a doctor, but he didn't.)

The negative form is "**couldn't have**":

"He couldn't have seen you – it was too dark."

Can't have = something was not logically possible

"She can't have passed the exam – she didn't study at all!"

Must have = we are sure about something

"You must have known that we had a test today – the teacher sent us all a message."

Should have = something was a good idea (but didn't happen)

"You should have told me about the sale. I could have got some new shoes at a discount!"

Would have = something happened (or didn't happen) in the past as a result of something else

"If he had called me, I would have gone to the party."

PRACTICE

A. Make the correct past modal form (use *could have/would have/should have+past participle*).

1. I (buy) bread but I did not know we needed it. (past possibility).
2. We (invite) so many people to our party! I am worried that we won't have enough room for everyone. (past negative advice/regret).
3. I (start) saving money years ago! (past advice/regret).
4. We (join) you at the restaurant, but we couldn't get a babysitter.(past willingness).
5. The weather (be) any worse!(past negative possibility).
6. I (arrive) on time, even if I'd left earlier. There were dreadful traffic jams all the way. (past negative possibility).
7. They (win) the football match, but Anvar hurt his ankle.(past possibility).
8. Aziza (finish) the work, but she felt ill and had to go home.(past willingness).
9. Malika (leave) earlier. She missed her flight.(past advice/regret).
10. We (finish) the game, even if we'd wanted to. It was raining very hard and we had to stop. (past negative possibility).

B. Use one of the following past modal verbs to complete the sentences.

Must have - Might have - Should have - Can't have

1. Jalol _____ gone on holiday. I saw him this morning downtown.
2. Nobody answered the phone at the clinic. It _____ closed early.
3. I _____ revised more for my exams. I think I'll fail!
4. Sitara looks really pleased with herself. She _____ passed her driving test this morning.
5. I didn't know you were going to Komil's party yesterday. You _____ told me!
6. I can't believe Jasmina hasn't arrived yet. He _____ caught the wrong train.
7. I can't believe Jakhongir hasn't arrived yet. He _____ caught the correct train.
8. Don't lie to me that you were ill yesterday. You _____ been ill - Davron said you were at the ice hockey match last night.
9. I don't know where they went on holiday but they bought Euros before they left so they _____ gone to France or Germany.
10. His number was busy all night - he _____ been on the phone continuously for hours.
11. It _____ been Mickey I saw at the party. He didn't recognize me at all.

C. Choose the correct answer

1. If you wanted to stay in that hotel you ___ booked before!

could have

might have

should have

2. He ___ committed the crime, as he had both the motive and the opportunity.

can't have

could have

would have

3. If I had known about your accident, I ___ phoned you.

may have

should have

would have

4. She ___ attended the concert, but we aren't sure.

can't have

may have

should have

5. You ___ finished that book already! You only started reading it an hour ago.

can't have

might have

shouldn't have

6. I think they ___ got lost - surely they'd be here by now!

can have

must have

should have

7. Oh no! My phone isn't in my bag. I ___ left it on the train.

can have

might have

should have

8. She ___ been a lawyer but she decided to study accountancy instead.

could have

may have

might have

9. You ___ gone to his party - it was fantastic!

must have

should have

would have

10. I'm so sorry I woke you up. I ___ called you if I knew you were sleeping.

might not have

shouldn't have

wouldn't have

D. Read the dialogue below and find all modal verbs that are used

Gulnoza: Hi Alisher, have you finished your homework?

Alisher: Oh hi Gulnoza. No, I haven't.

Gulnoza: The deadline is tomorrow you know so you have to submit it tomorrow.

Alisher: I can't make it. I haven't even started it yet.

Can we hand it in next week?

Gulnoza: I don't know. You'll have to ask our teacher about that. I think you must finish it by

tomorrow. She probably won't accept projects after tomorrow.

Alisher: I've had so many other things to do. I couldn't even start it. I don't know what to do.

Gulnoza: Don't worry. I'll help you. It's not very difficult. I finished it in one day.

Alisher: Really? Great!

Gulnoza: First, you should read the article that she gave us. It's about the Mohican Civilization. Then, you have to design a poster for a play about them – the Mohicans – for the theatre.

Alisher: Yeah I know but it looks a bit difficult...

Gulnoza: Not at all. You don't have to make the poster from scratch and it doesn't have to be a work of art. There are lots of templates on the internet. You can just use one of those designs to make your own poster.

Alisher: Well, I think I can do it. What title shall I use? Can you help me?

Gulnoza: Yeah, I can give you some suggestions but you mustn't use the same title as anyone else in our class. You have to create your own title.

Alisher: Okay, I can come up with something I guess.

Gulnoza: Alright?

Alisher: Yeah, I've got to go now and make a start on it. I'll follow the project guidelines like you said. Thanks, Gulnoza!

Gulnoza: No problem. Good luck!

E. Decide if the statements are true or false according to the text

1. Gulnoza has completed her project. _____
2. Alisher has submitted his project. _____
3. Alisher must ask his teacher if he can hand in the project after the deadline. _____
4. The poster must look great when it's finished. _____
5. Alisher must design the entire poster by himself. _____
6. Gulnoza can't help Alisher with the poster in any way. _____

UNIT 9

Art critic

UNIT 9

1. What do art critics do?

2. What is the most important quality that should have an art critic?

VOCABULARY

specialized	специализированный	mahsuslashtirilgan
interpreting	интерпретация	sharxlash
evaluate	оценивать	baholash
expand	потратить	sarflamoq
exception	исключение	istisno
typically	типично, характерно	o'ziga xos
member	член, участник	a'zo, qatnashuvchi
stir	шевелить	qimirlamoq
debate	дискуссия	bahs munozara
enhance	увеличивать	oshirmoq
appreciation	оценка	baho
Conversely	наоборот, обратно	aksincha
Promote	продвигать	harakatlantirmoq
distinction	различие	tafovut
commercial	коммерческий, торговый	savdo sotiqqa oid
experience	опыт работы	tajriba, mahorat
exclude	не допускать	o'tkazib yubormaslik
link	связь, соединение	aloqa, bog'liqlik
furthermore	кроме того, к тому же	bundan tashqari, shunga qaramay
suggest	предлагать	taklif qilmoq
discipline	тренировать, наказывать	shug'ullanmoq, jazolamoq

Art critic

An art critic is a person who is specialized in analyzing, interpreting and evaluating art. Their written critiques or reviews contribute to art criticism and they are published in newspapers, magazines, books, exhibition brochures and catalogues and on web sites. Some of today's art critics use art blogs and other online platforms in order to connect with a wider audience and expand debate about art.

Differently from art history, there is not an institutionalized training for art critics (with only few exceptions); art critics come from different backgrounds and they may or may not be university trained. Professional art critics are expected to have a keen eye for art and a thorough knowledge of art history. Typically the art critic views art at exhibitions, galleries, museums or artists' studios and they can be members of the International Association of Art Critics which has national sections. Very rarely art critics earn their living from writing criticism.

The opinions of art critics have the potential to stir debate on art related topics. Due to this the viewpoints of art critics writing for art publications and newspapers adds to public discourse concerning art and culture. Art collectors and patrons often rely on the advice of such critics as a way to enhance their appreciation of the art they are viewing. Many now famous and celebrated artists were not recognized by the art critics of their time, often because their art was in a style not yet understood or favored. Conversely, some critics, have become particularly important helping to explain and promote new art movements—Roger Fry with the Post-Impressionist movement, Lawrence Alloway with Pop Art as examples.

According to James Elkins there is a distinction between art criticism and art history based on institutional, contextual and commercial criteria; the history of art criticism is taught in universities, but the practice of art criticism is excluded institutionally from academia. An experience-related article is Agnieszka Gracza. Always according to James Elkins in smaller and developing countries, newspaper art criticism normally serves as art history.

James Elkins's perspective portrays his personal link to art history and art historians and in What happened to art criticism he furthermore highlights the gap between art historians and art critics by suggesting that the first rarely cite the second as a source and that the second miss an academic discipline to refer to.

☛ Read the given text and find the antonym of these words

- ☞ Connect ☞ Online ☞ Different ☞ Public ☞ Often
☞ New ☞ Distinction ☞ Exclude ☞ Always ☞ First

GRAMMAR

Gerunds

- A gerund is a noun made from a verb.
- Here are some of the most common verbs that are usually followed by the gerund:

enjoy	I enjoyed living in France
fancy	I fancy seeing a film tonight
discuss	We discussed going on holiday together
dislike	I dislike waiting for buses
finish	We've finished preparing for the meeting
mind	I don't mind coming early
suggest	He suggested staying at the Grand Hotel
recommend	They recommended meeting earlier
keep	He kept working , although he felt ill
avoid	She avoided talking to her boss

And here are some common verbs followed by 'to' and the infinitive:

agree	She agreed to give a presentation at the meeting
ask*	I asked to leave early / I asked him to leave early
decide	We decided to go out for dinner
help*	He helped to clean the kitchen / he helped his flatmate to clean the kitchen
plan	She plans to buy a new flat next year
hope	I hope to pass the exam
learn	They are learning to sing
want*	I want to come to the party / I want him to come to the party
would like*	I would like to see her tonight / I would like you to see her tonight
promise	We promised not to be late

PRACTICE

A. Put the verb into either the gerund (-ing) or the infinitive.

1. I don't fancy _____ (go) out tonight.
2. She avoided _____ (tell) him about her plans.
3. I would like _____ (come) to the party with you.
4. He enjoys _____ (have) a bath in the evening.
5. She kept _____ (talk) during the film.
6. I am learning _____ (speak) English.
7. Do you mind _____ (give) me a hand?
8. She helped me _____ (carry) my suitcases.
9. I've finished _____ (cook) - come and eat!
10. He decided _____ (study) biology.

B. Same exercise as A.

My friend Aziz liked _____ (eat) McDonald's hamburgers. But he had a problem. He was gaining weight. He decided _____ (go) on a diet. He stopped _____ (eat) fast food and started _____ (buy) more fruit and vegetables. After a month, he had lost a few pounds. But he wanted _____ (lose) more. I suggested _____ (join) a gym. Aziz disliked _____ (exercise), but he agreed _____ (try) it. Now he exercises every day and he looks better. He's looking forward _____ (lose) more weight.

C. Put the questions below in the correct form (gerund or infinitive)

What/you/look forward to/do/this weekend?

What/you/regret/do?

What/miss/eating/from/your/home country?

What/you/detest/see?

What/you/can't wait/do?

What/you/would/like/avoid/do/this weekend?

SPEAKING

Work in pairs. Ask each other questions by using either the gerund (-ing) or the infinitive

Student A

What habit do you have that you'd like to stop _____ (do)?

Have you started _____ (do) anything new recently?

What is something new that you'd like to try _____ (do) in the next few years?

Have you decided _____ (do) anything special this weekend?

What are you looking forward to _____ (do) after class?

Student B

Are you going to stop _____ (do) something on the way home today?

Have you regretted _____ (do) anything recently?

What in life do you prefer _____ (do) to sleeping?

What are the most common tasks that people forget _____ (do)?

Do you remember _____ (be) born? What was your first memory?

Are you used to _____ (study) English in this class?

UNIT 10

Traditional Arts and Crafts of Tashkent: the Past the Present and the Future

UNIT 10

1. What do you think, does the traditional art change over the time?

2. Which do you prefer, traditional or modern art? Explain.

VOCABULARY

heritage	наследие	meros
environment	окружение	atrof-muhit
nomad	бродячий	ko'chmanchi
spiritual	духовный	ruhiy
flood	наводнение	suv toshmoq
decline	склон	pasaymoq, tushmoq
controversial	спорный	munozarali
phenomenon	Необыкновенное явление	g'aroyib hodisa
distinctive	отличительный	maxsus
ornamental	декоративный	bezaydigan
unification	объединение	birlashish
wisdom	мудрость	donolik, zakovat

Traditional Arts and Crafts of Tashkent:

the Past the Present

and the Future



*Rakhimov. Obi-shiiba
and a Vase. 1980.*

Folk decorative applied art of Uzbekistan has been the object of study of many researchers, but traditional crafts of Tashkent have not yet been covered comprehensively. Meanwhile, for many centuries Tashkent has been and still remains a major center of artistic craft.

In our view, the reasons are manifold. First, it is the uneasy fortune of traditional art in the 20th century, which was treated as anachronism; the specificity of its imagery was not understood during the soviet period, particularly in 1920s-1960s. Second, certain standardization and unification of culture during the aforementioned period contributed to the levelling of local peculiarities that existed in different centers of traditional culture. And third, it was a purely psychological factor: usually we do not value what we possess. As a result, the research was focused on remoter centers such as Bukhara, Khiva, Samarqand etc.

Nowadays there is no longer a need to convince anyone that traditional arts and crafts are not only a historical and artistic heritage, but also part of contemporary spiritual culture that lives and evolves according to its own laws. Despite the fact that traditional culture presently is at the center of cultural policy pursued by the young independent country, we actually just begin to comprehend its richest artistic experience. We learn about the life-path of our national culture, its spiritual origins and roots. This enables comparison to other nations and raises awareness of one's ethnic identity in the sphere of cultural tradition. The study of artistic crafts enables one to assess how traditional culture fit into contemporary lifestyle, how strongly it is connected with the local environment, its legends and tales, way of life, customs and traditions rituals and holidays.

For me, the ten years of research in the domain of traditional culture of Uzbekistan have revealed a unique and poetic world conveying the philosophy of

good and wisdom, the source of ideas and images that feeds other arts. Traditional art is a specifically historical phenomenon. Its distinctive feature is that it always bears the signature of a particular historical period. It accompanied man from the moment of his birth till his dying day. Traditional art as integral part of culture was concerned with everything that concerned it.

Artistic crafts of Tashkent also evolved following these common laws of traditional culture.

Tashkent was one of the largest centers of craft, trade and culture in the East. Early medieval capital Chach was situated on the rim of agricultural oasis and bordered on boundless expanses of steppe. Economic, political and cultural contacts between nomadic herdsmen and sedentary farmers contributed to the fact that the specificity of urban cottage industry was determined not only by own requirements, but also by the needs of the inhabitants of steppe. According to some sources, during Antiquity and Middle Ages Tashkent figured as a center producing ceramics, arms, metal-ware, glassware, jewelry, woven items and carpets. However, certain limitation of factual material makes it impossible to fully trace the evolution of traditional crafts in Tashkent during earlier historical periods.

During the 18th and the first half of the 19th century artistic crafts of Tashkent retain the continuity of traditions and their local peculiarity as a result of complex ethnic history of Central Asia and specificity of evolution of selected schools.

Late 19th and early 20th centuries in the history of artistic crafts of Uzbekistan in general and Tashkent in particular represent a very complex and controversial period.

On the one hand, there was a competition with cheap factory-made goods that flooded the local market, affecting the situation of local cottage industries, which resulted in the deterioration of quality of artistic items. It has to be noted however, that the first Russian entrepreneurs who brought manufactory to Turkestan in 1860s were bitterly disappointed: there was no demand for their goods; so they started learning about "local" taste and, in a sense, adjusting to it. On the other hand, Turkestan participated in international exhibitions where there were sections dedicated to cottage trades: in Vienna (1873), Paris (1878), Copenhagen (1888), Chicago (1893), Stockholm (1897), Milan (1906), Berlin (1914) and London (1914). Starting from that period Tashkent is not only the center of craft, but also a center guiding exhibition activity of various institutions engaged in traditional artistic crafts.

In 1876 the first museum was opened in Tashkent. In view of a growing decline of crafts, a number of actions were taken in order to preserve them. For instance, 1914-1917 saw a failed attempt at organizing a school of ceramics in Tashkent. In 1915 the Turkestan Committee for Cottage Industries was founded in Tashkent with the task of carrying out careful study of selected trades in order to find ways to support and further develop them.

During that period Tashkent becomes a major and unique center of traditional embroidery, wood and plaster carving, wood painting, artistic chasing and ceramics. Nowadays the splendid specimens of Tashkent artistic craft of the 19th-20th centuries are the pride of many museum and private collections, particularly the collection of the State Museum of Arts of the Republic of Uzbekistan.

Historical paradigms of the 20th century introduced their own adjustments to the destiny of traditional artistic crafts. Due to known reasons, the soviet period was the time when Uzbek traditional culture was unified with the cultures of other "brotherly soviet republics"; there was also a clear trend of a certain contraposition to the previous experience of its development.

The lot of traditional art in Tashkent, like in the rest of Uzbekistan, turned out not to be easy. It has survived everything: being treated as anachronism, the prophecy of its downfall, contamination of its aesthetic character with alien elements, and persistent "care" on the part of artistic factories and mills eventually leading to its destruction. The main principle of folk art was sometimes forgotten: the ambivalence of its nature a hand-made craft and high art at the same time. Yet the traditional art survived and lived on in the turbulent 20th century, following its own laws, owing to the efforts of prominent folk masters and their students. We remember the names of many us to from Tashkent, now gone: JI. Kasymjanov, Y. Raufov, T. Miraliev, S. Khojaev, M. Kasymov, N. Ziyakaricv, T. Arslankulov, A. Tursunbaev, M. Rakhimov, M. I'smanov and many others. Every one of them was a personality who has remained a legend for the next generations. Through their art, endless love for the trade they chose and by being true to traditions these masters preserved a unique peculiarity of the Tashkent schools of wood carving and painting, plaster carving (ganch) and traditional ceramics.

The traditions of the Tashkent wood carving style are maintained if the art of contemporary masters O. Faizullacv, JI. Azlarov, G. Yuldashev, S. Rakhmatullaev, Kh. Advlov, A. Abdurakhmanov, A. Ashirov, B. Ganiev and Z. Isamukharnedov. Their works are distinguished by the combination of a background wood carving and flat-raised design, which requires great technical skill and professional excellence. Ornamental designs in their works, according to the tradition, are carved on two or three levels, with the background of medium depth. The masters use vegetable and geometrical ornamental motives, such as islami, gull i girikh, etc., they employ all techniques of decorating pardoz. Their works also feature a distinctive peculiarity of the Tashkent school of wood carving such as tinting the relief surface, and also covering it with varnish. The traditions of the Tashkent school of plaster carving and painting live in the work of Z. Yusupov and U. Takhirov, and those of the Tashkent school of ceramics in the work of a well-known master A. Rakhimov.

Today artistic chasing of Tashkent is represented by the work of dynasty masters from Margelan Madahevs brothers; hence it is no chance that it clearly reveals the traditions of creative metal of Fergana Valley.

As some experts noted there are several forms in which traditional art can exist, including its spontaneous form. Presently, folk art in its spontaneous form is represented by Tashkent-style embroidery, manufacturing of chests, ornamental decoration of beshiks (cradles) and manufacturing of wood-ware. All these goods meet high demand from buyers, but we, expert art historians, would like to see, for example, the contemporary Tashkent embroidery reaching the standard of museum specimens of the 19th and early 20th centuries.

As of today, the Association of Traditional Craftsmen "Khunarmand" has about 900 craftsmen from Tashkent many of whom actively participate in different exhibitions and fairs. Their names and wonderful work are known far beyond the country. Their finest pieces reflect the peculiarity of the Tashkent

school of traditional crafts. We would also like to mention the contests among Tashkent craftsmen organized by the municipal Chamber of Trade and Industry. Owing to the Best Craftsman of the Year nomination the title that has been awarded for the last ten years we have known about Tashkent masters such as U. Kasymov (chest making), A. Azlarov (wood carving), S. Rakhmatullaev (wood carving), Sh. Shorakhmedov (lacquered miniature) and others. There is no doubt that these contests encourage traditional artists and create incentive for their work-fluis helping to enliven the art life of the city.

☛ Read the given text and decide whether the following sentences are TRUE or FALSE

	Sentences	True	False
1	Recently Tashkent has been a major center of artistic craft.		
2	The author has a neutral opinion about traditions of Uzbekistan		
3	Traditional art is a specifically phenomenon that happened in the past.		
4	Every Uzbek artists that has gone remained a legend		
5	All Uzbek goods meet high requirements from buyers		

Put in the correct order

1. Meanwhile, for many centuries Tashkent has been and still remains a major center of artistic craft.
2. As a result, the research was focused on remoter centers such as Bukhara, Khiva, Samarqand etc.
3. The lot of traditional art in Tashkent, like in the rest of Uzbekistan, turned out not to be easy.
4. Every one of them was a personality who has remained a legend for the next generations.
5. We would also like to mention the contests among Tashkent craftsmen organized by the municipal Chamber of Trade and Industry.

GRAMMAR

Dangling Modifiers

A dangling modifier is a modifier that has nothing to modify. Remember, modifiers describe a word or make its meaning more specific. A dangling modifier is an error caused by failing to use the word that the modifier is meant to be describing.

Examples of Dangling Modifiers

Here is an example of a dangling modifier:

Having read your letter, my cat will stay indoors until the ducklings fly off. In this example, the missing word is *we*. A correct version would be:

Having read your letter, we will keep our cat indoors until the ducklings fly off.

(In this example, the modifier *Having read your letter* is modifying *we* as it should.)

Logically, the wrong example suggests the cat read the letter.

I was late for the school bus again. Running for the bus, my book fell in the mud.

(Was the book running for the school bus?)

PRACTICE

A. Choose whether each of the following sentences is CORRECT, or whether it has a DANGLING MODIFIER:

1. Unlike many other students, the financial aid office did not approve his application.

Dangling modifier

Correct

2. Unlike many other students, Jim didn't have any problems with his teachers.

Dangling modifier

Correct

3. Having learned Spanish in just three months, the stay in Mexico was a success.

Dangling modifier

Correct

4. Having learned French in just three months, Paul was as happy as he could be.

Dangling modifier

Correct

5. Drinking a beer, the feeling was a familiar one.

Dangling modifier

Correct

6. While watching a movie, people who talk loudly are really annoying.

Dangling modifier

Correct

7. While listening to the radio, one should always make sure that the volume is not too loud.

Dangling modifier

Correct

8. At the age of sixteen, I moved back to California.

Dangling modifier

Correct

9. Looking over the student's exam, several mistakes became evident right away.

Dangling modifier

Correct

10. Looking over the student's exam, the professor noticed several mistakes.

Dangling modifier

Correct

B. Rewrite the following sentences to repair any dangling modifiers.

1. After walking for hours, the car looked wonderful.

2. While watching a classic film, commercials are irritating.

3. To please the children, some fireworks were set off early.

4. At the age of twelve, my mother entered me in a contest.

5. By taking good care of myself, the flu never kept me from work this winter.

6. Budgeting his money carefully, his debts were finally paid.
7. To lose weight, fatty foods should be avoided.
8. By digging test wells, new oil sources were located.
9. Dropped in the bushes, the child found the missing keys.
10. Carrying a heavy pile of books, her foot caught on the step.

C. All these sentences have at least one dangling modifier. Identify them and fix them.

1. To please the neighbors, some fireworks were set off a day early.
2. Though only sixteen years old, the college accepted Ismoil's application.
3. Climbing up the ladder carefully, the frightened cat was brought down from the tree.
4. After a quick change into my hospital gown, the nurse told me to relax.
5. Before replacing any wall outlet, the electricity should be turned off.
6. Vegetables are an important part of your culinary repertoire. To be cooked well, you must steam vegetables.
7. As a long sturdy rod, I know the Bassmaster 2000 is the best fishing pole available for fly-fishing.
8. I have many fond memories of my Aunt. While still a boy, my Aunt and I went to the Dallas Cup Rodeo. For something so rustic, the event was quite exciting.
9. Dentists provide many useful tips for your health. For instance, flossing your teeth daily, gum disease can be prevented.
10. Before engaging in strenuous aerobic exercise, warm-up activities are necessary.

UNIT 11

Monoprinting

UNIT 11

1. What is print making? How does print making differ from painting?
2. What are some different types of print making?
3. What does monoprint mean? How do you think you make a monoprint?

VOCABULARY

referred	отраженный	iqtibos keltirmoq, yo'llamoq
solvent	растворитель	eritgich
transparent	прозрачный	shaffof, tiniq
beneath	под	ostida
rag	тряпка	latta
trace	след	iz
copper	медь	mis
layer	прокладка	qatlam
edge	острие <u>край</u> бордюр	qirra, chet, cho'qqi

Monoprinting

MONOPRINTING IS PAINTERLY WAY of creating a print or of adding to an existing print. If a print uses no existing, repeatable matrix, it is referred to as a monotype. Any flat surface can be used to create a monoprint in the traditional manner. Or any material (try waxed paper or plastic sheeting) can be pressed into ink (or have ink applied to it in some manner) and then in turn be pressed on to paper through a press or by hand. Try rolling etching ink on the surface of Mylar or Dura-Lar (clear polyester sheet), or Perspex (Plexiglas), and then subtract ink using any materials or tools at hand. Add to the plate using brushes and etching ink, oil paint thinned with burnt copper plate oil, or even solvents if you are working in a well-ventilated space away from others. The following suggestions primarily describe ways to use monoprinting to add to mixed-media prints.

SUBSTRATES

You can use the print registration package as your plate or substrate, previously having placed registration marks for the plate and printing paper. Use the top transparent sheet for rolling ink, or use a brush to place ink on areas where you would like to make additions to a print. Keep in mind the reversal of the printed image. Alternatively, use a Perspex sheet for creating a monoprint layer. Unmounted linoleum and other soft blocks for relief printing may also be used as a matrix for monoprinting.

USING OFFSET PRINTS AS GUIDES

Since a print is a reversal of the image on the, you can use an offset (or counterproof) image from the print as a guide by putting it under a clear matrix-use the transparent top sheet of the print package. You could also use the original plate itself as a guide if it is thin enough. In addition you may trace the edges of the plate and major shapes on to tracing paper and use that as a guide beneath the transparent sheet.

To make an offset print, simply take freshly pulled print, put it face-up on the press, place another piece of printing paper, newsprint or heavy tissue over it, and then run it through the press again. The image will be offset on to this second sheet of paper in reverse, and you can use this as a guide for you monoprint.

Register the offset image under the transparent sheet and place ink where needed, with brushes and rollers, on top – as long as you don't put ink on too thickly, you can paint and roll it directly on the transparent sheet and then print. After rolling the top of your print registration package with a thin film of ink, subtract from or add to it with rags, cotton buds and brushes. You can print again and again on the same piece of paper, registering successive layers of ink from your print registration package.

TIP

You can use both etching ink and oil paint thinned with burnt copper plate oil to create a monoprint. Too much ink or paint, of course, creates blobs and smears. Blot the extra ink or paint with a paper towel or other absorbent material before printing.

Try rolling dark ink on to the transparent sheet and subtract it in areas. Print this over a light area of a print. Conversely, try adding interest to a dark area of a print by monoprinting a tinted ink (white ink added; lighter in value and more opaque) over that area.

PRINTING A MONOPRINT

Remove the offset image, drawing guide or plate from underneath the transparent sheet. Register the previously printed image over the transparent sheet using the guidelines already in place for the paper, then run it through the press. Don't forget to ghost-print the image (print a second print onto a clean sheet of paper by applying more pressure).

TIP

As long as you are using a registration system, you can print innumerable times over monoprint and their ghosts.

Read the given text and fill the blanks

1. If a print uses no existing, repeatable matrix, it is referred to as a _____.
2. You can use the print registration package as your plate or substrate, previously having placed registration marks for the _____ and _____.
3. We can use a counterproof image from the print as a guide by putting it under a clear matrix-use the _____ top sheet of the print package.
4. _____ and other _____ for relief printing may also be used as a matrix for monoprinting.
5. Ghost-printing an image means printing a second print onto a clean _____ by applying more pressure.
6. As long as you are using a _____, you can print innumerable times over monoprint and their _____.

GRAMMAR

Past simple or present perfect

Structure of past simple

positive

I / you /
he / she / it /
we / they
arrived.

negative

I / you /
he / she / it /
we / they
didn't arrive.

question

Did
I / you / he / she / it /
we / they
arrive?

Structure of present perfect simple

positive

I / you / we / they
have gone.

negative

I / you / we / they
haven't gone.

question

Have
I / you / we / they
gone?

he / she / it
has gone.

he / she / it
hasn't gone.

Has
he / she / it
gone?

Past simple – common mistakes

Common mistakes

Correct version

Why?

~~I was work in London.~~

I worked in London.

In positive sentences, a helping verb such as *was* or *did* is not used.

~~He worked in London?~~

Did he work in London?

The helping verb *did* is used in past simple questions.

~~Worked he in London?~~

Did he work in London?

The helping verb *did* is used in past simple questions.

Did he wrote a letter?	Did he write a letter?	The main verb is used in the infinitive form in questions and negatives.
-----------------------------------	-------------------------------	---

He didn't wrote a letter.	He didn't write a letter.	The main verb is used in the infinitive form in questions and negatives.
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He writed a letter.	He wrote a letter.	Some verbs are irregular. Not all verbs end in <i>-ed</i> in the past simple form.
--------------------------------	---------------------------	--

Present perfect simple – common mistakes

Common mistakes	Correct version	Why?
-----------------	-----------------	------

I worked every day this week.	I have worked every day this week.	We use the present perfect (<i>have worked</i>) when we speak about an unfinished time period (<i>this week, this year, etc.</i>).
--	---	--

Steven has wrote a new book.	Steven has written a new book.	We use the past participle of the verb – <i>written</i> is the past participle, <i>wrote</i> is the past simple.
---	---------------------------------------	--

Did you have seen him before?	Have you seen him before?	The helping verb <i>have</i> is used in the present perfect and it is inverted with the person (<i>you have becomes have you</i>).
--	----------------------------------	--

I didn't have seen him before.	I haven't seen him before.	The helping verb <i>have</i> is used in the present perfect – to make it negative we simply add <i>not</i> (<i>n't</i>).
---	-----------------------------------	--

I am here since last week.	I have been here since last week.	The present perfect is used to show an action which continues to the present (an unfinished action).
---------------------------------------	--	--

Verbs such as *know*, *want*, *like*, etc. (called **stative verbs**) suggest permanent states, not actions, so are used in the simple form, NOT the *-ing* form.

~~I've been knowing him for 5 years.~~

I've known him for 5 years.

PRACTICE

D. Use the words in brackets to put each of the following into either the past simple or present perfect

a)

1. Anvar: How many times (you/try) _____ to pass your driving test?
Kamola: Three times so far.
2. When (you/go) _____ to Rome?
3. You look different. (you/have) _____ a haircut?
4. I (not/see) _____ David at all this week. I don't even know where he is.
5. Malika: (you/speak) _____ to Jasur yet?
Muhammad: No, not yet.
6. When (you/start) _____ your job?
7. I (move) _____ house three times in the last five years.
8. My sister (be) _____ to New York three times and she's going again next month.
9. The US President (be) _____ in our country last year.
10. The Uzbekistan President (visit) _____ our country three times in the last two years.

b)

- 1 When (you/go) _____ to Khiva?
- 2 How many times (you/be) _____ to London?
- 3 (he/be) _____ in the office yesterday?
- 4 I (not/see) _____ Po'lat last week because he was ill.
- 5 The President (visit) _____ our country five years ago.

6 I (meet) _____ Prince Charles twice - once five years ago and once this year.

7 How often (you/go) _____ on holiday when you were a child?

8 (you/have) _____ lunch yet?

9 What time (you/have) _____ lunch today?

10 Welcome back, Jakhongir. (you/have) _____ a good holiday?

c)

1 I arrived on Monday and today is Thursday - I (be) _____ here three days.

2 I came on Monday and I left on Thursday. I (be) _____ there four days.

3 Jasur: How long (you/live) _____ in Bukhara?

Alisher: Fifteen years - we came back to live in Tashkent in 2010.

4 Nodira: How long (you/live) _____ in Samarkand?

Feruza: Four years. And we really like it here.

5 Fatkhullo (been) _____ a member of the cricket team since last September.

6 Bobur: How long (the journey/take) _____ ?

Salima: About fifteen hours. It was awful. I hate flying long distances.

7 I (like) _____ tennis ever since I first watched Wimbledon on TV.

8 I (work) _____ for Microsoft from 2007 to 2011.

9 What time (you/arrive) home _____ ?

10 How long (you/spend) _____ in Namangan last summer?

UNIT 12

Materialism as an extrinsic life aspiration

UNIT 12

1. What is materialism?
2. Is materialism a good or a bad thing?
3. Are you materialistic? Do you like to collect things?

VOCABULARY

discerning	умеющий различать	farq qila oladigan
intrinsic	внутренний	ichki
extrinsic	внешний	tashqi
affiliation	присоединение	qo'shilish
innate	врожденный	tug'ma, tabiiy
focusing	фокусирование	qaratib
outwardly	внешне	tashqi tarafdan
detrimental	вредный	zararli
empirical	эмпирический	tajribaga asoslangan
fulfillment	выполнение	bajarish
clarify	прояснить	aniqlashtirmoq
materialism	материализм	materializm

Materialism as an extrinsic life aspiration

According to Kasser and Ryan (1996) two broad categories of life goals can be discerned: intrinsic and extrinsic life aspirations. Both are rooted in self-determination theory which stresses that in order to experience satisfaction in life one's inherent psychological needs for autonomy, competence, and relatedness ought to be fulfilled (Vansteenkiste, Soenens, & Duriez, 2008). Intrinsic life aspirations (self-acceptance (growth), affiliation (relatedness), physical fitness (health), and community feeling (helpfulness)) are goals that are mainly inherently satisfying. Put differently, intrinsic goals focus on taking care of yourself and loved ones, helping others, and on that which can make you inherently happy. Intrinsically oriented people will be more likely to sympathize with others, create deeper relationships, and genuinely care for others (Kasser, 2002). Such goals do not require the praise of others given the innate nature of needs and wants. Therefore, they are most likely to fulfill one's psychological human needs (Schmuck et al, 2000; Deci & Ryan, 2000). In contrast, extrinsic life aspirations can be defined as goals that include external rewards focusing on approval from others and on personal achievements in life. Whereas intrinsically oriented people have a strong desire for community involvement, self-actualization and intimacy extrinsically oriented people value money, fame, and popularity (Sheldon & McGregor, 2000). People who aspire to extrinsic goals are keen on possessing goods for other people to see (e.g., increasing social status through consumption). That is, the satisfaction of achieving these extrinsic goals mostly depends on how others perceive the person pursuing them. Therefore, extrinsic life goals are outwardly oriented (Vansteenkiste, Timmermans, Lens, Soenens, & Van den Broeck, 2008): they focus on impressing others by means of displaying external signs of meaning and worth. Often, extrinsic goals, like a strong desire for material goods, are means to yet other ends and are frequently associated with acquiring resources (Sheldon & McGregor, 2000). Placing relatively more importance on extrinsic than on intrinsic aspirations may lead to a more materialistic value orientation (Gardarsdottir, Jankovic, & Dittmar, 2008). Moreover, pursuing extrinsic life goals seldom results in basic need satisfaction and may even lead people away from it (Deci & Ryan, 2000) which can be detrimental for one's well-being (Kasser & Ahuvia, 2002).

We clarify how the lack of psychological fulfillment may affect one's choice in turning towards materialism in Chapter 4 and extensively explain Kasser and Ryan's (1993) Aspiration Index (see Appendix 4) in the empirical part of this dissertation. Furthermore, we do not draw on self-determination theory when using the Aspiration Index but approach intrinsic and extrinsic life goals from a consumer psychology perspective. In this dissertation we will therefore mainly focus on the pursuit of one particular extrinsic life goal, namely the pursuit of money and wealth. Because it is

challenging to single out just one 'true' definition of materialism we considered it important to find out how lay persons think and feel about this complex construct. Therefore, as an addition to what has already been found in the literature, we organized explorative focus group interviews in order to discover students' opinions about and descriptions of materialism.

☛ Read the given text and answer to the questions

1. What is the difference between intrinsic and extrinsic life aspirations?
2. What can be the result of placing more importance on extrinsic aspirations?
3. Is there a single definition of materialism?

GRAMMAR

prepositions of time (at, in, on)

Prepositions of time: in, on, at

in	on	at
years: <i>in 1998, in 2012</i>	days of the week: <i>on Thursday, on Friday</i>	the time: <i>at 7.30, at 8 o'clock</i>
months: <i>in January, in February</i>	dates: <i>on 28 June, on 25 October</i>	religious festivals: <i>at Easter, at Christmas</i>
parts of the day: <i>in the morning, in the afternoon, in the evening, BUT at night</i>	parts of a named day: <i>on Monday morning, on Thursday evening, on Friday night</i>	points in time: <i>at the beginning, at the end of the week</i>
seasons: <i>in spring, in summer, in autumn, in winter</i>		

Much, many: examples

uncountable: *much*

- *He works in a factory so he doesn't earn much money.*
- *Is there much unemployment in this area?*
- *It's very dry in this region: we don't get much rain.*

countable: *many*

- *It's a very small town so there aren't many shops there.*
- *The job interview was easy: they didn't ask me many questions.*
- *Did you take many photographs when you were in London?*

Prepositions of time: during, for, over, by, until

We use **during** to talk about something *During my time in London I visited a lot*

that happens within a particular period of time, to say when something takes place. We also use **during** to talk about something that happens within the same time as another event.

*of interesting places.
He came to work **during** the morning meeting.*

We use **over** or **in** to talk about something that has been happening continuously up until the present, or will happen continuously in the future.

*We've had a lot of problems **over** / **in** the last few months.
We expect a rise in sales **over** / **in** the next few months.*

We use **for** to say how long something continues.

*I can only come **for** a few minutes.
I was waiting for him **for** two hours.*

We use **by** to say that something will happen or be achieved before a particular time.

*It has to be finished **by** two o'clock.
He should return **by** the end of March.*

We use **until** to say that something will continue up to a particular time.

*We'll be here **until** July.
The concert went on **until** eleven o'clock.*

We use **in** to express a time (in the future) from now.

*I'm going on holiday **in** a week. (= 'one week from now')
I'll be back **in** five minutes. (= 'five minutes from now')*

PRACTICE

A. Complete each of the following sentences using **at**, **in** or **on**. Use **x** if no preposition is needed.

1 Don't call me [] lunch time, please. I won't be able to hear you in the restaurant.

2 You should come [] time. It's impolite to be late.

3 Could you come [] Monday morning?

4 I'm going to do the presentation at their company [] next week.

5 They're getting married [] two months.

6 This beautiful building was built [] the 16th century.

7 The situation present is very difficult.

8 Mamur's away on holiday the moment.

9 I've got two days off Easter.

10 We told him about it the following day.

11 You can wait for him. He'll be back ten minutes.

12 The company is closed public holidays.

B. Put the correct preposition of time

by(2x), by the time, until then, on, from, until, in, get by

Ahror: When will you be coming home from shopping?

Dilobar: I will be home 5 o'clock.

Lola: What are your goals in going to law school?

Nargiza: I hope to be a partner of a law firm I am 35 years-old.

Lola: That's ambitious! What will you be doing to get there?

Nargiza: , I will continue to work hard and do my best.

Anvar: Do you plan studying abroad next year?

Malika: Yes, I plan on studying in Japan late January the beginning of May.

Anvar: So are you fluent Japanese?

Malika: Not yet, but _____ March I should probably be close enough to 6. _____ very well.

C. For each question, write in the box either 'in', 'at', 'on' or "X" if there is no preposition is needed.

1. I'll see you _____ next week.
2. He was born _____ 1991.
3. Did you see her _____ today.
4. It starts _____ tomorrow.
5. It was sunny _____ my birthday.
6. It will be ready _____ eight months.
7. What's on the TV _____ midnight.
8. The factory closed _____ June.
9. _____ the winter, it usually snows.
10. _____ Friday, she spoke to me.

SPEAKING

Discuss or debate the questions below. Remember to support your answers!

1. Do you fear change? Why/not?
2. If you could change anything about yourself, what would you change? Why?
3. How have you changed since you were in high school? Have these changes been largely positive or negative? Please explain.
4. If you could go back in time and give yourself some advice, what would it be? Why?

Phrasal Verbs with MAKE

English Vocabulary

Below we have a list of Phrasal verbs that begin with MAKE and then an explanation of each one with some examples.

- Make for (something)
- Make (sb/st) into (sb/st)
- Make of
- Make off
- Make off with
- Make out
- Make (something) out
- Make (something) out to be
- Make (somebody) out
- Make up
- Make up for

This is not a complete list. We will add more Phrasal Verbs with MAKE when we can.

Make for (Something)

1. = to move towards something or a place

- Make for the hills, a tsunami is approaching!
 - He made for his apartment a couple of hours ago.
2. = to contribute to, lead to or cause a result or situation.
- Shakespeare's writing makes for a difficult read.
 - His gift of \$1,000 will certainly make for a happy birthday.
 - Both candidates are popular so it should make for an interesting election.

Make (somebody/something) into (somebody/something)

1. = to convert one thing into another thing

- His parents made his bedroom into a billiards room once he moved out.
- His father said that joining the army would make him into a real man, but he was wrong.

Make (something) out

1. = to just be able to hear, read or see something

- He spoke so quietly we could hardly make out what he was saying.
- If you can make out the billboard from such a distance you really have excellent vision.

2. = to fill out the details of a document (usually a check)

- You can make out the cheque to Woodward Ltd.

Make (something) out to be

1. = to claim; to assert

- He makes himself out to be an important artist but his paintings are utter garbage.
- I think the critics make that movie out to be more profound than it really is.

Make of

1. = to try to understand and find a reason for something

- I don't know what to make of her suddenly unfriendly attitude towards me.
- Can you make anything of these ruins?

2. = to think and have an opinion about something

- What do you make of the new policy the president signed?

Make off

1. = To hurry away, especially in order to escape

- The thieves had to make off in their car when the police arrived.
- The pop star made off from the concert before the fans could find him.

Make off with

1. = To steal something and (quickly) take it away.

- The looters made off with all the laptops that were in the computer store.

Make out

1. = Manage; fare; deal with. Usually used informally in a question after "How...?"

- How did you make out yesterday on the biology test?
- How is she making out with the recent death of her mother?

2. = slang for to kiss and grope, though not to have sex.

- We were making out in the gym and got caught by the teacher

Make (somebody) out

1. = To understand a person's character

- Since she is normally quiet and reserved it is hard to make her out.

Make (something) over to (somebody)

1. = Transfer ownership

- The government of Mugabe made all the lands of the whites over to black African farmers.

Make up

1. = the composition of something

- The committee was made up of all the regional managers.

2. = combination of qualities that form a part of someone's character

- Flexibility and integrity are key elements of her make up.
- He is made up of old fashioned values.

3. = to apply make up, rouge, powder, eyeliner, etc. Also to make somebody up

- The actors must make themselves up before going on stage.
- The stylist made up her eyes that they looked huge for the party.

4. = to invent a story, usually to deceive or entertain

- My four year old niece is always making up stories, last week she told me that she and her friends flew to the moon.
- He always makes up wonderful fairytales about distant lands for the children before they go to sleep.

5. = To form or constitute something

- It's an interesting neighborhood because it's made up of an eclectic mix of people from all over the world.

- The class is made up of three sections of conversation and two sections of written exercises.

6. = a required number or an amount to complete something

- We need two more people to make up a football team.

7. = To prepare a bed (or something) for use

- The room is tidy, I just have to make up the bed for you.

8. = To put something together from many different things

- Let's make up an Easter basket for your nephew.

9. = To become friendly with someone again, usually after an argument or fight.

- After three years without talking to each other, they finally made up.

Make up for

1. = the compensate for something; to replace something lost

- I know I ruined your favourite dress but I hope this new one I bought you makes up for it.
- What she lacked in experience, she made up for in the way she learns quickly.
- She spend two weeks with her family to make up for her year long absence.
- Hopefully insurance will make up for the damages from the fire.

make for

move towards something; contribute to or cause a result or situation, make something possible

- They suddenly stood up and made for the door.
- It was so hot that all the tourists made for the beach.
- Doubting the other's reliability doesn't make for a prosperous partnership.

make towards

start moving towards something

- As the policeman entered the bar, some of the customers made towards the back door.

make into

- After a long delay at the station the train made towards the next town at last.

turn into, change somebody/something into somebody/something else

- My brother suggests making our pantry into an extra bedroom.
- Do you think you can make this lawnmower into a go-kart?

make of

understand the meaning or find a reason for something, think and have an opinion of somebody/something

- What could you make of what was said at the meeting?
- This article is too vague, I can't make anything of it.
- I don't know what to make of their unfriendly attitude towards us.

make off (with something)

hurry away, especially in order to escape; steal something and hurry away with it

- The robbers made off in a van before the police arrived.
- The burglar made off with grandfather's gold watch, but he couldn't find mother's jewels.
- The chairman made off from the meeting before the reporters could find him.

make out (1)

get along, manage well, be successful, deal with something

- How did you make out while your parents were away?
- Our team didn't make out very well in the match last Sunday.

make out (2)

distinguish; manage to see or hear somebody/something; understand somebody's character; claim or think something of somebody

- I could hardly make out his figure in the darkness.
- We could hear voices through the door but we couldn't make out what they were saying.
- The new manager makes himself out to be more important than he really is.
- They aren't as happy as their friends make out.

make out (3)

write out or complete a form or document, fill out the details

- The cashier made out a cheque for a hundred pounds for me.
- The doctor sent me to the chemist's but he forgot to make out a prescription.
- The contract was made out in duplicate.

make over

give, transfer ownership; transform, change something, remodel, give a different appearance or function

– I hope my uncle will make over the property to me before he dies.

– Mother will make over my suit to fit my brother as I never wear it.

make up (1)

put on cosmetics

– I'd like to go to the bathroom to make my face up.

– Nobody recognized her when she made her face up to look like a clown.

make up (2)

put together, constitute, form, construct, complete, create, prepare

– They made up a list of all the things that they needed for the trip.

– I'll make up a nightgown from that pink material.

– This poem is made up of twelve stanzas.

– The unemployed make up about 20% of the population in our country.

– The chemist refused to make up the prescription free as I didn't have insurance.

– When I was a child, mother made up a bedtime story for me every night.

– She was late but she made up some excuse about a traffic jam.

– Why don't you stay for the night? We'll make up a bed for you on the sofa.

– The bill was 20 pounds, but I could pay only 15, my brother made up the rest.

– Sorry, but we don't need you to make up a team.

make up (3)

end a disagreement and become friends again

– My wife and I had a quarrel yesterday but we soon made up and everything is fine now.

– After long months without talking to each other they made up at last.

make up (for)

replace, compensate

– I must leave early today but I'll make up the time tomorrow, I promise.

– We can't put off this project, we'll never be able to make up for lost time later.

– I don't think anything can make up for the loss of a child.

GLOSSARY OF ART TERMS

A

ABSORBENT GROUND

A chalk ground which absorbs oil and is used in oil painting to achieve a matt effect and to speed up drying.

ABSTRACT

Not realistic, though the intention is often based on an actual subject, place, or feeling. Pure abstraction can be interpreted as any art in which the depiction of real objects has been entirely discarded and whose aesthetic content is expressed in a formal pattern or structure of shapes, lines and colors. When the representation of real objects is completely absent, such art may be called non-objective.

ACRYLIC EMULSION

A water dispersion of polymers or co-polymers of acrylic acid, methacrylic acid, or acrylonitrile. Acrylic emulsions dry by evaporation of the water and film coalescence.

ABSTRACT EXPRESSIONISM

1940's New York painting movement based on Abstract Art. This type of painting is often referred to as action painting.

ACCENT

Emphasis given to certain elements in a painting which makes them attract more attention. Details that define an object or piece of art.

ACRYLIC

A rapid drying paint which is easy to remove with mineral spirits; a plastic substance commonly used as a binder for paints.

ACTION PAINTING

Any painting style calling for vigorous physical activity; specifically, Abstract Expressionism. Examples include the New York School art movement and the work of Jackson Pollock.

AERIAL PERSPECTIVE

Capturing the earth's atmosphere by using painting techniques that make distant objects appear to have less color, texture, and distinction.

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AESTHETIC

Pertaining to the beautiful, as opposed to the useful, scientific, or emotional. An aesthetic response is an appreciation of such beauty.

ALKYD

Synthetic resin used in paints and mediums. As a medium works as a binder that encapsulates the pigment and speeds the drying time.

ALLA PRIMA

Technique in which the final surface of a painting is completed in one sitting, without under painting. Italian for "at the first".

ANALOGOUS COLORS

Colors that are closely related, or near each other on the color spectrum. Especially those in which we can see common hues.

AQUATINT

A print produced by the same technique as an etching, except that the areas between the etched lines are covered with a powdered resin that protects the surface from the biting process of the acid bath. The granular appearance that results in the print aims at approximating the effects and gray tonalities of a watercolor drawing.

ARCHIVAL

Refers to materials that meet certain criteria for permanence such as lignin-free, pH neutral, alkaline-buffered, stable in light, etc.

ARMATURE

A rigid framework, often wood or steel, used to support a sculpture or other large work while it is being made.

ART DECO

An art style of the 1920s and 1930s based on modern materials (steel, chrome, glass). A style characterized by repetitive, geometric patterns of curves and lines.

ART NOUVEAU

An art style of the late 1800's featuring curving, often swirling shapes based on organic forms.

ARTIST'S PROOF

An Artist's Proof is one outside the regular edition. By custom, the artist retains the A/Ps 101 his personal use or sale.

ASSEMBLAGE

The technique of creating a sculpture by joining together individual pieces or segments, sometimes "found" objects that originally served another purpose.

ATELIER

French term for "artist's workshop."

ATMOSPHERIC PERSPECTIVE

A device for suggesting three - dimensional depth on a two-dimensional surface. Forms meant to be perceived as distant from the viewer are blurred, indistinct, misty and often bluer.

AVANT-GARDE

A group active in the invention and application of new ideas and techniques in an original or experimental way. A group of practitioners and/or advocates of a new art form may also be called avant-garde. Some avant-garde works are intended to shock those who are accustomed to traditional, established styles.

ACRYLIC SOLUTION

A solution of acrylic resin in a volatile solvent. Paints made with an acrylic solution binder resemble oil paints more than those made with acrylic emulsion binders.

ADDITIVE COLOR

Color that results from the mixture of two or more colored lights, the visual blending of separate spots of transmitted colored light.

ALKYD

Synthetic resin used in paints and mediums. As a medium Liquin from Winsor and Newton works as a binder that encapsulates the pigment and speeds the drying time. In Paints W&N Griffith paints are good example of alkyd paints.

ALLA PRIMA

Technique in which the final surface of a painting is completed in one sitting, without under painting. Italian for "at the first".

ANHYDROUS

Free from water.

ARCHIVAL

Refers to materials that meet certain criteria for permanence such as lignin-free, pH neutral, alkaline-buffered, stable in light, etc.

ASTM

The American Society for Testing and Materials. An independent standard for certain paint qualities, adopted by most manufacturers.

B

BINDER

The nonvolatile adhesive liquid portion of a paint that attaches pigment particles and the paint film as a whole to the support.

BAROQUE

A theatrical style usually associated with European art and architecture ca. 1550-1750, characterized by much ornamentation and curved rather than straight lines; gaudily ornate.

BAS RELIEF

Sculpture in which figures project only slightly from a background, as on a coin. Also known as low relief sculpture.

BAUHAUS

A design school founded by Walter Gropius in 1914 in Germany. The Bauhaus attempted to achieve reconciliation between the aesthetics of design and the more commercial demands of industrial mass production. Artists include Klee, Kandinsky, and Feininger.

BEAUX-ARTS

A school of fine arts located in Paris, which stressed the necessity of academic painting.

BINDER

A substance in paints that causes particles of pigment to adhere to one another and to a support such as oil or acrylic.

BRONZE

An alloy of copper and tin, sometimes containing small proportions of other elements such as zinc or phosphorus. It is stronger, harder, and more durable than brass, and has been used most extensively since antiquity for cast sculpture. Bronze alloys vary in color from a silvery hue to a rich, coppery red. U.S. standard bronze is composed of 90% copper, 1% tin, and 3% zinc.

BRUSHWORK

The characteristic way each artist brushes paint onto a support.

BURNISHING

The act of rubbing green ware (clay) with any smooth tool to polish it, and tighten the surface.

BISTRE

A brown, transparent pigment.

BLEEDING

In artwork, the effect of a dark color seeping through a lighter color to the surface.

BLENDING

Smoothing the edges of two colors together so that they have a smooth gradation where they meet.

BLOOM

A dull, progressively opaque, white effect caused on varnished surfaces by damp conditions.

BODY COLOR

Opaque paint, such as gouache, which has the covering power to obliterate underlying color.

BRUSHWORK

The characteristic way each artist brushes paint onto a support.

C

CANVAS

Closely woven cloth used as a support for paintings.

CARTOON

Other than what we watch on TV it is a planning device in mural painting, often a full-scale line drawing of the design, without color and tone.

CALLIGRAPHY

In printing and drawing a free and rhythmic use of line to accentuate design. It is seen at its best in Japanese wood-block prints and Chinese scrolls. Also, fine, stylized handwriting using quills, brushes or pens with ink.

CANVAS

Closely woven cloth use as a support for paintings.

CARTOON

1. A simple drawing with humorous or satirical content.
2. A preliminary drawing for any large work such as a mural or tapestry.

CASTING

The process of making a sculpture or other object by pouring liquid material such as clay, metal or plastic into a mold and allowing it to harden, thereby taking on the shape of the confining mold.

CERAMICS

The art of making objects of clay and firing them in a kiln. Wares of earthenware and porcelain, as well as sculpture are made by ceramists. Enamel is also a ceramic technique. Ceramic materials may be decorated with slip, engobe, or glaze, applied

by any number of techniques. Sculpture usually made by coil, slab, or other manual technique.

CHIAROSCURO

In drawing, painting, and the graphic arts, chiaroscuro refers to the rendering of forms through a balanced contrast between light and dark areas. The technique that was introduced during the Renaissance, is effective in creating an illusion of depth and space around the principal figures in a composition. Leonardo Da Vinci and Rembrandt were painters who excelled in the use of this technique.

CLASSICAL STYLE

In Greek art, the style of the 5th century B.C. Loosely, the term "classical" is often applied to all the art of ancient Greece and Rome, as well as to any art based on logical, rational principles and deliberate composition.

COILING

A method of forming pottery or sculpture from rolls of clay that are smoothed together to form the sides of a jar or pot.

COLLAGE

A work of art made by pasting various materials such as bits of paper, cloth, etc. onto a piece of paper, board or canvas.

COLOR FIELD PAINTING

A style of painting prominent from the 1950s through the 1970s, featuring large "fields" or areas of color, meant to evoke an aesthetic or emotional response through the color alone.

COLOR WHEEL

A circular grid that represents the colors based on color theory. This grid clearly shows the relationships colors have with each other (complimentary, opposite, etc.).

COMPLIMENTARY COLORS

Hues directly opposite one another on the color wheel and therefore assumed to be as different from one another as possible. When placed side by side, complementary colors are intensified; when mixed together, they produce a neutral (or gray) color.

COMPOSITION

The organization, design or placement of the individual elements in a work of art. The aim is to achieve balance and proportionality, usually applied to two-dimensional art.

CONCEPTUAL ART

An art form in which the underlying idea or concept and the process by which it is achieved are more important than any tangible product.

CONSTRUCTION

An art work that is actually assembled or built on the premises where it is to be shown. Many constructions are meant to be temporary and are disassembled after the exhibition is over.

CONTE

Initially it was a trade name for a brand of French crayons made from a unique compound of pigments with a chalk binder. Conte crayons are free from grease, making them acceptable for lithographic drawing.

CONTEMPORARY ART

Generally defined as art that has been produced since the second half of the twentieth century.

CONTENT

The message conveyed by a work of art - its subject matter and whatever the artist hopes to convey by that subject matter.

CONTOUR

A line that creates a boundary separating an area of space or object from the space around it.

CONTRAPPOSTO

Literally, "counterpoise." A method of portraying the human figure, especially in sculpture, often achieved by placing the weight on one foot and turning the shoulder so the figure appears relaxed and mobile. The result is often a graceful S-curve.

CONVERGING

Lines that go towards the same point.

COOL COLORS

Those that suggest a sense of coolness. Blue, Green, Violet.

CRAFTSMANSHIP

Aptitude, skill, and manual dexterity in the use of tools and materials.

CROSS-HATCHING

An area of closely spaced lines intersecting one another, used to create a sense of three-dimensionality on a flat surface, especially in drawing and printmaking. See also hatching, stippling.

CUBISM

A style of art pioneered in the early 20th century by Pablo Picasso and Georges Braque. In the most developed form of Cubism, forms are fragmented into planes or geometric facets, like the facets in a diamond; these planes are rearranged to foster a pictorial, but not naturalistic, reality; forms may be viewed simultaneously from several vantage points: figure and background have equal importance; and the colors are deliberately restricted to a range of neutrals.

CURVILINEAR

Stressing the use of curved lines as opposed to rectilinear which stresses straight lines.

CASEIN

A natural protein obtained from cow's milk. Produces a flat, water-resistant film.

CHIAROSCURO

Term is used to describe the effect of light and shade in a painting or drawing, especially where strong tonal contrasts are used.

CROSSHATCHING

More than one set of close parallel lines that crisscross each other at angles, to model and indicate tone.

CHROMA

The relative intensity or purity of a hue when compared to grayness or lack of hue.

COCKLING

Wrinkling or puckering in paper supports, caused by applying washes onto a flimsy or improperly stretched surface.

COLLAGE

A technique of picture making in which the artist uses materials other than the traditional paint, such as cut paper, wood, sand, and so on.

COMPOSITION

The arrangement of elements by an artist in a painting or drawing.

CO-POLYMERS

A polymer in which the molecule is of more than one type of structural unit.

COPAL

A hard resin used in making varnishes and painting mediums.

D

DAMAR

A resin from conifer trees, used in making oil mediums and varnishes.

DEAD COLOR

A term for colors used in underpainting.

DECKLE EDGE

The ragged edge found on handmade papers.

DECOUPAGE

The act of cutting out paper designs and applying them to a surface to make an all over collage.

DESIGNER COLORS

Best quality Gouache paints, often used in commercial art.

DADA

A movement that emerged during World War I in Europe that purported to be anti-everything, even anti-art. Dada poked fun at all the established traditions and tastes in art with works that were deliberately shocking, vulgar, and nonsensical.

DECOUPAGE

The act of cutting out paper designs and applying them to a surface to make an all over collage.

DESIGN

The planned organization of lines, shapes, masses, colors, textures, and space in a work of art. In two-dimensional art, often called composition.

DISTORTION

Any change made by an artist in the size, position, or general character of forms based on visual perception, when those forms are organized into a pictorial image. Any personal or subjective interpretation of natural forms must necessarily involve a degree of distortion.

DOMINANCE

The principle of visual organization which suggests that certain elements should assume more importance than others in the same composition. It contributes to the organic unity by emphasizing the fact that there is one main feature and that other elements are subordinate to it.

DRYPOINT

An intaglio printmaking technique, similar to engraving, in which a sharp needle is used to draw on a metal plate, raising a thin ridge of metal that creates a soft line when the plate is printed. Also, the resultant print.

DYNAMIC

Giving an effect of movement, vitality, or energy.

DILUENTS

Liquids, such as turpentine, used to dilute oil paint, the diluent for waterbased media is water.

DISPERSION

Applied to paint, a smooth, homogeneous mixture of ingredients; the process of dispersal, in which pigment particles are evenly distributed throughout the vehicle.

DISTEMPER

A blend of glue, chalk and water-based paint, used mostly for murals and posters.

DRIER

A material that accelerates or initiates the drying of an oil paint or oil by promoting oxidation.

DRYING OIL

An oil that, when spread into a thin layer and exposed to air, absorbs oxygen and converts into a tough film.

E

EMULSION

A liquid in which small droplets of one liquid are immiscible in, but thoroughly and evenly dispersed throughout, a second liquid, eg. Acrylic Emulsion

ENCAUSTIC

Literally, to burn in. A painting technique in which the binder is melted wax.

EARTHENWARE

Ceramic ware, usually coarse and reddish in color, fired in the lowest temperature ranges. Used for domestic ware, glazed or unglazed.

EDITION

In bronze sculpture and printmaking, the number of pieces/ images made from a single mold/plate and authorized by the artist.

ENCAUSTIC

Literally, to burn in. A painting technique in which the pigment is mixed with melted wax and resin and then applied to a surface while hot.

ENGRAVING

Printmaking method in which a sharp tool (burin) is used to scratch lines into a hard surface such as metal or wood.

ENVIRONMENTAL ART

1. Art that is large enough for viewers to enter and move about in.
2. Art designed for display in the outdoor environment.
3. Art that actually transforms the natural landscape.

ETCHING

The technique of reproducing a design by coating a metal plate with wax and drawing with a sharp instrument called a stylus through the wax down to the metal. The plate is put in an acid bath, which eats away the incised lines; it is then neated to dissolve the wax and finally inked and printed on paper. The resulting print is called the etching.

EXPRESSIONISM

Any art that stresses the artist's emotional and psychological reaction to subject matter, often with bold colors and distortions of form. Specifically, an art style of the early 20th century followed principally by certain German artists.

F

FAT

A term used to describe paints which have a high oil content.

FILLER

Inert pigment added to paint to increase its bulk, also called extender.

FILM

A thin coating or layer of paint, ink, etc.

FAUVISM

A short lived painting style in early 20th century France, which featured bold, clashing, arbitrary color — colors unrelated to the appearance of forms in the natural world. Henri Matisse was its best-known practitioner. The word fauve means 'wild beast.'

FIGURE - GROUND

In two-dimensional art, the relationship between the principal and the background. Figure-ground ambiguity suggests equal importance for the two.

FINE ART

An art form created primarily as an aesthetic expression to be enjoyed for its own sake. The viewer must be prepared to search for the intent of the artist as the all-important first step toward communication and active participation.

FIRING

Heating pottery or sculpture in a kiln or open fire to bring the clay to maturity. The temperature needed to mature the clay varies with the type of body used. Also, heating glazed ware to the necessary point to cause the glaze to mature.

FIXATIVE

A solution, usually of shellac and alcohol, sprayed onto drawings, to prevent their smudging or crumbling off the support.

FOLK ART

Primitive art, by an untrained artist who paints in the common tradition of his community and reflects the life style of the people. Also called 'Outsider art' & 'Art brut'.

FORESHORTENING

A method of portraying forms on a two-dimensional surface so that they appear to project or recede from the picture plane.

FORGING

Shaping metal with hammers while it is hot; the method for making wrought iron.

FORM

1. The physical appearance of a work of art - its materials, style, and composition.
2. Any identifiable shape or mass, as a "geometric form."

FRESCO

A painting technique in which the pigments are dispersed in plain water and applied to a damp plaster wall.

The wall becomes the binder, as well as the support.

FUTURISM

Art movement founded in Italy in 1909 and lasting only a few years. Futurism concentrated on the dynamic quality of modern technological life, emphasizing speed and movement.

FIXATIVE

A solution, usually of shellac and alcohol, sprayed onto drawings, to prevent their smudging or crumbling off the support.

FRESCO

A painting technique in which the pigments are dispersed in plain water and applied to a damp plaster wall. The wall becomes the binder, as well as the support.

FUGITIVE COLORS

Pigment or dye colors that fade when exposed to light.

G

GENRE

Art that depicts the casual moments of everyday life and its surroundings.

GEOMETRIC SHAPES

Shapes created by exact mathematical law.

GISSO

A white ground material for preparing rigid supports for painting, made of a mixture of chalk, white pigment, and glue. Same name applied to acrylic bound chalk and pigment used on flexible supports as well as rigid.

GLAZE

A very thin, transparent colored paint applied over a previously painted surface to alter the appearance and color of the surface. In ceramics, washes applied to the clay body which, when fired to temperature, vitrify to form a thin, usually colored, glass layer.

GOTHIC

A style of architecture and art dominant in Europe from the 12th to the 15th century. Gothic architecture features pointed arches, ribbed vaults, and often large areas of stained glass.

GOUACHE

Opaque watercolors used for illustrations.

GROUND

1. A substance applied to a painting or drawing support in preparation for the pigmented material.
2. The preparatory substance used as a coating for a printmaking plate.
3. The background in a work of two-dimensional art.

GREENWARE

Unfired pottery or sculpture.

GESSO

A white ground material for preparing rigid supports for painting, made of a mixture of chalk, white pigment, and glue. Same name applied to acrylic bound chalk and pigment used on flexible supports as well as rigid.

GLAZE

A very thin, transparent colored paint applied over a previously painted surface to alter the appearance and color of the surface.

GOUACHE

Opaque watercolors used for illustrations.

GRISSAILLE

A monochromatic painting, usually in gray, which can be used under colored glazes.

GROUND

coating material, usually white, applied to a support to make it ready for painting.

GUM

A plant substance that is soluble in water.

GUM ARABIC

A gum, extracted from Acacia trees, used in solution as a medium for watercolor paints.

H

HATCHING

A technique of modeling, indicating tone and suggesting light and shade in drawing or tempera painting, using closely set parallel line.

HARD-EDGE PAINTING

A recent innovation that originated in New York and was adopted by certain contemporary painters. Forms are depicted with precise, geometric lines and edges.

HARMONY

The unity of all the visual elements of a composition achieved by repetition of the same characteristics.

HATCHING

A technique of modeling, indicating tone and suggesting light and shade in drawing or tempera painting, using closely set parallel lines.

HORS COMMERCE

(‘Before commerce’) traditionally were the sculpture/graphics pulled with the regular edition, but were marked by the artist for business use only. These pieces were used for entering exhibitions and competitions, but today, these they generally are allowed into distribution through regular channels.

HUE

The perceived color of an object, identified by a common name such as red, orange, blue.

HYGROSCOPIC

Absorbing or attracting moisture from the air.

I

IMPASTO

A style of painting characterized by thick, juicy color application.

IMPRIMATURS

A thin, veil of paint, or paint-tinted size, applied to a ground to lessen the ground's absorbency or to tint the ground to a middle value.

ICONOGRAPHY

Loosely, the "story" depicted in a work of art; people, places, events, and other images in a work, as well as the symbolism and conventions attached to those images by a particular religion or culture.

ILLUMINATION

Hand-drawn decoration or illustration in a manuscript, especially prevalent in medieval art.

IMPASTO

A thick, juicy application of paint to canvas or other support; emphasizes texture, as distinguished from a smooth flat surface.

IMPRESSIONISM

A painting technique in which the artist concentrates on the changing effects of light and color. Often this style can be characterized by its use of discontinuous brush strokes and heavy impasto.

INLAY

In woodworking, a technique in which small pieces of wood, often with varying grains and colors, are glued together to make a pattern.

INTENSITY

The purity and brightness of a color. Also called saturation.

K

KEY

Used to describe the prevailing tone of a painting. A pre-dominantly light painting is said to have a high key. In contemporary mural painting, the key is the result of scratching a wall's surface to prepare for final layer of plaster - similar to "tooth"

KINETIC ART

Kinetic art is art that incorporates movement as part of its expression — either mechanically, by hand, or by natural forces.

KILN . .

A furnace or oven built of heat-resistant materials for firing pottery, glass and sculpture.

L

LAKE

A dye that has been chemically or electrically attached to a particle and does not bleed or migrate.

LANDSCAPE

A generalization for any artist's depiction of natural scenery. Figures and other objects should be of secondary importance to the composition and incidental to the content.

LINE

A mark made by an instrument as it is drawn across a surface.

LINEAR PERSPECTIVE

A method of depicting three-dimensional depth on a flat or two-dimensional surface. Linear perspective has two main precepts: 1. Forms that are meant to be perceived as far away from the viewer are made smaller than those meant to be seen as close 2. Parallel lines receding into the distance converge at a point on the horizon line known as the vanishing point.

LITHOGRAPHY - LITHOGRAPH

A printing process in which a surface, as stone or sheet aluminum, is treated so that the ink adheres only to the portions that are to be printed. The resulting image is a lithograph or a lithographic print

LOST WAX

A method of creating a wax mold of a sculpture and then heating the mold to melt out the wax and replacing it with a molten metal or resin, (see our page on Bronze Casting).

IATEX

A dispersion in water of a solid polymeric material.

LEACHING

The process of drawing out excess liquid through a porous substance.

LEAN

Used as an adjective to describe paint thinned with a spirit, which therefore has a low oil content.

LEVIGATING

A method of water-washing pulverized pigments to clear the particles of dissolved salts or organic matter.

LIGHTFAST

Resistant to fading or other changes due to light.

LOCAL COLOR

The actual color of an object or surface, unaffected by shadow coloring, light quality or other factors.

LOOM STATE

Canvas that has not been primed, sized or otherwise prepared beforehand for painting.

LATEX

A dispersion in water of a solid polymeric material.

M

MAIÈRE

Paint.

MAROUFLAGE

A technique for attaching, with glue, mural size painting on paper or fabric to a wall.

MANIFESTO

In art, a public declaration or exposition in print of the theories and directions of a movement. The manifestos issued by various individual artists or groups of artists, in the first half of the twentieth century served to reveal their motivations and raisons d'être and stimulated support for or reactions against them.

MANNERISM

A term sometimes applied to art of late 16th early 17th century Europe, characterized by a dramatic use of space and light and a tendency toward elongated figures.

MAQUETTE

In sculpture, a small model in wax or clay, made as a preliminary sketch, presented to the client for approval of the proposed work, or for entry in a competition. The Italian equivalent of the term is *bozzetto*, meaning small sketch.

MASS

Three-dimensional form, often implying bulk, density and weight.

MATTE

Flat, non-glossy; having a dull surface appearance. Variant spelling - *mat*.

MEDIEVAL ART

The art of the Middle Ages ca. 500 A.D. through the 14th century. The art produced immediately prior to the Renaissance.

MEDIUM

1. The material used to create a work of art. 2. The binder for a paint, such as oil. 3. An expressive art form, such as painting, drawing, or sculpture.

MINIMALISM

A style of painting and sculpture in the mid 20th century in which the art elements are rendered with a minimum of lines, shapes, and sometimes color. The works may look and feel sparse, spare, restricted or empty.

MIXED MEDIA

Descriptive of art that employs more than one medium — e.g., a work that combines paint, natural materials (wood, pebbles, bones), and man made items (glass, plastic, metals) into a single image or piece of art.

MOBILE/STABILE

Terms coined to describe work created by Alexander Calder. The mobile is a hanging, movable sculpture and the stabile rests on the ground but also may have moving parts.

MODELLING

1. In sculpture, shaping a form in some plastic material, such as clay, wax, or plaster. 2. In drawing, painting, or printmaking, the illusion of three-dimensionality on a flat surface created by simulating effects of light and shadow.

MONOCHROMATIC

Having only one color. Descriptive of work in which one hue — perhaps with variations of value and intensity — predominates.

MONOTYPE

A one-of-a-kind print made by painting on a sheet or slab of glass and transferring the still-wet painting to a sheet of paper held firmly on the glass by nabbing the back of the paper with a smooth implement, such as a liege hardwood spoon. The painting may also be done on a polished plate, in which case it may be either printed by hand or transferred to the paper by running the plate and paper through an etching press.

MONTAGE

A picture composed of other existing illustrations, pictures, photographs, newspaper clippings, etc. that are arranged so they combine to create a new or original image. A collage.

MOSAIC

An art form in which small pieces of tile, glass, or stone are fitted together and embedded into a background to create a pattern or image.

MURAL

Any large-scale wall decoration done in painting, fresco, mosaic, or other medium.

MUSEUM

A building, place or institution devoted to the acquisition, conservation, study, exhibition and educational interpretation of objects having scientific, historical or artistic value. The word Museum is derived from the Latin muses, meaning “a source of inspiration,” or “to be absorbed in one’s thoughts.”

MASSTONE

The top tone or body color of a paint seen only by reflected light.

MAT

A stiff cardboard with a window cut out of the center, attached to a backboard.

MEDIUM

The liquid in which pigments are suspended. Also a material chosen by the artist for working. Plural is media.

MIGRATION

The action of a pigment or dye moving through a dried film above or below it.

MONOMER

A material with low molecular weight that can react with similar or dissimilar materials to form a polymer.

MURAL

Also referred to as wall painting, this word describes any painting made directly on the wall.

MUSEUM BOARD

Multi ply board made of cotton rags or buffered cellulose to ensure chemical stability and neutrality.

N

NARRATIVE PAINTING

A painting where a story line serves as a dominant feature.

NATURALISTIC

Descriptive of an artwork that closely resembles forms in the natural world.

Synonymous with representational.

NEGATIVE SPACE

The space in a painting around the objects depicted.

NEOCLASSICISM

"New" classicism - a style in 19th century Western art that referred back to the classical styles of Greece and Rome. Neoclassical paintings have sharp outlines, reserved emotions, deliberate (often mathematical) composition, and cool colors.

NEO-EXPRESSIONISM

"New" expressionism - a term originally applied to works done primarily by German and Italian, who came to maturity in the post-WWH era; and later expanded (in the 1980's) to include certain American artists. Neo-Expressionist works depict intense emotions and symbolism, sometimes using unconventional media and intense colors with tubule compositions and subject matter.

NEUTRAL

Having no hue - black, white, or gray; sometimes a tannish color achieved by mixing two complementary colors. .

NON-OBJECTIVE

Completely non-representational; pure design; fully abstract.

Q

OPART

Short for Optical Art, a style popular in the 1960s that was based on optical principles and optical illusion. Op Art deals in complex color interactions, to the point where colors and lines seem to vibrate before the eyes

OPTICAL COLOR MIXTURE

The tendency of the eyes to blend patches of individual colors placed near one another so as to perceive a different, comuined color. Also, any art style that exploits this tendency, especially the pointillism of Georges Seurat.

ORGANIC

An image that shows a relationship to nature as opposed to man-made images. Any shape that resembles a naturally occurring form or that suggests a natural growing or expanding process.

ORGANIC ART

An art form that emphasizes an object alive in its own right and not contrived.

OVERLAP EFFECT

Spatial relationships are achieved by placing one object in front of another. Die object closest to the viewer blocks out the view of any part of any other object located behind it (or, where the two objects overlap, the one in back is obscured).

P

PALETTE

The surface which a painter will mix his colors. Also the range of colors used by an artist.

PATINA

Originally the green brown encrustation on bronze, this now includes the natural effects of age or exposure on a surface.

PAINTERLY

Descriptive of paintings in which forms are defined principally by color areas, not by lines or edges. Where the artist's brushstrokes are noticeable. Any image that looks as though it may have been created with the style or techniques used by a painter.

PASTEL

A colored crayon that consists of pigment mixed with just enough of a aqueous binder to hold it together; a work of art produced by pastel crayons; the technique itself. Pastels vary according to the volume of chalk contained...the deepest in tone are pure pigment. Pastel is the simplest and purest method of painting, since pure color is used without a fluid medium and the crayons are applied directly to the pastel paper.

PATINA

A film or an incrustation, often green, that forms on copper and bronze after a certain period of weathering and as a result of the oxidation of the copper. Different chemical treatments will also induce myriad colored patinas on new Bronze works. Bronzes may additionally be painted with acrylic and lacquer.

PENTIMENTO

A condition of old paintings where lead-containing pigments have become more transparent over time, revealing earlier layers.

PERFORMANCE ART

Art in which there is no concrete object, but rather a series of events performed by the artist in front of an audience, possibly including music, sight gags, recitation, audio-visual presentations, or other elements.

PERSPECTIVE

The representation of three-dimensional objects on a flat surface so as to produce the same impression of distance and relative size as that received by the human eye. In one-point linear perspective, developed during the fifteenth century, all parallel lines in a given visual field converge at a single vanishing point on the horizon. In aerial or atmospheric perspective, the relative distance of objects is indicated by gradations of tone and color and by variations in the clarity of outlines.

PHOTO REALISM

A painting and drawing style of the mid 20th century in which people, objects, and scenes are depicted with such naturalism that the paintings resemble photographs — an almost exact visual duplication of the subject.

PICTORIAL SPACE

The illusory space in a painting or other work of two-dimensional art that seems to recede backward into depth from the picture plane, giving the illusion of distance.

PICTURE PLANE

An imaginary flat surface that is assumed to be identical to the surface of a painting. Forms in a painting meant to be perceived in deep three-dimensional space are said to

be “behind” the picture plane. The picture plane is commonly associated with the foreground of a painting.

PIGMENT

A coloring substance made from plants, earth, or minerals and may include other synthetic elements. When mixed with binders it becomes paint, ink or crayon, etc.

POINTILLISM

A branch of French Impressionism in which the principle of optical mixture or broken color was carried to the extreme of applying color in tiny dots or small, isolated strokes. Forms are visible in a pointillist painting only from a distance, when the viewer’s eye blends the colors to create visual masses and outlines. The inventor and chief exponent of pointillism was George Seurat (1859-1891); the other leading figure was Paul Signac (1863-1935).

POLYCHROMATIC

Having many colors, as opposed to monochromatic which means only one hue or color.

POPART

A style derived from commercial art forms and characterized by larger than life replicas of items from mass culture. This style evolved in the late 1950s and was characterized in the 1960s by such artists as Jasper Johns, Andy Warhol, Claes Oldenburg, Roy Lichtenstein, Larry Rivers, Robert Rauschenberg, George Segal, and Robert Indiana.

PORCELAIN

A ceramic ware fired to the highest temperature ranges and often used for dinnerware, vases, and smaller sculpture.

POSITIVE SPACE

The space in a painting occupied by the object depicted (not the spaces in-between objects)

POST IMPRESSIONISM

A term applied to the work of several artists - French or living in France - from about 1885 to 1900. Although they all painted in highly personal styles, the Post-Impressionists were united in rejecting the relative absence of form characteristic of Impressionism and stressed more formal qualities and the significance of subject matter.

PREHISTORIC ART

Art forms predating recorded history, such as Old, Middle, and New Stone Ages.

PRE-COLUMBIAN

Art created in the Americas by native people that pre-dates the discovery of the new world

PRIMARY COLORS

Any hue that, in theory, cannot be created by a mixture of any other hues. Varying combinations of the primary hues can be used to create all the other hues of the spectrum. In pigment the primaries are red, yellow, and blue.

PRINT

An image created from a master wood block, stone, plate, or screen, usually on paper. Prints are referred to as multiples, because as a rule many identical or similar impressions are made from the same printing surface, the number of impressions being called an edition. When an edition is limited to a specified number of prints, it is a limited edition. A print is considered an original work of art and today is customarily signed and numbered by the artist.

PRIMITIVE ART

1. Paintings and drawings of and by peoples and races outside the influence of accepted Western styles.
2. Religions portrayals predating scientific studies of perspective and anatomy.
3. Intuitive artists with a "naive" style often due to little, if any, training (or works intentionally made to look this way;

PROPORTION

Size relationships between parts of a whole, or between two or more objects perceived as a unit.

PENTIMENTO

A condition of old paintings where lead-cont; lining pigments have become more transparent over time, revealing earlier layers.

PIGMENTS

particles with inherent color that can be mixed with adhesive binders to form paint.

PLASTICIZER

Ingredients added to paint to either make it flow or be easily dissolved.

PLEIN AIR

French for "open air". Term describing paintings done outside directly from the subject.

POLYMER

A series of monomers strung together in a repeating chainlike form. That really makes it clear ;)

PRECIPITATE

An inert particle to which dyes can be laked.

PRESERVATIVE

A material that prevents or inhibits the growth of microorganisms in organic mixtures.

PRIMER

Coating material, usually white, applied to a support to prepare it for painting.

PVA

Polyvinyl acetate, a manmade resin used as a paint medium and in varnish.

R

REALISM

Any art in which the goal is to portray forms in the natural world in a highly representational manner. Specifically, an art style of the mid 19th century, which fostered the idea that every-day people and events are worthy subjects for important art.

RELATIVE APPARENT SIZE

Objects appear smaller as their distance from the viewer increases.

RELATIVE POSITION

We view nature from our own eye level. Objects in the foreground appear lower and distant objects appear higher relative to the imaginary line created by our level of sight.

RELIEF

1. Sculpture in which figures or other images are attached to a flat background but project out from it to some degree (bas-relief, haut-relief). 2. A printmaking technique in which portions of a block meant to be printed are raised above the surface.

RENAISSANCE

Literally, "rebirth". The period in Europe from the 14th to the 16th century, characterized by a renewed interest in Classical art, architecture, literature, and philosophy. The Renaissance began in Italy and gradually spread to the rest of Europe. In art, it is most closely associated with Leonardo da Vinci, Michelangelo, and Raphael.

REPRES ENTATIONAL

Works of art that closely resemble forms in the natural world. Synonymous with naturalistic

ROCOCO

A style of art popular in Europe in the first three quarters of the 18th century, Rococo architecture and furnishings emphasized ornate but small-scale decoration, curvilinear forms, and pastel colors. Rococo painting has a playful, light-hearted romantic quality and often pictures the aristocracy at leisure.

ROMANESQUE

A style of architecture and art dominant in Europe from the 9th to the 12th century. Romanesque architecture, based on ancient Roman precedents, emphasizes the round arch and barrel vault

ROMANTICISM

A movement in Western art of the 19th century generally assumed to be in opposition to Neoclassicism. Romantic works are marked by intense colors, turbulent emotions, complex composition, soft outlines, and sometimes heroic subject matter.

REFRACTION

The bending of light from one course in one medium to a different course through another medium of different refractive index.

REFRACTIVE INDEX

The numerical ratio of the speed of light in a vacuum to its speed in a substance.

RESINS

A general term for a wide variety of more or less transparent, fusible materials. The term is used to designate any polymer that is a basic material for paints and plastics.

S

SANQUINE

A red-brown chalk.

SAPONIFICATION

The process in which a paint binder, under moist and alkaline conditions, becomes transparent or discolored.

SCUMBLING

The technique of applying a thin, semi-opaque or translucent coating of paint over a previously painted surface to alter the color or appearance of the surface without totally obscuring it

SALON

1. Fashionable gathering of artists, writers, and intellectuals held in a private home.
2. In France, a state-sponsored exhibition of art, held in Paris, controlled by the Academy of Fine Arts.

SCALE

Size in relation to some "normal" or constant size. Compare with proportion.

SCULPTURE

A three-dimensional form modeled, carved, or assembled.

SECONDARY COLORS

A hue created by combining two primary colors, as yellow and blue mixed together yield green. In pigment the secondary colors are orange, green, and violet.

SERIGRAPH

Serigraphy is a color stencil printing process in which a special paint is forced through a fine screen onto the paper beneath. Areas that do not print are blocked with photo sensitive emulsion that has been exposed with high intensity arc lights. A squeegee is pulled from back to front, producing a direct transfer of the image from screen to paper. A separate stencil is required for each color and one hundred colors or more may be necessary to achieve the desired effect. A serigraph, also referred to as a screen print, differs from other graphics in that its color is made up of paint films rather than printing ink stains. This technique is extremely versatile, and can create effects similar to oil color and transparent washes, as well as gouache and pastel.

S Eli MATO

From the Italian work for "smoke," a technique of painting in thin glazes to achieve a hazy, cloudy atmosphere, often to represent objects or landscape meant to be perceived as distant from the picture plane.

SHAPE

A two-dimensional area having identifiable boundaries, created by lines, color, or value changes, or some combination of these; broadly, form.

SIMULTANEOUS CONTRAST

The tendency of complementary colors to seem brighter and more intense when placed side by side.

SILHOUETTE

The outer shape of an object. An outline, often filled in with color.

SKETCH

A preliminary drawing of a composition.

SPACE

In painting, space may be defined as the distances between shapes on a flat surface and the illusion of three-dimensions on a two-dimensional surface. Also refers to a physical site where art is displayed for viewing.

STILL LIFE

A painting or other two-dimensional work in which the subject matter is an arrangement of objects - fruit, flowers, tableware, pottery, and so forth - brought together for their pleasing contrasts of shape, color, and texture. Also the arrangement of the objects itself.

STIPPLING

A pattern of closely spaced dots or small marks used to create a sense of three-dimensionality on a flat surface, especially in drawing and printmaking. See also hatching, cross-hatching.

STUDY

A detailed drawing or painting made of one or more parts of a final composition, but not the whole work.

STYLE

A characteristic, or a number of characteristics that we can identify as constant, recurring, or coherent. In art, the sum of such characteristics associated with a particular artist, group, or culture, or with an artist's work at a specific time.

STYLIZED

Descriptive of works based on forms in the natural world, but simplified or distorted for design purposes. See also abstract.

SUPPORT

The surface on which a work of two-dimensional art is made

i. e.: canvas, paper, cardboard, or wood.

SURREALISM

A painting style of the early 20th century that emphasized imagery and visions from dreams and fantasies, as well as an intuitive, spontaneous method of recording such imagery, often combining unrelated or unexpected objects in compositions.

SYMBOL

An image or sign that represents something else, because of convention, association, or resemblance.

SYMMETRICAL

Descriptive of a design in which the two halves of a composition on either side of an imaginary central vertical axis correspond to one another in size, shape, and placement.

SECCO

Italian for "dry". A technique of wall-painting onto dry plaster, or lime plaster that is dampened shortly before paint is applied.

SGRAFFITO

Technique in which the surface layer is incised or cut away to reveal a contrasting color.

SHADE

Term for a color darkened with black.

SHELLAC

A yellow resin formed from secretions of the LAC insect, used in making varnish.

SILICATE

Material, such as sand, that is composed of a metal, oxygen, and silicon.

SILVERPOINT

A drawing method using a piece of metal, usually silver wire, drawn on a ground prepared with Chinese white, sometimes with pigment added.

SINOPIA

A red-brown chalk used for marking-out frescoes; also the preliminary drawing itself.

SIZE

Material applied to a surface as a penetrating sealer, to alter or lessen its absorbency and isolate it from subsequent coatings.

SKETCH

A preliminary drawing of a composition.

SQUARING UP

A method for transferring an image to a larger or smaller format.

STRAINER

A wooden chassis for textile supports that has rigid, immovable comers.

STRETCHER

A wooden chassis for textile supports that has expandable comers.

SUBTRACTIVE COLOR

Color resulting from the absorption of light.

STUDY

A detailed drawing or painting made of one or more parts of a final composition, but not the whole work.

SUPPORT

The basic substrata of the painting; paper, cotton, linen, wall, etc..

T

TEMPERA

Technique of painting in which water and egg yolk or whole egg and oil mixture form the binder for the paint. Used also as a term for cheap opaque paints used in schools.

THIXOTROPIC

Referring to materials that are thick and viscous while at rest but will flow if brushed, stirred, or shaken. Resumes its viscous state when the agitation stops.

TACTILE

A quality which refers to the sense of touch.

TAPESTRY

A type of weaving in which the crosswise yams are manipulated freely to create patterned or pictorial effects.

TEMPERA

A painting medium in which the binder is egg yolk.

TERTIARY COLORS

Six colors positioned between the primary and secondary colors on the color wheel.

TEXTURE

The actual feel (roughness or smoothness) of a surface. In art, texture may refer to the illusion of roughness or smoothness often achieved with contrasting patterns.

TRIPTYCH

A three-part work of art, especially a painting, meant for placement on an altar, with three panels that fold together.

TONALITY

The overall color effect in terms of hue and value. Often one dominating hue is employed in various shades and values.

TROMPE-L'OEIL

A French term meaning "deception of the eye." A painting or other work of two-dimensional art rendered in such a photographically realistic manner as to 'trick' the viewer into thinking it is three-dimensional reality.

TINT

Term for a color lightened with white. Also, in a mixture of colors, the tint is the dominant color.

TONER

An unslaked dye that can bleed or migrate through dried paint films.

TOOTH

Small grained but even texture. Tooth provides for the attachment of succeeding layers of paint.

TRACTION

In oils, the movement of one paint layer over another.

TRAGACANTH

A gum, extracted from certain Astragalus plants, used as a binding agent in watercolor paints and pastels.

U

UNDERPAINTING

The traditional stage in oil painting of using a monochrome or dead color as a base for composition. Also known as laying in.

V

VALUE

The relative lightness or darkness of a hue. Black is low value. White is a high value.

VANISHING POINT

In linear perspective, the point on the horizon line where parallel lines appear to converge.

VEHICLE

The entire liquid contents of a paint.

VERTICAL

A line from top to bottom or bottom to top. upright.

VOLUME

Similar to mass, a three-dimensional form implying bulk, density, and weight; but also a void or empty, enclosed space.

VARNISH

Generally, a more or less transparent film-forming liquid that dries into a solid film.

VEDUTA

Italian for "view". An accurate representation of an urban landscape.

VENICE TURPENTINE

An oleo resin - the semisolid mixture of a resin and an essential oil — derived from the larch and used primarily in making mediums and diluents for oil painting.

VERDACCIO

Old term for green underpainting.

VOLATILE

Evaporating rapidly or easily.

VOLUME

The space that a object or figure fills in a drawing or painting.

W

WASH

A thin, usually broadly applied, layer of transparent or heavily diluted paint or ink.

WARM COLORS

Those which suggest a sense of warmth i.e.: red, yellow and orange.

WATERCOLOR

A technique of painting using a binder made from a water- soluble gum. Watercolors can be transparent or opaque.

WATER TENSION BREAKER

Substance added to water or to water-based paints in order to reduce surface tension, eg. Ox Gall.

WAX PAINTING

See Encaustic.

WAX RESIST

The use of a waxy medium to make a design over which a colored wash is spread.

WET ON WET

The application of fresh paint over an area on which the paint is still wet

WETTING AGENT

See Water Tension Breaker.

WHITE SPIRITS

A thinner used with oil paints replacing Turpentine.

WHITING

Chalk which is purified, ground with water and dried to form an inert pigment.

X

XYLOGRAPHY

Rarely used term for woodblock printing. Also the mechanical reproduction of wood grain for decorative purposes.

Y

YELLOWING

This effect on oil paintings is usually caused by one of three reasons: excessive use of linseed oil medium; applying any of the varnishes that are prone to yellow with age; or most often - an accumulation of dirt embedded into the varnish.

Z

ZOOMORPHIC

Describes the forms of works of art and ornaments based on animal shapes.

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