

**In the Name of God,
the Most Compassionate, the Most Merciful**

English for Art and Design

Dr Mahdi Dahmardeh

(The University of Tehran)

انگلیسی برای دانشجویان هنر و طراحی

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فیفا

انگلیسی.

انگلیش فور آرت...

زبان انگلیسی -- کتاب‌های قرائت -- هنر

English language -- Readers -- Art

زبان انگلیسی -- راهنمای آموزشی (عالی)

English language -- Study and teaching (Higher)

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عنوان و نام پدیدآور

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مشخصات ظاهری

شابک

وضعیت فهرست نویسی

یادداشت

آوانویسی عنوان

موضوع

موضوع

موضوع

موضوع

شناسه افزوده

شناسه افزوده

شناسه افزوده

رده‌بندی کنگره

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شماره کتابشناسی ملی



سازمان انتشارات

کلیه حقوق برای مولف و سازمان انتشارات جهاد دانشگاهی محفوظ و هرگونه بازنویسی، مشابه نویسی، نسخه برداری، تهیه راهنما، تهیه پاسخنامه، ترجمه متن، تهیه واژه نامه و هرگونه استفاده دیگر از متن کتاب (English for Art and Design) ممنوع بوده و متخلف تحت پیگرد قانونی قرار خواهد گرفت.

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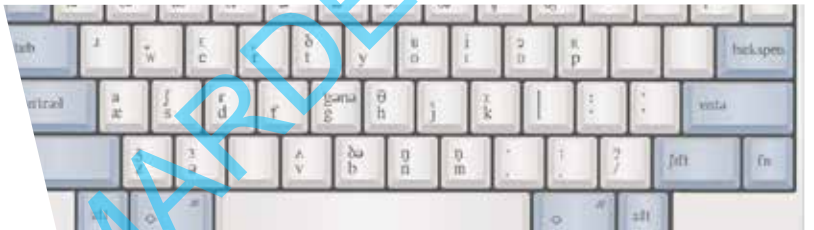
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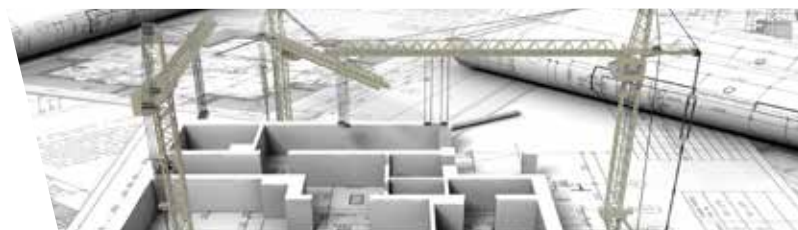


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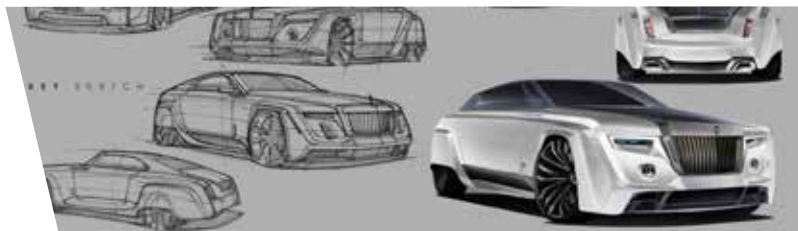


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INTRODUCTION

In the Name of the Most High

In order to be able to take up study places or work opportunities, knowledge of a foreign language is essential. Nowadays, it is increasingly important not only to be able to use a foreign language, especially a widespread and widely learned language like English, but also to be able to prove that one can use the language at the level required by employers, schools, universities, or other agencies.

English for Art and Design was designed to meet the needs of undergraduate students who are enrolled in arts and design. The need for this type of learning material has emerged from my personal teaching experience at the faculty of Fine Art, the University of Tehran, and the lack of specific teaching material for this target group of students. Bearing in mind the current Iranian education system and what the undergraduate students are required to achieve, the main objective of the coursebook is to improve essential language skills. Consequently, emphasis has been placed on the development of skills necessary for academic success, including building academic vocabulary and reading comprehension with an especial focus on the topics related to the students' field of study. This coursebook was mainly designed to cover general English as well as introducing basic art topics. Accordingly, the current coursebook was designed based on B2 level of CEFR (upper-intermediate). Devised by the Council of Europe, CEFR seeks to encourage the use of the target language for communication purposes in real-life contexts. B2 for Reading is described as follows:

'I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose.' (Council of Europe, 2001: Table 2, 27)

Furthermore, the 2018 CEFR Companion Volume adds on:

'Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low-frequency idioms.' (Council of Europe, 2018: 60)

Many Iranian students have a conceptualisation of reading as translating, and that can interfere with their ability to read well in English. In *English for Art and Design*, students acquire an accurate understanding of what it means to read in English and gain confidence in their ability to deal with university-level reading assignments.

English for Art and Design aims to cover various disciplines including Drawing, Painting, Sculpture, Craft, Photography, Filmmaking, Music, Theatre, Puppetry, Mime and Pantomime, Architectural Engineering, Architectural Technology, Landscape Architecture, Municipal Engineering, Industrial Design, Building Restoration, Persian and Islamic Art. The coursebook consists of 9 units and 28 lessons. Each lesson was designed for 1 teaching session which should sufficiently cover one academic term.

In order to allow students to focus on the process of reading, the lexical and syntactic content of some texts and exercises has been controlled. In other texts and exercises, however, students practise working with authentic texts of different types, including excerpts from university textbooks. Furthermore, as explained, majority of the passages in this learning material have been adapted, modified, and taken from authentic resources. Please refer to the reference section at the end of the coursebook where the full list of consulted materials is provided. All the tasks and texts presented in this coursebook have been tried out on many learners in Faculty of Fine Art, the University of Tehran and they have been revised and re-revised several times.

Some of the main features that distinguish this material can be named as: At the moment, this is the only available book that covers various topics in art and is printed all in colour, I am also proud to announce that the book that you have got in your hands is well written based on the Iranian-Islamic beliefs so that it would fill the gap that exists, finally it has to be pointed out that this coursebook was designed according to the latest strategies for teaching the English language as well as applying authentic materials.

To sum up, I would appreciate your kind feedback and comments so that I can make this course book more compatible with your needs within the next editions. Also, I would like to take this opportunity to recommend visiting the companion website (www.dahmardeh.com/dahmardeh-mahdi/ead) regularly for supporting materials. Finally, it is worth noting that each lesson has got 3-5 supplementary videos that can be played before teaching the lesson. They are wonderful supplementary materials that can motivate students to a great extent. Colleagues may contact me to obtain these materials, if interested.

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<http://dahmardeh.com/dahmardeh-mahdi/en>