

Министерство образования Белгородской области
ОГАПОУ «Старооскольский техникум технологий и дизайна»

**МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ
ПО ПРОВЕДЕНИЮ ПРАКТИЧЕСКИХ ЗАНЯТИЙ
ПО УЧЕБНОЙ ДИСЦИПЛИНЕ**

**СГ.02 ИНОСТРАННЫЙ ЯЗЫК В ПРОФЕССИОНАЛЬНОЙ
ДЕЯТЕЛЬНОСТИ**

**Специальность 29.02.10 Конструирование, моделирование и технология
изготовления изделий легкой промышленности (по видам)**

2023 г.

Методические рекомендации по проведению практических занятий по дисциплине СГ.02 Иностранный язык в профессиональной деятельности разработаны на основе Федерального государственного образовательного стандарта и рабочей программы учебной дисциплины для обучающихся по специальности среднего профессионального образования **29.02.10 Конструирование, моделирование и технология изготовления изделий легкой промышленности (по видам)**.

РАССМОТРЕНО
на заседании ЦМК
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Председатель ЦМК
_____ /Н.И. Лоптева/

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1. Пояснительная записка

Учебная дисциплина **СГ.02 Иностранный язык в профессиональной деятельности** является обязательной частью общепрофессионального цикла примерной основной образовательной программы в соответствии с ФГОС по специальности **29.02.10 Конструирование, моделирование и технология изготовления изделий легкой промышленности (по видам)**.

Целью практических работ по дисциплине **СГ.02 Иностранный язык в профессиональной деятельности** является проведение практических занятий и овладение фундаментальными знаниями, профессиональными умениями и навыками по профилю изучаемой дисциплины, закрепление и систематизация знаний, формирование умений и навыков и овладение опытом творческой, исследовательской деятельности.

Практические занятия содержат тематические текстовые материалы, упражнения на расширение словарного запаса и образование потенциального профессионального словаря, грамматические таблицы, тренировочные задания для активизации знаний грамматических форм и синтаксических оборотов.

Задачи практических занятий:

- обобщить, систематизировать, углубить, закрепить полученные знания по изучаемым темам;
- формировать умения применять полученные знания на практике;
- выработать при решении поставленных задач таких профессионально значимых качеств, как самостоятельность, ответственность, точность, творческая инициатива.

Цель практических занятий:

- формировать у обучающихся навыки устной речи по профессиональной тематике;
- развивать потребность и умение пользоваться справочной литературой;
- развивать умение высказываться целостно, как в смысловом, так и в структурном отношении;
- развивать навыки чтения с полным пониманием основного содержания текста;
- активизировать знание грамматических форм и синтаксических оборотов, употребительных в специальной литературе.

В результате обучения осваивает следующие общие компетенции:

- ОК 01. Выбирать способы решения задач профессиональной деятельности применительно к различным контекстам;
- ОК 04. Эффективно взаимодействовать и работать в коллективе и команде;
- ОК 06. Проявлять гражданско-патриотическую позицию, демонстрировать осознанное поведение на основе традиционных общечеловеческих ценностей, в том числе с учетом гармонизации межнациональных и межрелигиозных отношений, применять стандарты антикоррупционного поведения.

В результате изучения в соответствии с ФГОС обучающийся должен

знать:

- лексический (1200-1400 лексических единиц) и грамматический минимум, необходимый для чтения и перевода (со словарём) иностранных текстов профессиональной направленности.

владеть:

- навыками разговорно-бытовой речи (нормативным произношением и ритмом речи) и применять их для повседневного общения;
- понимать устную (монологическую и диалогическую) речь на профессиональную тему;
- активно владеть наиболее употребительной грамматикой и основными грамматическими явлениями, характерными для профессиональной речи;
- знать основную терминологию специальности;

- читать и понимать со словарем специальную литературу по профилю профессии (специальности);
- владеть всеми видами чтения литературы разных функциональных стилей;
- владеть основами публичной речи, делать сообщения, доклады и презентации (с предварительной подготовкой);
- участвовать в обсуждении тем, связанных со специальностью (задавать вопросы и отвечать на вопросы).
- иметь представление об основных приемах аннотирования, реферирования и перевода литературы по специальности.

Формы работы обучающихся включают в себя эссе, презентации, работа с конспектом лекции; составление таблиц для систематизации учебного материала; подготовка сообщений, составление тематического словаря и кроссвордов и др.

Контроль и оценка результатов освоения учебной дисциплины:

Контроль и оценка результатов освоения учебной дисциплины осуществляется преподавателем в процессе проведения тестирования и дифференцированного зачета, а также выполнения обучающимися индивидуальных заданий, проектов, самостоятельных работ. Критериями оценки результатов работы студента являются: обоснованность и четкость изложения ответа на поставленные вопросы, оформление учебного материала в тетради для практических работ.

Нормы оценок речевой деятельности обучающихся:

Форма оценивания – традиционная.

Тестирование:

Отметка "5" ставится в том случае, если поставленная задача решена, обучающиеся полностью поняли содержание задания, соответствующее программным требованиям по определённой теме.

Отметка "4" ставится в том случае, если поставленная задача решена, обучающиеся полностью поняли содержание задания, соответствующее программным требованиям по определённой теме за исключением отдельных подробностей, не влияющих на понимание содержания задания в целом.

Отметка "3" ставится в том случае, если поставленная задача решена, обучающиеся поняли только основной смысл задания, соответствующего программным требованиям.

Отметка "2" ставится в том случае, если обучающиеся проявили полное непонимание содержания задания, соответствующего программным требованиям.

Дифференцированный зачет:

Отметка "5" ставится в том случае, если общение состоялось, высказывания обучающихся соответствовали поставленной коммуникативной задаче, их устная речь полностью соответствовала нормам иностранного языка в пределах программных требований для данного курса.

Отметка "4" ставится в том случае, если общение состоялось, высказывания обучающихся соответствовали поставленной коммуникативной задаче, обучающиеся выразили свои мысли на иностранном языке с незначительными отклонениями от языковых норм (ошибки в употреблении артиклей, предлогов неправильное употребление падежных форм и т.д.), а в остальном их устная речь соответствовала нормам иностранного языка в пределах программных требований для данного курса.

Отметка "3" ставится в том случае, если общение состоялось, высказывания обучающихся соответствовали поставленной коммуникативной задаче, обучающиеся выразили свои мысли на иностранном языке с отклонениями от языковых норм, не мешающими, однако, понять содержание сказанного.

Отметка "2" ставится в том случае, если общение не состоялось или высказывания обучающихся не соответствовали поставленной коммуникативной задаче, обучающиеся слабо усвоили пройденный языковой материал и выразили свои мысли на ино-

странном языке с такими отклонениями от языковых норм, которые не позволяют понять содержание большей части сказанного.

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ТЕМА 1. ВЫБОР ОДЕЖДЫ

Практическая работа № 1. Принципы базового гардероба.

Практическая работа № 2. Этапы планирования гардероба.

Практическая работа № 3. Базовый гардероб.

Практическая работа № 4. Виды одежды.

Практическая работа № 5. Цвета базового гардероба.

Практическая работа № 6. Модные советы моды: выразите себя с помощью цветов.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера)

Ход работы:

THE CONCEPT OF A COORDINATED WARDROBE

A. Garments

B. Accessories

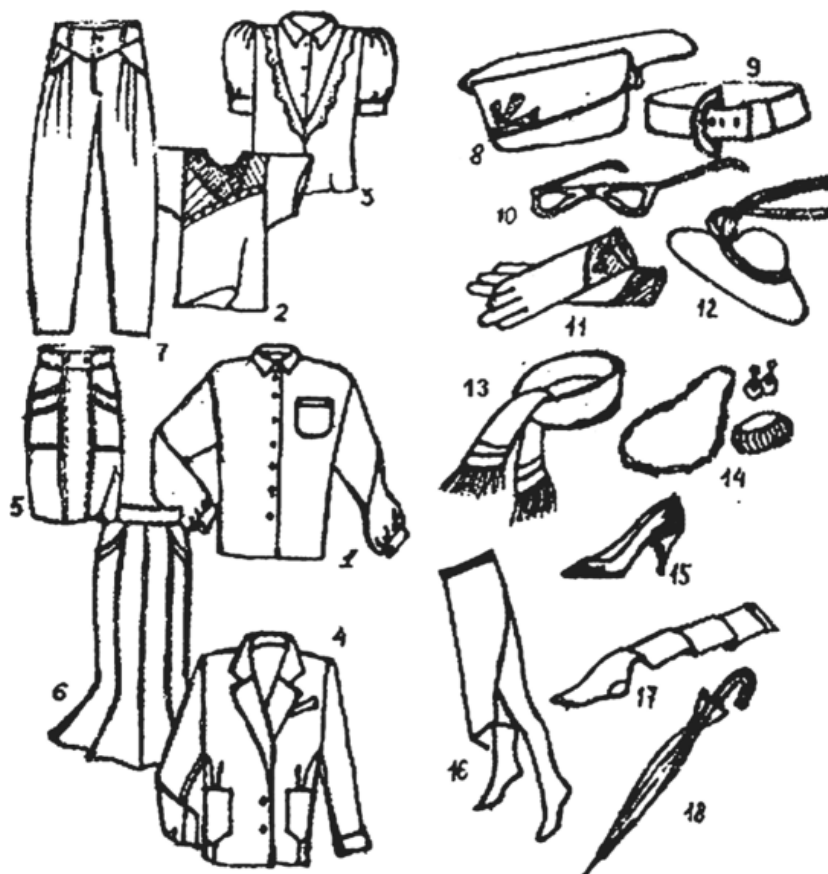


Figure 1. Garments and Accessories

A. Garments: 1) a shirt; 2) a T-shirt; 3) a blouse; 4) a jacket; 5) a short skirt; 6) a long skirt; 7) trousers.

B. Accessories: 8) a bag; 9) a belt; 10) glasses; 11) gloves; 12) a hat; 13) a scarf; 14) jewellery; 15) shoes; 16) tights; 17) stockings; 18) an umbrella.

1. Look at the garments and accessories shown in figure 1.

Read the words below the figure. Give the Russian equivalent for each of the English words denoting the garments and accessories.

2. Make sure you remember the following words:

buy (bought); careful; change; clothing; clothes; colour; consist of; cover; cut; do (did; done); different; draw (drew; drawn); dress; easy; give (gave; given); length; little (less; the least); make (made); much (more; the most); narrow; need; piece; part; pocket; purpose; simple; space; spend (spent); try; usual; wear (wore; worn).

3. Read the new words, word-combinations and sentences (if any) with the new words and memorize them:

- 1) outfit *n* — костюм; полный комплект предметов туалета (одежды и аксессуаров);
- 2) accomplish *v* — выполнять; завершать;
- 3) add *v* — прибавлять (to); добавлять (to); увеличивать (to); складывать;
- 4) advantage *n* — преимущество; выгода, польза;
- 5) appropriate *a* — подходящий, соответствующий;
- 6) garment *n* — одежда, платье. The garment is any piece of clothing;
- 7) complete *a* — полный, законченный; заканчивать, завершать; укомплектовывать; a complete outfit; a complete wardrobe;
- 8) dressy *a* — модный, любящий или умеющий модно одеваться; элегантный (об одежде). Festive occasions need dressy clothes;
- 9) fit *v* — соответствовать, быть впору, хорошо сидеть (об одежде), годиться; fit *n* — посадка, подгонка;
- 10) sew *v* (sewed; sewed, sewn) — шить, сшивать;
- 11) wardrobe *n* — гардероб. The wardrobe is a place in which we keep our clothes;
- 12) wear *n* — ношение, носка; одежда, платье; wear *v* (wore, worn) — быть одетым (во что-л.); носить (одежду); носиться (об одежде); to wear classic dresses; for summer wear; men's wear; long wear;
- 13) tight *a* — тесный, узкий; облегающий; a tight shoe; tight at the shoulders; to be a tight fit;
- 14) top *n* — предмет одежды до талии или бедер для ношения с юбкой, брюками и т.п.; блузка на бретелях (топ); top *a* — верхний; наивысший; самый главный; top specialist; top quality;
- 15) provide *v* — обеспечивать. "To provide" is "to give";
- 16) sense *n* — чувство, ощущение; (здравый) смысл; sense of beauty; sense of colour; dress sense; to have (to make) sense;
- 17) suit *n* — костюм; a business suit; a two-piece suit; a three-piece suit. The suit is an ensemble consisting of a short coat or jacket with trousers or skirt;
- 18) suit *v* — удовлетворять требованиям; подходить; годиться, соответствовать;
- 19) collar *n* — воротник, воротничок;
- 20) button *n* — пуговица; button *v* — застегивать (на пуговицы);
- 21) shape *n* — форма, очертание; shape *v* — придавать форму;
- 22) fabric *n* — ткань, материал;
- 23) hem *n* — подрубочный шов; кайма, кромка; hem *v* — подрубить, окаймлять;
- 24) tailor *n* — портной; tailor *v* — шить; выдерживать в строгом стиле; выдерживать в стиле мужской одежды (о женской одежде); делать на заказ; tailored *a* — сделанный портным на заказ; выполненный в строгом стиле (о женской одежде); одетый строго и элегантно;

tailored suit — английский костюм (деловой, строгий по форме и цвету стиль в одежде); tailoring *n* — пошив, шитье одежды; портняжное дело; tailor-made *a* — строгих линий, мужского покроя (о женской одежде); изготовленный на заказ. He is a professional tailor. Very tailored suits. A tailored dress is a close (прилегающее), well-fitted, beautifully and simply made dress;

25) cut *n* — разрез; покрой (платья); cut *v* — резать; вырезать; кроить;

26) durable *a* — прочный, крепкий; длительного пользования;

27) care *n* — внимательность, тщательность; осторожность; care *v* — заботиться (о ком-либо, о чем-либо); ухаживать;

28) cloth *n* — ткань. Cloth is a (piece of) textile material used for making garments;

29) item *n* — отдельный предмет; изделие;

30) fibre *n* — волокно;

31) navy(-blue) *a* — темно-синий цвет;

32) stretch *v* — растягивать, тянуть, удлинять; растягиваться, тянуться, удлиняться;

33) slacks *n* — слаксы, широкие брюки (мужские или женские).

4. Word Formation.

A. Производные наречия, образованные от прилагательных при помощи суффикса *-ly*:

proper — properly правильный — правильно;

total — totally общий — полностью; в целом.

1) Form adverbs according to the model:

to spend time and money ... (wise); to express thoughts ... (simple and clear); to assemble an outfit... (complete); to change the effect... (total); to combine garments ... (clever); to buy accessories ... (clever); to design wardrobe ... (proper).

2) Make up sentences with the above word-groups.

B. Производные существительные с суффиксами *-ion*, *-ation*, *-tion*, обозначающие абстрактные понятия:

express + *-ion* = expression выражать, выражение.

Read and translate the following word-combinations without using a dictionary:

a collection of clothes; the completion of the business outfit; the coordination of the wardrobe; the colour combination; wardrobe additions.

C. Сложные существительные:

button + hole = button-hole;

пуговица + отверстие = петля.

Say what kinds of things are the following:

a nightdress, nightwear, night-clothes, a sundress, a swim-suit, daywear, sportswear, sunglasses, a neckline, a needle-point.

Examples. A night-gown. A night-gown is a garment worn by a woman or child in bed. A button-hole. A button-hole is a hole for a button.

5. Choose one English equivalent for the Russian word in each line. Do it quickly:

1) одежда

a) cloths, b) clothed, c) clothes, d) close;

2) предмет одежды

a) govern, b) government, c) movement, d) garment;

3) тот же самый

a) seem, b) some, c) seam, d) same;

4) юбка

a) skirt, b) shirt, c) short, d) skin;

5) костюм

a) outerwear, b) outfit, c) outlook, d) outing;

б) соответствовать

- a) to fill, b) to feel, c) to knit, d) to fit;
 7) колготки
 a) heights, b) tights, c) tents, d) tints;
 8) верхняя сорочка
 a) shout, b) skirt, c) scarf, d) shirt.

6. Match each noun and its definition. Make up sentences using the correct form of the verb *to be*:

- 1) clothes; 2) a cloth; 3) an outfit; 4) a wardrobe;
 a) all the articles of clothing needed for a purpose;
 b) a collection of garments and accessories;
 c) all the garments that one wears, such as dresses, trousers, shirts, blouses and so on;
 d) a textile material used for making garments.

7. Work in pairs. Ask and answer questions to find out what the above things are.

A. Ask your partner: B. Answer your partner:

What is a...? It is a....

What are ...? They are

8. Fill in the gaps with the word best suited to the context from the following: *cut; fashion; style*.

1. He was dressed according to the ... of his youth. 2. What... do you prefer in suits, classic or sport? 3. This ... is both very comfortable and economical.
 4. What collar ... are in ... now?

9. Put the statements in the logical order to make a paragraph.

1. Accessories are bags, belts, glasses, gloves, hats, scarves, jewellery, shoes, tights and stockings.
 2. They can be changed round to give a totally different effect.
 3. The coordinated wardrobe consists of interchangeable basic garments and accessories.
 4. A coordinated wardrobe is a collection of clothes that fit your lifestyle, from which you can assemble a complete outfit for each of your occasions.
 5. Basic garments are skirts, trousers, tops and jackets.
 6. They can be worn with basic garments to introduce new ideas.

TEXT ONE

Read the text and translate it.

GOOD DRESSING

The concept of a coordinated wardrobe implies a collection of clothes that fit your lifestyle, from which you can assemble a complete outfit for each of your occasions. This is accomplished by drawing from your stock of interchangeable basic garments and accessories. Basic garments such as skirts, trousers, tops, jackets can be changed round to give a totally different effect. Accessories such as bags, belts, glasses, gloves, hats, scarves, jewellery, shoes, tights and stockings can be worn with basic garments to introduce other ideas.

Anyone can be well-dressed. But it is important to note that good dressing is the result not simply of good luck but of good planning. Careful planning of your wardrobe will provide you with interchanges which will make your clothes more interesting. Whatever you do and wherever you are you should always try to plan your clothes that are best for your lifestyle. Clothes can be both becoming and appropriate for the occasion, whether you have much or little money to spend. You can be well-dressed if you spend time — and spend what money you have — wisely. You do not have to spend a lot to be chic — you should simply try not to make mistakes.

Well-dressed people are those who are always suitably dressed. They always have the right outfit for the right occasion. They can do it due to dress sense. It enables them to coordinate their wardrobes properly. By the way, are there many well-dressed people around you?

1. Practise reading the text aloud.

2. Work in pairs. Ask and answer the questions:

1. What is a wardrobe? 2. What items of clothing belong to basic garments?
3. What items of a wardrobe belong to accessories? 4. What kind of wardrobe enables you to assemble a complete outfit for each of your occasions? 5. What kind of basic garments does a coordinated wardrobe consist of? 6. What is the advantage of having interchangeable basic garments? 7. What is the function of accessories? 8. What is the advantage of having a coordinated wardrobe? 9. What do you have to do to be well-dressed? 10. Do you think your wardrobe is coordinated? 11. What makes you think so?

3. Say whether the following statements are true or false:

1. Basic garments can be changed round to give a totally different effect.
2. Good dressing is the result not simply of good luck but of good planning.
3. You need at least a couple of semiformal dresses.
4. Careful planning of your wardrobe will provide you with interchanges, which will make your clothes more interesting.
5. Clothes have to be as versatile as possible.

4. Combine the beginnings of the sentences in column A with their endings in column B.

A	B
1. Good dressing is the result not simply of good luck	a) can be changed round to give a new effect.
2. You should always try to plan your clothes	b) if your wardrobe is coordinated.
3. Basic garments and accessories of a coordinated wardrobe	c) but of good planning.
4. You can assemble a complete outfit from	d) that are best for your lifestyle.

5. Which statement best expresses the main idea of the text?

- a) Good dressing is the result not simply of good luck but of good planning.
- b) Well-dressed people are those who are always suitably dressed.
- c) A best-dressed woman must shop cleverly and then combine garments.

6. Learn to make a summary. Below, you will find the topic sentence of each paragraph of Text One. Add 1—3 or more sentences to expand, illustrate or support the main idea of the paragraph (topic sentence).

Summary

1. The concept of a coordinated wardrobe implies a collection of clothes.
2. Anyone can be well-dressed.
3. Well-dressed people are always suitably dressed.

7. Write a summary of the text containing not more than 7-8 sentences.

TEXT TWO

Read the text and do the exercises after it.

STEPS IN PLANNING THE WARDROBE

1. Plan the most expensive things first; then plan the rest of your wardrobe around them. Plan your coat before your dresses; your dresses and suits before hat and shoes; and a hat before shoes (unless you seldom need a hat). It is a good plan to buy your purse and shoes the same season, as the next season usually finds a new shade in vogue, making the older article look shabby or even inharmonious.

Notes: unless — если не, пока не; purse *n* — кошелек, сумочка; shade *n* — оттенок; vogue *n* — мода.

2. How far ahead and in how much detail does one make a wardrobe plan? A good method is to plan over a three-year period for major purchases such as a coat or suit. Make detailed plans for only one season at a time.

Notes: ahead — вперед; purchase *n* — покупка.

3. The greater number of basic or classic garments you choose in harmonizing designs, textures, and colours, the greater your wardrobe's versatility. Indicate the garments you will want to be classic in style. After choosing these, you are ready to select whatever else your money and desires dictate — the seasonal, the gay, the less durable items to provide variety; supplements to vary your classic suit or dress or whatever is in the current market to give you the feeling or the "look" that you want to project.

Notes: texture *n* — строение ткани; versatility *n* — универсальность; разносторонность; gay *a* — нарядный; durable *a* — прочный; supplement *n* — дополнение.

4. Your concepts of good design and style related to your clothing will be fundamental in guiding your choices, but fashion trends are also of some importance. Learn to recognize the status of a fashion. It is an advantage in selecting becoming styles in basics to know which of these will probably be in good fashion for at least three years. If you buy a style at full price when it is coming in, it will bring you more satisfaction than if you pay half price for it when it is going out. Adapt the fashion in a practical way to yourself and your needs.

Notes: related *a* — связанный; price *n* — цена.

5. The amount to be spent for new clothing will depend, somewhat, on the status of the present wardrobe, so the next step implies assessment. Consider your assets. Analyse your present wardrobe to provide a realistic picture of your situation. Now is the time to get rid of mistakes. Check the articles that you want to continue using.

Notes: assessment *n* — оценка; to get rid of — избавляться.

1. Read the paragraph headings given in the right order.

1. Present Wardrobe
2. Plan Ahead
3. Consider Expensive Garments First
4. Plan for Versatility
5. Consider Fashion Trends

2. Rearrange the paragraphs according to the order of the headings. Find the sentences in the text to support your decision.

3. Make a list of the main ideas of the text. Write them down to get an outline.

TEXT THREE

Read the text and translate it into Russian. Use a dictionary if necessary.

THE DEFINITE CAPSULE WARDROBE

A capsule wardrobe is a small, considered collection of clothes that provides an effective minimum number of garments to meet your daily needs. It is the solid foundation upon which to build the rest of your wardrobe. The "capsule" centres on a jacket and includes a skirt, trousers

(which could be part of a suit), a blouse, a sweater, shoes, tights, underwear, a coat or raincoat, a dress, a bag, a belt, jewellery, gloves and evening wear. If chosen wisely, these pieces, in many combinations, will provide an outfit for every occasion. If chosen well, a capsule wardrobe should last for four to five years. But remember that it is only the foundation upon which you will build the rest of your wardrobe. Below is a list of the items that will form the basis of your capsule wardrobe.

Jacket

The jacket is the most important and most versatile item in a capsule wardrobe. Once you've found the shape of the jacket that is right for you, you should look at the fabric. It should be chosen to fit in with several "bottom-halves" — skirts and trousers. Small checks and stripes can work well. Bear in mind clothes that you already own. For example, if you possess a grey skirt and black trousers, a pattern that incorporates these two colours and one other will work very well. With the addition of a couple of blouses and a sweater, the jacket can now be worn in six outfit combinations. Choose colours with care. Navy, grey, brown and beige are best as they are timeless. The colours in your jacket provide the basic colours in your capsule wardrobe.

Skirt

A straight skirt, tapered to the knee is your best choice. Look for those made from cool wool or light-weight gabardine as these will take you through most of the year. The colour of your skirt should be compatible with that of the jacket. A large block of bright colour will only draw undesirable attention to your lower half, which may not be your best point. A muted colour, either matching the jacket or picking out an accent colour from the jacket, will look far more attractive.

Trousers

Look for straight trousers that are neither too wide nor too narrow. These suit most jacket shapes — either short or long — and most shoe styles as well. The most useful trousers will be those that you can wear during the day and evening. Buy trousers made from either pure wool gabardine or those with 96 % wool, 4 % Lycra content. Stick to monochrome colours.

Sweater

The simpler the sweater, the better. Choose style with a round neck and short sleeves (long sleeves are fine if you feel the cold). Fine fabrics such as Merino wool, and silk mix or cashmere are best, since heavy fabrics are uncomfortable and can look too bulky when worn under jackets. In terms of dressing for business, your blouse (or sweater) is the equivalent of a man's tie. It is the garment that can bring colour and life to an outfit. Those with cutaway or men's style collars are easy to wear under jackets but they can look quite masculine. Counteract this by unbuttoning the top two buttons and perhaps adding a scarf to soften the hard lines. Remember, a softly tailored blouse, sweater or top can take your suit from day to evening wear.

Coat

A coat is likely to be an investment, a "major purchase" that you will use for several years. Always choose a long coat since it will look stylish no matter what fashion dictates. The shape and length of your coat will depend on your height — the smaller you are, the more fitted a long coat should be. It needs to be roomy enough to sit comfortably over a suit, yet not so large when you slip it over a dress in the evening. To get the maximum wear, buy your coat in black or dark grey — practical colours suitable for both daytime and evening wear. The best fabrics for coats are wool, wool and angora, wool and cashmere.

Raincoat

Having a coat and a raincoat is ideal but if your budget is limited, a good quality, below the knee raincoat that can be worn all year round should be good. Again a neutral colour — black or stone — is most useful. A raincoat should be generously cut so that you can wear your heaviest suit under it comfortably. Many are made with belts, but the belt does not always need to be worn for the coat to look good. Remember that if you choose a raincoat that needs a belt, and you are wearing several layers underneath, you run the risk of looking bulky.

Dress

The dress in your capsule wardrobe should be as simple as possible. Straight, knee-length shift styles in black or navy are the most useful. Choose from sleeveless, cap-sleeved or elbow-length sleeves depending on how comfortable you feel about revealing your upper arms. Choose the dress in a fabric most suited to your lifestyle: pure wool, stretch fabric, wool crepe or synthetic jersey crepe (one that doesn't cling) if you wish to wear it regularly in the evenings.

Shoes

You will need at least two pairs of shoes, a black pair and a brown pair, or depending on the colour of your clothes, possibly two black pairs. Buy one pair with a slightly chunky heel to wear with trousers and the other one with a more delicate heel for wearing with skirts and in the evening with skirts or trousers. Good quality leather is best — suede looks softer but needs more care.

1. Find the passages where the following ideas are expressed:

1. The “capsule” centres on a blouse, a sweater, a coat and eveningwear.
2. Choose the style of your sweater with a round neck and short sleeves.
3. The colour of the skirt should be compatible with that of a jacket.
4. The shape and length of your coat will depend on your height.
5. A straight skirt is the best choice.
6. The dress in the capsule wardrobe should be simple.

2. Answer the following questions:

1. What is a capsule wardrobe?
2. How long should it last?
3. What is the most important item in the wardrobe?
4. What colours are recommended for a skirt?
5. What materials are better for trousers?
6. What do the shape and length of the coat depend on?
7. What style of dress is better for the capsule wardrobe?
8. How many pairs of shoes do you need?

3. What items of clothes are included in the capsule wardrobe?

4. Brainstorming. Discuss in pairs what accessories you would include in the capsule wardrobe.

5. Sum up the text.

BASSIS OF A COORDINATED WARDROBE

1. Look at figure 2. What garment(s) do you see in it? Read the words under the figure. Give the Russian equivalent for each of the English words.



Figure 2. Basic garments

1) a dress; 2) a suit; 3) an overcoat; 4-17) SEPARATES: 4—7) skirts; 4) a straight skirt, 5) a gathered skirt, 6) a pleated skirt, 7) a gored skirt; 8—10) pants; 8) (a pair of) pants/trousers, 9) (a pair of) culottes, 10) (a pair of) shorts; 11—12) blouses; 11) a blouse with long sleeves, 12) a blouse with short sleeves; 13—16) sweaters; 13) a pullover, 14) a cardigan, 15) a jumper, 16) a waistcoat/vest; 17) a classic jacket/coat.

2. Make sure you remember the following words:

advice, advise, age, black, brown, carry, collar, continue, cover, down, easy-care, end, enough, finger, freedom, grow (grew, grown) up, hair, large, last, middle, motion, neck, object, possible, put on, reach, require, ring, seem, several, show (showed, shown), stitch, successful, tall, tend (to), together, travel, wish, yoke.

3. Read the new words, word-combinations and sentences (if any) with the new words and memorize them:

- 1) above *a* — вышеупомянутый: the above facts; the above figures;
- 2) ensure *v* — обеспечивать, гарантировать;
- 3) leisure *n* — досуг, свободное время; leisure time; a leisure outfit;
- 4) eliminate *v* — устранять, исключать (from); to eliminate the most difficult operations from dressmaking classes for beginners;
- 5) suggest *v* — предлагать, советовать;
- 6) appeal *v* — привлекать, притягивать; нравиться (to). Does the colour of the scarf appeal to you? The pattern of the suit does not appeal to me;

7) means *n (pl)* — способ; средство; средства; the means of communication; a means of expressing oneself; mean *v (meant)* — намереваться, иметь в виду; означать. Do you really mean to buy this coat? What do you mean by saying this?

8) knit *v* — вязать; knits, knitwear *n* — трикотажные изделия; knitting *n* — вязание; вязаные вещи, трикотаж; a knit dress; a knit shirt; knitting yarns (пряжа); the knitting process; knitting classes; a home knitter; fashion knitwear;

9) match *v* — соответствовать; сочетать(ся); гармонировать;

10) waist *n* — талия; small waist; a short waist; a long waist; the natural waistline; waisted *a* — приталенный; waisted outfit; -waisted (компонент сложных слов); a small-waisted girl; a high-waisted dress;

11) date *v* — устареть; выйти из употребления; делать немодным; out-of-date *a* — устарелый, вышедший из моды; up-to-date *a* — современный; keep up to date — быть в курсе дела; dated *a* — устаревший, вышедший из употребления;

12) dress up *v* — изысканно, нарядно одеваться; принарядиться;

13) neckline *n* — вырез у платья; линия горловины; a low open neckline; a high closed neckline.

4. Choose the English equivalent for the Russian word. Do it quickly:

1) шить

a) to sow, b) to sew, c) to sense, d) to see;

2) обеспечивать

a) to assure, b) to enhance, c) to assume, d) to ensure;

3) повседневный, удобный

a) usual, b) careful, c) visual, d) casual;

4) носиться (об одежде)

a) to fast, b) to lose, c) to list, d) to last;

5) гладкий (без рисунка)

a) planned, b) plain, c) plane, d) paint;

6) гармонировать

a) to march, b) to watch, c) to match, d) to matter;

7) плотно облегающий

a) fitting, b) loose-fitting, c) semi-fitting, d) tight-fitting;

8) многофункциональный, универсальный

a) versatility, b) diversity, c) versatile, d) variable;

9) кожа

a) lather, b) lengthen, c) ladder, d) leather.

5. Guess the meaning of the following words without using a dictionary. Give their Russian equivalents. Memorize the words.

1. Underwear or underclothes are the clothes which are worn next to the body under other clothes. 2. An undergarment is any article of underwear. 3. Outerwear is opposite to underwear. For outerwear men and boys wear coats or jackets of various styles. 4. An overgarment is an outer garment. 5. An overcoat is a coat worn over all other clothing. An overcoat is usually identified with cold-weather wear.

6. Answer the following questions. Use the word-combinations in brackets. Work in pairs.

1. What is a top-coat? (a lightweight overcoat). 2. When is a top-coat generally worn? (in autumn and spring and in warm climates all winter). 3. What is a two-piece? (an ensemble of clothes made of similar material, for example, a skirt and a jacket or a coat and trousers). 4. What are separates? (the matching or contrasting articles of women's clothes which may be worn in various combinations). 5. What are coordinates? (separate articles of clothing which are made of the same or harmonious materials and which can be interchanged to give totally different effects).

7. Translate the sentences with *one*:

one nice dress; one length of fabric; one of the features; one should remember; one can dress; one must consider; one's feelings and behaviour; I have read this book, give me another one.

8. Find the main word in the word-groups and translate the word-groups correctly:

suit blouse style; suit blouse design; the blouse collar finish; a handbag leather lining; the small wrist bag; careful clothes selection; a basic belt wardrobe; a golden metal chain belt; good home hair care.

9. Use the correct word from the following: *dress, wear, put on.*

1. People do not... caftans nowadays. 2. She did not want to... her raincoat and took an umbrella instead. 3. Yesterday at her brother's birthday she ... a very pretty blouse. 4. I saw him... his new sweater before the mirror. 5. I took a bath,... and went out.

TEXT ONE

Read the text and translate it.

BASIS FOR A COORDINATED EFFECT

It is important to plan your wardrobe around several groups of basic outer garments to ensure a coordinated effect. These groups are as follows:

- 1) coat — year-round topcoat;
- 2) suit — versatile in style (possibly with both skirt and pants);
- 3) separates — skirts, pants, shorts, blouses, sweaters, jackets;
- 4) casual dress;
- 5) afternoon dress — informal semidressy dress;
- 6) after-five —
 - a) informal dress for entertaining at home,
 - b) short party dress,
 - c) long formal dress.

The number of the groups of basic outer garments in your wardrobe will depend on your wish. Your interests and needs will determine how many of the above groups you might wish to include. Eliminate any of these groups that do not fit your lifestyle, then plan to have at least one complete outfit in each group that your style of life suggests.

Owning a basic wardrobe does not mean that you are to limit yourself to one in each group. Its object is to assemble a limited number of garments that look right together. For example, the basic coat could possibly be chosen for wear with all the items on the list — normally with items 2, 3, 4 and 6.

With the basic wardrobe provided, supplementary items can be added that appeal to you as a special means of expressing yourself — your moods, your feelings, the many facets of your personality. This is accomplished also with your basic suit or dress, through your selection of blouses, scarves and jewellery.

1. Practise reading the text aloud.

2. Now work in pairs.

A. Ask and answer the questions:

1. What are the groups of basic outer garments that ensure a coordinated effect of one's wardrobe? 2. What will the number of the groups in one's wardrobe depend on? 3. What is the object of owning a basic wardrobe?
4. By what means can one express oneself through clothes and accessories?

B. Ask your partner:

- 1) whether it is important to plan his/her wardrobe around basic outer garments;
- 2) whether his/her wardrobe is coordinated;

- 3) whether he/she has a year-round top-coat;
- 4) whether he/she has a suit which is versatile in style;
- 5) whether he/she has a formal suit;
- 6) how many of the six groups of basic outer garments he/she has in his/ her wardrobe;
- 7) how many pairs of pantsuits he/she has in his/her wardrobe;
- 8) what separates he/she needs in his/her wardrobe;
- 9) what garments he/she plans to buy first;
- 10) what supplementary items he/she will buy this season.

3. Give your partner some pieces of advice as to:

- 1) which of the above groups of outer garments he/she should eliminate from his/her wardrobe;
- 2) how many complete outfits in each group he/she should plan to have; etc.

4. Give the main points of the text in four sentences using the following phrases:

1. The text deals with...
2. Its first part is about...
3. The second part includes...
4. The text is completed with...

Example.

The text deals with coordinating accessories. Its first part is about the importance of wearing accessories in the right manner to achieve the total look of smartness and simplicity. The second part includes the most satisfactory plan of selecting shoes, bag, and gloves for a basic set of accessories. The text is completed with the choice of accessories for different situations.

TEXT TWO

Read the text. Try to understand as much as possible of its contents.

TYPES OF GARMENTS

Whether you design for menswear, womenswear or childrenswear, there are different ranges within each collection — for example, casualwear, jeanswear, eveningwear, tailoring, swimwear, underwear, lingerie, knitwear, sportswear and accessories. If you have your own fashion company you will probably design all the areas within your collection. But if you go to work for a large company such as Hugo Boss or Gap you will specialize in a certain area — for example, outerwear (coats and jackets) or dresses.

Casualwear. Casualwear is defined as everyday clothes that are not typically worn in a formal situation. Casualwear gained momentum in the 1950s with the evolution of youth culture. Teenagers didn't want to look like their parents and so started to dress their own way. Designers and manufacturers — culture at large — responded, and a more relaxed form of dress was developed, which has grown and become a global phenomenon. The two most common fabrics associated with casualwear are jersey and denim. Sportswear and underground urban style are the main influences in this area of fashion.

Jeanswear. Jeans are trousers made of denim. Originally worn as clothes for manual work, they became popular among teenagers in the 1950s. Levi Strauss, Lee, Diesel and Wrangler are well-known jeans brands, although Levi Strauss is probably the oldest and most famous of these. Today, jeans are a truly international item of casualwear, worn by young and old alike. They are designed in numerous styles and colours.

Sportswear. Sportswear design is different to other areas of design in that it is almost entirely led by function. The garments must perform in relation to a specific sport or activity. This has become an interesting area of design as fabric technology constantly evolves. And sportswear is becoming increasingly fashionable for everyone to wear, not simply sports enthusiasts. Sportswear has its own trends, which can affect main fashion trends. This is especially apparent in trainers, where a functional trainer is adopted as a street trend, which in turn is picked up by fashionistas. Converse, owned by Nike, produces trainers that were initially designed for basketball players, but over the years Converse trainers have become iconic and worn off the court as fashion footwear.

There are many crossovers between sportswear and fashion. Manufactures are commissioning fashion designers to make functional sportswear more fashionable. Stella McCartney has collaborated with Adidas to produce “sport performance” design collections, which include garments for running, for the gym, swimming and tennis.

In turn, sportswear influences fashion design, for example, Yohji Yamamoto is collaborating with Adidas to produce Y-3. The Y-3 collection includes technical sports fabrics and construction techniques. Many of the garments feature the triple-stripe logo that is synonymous with Adidas.

Swimwear. With the advent of cheaper airfares most of us are able to holiday in hot countries at all times of the year nowadays, thus increasing the demand for swimwear. In sports, fabrication and designs for swimwear have technologically advanced, which has allowed for greater variety within the basic garments.

Eveningwear. Perhaps obviously, eveningwear is more formal than day-wear. Even today, men’s eveningwear remains quite traditional, but women’s eveningwear is limited only by the imagination. One only has to consider the global media attention on the night the Oscars are held, when the actresses and models make their way down the red carpet, to know how important eveningwear is for fashion and to see how diverse the styles, colours and fabrics are. Eveningwear garments tend to be made from finer, more expensive fabrics, such as taffeta and silk.

ТЕМА 2. УДИВИТЕЛЬНЫЙ МИР ТКАНЕЙ.

Практическая работа № 7. Текстильные волокна.

Практическая работа № 8. Синтетические волокна.

Практическая работа № 9. Строение ткани.

Практическая работа № 10. Текстура.

Практическая работа № 11. Хлопок и лен.

Практическая работа № 12. Шерсть и шелк.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;
формирование навыков и умений в чтении профессионального текста;
совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

TEXTILE FIBRES

1. Make sure you remember the following words:

excellent, twin, scissors, movement, ball, to turn into, exactly, equal, together, already, to compare, side, direction, row, reason, each other, plant, inch, correspond — corresponding, to apply — application, to repeat, to shine — shiny, spiral, substance, rank.

2. Try to recognize the following international words without using a dictionary. Practise reading them:

a) diagram, diagonal, cocoon, textile, industry, twist, complex, stability, series, principle, ordinary, manufacture, machine, friction, group, structure, vertically, horizontally, fact, decoration, reverse, contour, tactile;

b) to form — formation, to represent — representation, to exploit — exploitation, to act — action, to consolidate — consolidation, to press — pressure, to convert — converter, visual — visible.

3. Read the new words, word-combinations and sentences (if any) with the new words and memorize them:

- 1) derive *v* — получать, извлекать; устанавливать;
- 2) yarn *n* — пряжа; нить, нитки; cotton yarn, elastic yarn;
- 3) bond *v* — скреплять, склеивать; bond *n* — связь, склейка; bonded fabric — нетканая ткань;
- 4) spin *v* (spun, spun, spun) — прясть; крутить;
- 5) filament *n* — текстильная нить;
- 6) handle *n* — качество ткани на ощупь; туше ткани, гриф ткани; warm handle — теплота на ощупь;
- 7) friction *n* — трение; to reduce friction, to withstand friction;
- 8) fine *a* — тонкий, изящный; fineness *n* тонкость, изящество;
- 9) strength *n* — сила, прочность; tensile strength — прочность на разрыв;
- 10) flexibility *n* — гибкость, эластичность; упругость; податливость; flexible *a* — гибкий, эластичный, упругий;
- 11) capacity *n* — способность; емкость;
- 12) crimp *n* — завиток, волнистый волос;
- 13) texture *n* — структура, строение, плотность ткани;
- 14) luster *n* — блеск, лоск, глянец; lustrous *a* — блестящий, гляцевый;
- 15) braid *n* — шнурок, (плетеная) тесьма;
- 16) net *n* — тюль;
- 17) smooth *a* — гладкий, ровный; smooth fabric, smooth face;
- 18) surface *n* — поверхность; smooth surface, uneven surface;
- 19) release *v* — освобождать, высвобождать; отпускать;
- 20) moisture *n* — влажность, сырость, влага; moist *a* — сырой, влажный; moisten *v* — увлажнять(ся), смачивать;
- 21) distortion *n* — деформация;
- 22) loop *n* — петля; loop *v* — делать петлю, закреплять петлей; to distort the loop structure;
- 23) ravel *v* — запутывать, спутывать, путать (нити); to ravel out — распутывать (нити); разделять на волокна;
- 24) cling (to) *v* (clung) — прилипать, цепляться; облегать (о платье); to cling to the body, clinging fabrics;
- 25) warp *n* — основа тканей; warp-knitted fabric — основовязанный трикотаж;
- 26) weft *n* — уток, уточная нить; weft-knitted fabric — поперечновязанный трикотаж;
- 27) lengthwise *a* — продольный, направленный по длине; crosswise *adv* — крестообразный; поперек; lengthwise direction, crosswise direction;
- 28) interlace *v* — переплести, сплести, соединять;
- 29) hosiery *n* — чулочные изделия, трикотаж;
- 30) rib *n* — рубчик, резинка вязального производства, петельный столбик;
- 31) interlock *v* — соединять, сцеплять; to interlock loops, to interlock hands;
- 32) needle *n* — игла; вязальная спица;
- 33) selvage *n* — кромка, край;
- 34) edge *u* — край, кромка: firmly woven edges, lengthwise edge;
- 35) grain *n* — лицевая поверхность (фактура), образованная пересечением основы и утка; lengthwise grain, crosswise grain, bias grain;

- 36) shrink *v* (shrank, shrunk) — садиться; давать усадку; сжиматься, съеживаться; shrinkage *n* — усадка; to shrink after laundering; to shrink from cold;
- 37) neat *a* — опрятный, аккуратный; скромный и изящный; хорошо сидящий (о платье); a neat dress, a neat finish, a neat pocket;
- 38) cause *n* — причина, основание; мотив, повод; cause *v* — быть причиной, вызывать; заставлять, побуждать; to cause shrinkage;
- 39) tension *n* — напряжение, напряженное состояние; растяжение, натяжение; to hold in tension, loop tension; to exert tension — создавать натяжение;
- 40) angle *n* — угол; at right angle — под прямым углом;
- 41) nap *n* — 1. начес; 2. ворсовая ткань с начесом; napped cloth;
- 42) pile *n* — разрезной ворс; pile cloth; pile surface;
- 43) slippage *n* — раздвижка (порок тканей); to cause yarn slippage;
- 44) wale *n* — рубчик (выработка тканей); narrow wale — мелкий рубчик;
- 45) ridge *n* — рубец (на материале), толстая кромка;
- 46) insert *v* — вставлять, вкладывать; insert *n* — вставка; lace insert; insertion *n* — вставка (в платье);
- 47) float *n* — раппорт, т.е. законченный рисунок переплетения ткани, который определяется числом нитей, образующих его; warp float — раппорт по основе; weft float — раппорт по утку;
- 48) resist *v* — сопротивляться, противостоять; resistance *n* — сопротивление, противодействие; resistant *a* — сопротивляющийся, стойкий, прочный; crease resistance — несминаемость; shrink resistant — устойчив к усадке;
- 49) felt *v* — валять, свойлачивать; felt *n* — войлок; фетр; сукно;
- 50) mat *n* — мат, циновка; *v* спутывать, сваливать; mat *a* — матовый, неполированный, тусклый;
- 51) consumers — потребитель; consumer goods, consumer products;
- 52) mesh fabric — ткань и трикотажные изделия с ажурным рисунком;
- 53) herringbone *n* — рисунок «в елочку» (на ткани и т.п.).

4. Be sure you distinguish between different meanings of the verb *to run*:

- 1) бежать, бегать; 2) тянуться, простираться, проходить; 3) продевать, пропускать через; 4) вести, проводить (занятия); 5) линять; 6) спускаться (о петле); 7) проводить по поверхности (рукой, щеткой), расчесывать.

Translate into Russian:

to run in the wash, to run through loop carriers, to run crosswise, to run classes, to run across the surface. If this cloth were held to the light, the yarns would seem to run all one way — lengthwise. She runs knitting classes. Wash your sweater carefully by hand in cool water to see if no colour runs. Her stocking ran. With a close-pile fur use a very soft hairbrush to run across the surface (to comb the hairs). A sportsman who plays tennis or runs regularly, for instance, says that by the end of the week he probably has seven different sets of garments ready to clean. To determine if yarn slippage will occur, run your fingernail firmly over the fabric near the cut end.

TEXT ONE

Read the text and say in Russian what natural fibres are described in it.

NATURAL TEXTILE FIBRES

Fibres exist in nature in many ways. Animal, vegetable, and mineral substances all provide the raw material for cloth. The wool of the sheep, the hair and fur of other creatures, and the fine filament from which the silk worm spins his cocoon are animal fibres composed of protein. Dozens of plants produce usable fibre in cellulose form. For example, linen is made from the fibrous stalk of the flax plants. The familiar cotton fibre grows as a puff protecting the seeds of the cotton plant, and grasses and leaves provide many other textile fibres.

The unmistakable characteristics of the natural fibres are born in their structure. The familiar warmth of wool, the downy softness of cotton, the rich, dry texture of silk, and the crisp sheen of linen originate in the plant or animal that made them, and from the fact that natural things can never be quite uniform. The irregularities in their formation give them their distinction and explain many of their peculiar properties, such as ability of wool to lock into felted constructions, the generally high absorbency of natural fibres, and the wide variation in quality among fibres of the same type.

Wool is among nature's masterpieces. The fuzzy coat of the sheep possesses several remarkable and unique properties that make it especially adaptable to textile use. The wool fibre, which varies in length from 1.5" to 15" (3.8 cm to 38 cm), has a natural crimp that facilitates the spinning of yarns and increases elasticity. The fibre itself is covered with minute scale. When wool is subjected to heat and pressure, these scales interlock, holding the fibres together and creating wool's unique felting capacity. The protein molecule of which wool is composed is spiral, or spring-shaped, contributing great resiliency, and shape-keeping ability. The fabric is highly absorbent and very receptive to dyes but, in contrast, the surface tends to get rid of water.

Silk has a romantic history, and the silk worm's life cycle is itself an exiting drama. A moth lays eggs which, after an incubation period are turned into tiny, hungry silk worms. In about a month, each worm eats thousands of times its weight growing rapidly and getting rid of its skin several times. Then it spins its cocoon. Silk is extremely strong, absorbent, warm, resilient, and highly elastic.

Cotton is a vastly popular, versatile, and relatively inexpensive fibre that produces durable, comfortable fabrics. Magnified cotton has a ribbon-like appearance and is of fairly uniform thickness. The many types of cotton fibres range in length from 0.5" to 2" (13 mm to 6.5 cm). It is naturally soft and easily spun into a variety of treatments, such as mercerization, colour application, and wrinkle-resistant and easy-care finishes, which add to its desirability.

Flax is the plant from whose stems linen is made. By a process developed at the dawn of civilization, the outer woody portion of the stalk is rotted away, leaving long, soft, strong fibres composed of cellulose. The magnified fibre has a jointed structure similar to that of bamboo, and the thickness may vary widely. Length ranges from 5" to 20" (12.5 cm to 51 cm). Because of their similar composition, linen resembles cotton in many ways, including its ability to withstand high temperatures and its easy launder ability and low resistance to wrinkling. In addition, it is extremely durable and, if stored properly, will withstand years of use. However, the flax fibre tends to be stiffer than cotton, and linen fabrics are subject to abrasion and wear along edges and creases.

Notes: fibre (BE) = fiber (AE); worm *n* — червяк; stalk *n* — стебель, стержень; puff *n* — дуновение ветра; abrasion *n* — трение, истирание.

1. Read the text and say whether the following statements are true, false or not mentioned in the text:

1. The natural crimp of wool increases its elasticity.
2. Normally high strength of cotton increases when dry.
3. Silk was brought to Europe by a Chinese princess.
4. Linen is made of flax.
5. The flax fibre is more durable than cotton.

2. Answer the following questions:

1. What is linen made of? 2. What properties of wool make it one of the most adaptable materials for textile use? 3. Is wool receptive to dyes? 4. What are the properties of untreated cotton? 5. In which ways does linen resemble cotton?
3. Write out the properties of wool, silk, cotton and flax fibres.

TEXT TWO

Read and translate the text.

SYNTHETIC FIBRES

1. **Fabrics.** Silk-like appearance, luxurious soft feel, deep luster, excellent draping qualities. Found in fabrics such as satin, jersey, taffeta, lace, faille, brocade, tricot, and crepe, and often in blends with other man-made fibres. Used for dresses, foundation garments, lingerie, linings, and blouses.

Properties. Tendency to wrinkle. Accumulates static electricity. Takes colours well, but some dyes are subject to atmospheric fading. Relatively low in strength. Resistant to mildew and moths. Weakened by light. Moderately absorbent; holds in body heat. Resistant to stretch and shrinkage.

Care. Usually dry cleaned. To hand wash, gently squeeze suds through fabric and rinse in lukewarm water. Do not twist or wring. Do not soak coloured items. Iron while damp with light pressure on wrong side at lowest temperature; a hot iron may melt the fabric. Place strip of brown paper between garment and seam allowances or darts. Do not use acetone (as in nail polish remover) or other organic solvents.

2. **Fabrics.** Available in many weights, textures, and weaves; often used in blends and minimum care fabrics. Used for durable press (permanent press), fibre fill, fleece, and knit fabrics found in suits, shirts, slacks, dresses, blouses, lingerie, and thread.

Properties. Excellent wrinkle and abrasion resistance. Accumulates electricity. Wash and wear, quick drying. High strength. Resistant to stretching and shrinking. Low absorbency; may hold in body heat. May yellow, but is otherwise colourfast. Retains heat set pleats and creases. Exceptional resistance to mildew and moths. Occasional seam slippage. May pill and pick up lint.

Care. Remove oily stains before cleaning. Machine wash for 3—5 minutes with regular agitation for sturdy fabrics, and gentle agitation for delicate fabrics, using warm water. For bright colours use cool water. A fabric softener in the rinse water will reduce static electricity; rinse well. Chlorine bleach can be used for whites before the spin cycle; others can be tumble dried at wash-and-wear or low setting. If removed from dryer immediately, may not require ironing; otherwise use a medium warm setting or steam iron.

3. **Fabrics.** Fibres glitter in gold, silver, and other colours; used in blended fabrics and trims.

Properties. Non-tarnishing if plastic coated. Not affected by salt water, chlorinated water, or climatic conditions.

Care. Can be laundered or dry cleaned if plastic coated. Iron at low setting.

4. **Fabrics.** Commonly soft, light, fluffy fabric construction. Available in sheer fabrics, knits, fleece, furlike and pile fabrics and blends with natural and man-made fibres. Used for sweaters, dresses, suits, sports and work clothes.

Properties. Good wrinkle resistance and wash-and-wear performance. Lightweight. May accumulate static electricity. Low absorbency; quick drying. Good affinity for dyes; colourfast. Quite strong. Excellent resistance to mildew, moths, chemicals, and sunlight. Heat sensitive. May pill. Holds shape well, good pleat retention.

Care. Remove oily stains before cleaning. May be dry-cleaned or hand washed. Wash on warm water setting with any good detergent. Add fabric softener to the final rinse cycle to reduce static electricity. Dries quickly, may be tumble dried at low heat setting or hung up to dry. (Sweaters, however, must be dried flat.) Seldom requires ironing if removed from dryer as soon as cycle is completed; otherwise, use moderately warm iron, never hot, on wrong side.

1. Memorize the new words:

- 1) quality *n* — качество;
- 2) blend *v* — смешивать(ся);
- 3) satin *n* — атлас;
- 4) taffeta *n* — тафта (ткань);

- 5) *faille n* — фэй (шелковая ткань);
- 6) *brocade n* — парча;
- 7) *fade v* — выгорать, выцветать, линять;
- 8) *lingerie n* — дамское белье;
- 9) *lining n* — подкладка;
- 10) *stain n* — пятно.

2. Text Three consists of four short texts. Here are the headings to them given in the wrong order. Match the appropriate heading to each text.

1. Polyester. 2. Metallic. 3. Acetate. 4. Acrylic.

3. Prepare a report about the appearance, properties and care of synthetic fibres.

FABRIC CONSTRUCTION

1. Make sure you remember the following words:

towel, loop, rayon, versatile, texture, resiliency, wrinkle, resistance, manmade, mean, smooth, lustrous, attractive, to knit, knitted, coating.

2. Read the new words, word-combinations and sentences (if any) with the new words and memorize them:

- 1) *create v* — создавать, творить; *creation n* — создание, созидание;
- 2) *artificial a* — искусственный; *artificial silk, flower*;
- 3) *cause v* — вызывать, причинять;
- 4) *bleach v* — отбеливать, обесцвечивать;
- 5) *durable a* — прочный, крепкий;
- 6) *dimity n* — канифас, хлопчатобумажная ткань (для покрывал, штор и т.п.);
- 7) *fray V* — протирать(ся), обтрепывать(ся), изнашиваться;
- 8) *corduroy n* — вельвет, рубчатый пике;
- 9) *quality n* — качество, сорт;
- 10) *ladder n* — спутившая петля (на чулке, трикотаже);
- 11) *rinse v* — полоскать, выполаскивать;
- 12) *padding n* — набивка, набивочный материал, ватин;
- 13) *subject v* — подвергать;
- 14) *velveteen n* — вельвет;
- 15) *pile n* — ворс;
- 16) *tarnish n* — тусклость, неяркость;
- 17) *weave v (wove, woven)* — ткать; плести, сплетать; *weaving n* — ткачество, плетение; *plain weave* — полотняное переплетение; гладкое переплетение; *twill weave* — саржевое переплетение; *satin weave* — атласное переплетение; *pile weave* — ворсовое переплетение; *honeycomb weave* — вафельное переплетение; *woven fabric* — тканый материал; *non-woven fabric* — нетканый материал.

TEXT ONE

Read the text and entitle it.

Woven fabrics. A woven fabric is made from a warp that runs down the length of a fabric and a weft that weaves across the breadth of the fabric. The warp and weft are also known as the “grain”. The warp is put on the loom before weaving, so that it is already stretched, which gives it more “give” across the width of the fabric. Garments are normally cut with the major seams running parallel to the lengthwise grain; this helps to control the structure of the garment. The bias is at 45 degrees to the warp or weft. Garments can be cut on the “bias” or cross, which gives characteristic drape and elasticity to a garment.

Classification of weaves. There are three basic types of weave, namely, plain, twill, satin. Weaves are named according to the system or design followed in interlacing warp and filling yarns.

Plain Weave. In this, the simplest weave, the filling is passed over one warp yarn and under the next. The second time across, the filling passes over the warp yarns it went under, and under the warps it went over on the previous row. The third time across is a repetition of the first, the fourth repeats the second, and so on. Plain-weave cloths can be cleaned easily, and when firm and closely woven, they wear well.

Variations in the plain weave are accomplished by using yarns of different fibres, sizes, twists, and/or colours. Several methods can be used to make a plain-weave fabric more attractive. The first is to produce a ribbed effect by using fillings much heavier than warps, as in poplin, or by using warps much heavier than fillings, as in dimity. The former method is the most common. A striped effect is produced by alternation of fine and heavy warps at regular intervals.

Twill Weave. Twill is the most durable of all weaves. In this weave the filling yarns are interlaced with the warps in such a way as to form ridges across the fabric. These diagonals, called wales, may run from upper left to lower right, from upper right to lower left, or both ways in the same cloth. The most common variation of the twill weave is the herringbone. In this weave the diagonal runs in one direction for a few rows and then reverses and runs in the opposite direction. Twill weaves usually make fabrics closer in texture, heavier and stronger than do plain weaves. This is why twills are so suitable for men's clothing fabrics.

Satin Weaves. Satin weaves are a group of structures designed to produce a smooth fabric surface without twill markings. The word satin creates a mental picture of a smooth lustrous fabric. The reason is that more warps than fillings are exposed on the right side. If the fabric is turned over, more fillings than warps are visible. Satins are not very durable if subjected to much abrasion.

1. Complete the sentences with the information from the text.

- a) The warp and weft are also known as
- b) The bias is at 45 degrees to the ... or
- c) There are three basic types of weave, namely,....
- d) Twill is the most....
- e) Satins are not very durable if....

2. Read the text and explain the difference between plain, twill and satin weaves.

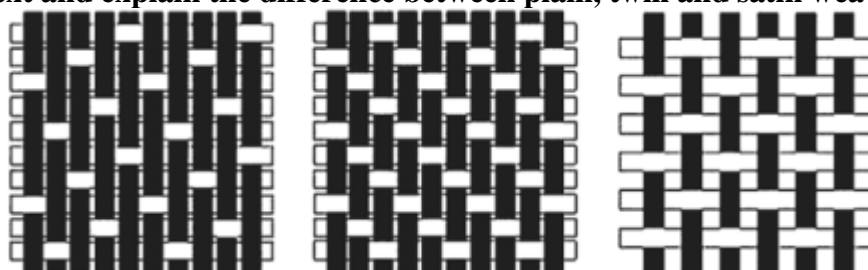


Figure 3. Types of weaves

3. Choose the proper term for each of the weaves in figure 4.

1. Twill weave. 2. Satin weave. 3. Plain weave.

4. Write a summary of the text.

TEXT TWO

Read the text and explain in Russian and in English what the words "bias" and "grain" mean.

WOVEN AND KNITTED FABRICS

In their simple form these consist of two series of threads, warp and weft, interlaced at right angles to each other. The warp threads run the length of the fabric and the weft threads run across the width of the fabric.

The edge at each long side of a woven fabric is called the selvedge and it is commonly of a different construction or appearance to the rest of the fabric because its function is not only to provide a firm neat edge finish to the fabric for the sake of appearance, but also to provide a secure grip for finishing machinery.

Figure 5 shows plain weave, which is the simplest form of interlacing. The section drawings at the side and the bottom of the plan show that warp and weft interlace with each other in a similar manner. If the threads are closely spaced it can be seen that this form of interlacing gives a very tight structure because the alternate interfacings give no room for sideways movement of the threads. The draping properties of such a structure would depend entirely on the flexibility of the fibres and yarns.

If tension is exerted diagonally much more movement is obtained because the force is not now directed along a yarn direction but is pulling across both series of threads causing a “scissor” action. This diagonal direction is known as BIAS. True bias is an angle of 45° , i.e. exactly between warp and weft.

In using a woven fabric for clothing, due regard must be paid to the GRAIN of the fabric. The grain is represented by warp and weft. If the fabric is true, the warp runs straight lengthways and the weft runs across the fabric at 90° to the warp. Garments are usually made up so that the warp runs vertically down the garment as it is worn and the weft horizontally across it. Care must be taken to ensure firstly that the fabric is “true” and then that the pattern pieces are correctly related to grain.

Knitted fabrics consist of a structure formed by interlocking loops of yarn. Figure 6 shows a simple weft-knitted structure. This term is used because the yarn is fed horizontally to form rows of loops which are individually locked vertically with the corresponding loop in the next horizontal row. This is the type of knitting which can be produced by hand using two knitting “needles” and one ball of yarn.

The stability of a simple knitted fabric is much less than that of an ordinary woven fabric because any tension exerted on it will never be along the line of a yarn, but will distort the loop structure so that the fabric can be stretched in any direction.

This simple structure can also be unravelled very easily from the top downwards, and if the yarn forming a loop is broken it immediately releases loops so that a “ladder” quickly forms which will widen and lengthen under tension.

The instability of simple types of knitted fabric was a limiting factor in their use for garments. At one time hosiery and underwear formed the main bulk of garments made from this type of fabric because shapes could be kept simple and the stretch of the knitted structure enabled a close fit to be obtained without complicated cutting or styling. Knitted fabrics are now competing with woven fabrics in many clothing uses due to the fact that improved machines and techniques have produced knitted fabrics in complex structures which in some cases are equal to woven fabrics in stability.

Variations on the three basic weave structures include pile fabrics. These are woven with yarns that are “looped” during weaving; they can then be cut, which is characteristic of corduroy, or left as loops — for example, with toweling.

1. Read the text and explain the difference between woven and knitted fabrics. Use a dictionary if necessary.

2. Pick out of the texts (One and Two) words and word-combinations corresponding to the following Russian ones:

волокно, тканые и нетканые материалы, характер лицевой поверхности ткани, полотняное переплетение, переплетение нитей основы и утка, по косой, трикотажные полотна, трикотажные изделия и белье.

3. Work in pairs. Ask and answer the questions. You want to know:

- 1) what two series of threads woven fabrics consist of in their simple form;
- 2) what selvedge is;
- 3) what its functions are;
- 4) what happens if tension is exerted diagonally;
- 5) what is the diagonal direction called;
- 6) what “true fabric” means;
- 7) what “true bias” means;
- 8) whether the grain is represented by warp and weft;
- 9) how you explain the difference between woven and knitted fabrics.

ТЕМА 3. ДИЗАЙН ОДЕЖДЫ.

Практическая работа № 13. Творческий дизайн для портного.

Практическая работа № 14. Дизайн как процесс.

Практическая работа № 15. Совместимость ткани с дизайном одежды.

Практическая работа № 16. Элементы и принципы дизайна.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;
формирование навыков и умений в чтении профессионального текста;
совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

1. Try to recognize the international words without using a dictionary:

decollete, decorative, display, Empire, epaulet, guide, harmony, modify, princess, respondent, talent, silhouette.

2. Make sure you remember the following words:

appearance, appropriate, behave, bodice, close *a*, coarse, create, development, elbow, fall (fell, fallen), fit, gather, ground, include, mirror, notice, overall, power, pattern, present, relate, ruffle, taste, tie, wrong.

3. Read the new words and word-combinations and memorize them:

- 1) apply *v* — использовать; касаться, относиться; накладывать, прикладывать; to apply for the job; to apply new methods and materials in the garment construction; the rule applies to...; to apply make-up; applied *a* — накладной; прикладной; applied decoration; applied pockets; applied art;
- 2) closing *n* — застежка; разрез для застежки; a centre back closing; the location of the closing;

- 3) *couture n (фр.)* — моделирование и пошив женской одежды высокого класса; *собир.* модельеры, дорогие портные; (дорогие) модные ателье; последний крик моды;
- 4) *curve n* — кривая (линия); изгиб; *curve v* — изгибаться; *the curve of the sleeve; the curved seam of the waistline; body curves* — формы тела;
- 5) *dart n* — вытачка; *to make a dart; a double dart; a single dart*;
- 6) *design v* — планировать, конструировать, проектировать; создавать рисунок, чертить; предназначать; *design n* — замысел; чертеж, эскиз; конструкция; рисунок, узор; фасон платья; *structural design* — структурный дизайн; приемы и средства проектирования форм; *decorative design* — декоративный дизайн; приемы и средства проектирования декора; *designer n* — конструктор одежды, модельер; проектировщик, чертежник; *designing n* — художественное проектирование (конструирование);
- 7) *fit n* — подгонка, посадка; *to correct/to improve the fit of the garment; to be a poor/good fit* — сидеть плохо/хорошо (об одежде);
- 8) *fitted a* — облегающий, прилегающий; *well-fitted* — хорошо посаженный/подогнанный; *a well-fitted sleeve; a well-fitted skirt*;
- 9) *fitting n* — примерка, пригонка;
- 10) *close-fitting a, tightly-fitting* — плотно облегающий, тесный, в обтяжку (об одежде);
- 11) *semi-fitting a* — полуприлегающий;
- 12) *flare n* — клеш (юбки и т.п.); *flare v* — расклешиваться; *flared, flaring* — расширяющийся (книзу); расклешенный; *a skirt with a slight flare; flared legs of trousers. Flare is a portion of a garment that widens to the hem*;
- 13) *gore n* — клин, ластовица; *gore v* — вшивать, вставлять клин, ластовицу; *a two-gored skirt; a four-gored skirt; gored skirt sections*;
- 14) *measure v* — снимать мерки, измерять;
- 15) *lapel n* — отворот, лацкан;
- 16) *line v* — класть на подкладку; *to line a suit completely; a fur-lined coat*;
- 17) *panel n* — полочка; вставка (в платье); *a side panel; narrow panels*;
- 18) *trim n* — отделка; *trim v* — украшать; отделывать; *to trim a garment with embroidery; to trim a coat with fur; trimmings n* — отделка, украшения;
- 19) *tuck n* — складка, сборка; зашип; *tuck v* — подгибать, делать складки, зашипы; заправлять (в юбку, брюки и т.д.); прятать; *to make tucks; to tuck the shirt into the skirt or trousers. Pin tucks are very narrow*;
- 20) *tack n* — стежок; наметка; сметывание на живую нитку; *tack v (on, to, together)* — прикрепить, приметывать, соединять; сметывать на живую нитку; *to tack two pieces of cloth together before sewing*;
- 21) *waistband n* — пояс (юбки или брюк); корсаж; *a straight waistband; or contoured or shaped waistband*;
- 22) *welt seam* — настрочный шов. *The welt seam is popular in both coat and jacket designs*;
- 23) *zip n* — застежка-молния; *zip v* — застегивать на молнию. *In some styles of coats an extra lining is zipped in for warmth*;
- 24) *neither ... nor cj* — ни ... ни; *neither wide nor narrow*;
- 25) *once cj* — как только; *once you have put together your coordinated wardrobe...*;
- 26) *armhole n* — пройма; *to set the sleeve into the armhole*;
- 27) *chest n* — грудная клетка, окружность груди; *the narrow chest; to measure the body at the chest line*;
- 28) *firm a* — твердый, устойчивый, плотный; *a firm structure; firm materials. A hard-tailored suit has a firm shape*;
- 29) *fold n* — складка, сгиб; *fold v* — складывать, загибать; *to fold a piece of fabric; a fold line*;
- 30) *neckline n* — вырез горловины; *a round neckline; a V-neckline; a high or low neckline*;
- 31) *outline n* — очертание, контур; *an outline of the face; an outline shape of a garment*;
- 32) *slender a* — тонкий, стройный, изящный; *a slender girl; a slender waist*.

4. Define the meaning of the words in bold type.

1. The **points** in a well-made collar are sharp. 2. Collars as well as lapels may be round and **pointed**. 3. Arrows **pointed** us the correct way. 4. **Gathers** are created to provide extra fullness in some section of a garment. 5. She bought a **full-gathered** skirt. 6. He **gathered** up the broken glass off the floor. 7. It's necessary **to gather** the dress at the waist. 8. I like the **design** of this coat. 9. The carpet has a geometrical **design**. 10. She wants **to design** dresses and accessories. 11. What's so special about haute couture **designs**? 12. Big hats are no longer in **fashion**. 13. She behaved in a strange **fashion**.

5. Match each term and its definition. Make up sentences using the correct form of the verb *to be*:

1) armhole; 2) to trim; 3) fitting; 4) dart; 5) waistband; 6) pleat;
a) a fold of fabric which provides controlled fullness; b) hole in a garment for the arm; c) to decorate; d) a band encircling the waistline on skirts or pants; e) a shaped tuck taken to fit garment to the figure; f) the process of making a garment conform correctly to the figure.

6. Arrange a) synonyms and b) antonyms in pairs and translate them into Russian:

a) fashion, thin, key *a*, slim, to attach, trend, shape, slim, to join, basic;
b) shiny, light(2), coarse, simple, heavy, soft, complicated, upper, bottom, dark, matt, wide, narrow.

7. Match the equivalent English and Russian word-combinations. Practise back-translation with your partner to memorize them:

1) to drape a fabric; 2) to follow body curves; 3) the outline of the body; 4) the body of the dress; 5) a full-length mirror; 6) to give guidance; 7) to hold the shape; 8) applied decoration; 9) to enhance delicacy of the figure; 10) a one-piece dress;
a) цельнокроеное платье; b) накладной декор; c) сохранять форму; d) служить руководством; e) внешние формы тела; f) подчеркнуть хрупкость фигуры; g) станочная часть платья; h) большое зеркало, в котором можно видеть себя в полный рост; i) собирать ткань в изящные мягкие складки; j) повторять очертания тела, плотно облегать (о платье).

TEXT ONE

Read the text and translate it.

CREATIVE DESIGN FOR THE DRESSMAKER

Part 1

1. Art and design are inseparable. Art involves not only the ability to paint a beautifully dressed body, or to make a sculpture of it; it also focuses on developing the talent to design and construct or to choose and assemble garments and accessories displaying imagination, creativity, and a sense of beauty.

2. A design is a well-considered plan for creating something beautiful. A designer is an artist who creates or modifies designs so that they can be reproduced on fabrics or on finished goods such as styles in apparel. Although each person is a potential designer, one learns to create beauty through order and harmony to be excellent.

3. All artists and designers work with the elements of line, space, texture, and colour. The elements are not used alone but are combined in useful, appropriate ways to produce different interesting effects. To achieve the desired artistic effect every artist has to absorb and apply the basic principles of design. You should do the same. You should develop a range of colours and fabrics when designing. Any initial colour and fabric choices might need building on to fill in gaps. For example, a choice of five colours or fabrics may need an additional two to make the palette flow.

4. To make a garment successfully, fabric selection is important for it incorporates shade, texture and draping qualities. It will play a leading role in creating the silhouette of the garment.

It is of fundamental importance for every designer to understand the properties and qualities of fabrics. When choosing a fabric consider its qualities in relation to the general lines of the style planned. The style must enhance the natural characteristics of the fabric. Fabrics must be chosen for their aesthetic value — the way they look and feel, their colour, pattern or texture. Consideration of colour is very important as this will be noticed first. It is a good idea to hold the fabric from the neckline in front of the figure standing before a full length mirror. The image presented will give a very good idea as to whether a colour is suitable or not. It is possible to wear a colour successfully for another colour is added around the neck area, for example, a blouse with an overdress or a scarf worn at the neckline.

5. Fabric behaviour must also be studied in relation to the body. Large figure types must avoid bulky fabrics, which will add to size, fabrics with a smooth, shiny surface which reflect light will also give an appearance of a larger figure. Tall, slender figure types must avoid too bulky or heavy fabrics, which may overpower the figure, and should select a fabric, which will drape to give a softly curved line. If the figure is tall and too thin, add roundness by avoiding clinging fabrics, which will show the thinness of the figure. If the figure is tall and heavily built, select a smooth texture with a matt surface, avoiding large patterned fabrics.

6. The short, slender figure must avoid overpowering the figure with coarse, heavy fabrics and fabrics with large pattern design. Soft fabrics and small patterned fabrics will enhance delicacy of the figure. Fabric choices are often dictated by the theme and season. The season you are designing for directs the weights and the textures. Lighter fabrics tend to be used more in Spring/Summer collections and heavier fabrics, suitable for outerwear, tend to be used more for Autumn/Winter. Season can also influence colour. Lighter colours are often used more in Spring/Summer and darker tones for Autumn/Winter. Each season tends to highlight specific fashionable colours. Trend forecasters predict which colours will be prevalent by analyzing catwalk shows and making an overview of that season most popular colours. Some colours are enduring, however. Black tends to be constantly in fashion as it is slimming and can easily be worn with other colours. Certain colour palettes become synonymous with certain designers. For example, Helmut Lang and Jil Sander typically use blacks, greys, muted colours and neutrals. Designers also make use of certain patterns as part of their signature.

7. Blues/greens are cool, receding colours. Red/oranges are advancing colours. Strong shades of advancing colours will make the figure appear larger.

Note: catwalk n — демонстрация моделей одежды.

1. Practise reading the text aloud (paragraphs 1-3).

2. Work with a partner. Ask and answer these questions:

1. What is a design? (Find in the text two definitions of “design”.)
2. What elements do all artists and designers work with?
3. Why is fabric selection important to make a garment successfully?
4. How can a fabric behave in relation to the general lines of the dress style depending on its qualities?
5. What is the simplest way to learn whether a colour is suitable or not?

CREATIVE DESIGN FOR THE DRESSMAKER

Part 2

Every design is a carefully considered structure of lines and shapes. As the final dress will present three major sets of lines to the viewer’s eye (body lines, silhouette lines, and detail lines), its overall shape is the next consideration. The design of a garment involves two elements — structural and decorative design. These are often inseparable. Structural design includes the overall design of a garment — its outline shape or silhouette — plus all the structural lines within it. The latter include all the seam lines involved in assembling the three basic units (bodice, sleeves and skirt) as well as darts, tucks, and pleats. The structural lines may also add a decorative quality — structural decoration — especially where they are emphasized by a line of tops-

titching, as on a welt seam or an edge. This may be given further emphasis by introducing thread of a contrasting colour.

Structural style lines play a part and should enhance the silhouette. Horizontal lines add width, for example, waistbands, jacket hem lines, horizontal pockets. Vertical lines add length, for example, princess seaming. The garment silhouette must be selected according to figure type and the image a fashionable woman is aiming to achieve.

Decorative design refers to decoration applied to a garment. It is not a necessary part of the structure. Applied decoration may include various types of trims, as braids, embroidery, buttons that do not fasten, and tack-on bows. Unless these are properly related to the structural design, the effect may be displeasing.

4. Correct balance is achieved by considering together overall shape, style lines, colour and texture.

1. Work with a partner. Ask and answer these questions:

1. What two elements does the design of a garment involve?
2. What are structural lines?
3. What is structural decoration?
4. What is the function of topstitching?
5. What are the examples of horizontal/vertical lines in a garment?
6. What role do horizontal/vertical lines play in a garment?
7. What is decorative design?
8. What are the examples of applied decoration?
9. What are the main principles of dress design?
10. How is correct balance in a garment achieved?

2. Write a summary of the text (10-12 sentences).

3. Speak about:

1. Design and its principles;
2. Fabric selection in relation to the garment style;
3. Fabric selection in relation to the figure;
4. Structural and decorative designs.

4. Brainstorming. Work in pairs and try to name the qualities that make a dress designer a top specialist.

TEXT TWO

Read the text and translate it.

FASHION DESIGN

Fashion is merely a form of ugliness so unbearable that we are compelled to alter it every six months.

Oscar Wilde

Fashion is a constant search for the new. It is hungry and ruthless. But to be able to create clothes is also very exciting and very rewarding. Fashion design according to Vivienne Westwood is “almost like mathematics”. You have a vocabulary of ideas which you have to add and subtract in order to come up with an equation right for the times.

Fashion is everywhere: from ready-to-wear to designer collections, to red-carpet glamour. Fashion design is the art of application of design and aesthetics or natural beauty to clothing and accessories. Fashion design is influenced by cultural and social life, and has varied over time and place.

There are so many styles, that you can be bewildered. Is this an original design or is it a revival style, like Gothic or Neo-classical? Perhaps the two are mixed together and produced an unexpected material like leather or metal. Today there are an infinite number of possibilities as creative ideas can borrow from history, the sports field or the street. John Galliano, for example,

has produced his version of Christian Dior's famous 1947 New Look jacket, while Ferragamo has revived the original rainbow-soled sandals from 1938.

Fashion designers work in a number of ways in designing clothing and accessories. Some work alone or as part of a team. They attempt to satisfy consumer desire for aesthetically designed clothing; and must at times anticipate changing consumer tastes.

Fashion designers attempt to design clothes, which are functional as well as aesthetically pleasing. They must consider who is likely to wear a garment and the situations in which it will be worn. They have a wide range and combinations of materials to work with and a wide range of colours, patterns and styles to choose from. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are created for special occasions, such as evening wear or party dresses.

Some clothes are made specifically for an individual, as in the case of haute couture or bespoke tailoring. Today, most clothing is designed for the mass market, especially casual and everyday wear.

There are three main categories of fashion design:

Haute couture. The type of fashion design which predominated until the 1950s was "made-to-measure" or haute couture (French for "high fashion"). The term "made-to-measure" may be used for any garment that is created for an individual customer, and is usually made from high-quality, expensive fabric, sewn with extreme attention to detail and finish, often using hand techniques. Look and fit take priority over the cost of materials and the time it takes to make. "Haute couture" is a protected term which can only be officially used by companies that meet certain well-defined standards.

Mass market. These days the fashion industry relies more on mass market sales, producing ready-to-wear clothes in large quantities and standard sizes. Cheap materials, creatively used, produce affordable fashion. Mass market designers generally adapt the trends set by the famous names in fashion.

Ready-to-wear. Ready-to-wear clothes are a cross between haute couture and mass market. They are not made for individual customers, but great care is taken in the choice and cut of fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. Ready-to-wear collections are usually presented by fashion houses each season during a period known as Fashion Week. This takes place on a city-wide basis and occurs twice per year.

1. Which statement best expresses the main idea of the text?

1. Fashion design is the art of application of design and aesthetics to clothing and accessories.
2. There are three main categories of fashion design: haute couture, mass market and ready-to-wear.
3. Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing.

2. Look through the text and say if the following statements are true or false:

1. Fashion design is influenced by cultural and social life.
2. Fashion works in cycles and spirals.
3. Fashion designers try to satisfy consumer desire for aesthetically designed clothing.
4. Mass market designers generally adapt the trends set by the famous names in fashion.
5. All fashion development is the result of changes in practical needs.

3. Read the text again, divide it into logical parts and entitle each part so as to make a plan.

4. Retell the text according to your plan.

5. Work in pairs. Discuss the three main categories of fashion design.

6. Do you think it is enough to follow a fashion trend to be up with the fashion? Give your reasons.

7. Explain how you understand Oscar Wilde's words.

ТЕМА 4. ИЗГОТОВЛЕНИЕ ОДЕЖДЫ.

Практическая работа № 17. Подготовка к пошиву.

Практическая работа № 18. Изготовление одежды.

Практическая работа № 19. Примерка в процессе шитья.

Практическая работа № 20. Одежда для пожилых людей.

Практическая работа № 21. Технология изготовления.

Практическая работа № 22. Воротнички.

Практическая работа № 23. Рукава.

Практическая работа № 24. Карманы.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

GETTING READY TO SEW

1. Read the new words and word-combinations and memorize them:

- 1) notch *n* — надсечка, метка, зарубка, зубец; notch *v* — делать надсечки, метки, засечки;
- 2) posture *n* — поза, положение; осанка;
- 3) pad *n* — мягкая прокладка; shoulderpad — наплечник;
- 4) back *n* — спина; спинка; подкладка; изнанка;
- 5) cutting *n* — выкраивание, раскрой;
- 6) laying out — раскладка, разметка;
- 7) marking *n* — маркировка, нанесение различных меток;
- 8) dress stand — манекен;
- 9) tracing wheel — пунктирное колесико;
- 10) modelling *n* — исполнение по модели, моделирование;
- 11) flaw *n* — дефект, изъян, порок;
- 12) facing *n* — лицевая отделка (платья и т.п.); планка; подборт; накладные полосы ткани для усиления деталей одежды; pocket facing — подкарманник; welt facing — лицевая сторона листочки кармана;
- 13) alignment *n* — расположение по одной линии; выравнивание;
- 14) encounter *v* — сталкиваться, наталкиваться;
- 15) be aware of — знать о чем-либо; осознавать;
- 16) accommodate *v* — приспособливаться;
- 17) deal *v*(with) — заниматься (чем-либо), иметь дело (с чем-либо), сталкиваться (с чем-либо, кем-либо);

- 18) experience *v* — испытывать, узнавать по опыту;
 19) cope *v* (with) — справляться, преодолевать;
 20) construct *V* — изготавливать (одежду), строить, конструировать; construction *n* — изготовление, конструкция. To construct is to build or to make by putting together or combining parts. Garment construction includes the aspects of cutting, sewing and pressing. To construct buildings; construction industry; to construct different materials; to construct a garment;
 21) alteration *n* — переделка (одежды и т.п.);
 22) ease *n* — свобода; удобство; ease *v* — делать более свободным, удобным; распускать швы (об одежде); to ease a coat under the arms — сделать пальто более свободным в проймах;
 23) godet *n* — клин в одежде или перчатке;
 24) gusset *n* — вставка, клин (в платье и т.п.); ластовица;
 25) smocking *n* — мелкие сборки, фигурные буфы (на блузе, платье);
 26) underlining *n* — 1) подкладка; прокладка; 2) утепляющий слой (ватин и т.п.);
 27) underlying *a* — лежащий (под чем-либо); скрытый;
 28) underlying fabric — подкладочная ткань;
 29) bias *adv* — косо, по косой линии; to cut bias — кроить по косой;
 30) baste *v* — сметывать, сшивать на живую нитку;
 31) opening *n* — разрез;
 32) placket *n* — карман в юбке; застежка, разрез в юбке (для застежки);
 33) closure *n* — застежка;
 34) binding *n* — обтачка в виде канта;
 35) trim up *phr v* — загибать, подвернуть;
 36) let out *phr v* — выпускать (длину юбки, например);
 37) fray *y* — протирать(ся), изнашивать(ся), обтрепывать(ся);
 38) overskirt *n* — верхняя юбка;
 39) slip *v* — скользить; slippage *n* — скольжение;
 40) allowance *n* — припуск;
 41) waste *v* — попусту тратить, терять (время); wastes *npl* — отходы;
 42) precise *a* — точный, определенный;
 43) extend *v* — протягивать, вытягивать; удлинять, расширять;
 44) estimate *v* — оценивать, приблизительно подсчитывать.

2. Define the main word in the following word-combinations. Translate them into Russian:

pattern piece, construction mark, garment construction, body measurements, pattern size, figure problems, thread marking, seam lines, back waist length, construction match points, straight grain symbol, cut garment section.

3. Translate the word-combinations from the text. Compare your translation with that given here:

...keep the "straight of grain" running in the correct direction.	...соблюдайте, чтобы нити основы и утка шли в правильном направлении (т.е. под углом 90°).
Check the "grain" on woven fabrics... by pulling the fabric into shape at each end.	Проверьте направление нитей в ткани, потянув ее за края.
This is only achieved by building up experience in a variety of situations concerned with the fitting of garments...	Это может быть приобретено с опытом, накопленным в результате многочисленных примерок.
...to form an attractive feature of the garment	...чтобы внести в создаваемое изделие эле-

being made.	мент привлекательности.
A garment must... never pull out of shape.	Изделие никогда не должно терять форму (деформироваться).

TEXT ONE

Read and translate the text.

MAKING GARMENTS

Garments are made from flat fabrics shaped to fit the human body. To hang straight, garments should be cut on the straight of the fabric's grain. They may be cut on the bias for special effects. All garments contain darts or dart equivalents that introduce shape into the garment. Darts are triangular folds stitched into the fabric that shape it to fit the body. The size, length, and angle of the dart should accommodate the body curve it is intended to fit. Shaped seams such as princess seams, gore seams in skirts and yoke seams may incorporate dart shapes to help the garment fit the figure. Released darts and extra fabric add style fullness. Style fullness may be fitted to the body with ease, gathers, shirring, smocking, elastic, or drawstring.

Other dart substitutes include stretch fabrics, bias-cut pieces, pleats and tucks, godets, gussets, full-fashioned knits, and lacing.

Underlying fabrics provide additional shape, support, and smoothness to garments. Interfacing is used in detail areas. Lining covers the inner construction of the garment. Fully lined garments are generally more costly but are more durable, more comfortable, and more attractive than unlined garments. Underlining is constructed as one with the garment and has many of the same advantages as lining, except it does not cover inner construction details. (However, underlining does make inner construction details invisible from the outside of the garment.) Interlinings are applied strictly for warmth. Supporting devices are used to maintain shape as the design demands.

The identifying characteristics of a garment determine its style. Variations in silhouette, length, waistline and edge treatments and in neckline, collar, sleeves, cuffs, pockets and decorative details result in different styles. Style is evaluated based on fashion trends, personal preferences, appropriateness, function, and principles of aesthetic design.

Collars are either flat, standing, or rolled. Sleeves are one of three types: kimono, which is cut in one with the garment; raglan, which is attached to the garment with a diagonal seam; and set-in, which is attached to the armhole of the garment. Cuffs include open-band, closed-band, and turned-back. Pockets usually contribute to consumer satisfaction. The main pocket types are patch, in-seam, and slashed. Decorative details integral to the garment include tucks, pleats, creases, ruffles, bows and tabs. Garments must be functionally designed with the end use and the end user in mind. Garments for special markets — childrenswear, maternity wear, clothing for mature figures, clothing for people with physical disabilities and occupational clothing — may require special design features.

1. Ask and answer the questions. Work in pairs.

1. What is the text about? 2. Garments are made from flat fabrics, aren't they? 3. How should garments be cut to hang straight? 4. How may they be cut for special occasions? 5. What are darts? 6. Are darts the only way of introducing shape into the garment? 7. Name some other dart substitutes. 8. What are underlying fabrics used for? 9. In what areas is interfacing used? 10. What is the function of lining? 11. What are interlinings applied for?

2. Divide the text into logical parts. Find the topic sentence in each of them. Add 2—3 more simple sentences to expand the general idea of the part.

3. Write down the sentences to receive a summary.

TEXT TWO

Read the text carefully. Entitle it.

1. Fashions are constantly changing but the basic principles of garment construction remain the same. There are many things to consider when starting to make clothes. We all want to sew successfully; and to produce a pleasing, attractive result is very satisfying.

Successful dressmaking begins with a pattern as nearly correct in size as possible. Both the size and type of pattern selected will influence the possible difficulties to be encountered in making a well-fitted garment.

There is a number of decisions to be made before the pattern is selected: the purpose or need for the proposed garment; the style of pattern that fits this purpose; consideration of the pattern, and availability of the pattern in the type and size that most nearly conforms to the body measurements.

2. The four measurements — bust, waist, hip, and back waist length — may be sufficient for you in determining your pattern size. If you are aware of any problems you have experienced with garments that fit improperly, you may need to take additional measurements to assist you in making this decision.

3. Modelling is a method of making a pattern by using the art of manipulating the pattern muslin to create a style on a dress stand. To the dressmaker with creative ability, this method of producing a pattern can be very satisfying.

To model successfully, the dressmaker must have a good practical knowledge of dressmaking, fully understand the grain of material, have a sense of proportion and line and a keen sense of accuracy.

4. It is essential to check the fabric carefully before laying on the pattern pieces. Open up the fabric and check for flaws in the weaving, printing or dyeing. If the fabric is flawed, mark it with a coloured thread so that it can be avoided when the pattern pieces are laid on.

Check that fabric is on correct grain to avoid distortion of the style lines of the garment; otherwise it will not “hang” correctly on the figure. Check the “grain” on woven fabrics by pulling a crosswise thread at the end of the fabric and by pulling the fabric into shape at each end.

Some fabrics have “one-way” designs such as floral patterns, geometric shapes and irregular checks. Such fabrics must be treated as “with nap” for layout purposes, placing all the pattern pieces in the same direction. Checks, stripes or any other patterns in the fabric must be matched at seam lines on corresponding pattern pieces. When you are sure that the pieces are laid out correctly, pin them to the fabric. Place the pins diagonally just inside the seam lines to prevent the fabric from puckering. Cut out the pieces along the cutting line, cutting the main pieces first.

Before the pattern is removed from each cut garment section, construction match points must be marked. Marking includes a variety of techniques: thread marking (tailor’s tacks), tracing wheel, pin and chalk. Marking of the construction match points ensures accurate alignment of fabric sections before the seams are stitched.

5. Fitting is an important art of dressmaking. Skill in fitting comes with practice in observing every detail of the garment. This is only achieved by building up experience in a variety of situations concerned with the fitting of garments in different fabrics and for different figure types.

Fabric must be considered so that it can be best used in relation to texture, drapability and the placing of focal points of the fabric — design to form an attractive feature of the garment being made. A garment must fit correctly to be comfortable to wear and also to look attractive. It must fall gracefully over the figure and never pull out of shape.

Careful measuring of the figure and accurate alterations to the pattern should eliminate any major fitting problems. The garment must be tacked together on the correct seam lines for the first fitting, including one sleeve. Shoulder pads should be available to give the garment the necessary padding and the correct “hang” from the shoulders.

The garment must be worn right side out when it is being tried on, and an underslip must be worn for dress and skirt fittings as this enables the garment to hang smoothly over the figure. It is also important to wear the correct shoes as varying heel heights can affect the figure posture and alter the appearance of the overall silhouette.

1. Match the subtitles with each paragraph of the text.

1. Modelling. 2. Fitting. 3. Taking Measurements. 4. Pattern Layout, Cutting, Marking. 5. Successful Dressmaking.

2. Ask your partner: 1) about pattern layout; 2) about a variety of marking techniques used; 3) how to eliminate fitting problems.

3. Write a summary of the text.

CONSTRUCTION TECHNIQUES

1. Read the new words and word-combinations and memorize them:

- 1) slipstitch *v* — шить потайным стежком в край;
- 2) flat seam — стачной шов;
- 3) French seam — шов «в замок», бельевой шов;
- 4) welt seam — настрочный шов;
- 5) topstitched seam — расстрочной шов;
- 6) enclose *v* — подгибать внутрь;
- 7) join *V* — соединять(ся);
- 8) slash *v* — делать декоративные разрезы, прорези (в одежде);
- 9) overcast *v* — обметывать по краю;
- 10) deep dart — глубокая (нагрудная) вытачка;
- 11) curved dart — фигурная талевая вытачка;
- 12) contour dart — фигурная вытачка;
- 13) smocking *n* — мелкие сборки, фигурные буфы (на блузе, платье);
- 14) shirring *n* — буфы; собирание в сборку; сборки в несколько рядов; резинка (для поддержки);
- 15) box pleat — бантовая складка;
- 16) inverted pleat — встречная складка;
- 17) knife pleat — односторонняя складка;
- 18) kick pleat — встречная складка на юбке (сзади);
- 19) tab *n* — петелька, ушко; pull tab — замок (на молнии);
- 20) overlap *v* — заходить один на другой, частично перекрывать;
- 21) hook *n* — крючок;
- 22) rigid *a* — жесткий, негнущийся;
- 23) velcro — велкро, текстильная застежка;
- 24) visible *a* — видимый, видный;
- 25) snap *n* — кнопка (для одежды);
- 26) shaped facing — подкройная обтачка; extended facing — нижний борт (подборт) цельнокроеный с обтачкой; bias facing — косая бейка;
- 27) blindstitch *n* — внутренний потайной шов (от края);
- 28) understitch *n* — пристрочной шов;
- 29) underlining *n* — формоподдерживающая прокладка;
- 30) pipe *v* — отделять тонким руликом;
- 31) casing *n* — кулиска;
- 32) concave *a* — вогнутый, впалый;
- 33) convex *a* — выпуклый;
- 34) straight stand collar — вертикальная стойка;

- 35) shaped stand collar — наклонная стойка;
- 36) bias roll collar — воротник типа «хомут»;
- 37) shawl collar — шалевого воротник;
- 38) border *n* — кайма, край;
- 39) flat *a* — прилегающий (о воротнике);
- 40) step *n* — уступ воротника;
- 41) turning *n* — подшивка;
- 42) underpart *n* — нижний воротник;
- 43) outer edge — отлет воротника;
- 44) Peter Pan collar — маленький круглый плосколежащий воротник;
- 45) gusset *n* — вставка, клин (в платье); ластовица;
- 46) sleeve cap — головка рукава;
- 47) sew-in interfacing — прокладка ниточного крепления;
- 48) fusible interfacing — прокладка с клеевым покрытием;
- 49) resin coating — полимерное покрытие;
- 50) patch pocket — накладной карман;
- 51) bag *n* — мешковина кармана;
- 52) seam pocket — карман в шве;
- 53) jetted pocket — карман в рамку;
- 54) flap pocket — карман с клапаном;
- 55) welt pocket — карман с листочкой;
- 56) breast pocket — верхний карман;
- 57) calico *n* — коленкор, миткаль, *амер*, набивной ситец.

TEXT ONE

Read the text carefully and find answers to these questions:

1. What is a perfect seam?
2. What fabrics are different seams used for?

SEAMS

Construction is the foundation of clothing and fashion design. It is both a technical and a design issue; garments need seams and darts in order to render a two-dimensional fabric into a three-dimensional piece of clothing, but how and where a designer chooses to construct these lines also affects the proportion and style of a garment. It is important that every fashion designer knows and understands how garments are made. A designer must know, for example, the various possibilities of pocket or collar construction, or where a seam can go.

The mark of professional sewing is a perfect seam — a seam that is never puckered, never stretched. Making a seam is one of the most fundamental skills you will learn as you begin to study construction. A seam is created when two or more pieces of fabric are joined together. ‘Seam allowance’ is the border around a piece of cloth beyond the stitch line. This extra fabric is allowed in order to create a seam. There are various types of seam and each has a specific use and purpose.

Plain seams. A flat seam is the basic method used to join fabrics of normal weight. It is always sewn with the right sides of the fabric facing, and the raw edges should be finished to prevent fraying. Neaten straight flat seams after stitching and pressing open. A plain straight stitch should be used on woven fabric.

Stretch fabric needs to be sewn with a stitch which allows the seam to “give” otherwise the stitching will break during use. A small straight stitch and polyester thread will often give sufficient stretch or a very narrow machine zigzag stitch can be used.

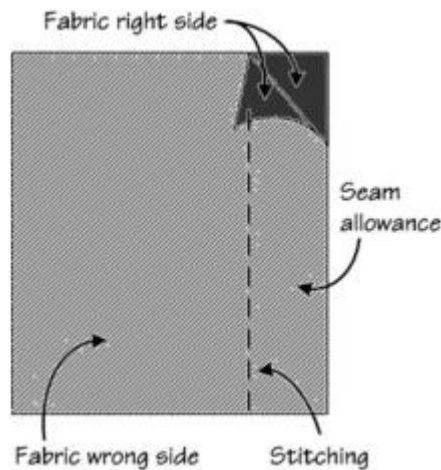


Figure 4

French seam. This is so-called because it originated in Paris, the home of “haute couture” (“high sewing”).

It is a narrow seam which encloses the raw edges of the fabric so that fraying does not occur. It is normally used on fine, semi-transparent fabric or on medium-weight fabric that has a tendency to fray badly. Do not use this seam on heavy fabrics, as the effect will be bulky and unsightly. This seam is often used on baby garments and lingerie. Stitch a plain seam on the right side of the material 1/2 inch from the edge. Trim the seam to 1/8 inch from the stitching line and turn the material to the wrong side, creasing sharply along the seam line. Stitch 1/8 inch from the fold encasing the raw edges of the seam allowance.

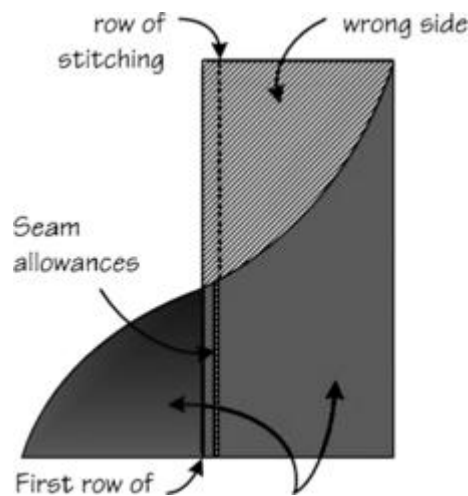


Figure 5

A welt seam is extremely strong and is suitable for use on almost all fabrics, apart from fine fabrics, which have a tendency to fray badly.

It is used for women’s tailored dresses or blouses and on tailored coats or jackets. Stitch a plain seam on the wrong side of the material. Press the seam to one side and trim the seam allowance of the underside to 1/8 inch. On the right side make a second row of stitching 1/4 inch from the seam line to hold the seam allowance flat. Press the seam again from the right side.

Topstitched seam. A plain flat seam can be decorated by topstitching over it in a matching or contrasting colour. The stitching can be on one side of the seam or both. It can also be used to reinforce the stitching or join a straight edge to a shaped edge, such as a yoke to a blouse.

Once the seams of a garment have been constructed, they should be finished either by hand or machine. Zigzag finish is a form of overcasting using a machine stitch. Overlocking is a perfect way to neaten raw edges, since the stitches are formed over a newly trimmed edge to give

a neat tidy finish. To finish by hand, fold the seam allowances in to meet each other. Tack the folds together, press and slipstitch neatly.

Raw edges and deconstruction. In the 1970s, Japanese designers Yohji Yamamoto and Rei Kawakubo were the first designers to show “deconstructed” garments on the catwalk. Their clothes revealed the seams of the garment on the outside rather than hidden on the inside. The concept was to show exactly how the garment had been put together. Raw, unfinished hems and edges can also be employed. There is no practical reason for doing so; it is purely aesthetic.

1. Look through the text and say if the following statements are true or false:

1. A perfect seam never stretches.
2. A French seam is used on lingerie.
3. A slot seam is a decorative seam for tailored garments.
4. A topstitched seam is made by turning under the seam allowance along the straight edge.
5. The Japanese designers were the first to show “deconstructed garments”.

2. Explain how you understand the term “construction of clothing”.

3. “Making a seam is one of the most fundamental skills.” Do you agree or disagree with this statement? Give your reasons.

4. Work in pairs. Ask and answer questions on the text.

5. Make up a list of key words to describe plain seams.

6. Give a summary of the text. It should include the following:

- 1) the definition of a perfect seam;
- 2) main characteristics of different types of plain seams.

7. Take a piece of cloth and demonstrate how to make plain seams to your partner.

TEXT TWO

Read the text to understand its contents.

DARTS

Darts are used to shape clothes by controlling fullness or removing it where it is not needed. They can be curved or straight, and single-or double-pointed. The length, width, shape and position of darts will depend on the design of the garment or item. Any corresponding darts should be realigned to match.

Darts are normally worked on the wrong side unless they are used as a decorative feature. Before stitching a dart, check the fit and adjust the position and shape of the darts. Darts should always taper to a fine point to fit well. Slashed darts are pressed flat and other types are pressed to one side. Always press darts before proceeding to the next stage of making up.

Making a Simple Dart

- Mark the position of the dart with tailor’s tacks or a tracing wheel. Fold the dart in half, matching the markings carefully.
- Pin and tack the dart starting at the raw edge and tapering to a fine point.
- Check the fit and adjust the dart. Remove the tailor’s tacks and stitch starting at the raw edge. Reinforce the point by working a few reverse stitches.

Special Finishes for Darts

Careful attention should be given to finishing darts so that they will be as inconspicuous as possible.

- Darts in the skirt or blouse are pressed toward the centre line.
- Underarm darts are pressed down.

- A group of small darts at the top of the sleeve are pressed toward the back.
- Darts in heavy, bulky fabrics are slit along the fold line of the dart toward the point and pressed open.

Deep dart. A dart which is made with a deep fold should be slashed along the fold to within 1.5 cm (5/8 inch) of the point. Overcast the edges if the fabric is liable to fray, and then press the dart open.

Curved dart. A curved dart should be clipped along the curve. Reinforce the curve with a second line of stitching, then press to one side.

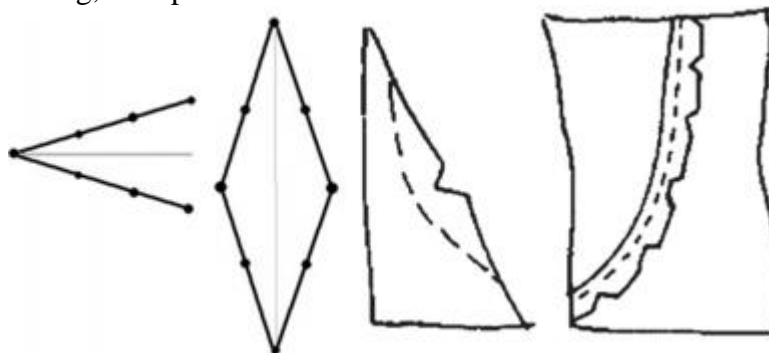


Figure 6

Contour dart. A contour dart is pointed at both ends. After stitching the dart, clip it at the widest point almost up to the stitched line and work a second line of stitching along the curve as a reinforcement. Overcast the clipped edges if the fabric is liable to fray.

1. Look through the text and say if the following statements are true or false:

1. Decorative darts are normally worked on the right side.
2. Slashed darts are pressed to one side.
3. If the fabric is liable to fray it is better to overcast the edges.
4. The edges of the dart may be pinked.
5. Elbow darts are pressed toward the bottom of the sleeves.

2. Work in pairs. Ask and answer questions. You are interested in:

- 1) what darts are used for;
- 2) how design influences darts;
- 3) how to provide good fit of darts;
- 4) what types of darts are described in the text.

3. Make up a list of key words to describe darts.

4. Explain how to make a simple dart.

5. Draw sketches of garments with different darts. How do they influence clothes silhouette?

TEXT THREE

Read the text and retell it in Russian.

GATHERING AND SHIRRING

Gathering and shirring are ways of controlling fullness. Gathering and shirring are both formed by drawing up a piece of fabric by means of rows of stitching. Gathering is worked near the edge of a piece of fabric which will then be joined to an ungathered piece. Frills are made by this method. Shirring is worked in a band across the fabric.

Gathering can be worked by hand with evenly spaced rows of running stitch or on a machine using the longest stitch length available.

Use a long piece of thread for the running stitch to allow you to complete each section of stitching without a break.

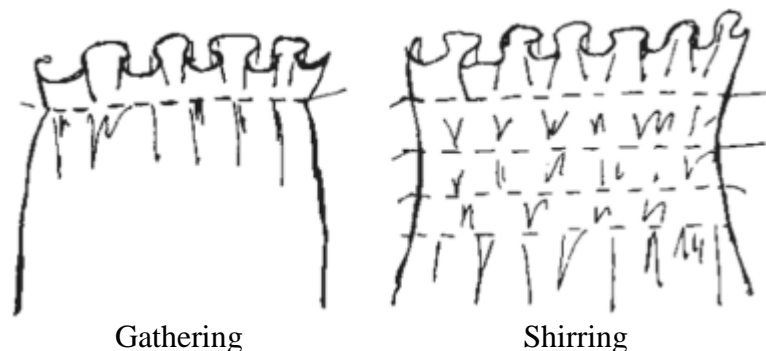


Figure 7

1. Work two rows of small running stitches or machine stitching 5 mm (1/4 inch) apart just outside the seam line. Do not fasten off the ends of the thread.

2. Pull up the threads at each end of the stitching until the gathered section is the required width. Arrange the gathers evenly. Fasten the gathering threads.

3. Pin the gathered fabric to the ungathered section placing the right sides together and the gathered fabric on the top. The pins should be at right angles to the stitching. Tack and then stitch along the seam line. A second row of stitching should be worked to reinforce the first if the gathering is at a point of strain, for example at the waistline of a dress.

Shirring. Fabric can be shirred by working multiple parallel rows of straight machine stitching, using the longest stitch length.

1. Space the rows of stitches evenly.

2. Draw up the threads in the same way as for gathering.

3. Fold back the side edges of the fabric and stitch to secure the ends of shirring threads.

Fabric can also be shirred on the machine using a special elastic thread called shirring elastic. Shirring may be used separately in narrow and wide bands for trimming or made directly on the dress itself in the shape of a yoke on the blouse or trimming on the skirt.

1. What is the function of gathering?

2. Where can we use gathering?

3. Explain how gathering and shirring are formed.

4. Explain the difference between gathering and shirring.

5. Give a summary of the text.

ТЕМА 5. БАЗОВЫЙ АССОРТИМЕНТ ОДЕЖДЫ.

Практическая работа № 25. Базовые пальто и костюмы.

Практическая работа № 26. Платья.

Практическая работа № 27. Блузы.

Практическая работа № 28. Юбки.

Практическая работа № 29. Жакеты.

Практическая работа № 30. Одежда для особых случаев.

Практическая работа № 31. Спортивная одежда.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;
совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

BASIC COAT AND SUIT

1. Try to recognize the international words without using a dictionary:

adapt, conflict, decorative, dominant, ensemble, gabardine, harmony, kimono, raglan, satisfaction, service, shawl.

2. Make sure you remember the following words:

close; deal (with); elbow; excellent; full; heavy; high; height; layer; length; line; low; produce; sharp; shine (shone); show (showed, showed, shown); use.

3. Read the new words and word-combinations and memorize them:

- 1) armhole *n* — пройма;
- 2) down *n* — пух;
- 3) tweed *n* — твид; шерстяная, напоминающая домотканую ткань;
- 4) feature *n* — черта, особенность;
- 5) greatcoat *n* — шинель, пальто;
- 6) suede *n* — замша;
- 7) plaid *n* — шотландка; plaid *a* — клетчатый;
- 8) reversible *a* — двусторонний, выворотный (о ткани);
- 9) insulated *a* — утепленный, insulated lining — утепленная подстежка;
- 10) flare *n* — клеш (юбки и т.п.);
- 11) dolman sleeve — рукав, широкий в пройме и узкий в кисти;
- 12) navy (= navy blue) *n* — темно-синий цвет;
- 13) date *v* — устареть;
- 14) versatile *a* — универсальный, многоцелевой;
- 15) flat *a* — плоский, гладкий;
- 16) flock *V* — набивать (пухом, шерстью, волосом);
- 17) grade *n* — качество, сорт;
- 18) hang (hung, hung) *v* — вешать, висеть, сидеть (о платье); hang *n* — посадка изделия на фигуре;
- 19) fold *n* — складка, сгиб; fold *v* — складывать, сгибать, загибать;
- 20) fur *n* — мех;
- 21) roomy *a* — просторный, свободный;
- 22) print *n* — набивная ткань, ситец; print *v* — набивать (ситец и т.д.);
- 23) printing *n* — набивка;
- 24) solid colour — ровный цвет, однотонная окраска (без рисунка);
- 25) wrap *n* — платок, шаль; палантин, накидка.

4. Choose the English equivalent for the Russian word:

быть одетым:

a) were, b) where, c) wear, d) ware;

просторный:

a) groom, b) gloomy, c) roominess, d) roomy;

посадка (платья на фигуру):

a) hand, b) hem, c) hemp, d) hang;

строгий (о платье):

a) several, b) severe, c) seven, d) seam;

воротник:

a) collar, b) colour, c) couture, d) culture;

ткани:

a) clothes, b) closes, c) choose, d) cloths;

характерная черта:

a) future, b) feature, c) further, d) figure;

шотландка:

a) plain, b) pleat, c) placid, d) plaid;

сшивать:

a) seem, b) seek, c) beam, d) seam.

TEXT ONE

Read and translate the text.

THE BASIC COAT

1. A basic coat is the year-round, full-length type of coat. In severe climates an insulated or extra lining can be zipped in. It will satisfy longer if it is classic in style, full-hanging like a greatcoat, or straight-line like a Chesterfield. If you are to have only one coat, the most satisfactory choice will be one that is not too dressy or too sporty. If you have both a dress coat and a sport coat, it is better to have them related in colour, so that some of your accessories and dresses can be worn with either. For example, a green dress coat and a tan or brown sport coat would be wiser selections than a navy dress coat and a brown sport coat.

2. A good type of basic coat is simply cut and well-tailored. Raglan, kimono or dolman sleeves are roomy for wear over a suit. Check the armholes of set-in sleeves for roominess. Flares and shapes in sleeves will date the coat. Shawl collars and cardigan styles are softer and more versatile than pointed lapels. Large patch pockets are more sporty; welt pockets less so. The coat buttons, preferably, should not show a value or colour contrast with the coat because less dominant buttons make it more versatile. In difficult situations one might consider replacing the buttons to improve the design. Decorative features such as seams, do not conflict with accessories.

3. A good type of basic coat is made of wool of above-average grade. A fairly soft texture, monotone tweed, for example, is better than a deeply flocked tweed, plaid, or a flat-surfaced gabardine.

4. The basic coat serves more purposes if made in the basic wardrobe colour or in a colour related enough to harmonize with most other parts of the wardrobe. Red may be basic enough, but black, blue, gray, beige, or a grayed lemon yellow are better.

5. Plaid, fur, or white coat may be desirable extras but are not basic. A plaid fits well into wardrobes that have many items in solid, harmonious colours that can be worn with it.

Note Chesterfield *n* — удлиненное пальто полуприлегающего силуэта с бархатным воротником.

1. Practice reading the text aloud.

2. Answer the questions:

1. What is a basic coat? 2. Why is it better to have the basic coat full-length and classic in style? 3. When can your accessories and dresses be worn both with a dress coat and a sport coat if you can afford both? 4. How is a good type of basic coat cut and made? 5. What sleeves (collars, pockets, buttons) are preferable for a good type of basic coat? 6. What fabric is best as to its kind, grade, texture, colour for a good type of basic coat? 7. What are the advantages of having a good type of basic coat in one's wardrobe?

3. Find the paragraphs where the following ideas are stated:

1. Flares and shapes in sleeves will date the coat.
2. A plaid coat may be a desirable extra.
3. The best variant is to have a coat that is not too dressy.
4. The best material for a basic coat is wool.
5. The coat buttons should not contrast with the coat.

4. Study the chart "The Basic coat" and speak about features: a) preferable for a good type of basic coat; b) preferable for an extra coat.

THE BASIC COAT

Features	Preferable	Not preferable
1. Style	Classic	Too sporty or too dressy
2. Silhouette	Straight line	Flared or shaped
3. Length	Full-length or not shorter than is usual	Short
4. Fit or fullness	Semi-fitting, fullhanging	Close-fitting
5. Cut	Simple (not complicated)	Complicated
6. Sleeves	Set-in, natural line, roomy enough; raglan, kimono or dolman	Flared or shaped, not roomy enough
7. Pockets	Welt or seam pockets	Patch pockets
8. Buttons	That do not show a value or colour contrast with the fabric, less dominant.	That show a value or colour contrast with the fabric, dominant
9. Decorative seams	That combine with accessories	That conflict with accessories
10. Fabric	Wool of above-average grade, fairly soft	Wool of average or below-average grade, deeply flocked or flat-surfaced
11. Quality of construction	Well-tailored, professionally made	Poorly, unprofessionally made
12. Colour	Basic wardrobe colour or a colour harmonious with most other parts of the wardrobe	Contrasting with most other parts of the wardrobe

5. Draw some sketches of styles involving the features of a basic coat and an extra coat. Describe the coats you have drawn in writing.

6. Sum up the text.

TEXT TWO

Read what Susan Graver, a fashion designer, thinks of coats.

COATS

You wear a coat to keep you warm, but why not also think of it as a fashion accessory? A great coat can completely change the look of your outfit. First and foremost, you need one black wool coat. If your palette is navy or brown or gray, you can opt for one of those colours, though black is the safest because it goes with absolutely everything. Choose a coat with a basic button front and a hemline that falls midcalf or below. You might want to look for one with a removable collar and cuffs which gives you two looks in one coat. This will be your everywhere coat. It goes with a long dress or a sweater and jeans. It takes you out to dinner or on vacation. Make sure the fabric is top quality and the coat well made. Your basic wool coat should be classic enough to last you many years. Once you've got your black wool coat, you can expand as your budget allows. I would say the next item on the list should be a hip-length or midhigh A-line swing coat; look for something reversible. A suede or leather jacket is also a great addition. If you live anywhere with seriously cold weather, a long down coat is a must. You should also consider investing in a nice raincoat with a removable lining that can do double duty in winter and summer. On special occasions you may want to trade your coat for a shawl or wrap made from cashmere, sheep's wool, silk, or microfibre. If you choose the less expensive varieties, you can get a colourful array to go with your dressier clothes or evening wear. While it's true that coats are fashion items, they are first and foremost protection against the weather. Make sure your coat can do its duty.



Figure 8. Ladies'coats

1. Are these statements true or false?

1. A great coat can change the look of your outfit.
2. The coat should be solid on one side and quilted on the other.
3. The fabric of the coat should be top quality.
4. A suede or leather jacket is useless.
5. Coats are fashion items and protect against the weather.

2. Do you agree with the designer?

3. Sum up the text.

4. Make a list of some adjectives the designer uses to describe a coat.

5. Look at the pictures in figure 18 and describe the coats.

6. Write an essay on “Coats young people wear.”

TEXT THREE

Read the text and translate it. Use a dictionary if necessary.

THE BASIC SUIT

A well-chosen basic suit or dress and jacket with suit-look is an excellent choice of garment to serve for several different occasions by a change of accessories to suit the situation and your mood. To form such a background, a suit, or suit-look garments should meet the following standards:

1. It is in your basic colour, or one harmonious with your coat.
2. It is made in a fabric of weight and texture suitable for summer or winter in most climates and is not patterned; it is a lighter weight than a coat fabric.
3. It is classic or conservative in cut — not dressy yet not severely tailored.
4. It may be collarless; it should not have extreme mannish collar lapels.
5. It is without contrasting decorative features that would prevent the use of colours in accessories. Buttons match the jacket in colour; they may be self-covered, plastic or bone — not in fancy designs.

Suits in the spring markets usually make better basic suits than those in the fall (autumn) because they are so warm and bulky. Extra time and money may be required to purchase or make a basic suit, but it is a good investment because the garment may be worn for several years.

1. Give the main idea of the text.

2. Name the standards the basic suit should meet.

3. What are the advantages of having the basic suit in one's wardrobe?

DRESSES AND BLOUSES

1. Try to recognize the international words without using a dictionary:

emphasis, dominant, position, classify, formal, assortment, ensemble, tend, tendency, occasion, subdivide, style, variation, stylish.

2. Make sure you remember the following words:

current, hold, wear, major, include, straight, dye, iron, price, underwear.

3. Read the new words and word-combinations and memorize them:

- 1) articles of dress — предметы одежды;
- 2) coordinates *n* — комплект одежды, состоящий из предметов, удачно сочетающихся друг с другом по цвету, рисунку и т.п.;
- 3) embellishment *n* — украшение;
- 4) utility *n* — практичность, полезность;
- 5) jersey *n* — трикотажная ткань (обычно шерстяная или шелковая);
- 6) available *a* — имеющийся в наличии, доступный;
- 7) shift *n* — «рубашка», неотрезное платье (чаще без пояса);
- 8) chemise *n* — женская сорочка, платье-рубашка;
- 9) shirt-waist *n* — американская женская блузка с длинным рукавом;
- 10) bell-shaped *a* — колоколообразный;
- 11) bouffant *a* — широкий, свободный (об одежде);
- 12) bustle *n* — турнюр;
- 13) hoop(ed) skirt — юбка с кринолином, юбка-кринолин;
- 14) printed *a* — набивной (о тканях);
- 15) demand *n* — экономический спрос; to be in demand — пользоваться спросом;
- 16) treat *v* — обрабатывать;
- 17) treatment *n* — обработка;
- 18) moisture *n* — влажность;
- 19) satin *n* — атлас;

- 20) *preshrunk a* — с предварительной усадкой (о ткани);
21) *prefer v* — предпочитать;
22) *preferable a* — предпочтительный.

TEXT ONE

Read the text to get some useful information on what the basic dress should be.

THE BASIC DRESS

In spite of the current emphasis on separates and coordinates for women's and children's outer apparel, the dress continues to hold a dominant position in the fashion market. Dresses are incredibly easy to adapt from day to evening wear. All you need to do is change your shoes, add a beaded scarf or cardigan, a touch of lipstick.

Today, dresses are usually classified by body build and by occasion of use: street and business wear, utility (house dresses), bridal and formal, and maternity.

The basic dress is one that can be changed to serve various occasions; it is a good background for jewellery, and, possibly, a great variety of other garments that may be combined with it. It is chosen in the basic wardrobe colour with a silhouette that you like; it is distinguished by simplicity; it is casual (but not as tailored as the shirt style or as informal as the skirt and sweater), yet not dressy; and it is evidently in the current mode without being extreme. The design should be one that can be worn at any time of a day in any season and without a special set of accessories. Skirt and sleeve lengths depend on the occasions for which the dress will be worn and the current fashion. Prime requisites are a moderate silhouette, a collarless neckline, and, of course, no sewn-on trimmings. It should not be too plain, but rather, enhanced by a somewhat clever use of seams and darts, with becoming fullness, self-fabric belt, and fastenings. The basic dress with jacket or full length coat to match is often a popular choice.

The fabric should be a solid, never a print. Seasonable fabrics include crepe, flannel or knits, available in natural fibres, synthetics, and blends. It is an easy garment to make.

1. Using the information of the text draw a sketch of the dress that can be worn as the basic one and describe it. Give your reasons to support your choice of the dress style, silhouette, trimmings, fastenings, etc.

2. Now work in pairs.

a) Give your partner some pieces of advice as to what the basic dress should be/ should not be.

Examples

The basic dress should be simple.

Fabrics should be solids.

The basic dress should not be too plain.

Fabrics should not be prints.

b) Ask and answer questions about the features of the basic dress. Refer to the sketches you have drawn.

TEXT TWO

Read the text for more information about dresses.

TYPES OF DRESSES

In fashion, a sheath dress is a type of dress designed to tightly fit the body. It is often made of a very light and thin material like cotton or silk, and rarely contains any flourishes. Unlike the shorter cocktail dress and the longer ballroom dress, a sheath dress typically falls around the knees or lower thighs, and can be either strapped or strapless. Some brands well-known for their sheath dresses include Ralph Lauren, Prada, and Marc Jacobs.

A jumper (in American English), pinafore dress or pinafore (British English) is a sleeveless, collarless dress intended to be worn over a blouse, shirt or sweater. In British English, the term jumper describes a sweater. Also, in more formal British usage, a distinction is made between a pinafore dress and a pinafore, which, though a related garment, has an open back and is worn as an apron.

A sundress, like a jumper, is sleeveless and collarless. However it isn't worn over a blouse or sweater, and is of a distinctly different cut and fashion.

A cocktail dress or cocktail gown is a woman's dress worn at cocktail parties, and semi-formal, or "black tie" occasions. The length of cocktail dresses varies depending on fashion and local custom. The length ranges from just above the knee to touching the ankle. When it is about 5 cm (2 inches) above the ankle it is called tea length and when it is almost touching the ankle it is called ballerina length. At semi-formal occasions, less elaborate, shorter-length cocktail dresses may be worn. Prior to the mid 20th century this type of dress was known as "late afternoon". When gentlemen are in business suits, ladies also wear dress suits or "good" afternoon skirt and dresses.

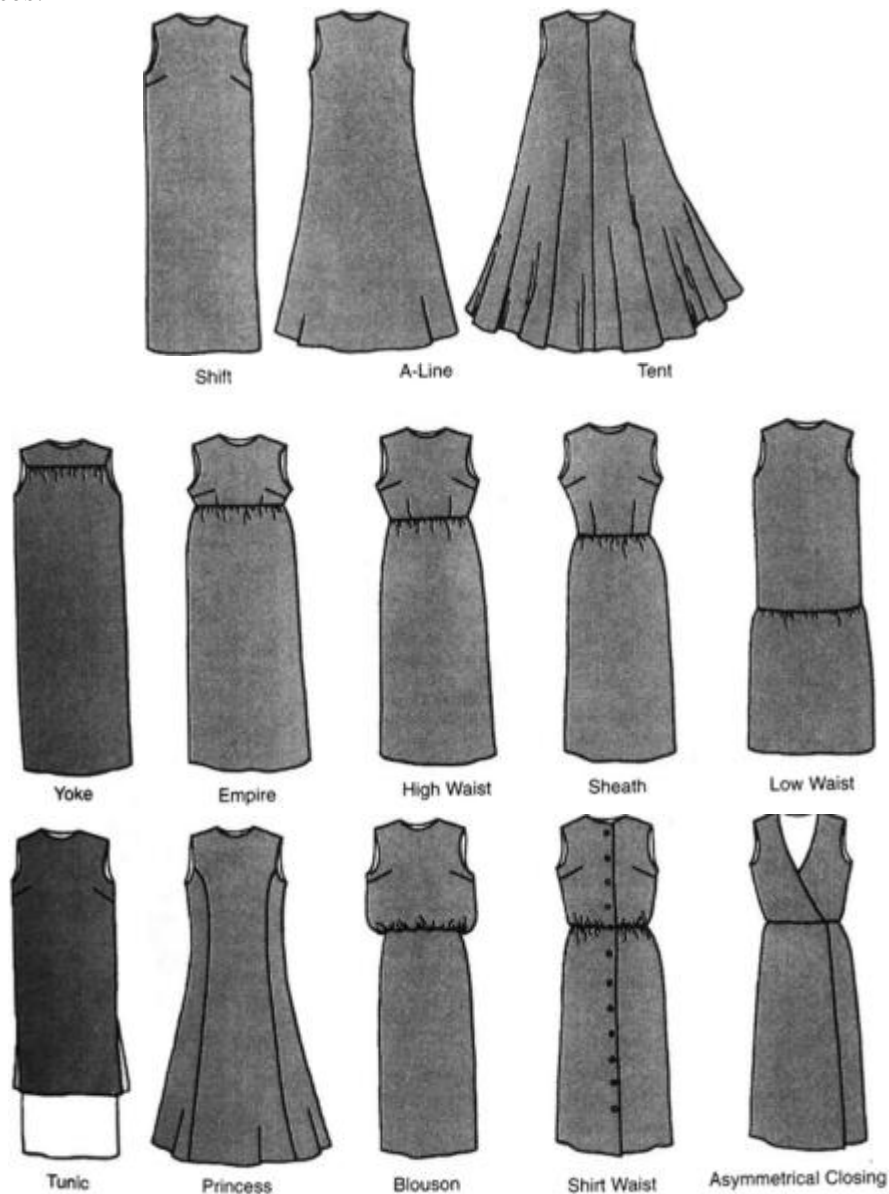


Figure 9. Types of dresses

By the 1980s the criteria by which a garment was considered a cocktail dress was not its length, but its level of sumptuousness. In the mid-20th century, some couturiers began describing

full-skirted cocktail gowns as “dancing costumes”. These are suitable for formal dances but not for balls, or other white tie affairs, where ball gowns are worn.

Christian Dior was the first to use the term “cocktail dress” to refer to early evening wear, in the late 1940s. A little black dress is an evening or cocktail dress, cut simply and often quite short. Fashion historians ascribe the origins of the little black dress to the 1920s designs of Coco Chanel, intended to be long-lasting, versatile, affordable, accessible to the widest market possible and in a neutral colour.

1. Write out the names of dresses. Translate the terms and learn them.

2. Speak about cocktail dresses.

3. Brainstorming. Work in pairs and discuss different types of dresses the young people wear. The picture below can help you.

SKIRTS

1. Read the new words and word-combinations and memorize them:

- 1) kilt *n* — юбка шотландского горца или солдата шотландского полка;
- 2) knee *n* — колено;
- 3) hemline *n* — нижний край платья или юбки, длина платья или юбки;
- 4) hip *n* — бедро;
- 5) hobble skirt — узкая длинная юбка с перехватом ниже колен;
- 6) gore *n* — клин, ластовица;
- 7) cling (clung) *v* — прилипнуть, цепляться, облепать;
- 8) clingy *a* — облегающий, прилегающий, прилипчивый;
- 9) crease *n* — складка, отутюженная складка брюк; crease *v* — закладывать складки; мяться;
- 10) opaque *a* — непрозрачный, матовый;
- 11) panel *n* — вставка, декоративная полоса ткани на одежде;
- 12) petticoat *n* — нижняя юбка;
- 13) slip *n* — нижняя юбка, комбинация;
- 14) smooth *a* — гладкий, ровный;
- 15) split *n* — разрез, прорезь;
- 16) taper *v* — сужать, заострять;
- 17) tapered *n* — клиновидный, скошенный, заостренный;
- 18) thigh *n* — бедро;
- 19) underwear *n* — нижнее белье;
- 20) wrap *v* — окутывать, обертывать, завертывать; wrap skirt — юбка с запахом.

2. Check up if you remember the names of the following fabrics:

poplin, denim, linen, worsted, wool, gabardine jersey.

3. Translate the sentences with the new words.

1. Shorter hemlines are back this season.
2. These jeans are too tight around the hips.
3. The trousers have double thickness knee panels for extra protection.
4. A petticoat (slip) is a piece of women’s underwear like a thin dress or skirt worn under a dress or skirt.
5. The lotion makes your skin feel soft and smooth.
6. Pack your suit carefully so that you don’t crease it.
7. She was wearing a short skirt and opaque tights.
8. She packed two blouses and one change of underwear.
9. The wet dress clung to her body.
10. I don’t like pleated skirts.

TEXT ONE

Read the text using a dictionary.

SKIRTS

A skirt is a tube- or cone-shaped garment that hangs from the waist and covers all or part of the legs.

In the western world, skirts are usually considered women's clothing. However, there are exceptions. The kilt is a traditional men's garment in Scotland, and some fashion designers, such as Jean-Paul Gaultier, have shown men's skirts.

At its simplest, a skirt can be a draped garment made out of a single piece of material (such as pareos), but most skirts are fitted to the body at the waist and fuller below, with the fullness introduced by means of darts, gores, pleats or panels. Skirts of thin or clingy fabrics are often worn with slips to make the material of the skirt drape better and for modesty.

Modern skirts are usually made of light to mid-weight fabrics, such as denim, jersey, worsted or poplin. The hemline of skirts can be as high as the upper thigh or as low as the ground, depending on the whims of fashion and the modesty or personal taste of the wearer. Some medieval upper-class women wore skirts over three metres in diameter at the bottom. At the extreme, the miniskirts of the 1960s were minimal garments that may have barely covered the underwear when seated.

Costume historians typically use the word "petticoat" to describe skirtlike garments of the 18th century or earlier.

Basic types

- Straight skirt or Pencil skirt, a tailored skirt hanging straight from the hips and fitted from the waist to the hips by means of darts or a yoke; may have a kick-pleat for ease of walking.

- Full skirt, a skirt with fullness gathered into the waistband.

- Short skirt, a skirt with hemline above the knee.

- A-line skirt, a skirt with a slight flare, roughly in the shape of a capital letter A.

- Pleated skirt, a skirt with fullness reduced to fit the waist by means of regular pleats ("plaits") or folds, which can be stitched flat to hiplevel or free-hanging.

- Circle skirt, a skirt cut in sections to make one or more circles with a hole for the waist, so the skirt is very full but hangs smoothly from the waist without darts, pleats, or gathers.

- Hobble skirt, long and tight skirt with a narrow enough hem to significantly impede the wearer's stride.

1. Look through the text again. Complete the sentences with the information from the text.

- A skirt is a tube- or cone-shaped garment....
- The kilt is
- Modern skirts are usually made of... .
- Skirts of thin or clingy fabrics are often worn
- The miniskirts of the 1960s were

2. Answer the questions:

- What is a skirt?
- Are skirts women's clothing?
- Who wears kilts and in what country?
- What fabrics are used for making modern skirts?
- What are skirts of clingy fabrics worn with?
- What does the hemline of skirts depend on?

3. Translate the part "Basic types" in writing.

4. Draw sketches of basic types of skirts given in this text.

5. What types of skirts do you prefer to wear?

TEXT TWO

Read the text and match the following headings to each part of the text:

1. Fabric Considerations
2. Skirt Styles to be avoided
3. The Lining

SKIRT STYLES

1. A-line skirts, very short skirts and pleated skirts all tend to be unflattering. The A-line style pulls the eye down, focusing on the body's lower half, and can easily look old-fashioned and matronly. And unless you are very young, with slim legs, avoid short flared skirts. Very short skirts are also best left alone since few women over 35 have knees good enough to expose. As for pleated skirts — keep away from them! Short pleated skirts look schoolgirlish and pleated skirts falling just below the knee look matronly. Despite the vertical lines of a pleated skirt — thought to have a slimming effect — pleats can add bulk. This is a risky shape to experiment with.

2. Lined skirts are more comfortable to wear than unlined ones — they don't cling to tights, hang better and crease less. However, some skirts made from specific fabrics, such as double-face or stretch, are not meant to be lined and any skirt made from these fabrics would lose its style if it were lined. If you buy a skirt that does require lining, it is best lined with silk, if you can afford it, because this discourages static.

3. When you are buying a skirt, especially if it is for work, you should consider how much time you spend sitting down and how often you move back and forth on your chair. If you swivel from your computer to your desk a lot a loose-weave fabric, such as some linens, will wear out quickly. It is, therefore, advisable to choose a closely-woven cloth, such as a pure wool gabardine, which doesn't wear or crease easily.

1. Read the text again and say whether the following statements are true or false:

1. If you are young wear flared skirts.
2. Short pleated skirts look matronly.
3. Lined skirts don't cling to body and tights.
4. If you spend much time at your work sitting down on your chair, buy skirts made of a closely-woven cloth.

2. Write out from the text the information about:

- a) skirts styles to be avoided;
- b) lined and unlined skirts;
- c) skirt which you should buy for work.

3. Summarize the ideas of the previous exercise and reproduce the summary orally.

4. Think of your own recommendations and advice on different skirt styles, colours and materials.

ТЕМА 6. ОБУВЬ. АКССУАРЫ.

Практическая работа № 32. Обувь.

Практическая работа № 33. Аксессуары: сумки и портфели.

Практическая работа № 34. Ремни.

Практическая работа № 35. Шарфы, головные уборы.

Практическая работа № 36. Украшения.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

1. Try to recognize the international words without using a dictionary:

detail, costume, style, status, sandal, office, lady, comfortable, elegant, business, image, experiment.

2. Make sure you remember the following words:

handbag, casual, embroidery, appearance, skin, jewellery, suit, wardrobe, gold, silver, to wear, to shape, pink, to choose, waist, fabric, garment, shape.

3. Give the three principal forms of the following verbs:

to wear, to become, to choose, to keep, to bring, to give.

4. Read the new words and word-combination and memorize them:

- 1) casual *a* — повседневный;
- 2) casual clothes — повседневная одежда;
- 3) chain *n* — цепь, цепочка;
- 4) complement *v* — дополнять;
- 5) do without — обходиться без чего-либо;
- 6) earring *n* — серьга;
- 7) fall *n* — осень (*амер.*);
- 8) flatter *v* — льстить; быть клицу (об одежде);
- 9) go with — соответствовать, гармонировать;
- 10) heel *n* — каблук;
- 11) hosiery *n* — чулочно-носочные изделия, трикотаж;
- 12) knit *v* — вязать;
- 13) knitted jumper — вязаный джемпер;
- 14) knitwear *n* — трикотаж;
- 15) knee-high *a* — доходящий до колен;
- 16) necklace *n* — ожерелье;
- 17) pearl *n* — жемчужина;
- 18) purse *n* — кошелек, сумочка (*амер.*), ридикюль;
- 19) loafer *n* — мягкие кожаные туфли типа мокасин, легкие полуботинки;
- 20) Oxford *n* — полуботинок на шнурках с настрочной союзкой;
- 21) trendy *a* — модный, стильный;
- 22) tan *a* — желтовато-коричневый, рыжевато-коричневый;
- 23) sneakers *n* — спортивные тапочки.

5. Arrange antonyms in pairs and translate them into Russian:

short, indoors, black, light, slow, white, to start, take off, young, tall, put on, quick, cool, to finish, hot, seldom, outdoors, secondary, heavyweight, old, frequently, primary, lightweight, dark.

6. Match the words and their definitions:

- 1) a glove; 2) a scarf; 3) a hat; 4) a shoe; 5) a necklace; 6) hosiery; 7) a belt;
 a) the head covering for both men and women; b) a piece of material worn round the neck for warmth or decoration; c) garments worn directly on the feet and legs; d) ornamentation encircling the neck in the form of beads, metals or jewels; e) a shaped covering for the hand with usually a separate sheath for each finger; f) an item of footwear which protects the foot; g) a band worn around the waist.

7. Translate the sentences paying attention to the modal verbs and their equivalents.

1. She **had** to change her shoes after walking in the garden.
2. You **must** wear comfortable shoes if you are going to the park.
- 3.1 **must** do the shopping today.
4. **May** I take your umbrella please?
5. Jewellery **can** dramatically change the look of your outfit.
6. You **should** have a belt wardrobe in neutral colours.
7. You **can** wear them in summer or winter.
8. You'll be **able to** buy silk things if you travel to China.
9. The presentation **is to** begin at 12 o'clock.
10. Heels **should** be medium to high.
- 11.1 don't think you **have to** wear red shoes to a business party.

8. Read the following sentences and translate them into Russian. Pay attention to the usage of "wear".

1. He never **wears** a tie.
2. This coat will **wear** for years.
3. The heels are quite **worn down**.
4. This skirt is still **wearable**.
5. I need a knitted scarf for winter **wear**.
6. These boots are cheap, they'll soon **wear out**.
7. She **wore** no lipstick.

9. Fill in the blanks with the verbs given below in the proper form:

try on, fit, suit, become, look, match, go with

1. You ... quite a beauty in this evening dress.
2. I'd like gloves to ... my coat.
3. This green blouse ... you perfectly. It's your size.
4. This white blouse ... nice. I'd like to try it on.
5. I'll have a black suit — it... many colours.
6. The fitting room is to your left. I'll bring some dresses for you to
7. Red ... with many colours.
8. I don't think this skirt... me. And the price is too high.
9. I won't take these shoes. They won't... my new dress.
10. What a lovely hat Mary has on! It awfully ... her.

10. Read the following dialogues and retell them in indirect speech. Make up your own dialogues.

1. A: What can I do for you, miss?

B: I'd like to buy a scarf. I've seen some silk ones in the window. Could you show me a few of them?

A: Just a minute, please. Here you are.

B: Yes, thank you. How much are they?

A: They are expensive. The material is excellent. They are Hermes.

B: I like the colour of this one. I'll take it.

A: What else can I show you?

B: Please show me a beret. Just a plain blue one.

A: Here you are.

B: Let me try it on. Oh, it's too small.

2. S: Good morning, sir. What can I do for you?

R: Good morning. I just wanted a pair of socks.

S: Certainly, sir. I think we have a very fine selection. These cotton ones, for instance. They are Italian.

R: Well, I want ordinary woolen socks. I'm going on a short walking tour.

S: Walking tour? Then you certainly need quick-drying wool and nylon socks. They wash well and dry quickly. Two dollars a pair. How many pairs do you want?

R: Just one pair, please. Those brown ones.

11. Fill in the missing parts of the dialogue.

S: What can I do for you?

C:...

S: What kind of shoes do you want, sir?

C:...

S: What size are you?

C:...

S: What colour would you like?

C:...

S: Here is another pair. Do they fit well?

C:...

S: 73 dollars, sir.

TEXT ONE

Read the text and translate it into Russian. Use a dictionary if necessary.

ACCESSORIES

*Accessories are what, in my opinion, pull
the whole look together and make it unique.*

Yves Saint Laurent

Accessories are the “plus” in the wardrobe — they are the signs that point to originality in planning clothes. The most beautiful costume can look unfinished if it is not accompanied by something that gives it a smart touch, even if it is a contrasting pair of gloves or a striking necklace.

Accessories are the main and useful details or parts of something, which are obligatory to wear and they are used to beautify clothes, and to create a good image. Their quality is very important, as they are the finishing touch for any outfit. Worn with basic dress, they add the detailing that makes a special ensemble. Fashion accessories are items apart from the garment itself, which complement the whole outfit. Using them can add detail to an outfit, modifying the garment's style or the visual effects of the fabric from which the garment is made.

Fashion accessories are categorized into two areas: those that are carried and those that are worn. Carried accessories include hand fans, swords, handbags, and umbrellas. Accessories that are worn may include boots and shoes, ties, hats, sunglasses, belts, gloves, watches, shawls, scarves and socks. Fashion accessories also include jewellery (for example bracelets, brooches, earrings, necklaces or rings).

The range of accessories available for women expanded from the late 18th century. Some items, such as fans and parasols almost disappeared from normal use during the 20th century while others, like hats, became confined to particular occasions. Since 1980s fashion designers have focused on bags and footwear that portray the brand's signature. This is especially true of bags, and each season there is a new bag with its own identifiable name and look from the major fashion houses — for example, the Birkin at Hermes, named after style-icon Jane Birkin and the Novak at Alexander McQueen.

Accessories are essential in men's wardrobe too. Traditions that required respectable dress to include a hat, gloves and a cane were abolished when styles dominated in the 1960s. However, there is a section of upper-class society that retains the rules of dressing with the "correct" accessories — cufflinks, hats, ties.

A word of caution: do not overload your costume with too many accessories.

1. Which statement best expresses the main idea of the text?

1. The range of accessories available for women.
2. Accessories are items, which complement the whole outfit.
3. Different types of accessories.

2. Say whether the following statements are true or false:

1. The right accessories can make an outfit look like a million dollars.
2. Accessories are used to make clothes beautiful.
3. Fashion accessories are categorized into three areas.
4. Accessories have more than one use. Worn accessories are sunglasses, belts, gloves.

3. Read the text again and answer the following questions:

1. What can the right accessories do? 2. Are they the finishing touch for any outfit? 3. What fashion accessories are mentioned in the text?
4. What items almost disappeared from normal use during the 20th century?
5. Are accessories essential in men's wardrobe?

4. Name:

- a) carried accessories;
 - b) worn accessories.
5. What are men's accessories?

6. Sum up the text.

TEXT TWO

Read the text and translate it into Russian.

SHOES

1. Shoes are probably the most important of all fashion accessories. Shoes complete your wardrobe, say a lot about your status in the world, and should be taken seriously. The wrong shoes can kill an outfit and perfect shoes can turn a good outfit into a dynamite outfit.

Until the 19th century, shoes were the main type of footwear available to women and when streets were muddy there was a practical reason to wear high shoes. Recently fashionable shoes have become an even more important item than bags.

2. Fashion in footwear is of primary importance. You can't do without a pair of classic black pumps. A black pair is indispensable for formal meetings at the office or a formal dinner party.

Choose a medium-high heel, and make sure they are in style. Buy them in leather to last longer, or cloth if the season allows. Besides your classic black pump, your complete shoe wardrobe should also include two pairs of casual shoes — such as loafers, Oxfords, or flat comfortable sandals for a walk in the park or trip to a supermarket. They may be of standard colour such as black, white, brown or bright colours. As they are informal wear, any style and shape is acceptable as long as they are comfortable. Sneakers are extremely necessary as they can be used for doing sport or sightseeing during vacation.

3. You need a pair or two of high-heeled shoes for an occasion. The colour matters a lot. It is essential that your high-heels are well colour-coordinated. It is inappropriate to wear red high heels with a business suit.

4. Tall boots are a fashion trend that will never go out of style. A good pair will last for years and will always match your outfit. They are going to keep your feet and legs warm through cold months. A pair that is black, white or brown will match most of your outfits.

5. Most men's shoes are designed for utility as well as style; some give casual appeal. Choose the right footwear for the right occasion and activity. There are different styles of men's shoes now for summer, winter and sportswear.

A black pair of shoes is a must in every man's wardrobe. They are available in some popular styles such as Oxfords, loafers, and slip on shoes. As shoes are one of the key elements among the entire formal outfit of men, they should be picked carefully and match up perfectly with the outfit to give stylish look. These types of shoes always look elegant in formal settings such as operas, meetings, weddings, and formal parties.

6. Casual shoes are intended for daily purpose and are usually the most comfortable type of shoes. They can be worn at casual parties, casual meetings, for work or walking. Every man loves to play some sort of outdoor sport and that's why each of them should have a pair of sports shoes in their wardrobe. These styles of shoes are highly strong and durable.

7. One of the most popular and coolest styles of shoes for teenagers and young boys are sneakers. Sneakers are often made of fabric and are white at the toe. They go pretty well with denims and can be used for casual purposes too.

Sandals are ideal to slip on in summer, they can be comfortably worn on a beach. You can wear them with denims as well as shorts.

No matter what's your style of outfits, always be confident to choose the footwear that will compliment your outfit, attitude and appearance. Always remember, your overall style reflects your personality and footwear contributes to this a lot.

1. Say if the following statements are true or false:

1. Until the 19th century shoes were the main type of footwear available for women.
2. A red pair is necessary for formal meetings at the office.
3. The first shoes were made of leather and flat pieces of wood.
4. Sneakers can be used for doing sport.
5. A black pair of shoes is a must in every man's wardrobe.
6. In the 20th century shoes replaced boots.
7. Tall boots will never go out of style.
8. Sneakers are the most popular style of shoes for teenagers.

2. Find the passages where the following ideas are expressed:

1. It's not good to wear red high heels with a business suit.
2. Black shoes always look elegant at formal parties and weddings.
3. Sandals are very comfortable for the beach.
4. Sandals, loafers and Oxfords are casual shoes.
5. Casual shoes are comfortable for a walk in the park or trip to a shop.
6. Shoes say a lot about your status.

3. Make a list of the key words for each paragraph of the text.

4. Write a summary of the text using the key words.

5. Draw sketches of the shoes mentioned in the text.

6. Speak about the shoe functions.

ТЕМА 7. МОДЕЛЬЕРЫ.

Практическая работа № 37. Ведущие модельеры высокой моды XIX-XX вв

Практическая работа № 38. Чарльз Фредерик Ворт.

Практическая работа № 39. Кристиан Диор и новый взгляд.

Практическая работа № 40. Пьер Карден.

Практическая работа № 41. Карл Лагерфельд.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

TEXT ONE

Read the text and translate it with a dictionary.

FASHION DESIGNERS: HAUTE COUTURE

HAUTE COUTURE had its beginnings in the mid-nineteenth century. Until that time dressmaker or tailor designers had controlled the design and production of ladies' garments, creating one ensemble, bespoke, for one individual client. France and particularly Paris, was the natural source for haute couture.

The French phrase "haute couture" means "sewing at a high level", but a better translation might be the "finest high-fashion sewing." Although the haute couture designs shown on runways in Paris, Rome, London and New York are too expensive for most pocketbooks, their influence on styles, colours and accessories echoes throughout the women's clothing industry worldwide. Custom-sewn for a select group of women who can afford them, couture garments are simply the most beautifully made in the world.

In haute couture, models are created by the designer, bear his or her name and are protected by copyright from reproduction. An haute couture establishment, therefore, is a first class designing and dressmaking concern.

What makes couture "haute"?

There are many factors: exclusive fabrics used; the flawless design; cut and fit of each garment; the exquisite craftsmanship; and the time required. Haute couture represents an archaic tradition of creating garments by hand with care and precision. Whether classically styled or exaggerated, couture designs rely on such basic design principles as proportion, balance, colour and texture, and they conform to the image of the couture house. Couture designs are enhanced by the extraordinary fabrics from which they are sewn. Only the finest luxury fabrics are used in couture, and they frequently cost hundreds of dollars a yard. Although most fabrics are made of natural fibres, a few couturiers use metallic, plastic and man-made fibres for special effects. In the atelier, or workroom of a couture house, printed fabric patterns are sometimes cut apart, rearranged and sewn back together to create special effects for a particular design. Buttons are often custom-made as well. They range from Chanel's signature metal buttons with the double-C logo or lion's head to Schiaparelli's more avant-garde, whimsical design like the cicada buttons made of molded plastic.

The first haute couturier was Charles Frederick Worth. In the early forties Worth had become the first couturier of France, a position which he held until his death. He was an innovator. Though he had long been associated with the design of crinoline gowns, in 1866 he introduced

the princess line, and soon he was the leader in the creation of the tunic or apron front, the train and the draped-up skirt, all of which developed into the bustle styles.

The years 1905—18 were dominated by the most colourful personality of the world couture at that time, Paul Poiret. He was more than an innovator. His designs were revolutionary. His creations freed the feminine figure from corsetry and whalebone and abandoned the flounced petticoats so typical of the turn of the century. Poiret's clothes were simple in line yet feminine and exotic. Many of his designs were based on eastern themes: his sultana trouser creations with Oriental turbans, his harem skirts, his kimonos, his gold fabrics, fur trimmings and Persian embroideries.

But Poiret was not creating the liberated woman. While he freed the waist and hips from corsets and the ankles from petticoats, he hobbled the legs with skirts so tight from knee to ankle that ladies could hardly walk.

Immediately after the First World War, designers such as Lanvin and Patou, who had been known as couturiers before 1914, became active once more. Jeanne Lanvin initiated fashions especially for children, attractive yet suited to their age. That was new in the 1920s and her designs were popular. The House of Lanvin was a department for children's wear. Lanvin gowns were elegant, made from beautiful fabrics such as gold and silver materials and brocaded silks. Jean Patou was particularly noted for his designs of the early twenties, also for an early return to a natural waistline and longer skirts in 1929.

These designers were working in the classic field, but by 1920 the pattern of life for many women had altered and they continued to seek interesting careers outside the home. Women demanded functional, comfortable clothes.

The boyish look was in. Pyjamas were worn as well as nightdresses, trousers appeared on the beach. The fashionable figure was thin rather than slim. Skirts rose nearly to the knee, and the waistline was low on the hips. Trimming and decoration were at a minimum.

The years 1920—39 became great ones for haute couture. The return to femininity was helped by the innovations of the famous designers Madeleine Vionnet and Gabrielle Chanel. Vionnet believed that the feminine figure was important to successful designs and couture and that the natural form should not be disguised or distorted. She was an artist in handling materials, in cutting and constructing. She introduced a new technique of bias cutting, cutting on the cross of the fabric so that it would follow the lines of the body. Many of her designs were draped classical gowns. Typical were her day dresses and skirts of heavy crepe, while for evening she used sheer fabrics which would float and drape; such designs were especially typical of Vionnet in the 1930s.

1. Read the text again and answer the following questions:

1. What is "haute couture"? 2. What is a couture garment? 3. What makes couture "haute"? 4. What fabrics are used for couture garments? 5. How are couture garments made? 6. Who was the first haute couturier? 7. What were his creations in haute couture?

2. Name the most colourful personalities in the world of couture at different periods of its history.

3. Write out the innovations of each of the designers mentioned in the text.

4. What couture houses do you know?

5. What modern couturiers can you name?

TEXT TWO

Before reading the text say what Christian Dior is famous for.

CHRISTIAN DIOR AND THE NEW LOOK

“Haute couture” had become international in the 1930s but the centre of the fashion world was still Paris.

The best-known of the post-war couturiers was Christian Dior, who became famous with his first collection in 1947 which presented his New Look.

Dior was not the only couturier to have sensed that femininity was in the air again in 1947. Women were tired to death of uniforms, practical clothes and a shortage of beautiful fabrics. But it was Dior who launched his first collection entirely in the new feminine form. He staked his whole career on making women beautiful and elegant again. The American press called his first collection the New Look and it has been ever since.

The new creation had long, full skirts using yards of materials, a tiny waist and feminine, sloping shoulders. It was applied to dresses, coats, suits and skirts and was accompanied by elegant hats and high-heeled shoes. The new fashion was immediately popular but it took a year or so for everyone to acquire it as it was impossible to make a straight, short dress into a long, full one. By 1950 Europe and America were dressed in the New Look and Dior went on to other things — always feminine but a little more practical, especially for working girls: the A-line, the Y-line, the H-line, the tunic dress in 1956, and, in 1957, the chemise dress. Suddenly, in 1957, Dior died. The House of Dior continued, first under the young Yves St Laurent, then Marc Bohan.

1. Answer the questions:

1. What do you know about Dior? 2. What did he create for working girls? 3. What is the New Look?

2. Talk to a partner to find out:

- 1) what the features of the New Look were;
- 2) whom of modern dress designers he/she likes most; why it is so;
- 3) if she/he developed his/her own styles;
- 4) if the experience was successful.

TEXT THREE

Read the text and think of the possible title.

With a simple, characteristic line — sweaters, sailors’ pea jackets, calf-length, pleated skirts, and straight chemise frocks made from cheap, cream-coloured, cotton knit fabric that was originally intended for underwear — Gabrielle “Coco” Chanel unseated the most influential couturier of the day, Paul Poiret. Coco Chanel was a legend in the world of couture. In the 1920s she introduced casual-looking, comfortable wear which was ultra chic — a characteristic of dress which women take for granted today but which in the early twenties had never been heard of. Almost all women’s wear today, no matter what kind it is, is essentially the result of Chanel’s ideas and experiments.

After initially designing hats, Chanel opened a shop in Paris at Rue Cambon 21. She attracted a wealthy clientele of women who praised her pants designs, which gave them more freedom of movement, and her overall simple, but nevertheless extremely expensive fashions. She reinvented the pyjamas so as to make them socially acceptable, propagated the unisex style with great matter-of-factness, made opulent jewellery — both genuine and costume — an essential element of attire, and, in the late 1930s, created gowns with outrageous sex appeal on a gypsy theme.

As early as 1920 she introduced specific sportswear garments: sporty jersey frocks and costumes, pullovers, and pleated skirts were worn in combination with triangular scarves and long strings of faux pearls — all these things made her into an international celebrity. Her easy-to-wear suits became a wardrobe classic, made of soft tweeds or jersey wool and consisting of a plain or pleated straight, short skirt, a jersey top and a jacket which was often collarless. She also designed simple dresses and skirts, all with great care and attention to detail. She made wool a

dress fabric; often it was plain but jackets usually had a silk or quilted lining to match the blouse or jumper.

Her famous Chanel No. 5 perfume appeared on the market in 1921, since Mademoiselle was of the opinion that true elegance always involved a perfume.

In 1926 she declared black to be the only appropriate colour for a standardized, economically perfect attire, and in the 1930s she stated that white was “most important.” In her 1932 collection, she made exclusive use of cotton fabrics and presented a range of evening dresses full of refreshing charm. She once told the Surrealist painter Salvador Dali (1904—89) that she “took the English masculine and made it feminine,” and that all her life she did “nothing more than transform men’s clothing into women’s jackets, haircuts, ties, and cuffs.” Chanel creations were deceptively simple in appearance but great attention was paid to cut and length. Trimming was limited to carefully chosen fancy buttons and edging. The double string, long necklace of pearls or amber, the lapel pin, the earrings, the bracelets and pendants were essential parts of a Chanel ensemble setting off the plain garments.

Chanel closed her business in 1939. However in 1954, at the age of seventy, she celebrated a sensational comeback. Her strictly tailored tweed suit — a style which every woman could copy — caused a sensation. As Maurice Sachs said: “She was like a general, obsessed by the desire to win.”

- 1. What else besides clothes did Chanel create?**
- 2. What type of Chanel’s famous dress isn’t mentioned in the text?**
- 3. Speak about G. Chanel using the material of the text.**
- 4. “The fashion world and Chanel are inseparable.” How do you understand this?**

TEXT FOUR

Read the following text and name the designers mentioned in the text.

U.S. LIFESTYLE

Whereas European fashion in the 1980s, from Paris-based, Japanese designers to Christian Lacroix, celebrated cutting-edge originality, the two dominant U.S. designers of the decade were developing a different vision. Ralph Lauren and Calvin Klein did not see fashion as an avant-garde art form. In a typically American, democratic way, and with an eye on production turnover, their aim was to conquer everyone’s closets: rich or poor, old or young, fashion-conscious or not. Yet fashion, in the form of clothing, was not enough for Lauren and Klein. To them, clothes were, and still are, just one piece in a jigsaw puzzle of style that covers the whole of everyday life — from jeans to tableware, underwear to hand towels, sunglasses to furniture.

Lauren designed his first collection in 1967, unusually wide neckties that he personally presented to store buyers. Encouraged by his success, he launched a line of menswear in 1968 under the prestigious logo of a polo player. His shirts and suits broke with the conventions of that time: no polyester, no hippie influence. In 1971 he turned to women’s wear. He updated classic items, such as pleated skirts, hacking jackets, denim skirts worn over white petticoats. His tailored shirts made from “masculine fabrics” became his first big sellers. In the 1990s he reacted to the increasing casualness of fashion with his Polo Sport Line: the parkas and baggy pants of this label became status garments on the hip-hop scene.

“I’m not just selling clothes. I’m offering the world a philosophy of life.” (Ralph Lauren). Klein also started out with a narrowly focused collection: women’s coats. Five years later he launched Calvin Klein Jeans. After that his collection included updated turtleneck sweaters, loose long-line trousers, blousy shirt-jackets, blazers and loose jackets. What Klein understood, perhaps above all designers, is the importance of the lifestyle package. Klein has become a master of brand extension. His name is now also applied to menswear, his cK diffusion line, foot-

wear, watches, eyewear, successful fragrances (especially cKOne, at one point the world's best-selling fragrance) and, of course, underwear. Klein adheres strictly to the modern dictum of "form follows function".

During the 1980s and 1990s the two designers turned their businesses into global licensing empires. Season after season, both of them drew inspiration from American glamour: Lauren from the "Golden Age" of Hollywood, Klein from a jet-set ideal of sexy modernity. Their influence on the generation of designers who followed them — for example, Michael Kors (b. 1959), Isaac Mizrahi (b. 1961), and Marc Jacobs (b.1960) — and on mass labels such as GAP or Banana Republic cannot be underestimated.

Advocates of the European ideal of fashion may accuse these two large-scale entrepreneurs of being uncreative. Yet the coherence and dynamism of their style worlds mark them as creative forces of the first rank. With them, fashion has become a philosophy of life.

1. "I'm not just selling clothes. I'm offering the world a philosophy of life." What did Ralph Lauren mean?

2. What is Calvin Klein famous for?

3. "C. Klein has become a master of brand extension." Comment on this.

TEXT FIVE

Read the text and give its main idea in Russian.

JOHN GALLIANO

Artist? Showman? Historian? All are labels that can readily be applied to John Galliano, a British designer, with a reputation for craftsmanship and romanticism in his work. Born to an English father and Spanish mother, Galliano moved to London when he was six years old. He quit school at the age of sixteen to learn fabric design at East London College progressing to London's Central Saint Martin's College of Art and Design. From there, he graduated in 1984 with first-class honours and a commercially minded collection of garments entitled "Les Incroyables", based on styles from the French Revolution, which caused a sensation.

Galliano's next collection employed Mohican motifs and was entitled "Afghanistan Repudiates Western Ideals". It confirmed both his taste for the eccentric, and the already obvious fact that he was a designer of considerable talent.

Galliano is also technically inventive: he favours bias-cutting techniques and has soaked silk chiffon in gelatine to create a crumpled look, made L-shaped dresses, hidden jacket lapels and produced dresses supported by telephone wire.

His subsequent collections have tackled clothes as diverse as crinolines and kilts, frock-coats and gangster-style suits.

Galliano moved to Paris in 1991. In 1995 he was appointed designer for Givenchy. Galliano prepared two collections before moving on to design for Christian Dior. The conservative French couture house hired him to revive the flagging fortune. Galliano did the trick for Dior, putting the flagging name back into the fashion headlines. He created widely imitated, highly glamorous, tight-waisted suits teamed with gigantic necklaces, shawl dresses and long sensuous gowns worn at awards ceremonies by stars like actress Nicole Kidman. His greatest influence on recent fashion has been his revival of the bias cut.

Though Galliano's haute couture shows remain high on invention and low on wearability, no one denies the pure artistry and sensational originality of Galliano's couture.

TEXT SIX

Read the text and render it in Russian.

PIERRE CARDIN

“I managed to turn a label into a name. A name is for always. Being a billionaire is not enough to buy yourself a name. You have to be a designer.”

Pierre Cardin — part visionary couture designer and part astute businessman — has been a unique personality on the fashion scene for the past forty years. The son of farmers Cardin started his apprenticeship with Bonpuis, a tailor in Saint-Etienne, at the age of fourteen. After working for Manby, a tailor in Vichy, he finally moved to Paris. Cardin directed the tailor workroom for Christian Dior when the house opened in 1947 and he therefore earned some credit for the success of the Bar suit, the defining silhouette of the New Look. He left three years later to establish his own fashion house. His first collection in 1953 consisted of impeccably cut suits and coats, which associated an inventive sense of design with careful attention to detail. In 1954, displaying a phenomenal amount of energy, he turned his attention to distribution, opening his first boutique, Eve, followed by Adam in 1957. His men’s line, launched in 1958, revolutionized menswear: “Jackets you can wear to unscrew a bolt in a car and equally wear to go to the Windsor Castle”. This is the definition of the new criteria of comfort and elegance.

Cardin demonstrates a ferocious appetite for experimentation, from the Mao jacket to the balloon dress, cosmonaut style, unisex designs, pinafore dress with cutout holes, and molded dress made of synthetic fibres. His designs form geometric silhouettes based on circles and triangles; the sculptural volume requires the body to adapt to the clothes.

1. Match the dates with the important events in Cardin’s life:

- 1947 1. Launched men’s line
- 1953 2. Opened his first boutique
- 1954 3. Submitted his first collection
- 1958 4. Directed the tailor workroom for Ch. Dior.

2. Explain his words: “Being a billionaire is not enough to buy yourself a name. You have to be a designer”.

TEXT SEVEN

Read the text using a dictionary if necessary.

KARL LAGERFELD

The essence of fashion is its changeability. It satisfies the curiosity, the human drive towards what is new.

Karl Lagerfeld “Karl the Great”, “Emperor Karl” — as the press call him — are some of the titles given to this talented designer. Apart from his main occupation as chief designer for major fashion houses such as Fendi, Chloe, and currently Chanel, he has also established his own commercial labels: Lagerfeld and KL by Karl Lagerfeld. He has launched a number of perfumes under his name (KL pour Homme, Sun Moon Stars, Jako), has been active as a costume designer, and is professor of fashion at the Hochschule für angewandte Kunst in Vienna. He surprised the fashion world with a delightful children’s book *The Emperor’s New Clothes*, which he illustrated, and he is also a fashion photographer whose work has appeared in countless books.

Krizia, Chloe, Ballantyne knitwear, Valentino and Jourdan shoes all received the sophisticated and confident Lagerfeld touch. From 1967 he designed for Fendi, where he established himself as one of the most innovative designers to work with fur — particularly when transforming unfashionable squirrel and rabbit fur by dyeing it with vibrant brights and creating a reversible fur coat.

Apart from his great passion, photography, Lagerfeld believes that his greatest talent is “to bring things that others have started to better conclusion” — a talent which in 1983 gained him the position of chief designer for the House of Chanel. Lagerfeld, with his immense energy and creative ideas, has rejuvenated the Chanel image. He has always stayed true to the Chanel style and its unmistakable elements, but he updated them by new materials and cheeky tailoring. Traditional Chanel admirers were shocked when Lagerfeld produced Chanel suits in the “Jeans”

look in 1991. Yet the suits piped with blue and pink, with a provocative mixture of luxurious tweed and street fashion, sold well.

Every season Lagerfeld plays with the classic Chanel suit. In autumn 1992 he integrated the “Biker” look into the updated Chanel collection photographing the German model Claudia Schiffer in a leather Chanel suit. The classic cut of the suit and the typical gold costume jewellery accessories were his homage to Coco Chanel. Further coups by “Karl the Uninhibited”, as fashion journalists have occasionally called him, include the Chanel jacket worn in combination with men’s underwear (1995) or with short hot pants instead of original modest knee-length suit skirt (1998). Every season Lagerfeld produced not only creative excesses on the catwalk but also brings forth a ready-to-wear line of classic Chanel — wearable clothes in the style of Mademoiselle herself but refined and updated by Lagerfeld.

1. Explain how you understand Karl Lagerfeld’s words given before the text.

2. What fashion houses did he work for?

3. In what way did he update the Chanel design elements?

4. Sum up the text.

TEXT EIGHT

Before reading the text tell your groupmates in Russian what you know about Kenzo.

KENZO: EAST MEETS WEST

Kenzo Takada, the first Japanese designer in France, brought with him a subtle exoticism, associating Japanese materials and techniques with Western forms to create a relaxed new style. He arrived in Marseille in 1965 and then moved to Paris, where he worked as a freelance designer. In 1970 he opened his boutique in Paris. It presented simple, practical, accessible and, above all, wearable designs that ran counter to the haute couture fashion, which he believed was too perfect for everyday life.

Kenzo’s 1973/74 collection, which he named the “Romania” look was comprised of short, fitted jackets worn over heavily ruffled dresses and skirts with volants. Skirts were layered on top of each other and worn with rustic sweaters, tied with belts. His 1975/76 collection cannot be described as truly Japanese in spirit. There was a hint of Chinese in his use of rich colours and shimmering satins, a hint of gypsy in the layers of floral printed skirts, and even something Egyptian in his use of the flat hipline.

When designing, Kenzo always starts by sketching the head, which highlights his preference for folklore and tradition. In all cultures, the headdress is the most important role in Kenzo’s designs.

Kenzo is a master of cut, weave, and colours. His unstructured forms are based on the straight-cut kimono technique: the clothes have no darts or zippers and are designed for free-spirited women. He shapes new volumes by making wider sleeves and armholes and by shifting shoulders, creating more space and freedom of movement. Kenzo draws his inspiration from kimono design to layer materials and colours, just as he borrows elements from the haoris, the Japanese coat, to necklines, cuffs, belts, and sleeves with bright colours.

Kenzo does not show classics, but opts instead for separates that mix multiple colours and unusual prints. He is neither confrontational nor provocative. He concentrates more on details, paying special attention to the proportions and designs that are discreet combinations of two civilizations: East and West. From his first collections, Kenzo has quietly continued to transmit the same message of cultural diversity and ethnic mix that is a distinguishing feature of his own background.

His method of first creating a single, original piece of clothing, inspired by his travels, and using it as the departure point for other designs, is an important part of his philosophy. Over

the years he has combined these individual pieces into a kind of imaginary folklore, and he has become the recognized expert of the so-called small pieces — separates — that are ideal for mixing and matching. To Kenzo these designs are “a little bit like a mixed salad, which one eats without spending a lot of time or a lot of money”.

1. Read the text again and write out the key words and the sentences expressing the main idea of each logical part.

2. Give a summary of the text using the key words.

3. Do you know perfumes by Kenzo?

TEXT NINE

Read the text and explain Yamamoto's statement "Space is movement".

YOHJI YAMAMOTO

Space is movement.

Yohji Yamamoto

With an austere, sober style, Japanese designer Yohji Yamamoto is part of a movement that liberated fashion from the shackles of Western tradition. He deconstructed the forms of the silhouette to create a new definition of beauty. In 1970, he started designing clothes for women, showing his first collection in Tokyo in 1977 and then in Paris in 1981. Asymmetry, the basic element of his design, unbalances the proportions to create a different sense of movement. Using a minimalist approach to forms and constantly juggling lines, materials, and colours, Yamamoto pursues his abstract vision of structure in which the body is secondary.

According to Yamamoto two colours facilitate his process: black and white. Black is a reference to the traditional Japanese theater, where figures dressed entirely in black accompany and prepare the main characters on stage. Black is also considered to be a sum of all other colours, the final shadow and silhouette. White is associated with light. Colours are perceived as illusions created by light. This tightly restricted palette underlines his harmonious forms.

The starting point for his designs is the fabric itself. Its nobility dictates the ultimate look. The designer's work consists in creating a relationship between the fabric and the body, and therefore, the space between the two. Initially inspired by a landscape, Yamamoto then tries to translate its texture. Once he has selected it, he designs the garment with a pen or brush. He creates the form by positioning the heaviest point of the fabric on the collarbone. This draping on the body provides a structure for the modest, sensual forms.

The role of clothing, treated as a “dignified accessory”, is not to decorate and embellish the body; rather, it should allow the personality of the wearer to come through. The layered fabrics convey a playful, mysterious dimension to a silhouette firmly anchored in its time.

1. Say what you have learnt from the text about:

- a) the basic element of Yamamoto's designs;
- b) about two colours that facilitate his process;
- c) the starting point for his designs.

2. Work in pairs. Compare the styles of Kenzo and Yamamoto.

3. Do you have the garments by Kenzo and Yamamoto in your wardrobe?

TEXT TEN

Translate the following text in writing.

CHANEL TRIMS

Chanel fashioned striking, imaginative trims from unusual materials, and this custom continues today at the House of Chanel. Many trims incorporate yarns that are braided, crocheted

or embroidered onto the fabric. Some trims are made from decorative selvages (кромка) enhanced with matching yam or transformed into pipings. Others feature grosgrain (полушёлковая ткань в уточный рубчик) ribbons, bias strips or ordinary topstitching. Most trims are applied after the jacket is quilted but before the lining is sewn to the jacket edge and the buttonholes are made. While some trims are sewn on the right side of the jacket, others are joined to the edge itself.

Many Chanel jackets are also trimmed with selvages, which are themselves embellished with embroidery or another trim. In most instances the selvages are first cut from the fabric, then joined to the edge or are used as pipings.

Another simple but elegant Chanel trim features parallel rows of topstitching on the collar, pocket flaps, sleeve vents and the front edges of the jacket front.

DIALOGUES

Work in pairs. Read the following dialogues:

STYLE AND CHOICE

1. A. I'd like to say that a beautiful design, plus high quality fabric and construction by an expert tailor can still give a disappointing result if all of these components as well as figure type are not compatible with each other.

B. Oh, really?

A. Likewise a beautiful garment should enhance the individual who wears it.

B. How can I start to learn about combining the above components in compatible ways, I wonder?

A. Prepare and keep a folder for useful information and ideas for future use, for example, pockets, collars, decoration on garments. Study the work of professional designers and observe possible reasons for the success or failure of designs. Regular practice in fashion drawing is a very useful aid in helping to develop ideas.

B. What advice would you give me in selecting the above components of design and successfully applying them to a particular figure type?

A. You know, there are general suggestions which will help anyone who wants to become either a dressmaker or dress designer who looks for her particular style which will disguise her figure faults and enable her to look her best.

2. A. Let's consider these together. First, the person with a tall and angular figure can improve her appearance by choosing: (1) separates of contrasting colour; (2) double-breasted coats and jackets; (3) fabrics with bright bold patterns; (4) dresses that fall from the shoulder or yoke lines; (5) well tailored trousers.

B. She will probably do her best to avoid tight fitting garments, clinging fabrics and outfits in one colour, won't she?

A. You are quite right.

3. A. On the other hand, the girl with a short and slim figure is well advised to avoid bulky fabrics, large prints, large tight belts and part-coloured outfits, isn't she?

B. Yes, she is. I suppose she should, instead, go for: (1) clothes with style lines taking the attention from the waistline; (2) pleated skirts; (3) soft colour and one colour outfit; (4) small printed patterns.

A. Quite so!

4. A. And what do you think the tall plump figure should choose?

B. I think it's wise of her to choose: (1) simple styles without fussy frills; (2) interesting collar and neckline; (3) separates that by-pass the waistlines; (4) matt surfaced fabrics.

A. And what would you advise her to avoid?

B. My advice for her would be: “Avoid: (1) clothes that have intricate style lines; (2) sleeves with pleats or gathers at sleeve head; (3) fabrics that cling or have shiny surfaces; (4) bold all-over pattern; (5) pale colours.”

A. That’s it!

SILHOUETTE AND GARMENT

5. A. You promised to tell me about silhouette and its influence on the garment we wear.

B. Well, silhouette is the shape of a garment. The outer shape of a garment can enhance or disguise much of the figure underneath. Very full silhouettes add to size. Compact silhouettes decrease size. Some silhouettes draw attention to specific parts of the figure. It is up to you to decide which part of your own figure is the best and choose the shapes that will accent that feature.

A. As far as I can judge, lines also create the feeling of shape.

B. Yes, actually so. Lines are of great importance, especially, the directions of lines. If the dominant line moves across the figure the eye moves sideways. The total figure appears to be shorter and broader. Then, if you want to appear taller and slender, choose designs that have vertical lines to carry the eye upward.

A. I see now that the lines in costume make you look bigger or smaller.

B. Right you are! The choice is up to you. You may appear taller, shorter, slender and thicker with the help of your costume.

A. Thank you for your information about silhouette. I’ll do my best to look fashionable and beautiful.

1. Give the main idea of each dialogue in your own words.

2. Reproduce the dialogues in pairs.

ТЕМА 8. МОДА И СТИЛЬ.

Практическая работа № 42. Различие терминов мода и стиль.

Практическая работа № 43. Мода и стиль.

Практическая работа № 44. Направления моды, бренды.

Практическая работа № 45. Привычки очень стильных людей.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

1. Answer the question:

Do you think that fashion is important? Explain why or why not.

2. Read and translate into Russian:

FASHION

Fashion is something we deal with everyday. Even people who say they don't care what they wear choose clothes every morning that say a lot about them and how they feel that day.

One certain thing in the fashion world is change. We are constantly being bombarded with new fashion ideas from music, videos, books, and television. Movies also have a big impact on what people wear. Ray-Ban sold more sunglasses after the movie Men In Black. Sometimes a trend is world-wide. Back in the 1950s, teenagers everywhere dressed like Elvis Presley.

Fashion is revealing. Clothes reveal what groups people are in. In high school, groups have names: "goths, skaters, preps, herbs." Styles show who you are, but they also create stereotypes and distance between groups. For instance, a businessman might look at a boy with green hair and multiple piercings as a freak and outsider. But to another person, the boy is a strict conformist. He dresses a certain way to deliver the message of rebellion and separation, but within that group, the look is uniform. Acceptance or rejection of a style is a reaction to the society we live in. Fashion is a language which tells a story about the person who wears it. "Clothes create a wordless means of communication that we all understand," according to Katherine Hamnett, a top British fashion designer.

Fashion is big business. More people are involved in the buying, selling and production of clothing than any other business in the world. Everyday, millions of workers design, sew, glue, dye, and transport clothing to stores. Ads on buses, billboards and magazines give us ideas about what to wear, consciously, or subconsciously. Clothing can be used as a political weapon. In nineteenth century England, laws prohibited people from wearing clothes produced in France. During twentieth century communist revolutions, uniforms were used to abolish class and race distinctions.

3. Make up the questions for the text.

4. Retell the text with the help of your questions.

5. Read and translate into Russian:

FASHION

Rose: I think fashion force people to waste their money and time to no purpose.

Elisabeth: I, for one, fully disagree with you.

Rose: Why? Do you know the world better?

Elisabeth: Our world could become a boring place without fashion and changes it brings to our life.

Rose: How can fashion change our life?

Elisabeth: It doesn't only bring changes. It is also a form of marketing. But its images are artificial and they never translate into our reality.

Rose: But most people understand fashion images as an attempt and a mean to catch one's interest. Do you often buy fashion magazines?

Elisabeth: Very seldom.

Rose: Even if you don't buy fashion magazines you often see various fashionable advertisements in various newspapers and magazines.

Elisabeth: That is true, but I think they are an awful waste of paper. The most people throw them straight into litter-boxes.

Rose: But many people read these magazines and newspapers before throwing them into dustbins.

Elisabeth: The most readers don't add anything to the cost of a magazine or of a newspaper.

Rose: But there are two things to take into consideration. The first one is the cost to our environment. The second one is the fact the advertiser pays.

Elisabeth: Of course, it's true.

Rose: But when we buy clothes, we want to know if they are comfortable and for what time.

Elisabeth: Some people purchase clothing to look nice.

Rose: People have always liked clothes.

Elisabeth: Sure, but many people waste their money while others feel the need.

6. Act out the dialogue.

7. Make up your own dialogue.

ТЕМА 9. ПРОФЕССИЯ ТЕХНОЛОГА-КОНСТРУКТОРА.

Практическая работа № 46. Профессии в индустрии моды.

Практическая работа № 47. Профессия технолога-конструктора.

Практическая работа № 48. Личностные качества, необходимые для профессии технолога-конструктора.

Практическая работа № 49. Профессиональная этика.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

TEXT ONE

Read the text and translate it.

BACHELOR OF APPAREL AND FASHION DESIGN: DEGREE OVERVIEW

Bachelor's degree programs in apparel and fashion design can teach students to design and create various types of clothing, from swimwear and leather products to career wear and experimental styles. Fashion design is a competitive industry with a slow growth rate.

Bachelor's Degree in Apparel and Fashion Design

Postsecondary institutions that feature bachelor's programs in fashion design typically offer Bachelor of Fine Arts degrees, but some grant Bachelor of Arts degrees. Through required classes, students might learn about design processes, aesthetics, fashion history and garment construction. They can explore the latest fashion trends, create designs, construct items of clothing and participate in student fashion shows. Practical training experience with professional apparel and fashion designers is an important component of the learning process. Students assemble portfolios that showcase their design collections; this is a necessary tool for marketing one's talents to possible employers.

Education Prerequisites

Fashion design bachelor's degree programs typically require applicants to have a high school diploma or the equivalent for admission. Some schools require or encourage them to submit a portfolio to assist in placement decisions, enhance applications for competitive programs with limited enrollment or be considered for scholarships. These portfolios can include fashion drawings and other artistic samples to illustrate skills and knowledge level.

Some schools require applicants to earn an associate's degree in fashion design before applying to a 2-year bachelor's program. Design and sewing tests may be part of the application process at some schools.

Course Topics

Through coursework and studio practice, students learn skills that can prepare them for careers in fashion design. Some programs allow them to concentrate on one aspect of fashion design, such as knitwear, children's clothing or intimate apparel. Others incorporate merchandising, marketing and business knowledge into their curricula. Typical course topics include:

- drawing;
- fashion history;
- garment construction;
- textiles;
- computer applications;
- pattern making;
- sewing;
- shoe design;
- costume construction.

Continuing Education

After getting a bachelor's degree, fashion design students can further their abilities by entering a graduate program in fashion design. Master of Arts and Master of Fine Arts (MFA) programs in fashion design are available; MFA programs may be more intensive. At the graduate level, students can expand their skills in fashion illustration and construction, focus on a specialty within the field and participate in independent study. They can conduct research and study and predict trends. Students interested in teaching fashion design may be qualified to work at the college level after completing a master's program.

- 1. What does bachelor's degree program in apparel and fashion design teach students?**
- 2. What do students learn at their classes?**
- 3. Why do students assemble portfolios?**
- 4. What are course topics?**

TEXT TWO

Read the text and retell in English.

THE FASHION STYLIST

Fashion designers cannot work in isolation. They need the support of public relations, stylists and others in order to be truly successful.

The stylist in fashion is a fairly new phenomenon. Stylists for interiors and photographic shoot for magazines have existed for a long time but in fashion, until recently, were thought unnecessary. This was because the designer or fashion editor made the style decisions.

For fashion presentations, such as catwalk shows, accessories including hats, shoes, belts and bags and the general look were considered part of the designer's repertoire. Now stylists help produce catwalk shows where a much greater emphasis is placed on presentation techniques including make-up, accessorizing, models and music. Main branches such as Levis and Gap started to play large amounts of money to high profile stylists such as Melanie Ward, Katie Grand and others to enhance their large corporate brands with edgy, cool style. "Many successful 'designers' now are actually more like stylists than designers as they model 'looks' rather than create original designs", says Andrew Groves, former assistant designer to Alexander McQueen.

Even celebrities now use a fashion stylist rather than the advice of the designer to present themselves for a picture in a magazine or to receive an award. The choice of garment, make-up and accessories is left exclusively to the all-important and influential stylist.

TEXT THREE

Read the information about London College of Contemporary Arts. You would like to study there and you need more information.

Write a letter to the management of this college asking some questions.

The School of Fashion & Design aims to develop fashion design skills through digital technologies, contextual studies, project design and visual communication techniques. It provides each student with an insight into the heart of the fashion world and successful brands, offering experience, work placements and inspirational guest speakers.

• FASHION & TEXTILES

This 2-year HND programme is designed to explore the fashion industry and emerging trends, develop essential skills of garment and accessory design, and gain a cultural understanding of the fashion retail environment. Students will also have the chance to learn about specific market sectors and manufacturing processes and the demands these have on fashion industry.

• FASHION DESIGN AND LUXURY MANAGEMENT

Our 2-year Master's programme has been carefully designed to prepare you for one of the most exciting and fast growing industries in the world; the luxury brands and goods sector. You will learn and develop all the business and management skills required to be successful within the fashion and design industries, providing you with the competitive edge to drive your career forward.

This programme is delivered in partnership with London School of Business and Finance (LSBF) academic faculty and by Grenoble Graduate Business School (GGSB). You will have the opportunity to study in London with study trips to Italy and France.

DIALOGUES

Work in pairs. Read the following dialogues with fashion designers:

COLLEEN McGUIRK

J. Why fashion?

C. I think that I was always going into the arts one way or another. I am very interested in fabric as a medium as well as the mechanical and technical aspects of fashion.

J. When and how did you first realize you had a passion for fashion?

C. When I was little, I would stop in the middle of any store at the mall and investigate different garments. The colours, textures, and embellishments really captured my imagination.

J. What college did you attend and what is your major?

C. I went to Virginia Marti College in Cleveland, Ohio. I majored in Fashion Design.

J. What are the top three reasons you chose to attend this school?

C. It was close to my home. It is a small private technical college with courses that are precision-focused on each major. The small class sizes — students really have the opportunity to dive deeply into any given subject with their instructors. The small class sizes really cultivate intellectual ties between the instructors, faculty and students.

J. What courses in your major have you found to be most valuable?

C. The design course focused mainly on drafting and draping theories — which is incredibly valuable. It has become the backbone to all of my technical knowledge. Thanks to that course, I can literally make anything — even from simply looking at a picture. I also found the Fashion Illustration courses to be important. These were probably the two most enjoyable classes I completed.

J. Besides your courses, what have you done to expand your knowledge and passion for fashion?

C. While I was at school, I volunteered to dress for some local fashion shows. I learned a lot during those events. Since I have graduated, I have been focusing more on the business end of being an independent designer. This means a lot of reading!

J. What advice would you give to someone hoping to attend this school in their major?

C. It is pretty intense. Be prepared to get little sleep. Also, much of what you learn and how is up to you. This is a school for adults.

J. What is next for you and what is your ultimate dream career?

C. I have been thinking about all of the things that I would like to learn and experiment with. I think I would like to get back into illustration (fashion and other things). That would probably be my dream job — Fashion Illustrator. I think that I would like to create cut and sew patterns — something that could equip people with the tools needed to make themselves a fine garment.

Laurie Moff

C. What is your job title?

L. Designer. I create clothes for women.

C. What was your career path to your current job?

L. I started studying when I was 16 in Austria, went for my BA to ESMOD in Berlin and finally did my MA at Central St Martins in London. School taught me to work hard.

C. What do you do on an average day?

L. I do lots of sketches, make a few phone calls and a little bit of design.

C. What are your normal working hours?

L. 10 am to 9 pm.

C. What are the essential qualities needed for your job?

L. You must be very focused and well organized.

C. What does fashion mean to you?

L. A personality and being individual.

C. What kind of team do you work with?

L. The team consists of 11 people — some of them are students that are doing a work placement and the rest are people I have worked with since the beginning.

C. What is the best bit about your job?

L. The reward after such hard work.

C. And the worst?

L. There's no time to play around.

C. Any advice you would give someone wanting to get a job in your area of fashion?

L. Get internship and see if you are able to break into industry. Be honest with yourself and plan ahead.

Grace Woodward

C. What is your job title?

G. Stylist, fashion consultant. It is a relatively new job category. The reason why I started was because I believe what we wear tells a story about us. The reason why we put clothes on in the first place is not to cover our modesty, but to easily communicate ideas about ourselves. Frequently stylists work on instinct. Being a cultural sponge, most stylists will not just be able to answer, "Do I look good in this?" or "What's hot for next season?" Stylists create the "style" and so in a multitude of situations they will be guiding the hair and make-up artists, and even the photographer and the models' poses and attitudes.

C. Who have you worked for?

G. I work on a freelance basis. I consult and style many different brands, from New Look, their in-store and advertising images. Editorially, I work for many publications in and out of the UK, including the "*Sunday Times Style*" and "*Tank*".

C. What was your career path to your current job?

G. I studied Art Foundation at Camberwell, specializing in Textiles, and then went to the London College of Fashion to graduate in BA Fashion Promotion.

C. What do you do on an average day?

G. Research online and read as much as possible, or shoot.

C. What are your normal working hours?

G. As long as I can keep my eyes open.

C. What are the essential qualities needed for your job?

G. To be able to see the possibilities in everything, be inquisitive, be very thick-skinned and have strong arms.

C. How creative a job do you have?

G. If you work solely for commercial magazines, your creativity can be limited, but on the whole it's very creative - when you are actually working. In London, I think it is widely believed that poverty equals creativity. I'm not so sure about that.

C. What kind of team do you work with?

G. Set designers, prop stylists, hair and make-up teams, models, photographers and teams of assistants in a photo shoot. Most of which are indispensable.

C. What is the best bit about your job?

G. Doing what I have always wanted to do. People saying that they have seen it, still remember it and like it.

C. And the worst?

G. Returning all the stuff.

C. Any advice you would give someone wanting to get a job in your area of fashion?

G. Assist someone good and have some money behind you, preferably a lot.

1. Reproduce the dialogues in pairs.

2. Give the main idea of each dialogue in your own words.

3. Comment on this.

Vice President of a large fashion company gave advice to people who want a job in the area of fashion: "Be prepared to work really hard, develop a thick skin and a sense of humour."

4. Read the following text and add your pieces of advice to students who want a career in fashion:

Fashion design is a combination of different elements; a good designer needs to understand his or her methodology and be able to communicate their ideas to others. He or she needs to have an understanding of the properties and the potential uses of fabric, and knowledge of how to make clothes with a view to what is or is not possible.

The way to improve as a designer is through practice and repetition, therefore increasing your knowledge and understanding of clothes. It is also important to get feedback about your work from someone working in the fashion industry. This may be from tutors or other designers, but is essential to a designer's growth. Like any creative industry, fashion is about individuality, and you will succeed as an independent designer, or be employed in the fashion industry because of what you, and you alone, can supply.

Never be afraid to experiment. Fashion is constant change and without innovation it will devour itself, doomed to repeat trends over and over, as can be seen in its less inspired moments.

We hope you enjoy your future career in fashion.

5. Revise fashion design terms. Fill in the blanks.

model; teacher of fashion design; fashion designer; stylist; pattern maker; dressmaker; custom clothier; textile designer; seamstress; tailor

1. A ... conceives garment combinations of line, proportion, colour, and texture. He or she may or may not know how to sew or make patterns.

2. A ... drafts the shapes and sizes of a garment's pieces with paper and measuring tools, and, sometimes, an AutoCAD computer software program, or by draping muslin on a dress form.

3. A ... makes custom designed garments made to the client's measure.

4. A ... designs fabric weaves and prints for clothes and furnishings.

5. A ... is the person who co-ordinates the clothes, jewellery, and accessories used in fashion photography and catwalk presentations of clothes collections.

6. A... sews seams manually or with a sewing machine, either in a garment shop or as a sewing machine operator in a factory.
7. A ... teaches the art and craft of fashion in art schools and in fashion design school.
8. A ... makes custom-made garments to order, for a given customer.
9. A ... specializes in custom-made women's clothes: day, cocktail, and evening dresses, business clothes and suits, sports clothes, and lingerie.
10. A... wears and displays clothes at fashion shows and in photographs.

ТЕМА 10. ПОИСК РАБОТЫ.

Практическая работа № 50. Поиск работы.

Практическая работа № 51. Требования к претендентам на работу.

Практическая работа № 52. Резюме и сопроводительное письмо.

Практическая работа № 53. Собеседование при приеме на работу.

Цели работы: активизация лексики по теме в разных видах деятельности: чтение, аудирование, говорение;

формирование навыков и умений в чтении профессионального текста;

совершенствование навыков чтения и развитие навыков говорения на основе прочитанного текста.

Оборудование: тетрадь, письменные принадлежности, словарь.

Информационное обеспечение:

Основные источники:

Казакова Е.В. Английский в индустрии моды: учеб. пособие / Е.В. Казакова, С.Г. Дружкова, Н.К. Юрасова. – М.: Вузовский учебник: ИНФРА-М, 2022. – 224 с.

Дополнительные источники:

Мюллер В.К. Англо-русский и русско-английский словарь. 150 000 слов и выражений / В.К. Мюллер. – М.: Эксмо, 2020. – 1200с. – (Библиотека словарей Мюллера).

Ход работы:

1. Get acquainted with the resume form:

В США резюме принято называть Resume, в Европе – CV (Curriculum Vitae):

- Личная информация (Personal Information)
- Цель (Objective)
- Опыт работы (Work Experience) если есть.
- Образование (Education)
- Специальные навыки (Additional Skills)
- Рекомендации (References)

2. Make sure you remember the following words:

directed, led managed, supervised; achieved, delivered, drove, generated, grew, increased, initiated, instituted and launched; cut, decreased, reduced, slashed; accelerated, created, developed, established, implemented, instituted, performed, pioneered, planned, produced, reengineered, restructured, saved and transformed.

3. Translate the resume compiled for a specific vacancy announcement:

Объявление о вакансии

Large European pharmaceutical company seeks for **Clinical Research Associate**

The ideal candidate should have:

Medical or pharmaceutical degree;

At least 1 year experience as researcher;

Fluent English;

Advanced computer skills;

Goodwill to learn and work hard;

References on request.

We offer:

Competitive package;

Trainings.

Kindly send your CV to attention Recruitment manager fax 916 20 35

Резюме

DR. ALEXANDR IVANOVICH CHUTRENOV

Ul. Finnskaya, 31/2-34

Moscow, RUSSIA

Tel: +7 (095) 874 2854

Email: a.chutrenov@moskdat.ru

OBJECTIVE

Clinical Research Associate

Having completed many years in my specialist field of treatment of leukemia, I have decided that the time is right for a change in area of specialization. Completing my Ph.D. was one of the most exciting and challenging periods of my life and I want to experience such a steep learning curve again in another medical field. The position of Research Associate would therefore be very suitable for me as I have many years' experience at prestigious medical institutes and have studied in Russia, Germany and in the United States. My level of language is therefore exceptional, and my communication skills have been thoroughly tested. I am looking to broaden my knowledge of medicine, to which I have devoted my life and feel that I would be a particularly suitable candidate for the position.

PERSONAL DETAILS

Date of Birth: 12 April 1969

Marital Status: Married

EDUCATION

1993-1996:

New York University of Medicine

– Major field of studies:

– Research into Pharmaceuticals of Treatment of Leukemia

1987-1993:

Moscow State University (MGU)

– Major field of studies:

– Medicine and Pharmaceutical Research

– Qualification: Doctor of Pharmaceuticals (PhD)

WORK EXPERIENCE

August 2002 –

present:

Pharmaceutical Researcher at Pfizer, UK

– Research into the effective treatment of leukemia

– Focusing on the reduction of treatment side-effects

– Organizing personal funding of research and funding of departmental research

– Organizing pharmaceutical testing

– Liaising with other research departments

– Organizing interns and student work experience

Oct. 1996 –

June 2002

Research Assistant, Pfizer, Germany

– Research into alternative therapies of renal cancer and leukemia

– Organizing departmental funding

Sept. 1993 –

June 1995

Research Assistant, New York, USA

– Research into alternative therapies for cancer patients

ADDITIONAL SKILLS

Languages:

– English – Advanced Level / Cambridge Proficiency

– German – Advanced Level

Computer skills: – Experienced with MS Word, Excel, Internet Explorer and Outlook Express, Turbo Cad, many analytic programs.

Driving License: – Driving License Category A
– Qualified and highly professional; highly motivated; enthusiastic; good communication skills; eager to experience and learn new skills.

4. Make up a resume according to the following parts:

- a. Objective
- b. Qualification
- c. Education
- d. Language
- e. Work history
- f. Personal

5. Words and word combinations:

reference – отзыв, рекомендация

present a list of references – предоставить список отзывов

tense – напряженный

polite – вежливый

be confident – быть уверенным

persuade – убеждать

regular duties – обычные обязанности

be an asset for the company – быть приобретением для компании

give a good representation – хорошо представить

demand – требовать

appoint the date – назначить дату

6. Read the text and translate it into Russian:

INTERVIEW

An interview is an important event in the life of every job applicant. It can be the last test on the way to a new position. That's why it's very important to be well prepared for an interview.

Come in time to the appointed place for an interview. Don't forget to take all the necessary documents for your better presentation (references, characteristics, diplomas).

Don't be nervous and tense with the interviewer, be polite and listen attentively to all the questions you are asked. If you are confident in what you talking about it will make a good impression on the interviewer. Try to give full and clear answers to the questions. Be ready to discuss the details of your future work. Try to persuade the interviewer that you are the best candidate for the chosen position and an asset for the company. Don't talk about personal questions if they are not connected with the future work.

Don't hesitate to describe fully your responsibilities and regular duties at the previous job if you are asked. Show that you are thinking ahead in your career development. Be ready to explain the reasons of your desire to change the work. Tell about your educational history and obtained degree. Don't forget to mention your computer skills, language fluency if it's required by the company.

At the end of the interview thank the interviewer for his/her attention. Don't demand the immediate answer about his/her decision, appoint the certain date for it.

7. Find in the text English equivalents for:

кандидат; быть хорошо подготовленным к собеседованию; все необходимые документы; быть напряженным; производить хорошее впечатление; убеждать; обычные обязанности; причина; сведения об образовании; решение.

8. Give Russian equivalents for:

an interview; a new position; an appointed place; a reference; a characteristic; a diploma; to be polite; to be confident; to be an asset for the company; to hesitate; responsibilities and regular duties; in smb's career development; language fluency.

9. Fill in the gaps with the words given below using them in the correct form: a list of references, to be an asset, to be nervous, an interview, to appoint, to be impressed, to be confident.

1. Did you present ... to the interviewer?
2. My friend has got ... for tomorrow that's why he is so nervous.
3. The interviewer ... by my experience in this field.
4. He was ... and they didn't hesitate to take him for this position.
5. What date was ... for your interview?
6. The interviewer told me that Mr. White ... for any company.
7. Did you understand all the questions during ...?

10. Make up the sentences with the following words and word combinations.

to get an interview, to interview smb, an interviewer;
to be tense, tension;
to be confident, confidence;
regular duties, duty free, to be on duty;
to refer, reference, list of references.

11. Continue the dialogues and act them out:

1. A.: Well, I see you've already had quite a lot of experience in the food industry. Could you dwell on your regular duties at your recent job?
B.: Yes, I can tell you that ...
2. A.: You mentioned earlier that you liked the people you had worked with. What features do you appreciate in your colleagues?
B.: I think that ...
3. A.: It seems to me you had a pleasant place to work. I'm surprised you are going to leave.
B.: You are quite right, but ...
4. A.: You mentioned that you had attended special language courses. How do you think it will help you in the future work?
B.: I suppose that ...

12. Read the dialogue and translate it into Russian:

JOB INTERVIEW



Employer: Good morning! How are you?

Candidate: Fine, thank you very much.

Employer: We made this appointment to speak about your personality traits and your professional skills. Please, tell us about yourself.

Candidate: I'm a very friendly person. Love to people helps me at solving different problems. I am responsible and diligent. I'm really good at working with personal computers and I'm very interested in programming (software engineering). When I was a university undergraduate I was twice awarded the second prize in the database programming competition.

Employer: Can you explain us, why should our company hire you?

Candidate: I can work very well with other people, because I'm a real team player. My qualification and professional skills help me to get any job done.

Employer: You mean you have never had a confrontation with your colleagues at your last place of work?

Candidate: No I haven't. I always resolved difficult problems without confrontation. I'm a very hard worker.

Employer: Tell us about your main negative and positive traits.

Candidate: I am outgoing optimist. I like people and I enjoy being around them. What about my negative traits... Well, I like to discuss the newest gadgets with my friend Paul very much, because they are a very important part of my life. Often we are fully unmindful of time and depress our relatives.

Employer: Maybe this side of your character exercises significant influence on your private life but it cannot be bad for your professional abilities.

13. Answer the questions:

1. You are seeking a job for the first time. Is it necessary to prepare for an interview? Why do you think so? How will you do it?
2. Is it easy for you to present yourself fully in a short interview with an unknown person? If it is difficult, explain how you will overcome it. What or who will help you in this situation?
3. How do you imagine your future interview? What are the main rules of your behaviour?
4. How should you behave at the interview to achieve your goal? Demonstrate it: a) as an interviewer, b) as an applicant.

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