Министерство сельского хозяйства Российской Федерации

ФГБОУ ВО «Кубанский государственный аграрный   
университет имени И. Т. Трубилина»

И. И. Копейкина

АНГЛИЙСКИЙ ЯЗЫК

ДЛЯ ЛАНДШАФТНЫХ ДИЗАЙНЕРОВ

Учебное пособие

Краснодар

КубГАУ

2016

**УДК 811.111:635.9(075.8)**

**ББК 81.432.1**

**К65**

**Рецензенты:**

**И. Н. Сухомлина** – доцент кафедры английской   
филологии, канд. филол. наук   
(Кубанский государственный университет);

**М. А. Батурьян** – доцент кафедры иностранных языков, канд. филол. наук   
(Кубанский государственный аграрный университет)

**Копейкина И. И.**

**К65** Английский язык для ландшафтных дизайнеров : учеб. пособие / И. И. Копейкина. – Краснодар : КубГАУ, 2016. – 151 с.

**ISBN 978-5-00097-204-5**

Учебное пособие разработано в соответствии с программой по иностранным языкам для неязыковых вузов. В пособии даны задания на развитие умения перевода, а также тексты для общего понимания и перевода.

Предназначено для студентов-магистрантов факультета плодоовощеводства и виноградарства.

**УДК 811.111:635.9(078)**

**ББК 81.2Англ**

© Копейкина И. И., 2016

© ФГБОУ ВО «Кубанский

государственный аграрный

университет имени

**ISBN 978-5-00097-204-5** И. Т. Трубилина», 2016

**ПРЕДИСЛОВИЕ**

Данное учебное пособие предназначено для аудиторной и самостоятельной работы студентов-магистрантов факультета плодоовощеводства и виноградарства, обучающихся по специальности «Декоративное садоводство и ландшафтный дизайн».

Пособие рассчитано на лиц, имеющих подготовку по английскому языку в рамках бакалавриата, овладевших лексическим и грамматическим материалом для осуществления чтения и перевода текстов по специальности.

Реализация этой цели осуществляется благодаря специально подобранным текстам, содержание которых полностью соответствуют тематике учебной программы.

При отборе текстового материала в качестве основного критерия служила аутентичность текстов и их информативная ценность.

Тексты пособия не адаптированы, взяты из современных источников и отражают богатство и разнообразие современного английского языка. Рядом с названием каждого текста дано количество печатных знаков, содержащихся в тексте.

Учебное пособие содержит методические указания по работе над переводом текстов, а также задания, целью которых является развитие навыков чтения и перевода. В пособие также входят приложения, которые включают грамматический материал, наиболее употребительные сокращения латинских слов и выражений, таблицу неправильных глаголов и др.

**Методические указания по переводу текстов**

Понимать чужой язык – значит не нуждаться в переводе на свой собственный. Там, где требуется перевод, там приходится мириться с несоответствием между точным смыслом сказанного на одном и воспроизведенного на другом языке.

Ханс Г. Гадамер

Чтобы сделать хороший перевод, надо:

– во-первых, правильно понять текст;

– во-вторых, передать его как можно более точно средствами русского языка;

– в-третьих, сделать перевод максимально ясным, предотвратить возникновение сомнений у читателя.

Этим трем требованиям к переводу соответствуют три основных этапа работы над ним:

1) разбор текста;

2) перевод его;

3) стилистическая обработка перевода.

Под разбором текста понимается не грамматический анализ предложения (он является лишь одним из моментов такого разбора), а установление точного значения всех элементов переводимого текста.

Не начинайте свою работу прямо с перевода первого предложения. Прочтите всю статью внимательно от начала до конца, чтобы уяснить ее основное содержание. Отметьте трудные места. Потом перечитайте еще раз первый отрезок (абзац, параграф) и проанализируйте внимательно каждое предложение. Найдите в словаре все необходимые слова и выберите нужное значение слова, руководствуясь общим смыслом статьи. Весьма вероятно, что при этом вам понадобится не только общий англо-русский словарь, но и специальные словари (технические, энциклопедические, толковые, словари условных сокращений и т.п.).

Главная ошибка многих студентов состоит в том, что открыв словарь на нужной странице, они берут первое попавшееся значение найденного слова, не задумываясь о том, подходит ли это значение к данной ситуации.

Например, встретив в переводимом тексте предложение *They ship goods to Australia*, учащийся, обратившись к словарю за значением слов *ship* and *goods* и взяв первые, самые распространенные значения*: ship – корабль; good – хороший, добрый,* неизбежно встанет в тупик, поскольку предварительный вариант перевода будет просто нелеп: *Они корабль хороший в*

*Австралии.*

Между тем, внимательно проработав словарную статью, учащийся нашел бы и другие значения искомых слов:

*to ship* (глагол) – транспортировать, отправлять, перевозить (по морю)

*goods* (существительное множественного числа) – товары

С учетом этих значений перевод был бы более удачен: *Они транспортируют грузы в Австралию.*

После этого приступайте к переводу абзаца. Следите, прежде всего, за смыслом высказывания, старайтесь передать его как можно точнее, не прибавляя от себя никаких уточнений или оценок.

Главной задачей всякого перевода является точная передача содержания подлинника средствами родного языка с соблюдением строя последнего и, по возможности, с сохранением стиля оригинала. Переводя иноязычный текст, нужно постоянно спрашивать себя: допустимо ли в русском языке то или иное словосочетание или оборот?

Поэтому можно опускать «лишние» слова или, наоборот, добавлять нужное слово, эквивалента которому нет в подлиннике. Например, для английского языка характерны притяжательные местоимения, которые в меньшей степени присутствуют в русском языке: их не всегда следует включать в текст перевода:

Например, *He shook his head* не следует переводить, как *Он покачал* *своей* *головой*, так как покачать чужой головой нельзя, и по-русски такое уточнение излишне; не переводите *My wife and I were at the theatre* как *Моя жена, и я были в театре*, т.к. это звучит не по-русски. Следует сказать, *Мы с женой были в театре*, хотя по-английски *and I* всегда ставится в конце перечисляемых лиц по соображениям вежливости.

Пользуйтесь большей свободой расстановки слов в предложении, предоставляемой русским языком. Следует помнить, что английский язык, в котором отношения между словами выражаются преимущественно предлогами и расстановкой слов в предложении, имеет относительно твердый порядок слов. Русский язык, имеющий обширную систему падежных окончаний, гораздо более гибок, и следует пользоваться этой гибкостью для большей ясности перевода. Не забывайте о падежах еще и в другом смысле.

Например, предложение: *She loved and trusted her friend* неопытный переводчик нередко переведёт: *Она любила и доверяла своему другу*, забывая о том, что глагол *любить*, требует дополнения в винительном падеже (любить кого? что?), а глагол *доверять* сочетается с дополнением в дательном падеже (доверять кому? чему?). Поэтому следовало перевести: *Она любила своего друга и доверяла ему*. Особенно легко допустить такую ошибку в длинном предложении.

Важным элементом работы над переводом является также выяснение так называемых реалий. Под реалиями понимаются детали быта, истории, государственного устройства страны. Примером может служить словосочетание *the Underground Railroad*. При дословном переводе мы получаем *подземная железная дорога*, и возникает искушение употребить в переводе слово *метро.* Здесь следует знать, что *the Underground Railroad* в середине XIX в. в Америке – это не подземная, не железная и даже не дорога, а система тайной переправки негров-рабов из южных штатов в северные.

Затруднения могут также возникнуть при переводе различного рода фразеологических, т. е. более или менее устойчивых словосочетаний.

Например:

*How do you do!* – Здравствуйте.

*to take part (in)* – принимать участие (в)

Самое важное – установить точное значение этих словосочетаний. Дочитывайте до конца каждую словарную статью в словаре. За дальнейшими справками обращайтесь к специальным фразеологическим словарям.

Необходимо точно устанавливать значение условных сокращений. Самые употребительные сокращения даются в англо-русских словарях, обычно в приложении. За расшифровкой других надо обращаться к специальному словарю сокращенных наименований и к энциклопедии. Например, сокращение FRS нельзя передать простой транслитерацией ФРС, так как она ровно ничего не даст русскому читателю. Словарь сокращений поможет расшифровать это сокращение: *Fellow of the Royal Society* и даже перевести его: *член Королевского общества*, но только толковый словарь или энциклопедия помогут вам установить, что это традиционное название членов английской академии наук, которая называется The Royal Society.

Важно следить и за написанием собственных имен: географические имена следует проверять по указателю или атласу, собственные имена – по энциклопедии или по газетам. Например, если в статье встретятся собственные имена Sean и Leicester, то нельзя перевести *Сеан и Лейсестер*; проверив, о чем и о ком идет речь, нужно написать *Шон, Лестер*.

После того как вы разберете и переведете, таким образом, статью, можно приступить к литературной обработке перевода. Для этого отложите английский оригинал в сторону и прочтите свой перевод, стараясь взглянуть на него глазами читателя, не знающего английского языка. Задавайте себе вопросы: Ясно ли выражена эта мысль? Что хочет сказать автор? Вы увидите, что некоторые предложения могут оказаться не совсем ясными, слишком тяжелыми, а иногда и допускающими двойное толкование, что особенно недопустимо в научной статье. (Разумеется, если двусмысленность возникла в результате вашего перевода, а не содержится в самой статье.) Установите, хорошо ли читается перевод, нет ли тяжелых, нерусских оборотов, назойливого повторения слов типа *который, чтобы* и т. п. На этом этапе перевода используются такие средства, как аналог, эквивалент, изменение структуры переводимого предложения, т. е. перестановка и замена отдельных слов и выражений, деление предложения на два и более и т. п.

Например: “Quite recently a National Planning Commission, headed by the Prime Minister had been formed and will draw up a plan for the country’s economic and social development for the coming fiscal year.”

В дословном варианте перевода это предложение может иметь следующую форму: «Недавно национальная плановая комиссия, возглавляемая премьер министром была создана, и она разработает (выработает) план экономического и социального развития страны на предстоящий финансовый год». После внесения всех необходимых редакторских изменений, о которых говорилось выше, литературный перевод этого предложения может принять примерно следующий вид: «Недавно была создана национальная плановая комиссия, возглавляемая премьер-министром, которая разработает план экономического и социального развития страны на предстоящий финансовый год».

И, наконец, заключительным этапом работы над переводом является сверка с оригиналом, чтобы установить отсутствие пропусков и отхода от оригинала, который мог возникнуть в процессе литературной обработки.

**CHALLENGES TO TRANSLATION**

***Idiomatic Phrases***

1. **Bring home the bacon** – to earn a living and make money for your family to live on.
2. **Bark up the wrong tree** – to take the wrong approach to something or follow a false lead.
3. **Can of worms** – a complex, troublesome situation arising when a decision or action produces considerable subsequent problems.
4. **A little bird told me** – information gained from someone who you are not going to name.
5. **Chase one’s tail** – spending a lot of time and energy doing a lot of things but actually achieving too little.
6. **Think on your feet** – adjusting quickly to changes and making fast decisions.
7. **Dead wood** – people or things which are no longer useful or necessary.
8. **Golden handshake** – big sum of money given to a person when they leave a company or retire.
9. **A shrinking violet** – a shy person who doesn't express his/her views and opinions.
10. **Flowery speech** – a speech is full of lovely words, but may well lack substance.
11. **Beat about the bush** – If someone doesn’t say clearly what he/she means and tries to make it hard to understand, he/she is beating about (around) the bush.

**Translate the sentences:**

1. Women these days not only take care of the household but also bring home the bacon.
2. If you think you will get him to change his mind just by asking nicely you are barking up the wrong tree.
3. If you promote him to captain of the football team when he is not suitable, this could open a can of worms with the other

players.

1. Let’s just say I know about it because a little bird told me.
2. He’s been chasing his tail all week collecting data but the report is still not ready.
3. A good sales man must be able to think on his feet to close the deal.
4. The company bought in a lot of new computers. They no longer want the dead woods.
5. The management of various PSUs wanted to cut down on the man power. They offered a golden hand shake to many of their aged employees.
6. Catherine Hakim is not a shrinking violet.
7. His flowery speech confuses and disguises any possible motives, however, and the mystery is left unsolved.
8. I will not beat around the bush; the only way you are going to do that is to make some changes.

***Phrasal Verbs***

1. **Plant sth out** – to put a plant into the ground outside to continue growing.
2. **Put out** – produce
3. **Die back** – a condition in a plant in which the branches or shoots die from the tip inward, caused by any of several bacteria, fungi, or viruses or by certain environmental conditions.
4. **Die off** – If a group of plants dies off, all of them die over a period of time and none are left.
5. **Pick up** – gather.
6. **Cut off** – to remove something by cutting it.
7. **Plant over** – to grow plants or trees on an area of ground so that it is covered with them.
8. **Root out** – to find the source of a problem and remove it.
9. **Carry out** – to do a particular piece of work, research etc.

**Translate the sentences:**

1. When the seeds have grown in their small box, plant them out in the garden.
2. The birches are beginning to put out their buds.
3. This prevents the formation of seeds, but allows the green foliage to die back naturally, a process that takes about six weeks.
4. The plants in our garden slowly died off due to lack of

water.

1. He was sentenced for picking up wild flowers under EU green laws.
2. Cut the tops off the carrots.
3. They are planting over the beach areas.
4. They are trying to root out the troublemakers.
5. The government is carrying out a test on growing genetically modified crops.

***Attributive Phrases***

**Translate the following attributive phrases:**

a professional landscaper; landscape design projects; most commonly ornamental garden plants; the prominent and rather vicious thorns of Rosa sericea (роза шелковистая); other aesthetic characteristics; many plants cultivated for topiary and bonsai; the regular pruning carried out on them by the gardener; the plant being grown both for ornamental qualities in the garden; a striking appearance created by lacy leaves or long needles; distinctively colored leaves; many flower gardeners preferring to plant a variety of flowers; the need for drastic cutting of crowded, overgrown plants; newly planted trees; the basic branch structure; perfect growing conditions; aesthetically pleasing trees; for purely aesthetic reasons; potted plants

***False Friends***

1. **Accurate** – точный, верный, безошибочный. Ошибка: аккуратный
2. **Allure** – прелесть, очарование, привлекательная черта. Ошибка: аллюр
3. **Clay** – глина. Ошибка: клей
4. **Confuse** – запутывать, ошибочно принимать одно за другое. Ошибка: конфуз
5. **Conservatory** – теплица, оранжерея. Ошибка:

консерватория

1. **Resin** – смола (на дереве). Ошибка: резина
2. **Texture** – фактура. Ошибка: текстура
3. **Utilize** – использовать. Ошибка: утилизировать
4. **Vine** – виноградная лоза, вьющееся растение. Ошибка: вино

**Translate the sentences:**

1. These figures are accurate. He may use them in his report.
2. I can’t resist the allure of these tiny flowers.
3. This plant requires a muddy soil, therefore a mixture of clay and sand is ideal.
4. Over 150 notes help you make the right choice between easily confused words.
5. He cares about his roses. He even built a new conservatory for them.
6. The Flourish Marie’s collection featured handpicked flowers set in resin.
7. Pencil and pen have a liveliness and beautiful texture that computer drawing can never achieve.
8. Maybe you already know the basics but want to learn how to utilize some of them more.
9. The Romans were the first to cultivate the vine in Britain.
10. Lianas are climbing woody vines that festoon rainforest trees.

**Find the words which are “false friends”. Translate the sentences:**

1. The cultivation of ornamental plants, called floriculture, forms a major branch of horticulture.
2. Most commonly ornamental garden plants are grown for the display of aesthetic features.
3. Many plants cultivated for topiary and bonsai would only be considered to be ornamental by virtue of the regular pruning carried out on them by the gardener.
4. Ornamental plants and trees are distinguished from utilitarian and crop plants, such as those used for agriculture and vegetable crops, and for forestry or as fruit trees.
5. Depending on the types of plants being grown, the flowers may be subtle and delicate, or large and showy.
6. He walked quietly along the alley behind the building where he was not seen.
7. He cares about his roses. He even built a new conservatory for them.

***Polysemantic Words***

**Choose a proper meaning of the word in bold type. Translate the sentences:**

|  |  |
| --- | --- |
| 1. Ornamental **plants** are plants that are grown for decorative purposes in gardens and landscape design projects.  2. Most commonly ornamental garden plants are grown for the display of aesthetic  **features**.  3. The term “ornamental trees” is used when they are used as part of a garden or landscape **setting**.  4. Ornamental plants and trees are distinguished from utilitarian and **crop** plants.  5. Ornamental plants are the keystone of ornamental gardening, and they **come** in a range of shapes, sizes and colors. | 1. завод, фабрика 2. оборудование 3. растение, саженец 4. урожай 5. сажать 6. полнометражный фильм 7. гвоздь программы 8. черты лица 9. особенность, характерная   черта; свойство   1. изображать 2. регулирование, установка 3. завязывание (плодов или   семян)   1. окружающая обстановка;   обрамление   1. оправа (камня) 2. декорации и костюмы 3. урожай 4. приплод 5. зоб (у птицы) 6. сельскохозяйственная   культура   1. собирать урожай 2. случаться, происходить,   бывать   1. приходить 2. прибывать, приезжать 3. делаться, становиться 4. доходить, достигать |

***Grammar***

1. **Find the Subject and the Predicate. Translate them. Translate the whole sentence.**
2. Lavender is typically grown as an ornamental plant in

gardens.

1. Other ornamental plants are cultivated for their blooms.
2. Similarly certain trees may be called ornamental trees.
3. In some cases, unusual features may be considered to be of interest.
4. For plants to be considered to be ornamental, they may require specific work and activity by a gardener.
5. In some countries the trees in ‘utilitarian’ landscape use such as screening, and roadside plantings are called amenity trees.
6. This does not preclude any particular type of plant being grown both for ornamental qualities in the garden, and for utilitarian purposes in other settings.

**2. Translate the sentences paying attention to the**

**Pronoun “*it”*.**

|  |  |
| --- | --- |
| **Местоимение *It*** | |
| 1. **Личное** (он, она, оно) заменяет неодушевленное существительное или существительное, обозначающее животное. | There is a new film on, but I haven’t seen **it** yet.  Идет новый фильм, но я **его** ещё не видела.  They took their dog to the vet, as they said **it** looked ill.  Они повезли свою собаку к ветеринару, сказав, что **она** выглядит больной. |
| 2. **Указательное** (это). | **It** is our new theatre.  **Это** наш новый театр. |
| 3. **Безличное** (не переводится). Используется как формальное подлежащее. | **It** is difficult  /necessary/important/interesting  to know …  Трудно/необходимо/важно/интересно знать …  **It** is cold today.  Сегодня холодно.  **It** takes me ten minutes to get to the  office.  Я обычно добираюсь до офиса за 10 минут. |
| 4. Входит в **состав усилительного оборота**  **It is (was)** … **that** (не переводится) | **It** **was** him **that** I met in the park  yesterday.  Именно его я встретил вчера в парке. |

1. Whatever the size of your garden space - be **it** a tiny courtyard or front garden, roof space or windowsill - these small spaces can be turned into areas that will not only enhance your property, but will also give you immense pleasure.
2. **It**’s a good idea to read as many gardening books and magazines as you can, to familiarize yourself with plants that you may have heard of.
3. If you have just bought a well-established garden, live with **it** for one year i. e spring, summer, autumn, winter.
4. If **it**’s a new plot, **it** may contain rubble or builders sand, which will need to be removed.
5. Many people think only large gardens need to be designed but the smaller the area, the more **it** needs to be planned to maximize its potential.
6. **It** was she who advised me to buy these flower seeds.
7. Не has such a good memory! **It** takes him twenty minutes to remember a poem.

**3. Translate the sentences paying attention to the**

**word “one”:**

|  |  |
| --- | --- |
| 1. Неопределенно-личное местоимение – не переводится на русский язык | **One** may (must, can) …  Можно (нужно) … |
| 2. Слово-заместитель, переводится существительным, вместо которого стоит, или не переводится совсем. | The new cabinet shows significant changes from the old **one**.  Новый кабинет значительно отличается от старого (кабинета). |
| 3. Числительное «один». | **One** of the most important issues of today is drug addiction.  Одной из важнейших проблем сегодня является наркомания. |

1. Overpopulation is Japan’s most serious problem and the **one** that is least discussed.
2. **One** can’t underestimate the importance of our cooperation with the West if we want to take our economy to a new higher

level.

1. Give me **one** of those polo shirts and I’ll go wash up.
2. First of all, I wasn’t the only **one** involved.
3. It isn’t **one** of those things you can talk through, I guess.
4. Slowly they moved down **one** street and up another, turning first this way and then that, until they came to an open square in the center of which was a big glass palace having a central dome.
5. Nina wasn’t the only **one** awaiting her arrival.
6. You’re always the last **one** to get anything new.
7. **One** does not dress or act like a lady.
8. ‘Those donuts look delicious; I think I’ll pick this **one**”.

**4. Translate the sentences paying attention to the**

**Infinitive:**

1. That turned out **to be** true.
2. He seemed **to have gained** all he wanted.
3. “Where is Miss Stone?” “She seems **to be working** in the garden”.
4. He appeared **to have** no close relations with anyone in the office.
5. Most of the information turned **to be** accurate.
6. My father listened gravely, or at least he appeared **to be**

**listening**.

1. She seemed **to be drawing or writing**.
2. We seem **to have had** this conversation before.
3. I happened **to be** the first **to hear** about it.
4. Ann met her young man at the disco-club and later on she went out with him a lot because he proved **to be** a good boy.
5. **Choose the appropriate translation:**

**For-phrase complex (Предложный инфинитивный**

**оборот)**

|  |  |  |
| --- | --- | --- |
| **Конструкция: for + существительное (местоимение) + инфинитив.**  Этот оборот представляет собой один член предложения и может служить: | | |
| 1.  2.  3.  4.  5. | Подлежащим  Частью сказуемого  Дополнением  Определением  Обстоятельством | It is necessary **for him to finish** his work. (Конструкция с предваряющим it является более употребительной и менее формальной).  **For him to give up** his plans would be a tragedy.  The main difficulty is **for him to leave** the town.  The people waited patiently **for the king to appear** on the  balcony.  Here is the article **for you to read**.  I’ll make a new dress **for you to wear** at the ball (цели).  The problem is too difficult **for me to understand** it (результат). |

1. It is easy for me to answer this question.
2. It will be so pleasure for us to spend a weak in England.
3. It was nothing for me to say.
4. It is for you to decide.
5. Here are some books for you to read.
6. He was waiting for her to talk but she was silent.
7. Everybody was waiting for the meeting to start.
8. I closed the window for you not to catch a cold.
9. She could give everything for it not to happen.
10. It is desirable for you to be on time.
11. Нам будет очень приятно провести неделю в Англии.
12. Вот несколько книг для вашего чтения.
13. Он ждал, чтобы она заговорила, но она молчала.
14. Мне больше нечего было сказать.
15. Я закрыл окно, чтобы ты не простудилась.
16. Желательно, чтобы ты прибыл вовремя.
17. Мне легко ответить на этот вопрос.
18. Вам решать.
19. Все ждали начала собрания.
20. Она бы отдала все, что угодно, только бы этого не

случилось.

1. **Translate the sentences paying attention to the Gerund:**
2. I left proud of **having been** of use to him.
3. I knew he was not capable of **making** decisions.
4. The doctor was used to **listening** to all sorts of people.
5. I’m sorry for **giving** you so much trouble.
6. I am sure that you are quite capable of **dealing** with most situations.
7. She was grateful to him for **realizing** that she didn’t want to talk about herself.
8. He was annoyed with her for **getting** him involved in this quarrel.
9. I was a little disappointed at **not meeting** Charles.
10. We had no difficulty in **being** nice to each other.
11. He insisted upon **teaching** her this complicated game.
12. **Translate the sentences paying attention to the**

**Participle:**

1. Simon and Dick were left **talking** in the drawing-room.
2. They were heard **arguing** on the terrace a few minutes ago.
3. Through the window the driver could be seen **waiting** beside the car.
4. Fox was found **waiting** for us in the patio.
5. He watched the people **hurrying** towards the train.
6. John did not want to find himself **playing** the role of a teacher.
7. I saw my bus **approaching**, and walked off to catch.
8. He could hear himself **breathing**.
9. Arthur saw us **getting** ready to go.
10. It was easy to imagine Kate sitting silent.
11. **Translate the sentences:**
12. We know plant culture to have begun many thousand years ago.
13. Numerous things we use in everyday life are known to be made either directly or indirectly from plants.
14. No natural resources on our planet are likely to have so many uses as water.
15. The amount of the Sun’s energy fixed by plants does not seem to be great.
16. Plants being highly important for man, the latter grows them widely and improves them by using such methods as selection and hybridization.
17. Studying the ecosystem, we can analyze its structure and the processes in it.
18. Changing the microclimate is affected by many factors, planting forests being one of them.
19. **Quiz: Verbals (Gerunds, Infinitives, and Participles).**
20. Complete this sentence:

Gerunds, infinitives, and participles are formed from \_\_\_\_\_\_\_\_.

1. prepositions
2. adjectives
3. verbs
4. Choose the TRUE statement:
5. A gerund is always an object in a sentence.
6. A gerund is the action word in a sentence.
7. A gerund functions as a noun in a sentence.
8. Choose the TRUE statement:
9. An infinitive consists of the word “to”, followed by the main form of a verb.
10. An infinitive is followed by the word “too” and is used as an adverb.
11. An infinitive can be used as a noun or an adverb.
12. She truly enjoyed **growing** her own organic vegetables.

The word in the bold type in the sentence above is \_\_\_\_\_\_\_\_

1. a gerund
2. an infinitive phrase
3. a participial phrase
4. She recommended her grandson learn **to grow** vegetables.

The phrase in the bold type in the sentence above is \_\_\_\_\_\_\_\_

1. a gerund
2. an infinitive
3. a participial phrase
4. **Growing enough vegetables for the whole neighborhood**, she works many hours in her garden.

The phrase in the bold type in the sentence above is \_\_\_\_\_\_\_\_

1. a gerund prepositional phrase
2. an infinitive phrase
3. a participial phrase
4. Identify the phrase in the bold type and how it is used in the sentence below.

**Growing your own vegetables** is rewarding and delicious.

1. a gerund phrase used as a subject
2. an infinitive phrase used as an adjective
3. a participial phrase used as an adjective
4. **Quiz: Verbal (and other) Phrases.**
5. In the sentence “John likes **exercising** at the Green Peace”, the underlined word is correctly classified as which of the

following?

1. participle
2. gerund
3. main verb
4. infinitive
5. auxiliary verb
6. In the sentence “**Waiting** for the late bus, I decided finally to learn how to drive”, the word in the bold type is correctly classified as which of the following?
7. participle
8. gerund
9. main verb
10. infinitive
11. auxiliary verb
12. In the sentence “He was eager **to leave** for vacation”, which of the following is true?
13. A participle serves as an adverb.
14. An infinitive serves as an adjective.
15. An infinitive serves as a direct object.
16. A participle serves as an adjective.
17. An infinitive serves as an adverb.
18. In the sentence “I hope **to vacation** in Canada next year”, which of the following is true?
19. A participle serves as an adverb.
20. An infinitive serves as an adverb.
21. An infinitive serves as a direct object.
22. A participle serves as an indirect object.
23. An infinitive serves as an indirect object.
24. What is true of the following example?

“She reads the journals **to watch professional trends**”.

1. It contains a participial phrase functioning as an adjective.
2. It contains a prepositional phrase functioning as an

adjective.

1. It contains a prepositional phrase functioning as an adverb.
2. It contains an infinitive phrase functioning as an adverb.
3. It contains an infinitive phrase functioning as an adjective.
4. In the sentence “John, **who was hired to deal with such problems**, was intending to work on the project today”, the underlined element is correctly classified as which of the following?
5. A clause
6. A phrase
7. Both of the above
8. Neither of the above
9. In the sentence “My father, **refusing to believe that someone had stolen his truck from our driveway**, rushed out the front door to check for himself”, the underlined element is correctly classified as which of the following?
10. A prepositional phrase
11. A participial phase
12. An appositive phrase
13. All of the above
14. None of the above
15. In the sentence “The boy **on the bicycle** rode through my wife’s perennial garden”, which of the following is true?
16. A prepositional phase functions adjectivally.
17. A prepositional phrase functions adverbially
18. Both of the above
19. Neither of the above
20. **Quiz: Phrasal Verbs.**
21. Would you \_\_\_\_\_\_ my dog for me this weekend?
22. look b) look after c) look up
23. My neighbor \_\_\_\_\_\_ eggs yesterday.
24. ran into b) ran c) ran out of
25. John \_\_\_\_\_\_ his leg at the baseball game.
26. broke off b) broke down c) broke
27. Our boss \_\_\_\_\_\_ our meeting until next week.
28. put down b) put off c) put
29. Could you \_\_\_\_\_\_ the music while I’m on the phone?
30. Turn b) turn around c) turn off
31. I don’t \_\_\_\_\_\_ my new science teacher.
32. get up b) get on with c) get over
33. We both \_\_\_\_\_\_ meeting your new girlfriend.
34. look up b) look c) look forward to
35. My car \_\_\_\_\_\_ on the highway today.
36. broke down b) broke away c) broke off
37. It will be easier to read if you \_\_\_\_\_\_ the lights.
38. switch on b) switch off c) switch over

**Translate the text. Mind the following steps:**

1. Reading and understanding the main contents of the text.

2. Translating sentence by sentence using dictionaries.

3. Reviewing the translation and making adjustments.

**Ornamental Plant (2518)**

Ornamental plants are plants that are grown for decorative purposes in gardens and landscape design projects, as houseplants, for cut flowers and specimen display. The cultivation of these, called floriculture, forms a major branch of horticulture.

Garden plants.Most commonly ornamental garden plants are grown for the display of aesthetic features including: flowers, leaves, scent, overall foliage texture, fruit, stem and bark, and aesthetic form. In some cases, unusual features may be considered to be of interest, such as the prominent and rather vicious thorns of Rosa sericea (роза шелковистая) and cacti. In all cases, their purpose is for the enjoyment of gardeners and visitors.

Trees.Similarly certain trees may be called ornamental trees. This term is used when they are used as part of a garden or landscape setting, for instance for their flowers, their texture, form and shape, and other aesthetic characteristics. In some countries the trees in 'utilitarian' landscape use such as screening, and roadside plantings are called amenity trees.

Cultivation. For plants to be considered to be ornamental, they may require specific work and activity by a gardener. For instance, many plants cultivated for topiary and bonsai would only be considered to be ornamental by virtue of the regular pruning carried out on them by the gardener, and they may rapidly cease to be ornamental if the work was abandoned.

Ornamental plants and trees are distinguished from utilitarian and crop plants, such as those used for agriculture and vegetable crops, and for forestry or as fruit trees. This does not preclude any particular type of plant being grown both for ornamental qualities in the garden, and for utilitarian purposes in other settings.

Thus lavender is typically grown as an ornamental plant in gardens, but may also be grown as a crop plant for the production of lavender oil.

Ornamental plants are the keystone of ornamental gardening, and they come in a range of shapes, sizes and colors suitable to a broad array of climates, landscapes, and gardening needs.

Some ornamental plants are grown for showy foliage. Their foliage may be deciduous, turning bright orange, red, and yellow before dropping off in the fall, or evergreen, in which case it stays green year round. Some ornamental foliage has a striking appearance created by lacy leaves or long needles, while other ornamentals are grown for distinctively colored leaves, such as silvery-grey groundcovers and bright red grasses, among many others.

Other ornamental plants are cultivated for their blooms. Flowering ornamentals are a key aspect of many gardens, with many flower gardeners preferring to plant a variety of flowers so that the garden is continuously in flower through the spring and summer. Depending on the types of plants being grown, the flowers may be subtle and delicate, or large and showy, with some ornamental plants producing distinctive aromas which paint a palette of scents in addition to colors.

**ORNAMENTAL HORTICULTURE**

**Text 1**

**How to Plant a Tree (4274)**

**Memorize the words:**

1) dig (dug, dug) – копать

2) hole – яма

3) survive – выживать

4) thrive (throve, thriven) – буйно расти, разрастаться

5) cultivar – сорт растения

6) species – вид(ы)

7) shovel – лопата

8) root ball – корневая система

9) pot – горшок

10) shallow – мелкий

11) manure – навоз, органическое удобрение

12) fertilizer – удобрение

13) enhancer – усилитель роста

14) stake – подпирать колом, стойкой

15) get established – укрепляться, укореняться

Planting a tree isn’t as simple as just digging a hole and throwing the tree in it. If you want the tree you’re planting to survive and thrive, here’s what to do.

*Steps:*

1. Select the right time of year for planting the tree. Do not plant in late spring or summer because the heat will stress the plant and may cause it to die. The best time to plant a tree is autumn or early spring.

2. Check to see if there are any local requirements concerning digging deep holes if you need to dig near telephone and other cables (for example, in urban areas).

3. Choose a suitable tree for the region, climate, and space. Research local cultivars of species native to your area. If you are willing to plant a non-native species, consider carefully why.

4. Prepare the hole. Take a suitable shovel and dig a hole that is 4–5 times the width of the root ball and give room for the fresh roots to grow without stress. This lets the roots grow outwards into the soil.

5. Try to dig the hole with a small “pedestal” of dirt in the center of the hole where the tree will rest. This pedestal prevents the root ball from sitting continuously in water. Any excess water will naturally flow to the deeper areas of the hole around the edges where the roots can drink from if needed. Having a pedestal in the center of the hole is very important since one of the major reasons why trees die is “drowning”, meaning the tree is getting too much water and the root ball is sitting in a pool of water. The point where the tree comes out of the ground should be slightly higher than the ground around it. This prevents water from collecting next to the base of the trunk which causes the tree to rot.

6. Prepare the tree for planting. The process is slightly different for a small tree and a large tree: If it is a small tree, then you can turn it upside down gently to get it out of the pot. You could also cut some plastic containers to remove them. If the tree is larger and has a net or rope bag, you might need to use large scissors or a sharp knife to cut through the packaging. Avoid handling the tree with the burlap off. Put it in the hole, and then cut the burlap and rope from around the trunk of the tree, leaving the wire basket. The goal is to keep as much dirt around the roots as possible; moving the tree more than absolutely necessary can easily cause air to get to the roots and dry them out, even inside the root ball. Don’t leave a tree’s roots out of its container or burlap for too long. Especially in sun and wind, it could dry out and damage the roots. Place the tree into the hole gently. Be sure the hole isn’t too deep or too shallow. The ground level of the plant in the pot should match up with the ground level after you fill the hole in. Do not bury over the crown (where the stem changes to root) or leave any roots exposed.

7. Use some compost or composted manure if needed. If the soil that you currently have is not rich, has clay-like qualities or if it has the consistency of dust or sand, the addition of manure or compost will give the tree a great start in life. Backfill three quarters of the hole with existing dirt, one quarter with compost or composted manure.

8. Resist the temptation to use a commercial fertilizer; it tends to over-boost the tree and make it “burn out”, less likely to do well over the long term. A great benefit to new trees, however, is an organic mixture that includes beneficial fungi that enhance a tree's uptake of soil nutrients. It may also include rock phosphate, a natural root-growth enhancer.

9. Give fruit and nut trees extra attention. Adding manure or compost is essential if you are planting a fruit or nut tree. Backfill two thirds of the hole with existing dirt and one third with compost or composted manure for each fruit or nut tree.

10. Water the newly planted tree. Allow settling, backfill the remaining soil, and water again. This will eliminate air pockets. Water one gallon (3.7 liters) for every six inches (15 cm) of tree height.

11. Mulch, mulch, mulch! Cover the planting hole with 1–3 inches (2.5 –7.6 cm) of shredded hardwood or leaf mulch. Keep the mulch 2–3 inches away from the trunk or the trunk will rot. Don’t over-mulch the tree, either. A few inches are enough to keep water in and most weeds out.

12. Water it again. After the planting is finished come back in about an hour and water one more time.

13. Stake the tree if necessary, for about the first year. Make sure that the stake is tied loosely to the trunk and do not dig into the bark or tighten around the tree. Staking protects the tree against blowing over in the wind, and it can also help to remind people moving around the tree not to run into it.

14. Keep watering your tree for the first few years as it gets established. Depending on the climate and your area, it will need weekly watering until the roots are established. To form deep roots, water deeply. A long, slow trickle of water will water more deeply than a quick sprinkling. Remember, deep roots help your tree to resist droughts and winds. Let the ground dry out between watering.

15. Enjoy the tree as it grows over the years with you, your family and friends. Appreciate its shade and beauty and thank yourself for adding another tree to the world.

**Text 2**

**Organic Horticulture (5303)**

**Memorize the words:**

1) horticulture – садоводство

2) soil building – землеустройство

3) rotary tiller – ротационный культиватор

4) mulch – подстилка в травянистых формациях

5) manure – навоз, органическое удобрение

6) plague – досаждать, беспокоить

7) pest – вредитель

8) Floriculture – цветоводство

9) Olericulture – овощеводство

10) Pomology – помология

11) raised bed – приподнятая клумба

12) be designed (to/for) – предназначаться (для)

13) tillage – обработка почвы

14) organic matter – органическое вещество

15) fertilizer – удобрение

16) apply – применять

Organic horticulture is the science and art of growing fruits, vegetables, flowers, or ornamental plants by following the essential principles of organic agriculture in soil building and conservation, pest management, and heirloom variety preservation.

The Latin words “hortus” (garden plant) and “cultura” (culture) together form horticulture, classically defined as the culture or growing of garden plants. Horticulture is also sometimes defined simply as “agriculture minus the plough”. Instead of the plough, horticulture makes use of human labour and gardener’s hand tools, although some small machine tools like rotary tillers are commonly employed now.

*General*

Mulches, compost, manures, and mineral supplements are soil-building mainstays that distinguish this type of farming from its commercial counterpart. Through attention to good healthy soil condition, it is expected that insect, fungal, or other problems that sometimes plague plants can be minimized. However, pheromone traps, insecticidal soap sprays, and other pest-control methods available to organic farmers are also utilized by organic

horticulturists.

Horticulture involves five areas of study. These areas are floriculture (includes production and marketing of floral crops), landscape horticulture (includes production, marketing and maintenance of landscape plants), olericulture (includes production and marketing of vegetables), pomology (includes production and marketing of fruits), and postharvest physiology (involves maintaining quality and preventing spoilage of horticultural crops). All of these can be, and sometimes are, pursued according to the principles of organic cultivation.

Organic horticulture (or organic gardening) is based on knowledge and techniques gathered over thousands of years. In general terms, organic horticulture involves natural processes, often taking place over extended periods of time, and a sustainable, holistic approach – while chemical-based horticulture focuses on immediate, isolated effects and reductionist strategies.

*Organic gardening systems*

There are a number of formal organic gardening and farming systems that prescribe specific techniques. They tend to be more specific than general organic standards.

Biodynamic farming is an approach based on the esoteric teachings of Rudolf Steiner. The Japanese farmer and writer Masanobu Fukuoka invented a system for small-scale grain production that he called Natural Farming. French intensive and bio-intensive methods are all small scale gardening techniques. These techniques were brought to the United States by Alan Chadwick in the 1930s.

A garden is more than just a means of providing food, it is a model of what is possible in a community – everyone could have a garden of some kind (container, growing box, and raised bed) and produce healthy, nutritious organic food. A simple 4’ x 8’ (32 square feet) raised bed garden based on the principles of bio-intensive planting and square foot gardening uses fewer nutrients and less water and could keep a family, or community, supplied with an abundance of healthy, nutritious organic greens, while promoting a more sustainable way of living.

Organic gardening is designed to work with the ecological systems and minimally disturb the Earth’s natural balance. Because of this organic farmers have been interested in reduced-tillage methods. Conventional agriculture uses mechanical tillage (plowing or sowing), which is harmful to the environment. Ploughing speeds up erosion because the soil remains uncovered for a long period of time and if it has a low content of organic matter the structural stability of the soil decreases. Organic farmers use techniques such as mulching, planting cover crops, and intercropping, to maintain a soil cover throughout most of the year. The use of compost, manure mulch and other organic fertilizers yields a higher organic content of soils on organic farms and helps limit soil degradation and erosion.

Other methods can also be used to supplement an existing garden, such as composting, or vermicomposting. These practices are ways of recycling organic matter into some of the best organic fertilizers and soil conditioner. The byproduct is also an excellent source of nutrients for an organic garden.

*Pest control approaches*

Differing approaches to pest control are equally notable. In chemical horticulture, a specific insecticide may be applied to quickly kill off a particular insect pest. Chemical controls can dramatically reduce pest populations in the short term, yet by unavoidably killing (or starving) natural control insects and animals, cause an increase in the pest population in the long term, thereby creating an ever increasing problem. Repeated use of insecticides and herbicides also encourages rapid natural selection of resistant insects, plants and other organisms, necessitating increased use, or requiring new, more powerful controls.

In contrast, organic horticulture tends to tolerate some pest populations while taking the long view. Organic pest control requires a thorough understanding of pest life cycles and interactions, and involves the cumulative effect of many techniques,

including:

– Allowing for an acceptable level of pest damage.

– Encouraging predatory beneficial insects to flourish and eat pests.

– Encouraging beneficial microorganisms.

– Careful plant selection, choosing disease-resistant varieties.

– Planting companion crops that discourage or divert pests.

– Using row covers to protect crop plants during pest migration periods.

– Rotating crops to different locations from year to year to interrupt pest reproduction cycles.

– Using insect traps to monitor and control insect populations.

Each of these techniques also provides other benefits, such as soil protection and improvement, fertilization, pollination, water conservation and season extension. These benefits are both complementary and cumulative in overall effect on site health. Organic pest control and biological pest control can be used as part of integrated pest management (IPM). However, IPM can include the use of chemical pesticides that are not part of organic or biological techniques.

**Text 3**

**Become a Professional Gardener: Education**

**and Career Roadmap (3255)**

**Memorize the words:**

1) strenuous – напряженный; требующий усилий

2) protective gear – защитное устройство

3) pest – вредитель

4) delve – изучать, тщательно исследовать

5) aspiring gardeners – начинающий садовник

6) spearhead efforts – направлять усилия

Research the requirements to become a professional gardener. Learn about the job description and duties and read the step-by-step process to start a career as a professional gardener.

**Should I Become a Professional Gardener?**

Professional gardeners work in private and public landscapes to create, design, maintain and manage gardens. They are often employed by botanical gardens, parks, landscaping firms, garden centers, estates and private residences, and some will go into private business as a gardener for several clients. Professional gardeners are responsible for all aspects of plant care for annuals, perennials, trees and shrubs. Working outdoors in all types of weather conditions is often required, as well as physically strenuous labor. Safety protocol and protective gear must be used when working with certain types of tools or with pesticides.

Career requirements

|  |  |
| --- | --- |
| **Degree Level** | High school diploma, associate’s degree, bachelor’s degree or certificate program may be required for some jobs |
| **Degree Field** | Horticulture, landscape design, or related field |
| **Experience** | Preferred but not required |
| **Licensure and Certification** | Pesticide applicators license is often required, certification is available but not required |
| **Key Skills** | Critical thinking, communication, self-motivation, design, word processing, plant identification, plant care, weed control, familiarity with gardening tools, irrigation systems, physical stamina |
| **Salary** | $24,290 per year (median salary for all landscaping and grounds keeping workers) |

*Step 1: Consider Earning a Degree*

A degree program in horticulture or landscape design provides the scientific and methodological foundation required in the professional gardening field. Schools across the U.S. offer horticulture and landscaping programs at all levels of study. An associate’s degree includes courses in plant culture, use of plants, pests and weeds, and plant nutrition. Bachelor’s and masterэs degree programs delve further into the study of gardening, horticulture and landscaping and usually include courses on plant physiology, plant diseases, and plant maintenance.

*Step 2: Explore Certifications or Master Gardener Status*

Professional gardeners may benefit from the classes and certification programs offered through local gardening organizations, botanical gardens and state university extension offices. Master Gardener programs, which give aspiring gardeners training and experience in the field, are also offered by state universities and extension offices throughout the country. Students complete a series of classes that cover soils, landscape design, vegetables, greenhouse management and composting. These programs offer hands-on experiences in demonstration gardens or other community green spaces.

To earn and maintain the Master Gardener certification, one is required to complete a set number of volunteer hours in the community. Master gardeners often speak to community groups or spearhead efforts to create or improve green spaces in a community; they also take advantage of continuing education opportunities to expand their own understanding of gardening.

*Step 3: Gain Experience*

In order to gain work experience, it is helpful to work with an established professional gardener. The Association of Professional Gardeners recommends both professional and volunteer involvement. Community gardening clubs offer opportunities for networking through work parties, special events, community service projects and community education.

*Step 4: Advance Your Career*

Professional gardeners with work experience and certifications can advance their career by moving up in their company from an assistant position to a managerial position. They may become the head of the department for local parks, or the director of a botanical garden. Those who pursue a bachelor’s or master’s degree in horticulture can open their own business as a gardener or detail gardener providing consultation and design services to residential clients, and overseeing garden laborers.

**Text 4**

**Pruning Ornamental Trees and Shrubs (4029)**

Michael Dana and Philip Carpenter

**Memorize the words:**

1) prune – обрезать

2) drastic – радикальный, интенсивный

3) vigorous – энергичный, сильный

4) adjacent – соседний, смежный

5) thinning – прореживание

6) faded flower – увядший цветок

7) flower bud – бутон

8) rejuvenate – омолаживать, восстанавливать

9) limb – ветка, сук

10) crotch – разветвление

11) shearing – стрижка, обрезка

12) espalier – шпалеры

13) shoot – побег, росток, веточка

Correct pruning is an essential maintenance practice for trees and shrubs in the home landscape. However, most homeowners regard pruning with considerable, though unnecessary, apprehension. Pruning is not difficult if you understand the basics, learn why, when, and how to prune.

Trees and shrubs should be examined annually for pruning requirements. Too often, pruning is ignored for several years. Then some trees and most shrubs become overgrown and often weak, making drastic pruning a necessity to bring the plant back to usefulness. Regular pruning will help keep the plant in bounds and keep its growth vigorous. To prune successfully, you must

1) know why you are pruning, 2) be correct in your timing,

3) follow proper techniques using proper tools: why, when, and how.

*Reasons to prune*

Pruning is necessary to maintain a healthy, vigorous tree or shrub. Specifically, pruning is practiced to:

Maintain or reduce plant size. Pruning can prevent a plant from overgrowing its space in the landscape and eliminates the need for drastic cutting of crowded, overgrown plants. It can allow for growth of plants under or adjacent to the pruned plant. It can also serve to reduce leaf area on newly planted trees and shrubs. This promotes survival through transplanting and consequent root loss.

Remove undesirable growth. Pruning can encourage plant vigor through the removal of weak, overcrowded growth. Such thinning often improves the visual balance or symmetry of the plant.

Remove dead, diseased, or broken branches. Pruning will aid in maintaining the shape, vigor, and health of the plant.

Stimulate flowering and fruiting. Removal of the current year’s old, faded flowers and fruit clusters will promote flower buds for the following season.

Rejuvenate and restore old plants to vigorous growth. Proper pruning can restore a youthful, natural growth habit in certain overgrown shrubs.

Prevent damage to life and property. Pruning can minimize the hazard of limbs interfering with power lines or overgrowing structures. It can also remove weak crotches before limbs break in strong winds and open blocked sight lines caused by overhanging limbs at driveways or street corners.

Shape plants in an artificial form. Pruning and shearing can be used to shape plants as hedges or for rigidly formal espaliers or topiaries.

*Myths about pruning*

There are a number of myths and misconceptions about pruning which should be laid to rest.

Pruning is difficult. Pruning is straightforward if one knows a little about how the plant grows and what it should look like when the process is complete.

Plants will die if pruned at the wrong time of year.

Plants may be injured, but seldom, if ever, are they killed by poorly timed pruning.

All pruning must be done during the winter. Actually, many plants are best pruned during the growing season.

Topping shade trees will keep the trees from causing damage to the home. Shoots which grow after topping are weaker than the original limbs. They will be more likely to split off and cause damage unless they are removed every few years. Also, wood rots are more likely to be a problem in topped trees, resulting in poorer tree health and greater likelihood of limb breakage.

Removing a tree is a crime against nature. If a plant is in the wrong place, from a functional or aesthetic viewpoint, it is by definition a weed and can be removed. This is especially true when a tree must be mutilated beyond recognition to eliminate the problem it is causing.

Most trees need pruning. Actually, mature trees seldom do. Young trees usually benefit because pruning helps in establishing the basic branch structure and in overcoming transplanting shock.

Hedge shears are all you need to prune shrubs.

Hedge shears are intended to prune hedges, only! Using them on shrubs not intended as hedge plants destroys the natural grace and beauty of the plants.

Anyone with a pickup truck and a chain saw is a qualified pruner. Indiana has no licensure for tree pruners, thus some individuals doing pruning work may not be knowledgeable or skilled in proper techniques.

Never hire someone who stops and tells you that your plants need pruning and that he will do it right away**.** Obtain references, and see their work first!All cut surfaces must be treated with tree paint.While long recommended, the evidence is conflicting onthe use of tree paint. Largely, its use should be thoughtof as cosmetic, helping to hide light-colored scars.

*Tools for pruning*

Proper pruning requires proper tools, employing correct methods, and applying the methods accurately to the appropriate plant. Tools should be of the highest quality you can afford, and they should be sharp. Keep them in good condition by lubricating regularly, cleaning to prevent rust, and only using them for their intended function.

**Text 5**

**Garden Design (8640)**

**Memorize the words:**

1) inspiration – вдохновение

2) sidewalk – тротуар (ам.)

3) driveway – подъездная аллея

4) fence – забор

5) curved line – изогнутая линия

6) straight line – прямая линия

7) lighting system – система освещения

8) coarse – грубый

9) fine – тонкий, утончённый

10) boxwood – самшит

11) to draw attention – привлекать внимание

12) compatibility – совместимость

Garden design is the foundation of any great landscape. What does your dream garden look like? Make that dream a reality with garden design secrets, ideas, and inspiration for front yards and backyards. That includes color, foliage, and plant combinations, including the best red and yellow flowers to pair together, as well as tips for decor, landscaping, and curb appeal.

If you love a landscape filled with wildlife, such as birds and butterflies, you should learn ways to attract them to your garden, including building your own birdhouses or creating birdbaths.

*The Elements of Good Garden Design*

Rely on these artistic principles to take the mystery out of garden design, even if you are working with a professional.

*Line*

Line is one of the most important and useful of all design elements. Everything in the garden involves line. Think about the trunk of a tree, the distant horizon, the line created when a lawn ends and the adjacent woods begin. A sidewalk, driveway, or fence is a clear and readily accessible line in the landscape. As you plan and design your garden, always consider the line that is created by whatever you are adding.

There are four main ways to describe lines: curved, straight, horizontal, and vertical. None is more important than the others – each has different effects. Strong lines can draw your eye into the landscape, directing both where people look and where they go.

Curved lines shape informal garden beds and add interest to pathways. Straight lines evoke a sense of order and are more

formal.

Gardens can be themed, such as a healing garden.

Soothing horizontal lines create a sense of stability. Vertical lines project a sense of strength and movement.

No matter which types of line you use, be aware that lines lead the eye. Lines going away from you on the ground draw you forward. Horizontal lines on the ground slow you down. Vertical lines lead the eye up and out of the garden. Curving lines take the eye on an intriguing journey. All are desirable. It’s up to you to know where the lines will lead you or your eye and what you will see when you get there.

*Light*

What could be lovelier than early morning or evening in the garden, when plants virtually glow from warm backlighting? Who can deny that light gives plants life?

Light and shade change the way colors look and how they work together. Although you can’t control natural light, you can play up its effects. Bright light has the same impact as warm color – it advances visually, making an object or area feel closer than it really is.

Keep in mind that light can be either natural or artificial. It is easy to add a low-voltage lighting system to extend your garden enjoyment into the evening hours. Various fixtures and their positioning create different effects. Front lighting a dark area highlights a particular feature. Backlighting silhouettes a sculpture, tree, or shrub. Side lighting, which can also produce dramatic effects, is used mostly for safety along walks and paths.

*Texture*

Texture evokes emotional responses. Both tactile and visual textures invite you to touch. Use texture to contrast plants in groups or minimize architectural lines.

The characteristics of texture divide plants into three basic groups: coarse, medium, and fine. Coarse-textured plants, hardscaping materials, or garden structures have large or boldly tactile components. Fine-textured materials include many ferns and grasses or a delicate structure such as a bent-wire trellis or arbor. Medium textures fall in between.

Changes in texture can be subtle; the textures of various plants (and objects) are relative to one another. An ornamental grass, when viewed alone, may seem a fine-textured plant. However, when compared with zoysiagrass, which is much more finely textured, it may appear more coarse-textured.

*Form*

A landscape without strong, contrasting forms becomes as confusing as a melody without rhythm. The form and shape of plants and other objects in the garden work to divide space, enclose areas, and provide architectural interest. Grouping plants displays their shapes and creates various effects.

Round forms, such as boxwood or barberry shrubs, for instance, add definition and stability to a mixed border. A series of mounded forms creates an undulating rhythm.

Repeated, narrow verticals also add stability. Alone, a thin cactus looks awkward. Clustered, they appear well-placed.

The strong uprights of a fence add a sense of security and completeness.

*Scale*

Scale, or proportion, is the size relationship of one object to another. A 30-foot tree is out of place in the middle of a small patio, but a dwarf tree makes sense. Conversely, a massive house overpowers a narrow front walk lined with strips of flowers.

Consider the ultimate size of a tree before you plant it. The most beautiful tree in the world will look awkward and out of place if it towers over the front of a house. That same tree, if placed in the back yard, may provide a pleasing frame for the house.

*Pattern*

Pattern is the repetition of shapes in order. Pattern creates rhythm, as well as charm. It reinforces texture and contrast. When creating patterns, think of light and shadow as part of the palette. Use pattern to draw attention to an area; be careful not to overdo bold patterns, which can overwhelm. Also apply this principle when creating backgrounds. Lay a brick herringbone pattern in walkways, patios, entryways, and driveway borders to unify your hardscape, for example. Employ pattern as a way to direct people through the garden too.

*Balance*

Visual balance is achieved when the elements on each side of a real or imaginary axis are equal. If too much emphasis is placed on one side of the garden, your eye will be drawn more readily there and not to the garden as a whole.

There are two basic types of balance: symmetrical (formal) and asymmetrical (informal). When establishing balance, you need to determine a central reference point from which to draw an axis. It could be the front door, a tree in the backyard, or any other

object.

Symmetrical, or formal, balance is the easiest to see and understand: The elements on either side of a real or imaginary line are mirror images.

Formal balance doesn’t always suit a home or garden style. You may prefer informal, or asymmetrical, balance. For example, a large tree on the left can be balanced by three smaller ones on the right. Or a large mass of cool colors on one side can balance a small mass of hot colors on the other side.

*Unity*

Unity results when all of the basic garden design principles come together in a balanced, harmonious whole. Focusing on harmony will help as you choose from an exciting and sometimes bewildering array of plants and other landscaping materials.

Make simplicity a guidepost as well, and you likely will achieve a unified design that gives you a sense of completeness. Good structure in the overall design, combined with hardscape that meets your needs for service and enjoyment, creates the perfect setting into which you can place favorite plants – trees, shrubs, groundcovers, flowers, and seasonal containers.

*Contrast*

Contrast emphasizes the difference between a plant or an object and its surroundings. Using contrast is the best way to avoid predictability in a garden. It also adds a pleasing sense of tension between elements. Like most garden design principles, in moderation contrast is good, but too much can be confusing and unrelaxing to the eye.

You can create contrast by manipulating various elements such as form, texture, and color. Achieve a distinctive look by planting the contrasting forms of horizontal ‘Bar Harbor’ juniper in front of red-twigged dogwood, for instance.

You can contrast textures by varying hardscaping materials, such as bricks and gravel, or plant textures, such as a leathery leaved magnolia next to a finely needled cedar or juniper shrub.

Finally, the colors of flower blossoms can create wonderful contrasts. To be most effective, the hues should be widely separated on the color wheel. For example, red and green, purple and orange, and yellow and blue represent the highest contrast in color. You can also contrast variegated leaves with solid colors, or green and purple leaves.

*Color*

Color seduces the eye, evokes mood, and reflects the seasons. As a powerful and unifying tool, color has predictable effects. Cool blues, purples, and greens soothe and recede, whereas warm reds, oranges, and yellows enliven and advance.

Single-color schemes enchant with their simplicity. The real fun comes in expressing your personality by combining colors. Some colors compete for attention; others harmonize.

Although flowers are the jewels of the garden, too many different colors look chaotic. Remember that a balance of subtly different colors creates a pleasing effect.

*Rhythm*

Rhythm and repetition come about when you correctly position or contrast features. Rhythm avoids monotony.

Gardens that may be complete in almost every sense may seem ordinary until rhythm is introduced – for instance, a stately procession of shade trees along a drive or the repetition of pavers or the pickets in a fence. These elements create a clear sense of

movement.

Rhythm doesn’t necessarily require literal repetition. It may be achieved by the use of line.

Another example of rhythm is the gradual change along a planting bed of warm colors and coarse textures to cooler colors and finer textures, and then back to warm and coarse. As different plants come into bloom and then recede, to be replaced by others, there will still be a satisfying sense of visual rhythm.

*Variety*

Just as you choose your guests for a dinner party with concern for their interests and personalities, so can you combine a variety of plants for compatibility.

Accents and focal points serve to make a landscape more interesting. Use them sparingly, however, to maximize their individual impact. Often, a single, interest element added to an otherwise drab scene can make all the difference.

Similar shapes and colors reinforce a theme. But certain focal points, by virtue of their interesting character, deserve major attention. These focal points should stand out from the rest of the garden. Occasional accents, such as an arbor, a sculpture, or a specimen plant, help create balance in a garden between the reference points and the background.

**Text 6**

**Definitions of Landscape, Landscape Design, Landscape Architecture, and Landscape Planning (1747)**

**Memorize the words:**

1) vegetation – растительность

2) Landscape Design – ландшафтный дизайн

3) branch – ветвь, область

4) treated water – обработанная вода

Landscape has six main compositional elements: Landform, Vertical Structures, Horizontal Structures, Vegetation, Water, and Climate.

Landscape Design is the art of arranging these elements to make good outdoor space.

Garden Design is a specialized branch of Landscape Design, concerned with private space and private goods. The difference between the two arts is that one is concerned with private space and the other with public space. The public park is the origin of the landscape architecture profession.

Landscape Designers influence natural processes, social processes and aesthetic processes. Their aims and objectives can also be placed in these three groups. Outdoor space which is ‘good’ from one point of view (e.g. social) may be bad from another point of view (e.g. aesthetic or natural process). A space can also be good for humans but bad for other species (e.g. a swimming pool with treated water).

Landscape Architecture is an organized profession. Its members have approved qualifications and work on Garden Design, Landscape Design, Landscape Planning and other specialized activities. The term landscape architecture was invented by Gilbert Laing Meason in 1828. 'Landscape architecture' is now recognized by the International Labour Organization and represented by the International Federation of Landscape Architects (IFLA). Most countries have professional associations concerned with landscape architecture.

Planning the landscape is an old idea. Around 1800 John Claudius Loudon (1783–1843) worked as ‘a planner (as the Scotch call a landscape-gardener)’. When Brian Hackett used Landscape Planning as the title of a book in 1971, he used it in its modern sense. McHarg’s book Design with Nature was by far the most important landscape planning book of the twentieth century. The objectives of Landscape Planning are similar to those of Landscape Design but planning projects tend to be:

More concerned with public goods than private goods

Larger in scale

Longer in duration

Implemented by many contracts, rather than one contract.

**Text 7**

**Landscape Architecture (3982)**

**Memorize the words:**

1) outcome – результат, исход, выход

2) restoration – восстановление

3) sustainability – устойчивость, баланс

4) creative flair – креативные способности

5) assessment – оценка, суждение

6) impact – удар, воздействие, влияние

7) site – помещаться, располагаться; выбирать место

Landscape architecture is the design of outdoor public areas, landmarks, and structures to achieve environmental, social-behavioral, or aesthetic outcomes. It involves the systematic investigation of existing social, ecological, and soil conditions and processes in the landscape, and the design of interventions that will produce the desired outcome. The scope of the profession includes landscape design; site planning; storm water management; environmental restoration; parks and recreation planning; visual resource management; green infrastructure planning and provision; and private estate and residence landscape master planning and design; all at varying scales of design, planning and management. A practitioner in the profession of landscape architecture is called a landscape architect.

*Definition*

Landscape architecture is a multi-disciplinary field, incorporating aspects of botany, horticulture, the fine arts, architecture, industrial design, soil sciences, environmental psychology, geography, and ecology. The activities of a landscape architect can range from the creation of public parks and parkways to site planning for campuses and corporate office parks, from the design of residential estates to the design of civil infrastructure and the management of large wilderness areas or reclamation of degraded landscapes such as mines or landfills. Landscape architects work on structures and external spaces with limitations toward the landscape or park aspect of the design – large or small, urban, suburban and rural, and with “hard” (built) and “soft” (planted) materials, while integrating ecological sustainability. The most valuable contribution can be made at the first stage of a project to generate ideas with technical understanding and creative flair for the design, organization, and use of spaces. The landscape architect can conceive the overall concept and prepare the master plan, from which detailed design drawings and technical specifications are prepared. They can also review proposals to authorize and supervise contracts for the construction work. Other skills include preparing design impact assessments, conducting environmental assessments and audits, and serving as an expert witness at inquiries on land use issues.

*Fields of activity*

The variety of the professional tasks that landscape architects collaborate on is very broad, but some examples of project types include:

The planning, form, scale and siting of new developments;

Parks of general design and public infrastructure;

Sustainable development;

Storm water management including rain gardens, green roofs, groundwater recharge, green infrastructure, and treatment

wetlands;

Parks, botanical gardens, arboretums, greenways, and nature preserves;

Recreation facilities: playgrounds, golf courses, theme parks and sports facilities;

Housing areas, industrial parks and commercial developments;

Estate and residence landscape master planning and design;

Highways, transportation structures, bridges, and transit

corridors;

Urban design, town and city squares, waterfronts, pedestrian schemes, and parking lots;

Natural parks, tourist destination, and recreating historical landscapes, and historic garden appraisal and conservation studies;

Coastal and offshore developments and mitigation, etc.

Landscape managers use their knowledge of landscape processes to advise on the long-term care and development of the landscape. They often work in forestry, nature conservation and agriculture.

Landscape scientists have specialist skills such as soil science, hydrology, geomorphology or botany that they relate to the practical problems of landscape work. Their projects can range from site surveys to the ecological assessment of broad areas for planning or management purposes. They may also report on the impact of development or the importance of particular species in a given area.

Landscape planners are concerned with landscape planning for the location, scenic, ecological and recreational aspects of urban, rural and coastal land use. Their work is embodied in written statements of policy and strategy, and their remit includes master planning for new developments, landscape evaluations and assessments, and preparing countryside management or policy plans. Some may also apply an additional specialism such as landscape archaeology or law to the process of landscape planning.

**Text 8**

**What Does a Landscape Designer Do? (2881)**

**Memorize the words:**

1) bachelor’s degree – степень бакалавра

2) master’s degree – степень магистра

3) internship – интернатура

4) plant nursery – питомник

Learn about the education and preparation needed to become a landscape designer. Get a quick view of the requirements as well as details about training, job duties and licensure to find out if this is the career for you.

*Essential Information*

A landscape designer, sometimes called a landscape architect, creates attractive, functional outdoor spaces for homeowners, businesses, schools and other organizations. Most landscape architects hold at least a bachelor’s degree in the field. Additionally, most states require landscape designers to be licensed. It requires passing the Landscape Architect Registration Exam.

|  |  |
| --- | --- |
| **Required Education** | Bachelor’s degree in landscape architecture recommended; master’s degrees are available; completion of an internship |
| **Other Requirements** | State licensing required in most states |
| **Projected Job Growth (2012-2022)** | 14% for landscape architects |
| **Median Salary (2013)** | $64,790 for landscape architects |

*Job Duties Overview*

Many landscape designers own their own businesses, while others work at larger firms or as consultants at plant nurseries. Still others work for government bodies. Some of a landscape designer's job duties vary by industry, but drawing plans, selecting plants and installing structures like walkways and water features are important tasks in most landscape jobs.

According to The LandLovers, www.thelandlovers.org, an organization that promotes jobs in the landscape industry, landscape designers draw plans using LandCAD or by hand drawing. They contract installation staff to put in garden beds and build structures. Landscape designers may meet clients on-site to discuss the requirements of the space. To keep the business profitable, they must create project estimates and maintain budgets.

Job Duties by Industry

*Independent Designers*

According to the U.S. Bureau of Labor Statistics (BLS), a landscape designer or architect who owns his or her own business either works alone or with hired employees and assistants. He or she completes all aspects of landscape design projects and maintains the business. Independent landscape designers spend some of their time on paperwork, bookkeeping and marketing as well as meeting with clients and creating design plans.

*Design and Architecture Firms*

Landscape designers who work for landscape design or landscape architecture firms sometimes assist senior designers or architects, working on one or more aspects of a larger design. The BLS says that landscape architects typically work on larger projects and sometimes hire landscape designers to work with them.

*Government Organizations*

A search for government landscape design positions revealed that many cities and states seek landscape designers. They could assist in the planting of roadsides and road partitions. Landscape designers also plan parks and recreation areas, and they create

user-friendly spaces near government buildings and other public spaces.

*Plant Nurseries*

Many garden centers and nurseries offer landscape design consultation services to their clients. A landscape designer working in this capacity sometimes sketches design ideas for customers or works on large designs and installation jobs for clients of the nursery. Their duties include suggesting plants, furniture and irrigation systems to walk-in homeowners. They may also conduct site visits and create plans for large design projects.

**Text 9**

**What is Landscape Design? (2152)**

**Memorize the words:**

1) tailor – приспосабливать

2) confusion – путаница

3) footage – длинна в футах

4) haven – убежище, приют

5) bring smth. to fruition – осуществлять что-л.

6) insure – застраховать

Landscape design is the analysis, planning, and design of exterior living spaces.

Landscape design today integrates a wide variety of elements to achieve functional and beautiful spaces for outdoor living. Professional landscape designers offer a broad range of planning and design services tailored to a spectrum of client needs. By engaging the services of a landscape designer, outstanding design solutions can be developed while avoiding costly mistakes and unnecessary confusion.

A well-executed landscape design increases not only the enjoyment of a home, but the actual square footage of valuable usable space. With comprehensive planning and professional installation, outdoor living areas can be an excellent investment. Studies have shown that thoughtfully developed outdoor spaces can increase the value of a home up to twenty percent.

Perhaps you want a haven for wildlife, an engaging play area for children, exciting and functional outdoor rooms and entertainment areas, or simply a serene and shady nook for quiet garden enjoyment. A professional landscape designer can help bring your garden dreams to fruition while keeping a close eye on practical considerations such as budget, site analysis, and choosing the appropriate plants.

The landscape designer works closely with each client to create a personal and customized design that is best suited to their home, lifestyle and unique set of wants and needs. He or she provides guidance, an artistic touch, and a comprehensive plan of action, while keeping your best interests at heart.

A professional landscape designer:

* analyzes the property from an architectural, environmental,

horticultural and artistic viewpoint and uses these findings to create a Master Plan that is customized for the site;

* develops site-specific solutions to the problems and

opportunties of the site using education, experience, imagination, talent and creativity;

* provides an artistic eye and gives the outdoor space a form

and a sense of style that will be the heart of the design;

* helps choose the most appropriate design elements, materials,

and plants for the site;

* works within a budget, and provides advice on how the

landscape plan might be installed in stages if needed;

* helps avoid costly mistakes by providing a clear direction in

which to proceed;

* brings a network of industry professionals to help insure the

immediate and ongoing success of the project;

* acts as an independent advocate for the client throughout

the process.

**Text 10**

**Landscape Trees (1501)**

**Memorize the words:**

1) specimen – особь; образец, экземпляр

2) variety – разновидность; сорт

3) shady spot – тенистое место

4) evergreen tree – вечнозелёное дерево

5) deciduous tree – лиственное дерево

6) flowering tree – цветущее дерево

7) debris – мусор, остатки

8) maintenance – уход, содержание

Trees are an important part of landscaping. When thriving they make a beautiful contribution to the garden. Adding trees to your landscape, whether it is one specimen tree or a grouping of a certain variety, will greatly improve the appearance and value of your property. Trees can create shady spots perfect for a bench or table. They can block winds and add privacy. Depending on the variety they can also add color and interest to your garden. Think about whether you want an evergreen, deciduous or flowering tree.

Choosing the right tree is crucial. You’ll need to consider many factors when selecting a tree and deciding where to plant it. Among them are its mature size and whether or not it will drop debris. One of the biggest landscaping mistakes is improper tree placement. For example, a tree with surface roots can destroy paving, while a tree that grows taller than expected can interfere with power lines or block views.

Begin the tree selection process by looking around your neighborhood for trees you find attractive and that appear to be doing well. Take photos of these trees and do research on them. Consider the areas of your garden that would benefit from a tree and select a tree that is suited to this spot. It is a good idea to hire a landscape professional to help you select trees for your property. They have experience with many tree types and will be able to tell you what will and won’t work.

Once your trees have been selected and planted they will need to be cared for properly. Providing the right amount of water is probably the most crucial maintenance concern when it comes to trees. Most trees require occasional deep watering, but familiarize yourself with your tree's specific needs. Other maintenance considerations include mulching, fertilizing and pruning.

**Text 11**

**Garden Design – Terms You Might Come Across (1314)**

**Memorize the words:**

1) artificial – искусственный

2) arbor – древовидная структура

3) evergreen tree – вечнозелёное дерево

4) color wheel – колесо цветов

Good garden design is usually the result of using the basic design principles. The following terms will come up again and again when discussing garden design:

Garden Bones – Structure in Garden Design

Definition: In garden design, the term ‘bones’ refers to something architectural that defines the structure of a garden. It can be artificial, such as an arbor or obelisk, or it can be a plant. Very often it is an evergreen tree or shrub.

Color – Working with Color in Garden Design

Color is arguably the most prominent factor in a garden design and often the first one considered. Good garden design involves knowing how to combine colors so that the final product has a cohesive and pleasing effect. Most garden design advice begins with a discussion of color, texture and form. Color is what most gardeners are drawn to. We know what we like when we see it. Only practice and experimentation will develop your eye for color and allow you to see the differences between colors, but a good way to start is by studying the color wheel used in art. Here are some tips to train your eye to see color and for combining color in the

garden.

Generally, colors are arranged by their relationships to each other, in a progression. Violet-red to red, to orange-red, to orange, to yellow-orange, to yellow and so on, in the same order as they appear in the spectrum. Most modern color wheels only contain 12 colors, while there are many more subtleties in nature. However, it is a good tool to begin to train your eye to see the relationships between colors and how they transform and play off of one another.

**Text 12**

**An Eco-friendly Style (3281)**

**Memorize the words:**

1) wetland area – влажная, заболоченная земля

2) plant-based scraps – отходы растительного происхождения

3) do no harm – не наносить вреда

4) wipe out – уничтожать

5) lawn – лужайка, газон

6) flourish – процветать

7) climate conditions – климатические условия

8) pest and disease resistance – устойчивость к вредителям

и болезням

9) evaporation – испарение

10) suppress weeds – подавлять сорняки

Eco-friendly gardening is all about working with nature, not against it. The design can take on many looks depending on the site you have in mind. A wetland area will look different, for instance, than a miniature grassland prairie. The ideal eco-garden is made up of native species, and often becomes habitat for birds and butterflies.

*Guiding Principles of an Eco-Garden*

Being green is really about not being wasteful. In the garden, that means not wasting water, recycling yard trimmings and kitchen plant-based scraps into compost, and wisely disposing of plastic pots, soil bags, etc. The next important rule is to do no harm like avoiding chemical fertilizers that run into rivers, oceans and wetlands and not planting invasive species that could wipe out some native varieties. Pesticides and herbicides tend to kill many more creatures than the one or two bugs you're trying to be rid of. Lastly, the eco-garden gives back. By creating a friendly wildlife habitat you’ll provide food and shelter for birds, butterflies, lizards, ladybugs and other good living things. By including edibles in your garden, you can give delicious fruits and herbs to your family and friends. You don't have to choose between an edible and an ornamental garden. Most fruit trees and shrubs, and aromatic herbs are quite beautiful.

*Be water-wise*

Using water judiciously does not mean having less greenery; it just means putting more thought into plant selection and garden design. The desire to reduce water usage can inspire fabulous plant combinations, year-round interest and gardens that people want to live in. A good place to start is to evaluate your lawn. Pets and kids need their turf grass, but can you reduce the size of the lawn. Check to see if the newer low-water use grasses will flourish in your climate.

*Choose the right plants*

Plant choice is an essential component of the water-wise

garden.

Opt for plants that are native to your region, or native to a place with similar climate conditions, so they’ll be more likely to thrive with minimal irrigation. Check out newer varieties that have improved characteristics like drought tolerance, pest and disease resistance, more abundant and better tasting fruit, more abundant flowering, and low maintenance. Now, if you have some favorite plants you simply can't live without, it’s OK – just group them together so you're only watering heavily in one area. Be sure to add a thick layer of mulch to reduce evaporation.

*Grouping plants the right way*

A key water-conserving strategy is to group plants with similar water and sun needs. Lavender in a full-sun, sandy-soil spot is a great idea; but planting a water-thirsty perennial next to it defeats the purpose as one or both plants will suffer. Think of your garden in zones and arrange the plants according to various conditions. Attending to the light needs of plants can help you save water, because a shade-lover that is planted in the sun has higher water needs than if it is sited appropriately.

*Using compost*

Next, help retain soil moisture with an application of organic mulch, such as high-quality compost. The benefits from this are many: its loose material of varying sizes slows water down, so that more moisture goes into the soil instead of running off. Water does not evaporate from the soil surface as quickly. Mulch provides nutrients to the soil and helps suppress weeds. Mulch can be applied three inches thick in existing ornamental beds, with just a few precautions. Do not pile it up against the trunks or stems of shrubs, and use only a thin layer around Rhododendrons and other shallow-rooted shrubs.

Low-water plants such as agaves and yucca; groundcovers for natural weed control, such as verbena and juniper; native ornamental grasses; drought-tolerant shrubs and perennials such as lavender and salvia; pest and disease-resistant plants; edibles; shade trees.

**Text 13**

**Patio Gardening and Landscaping (3949)**

**Memorize the words:**

1) impact – воздействовать, влиять

2) patio – патио; внутренний дворик

3) pay attention (to) – обращать внимание (на)

4) deck – подиум, настил

5) height – высота, рост

6) prune – обрезать

7) clip – стричь

8) spine – колючка

9) thorn – колючка

10) poisonous – ядовитый

11) pungent – острый, жгучий (о вкусе, запахе)

12) carrion flower – цветок со зловонным запахом

13) scent – запах

14) maple – клён

A good planting plan can turn hard space into a natural environment for outdoor living. It can carry your interior schemes into the landscape with color and fragrance. Planting solves problems with beautiful living things. It offers a changing face with the seasons. A poorly designed planting plan does little for the quality of the space, increases maintenance, and negatively impacts your enjoyment of the patio.

It pays to work closely with your landscape designer to achieve quality planting by researching every species proposed. Know what the plants look like, when they bloom, if you like their fragrance and make sure they remain in scale with the space over time. To help you better understand how plants can fail, we’ve begun this guide with The Don’ts, before we move into more positive attributes.

*The Don’ts*

Your terrace, patio or deck may experience all sorts of activities in many seasons. Your designer must ensure the planting works equally well for all of them.

Don’t oversize plants. By far the most common mistake is using plants that crowd your limited patio space. Double check that every plant matures within the height and diameter provided.

You should not have to prune or clip a plant to keep it in bounds. When you do there’s not only additional maintenance, you sacrifice its natural beauty. Get a list of small patio trees.

Don’t use sharp plants. Plants that bear spines or thorns are painful when located near patios. If and when children are present, they too are vulnerable because eye level is far lower than with adults. Be careful what you plant in raised planters, in narrow passage ways, dining areas and at poolside. Major offenders: roses, cacti, succulents.

Don’t use toxic plants. Because children tend to touch and sometimes eat much of what they discover, it's wise to avoid patio plants that are poisonous.

Don’t use pungent plants. Not all natural scents are appealing, and some can be stinky. Some emit fragrance from flowers to attract pollinators such as carrion flowers that lure flies with the smell of death. Keep in mind that scents you find appealing may not always be as attractive to others.

Don’t use oversized pots. When planting in containers on the patio or deck, always be aware of the combined weight of any one pot and its contents. Large pots used for planting small patio trees or tropicals can be difficult to move or remove without heavy

lifting.

Whenever possible, use wheeled platforms under large pots when they must be moved to protection for winter. Or, downsize the containers but use more of them.

*The Dos*

The right planting can make your patio a celebration of the senses with beauty, fragrance, texture and color. Encourage your designer to solve problems using carefully selected plants that enhance the outdoor living experience in a variety of ways.

Do plant fragrant flowers. The haunting scent of jasmine adds romance to your patio, particularly after dark when the source is less visible.

Careful planting design can create a succession of seasonal aromatherapies. Fragrance of plants located close to windows and doors may be drawn inside for double benefit.

Do utilize trees in pots. Small trees in big pots are your designer’s most powerful tool for patios that lack much ground for planting.

Do plant for off-season interest. While planting for the warmer months is a given, ask your designer to provide you with plants that feature off season interest too.

For example, coral bark of Japanese maple is one of the most popular small trees for winter beauty due to its bark that stands out brightly on dull days or against snow. The forms of well shaped evergreens are powerful interest in winter too.

If you live in the north where winter is long and cold, what you see out the windows is important. Make doubly sure your project is well stocked with off season plants and use up-lighting after dark to create a beautiful view.

Do use diversity. Some homes don’t have views, so intricate planting combinations are the next best thing. Give special attention to using a wide variety of small plants with exquisite qualities.

Too often modern designers get lazy and falls back on massing a single species rather than the careful mix and match that results in a real garden.

Do plant for seasoning. Culinary herbs make some of the finest plants for patio areas where they are convenient to pinch and cut when you need fresh flavors in the kitchen. Woody herbs such as rosemary and lavender make first class landscape plants in pots or in ground.

Creeping rosemary and creeping thyme are old time favorites for edges of paths where they are routinely crushed so the aroma is released when you pass. Even herbaceous parsley and basil make fast growing seasonal fillers.

**ORNAMENTAL FLORICULTURE**

**Text 1**

**Flower Morphology (2380)**

**Memorize the words:**

1) stalk – стебель; ножка

2) whorl – кольцо листьев (вокруг стебля)

3) receptacle – цветоложе; цветоножка

4) calyx – чашечка

5) sepal – чашелистик

6) bud – почка

7) сorolla – венчик

8) petal – лепесток

9) pollination – опыление

10) stamen – тычинка

11) filament – филамент; тычиночная нить

12) anther – пыльник

13) carpel – карпель, плодолистик

14) ovary – завязь

15) ovule – семяпочка, семязачаток

16) pistil – пестик

17) stigma – рыльце

A stereotypical flower consists of four kinds of structures attached to the tip of a short stalk. Each of these parts is arranged in a whorl on the receptacle. The four main whorls (starting from the base of the flower or lowest node and working upwards) are as

follows:

Calyx: the outermost whorl consisting of units called sepals; these are typically green and enclose the rest of the flower in the bud stage, however, they can be absent or prominent and petal-like in some species.

Corolla: the next whorl toward the apex, composed of units called petals, which are typically thin, soft and colored to attract animals that help the process of pollination.

Androecium (from Greek “andros oikia”: man’s house) is the next whorl (sometimes multiplied into several whorls), consisting of units called stamens. Stamens consist of two parts: a stalk called a filament, topped by an anther where pollen is produced by meiosis and eventually dispersed.

Gynoecium (from Greek “gynaikos oikia”: woman’s house) is the innermost whorl of a flower, consisting of one or more units called carpels. The carpel or multiple fused carpels form a hollow structure called an ovary, which produces ovules internally. The gynoecium of a flower is also described using an alternative terminology wherein the structure one sees in the innermost whorl (consisting of an ovary, style and stigma) is called a pistil. A pistil may consist of a single carpel or a number of carpels fused together. The sticky tip of the pistil, the stigma, is the receptor of pollen. The supportive stalk, the style, becomes the pathway for pollen tubes to grow from pollen grains adhering to the stigma.

Although the arrangement described above is considered typical, plant species show a wide variation in floral structure. These modifications have significance in the evolution of flowering plants and are used extensively by botanists to establish relationships among plant species.

The four main parts of a flower are generally defined by their positions on the receptacle and not by their function. Many flowers lack some parts or parts may be modified into other functions and/or look like what is typically another part. In some families the petals are greatly reduced and in many species the sepals are colorful and petal-like. Other flowers have modified stamens that are petal-like, the double flowers of Peonies and Roses are mostly petaloid stamens. Flowers show great variation and plant scientists describe this variation in a systematic way to identify and distinguish species.

Flowers may be directly attached to the plant at their base (the supporting stalk or stem is highly reduced or absent). The stem or stalk subtending a flower is called a peduncle. If a peduncle supports more than one flower, the stems connecting each flower to the main axis are called pedicels.

**Text 2**

**Flower Symbolism (1708)**

**Memorize the words:**

1) poppy – мак

2) daisy – маргаритка

3) sunflower – подсолнечник

4) water lily – водяная лилия

5) larkspur – живокость, шпорник

Many flowers have important symbolic meanings in Western culture. The practice of assigning meanings to flowers is known as Floriography. Some of the more common examples include:

Red roses are given as a symbol of love, beauty, and passion.

Poppies are a symbol of consolation in time of death. In the United Kingdom, New Zealand, Australia and Canada, red poppies are worn to commemorate soldiers who have died in times of war.

Irises/Lilies are used in burials as a symbol referring to “resurrection/life”. It is also associated with stars (sun) as their petals are shining when blooming.

Daisies are a symbol of innocence.

Flowers within Asian and western classical art are also representative of the female genitalia, as seen in the works of many artists and poets. Many cultures around the world have a marked tendency to associate flowers with femininity.

The great variety of delicate and beautiful flowers has inspired the works of numerous poets, especially from the 18th–19th century Romantic era. Famous examples include William Wordsworth’s “I Wandered Lonely as a Cloud” and William Blake’s “Ah!

Sunflower!”

Because of their varied and colorful appearance, flowers have long been a favourite subject of artists as well. Some of the most celebrated paintings from well-known painters are of flowers, such as Van Gogh’s sunflowers series or Monet's water lilies. Flowers are also dried, freeze dried and pressed in order to create permanent, three-dimensional pieces of flower art.

Their symbolism in dreams has also been discussed, with possible interpretations including “blossoming potential”.

The Roman goddess of flowers, gardens, and the season of spring is Flora. The Greek goddess of spring, flowers and nature is Chloris.

In Hindu mythology, flowers have a significant status. Vishnu, one of the three major gods in the Hindu system, is often depicted standing straight on a lotus flower. Apart from the association with Vishnu, the Hindu tradition also considers the lotus to have spiritual significance.

**Text 3**

**Flower Garden (1322)**

**Memorize the words:**

1) decorative purpose – декоративное назначение

2) bloom – цвести; цветение

3) annual – однолетнее (растение)

4) fragrance – аромат

5) delight the senses – услаждать чувства

6) herb – трава, травянистое растение

7) herbaceous border – травянистый бордюр

8) knot garden – сад формального стиля

9) edible – съедобный

10) seed – семя

11) perennial – многолетнее растение

12) biennial – двулетник, двулетний

13) layout – расположение, планировка

A flower garden is any garden where flowers are grown for decorative purposes. Because flowers bloom at varying times of the year, and some plants are annual, dying each winter, the design of flower gardens can take into consideration to maintain a sequence of bloom and even of consistent color combinations, through varying seasons.

Flower gardens combine plants of different heights, colors, textures, and fragrances to create interest and delight the senses.

Flower color is an important feature of both the herbaceous border and the mixed border that includes shrubs as well as herbaceous plants, and of bedding-out schemes limited to colorful annuals. Flower gardens are sometimes tied in function to other kinds of gardens, like knot gardens or herb gardens, many herbs also having decorative function, and some decorative flowers being

edible.

One simpler alternative to the designed flower garden is the “wildflower” seed mix, with assortments of seeds which will create a bed that contains flowers of various blooming seasons, so that some portion of them should always be in bloom. The best mixtures even include combinations of perennial and biennials, which may not bloom until the following year, and also annuals that are “self-seeding”, so they will return, creating a permanent flowerbed.

Another, even more recent trend is the “flower garden in a box”, where the entire design of a flower garden is pre-packaged, with separate packets of each kind of flower, and a careful layout to be followed to create the proposed pattern of color in the

garden-to-be.

**Text 4**

**Flowers for Borders (2522)**

Control pests by planting these flowers for borders and drawing beneficial insects into your garden.

**Memorize the words:**

1) research – исследование, изучение

2) beneficial insects – полезные насекомые

3) ladybug – (божья) коровка

4) lacewing – златоглазка

5) ground beetle – жужелица

6) pollen – пыльца

7) yield – урожай

8) cornflower – василёк

9) wasp – оса

10) sow – сеять, засевать

11) edging – бордюр; обрамление

12) aphid – тля

13) fennel – фенхель

“Flowers for borders” is the concept behind ground-breaking research and has revealed how gardeners can attract beneficial insects – ladybugs, lacewings, ground beetles and other insects that feed on pests – simply by planting certain flowers. We’ve been monitoring this research and compiling a list of plants that are both highly ornamental and proven effective in attracting and sheltering beneficial insects. Here’s our exclusive special report on these beautiful and valuable plants.

To get energy to search for their prey, or to reproduce, many beneficial insects feed on nectar (for carbohydrates) and pollen (for protein) from flowering plants. Researchers are discovering that some flowers are much better sources of nectar and pollen to sustain beneficial insects than others. Studies are also revealing the best plants to grow for shelter to help good bugs thrive. And as an added bonus, many of the nectar sipping/pest-eating insects that are attracted to flower pollen will also pollinate your fruit and vegetable crops and increase your yields.

Some Best Plants for Beneficial Borders:

Bachelor’s Buttons or Cornflower (Centaurea cyanus). This beautiful blue wildflower has extra floral nectaries, which means the plant’s leaves release nectar even when the flowers are not blooming. Research in Germany has found that bachelor button nectar has a very high sugar content of 75 percent. This nectar is highly attractive to flower flies, ladybugs, lacewings, and beneficial wasps. Sow easy-to-grow Bachelor’s Buttons seeds directly in the garden in fall or early spring; plants usually reseed

energetically.

Sweet Alyssum\* (Lobularia maritima). This low-growing annual makes a lovely white, highly fragrant edging for flower beds. Numerous studies have confirmed that sweet alyssum is highly attractive to aphid-eating flower flies. You can start with seeds, or buy bedding plants for earlier flowering.

Borage\* (Borago officinalis). This annual herb has bright blue clusters of edible, cucumber-flavored flowers. Studies in Switzerland have shown borage to be exceptionally attractive to good bugs, with an average of over 100 beneficials found in just 1 square yard of borage. In addition, common green lacewings have a very strong preference to lay their eggs on borage.

Golden Marguerite\* (Anthemis tinctoria). This long-blooming perennial produces bright yellow 2 inch daisies that are highly attractive to key kinds of beneficials – ladybugs, lacewings, flower flies, and mini-wasps. Golden marguerite thrives in poor soils, growing 2 to 3 feet high and wide.

Fennel (Foeniculum vulgare). Long-lasting fennel flowers are extremely attractive to all nectar-feeding beneficial insects, and the feathery green or purple foliage looks wonderful in spring and early summer. The seeds and leaves are also eaten by humans, and are excellent in salads (leaves) or spaghetti sauce (seeds). The plants grow about 5 feet high and are perennial in zones 6–9.

**\*Notes:**

sweet alyssum – алиссум морской

borage – огуречник аптечный

golden marguerite – пупавка красильная

**Text 5**

**Gorgeous Grasses for Borders (2442)**

**Memorize the words:**

1) gorgeous – ярко расцвеченный; великолепный

2) bland – невыразительный; безвкусный

3) nursery – питомник

4) thrust – опора

5) fussy – вычурный, аляповатый

6) subtle – утончённый

7) broad-leaf plant – широколистное растение

Ornamental grasses bring beauty, motion, and a soft, romantic look to beds and borders.

Adding grasses brings texture, motion, light, and even sound to the garden. More important, grasses are graceful threads that weave all other plants in the garden together, making them look more like family members than a convention of strangers.

A border composed solely of flowering perennials can be colorfully bland. Adding grasses brings texture, motion, light, and even sound to the garden. More important, grasses are graceful threads that weave all other plants in the garden together, making them look more like family members than a convention of strangers.

*Ideas for designing borders*

Western designers have found beautiful new ways to integrate grasses into the garden. Lew Whitney, vice chairman of Roger’s Gardens in Corona del Mar, California, combines grasses with shrubs in low-maintenance but high-interest foundation plantings, where flowers are clearly secondary to foliage.

The nursery’s demonstration garden is a good example. Grasses with vertical thrust, such as blue oat grass\* and pheasant’s tail\* look like fireworks erupting between the hills, when combined with dense, round shrubs. A green carpet of autumn moor grass\* contributes additional textures, shapes, and colors.

Simple grasses are particularly appealing when used in gardens close to wilderness, as is the case with Kelley and Stanton Perry’s home in Laguna Niguel, California, overlooking coastal chaparral. “In this situation, a variegated grass would have been too fussy”, says Carole McElwee, the garden’s designer. “I wanted everything to be very soft and subtle – mostly grays, greens, and blues – just like the view”. Despite the formal columns and the bench, this garden feels a bit wild. And grasses are primarily responsible for that mood.

Containers. Ornamental grasses make great companions to potted annuals, perennials, herbs, succulents, and broad-leaf plants. If the container is particularly striking, let the grass go solo, so it complements its setting rather than competes. Blue lyme grass\*, for instance, looks dyed when paired with a weathered copper pot. Blonde feather grass\* pairs beautifully with rusty iron.

Ground covers. Neat little tuft grasses look good with practically anything. To make any of these simple grasses look natural, use them in clusters – they rarely occur in widely isolated clumps in the wild.

Hedges and screens. Grasses 6 feet or taller can form barriers, boundaries, and screens that catch the light and move gracefully.

Perennial companions. Grasses of medium stature (3 to 6 feet) or low clumping grasses with tall flower spikes all look good with perennials and flowering shrubs.

For example, blue oat grass, a metallic blue grass bearing wheat-colored flowers, combined with yellow Mexican tulip poppy\*, or orange monkey flower\*.

\***Notes:**

blue oat grass – овсец вечнозеленый

pheasant's tail – ковыль тростниковый

moor grass – сеслерия осенняя

blue lyme grass - колосняк песчаный

blonde feather grass – осока косматая

Mexican tulip poppy – гуннеманния дымянколистая

monkey flower – губастик (мимулюс)

**Text 6**

**Garden Border Design (3106)**

How to use foliage and flowers to soften a wall, accent a lawn, or fringe a path

**Memorize the words:**

1) create – создавать, творить

2) lacey – кружевной

3) layer – слой, наслоение

4) curving border – извивающийся бордюр

5) straight-edged border – прямой бордюр

6) hose – шланг (поливочный)

7) thyme – тимьян, чабрец

8) sage – шалфей

9) mild climate – мягкий, умеренный климат

10) hue – цвет, оттенок

11) spice up – придавать пикантность

12) fine – тонкий

13) maroon – тёмно-бордовый цвет

14) clash – сталкиваться, дисгармонировать

15) clump – группа (растений)

Creating a border isn’t difficult if you break it down into its basic elements – lacey fringes, accent colors, and layers of short-to-tall planting. Curving borders are more interesting – and more complementary with casual landscapes – than straight-edged ones. Before planting, test out possible outlines for your border with a rope or hose.

*Herb border*

Combine thyme, oregano, English lavender, and sage for a gorgeous herb border. Once established, these herbs need only little to moderate watering and occasional fertilizing to look good for most of the year in mild climates.

*Cool spot in the sun*

“I use ribbons of color to unify the border”, says designer Gabriela Yariv in her Santa Monica garden. “For example, pink echeveria\* dots the carpet of gray-blue dymondia\*\*, repeating the hues of the larger plants”.

*Warm bed in the shade*

Tish Treherne’s garden on Bainbridge Island, Washington, features a variety of warm colors that do well in the shade. Plants with warm colors carry their hues throughout the border for overall harmony. “I particularly like trees whose bright red or orange fall color floats above blue foliage”, says the designer.

*Foliage border*

A great foliage border gives a garden a rich, layered look that doesn’t depend on flowers for dramatic effect. The key to success: Pick the right blend of shrubs and small trees whose leaves and branches create contrasts in color, texture, shape, and size. To make each plant stand out, set big-leafed plants beside fine-leafed ones, and spice up a mostly green palette with variegated plants that provide hits of gold, bronze, and purple.

*Colorful border for three seasons*

Flowers that bloom over a long season and require only modest amounts of water or time – isn't that what we all want? Choose the right plants and you can have borders from spring through fall.

*Pool garden border*

Borders don’t have to be large or complex to have visual impact; just four or five well-chosen plants can work wonders.

*Soften a wall*

Purple fountain grass and other foliage plants create a leafy screen that adds texture in front of a fence or wall.

*Pink garden border*

A new twist on the pink theme, a border that pairs pink-flowered plants with subtle splashes of gray, green, and maroon foliage is more sophisticated than sweet.

*Edible garden path*

Line a garden path with herbs and vegetables for fragrance, color, and a delicious harvest all summer. To unify your design, pick a color scheme.

*Using the right balance*

Playing with height is but one principle of how to design a balanced border. Plants’ needs, as well as leaf texture and color, are other considerations. A border’s design doesn’t have to be complicated. Just keep taller perennials at the back and shorter ones up front. Decide which colors to plant side by side. Separate by several yards flowers whose colors clash, or divide them with a mass of blue or white flowers or gray foliage. Pay attention to leaf texture and color. Beyond that, the balancing principles of contrast and repetition come into play. “Put bold next to delicate and big next to small”, says perennials expert Judy Wigand. “Contrast flower shapes as well”.

Repetition is another great workhorse of good design. Clumps of three or more daisies repeated throughout a border unify the planting, as does placing side by side plants whose flower or foliage colors echo one another.

*Flowers and edibles*

Many herbs and vegetables have especially colorful foliage that look great with flowers and ornamental grasses. In this 8-foot-wide planting, lime green and purple basils determine the color scheme. Use flowers of yellow, orange, and red to play off bold foliage in shades of green.

\***Notes:**

echeveria – эхеверия (каменный цветок)

dymondia – димондия ромашковая

**Text 7**

**Herbaceous Border (1127)**

**Memorize the words:**

1) arrange – располагать, размещать

2) shape – форма

3) scale – масштаб

4) dig up (dug up, dug up) – выкапывать

5) overgrowth – разрастание

A herbaceous border is a collection of perennial herbaceous plants (plants that live for more than two years and are soft-stemmed and non-woody) arranged closely together, usually to create a dramatic effect through colour, shape or large scale. The term herbaceous border is mostly in use in the United Kingdom and the Commonwealth. In North America, the term perennial border is normally used.

Herbaceous borders as they are known today were first popularly used in gardens in the Victorian era. Hybridization and new imported plant species revolutionized the form of British gardens in the 18th and 19th centuries. In addition, the works of Gertrude Jekyll, a British 20th-century garden designer and writer, popularized the use of the herbaceous border through a revival of the British cottage garden.

Maintaining the herbaceous border is work-intensive, as the perennials had to be dug up every 3–4 years and divided to keep the bed clean-looking and prevent overgrowth of the plants. In World War I this type of border became less popular in Britain as there was a shortage of labour to keep the gardens maintained. However, there are still some celebrated examples in British gardens. The world’s longest herbaceous border at 215 metres (705 ft) is according to the Guinness Book of Records at Dirleton Castle, East Lothian, Scotland.

**Text 8**

**Flower Bed Designs and Ideas (3195)**

**Memorize the words:**

1) stroll – бродить, прогуливаться

2) shrub – кустарник, куст

3) bush – кустарник, куст

4) spot – место, участок

5) square – квадрат

6) rectangle – прямоугольник

7) circle – круг

8) prevent – предотвращать

9) sapling – побег, отводок; молодое деревцо

10) pruning – обрезка

11) grooming – уход

12) trailing – стелющийся, ползучий

13) Sweet William – гвоздика турецкая

Strolling in a garden with many colorful and vibrant flowers is always a pleasure. A bed full of varied blooms adds amazing beauty to a garden. Most people think that making a perfect garden bed is difficult. On the contrary this article will show you that it is the easiest thing to do.

Flower beds can give the garden a new life, making it look interesting and beautiful. Creating a garden is an art, an art that requires forethought and good planning. There are no hard and fast rules about how a flower garden should look, but it should have an aesthetic appeal, and must be easily manageable.

*Designs for Garden Flower Beds*

When flowers are planted in a bed, they give the garden a neat, clean and pleasing appearance. The beds are an excellent way of segregating perennials from annuals and bi-annuals. The use of shrubs or small flowering trees can be used to mark the borders. Following a few tips can help one design garden flower beds.

Building a flower bed requires planning. The first thing that needs to be done is to asses yourself as a gardener. Are you ready to get your hands dirty, whether you plan to hire help, or your interest in flowers is a passing thing? Once you are clear, it would be easy to decide the number of beds, and the kind and the variety of flower plants you want. Make a rough sketch of the flower bed, which should contain its length and width size, and visualize the arrangement and the type of flowers you are planning to plant. Choose a sunny spot which has a good drainage system.

Outline the boundary of the flower bed using nylon ropes. Decide on the shape, it could be a square, rectangle, circle, or any other design. Using a small shovel, dig up the entire bed at least 10–15 inches deep, and level and demarcate the soil as per the design. If you plan to include designs that have layers, provide adequate support to the soil to prevent soil erosion while watering. One also needs to take precautionary measures to prevent disease and pests in the soil from damaging the seeds or saplings.

Use a good measure of organic composite and pesticide while preparing the soil.

Whether sowing seeds or planting saplings, tall plants should be placed at the back of the bed near the fence, while smaller ones should be planted in the front. For beds that have no fences as their borders, bushes, or small plants can be grown as border edgings, with smaller plants inside. Plants that require frequent attention, like pruning, mulching, grooming or spraying, must be always grown where they can be easily accessed. Watering a flower bed should be done carefully. Water should be sprayed equally from all sides, and excess water should have place to drain out.

*Flower Bed Ideas*

A traditional flower bed uses roses that are planted in borders, and also mixed with small flowering trees, shrubs, perennials and annuals. Another rose bed design includes the use of the same variety of roses in different colors, or vice versa.

While deciding flower colors, make an impact with vibrant colors, and never group dull or light colors with each other. However, this requires a good understanding of the type, size and colors of different flowers. One can even grow different colored foliage to create a dramatic effect, or to subdue too many dark-colored flowers.

A raised garden bed with layers of trailing varieties of flower plants, like deep purple petunias, followed by sunny yellows, or a spread of blue Viola with yellow and orange Sweet Williams on the borders will have a mesmerizing visual effect. Try growing trailers like nasturtium or morning glory on the fences as the

background.

There are many ways one can add beauty to the flower beds. While creating a number of flower beds in a garden, one must take care to create a harmonious flow between them. This is essential to give the whole landscape an aesthetic visual appeal.

**Text 9**

**Bedding Plants (2878)**

**Memorize the words:**

1) patio – патио, внутренний дворик

2) decking – палуба, настил

3) greenhouse – теплица

4) conservatory – оранжерея

5) shelter – укрытие

6) breed (bread, bread) – разводить

7) discard – удалять, выбрасывать (за ненадобностью)

8) flowering – цветение

9) hardy – стойкий, выносливый

10) stock – маттиола, левкой

11) dianthus – гвоздика

12) tender – нежный

13) treat – обрабатывать

14) harden-off – закалять

15) pansy – фиалка трёхцветная (анютины глазки)

16) bulb – луковица

17) tuber – клубень

18) cultivar – культивар, сорт культурного растения

Bedding, in horticulture, refers to the temporary planting of fast-growing plants into flower beds to create colourful, temporary, seasonal displays, during spring, summer or winter. Plants used for bedding are generally annuals, biennials or tender perennials; succulents are gaining in popularity.

Some bedding plants are also referred to as “patio plants” because they are widely used in pots and other containers positioned on patios, terraces, decking and other areas around houses.

Larger tender “conservatory plants” may also be moved out from greenhouses or conservatories and planted out in borders (or stood in their pots in sheltered positions) for the warmer months, then returned to shelter for the winter.

The modern bedding plant industry breeds and produces plants with a neat, dwarf habit, which flower uniformly and reliably. They are bred primarily for use in large-scale bedding schemes where uniformity and predictability is of paramount importance, but this is often achieved by losing the plants’ individual character, and has been criticized by such notable plants man as the late Christopher Lloyd, who championed an informal style of bedding.

*Bedding plants*

There exists a huge range of plants specifically grown to produce a period of flower colour throughout the spring and summer, and (usually) discarded after flowering. They may conveniently be divided into four groups:

Hardy annuals sown directly into the ground early in the season (poppy, stock, sunflower, godetia, eschscholzia, dianthus)

Tender annual or perennial plants treated as half-hardy annuals sown under glass in late winter in heat, or purchased as young plants, and hardened-off outdoors when all danger of frost has passed (begonia, lobelia, petunia, cosmos, fuchsia).

Hardy biennial plants, or perennials, treated as biennial, sown in one year to flower the next, and discarded after flowering (daisy, delphinium, cornflower, and pansy).

Bulbs and tubers, planted each year and lifted after the plant has died down and stored in winter, or discarded (tulip, narcissus, gladiolus, canna). Types of bedding:

*Spring bedding*

Plants used for spring bedding are often biennials, or hardy, but short-lived, perennials. Spring-flowering bulbs such as tulips are often used, typically with forget-me-nots, winter pansies and polyanthus.

*Summer bedding*

Plants used for summer bedding are generally annuals or tender perennials. They are planted out around the time that the last frosts are expected.

Experienced gardeners keep an eye on the weather forecasts at that time of year and are on standby to protect their bedding displays overnight with horticultural fleece if frost threatens.

*Winter bedding*

Planted in autumn to give a display until early spring, the plants used for winter bedding are mainly hardy perennials. Winter bedding tends to be less commonly seen, except in containers such as window boxes.

Some are short-lived and will be discarded after their first display; others may be used as a source of cuttings for the next year. Winter-hardy ornamental vegetables such as cabbage with coloured or variegated foliage are increasingly common.

*Carpet bedding*

Carpet bedding employs two or more contrasting plant cultivars with a neat, dwarf habit and distinct colouring (of flower or foliage) to create geometric displays. It is often used to form such things as lettering, logos, or floral clocks.

**Text 10**

**How to Make Good Planting Beds (2882)**

**Memorize the words:**

1) moist – влажный

2) amendment – вещество, улучшающее почву

3) soil surface – поверхность почвы

4) mound – куча, холм

5) vine plant – виноградная лоза; вьющееся растение, лиана

6) row – ряд

7) seedling(s) – сеянец, саженец, рассада

8) debris – мусор

9) spade – лопата

10) spading fork – вилы

When you’re getting ready to dig, the soil should be neither too wet nor too dry: a handful squeezed in your fist should form a ball that crumbles apart, yet still feels moist.

If you dig into soil that's too wet, you'll compact it (making it difficult for air to penetrate throughout the soil once it dries) and destroy beneficial microorganisms.

You can’t work amendments evenly into wet soil, either.

Garden beds are of two basic types. Some are dug directly in the ground, while others (raised beds) are located in frames that sit on the soil surface.

*Digging a planting bed in the ground*

When making new in-ground beds some gardeners always raise them just by a few inches using decorative stones, bricks, or bender board as an edging. The raised soil gives plant roots a few more inches of growing room, and the edging keeps the soil in place.

Other gardeners make mounds as they dig. In this case, the bed’s edges are close to the original soil surface, while the center is elevated; plants can grow both on top of the mound and on its sides.

You may want to create several mounds, adding large decorative stones for accents; in this case, the mounding forms part of the landscaping. The mounded soil ensures plenty of depth for root growth as well as excellent drainage.

In the vegetable garden, such mounds are convenient for scrambling, vine plants such as melons and squash. You'll also see various types of raised or mounded rows in vegetable gardens; in most, the seedlings are planted at the top to maximize root growth and drainage.

When you dig, start by clearing most of the debris from the soil. Then use a sharp, square-bladed spade or a spading fork to break up the soil to a spade’s depth – typically 8 to 12 inches.

If you’re digging a large bed, consider using a power-driven rototiller. If the soil hasn't been worked in a long time, go over it first with the blades set to a shallow level. Spread amendments over the surface, then rototill again with the blades set deeper into the soil.

Once a bed is ready for planting, don't walk on it. Following this rule will be simpler if you can easily reach all parts of the bed from its borders; if it must be wider, add board paths or stepping-stones to control foot traffic.

*Making a raised bed*

A raised bed is one of the best ways to grow vegetables and herbs. Raised beds have many advantages. Their soil warms earlier in the spring and drains well; and because it’s usually free from foot traffic, it remains loose and easy for roots, air, and water to penetrate. Raised beds provide better drainage and aeration than in the ground and makes harvesting easier.

Orient raised beds in an east-west direction so they’ll receive as much sun as possible. Construct them of wood, cinder blocks, or other materials at least 2 inches thick, and make them 3½ to 4 feet wide; you should easily be able to reach the center of each bed from its edges.

The bed’s height depends on several factors. If the existing soil is healthy, the bed need be no higher than 8 to 12 inches; deep-rooted plants will grow down into the native soil. If the existing soil is poor, however, you'll probably want to make the bed higher to give roots more room. The maximum height is usually about 1½ feet.

Fill the bed with well-amended soil; you can use soil from another part of the garden or purchased topsoil. Amendments should include well-rotted manure and compost or soil conditioner. The soil surface should be 2 to 4 inches below the rim of the completed bed.

**Text 11**

**Herb Garden (1179)**

**Memorize the words:**

1) devote – посвящать

2) patch – пятно, участок

3) mint – мята

4) dill – укроп

5) savory – чабер

6) potpourri – ароматическая смесь

7) chamomile – ромашка

The herb garden is often a separate space in the garden, devoted to growing a specific group of plants known as herbs. These gardens may be informal patches of plants, or they may be carefully designed, even to the point of arranging the plants to form specific patterns, as in a knot garden.

Herb gardens may be purely functional or they may include a blend of functional and ornamental plants. The herbs are usually used to flavour food in cooking, though they may also be used in other ways, such as discouraging pests, providing pleasant scents, or serving medicinal purposes.

A kitchen garden can be created by planting different herbs in pots or containers, with the added benefit of mobility. Although not all herbs thrive in pots or containers, some herbs do better than others. Mint is an example of a herb that is advisable to keep in a container or it will take over the whole garden.

Some popular culinary herbs in temperate climates are to a large extent still the same as in the medieval period.

Herbs often have multiple uses. For example, mint may be used for cooking, tea, and pest control. Examples of herbs and their uses:

Annual culinary herbs: basil, dill, summer savory.

Perennial culinary herbs: mint, rosemary, thyme.

Herbs used for potpourri: lavender, lemon verbena.

Herbs used for tea: mint, lemon verbena, camomile, bergamot, hibiscus.

Herbs used for other purposes: stevia for sweetening, etc.

Herbs as medicine can be ingested whole in many ways, including herbal teas, known as tisanes; herbal juices, or in a dried form.

Other methods of administering whole herbs include infusions, which is extraction by steeping in hot water; decoctions, which are long-term boiled extracts of roots and barks; maceration, where plants are finely cut and steeped in cold water.

Herb tinctures use alcohol to suspend the essence from the herbs, while herbal wine and elixirs are low alcohol content herb extracts.

There are also dry extracts in which the plants are allowed to evaporate their liquid content into a dry mass, which can then be contained in a capsule or tablet.

Many herbs can also be applied as a topical skin treatment with essential oil extracts used to create creams, lotions, balms, salves, and oils. Herbs have also been used as a compress with crushed or rehydrated dry herbs applied directly to a bandage, which is then placed over a wound.

Another widely used medicinal use is aromatherapy, whereby the fragrant liberation of the essential oils in herbs is used to combat pain and anxiety, while reducing stress, and promoting relaxation through the olofactory senses.

Today, hundreds of products are manufactured from herbs or have herbs incorporated into them.

Приложение А

**Грамматический справочник**

**Времена активного залога**

|  |  |  |  |
| --- | --- | --- | --- |
| **Present**  **Indefinite** | **Present**  **Continuous** | **Present**  **Perfect** | **Present**  **Perfect**  **Continuous** |
| I ask  He ask  We ask  You ask  They ask | I am asking  He is asking  We are asking  You are asking  They are asking | I have asked  He has asked  We have asked  You have asked  They have asked | I have been asking  He has been asking  We have been asking  You have been asking  They have been asking |
| Do I ask? | Am I asking? | Have I asked? | Have I been asking? |
| I do not ask | I am not asking | I have not asked | I have not been asking |
| **Past**  **Indefinite** | **Past**  **Continuous** | **Past**  **Perfect** | **Past**  **Perfect**  **Continuous** |
| I asked  He asked  We asked  You asked  They asked | I was asking  He was asking  We were asking  You were asking  They were asking | I had asked  He had asked  We had asked  You had asked  They had asked | I had been asking  He had been asking  We had been asking  You had been asking  They had been asking |
| Did I ask? | Was I asking? | Had I asked? | Had I been asking? |
| I did not ask | I was not asking | I had not asked | I had not been asking |
| **Future**  **Indefinite** | **Future**  **Continuous** | **Future**  **Perfect** | **Future**  **Perfect**  **Continuous** |
| I shall (will) ask  He will ask  We shall ask  You will ask  They will ask | I shall be asking  He will be asking  We shall be asking  You will be asking  They will be asking | I shall have asked  He will have asked  We shall have asked  You will have asked  They will have asked | I shall have been asking  He will have been asking  We shall have been asking  You will have been asking  They will have been asking |
| Shall I ask? | Shall I be asking? | Shall I have asked? | Shall I have been asking? |
| I shall not ask | I shall not be asking | I shall not have asked | I shall not have  been asking |
| **Future-in the Past** | | | |
| I should ask  He would ask  We should ask  You would ask  They would ask | I should be asking  He would be asking  We should be asking  You would be asking  They would be asking | I should have asked  He would have asked  We should have asked  You would have asked  They would have asked | I should have been asking  He would have been asking  We should have been asking  You would have been asking  They would have been asking |
| I should not ask | I should not be asking | I should not have asked | I should not have been asked |

**Времена страдательного залога**

|  |  |  |  |
| --- | --- | --- | --- |
| **Present**  **Indefinite** | **Present**  **Continuous** | **Present**  **Perfect** | **Present**  **Perfect**  **Continuous** |
| I am asked  He is asked  We are asked  You are asked  They are asked | I am being asked  He is being asked  We are being asked  You are being asked  They are being asked | I have been asked  He has been asked  We have been asked  You have been asked  They have been asked | – |
| Am I asked? | Am I being asked? | Have I been asked? | – |
| I am not asked | I am not being asked | I have not been asked | – |
| **Past**  **Indefinite** | **Past**  **Continuous** | **Past**  **Perfect** | **Past**  **Perfect**  **Continuous** |
| I was asked  He was asked  We were asked  You were asked  They were asked | I was being asked  He was being asked  We were being asked  You were being asked  They were being asked | I had been asked  He had been asked  We had been asked  You had been asked  They had been asked | – |
| Was I asked? | Was I being asked? | Had I been asked? | – |
| I was not asked | I was not being asked | I had not been asked | – |
| **Future**  **Indefinite** | **Future**  **Continuous** | **Future**  **Perfect** | **Future**  **Perfect**  **Continuous** |
| I shall be asked  He will be asked  We shall be asked  You will be asked  They will be asked | – | I shall have been asked  He will have been asked  We shall have been asked  You will have been asked  They will have been asked | – |
| Shall I be asked? | – | Shall I have been asked? | – |
| I shall not be asked | – | I shall not have been asked | – |
| **Future-in-the-Past** | | | |
| I should be asked  He would be asked  We should be asked  You would be asked  They would be asked | – | I should have been asked  He would have been asked  We should have been asked  You would have been asked  They would have been asked | – |

Чтобы показать, кем/чем совершается действие, используются предлоги:

**BY** – Перед одушевленным предметом, а также после глаголов типа: damage, make, bring, discover, break, destroy, etc.

This building was designed **by Rossi**.

The window was broken **by this stone**.

The theatre was destroyed **by fire**.

**WITH** – Указывается, какой предмет, орудие, инструмент использован для совершения действия.

The bag was cut **with a razor**.

The pictures were drawn **with chalk**.

The door was opened **with a key**.

Обратите внимание на перевод глаголов с предлогом в страдательном залоге:

|  |  |
| --- | --- |
| **Русский язык** | **Английский язык** |
| **Об** этой книге много  говорят.  **Над** ним часто смеются.. | This book is much spoken **about**.  He is often laughed **at**. |

**Наиболее распространённые глаголы с предлогами:**

hear of – слышать о send for – посылать за

laugh at – смеяться над speak of/about – говорить о

make fun of – насмехаться над talk about – говорить о

look after – ухаживать за think of – думать о

look at – смотреть на pay attention to – обращать

внимание на

rely on – полагаться на take care of – заботиться о

В русском языке не все глаголы сохраняют предлог:

to listen to – слушать что-либо/кого-либо

to look for – искать что-либо

to operate on – оперировать кого-либо

to provide for – обеспечить кого-либо чем либо

to explain to – объяснять кому-либо

*Например:*

He was **operated on** last night.

**Его** оперировали прошлой ночью.

**Глаголы *to be* и *to have***

|  |  |  |  |
| --- | --- | --- | --- |
| **to be** | **Present** | **Past** | **Future** |
| 1) «быть», «являться», “находиться”  2) вспомогательный глагол | I **am**  he/she **is**  we/you/they **are** | **was**  **were** | **will be** |

В вопросительной форме настоящего и прошедшего времени глагол **to be** выносится на первое место перед подлежащим; отрицательная форма образуется при помощи отрицания **not** после глагола:

They **are** at home now.

**Are** they at home now?

They **are not (aren’t)** at home now.

|  |  |  |  |
| --- | --- | --- | --- |
| **to have** | **Present** | **Past** | **Future** |
| 1) «иметь»  2) вспомогательный глагол | I/you/we/they **have**  he/she **has** | **had** | **will have** |

Для образования вопросительной и отрицательной формы с глаголом **to have** используется вспомогательный глагол **do/don’t (does/doesn’t, did/didn’t)**:

He **has** three brothers. **Do** you **have** a brother?

I **don’t have** a brother.

**Did** you **have** a car when you lived in London?

В британском варианте **have** используется для обозначения обычного повторяющегося действия или состояния. Форма **have got** употребляется в тех случаях, когда речь не идёт о привычных действиях. С **have got** вспомогательный глагол **do** не используется:

She **has** long fair hair. У нее длинные волосы.

I’**ve got** toothache. У меня болит зуб (сейчас).

**Has** she **got** a car? У неё есть машина (в настоящее время)?

Глагол **have** употребляется с большим количеством существительных, утрачивая своё значение (иметь), и обозначает действие:

I **have a bath** every morning. (= I take a bath)

He **has tea** every morning. (= He drinks tea)

**Устойчивые выражения с глаголом *have***

have breakfast/dinner/lunch/a meal/a drink/tea/a cup of tea, coffee, etc:

have a walk/a rest/a holiday/a party/a good time/classes

have a wash/a shower/a bath/a swim/a shave/a haircut/a headache, etc

have a row/a quarrel/trouble/an idea/a look, etc

В этих сочетаниях глагол **have** может использоваться в форме Continuous.

**Оборот *there is/there are***

Для выражения наличия в определённом месте (отрезке времени) лица или предмета (факта или явления) ещё неизвестного собеседнику употребляется особый тип простого сказуемого – оборот *there is/are* со значением *есть, существует, находится*.

|  |
| --- |
| **there is/are; there was/were; there will be;**  **there have/has been; there had been** |

**There are** many English books in this library.

**There was** a meeting at the club yesterday.

**There hasn’t been** any rain for some days.

**There will be** a nice fire-place in the room.

В русском языке подобные предложения начинаются с обстоятельства места или времени. В английском языке эти обстоятельства, как правило, стоят в конце предложения.

Сравните:

|  |  |
| --- | --- |
| **Русский** | **Английский** |
| **В этой комнате** есть (имеется) телефон.  **В саду** (имеется) много цветов.  **Вчера** в университете было собрание. | There is a telephone **in this room**.  There are many flowers **in the garden**.  There was a meeting at the university **yesterday**. |

**Вопросительная и отрицательная формы**

**Is there** a telephone in your room?

– No**, there isn’t** (a telephone in my room.)

– No, **there is no** telephone in my room.

**Образование имён существительных**

Имена существительные образуются с помощью следующих суффиксов:

|  |  |
| --- | --- |
| **Продуктивные**  (участвуют в словообразовании современного языка) | **Непродуктивные** |
| **-er** reader, teacher, worker  **-ist** telegraphist, dramatist  **-ness** carelessness, madness  **-ism** socialism, nationalism  **-ess** hostess, actress  **-ess** единственный суффикс, который говорит о роде (женском) имён существительных | **-hood** childhood  **-dom** freedom  **-ship** friendship  **-ment** development  -**ance** importance  -**ence**  dependence  **-ty** cruelty  **-ity** generosity  **-ure** culture  **-age** marriage |

**Наиболее распространённые приставки:**

**re**- reconstruction, reduction

**co**- coexistence, co-author

**dis**- disarmament

**mis**- misunderstanding

**over**- overestimation

**under**- underline

**sub**- subdivision

**inter**- interaction

**Правила образования множественного числа**

**имен существительных**

|  |  |
| --- | --- |
| **Правила** | **Примеры** |
| 1. Множественное число образуется путём добавления окончания **–s** к форме единственного числа.  2. Если существительное оканчивается на **-s,-ss, -x, -z, -sh, -ch, -tch, -o** множественное число образуется добавлением **-es.**  3. Имеется шесть имён существительных, которые образуют множественное число путём изменения корневой гласной.  4. Два имени существительных образуют множественное число добавлением **-en**.  5. У некоторых имён существительных форма множественного числа совпадает с формой единственного числа.  6. У существительных, заимствованных из латинского и греческого языков, сохраняются соответствующие формы множественного  числа.  7. Сложные имена существительные образуют множественное число следующим образом:  а) **–s** добавляется к основному  слову  b) форма множественного числа определяется конечным элементом;  c) если существительное начинается с **man/woman**, оба элемента принимают форму множественного числа;  d) при отсутствии существительного в составе комплекса **-s** добавляется к последнему элементу. | *ties, plans, books, baths, cloths, months, devices, services*  *buses, glasses, boxes, bushes, matches, cargoes, potatoes*  *man-men, woman-women, foot-feet, tooth-teeth, goose-geese, mouth-mice*  *ox-oxen, child-children*  *deer, sheep, swine, fish, dozen, score, aircraft, salmon*  *phenomenon-phenomena, datum-data, crisis-crises, basis-bases, index-indices, stimulus-stimuli, fungus-fungi*  *brothers-in-law*  *hotel-keepers, postmen*  *men-servants, women-doctors*  *forget-me-nots* |

**Имена существительные, используемые только**

**в единственном числе**

**или только во множественном числе**

|  |  |
| --- | --- |
| **Английский язык** | **Русский язык** |
| 1. Существительные, обозначающие предметы, которые состоят из двух или более частей, как и в русском языке, используются только в форме множественного числа:  *trousers – брюки; scissors – ножницы; glasses – очки* | |
| 2. Следующие существительные всегда используются во множественном числе:  *wages, contents, clothes, arms, stairs, riches, goods, potatoes, onions, carrots, oats, etc.*  His **wages are** high.  3. Существительные *gate, sledge, watch, clock* имеют форму единственного и множественного числа:  My **watch is** slow.  He has **two watches**.  4. Существительное *vacation* используется только в единственном числе:  Our summer **vacation** lasts two months.  **But**: We have **two vacations** a year. | Используются в единственном числе:  *зарплата, содержание, одежда, оружие, лестница, богатство, товар, картофель, лук, овёс, морковь и т. д.*  У него довольно высокая **зарплата**.  Имеют только форму множественного числа:  Мои **часы отстают**.  У него **две пары часов**.  Существительное *каникулы* имеет только форму множественного числа:  Наши летние **каникулы** продолжаются два месяца. |

**Степени сравнения прилагательных и наречий**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Положительная степень** | **Сравнительная cтепень**  **(Comparatives)** | **Превосходная cтепень**  **(Superlatives)** |
| Односложные,  двусложные\* | hot  easy (adj)  polite  soon (adv) | hott**er**  easi**er**  polit**er**  soon**er** | (the) hott**est**  (the) easi**est**  (the) polit**est**  (the) soon**est** |
| Многосложные | correctly (adv)  beautiful (adj) | **more** correctly  **more** beautiful | (the) **most** corectly  (the) **most** beautiful |
| Смешанные  случаи | old (adj)  often (adv)  slowly  quickly | older/elder  oftener/  more often  slower/  more slowly  quicker/  more quickly | oldest/eldest  oftenest/  most often  slowest/  most slowly  quickest/  most quickly |
| Случаи, которые следует запомнить | well, good  badly/bad  much  little  far  near | better  worse  more  less  farther/further  nearer | best  worst  most  least  farthest/furthest  nearest |

Двусложные прилагательные с ударением на втором слоге и некоторые другие прилагательные: *common, pleasant, quiet*.

Для сравнения качества предметов используют также следующие формулы:

**than** – чем

Moscow is **larger than** St.-Petersburg.

**as…as** – так(ой) же…как

He is **as** young **as** my brother.

**not so…as** – не так(ой)…как

This train goes **not so** quickly **as** that one.

**the more…the better** – чем…тем

**The more** you work **the better** you know the language.

**much, far** – намного гораздо

The husband was **much older** than the wife.

**a bit, a little** – немного

Could you speak **a bit louder**?

Запомните следующие примеры:

He is **twice as** old.

Он в два раза старше.

Your room is **twice as large as** mine.

Ваша комната в два раза больше моей.

This box is **three times as** heavy as that one.

Этот ящик в три раза тяжелее того.

My room is **half the size** of yours.

Моя комната **в два раза меньше** твоей.

**Некоторые устойчивые сочетания со степенями сравнения прилагательных**

*a change for the better (for the worse*) – перемена к лучшему (худшему)

*none the less* – тем не менее

*so much the better (the worse*) – тем лучше (хуже)

*if the worse comes to the worst* – в худшем случае

*to go from bad to the worst* – становиться все хуже и хуже

*at (the best) best* – в лучшем случае

**Составные предлоги**

|  |  |  |
| --- | --- | --- |
| **Предлог** | **Значение** | **Примеры** |
| **according to**  **in accordance with**  **as compared with**  **as far as**  **as to/ as for**  **because of**  **by means of**  **due to;**  **owing to**  **thanks**  **except for**  **in spite of**  **instead of**  **irrespective of** | согласно (чему-либо)  в соответствии с  по сравнению с  до (о расстоянии)  что касается  из-за  посредством  из-за; благодаря  благодаря  за исключением; если не считать  несмотря на  вместо  независимо от | **According to** the schedule the steamer arrives at 7 o’clock on Monday.  He acted **in accordance** with our instructions.  The output has greatly increased **as compared with** the last year.  I’ll go with you **as far as** the station.  **As to (as for)** our plans we’ll speak about them later.  We didn’t go there **because of** the rain.  It can be done **by means of** heat treatment.  He achieved these results **due to** hard work.  We couldn’t get there **owing to** the storm.  **Thanks to** his help we could finish the work in time.  Your essay is good **except for** a few mistakes.  We finished the work in time **in spite of** all  difficulties.  We bought a new car **instead of** the old one.  In US every person can study at a University **irrespective of** age. |

**Неличные формы глагола**

К неличным формам глагола относятся: **инфинитив** (the Infinitive), **причастие** (the Participle) и **герундий** (the Gerund).

В отличие от личных форм глагола, неличные формы выражают действие без указания лица и числа и поэтому не могут служить в предложении сказуемым.

**Инфинитив**

**The Infinitive**

**Видовременные формы**

|  |  |  |
| --- | --- | --- |
|  | **Active** | **Passive** |
| **Indefinite**  **Continuous**  **Perfect**  **Perfect**  **Continuous** | to write  to be writing  to have written  to have been  writing | be written  –  to have been  written  – |

Отрицательная форма: **not + инфинитив**

Как и временные различия всех неличных форм, время, выраженное инфинитивом, имеет относительное значение. Это означает, что the Indefinite и Continuous Infinitive выражают действие, одновременное с действием глагола-сказуемого.

The Continuous Infinitive показывает действие как процесс:

I **am** glad **to meet** you. – Рад познакомиться с вами.

He pretended **to be sleeping**. – Он притворился, что спит.

The Perfect Infinitive обозначает действие, предшествующее действию, выраженному глаголом-сказуемым. Он часто используется после выражений (to be + прилагательное) *to be glad ,to be sorry, to be happy, to be surprised, it is clever/kind/silly of you, etc.:*

I was **sorry to have said** it.

I’m **glad to have met** him.

**Обратите внимание!**

Только две формы инфинитива (The Indefinite Active и Passive **to ask/to be asked**) имеют соответствующие формы в русском языке. Формы, соответствующие Continuous, Perfect и Perfect Continuous, в русском языке отсутствуют, поэтому они могут быть переведены лишь в контексте.

Инфинитив переходных глаголов имеет формы в действительном и страдательном залогах:

It is wonderful **to love** and **to be loved**. – Прекрасно любить и быть любимым.

**Использование инфинитива без частицы “to”**

В современном английском языке инфинитив в основном используется с частицей “to”. Но есть случаи, когда частица “to” отсутствует.

1. После вспомогательных глаголов:

I **don’t know** her.

1. После модальных глаголов:

You **must consult** the doctor.

1. После глаголов чувственного восприятия в инфинитивных оборотах:

She *heard* him **enter** the room.

1. После глагола “*to let*”:

If he calls, *let* me **know**.

1. После глаголов *to make* (= to force – заставлять), *need* (нужно) и *dare* (осмелиться) в модальном значении:

What *makes* you **think** so?

1. После выражений *had better* (… лучше бы), *would rather/sooner* (… бы, пожалуй), **cannot but** (не могу

не …), и т.д.:

He said he *would rather* **stay** at home.

1. В предложениях, начинающихся с *Why not*:

*Why not* **come** and talk to her yourself?

1. После служебных слов *than, rather than, but, except*:

I’ll do anything *but* **work** with children.

**Функции инфинитива в предложении**

Инфинитив может быть использован в различных функциях. Здесь будут описаны функции, представляющие особую сложность для носителей русского языка.

**1. Инфинитив как подлежащие.**

На русский язык переводится инфинитивом, существительным или придаточным предложением.

**To walk** in the garden was very pleasant.

Гулять в саду было очень приятно.

Часто в таких предложениях используется формальное подлежащие **it** (на русский язык не переводится).

**It** is useless **to discuss** this question.

Бесполезно обсуждать этот вопрос.

**2. Инфинитив в качестве обстоятельства цели**

**(чтобы…).**

В этой функции инфинитив может вводиться союзами **in order** или **so as** (формальный стиль).

**To understand** the rule better I read it several times.

Чтобы лучше понять правило, я прочёл его несколько раз.

I invited him **in order to tell** him the news.

**3. Инфинитив как обстоятельство следствия со словами too (слишком) и enough (достаточно).**

He was **too** busy **to see** anyone.

Он был слишком занят, чтобы встречаться с кем-либо.

She was clever **enough** **to admit** it.

Она была достаточно умна, чтобы принять это.

**4. Инфинитив как определение.**

В этой функции инфинитив значительно шире используется в английском языке, чем в русском. В русском языке инфинитив в качестве определения используется только с абстрактными существительными, в то время как в английском языке он определяет как абстрактные, так и предметные существительные, местоимения, порядковые числительные и прилагательное **last**.

Инфинитив в качестве определения переводится на русский язык инфинитивом (после абстрактных существительных), придаточным предложением, глаголом в личной форме (после местоимений, порядковых числительных и last).

Инфинитив, используемый как определение, часто имеет модальное значение или описывает будущее действие.

I had no time **to visit** the museum yet.

У меня ещё не было времени посетить музей.

Give me some water **to drink**.

Дай мне попить воды.

She was not a woman **to suffer** in silence.

Она была не такой женщиной, которая стала бы страдать молча.

He was the first/last **to come**.

Он пришёл первым.

I have nobody **to say** a kind word to me.

У меня нет никого, кто сказал бы мне доброе слово.

He brought us a book **to read**.

Он принёс нам почитать книгу.

I’ve got a wife and a child **to look after**.

У меня жена и ребёнок, о которых я должен заботиться.

The question will be discussed at the conference **to open** in Moscow.

Вопрос будет обсуждён на конференции, которая вскоре откроется в Москве.

**5. Инфинитив в качестве вводной фразы:**

to cut a long story short; to put it mildly; to tell the truth; to say the least; etc.

**To put** it mildly, he was not very clever.

Мягко выражаясь, он не был очень умён.

**Обратите внимание!**

Инфинитив в форме страдательного залога редко используется в атрибутивной функции. Поэтому говорится: “It is a book **to read**” а не “**to be read**”.

**Исключения**: *There is nothing* **to be done** и *nothing* **to do**; *there is something* **to be seen**, **to be said** и *something* **to see,**

**to say**.

**Запомните следующие выражения:**

He is hard to please. – Ему трудно угодить.

She is pleasant to look at. – У неё привлекательная

внешность.

Be sure to come. – Непременно приходите.

The house is to let. – Дом сдаётся в наем.

Who is to blame? – Кто виноват?

There’s much to be done. – Надо многое сделать.

There’s nothing to be done. – Ничего не поделаешь.

I have something to tell you. – Мне надо вам кое-что

сказать.

**Инфинитивные обороты**

**Оборот “Объектный падеж с инфинитивом”**

**The Complex Object**

|  |
| --- |
| **подлежащие + сказуемое + существительное/местоимение + инфинитив**  I want **mother (her) to help** me. – Я хочу, *чтобы мама (она) помогла* мне. |

Объектный инфинитивный оборот выполняет в предложении функцию сложного дополнения:

They expect **the train**. – простое дополнение.

They expect **the train to leave**. – сложное дополнение, выраженное инфинитивным оборотом.

В русском языке подобного оборота нет, поэтому он переводится на русский язык дополнительным придаточным предложением.

I expect **him to come soon**. = I expect **that he will come soon**.

Я ожидаю, *что он скоро придёт*.

Оборот “объектный падеж с инфинитивом” используется после глаголов:

**1) обозначающих умственную деятельность:**

to know, to think, to consider, to believe, to find (считать, полагать), to expect, to suppose (предполагать), to imagine, to feel, to trust, to mean, etc.

Объектный инфинитивный оборот после глаголов, обозначающих умственную деятельность – характерная черта литературного стиля. В разговорной речи в этом случае употребляется придаточное предложение.

I **knew** them to be right.

Я знал, что они правы.

I **find** him (to be) a very clever man.

Я нахожу, что он очень умный человек.

I don’t **consider** him (to be) an honest man.

Я не считаю, что он честный человек.

**2) со значением «объявлять, заявлять»:**

to pronounce, to declare, to report и т. д.

The doctor **pronounced** the wound to be a slight one.

Врач сказал, что рана легкая.

**3) выражающих желание и намерение**:

to want, to wish, to desire, to intend (= to want)

I **want** you to stop worrying.

Я хочу, чтобы ты прекратил волноваться.

**4) обозначающих чувства и эмоции:**

to like, to dislike, to hate

Tell me what you would **like** me to do.

Скажи, что бы ты хотела, чтобы я сделал.

**5) обозначающих приказ или разрешение**:

to order, to allow, to suffer

Mr Domby **suffered** his daughter to play with Tom.

Мистер Домби неохотно разрешил своей дочери играть с Томом.

**6) выражающих восприятие посредством органов чувств:**

to hear, to watch, to feel, to observe и т. д.

I saw Brown enter the room.

Я видел, как Браун вошел в комнату.

**Сравните:**

I *saw* him **enter** the shop. (I saw the whole action – he opened the door, went in and disappeared.)

I *saw* him **entering** the shop. (This action was in progress when I saw him.)

**Обратите внимание!**

Если глаголы **to see** и **to hear** употреблены в предложении не в своём прямом значении, а в значении «понимать» (to see) и «узнавать» (to hear), используется придаточное предложение, а не инфинитивный оборот:

I *saw* **that he didn’t realize the danger**.

Я видел (понимал), что она не осознаёт опасности.

I *heard* **that he had left for the south**.

Я слышал (мне сказали), что он уехал на юг.

**Оборот «Именительный падеж с инфинитивом»**

**The Complex Subject**

Оборот «именительный падеж с инфинитивом» или субъектный инфинитивный оборот представляет собой сложное подлежащие, состоящее из существительного или местоимения и инфинитива. Сказуемое (обычно в форме пассивного залога) стоит в предложении между этими двумя частями инфинитивного оборота. Поскольку в русском языке такая конструкция отсутствует, субъектный инфинитивный оборот переводится дополнительным придаточным предложением.

**Laser** *is known* **to be used** in medicine. – *Известно*, **что лазер широко используется** в медицине.

Оборот «именительный падеж с инфинитивом»

используется:

|  |  |
| --- | --- |
| **1) с глаголами чувственного восприятия (in Passive):** to see, to hear/ to notice, etc.  **2) с глаголами, обозначающими умственную деятельность (in Passive):** to think, to consider, to believe, to expect, to suppose, to know, etc.  **3) с глаголами: to say, to report (сообщать), to order, to ask, to allow, to state (заявлять), to announce (объявлять)**  **4) с глагольными группами**: to be likely (вероятно), to be unlikely (маловероятно, вряд ли), to be certain/to be sure (несомненно, обязательно, бесспорно, непременно)  **5) с парами синонимов**: to seem/to appear (казаться, по-видимому), to prove/to turn out (оказываться), to happen/to chance (случаться)  Отрицательные формы:  don’t seem  doesn’t prove + инфинитив  didn’t happen | She was *heard* **to laugh**  heartily.  Слышно было, как она весело смеялась.  He was *thought* **to be** honest and kind.  Его считали честным и  добрым.  The delegation *is reported* **to have left** Moscow.  Сообщается, что делегация уже покинула Москву.  He *is sure* **to be asked** about it.  Его наверняка об этом спросят.  The first experiment *proved* **to be** a success.  Первый опыт оказался удачным.  He *doesn’t seem* **to know** this subject.  Он, кажется, не знает этого предмета. |

**Обратите внимание!**

1. Инфинитив используется в составе оборота во всех своих формах и выражает:

а) одновременное действие:

He *is said* **to live** in London. – Говорят, что он *живёт* в Лондоне.

б) действие в процессе совершения:

The water *seems* **to be boiling**.

Кажется, вода *кипит*.

в) действие, предшествующее действию, выраженному глаголом-сказуемым:

They *are reported* **to have finished** the construction. – Сообщают, что они *уже закончили* строительство.

1. Инфинитив в составе субъектного инфинитивного оборота **не может относиться к будущему**, кроме глаголов группы: *to expect, to be sure/certain, to be likely*:

We **are sure** to come to the heart of the matter. – Мы обязательно *доберёмся* до сути дела.

1. Если за глаголами to prove, to seem/to appear (выглядеть, производить впечатление) следует существительное или прилагательное, глагол to be после них опускается:

He **appears** an experienced teacher. – Он производит впечатление опытного преподавателя.

**Сравните:**

He **seems** ill. – Он *выглядит* больным.

He **seems to be** ill. – Он, *кажется*, болен.

**Инфинитивная конструкция «For to…»**

**The for-to-Infinitive Construction**

В этой инфинитивной конструкции for стоит перед существительным или местоимением, за которым следует инфинитив. Этот оборот переводится на русский язык придаточным предложением или просто инфинитивом.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1 Подлежащее**   |  |  |  |  | | --- | --- | --- | --- | | It | is  was  will be | good  easy  impossible | **for smb to do** smth |   **2** **Дополнение**  a)   |  |  | | --- | --- | | to wait  to arrange  to be anxious | **for smb to do** smth |   b)   |  |  |  |  | | --- | --- | --- | --- | | to make  to think | it | difficult  easy | **for smb to do** smth |   **3 Определение**  a)   |  |  | | --- | --- | | somebody  There is (nothing) | **for smb to**  **do** smth |   b)   |  |  | | --- | --- | | It is the only thing/the right time | **for smb to do** smth |   **4 Обстоятельство цели**  do smth **for smb to do** smth  **5 Обстоятельство следствия**   |  |  |  |  | | --- | --- | --- | --- | | (too) | cold  wide | (enough) | **for smb to do** smth | | *It’s easy* **for you to answer** this question.  Тебе легко ответить на этот вопрос.  I’m *waiting* **for you to come**.  Я жду вашего прихода.  Your attitude *made it difficult* **for him to tell** the truth.  Ему было трудно сказать тебе правду из-за твоего отношения.  *There is nothing* else **for me to say**.  Мне больше нечего сказать.  *It is not the right time* **for us to speak**  about it.  Сейчас не время нам об этом говорить.  He *stood aside* **for us to pass by**.  Он отступил в сторону, чтобы мы могли пройти.  The lane was *wide enough* **for him to turn** the car.  Переулок был достаточно широк, чтобы развернуть машину. |

**\*Исключения:**

|  |  |  |  |
| --- | --- | --- | --- |
| It | is  was  will be | nice  kind  sensible  silly  stupid  tactless | **of smb to do smth** |

It was *silly* **of** you to ask that question.

С твоей стороны было глупо задать этот вопрос.

**Причастие**

**The Participle**

|  |  |  |
| --- | --- | --- |
| **Формы** | | |
|  | **Active** | **Passive** |
| **Indefinite Participle**  **(Participle I)** | asking | being asked |
| **Past Participle**  **(Participle II)** | asked | – |
| **Perfect Participle** | having asked | having been asked |

Indefinite Participle (Active and Passive) показывает, что действие, выраженное причастием, происходит одновременно с действием глагола-сказуемого. Эти формы обозначают одновременное действие в настоящем, прошедшем или

будущем:

That day we *stayed* at home **watching** TV.

Past Participle не имеет временных различий, оно имеет только одну форму, которая может выражать как одновременное, так и предшествующее действие по отношению к действию, выраженному глаголом в личной форме:

He *is (was)* a man **loved** and **admired** by everybody.

Perfect Participle (Active and Passive) показывает, что действие, выраженное причастием, предшествует действию, выраженному глаголом в личной форме. Его формы обозначают предшествование, независимо от того, стоит ли глагол-сказуемое в настоящем, прошедшем или будущем времени:

**Having finished** the letter, he *went* to the post-office.

**Обратите внимание!**

Предшествующее действие не всегда выражается Perfect Participle. С глаголами чувственного восприятия или движения: *to see, to hear, to come, to arrive, to look, to turn*, etc. используется the Indefinite Participle:

**Hearing** footsteps he rose and went to open the door.

*Услышав* шаги, он встал и пошёл открывать дверь.

**Функции причастия в предложении**

Причастие имеет две синтаксические функции:

|  |  |  |
| --- | --- | --- |
|  | **Определение** | **Обстоятельство** |
| **building**  **being built**  **built**  **having built**  **having been built** | The young men **building** our house with me are my brothers.  Молодые люди, *которые строят* наш дом вместе со мной, - мои братья.  The white stone house **being built** near the park is a new building of our Art museum.  Белокаменное сооружение, *строящееся* у парка, - новое здание нашего музея изобразительных искусств.  They are reconstructing the house **built** in the 18th century.  Они реставрируют здание, *построенное* в XVIII веке.  –  – | He made his living **building** summer houses for people.  Он зарабатывал на жизнь, *строя* людям беседки.  **Being built** with great skill and care, the mansion has been used by the family for centuries.  *Так как особняк был построен (будучи построенным)* очень искусно, он служит семье уже несколько веков.  If **built** of the local stone, the road will serve for years.  *Если построить* дорогу из этого местного камня, она будет служить долгие годы.  **Having built** the house, he began building a greenhouse.  *Построив* дом, он принялся за теплицу.  **Having been built** of concrete, the house was always cold in winter.  *Так как дом был построен* из бетона, в нём всегда было холодно зимой. |

**Обратите внимание!**

В некоторых случаях Participle I Active в функции определения переводится на русский язык придаточным предложением:

He came back and stood on the steps **leading** down to the street.

Он вернулся и стоял на лестнице, *которая вела на улицу*.

The Past Participle (Participle II) выступает в роли обстоятельства после союзов *when, while, as if/as though, though, unless, if:*

She continued staring at the screen **as if fascinated**.

За глаголами *catch, spot, find, discover и smell* следует комплекс **существительное/местоимение + Participle** I:

The teacher *caught* **the pupil cheating**.

За глаголами *spot, find и discover* может следовать комплекс **дополнение + Participle II**.

The police *found* **the money hidden** in a garage:

Такие же структуры характерны для глаголов *leave и keep*:

He *kept* **me waiting**.

He *kept* the **dog chained up**.

Если действия, обозначенные причастием и сказуемым, следуют друг за другом в близкой последовательности, то вместо Perfect Participle используется Indefinite Participle:

*Seeing* me he *smiled* happily. – *Увидев* меня, он счастливо *улыбнулся*.

Когда говорится о двух одновременных взаимосвязанных действиях, одно из них может быть выражено Indefinite

Participle:

He *looked* at me *smiling*. – Он *посмотрел* на меня и

*улыбнулся*.

**Русские эквиваленты причастия в функции**

**определения**

**Active**

|  |  |  |
| --- | --- | --- |
| **Английский** | **Русский** | **Примеры** |
| **reading**  **reading** | 1) читающий,  который читает  2) читавший,  который читал | Look at this reading boy! He is only five.  We looked at the reading boy. He had a nice voice. |

**Passive**

|  |  |  |
| --- | --- | --- |
| **Английский** | **Русский** | **Примеры** |
| **used**  **used**  **used**  **being used** | применяющиеся,  применяемые,  которые применяются (обычно)  применявшиеся,  которые применялись (раньше)  применённые,  которые были применены  применяемые,  которые применяются (в момент речи) | These are the methods **used** for metal treatment.  There were several methods **used** before the invention.  This is the method **used** in the first experiment.  What do you think of the method being used? |

**Русские эквиваленты причастий**

**в функции обстоятельства**

|  |  |  |
| --- | --- | --- |
| **Английский** | **Русский** | **Примеры** |
| **(when/while)**  **reading**  **having read** | читая, когда читаю,  когда читал  прочитав, когда прочитал, | **(While) reading** this book I always remember my own childhood.  **Having read** this book I learnt a lot. |

**Обратите внимание!**

Причастие **being** (от глагола to be) не используется в качестве обстоятельства времени. В этом случае употребляется “while-phrase” или придаточное предложение:

*Будучи* в Москве, я посетил Кремль.

**While in Moscow** (= when I was in Moscow) I visited

Kremlin.

**Being** используется в качестве **обстоятельства причины**.

**Being tired** (as he was tired) he went home at once.

**Конструкция «Have Something Done»**

|  |
| --- |
| **have + дополнение + Past Participle** |

Эта конструкция используется для того, чтобы сказать, что мы не сами, а кто-либо выполняет что-либо по нашему заказу или просьбе. Глагол have в этой конструкции может изменяться по временам по обычным правилам:

We **had** **the roof repaired** yesterday.

How often you **have your car serviced**?

**Независимый причастный оборот**

**The Absolute Participle Construction**

Эта конструкция, в которой причастие имеет своё собственное “подлежащие”. Это “подлежащее” не является подлежащим всего предложения:

*The room* **being** dark, I couldn’t see him.

Так как в комнате было темно, я не видел его.

По своей функции независимый причастный оборот является сложным обстоятельством времени, причины, условия и переводится на русский язык соответствующим придаточным предложением с соответствующими союзами: *так как, хотя, когда, после того, как* и т.д.

**Герундий**

**The Gerung**

**Видовременные формы**

|  |  |  |
| --- | --- | --- |
|  | **Active** | **Passive** |
| **Indefinite**  **Perfect** | writing  having written | being written  having been written |

Временные различия герундия относительны:

**Indefinite Gerund** обозначает действие **одновременное** с действием глагола-сказуемого.

He avoided **making** the same mistake again.

**Perfect Gerund** обозначает **предшествующее** действие.

He admitted **having made** the mistake.

**Обратите внимание!**

Предшествующее действие не всегда выражается *Perfect Gerund*. В некоторых случаях используется *Indefinite Gerund*:

а) после глаголов *remember, excuse, forgive, thank;*

б) после предлогов *on (upon), after, without*:

I don’t *remember* **hearing** the legend before.

После глаголов *want, need, deserve, require, be worth* герундий используется в форме активного залога, хотя имеет *пассивное значение*:

The room *needs* **painting**.

**Использование герундия в предложении**

В современном английском языке герундий широко используется после глаголов наряду с инфинитивом. Следует запомнить, после каких глаголов следует герундий, а после каких – инфинитив. Иногда возможны оба варианта.

**Герундий используется после:**

1. глаголов с предлогами

accuse of insist on

apologize for object to

approve of persist in

blame smb for prevent from

forgive for result in

congratulate on stop from

count on succeed in

depend on suspend smb of

hear of thank for

inform of think of

*Thank* you *for* **coming**.

1. существительных, после которых следует предлог

art of opportunity of

chance of plan for

difficulty in point in; of

experience in preparation for

habit of process of

harm of purpose of

idea of reason for

importance of right of

interest in sense of

means of skill in

mistake of way of

I have no *experience in* **building** houses.

1. фразовых глаголов

burst out leave off

give up keep on

go on put off

He *gave up* **smoking** two years ago.

1. таких глаголов, как:

avoid involve

consider justify

delay mind

deny miss

escape postpone

excuse practice

fancy recall

finish recollect

forgive resent

include risk

Would you *mind* **closing** the door?

1. словосочетаний:

be afraid of be guilty of

be angry for be interested in

be aware of be keen on

be bored with be pleased at

be busy be proud of

be capable of be slow at

be clever at be sorry for

be engaged in be surprised at

be disappointed at be sure of

be fond of be worried about

be good at be worth

be grateful for be responsible for

can’t stand/bear be no good

feel like be no use

have difficulty in

He *was surprised* *at* **having been asked** about it.

1. предлогов:

after in spite of

before on

instead of by

without

They ran five miles *without* **stopping**.

**Обратите внимание!**

После глаголов **come** и **go** часто используется герундий при обозначении занятий спортом:

Let’s *go* **skiing**!

Следующие глаголы всегда имеют прямое дополнение, стоящее перед герундием: *catch, find, notice, observe, see*:

I’d better not *catch* **you doing** that again.

Необходимо различать похожие по форме, но совершенно различные по значению глагольные формы:

**used to + инфинитив** и **be used to + существительное/герундий**

**Used to + инфинитив** обозначает привычное, повторяющееся действие в прошлом. За **used to** следует только

**инфинитив**:

When I was in England, I **used to eat** a big breakfast.

**Be used to** – это глагольное выражение обозначает **“привыкнуть”.** После него может следовать **существительное** или **герундий**.

I’**m used to** his curious **ways**.

I’**m** **used to hearing** about the odd things he does.

**Глаголы, используемые с герундием и инфинитивом**

Имеется ряд глаголов, которые могут использоваться в сочетании, как с герундием, так и с инфинитивом.

Однако часто такие вариации сопровождаются изменением значения.

|  |  |  |
| --- | --- | --- |
| **Verbs** | **Gerund** | **Infinitive** |
| **begin** – начинать  **like** –  нравиться  **loathe** – чувствовать отвращение, ненавидеть  **hate** – ненавидеть, не хотеть  **remember** – помнить, напоминание («не забудь»)  **forget** – забывать  **regret** – сожалеть  **try** – пытаться, стараться  **prefer** – предпочитать  **be afraid** (of) – бояться | a) Сказуемое обозначает деятельность или процесс. (Но использование инфинитива также возможно).  She *began* **crying** (to cry).  I *like* **cooking** (= enjoy вообще)  He *loathes* **travelling** by air. (вообще)  She *hates* **getting** to the theatre late.  (= ненавижу, очень не люблю)  I *remembe*r **posting** your letter. (= помню,  I *remember* **posting** your letter. (= помню, как делал это)  I *forgot* **calling** you the day before. (о прошедшем действии)  I *regret* **saying** (having said) that you were mistaken. (речь идёт о настоящем или предшествующем действии)  *Try* **knocking** at the back door if nobody hears you at the front door. (попытаться что-либо сделать в виде эксперимента)  I *prefer* **walking** to driving. (вообще)  I don’t like dogs. I’m always afraid of **being** bitten. (есть опасения, что что-то может случиться вообще) | a) Cказуемое обозначает умственную деятельность или что думает/ощущает человек.  I *began* **to feel** dizzy.  b) Подлежащее выражено неодушевлённым предметом.  *The barometer* began **to fall**.  c) Глагол-сказуемое стоит в форме Continuous.  *It’s beginning* **to freeze**.  I *like* **to cook** my meals. (Нахожу это верным или соответствующим моим убеждениям)  I *loathe* **to have** to put up here. (В частности)  I *hate* **to trouble** you. (Сожаление)  He *remembered* **to post** the letter. (Не забыл  He *remembered* **to post** the letter. (Не забыл отправить)  Don’t *forget* **to call** me tomorrow. (Действие происходит в то же время или позже)  I *regret* **to say** that you were mistaken. (Сожаление = I am sorry that I must now tell you.)  *Try* **to get** here early. (Приложить определённые усилия)  I *prefer* **to wait** here. (В частности/сейчас)  He was afraid **to tell** his parents that he had broken the neighbor’s window. (Не хочу что-либо делать, так как это опасно) |

**Обратите внимание!**

За выражением **would like (love, prefer)** всегда следует инфинитив:

I *would like* **to play** tennis today.

Имеется ряд глаголов, после которых следует **герундий** или **дополнительное придаточное предложение** (that-clause).

|  |  |  |
| --- | --- | --- |
| **fancy** – нравиться, воображать, представлять себе  **imagine** –  воображать | She didn’t *fancy* **going out**.  (= не нравилась эта идея)  I can’t *imagine* **marrying** a girl of that sort. (= воображать себе,  представлять себе) | I *fancy* **that** he is in for a disappointment. (= я думаю/полагаю)  Don’t *imagine* **that** I can lend you money every time you  need it.  (= “и не думай даже”) |

**Герундиальный оборот**

В приводимых выше примерах герундий соотносился с подлежащим всего предложения, однако имеются случаи, когда герундий имеет в предложении своё собственное «подлежащее», то есть относится к существительному или местоимению, которое не является подлежащим всего предложения:

*We appreciate* **your** *helping* us.

Мы (высоко) ценим вашу помощь (то, что вы помогли).

Герундиальный оборот переводится на русский язык придаточными предложениями, которые вводятся союзами: то, что/ тем, что/ как.

Это собственное подлежащее может быть выражено:

1. Притяжательным местоимением или существительным в притяжательном падеже, если оно обозначает одушевлённый предмет:

Do you mind **my** *smoking*?

Our talk was prevented by **Richard’s** *coming back*.

1. Если существительное при герундии обозначает неодушевлённый предмет, то оно выражается существительным в именительном падеже:

I said something about my **clock** *being* slow.

**Сложное предложение**

Сложные предложения бывают двух типов: сложноподчинённые (Complex Sentence) и сложносочинённые (Compound Sentence).

**Сложносочинённое предложение**

Состоит из равноправных простых предложений, не зависящих друг от друга.

|  |  |  |
| --- | --- | --- |
| **Союзы,**  **союзные слова** | **Перевод** | **Примеры** |
| **and**  **or**  **or else**  **but** | и  или  иначе (или)  но | Are you coming **or** are you staying at home?  He must be joking **or else** he’s mad.  He went to his room **but** he couldn’t work. |
| **otherwise**  **however**  **nevertheless**  **yet/still**  **therefore**  **both…and**  **either…or**  **neither…nor**  **not only…but also** | иначе  однако  тем не  менее  всё-таки,  тем не  менее  поэтому  как…так и  или…или  ни…ни  не только … но и | Do what you’ve been told **otherwise** you’ll be punished.  He was wrong, **however**, he went on doing it his own way.  There was no news, **nevertheless**, she went on hoping.  She was foolish, and **yet** people liked her.  I’m working on Monday, **therefore** I can’t meet you at the  station.  The key **both** opened the door **and** it kept the door locked.  You’ll **either** sail this boat correctly **or** you’ll never sail with me again.  Her nails were **neither** long **nor** were they painted.  **Not only** did they win, **but** they **also** changed the nature of the team. |

**Сложноподчинённое предложение**

Сложноподчинённое предложение состоит из главного предложения и придаточного предложения – зависимого от главного предложения, поясняющего его. Придаточные предложения, как правило, соединяются с главными союзами или союзными словами.

**Придаточное предложение-подлежащее**

|  |  |
| --- | --- |
| **Союзы** | **Перевод** |
| **that**  **what**  **if, whether**  **who**  **whoever**  **which**  **whatever**  **where**  **when**  **why**  **how**  **how + adjective** | то, что  то, что; что…, так это  частица *ли* после сказуемого  кто; тот, кто…  кто бы…ни…; всякий, кто…  кто из; который из  всё, что; что бы ни…  то, где; вопрос о том, где;  то, куда; вопрос о том, куда  то, когда; вопрос о том, когда  то, почему; вопрос о том, почему  то, как; вопрос о том, как  насколько + прилагательное |

**What was done** could not be undone.

Что сделано, того уже не исправишь.

**Придаточное предложение-сказуемое**

Придаточные предложения-сказуемые выполняют в сложном предложении функцию именной части составного сказуемого и отвечают на вопросы: Каково подлежащее? Что оно такое? Что подлежащее собой представляет? Они соединяются с главным предложением теми же союзами и союзными словами, что и придаточные предложения-подлежащие.

Придаточные предложения-сказуемые часто переводятся на русский язык словами:

состоит в том, что …

представляет собой то, что …

является тем, что …

это то, что …

This decision is **what we have been hoping for.**

Это решение – как раз то, на что мы надеялись.

**Дополнительные придаточные предложения**

Дополнительные придаточные предложения выполняют в сложном предложении функцию прямого или предложного косвенного дополнения и отвечают на вопросы: Что? О чем? За что? и т. п.

|  |  |
| --- | --- |
| **Союзы, союзные слова** | **Перевод** |
| **that**  **if/whether**  **when**  **what**  **where**  **how**  **why** | что  ли  когда  что  где  как  почему |

I’ll do **what I say**.

He wondered **why he should do it**.

**Обратите внимание!**

Когда глагол-сказуемое главного предложения выражен глаголами: *to demand, to require, to insist, to advise, to recommend, to suggest, to propose, to agree, to arrange (договориться), to order, to command*, в придаточном предложении сказуемое имеет форму **should + инфинитив** (без частицы *to*):

They *insisted* (that) we **should have dinner** with them.

Они настаивали, чтобы мы с ними поужинали.

**Should** в придаточном предложении используется также после прилагательных: *important, strange, funny, natural, surprised, essential, unbelievable, odd, typical, interesting,* etc.:

I was *surprised* that he **should say** such a thing.

**Определительные придаточные предложения**

Определительные придаточные предложения относятся к существительному или местоимению в главном предложении и являются его сложным определением (какой?). По значению и способу соединения определительные придаточные предложения делятся на:

|  |  |
| --- | --- |
| **Индивидуализирующие** | **Описательные** |
| The man **who wants to buy my house** came again  yesterday.  Описывают индивидуальный признак предмета или лица. Не отделяются запятой. | A man, **who said he knew my father**, came to see me  yesterday.  Служат для сообщения дополнительной информации или описания лица или предмета. Отделяются запятой. |

|  |  |  |  |
| --- | --- | --- | --- |
| **Придаточное**  **предложение** | **Союзы,**  **союзные слова** | **Перевод** | **Примеры** |
| Определительное  (Attributive)  Определительное  (Attributive) | **who** | который | The man **who** normally works here is ill. |
| **that** | который | Have you seen the dress **that** I’ve just bought? |
| **which** | который | Have you read the book **which** I gave you? |
| **whom** | которого | I know the man **whom** you mean. |
| **whose** | чей | Our sister **whose** photo I showed you, is coming tomorrow. |

**Обратите внимание!**

В определительных придаточных предложениях относительные местоимения, выполняющие функцию **дополнения**, часто опускаются:

The man (**who**) I saw yesterday is ill.

В придаточных предложениях относительные местоимения, выполняющие функции **подлежащего**, не опускаются:

The man **who** normally works here is ill.

Если в придаточном предложении сказуемым является глагол с предлогом *rely on, speak about, pass by,* etc., то при пропуске союзного слова предлог передвигается в конец придаточного предложения:

The woman **who we buy eggs from** has twenty hens.

В формальном стиле предлог обычно стоит перед относительным местоимением. В этом случае *that* **не используется**:

The success of the bread can depend on the oven **in which** it is baked (инструкция).

**Where, when, why** могут также вводить определительные придаточные предложения:

There must be a reason **why** you said that.

**Относительные местоимения в индивидуализирующих**

**и описательных придаточных предложениях**

|  |  |  |  |
| --- | --- | --- | --- |
| **Придаточное**  **предложение** | **Тип**  **предложения** | **Одушевленное**  **существительное** | **Неодушевлённое**  **существительное** |
| индивидуали-  зирующее  описательное | подлежащее  дополнение  подлежащее  дополнение | **who** (or **that**)  **that**  **…, who … ,**  **…, who** (or **whom**) **… ,** | **that** (or **which**)  **that (**or **which)**  **…, which …**  **…, which …** |

The man **who/that** phoned you didn’t leave his name.

What’s the name of the river **that/which** flows through the town?

That’s the boy **who** has just graduated from the university.

Mr. Right **who/whom** I met yesterday asked you to phone him.

He came to see me off, **which** was very nice of him.

**Обстоятельственные придаточные предложения**

Обстоятельственные придаточные предложения выполняют в сложном предложении функцию различных обстоятельств.

По своему значению они делятся на обстоятельственные придаточные предложения:

а) времени; б) образа действия; в) цели; г) причины;

д) уступительные; е) условия.

*Обстоятельственные придаточные предложения*

*времени*

Отвечают на вопросы When? (Когда? С каких пор?) Since when? How long? (Как долго?)

|  |  |
| --- | --- |
| **Союзы,**  **союзные слова** | **Перевод** |
| **when**  **after**  **before**  **while**  **till/until**  **as**  **since**  **as soon as**  **as long as** | когда  после того, как  до того, как  в то время, как  пока, до тех пор, как  когда, в то время, как  с; с тех пор, как  как только  до тех пор, пока |

**When** he had finished, he turned out the light.

The telephone rang **as** he was unlocking the door.

Придаточные предложения времени иногда вводятся фразами: at that time (в то время, когда), by the time (that) (к тому времени, когда), the moment (в тот момент, когда), the day (в тот день, когда), the next time (в следующий раз, когда):

**The moment** **I saw him** I understand that something had

happened.

*Обстоятельственные придаточные предложения*

*образа действия*

Используются, чтобы сказать, **как** что-либо делается. Они вводятся союзами **as** (как), **as if/as though** (как будто):

She stepped forward **as though** hypnotized.

*Придаточные предложения цели и причины*

|  |  |  |
| --- | --- | --- |
| **Придаточное**  **предложение** | **Союзы,**  **союзные слова** | **Перевод** |
| причины | **because**  **as**  **since**  **for** | потому что, так как  так как  так как,  поскольку  так как, ибо (форм.) |
| цели | **so as (not) to**  **so that … (not)**  **in order that**  **in order (not) to** | чтобы (не),  для того чтобы (не) |

**Because** she was my mother, I expected her to understand me.

We started eating in our hotel rooms **so as** to be alone.

He talked to the bird softly **in order not to** frighten it.

*Уступительные придаточные предложения*

Указывают на обстоятельство, вопреки которому совершается действие главного предложения.

|  |  |
| --- | --- |
| **Союзы,**  **союзные слова** | **Перевод** |
| **although (even)**  **though**  **in spite of the fact that** | хотя  хотя  несмотря на то, что |

Приложение Б

**Соединительные и переходные слова**

|  |  |
| --- | --- |
| **Temporal (временные)**  then  at that time  from then on  until then  until that time  now  at this time  at present  now and then  from very beginning  initially  firstly  finally  eventually  at last  in the end  meanwhile  all this time  by and by  later  some time later  soon  afterwards  next  after some time  after a while  as a result  in a while  presently  **Spatial (пространственные)**  here  close (to)  next (to)  adjacent (to)  nearby  on the left/right  opposite (to)  on top of  further  in the distance  there  here and there  **General Transitions (общие переходы)**  *Opposition – противопоставление*  but  yet  nevertheless  however  nor  *Addition – дополнение*  and  also  in addition (to it)  furthermore  moreover  *Сomparison – сравнение*  similarly (to)  unlike  by contrast  on the one hand  on the other hand  *Generalization – обобщение*  generally  in general  on the whole  for the most part  *Affirmation – подтверждение*  certainly  of course  sure | тогда  в то время, тогда  с того времени  до того времени  до того времени  сейчас, теперь  сейчас, теперь  сейчас, в настоящий момент  время от времени, иногда  с самого начала  вначале  во-первых  в конце концов, в конечном счёте  в конце концов наконец  в конце концов  тем временем, между тем  всё это время  вскоре  позднее  через некоторое время  вскоре  впоследствии, потом, позже  потом, затем  через некоторое время  вскоре, немного погодя  в результате  вскоре  вскоре, теперь, сейчас  здесь  около  рядом с, около  примыкающий, смежный, соседний  неподалёку, поблизости, по  соседству  слева/справа  напротив  сверх, вдобавок  дальше, далее  в отдалении, вдали, вдалеке  там  тут и там, туда и сюда  о, а, тем не менее, однако  но, однако, всё же, тем не менее  всё же  однако, тем не менее  также, тоже не  и  также, тоже, к тому же  вдобавок, к тому же, кроме того  кроме того, более того  более, сверх, кроме того  подобно, также  в отличие от  в противоположность  с одной стороны  с другой стороны  обычно, как правило  вообще  в целом, в итоге, в общем  большей частью  конечно, непременно  конечно, само собой  разумеется  конечно, непременно |

Приложение В

**Неправильные глаголы**

|  |  |  |  |
| --- | --- | --- | --- |
| **Infinitive** | **Past**  **Indefinite** | **Past**  **Participle** | **Translation** |
| awake  be  bear  beat  become  begin  bite  blow  break  bring  build  burn  buy  catch  choose  come  cost  cut  do  draw  drink  drive  eat  fall  feel  fight  find  fly  forbid  forget  forgive  freeze  get  give  go  grow  hang  have  hear  hide  hit  hold  hurt  keep  know  lay  lead  learn  leave  lie  light  lose  make  meet  pay  put  read  ride  ring  rise  run  saw  say  see  sell  send  shine  show  shut  sit  sleep  speak  speed  stand  strike  sweep  swim  take  teach  tell  think  throw  understand  wake  wear  win  write | awoke  awaked  was, were  bore  beat  become  began  bit  blew  broke  brought  built  burnt  bought  caught  chose  came  cost  cut  did  drew  drank  drove  ate  fell  felt  fought  found  flew  forbade  forgot  forgave  froze  got  gave  went  grew  hung/hanged  had  heard  hid  hit  held  hurt  kept  knew  laid  led  learnt  learned  left  lay  light  lighted  lost  made  met  paid  put  read  rode  rang  rose  ran  sawed  said  saw  sold  sent  shone  showed  shut  sat  slept  spoke  sped  stood  struck  swept  swam  took  taught  told  thought  threw  understood  woke/waked  wore  won  wrote | awoken  awaked  been  borne  beaten  become  begun  bitten  blown  broken  brought  built  burnt  bought  caught  chosen  come  cost  cut  done  drawn  drunk  driven  eaten  fallen  felt  fought  found  flown  forbidden  forgotten  forgiven  frozen  got  given  gone  grown  hung/hanged  had  heard  hid  hidden  hit  held  hurt  kept  known  laid  led  learnt  learned  left  lain  lit  lighted  lost  made  met  paid  put  read  ridden  rung  risen  run  sawn  said  seen  sold  sent  shone  shown  shut  sat  slept  spoken  sped  stood  struck  swept  swum  taken  taught  told  thought  thrown  understood  woken/waked  worn  won  written | будить;  просыпаться  быть  носить;  выносить  бить  становиться  начинать(ся)  кусать  дуть  ломать  приносить  строить  гореть, жечь  покупать  ловить,  схватывать  выбирать  приходить  строить  резать  делать  тащить;  рисовать  пить  гнать; везти; ехать  есть (при-нимать пищу)  падать  чувствовать  сражаться  находить  летать  запрещать  забывать  прощать  замерзать, замораживать  получать, становиться  давать  идти, ехать  расти, вы-ращивать  висеть,  вешать  иметь  слышать  прятать  ударять; поражать  держать  повредить, ушибить; обидеть  держать, хранить  знать  класть  вести  учить(ся)  оставлять,  уезжать  лежать  зажигать,  освещать  терять  делать;  заставлять  встречать  платить  класть  читать  ездить  верхом  звонить;  звенеть  подниматься  бежать  пилить  говорить,  сказать  видеть  продавать  посылать  сиять, све-тить  показывать  закрывать  сидеть  спать  говорить  спешить;  ускорять  стоять  бить,  ударять  мести  плавать  брать  обучать, учить  рассказывать  думать  бросать  понимать  будить;  просыпать-ся  носить  выигрывать  писать |

Приложение Г

**Сокращения латинских слов и выражений**

|  |  |  |
| --- | --- | --- |
| a  A.D.  a.m.  apriori  B.C.  cf.  c., ca  e.g.  et al  etc.  et seq.  or et seqq.  ib., ibid.  id  i.e.  in situ  N.B.  op. cit.  p.a., per an.  pct  p.m.  pro et con  sc or scil  terra incognita  vice versa  viz  vs  v.v. | acre  anno domini  ante meridiem =  before noon  before Christ  confer = compare  circa  exempli gratia = for example  et alii = and others  et cetera = and so  on, and so forth  et sequential = and the following  ibidem = in the same place  idem = the same  id est = that is  in situ  nota bene  opera citado  per annum = yearly  per centrum = per cent  post meridiem =  after noon  pro et contra =  for and against  scilicet = namely  the opposite of  what has been said  videlicet = that is to say, in other words  versus  vice versa | акр  нашей эры  до полудня  заранее, независимо от нашего  опыта  до нашей эры  сравни  приблизительно, около  например  и другие  и так далее  и далее  там же  тот же  то есть  на месте  примечание,  отметка  в цитируемом  труде  ежегодно, в год  процент  после полудня  за и против  а именно  незнакомая область  наоборот  то есть, а именно  против  наоборот |

**СПИСОК ЛИТЕРАТУРЫ**

1. Англо-русский словарь синонимов. – М. : Иностранный язык. Оникс, 2005. – 411 с.

2. Дроздова Т. Ю. New Student’s Grammar Guide : учеб. пособие для студентов неязыковых вузов и учащихся школ и гимназий / Т. Ю. Дроздова, В. Г. Маилова. – 2-е изд., испр. и доп. – СПб : Антология, 2007. – 189 с.

3. Мюллер В. К. Новый англо-русский словарь /

В. К. Мюллер. – М. : Дрофа. Русский язык медиа, 2008. –

945 с.

4. Новый англо-русский биологический словарь / под ред. О. И. Чибисовой. – М. : ABBYY Press, 2009. – 872 с.

5. Цебаковский С. Я. Кто боится английской грамматики? Учеб. пособие / С. Я. Цебаковский. – Обнинск : Титул, 2008. – 208 с.

6. Hornby A. S. Oxford Advanced Learner’s Dictionary of Current English / A. S. Hornby. –Oxford University Press, 2005. – 509 c.

7. Википедия : свободная энциклопедия [Electronic resource]. – Access mode : http://ru.wikipedia.org.

8. Pruning Ornamental Trees and Shrubs. [Electronic resource]. – Access mode: https://en.wikipedia.org/wiki/

Ornamental\_plant

9. How to Become a Professional Gardener. [Electronic resource]. – Access mode: http://study.com/become\_

a\_professional\_gardener.html.

10. Garden Flowers. [Electronic resource]. – Access mode: http://www.homedepot.com/b/Outdoors-Garden-Center-Garden-Plants-Flowers/N-5yc1vZc8rg. protection-of-environment-in-

the-uk.

11. Floriculture. [Electronic resource]. – Access mode: http://study.com/articles/Floriculture\_Jobs\_Career\_Options\_and\_Requirements.html.

**ОГЛАВЛЕНИЕ**

**Предисловие**………………………………………………..3

**Методические указания по переводу текстов**………….4

**Challenges to Translation**…………………………………...9

Idiomatic Phrases……………………………………………..9

Phrasal Verbs………………………………………………..10

Attributive Phrases…………………………………………..11

False Friends………………………………………………...12

Polysemantic Words………………………………………...13

Grammar…………………………………………………….15

**Ornamental Horticulture**………………………………….29

**Ornamental Floriculture**…………………………………..66

**Приложение A. Грамматический справочник**………..90

**Приложение Б. Соединительные и переходные**

**слова**………………………………………………………140

**Приложение В. Неправильные глаголы**……………..143

**Приложение Г. Сокращения латинских слов**

**и выражений**……………………………………………..147

**Список литературы**……………………………………..149

Учебное издание

**Копейкина** Ирина Ивановна

**АНГЛИЙСКИЙ ЯЗЫК**

**ДЛЯ ЛАНДШАФТНЫХ ДИЗАЙНЕРОВ**

*Учебное пособие*

В авторской редакции

Дизайн обложки – Н. П. Лиханская

Подписано в печать 30.11.2016. Формат 60 × 84 1/16.

Усл. печ. л. – 8,8. Уч.-изд. л. – 6,9.

Тираж 50 экз. Заказ №\_\_\_\_\_.

Типография Кубанского государственного аграрного университета.

350044, г. Краснодар, ул. Калинина, 13