

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний університет будівництва і архітектури

АНГЛІЙСЬКА МОВА

Методичні вказівки
до виконання практичних занять
для здобувачів першого (бакалаврського)
рівня вищої освіти
спеціальності 023 «ОДПМ»

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Містять систему текстів, словник, запитання до текстів, завдання та вправи до вивченого матеріалу для проведення практичних занять з англійської мови з метою розвитку навичок роботи з іноземною літературою за фаховим спрямуванням, а також розвитку мовної компетенції.

Можуть використовуватись як додатковий матеріал для читання текстів за фахом та самостійної роботи студентів.

Призначено для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 023 «ОДПМ».

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ЗАГАЛЬНІ ПОЛОЖЕННЯ

Метою цих методичних вказівок є:

- розвиток навичок робот із іноземною літературою за фаховим спрямуванням;
- розширення словникового запасу за професійною тематикою;
- розвиток мовної компетенції.

Підбір матеріалу обумовлений як тематичним спрямуванням, так і пізнавальною цінністю. Під час розробки цих методичних вказівок використовувалась оригінальна література з архітектурної тематики та галузі образотворчого мистецтва, зокрема скульптури. Стиль текстів характерний для наукової і технічної літератури. До кожного з текстів надано словник, розроблені запитання для розуміння іноземної літератури за фахом, створені додаткові завдання для розвитку навичок говоріння та перекладу.

SCULPTURE

Sculpture – from the Latin “sculpere” – “to carve”, often is carved out of a block of different materials.

*Sculpture is the branch of the visual arts that operates in three dimensions. Sculpture is the three-dimensional art work which is physically presented in the dimensions of **height, width and depth**.*

It is one of the plastic arts.

A sculpture is defined as a three-dimensional form made from a material such as clay, wax, plaster, stone, wood, polyester, fiberglass, metal or plastic.

It is often used to decorate public spaces that are usually very large. The sculpture is also sometimes used to express feelings, to tell a story, to teach or to scare.

Sculptures represent many aspects of our society and are thus excellent for symbolism.

Text 1

By its very nature, sculpture differs in artistic character from the two-dimensional art of **painting**. **As sculpture is already** three-dimensional, **its function is to become effective** in terms of form sensation, **movement into open and filled spaces, and** spaces penetrating each other — **as (well as texture and colour)**. **All sculpture, old or new**, offers us opportunity for enjoyment not only through sight but also through touch, balance, and actual physical movement.

In the process of examining a piece of sculpture, we respond to its immediate visual stimuli of form, color, and texture, movement into space, and other obvious appeals. Then, usually, we move around the work; this creates new visual sensations of form, color, and the rest, as new views appear, illumination is changed,, and other factors differ. Such an experience reveals an endless process of change, whether in traditional representational sculpture or the more abstract contemporary type. Greek sculpture, for example, exists in terms of its various silhouettes. One can walk around the *Hermes* by Praxiteles or the *Aphrodite of Cyrene* indefinitely, each step offering to the eye a new and interesting outline.

A second pleasure concerns our sense of touch. **Certain materials in sculpture, such** as polished marble, **wood, steel**, invite the touch of the fingers. **Not only the «skin» of the object, but its very lines** may call on this sense. The sculptor creates through the actual physical manipulation of clay, stone, or other substance. He models with his hands the clay that ultimately is cast in bronze, terra cotta, or other material; **and in the direct carving of wood or stone, his fingers are as useful to him as his eyes**. **The sculptor's original handwork** evokes in us a tactile **as well as a** visual response.

A third special **appeal of sculpture**, especially in the contemporary world, is to our **sense of balance**. Although this **sense is also engaged in the appreciation of architecture** and to a more limited extent in painting, certain **examples of modern sculpture project themselves violently toward** a new imaginative space area well **outside the actual physical limits** of the works themselves. This projection forces an almost physical adjustment in our visual movement and a strong shifting of the path of visualization (and hence balance) and may perhaps be compared in a rough way to the effects of certain types of Baroque sculpture, such as *Ecstasy of St. Theresa* by Bernini.

Vocabulary Notes:

Dimension – вимір, величина
three-dimensional – тривимірний
stimuli pl, (stimulus sg.) – стимули
silhouette – силует
cast (cast) – виливати; зліпок
terra cotta – теракотовий
tactile response – тактильна реакція
visual response – візуальна реакція
physical adjustment – фізична адаптація

Speaking point.

Answer the following questions to the text:

1. What is the main function of sculpture according to the text?
2. How does moving around a sculpture create new visual sensations?
3. What are some materials in sculpture that invite the touch of the fingers?
4. How does the sculptor's original handwork evoke a tactile response in us?
5. What is the third special appeal of sculpture in the contemporary world?
6. How does modern sculpture project itself toward a new imaginative space area?

Additional assignment:

Task 1

Compare and contrast the sculpture of Hermes by Praxiteles and the Ecstasy of St. Theresa by Bernini in terms of form, movement, and balance.

Task 2

Write a short paragraph describing your personal experience of viewing a sculpture that you liked or disliked.

Task 3

Create a sketch or a collage of a sculpture that you would like to make or see. Explain your choice of materials, colors, and shapes.

TEXT 2

Free-standing Figures

Sculpture may be considered as belonging to one of two categories: free-standing or relief. Free-standing figures, which may be of many varieties, can be seen from all sides and must be walked around to be appreciated. A simple example is Myron's *Discobolus*, created as a three-dimensional form independent of architecture. As it was not to be seen against the background of a wall or pediment, and as it was undoubtedly set out in a space where **it could be viewed from all sides**, it had to be planned so that each view would be significant.

Michelangelo's *Moses*, on the other hand, was not designed for any such purpose but rather as a corner figure on a gigantic tomb.

The *Khafre* (one of a series) was made to be put against the wall of a tomb, and the **artist had to concern himself only with the frontal view**. Since figures were arranged fairly close together against that wall, even the side view did not matter too much, although the work is finished there as well.

As for free-standing quality, we notice that whereas the *Moses* and the *Discobolus* are clearly meant **to** be walked around, *the Khafre* is not. And yet it he latter is almost completely **disengaged from its background**, so that it serves as a transitional example of a figure between the free-standing state and the **relief**.

Vocabulary Notes:

free-standing – вільне стояння

relief – полегшення

pediment – фронтон

gigantic tomb – гігантська гробниця

frontal view – вид спереду

disengaged (from) – відокремлений (від)

Speaking point.

Answer the following questions to the text:

1. What are the two categories of sculpture according to the text?
2. What is the name of the sculpture by Myron that is an example of a free-standing figure?
3. How is Michelangelo's Moses different from Myron's Discobolus in terms of design and purpose?
4. Where was the Khafre sculpture meant to be placed?
5. Why is the Khafre sculpture a transitional example between the free-standing and the relief states?

TEXT 3

Relief Sculpture

Traditionally we distinguish between free-standing sculpture like the *Discobolus* and *Moses* and relief sculpture. This involves figures that are part of or sunken into a background. To express it somewhat differently, **we may consider relief sculpture as projected or raised from a background** against which it is seen «in relief». Two well-known examples of this art are the *Panathenaic Procession* from the Parthenon in Athens and the so-called *Paradise Gates* from the Baptistery of the Cathedral of Florence.

Both the Greek and Italian works are parts of buildings and are designed for that purpose, the former for the wall behind the outer columns of the temple, the latter for one of the entrance doors of the Baptistery of Florence. This is the traditional role of the relief sculpture.

DONATELLO

(c. 1386—1466)

The Gothic traditions were overcome far more successfully in the early works of one of Ghiberti's first assistants, Donatello, who later became the leading spirit of Renaissance sculpture. **The vital force in Donatello's growth was realism of expression resulting from** the physical and spiritual harmony of the human being. **The endeavour to achieve** a dignified and beautiful form also played a part, though it was subsidiary and temporary. This striving resulted from Donatello's contact with antique art. Being an excitable man of ever changing moods his growth was, inevitably, erratic. **These features can be found scattered throughout his work as elements** that helped to mould form, struggling unsuccessfully for **final victory**, and giving his masterpieces a

dramatic tension and timeless worth. The first signs already appeared in the early works in which he still partly **followed the Gothic tradition** (the statues for the facade of Florence cathedral and for the niches in the Or San Michele, about 1410), but already at the end of that period **realism staked its claim**, unhesitatingly turning even to extreme naturalism as a source of inspiration (e. g., the statue on the campanile of the Florentine cathedral). The body and draperies together **formed a plastic, organic unit**. The maker's eye, which knew **no prejudices in style**, tested all the proportions, **the postures and the gestures of the figures and the folds of the draperies on models**, but the realistic analysis of form and the **creative touch** of the actual workmanship **was controlled by** mental preconceptions, in which **objective truth was expressed by deliberate deformation and exaggeration**. **During his stay in Rome** (from 1432—33) Donatello was, for a time, attracted to classical forms with a resultant lessening of the **profound pathos** of expression — the figure of St. John the Baptist in the Bargello dates from this period — but before long he once again sought new patterns for his prophets for the Florentine campanile, in that naturalistic form which satisfied his striving for expressive **depiction of character**. In making his material produce pure, plastic forms **Donatello did not rely on touch**. As the years passed, he came to stress, more and more, **the harmony of light** and shade supporting **the curves of the body**. He had tested the effect of that principle of light previously on **reliefs of Madonna's** modelled flatly and softly **in gentle curves**, though its full significance became "clear only in the thirties when **he was moulding** models to be cast **in bronze**. The most outstanding of these is the statue of *David* (Bargello) where the Biblical hero is embodied in the figure of a youth brilliantly depicted with all the physical and spiritual symptoms of **awakening manhood**. The variations between analysis and synthesis, realism and classicist idealism continued, and as late **as** the end of the third decade **they can be detected** in works as **contradictory in style** as the naturalistic reliefs of the Choir Gallery of the cathedral at Florence and the smooth classicist form of the relief 'of the *Annunciation in Sta Croce*.

Donatello's artistic experience and intentions were united in the final and culminating work made during the twelve years of his **residence** in Padua (from 1442 onwards). **He had been entrusted with a task** which far surpassed anything **granted to other sculptors**, namely the **design** of the main altar for the church of **St. Anthony** embellished with numerous reliefs and bronze sculptures. Donatello set up a complete workshop where numerous assistants were busy on tasks that offered quite unusual opportunities for the application of every aspect of his mature art. Though in places the contributions by the assistants weakened the master's **artistic intentions**, the final achievement **contains** everything that was to **determine subsequent development** of Renaissance sculpture for two generations. Donatello advanced furthest in **bas-relief** in the cycle of scenes from the lives of the saints, where, by the extreme use of the principles of light and

shade, he changed **the plastic perspective of the relief** into a highly illustrative picture.

This work, however, was surpassed by another masterpiece made for the authorities in Venice, **who commissioned Donatello to create** the model of a **bronze equestrian statue** of the **condottiere** Gattamelata (1446—47). The ancient dream of the Tuscan artists here **found realisation** in a work of secular significance. For the first time since the end of antiquity ancient **ideas were embodied in** the work of a sculptor who, more than any other, **proved capable of reaching solutions** to problems of this kind. **Deriving his inspiration from antiquity**, but basing his work on a personal observation of reality, Donatello, in the short period of two years, created a masterpiece that has never been surpassed. In the act of halting the forward movement of the horse **by a pull on the reins**, Donatello **discovered a motif** that corresponded both to the required life-like movement and to the moment of tranquillity which has to be caught in a statue. **Rider and horse became integrated as a three- dimensional unit** which is equally effective from whichever angle it is viewed. Analysis and synthesis, realism and idealism of form met here **in perfect balance**. This was the culmination of all the aims which the early Renaissance had set itself. **Donatello's many- sided work came to be the starting point** for all the sculptors who were striving to enrich Florentine sculpture in the **second half of** the fifteenth century, but they did little more than analyze the complex problems set by Donatello into their distinct sections so that even such a genius as **Michelangelo began his work by a return to Donatello**.

Vocabulary Notes:

endeavour – зусилля; прагнути
dignify – гідність; величати
subsidiary – допоміжний
strive (strove, striven) – боротися, прагнути
excitable – збудливий
ever changing moods – мінливий настрій
inevitably – неминуче
erratic – нестійкий, непостійний
scattered – розкиданий безладно, розсіяний
mould – формувати; шаблон
workmanship – майстерність, виробка
preconception – упередження, забобон
pathos – пафос
seek (sought) – шукати, намагатися
campanile – дзвіниця
equestrian – верховий; вершник

condottiere – командир найманців

Speaking point.

Answer the following questions to the text:

1. What was the main source of inspiration for Donatello's realism of expression?
2. How did Donatello's stay in Rome influence his style of sculpture?
3. What was the name of the church in Padua where Donatello designed the main altar?
4. What was the nickname of the mercenary leader depicted in Donatello's equestrian statue?
5. What was the distinctive feature of Donatello's bronze statue of David?

TEXT 4

MICHELANGELO BUONARROTI (1475—1564)

Michelangelo developed out of the general Italian tradition of **monumental realism** which we have seen in many examples: Nic- colo Pisano in the thirteenth century, Giotto in the fourteenth, Masaccio, Donatello, and others in the fifteenth, and finally Michelangelo's contemporaries in the early sixteenth century (Leonardo, for example). In his own time this artist **embodied the then-typical search for** an ideal normative figure, the perfection of a Michelangelesque, Raphaellesque, or Leonardesque type. These personages are monumental, dignified, beautiful, and strong — figures that represent the highest ideal of mankind. Theirs is a ***secularized serenity, characteristic of** what is known as a High Renaissance.

Michelangelo's influence on subsequent art is evident in the sixteenth-century Tintoretto's *The Last Supper*, the nineteenth- century Delacroix's *Massacre at Scio*, and many other works of his own time and later. **The sense of controlled and then unleashed physical power, the swelling musculature** of the forms, the feeling that abstract Spiritual as well as emotional **ideas can be projected through movements of the human body** — these follow from Michelangelo.

Early works, like the famous *David* of 1504, illustrate transition from the fifteenth to the sixteenth century. There is great awareness of the underlying structure of the human body, of its **skeletal elements** in the Donatello sense, a feeling that appears in the **boniness** of the hands and feet and the revealing of the **rib cage**. (The influence of Donatello was still felt in Michelangelo's day; in fact, Michelangelo has studied for a while with Bertoldo, a pupil of Donatello). We

may also **compare in a general way** the fierceness of glance in the face of the *David* with the controlled menace in that of the Gattamelata. Even the hooked position of the right hand of the young giant (the figure is actually eighteen feet tall) is **a borrowed detail from an earlier** sculptor.

Yet, by and large, Michelangelo at this point already (presents a more idealized form and a more generalized effect than did Donatello, **and these characterize him as a man of** the High Renaissance. In addition, there is a new kind of 'tension here, arising from **two different directions of movement** that are indicated. **The body sways toward the right with the weight concentrated on the right leg**, while the other leg moves lightly in the opposite direction; the glance and the **abrupt upward movement** of the arm with the slingshot also move to the left. We are pulled back and forth visually with a resultant **alertness of pose, as though the figure were about to spring** in the direction from which the danger presumably comes. Tension is further increased by the tightening of the **throat muscles** as the head turns and by the different heights of the shoulders as **the body moves on its axis**.

Another important point is Michelangelo's plainly expressed interest in the **original block** from which the form was carved and his refusal to allow the **finished figure** to protrude beyond these limits. This interest in the original block gives to all his work (and that of most other High Renaissance artists) the sense of **self-containment** that is characteristic of the era. A comparison with almost any fifteenth-century **single figure** in sculpture will reveal the difference between that period's comparatively **diffuse attitude** toward form and tightness of organization in the typical Michelangelo figure. A sculpture, **he is reputed to have said**, should be able to roll down a hill **without any part breaking off**.

Vocabulary Notes:

secularize – секуляризувати

(to take religion out of something: government, society etc.)

serenity – спокій

unleash – розв'язати

musculature – мускулатура

boniness – костистість

rib cage – грудна клітка

sway – коливатися

abrupt – раптовий, грубий, різкий

spring – брати початок, витікати

diffuse – розсіяний

*secularization – the process whereby religious thinking, practices and institutions lose social significance

Speaking point.

Answer the questions to the text:

1. What is the name of the artistic period that Michelangelo belonged to?
2. What are some of the characteristics of Michelangelo's ideal figures?
3. What is the name of the famous sculpture of Michelangelo that depicts a young biblical hero?
4. How did Michelangelo show the tension and movement of his sculpture of David?
5. What did Michelangelo say about the relationship between the sculpture and the original block of marble?

TEXT 5

The Beginning of Maturity

A second step in this artist's development is seen in the *Bound Slave*, one of a pair of **sculptures designed originally to be part** of the Tomb of Pope Julius II **that was never carried out**; all that remains of Michelangelo's great conception are these slaves and the famous *Moses*. (The slaves are believed to have been done around 1514—1516, about a decade after David). *The Bound Slave* is a general statement of mood and allegory.

Besides that basic difference in approach, there are other differences that are equally significant. First, the *Bound Slave* is more abstract in form — that is, **less detailed** — as well as more generalized in the face. Second, **it projects emotions and ideas through the attitude of the body**. The *David* gave us a vivid sense of **power held in check** through the balancing of thrusts, as part of fifteenth-century restraint, made more effective here through the violent forthrightness of the glance. Michelangelo used the nude form of the *David* as a means of expressing **in esthetic terms** the idea of tension, much as Myron might have done in the *Discobolus*.

In the *Bound Slave*, however, we approach a new concept for which Michelangelo is justly famous. He uses the poses of the nude human body to express not merely esthetic ideas but emotional and symbolic ones as well. Here, **the body is posed in violent contrapposto**, with the upper part moving in one direction and the lower in another, as it turns and twists within the arbitrarily stated limits of the original **block of marble**, thus symbolizing the **restrictions placed on human expression and thought**.

It must be kept in mind that the two slave figures were not meant to be seen as **isolated museum pieces** but as formal and symbolic accents on the base of the gigantic tomb the Michelangelo had planned for the interior of St. Peter's, which was then being rebuilt. **In that capacity** they undoubtedly would have had greater

meaning for the **spectator** than they do in their **museum setting**. The restraint of which we constantly speak in connection with Renaissance art is expressed in a more vivid way than before in the contrast between the obvious physical power of the figures and languor of the *Bound Slave* or the inability of the other, the so-called *Rebellious Slave*, to move...

Michelangelo worked on the mighty Sistine ceiling **intermittently** from 1508 to 1512. First, there were **two preceding** plans **for** the ceiling as a whole before the present plan was adopted. From circles and squares like those on the ceilings of the papal apartments, **he moved to alternating rectangles and octagons** and, finally, to alternating large and small rectangles for **the central area** as the basic design of this project.

More important is the stylistic evolution of Michelangelo as a painter while this work was in progress. From documents, we know that he began to paint at the entrance of the chapel, so as to leave the opposite, altar side free for services as long as possible. Thus the end of the story of the Creation of Man and his subsequent sin that would demand the advent of a Savior or Messiah came first in actual time of execution. The *Drunkenness of Noah*, which would normally be the end of this particular cycle following upon the *Deluge* or Flood scene, was done first, since it is near the door, while the Creation scenes, beginning with *God Dividing the Light from the Darkness*, came at the far end of the ceiling. It is therefore no surprise to find that Michelangelo's **style develops from** the relatively complex and involved early narratives such as the *Deluge* to the **increasingly monumental and simplified scenes**, such as *Creation of Adam*. The *Sistine Chapel* ceiling had its first public viewing on August 14, 1511, after which the painter went back to add the **triangular areas** that show the ancestors of Christ. **It was finally opened to the public in** its present form on October 31, 1512.

Vocabulary Notes:

restraint – стриманість, обмеження

forthrightness of the glance – відвертість погляду

justly – справедливо

contrapposto – (від італ.) – контрапост, протилежність

languor – млявість, замріяність

intermittently – з перервами

Speaking point.

Answer the questions to the text:

1. What was the name of the pope whose tomb Michelangelo was commissioned to design?
2. What are the names of the two slave sculptures that were part of the tomb project?
3. What is the term for the pose of the nude human body that Michelangelo used to express emotional and symbolic ideas?
4. What is the name of the chapel where Michelangelo painted the ceiling with scenes from the Bible?
5. What is the title of the most famous scene on the ceiling, depicting God and Adam?

TEXT 6

The Genius of Michelangelo

March 6 of 1964, saw the 400th anniversary since the death of Michelangelo Buonarroti. This date has been widely celebrated on the decision of the World Council of Peace.

All possible praise and superlatives were Michelangelo's even before his death. The chorus of admiration has not diminished throughout the 400 years which have passed since the day the giant of the Renaissance died. Today people are again surveying his works. Thumbing once more through the chapters of his life **we experience the influence of his art anew.**

In my youth I was **fortunate enough to see** and study Michelangelo's works in his native Italy and also in the Louvre.

I was **eager to understand and absorb all his qualities — the boldness in working with noble stone,** the vast knowledge of human anatomy, the power, the soundness of forms, and the divine storming of **the spirit liberated by the sculptor from the marble slabs.** But even then I knew that to copy his methods and follow the movements of his hand would mean **the betrayal of the very essence of his art** — it was blended together with the entire spiritual build-up of its creator.

Titanic images. The sculpture of Moses shows Michelangelo's power in **rendering the mighty strength of** the prophet — the penetrating clear and far-off look in his eyes. Real blood seems to circulate in the marble veins.

David is a man of great strength at a moment of rest — a giant ever ready to defend a just cause. The 24-year old Michelangelo **solved a problem which frightens the most daring imagination.**

David is a man of great strength at a moment of rest — that has lost none of its meaning today. David is a shepherd — a son of the people. He fought Goliath, an oppressor of the people. David's figure is **monumental and yet amazingly life-**

like. There is not a trace of sketchiness or coldness in the sculpture — it is **alive with the passion and sympathy of its maker.**

Michelangelo's life was such that he had to glorify the rulers of the Vatican and the tyrannical Medici family. «I served the Popes», he said. «But only on compulsion».

He sought refuge from the Pope's capricious and fickle demands in free Florence. But his native city was in disfavour, and Florence was besieged by the descendants of the Medici family.

Michelangelo's genius was **a great contribution to** the defence of Republican Florence, but **treachery had the last word.** Florence fell on August 12, 1530. And Michelangelo, persecuted and defeated, again had to start extolling the same Medici against whom he had been fighting only a short time previously. The great man paid with his honour in order **to save his ideas (from violence.** He created the Medici tomb. He found solace only in his work.

In the figures of that marble tomb Michelangelo **expressed his longing for his lost freedom,** and his contempt for violence and treachery. Giovanni Strozzi, a poet and dilettante's contemporary interpreter of Michelangelo's work, wrote a somewhat extravagant sonnet about his sculpture *Night*.

Hewn in the cliff by angel's hands
The image of Night asleep you behold.
But if she sleeps, it means she is alive.
So you know should you wake her she will talk to you.

Michelangelo haughtily answered that poetic exaggeration with a sonnet which **refuted all arbitrary interpretations** of the idea he was putting forward in the sculpture:

How good it is to sleep, to be a stone.
Oh, in this criminal and shameful age
How envied he who does not live or feel!
So I implore — do not awaken me.

Vocabulary Notes:

superlatives – вершина, кульмінація
to be eager to understand – мати бажання зрозуміти
marble slab – мармурова плита
far-off look – далекий погляд
an oppressor – гнобитель, душман, нашийник
refuge – притулок; сховатися
fickle – мінливий, непостійний
treachery – зрада, віроломство

Speaking point.

Answer the following questions:

1. When did Michelangelo die and what organization decided to celebrate his 400th anniversary?
2. What are the names of the two famous sculptures of Michelangelo that depict Moses and David?
3. What was the name of the church where Michelangelo designed the main altar and the dome?
4. What was the name of the family that ruled Florence and often commissioned Michelangelo's works?
5. What was the title of the sonnet written by Giovanni Strozzi about Michelangelo's sculpture Night?

TEXT 7

The artist victorious.

The Renaissance was a time of **great flourishing of the arts**, a time of major scientific discoveries and technological progress. **A superficial analysis** of history may give the **erroneous impression** that 15—16th century Italy was blessed by the gods and that the rebirth of humanism occurred harmoniously **as regards** people and the times themselves.

The great figures of the Renaissance have been called Titans not just because of the vastness of the achievement of Leonardo da Vinci, Michelangelo and Raphael, but because **the name conveys** the revolutionary nature of that achievement.

Michelangelo — a true man of the Renaissance — **combined the genius of** sculptor, painter, architect, graphic artist, engineer and poet. One of the tragedies of his life was that he had **to bend his inspiration to the will of** the powers that were and suffered great persecution.

But ultimately he was victorious. The tyrants, traitors, and callous patrons **have all long ago been relegated to the dust of the archives.** But Michelangelo remains, and will always be with us.

Michelangelo **has left such an inerascable impression on world art**, that **no matter what** deviations and digressions artists make, they will sooner or later return to him **as a criterion of greatness.**

Michelangelo's **faith in the lasting qualities of** his work (he never doubted that centuries later his art would still remain to be vitally necessary to people) **was not the result of his ambition.** A person who understood all aspects of man — intellectual, moral and physical — he had great vision, which **is expressed in the**

profundity of his art. He sang the praises of beauty and glory to man. All his heroic figures are **intrinsically human** in the widest sense of the word. His **whole life was one of dedication to people.** His works ennobled Man, and that is **the only goal worthy of real Art.**

Vocabulary Notes:

superficial – зовнішній, поверхневий
vastness – величезність, обширність
persecution – переслідування
a traitor – зрадник
callous – бездушний, черствий
relegate – класифікувати, передоручати
deviation – відхилення
digression – відступ, збочення
profundity – безодня, глибина
intrinsically – насправді
ennoble – облагороджувати

EXERCISES:

1. Memorize the words and phrases in bold-face type in the texts and use them in oral and written exercises.
2. Make up sentences of your own using the following vocabulary:
three-dimensional art, terms of form sensation, enjoyment through sight and touch (balance and movement), various silhouettes, outline, polished marble, invite the touch, manipulation of clay, handle the clay, cast in bronze, evoke (in smb.) a tactile and a visual response, be engaged in the appreciation of free-standing figures, relief, sense of balance.
3. Give your mother tongue equivalents for the following:
bas-relief, low relief, marble block, pediment(al), loaf-sugarlike surface, essential features, cast the clay model in plaster, piecemeal, finishing touches, moulder, piece-mould, salient parts, pointing machine, ball-socket joints, to drill holes, armature, frame-work, skeletal frame, view, texture, figure, figurine, grain, model, modelling.
4. Explain in English the following:
a monument, sculptor, modeling stand (table), high relief, life-size, inaugurate, statue, statuette, bas-relief, three-dimensional, curve.

5. Translate the sentences with bold-face type parts (or the parts in bold-face type only) in the texts into your mother tongue.

Suggestions for Talks and Discussions

- I. Speak on the nature of sculpture which differs in artistic character from the art of painting.
- II. Speak on free-standing figures and relief sculpture. Give examples.
- III. Analyze the vital force of Donatello's growth — realism of expression — in his works.
- IV. Describe Donatello's bronze figure of *Gattamelata*. Emphasize the life-like movement and the moment of tranquility caught in the statue.
- V. Speak on Michelangelo's art of sculpture.
- VI. Explain the reasons for Michelangelo's influence on subsequent art.
- VII. Describe Michelangelo's *David* and *Bound Slave*. Discuss the significant differences between the two figures.

ADDITIONAL SUGGESTIONS FOR TALKS AND DISCUSSIONS ON ART

1. Discuss some famous sculptures. Make use of the following vocabulary: revolutionary traditions, a deeply national character, to reveal, conscious class struggle, typical, the sculpture instinct with life and beauty, image of the young worker, convey, pathos, anger, hatred, tension, action, movement, the state of being tightly strained, dig out, cobblestone road, muscles, to be tightened, dynamic, emotional expressiveness, base, not usual, uneven, rough, pose, foothold, plastic, naked waist-deep, apron, worn out shoes, angular and heavy folds of the dress, face is striking, stuck together hair, frowning, knit the brow, strong-willed, volitional mouth, rush, express in aesthetic forms the ideas, a vivid sense of power and resolution, position.
2. Discuss your fellow students' works of art: sculptures, paintings, engravings, etc., especially the diploma works, designs, projects.
3. Describe or discuss the Monuments which have made a great impression on you and influenced your way of accepting the art on the whole.

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спеціальності 023 «ОДПМ»

У трьох частинах
Частина II

Укладачі: ДУБИНА Ольга Володимирівна,
ДУБИНА Наталія Анатоліївна,
БУКІНА Юлія Олексіївна

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