

Ленинградская область
МОУ «Лицей № 1»
г. Всеволожска

«РАССМОТРЕНО
и
РЕКОМЕНДОВАНО»
к утверждению
Методическим советом
МОУ «Лицей №1»
г. Всеволожска

Пр. № 1
от «30» августа 2021 г.



Пр. № 228
от «31» августа 2021 г.

РАБОЧАЯ ПРОГРАММА

по русскому языку

**(программа рассчитана на обучающихся 5-9 классов
с задержкой психического развития)
(вариант ФГОС ООО ОВЗ 7.2)**

**(Объём - 493 час.: в 5 классе — 136 ч., в 6 классе — 136 ч.,
в 7 классе — 102 ч., в 8 классе — 68 ч., в 9 классе — 51 ч.)**

2021 год

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A complex, abstract black and white pattern resembling a dense, chaotic network of lines and shapes, possibly representing a stylized map or a complex data visualization. The pattern consists of numerous small, interconnected geometric forms, including squares, rectangles, and irregular polygons, some of which are filled with solid black or a stippled texture. The overall effect is one of high contrast and intricate detail, with the shapes arranged in a way that suggests a underlying structure or flow, though the specific nature of this structure is not immediately apparent. The pattern is dense and fills the entire frame, with no clear background or foreground distinction.

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«Ты же знаешь, что я не люблю, когда ты говоришь, что я не люблю тебя», — сказала она. «Ты же знаешь, что я не люблю, когда ты говоришь, что я не люблю тебя», — сказала она. «Ты же знаешь, что я не люблю, когда ты говоришь, что я не люблю тебя», — сказала она.

A complex musical score for guitar, featuring various rhythmic patterns and dynamic markings.

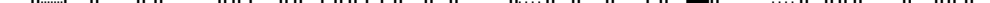
A complex musical score for a string quartet, featuring staves with various musical notations including notes, rests, and dynamic markings.

5-9

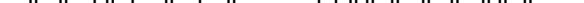
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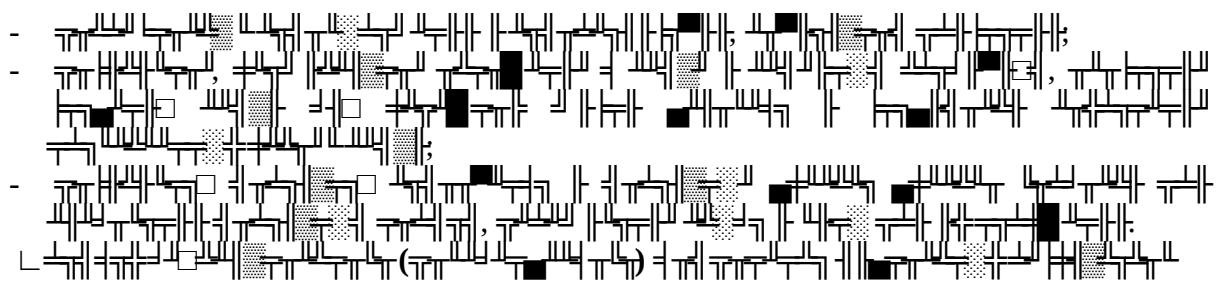
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A complex, abstract black and white pattern resembling a dense, interconnected network of lines and shapes, possibly representing a stylized map or a complex data visualization. The pattern consists of numerous small, irregular shapes and lines that form a larger, more structured layout. The overall appearance is that of a highly detailed, possibly digital or algorithmically generated, graphic.

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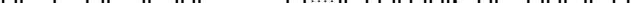
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- Figure 1 is a schematic representation of the experimental design. It shows two parallel horizontal timelines for 'Control' and 'Experimental' groups. The 'Control' group timeline starts with 'Baseline', followed by 'Training' (which includes a 'Noisy' condition indicated by a dotted box), and then 'Test'. The 'Experimental' group timeline starts with 'Baseline', followed by 'Training' (which includes a 'Noisy' condition indicated by a dotted box), and then 'Test'. The 'Test' phase is further divided into 'Pre-Test' and 'Post-Test'.

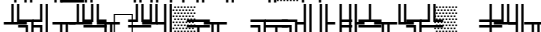
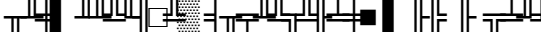
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- The image shows a page from a musical manuscript. It contains several staves of music written in black ink on white paper. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are also some dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is somewhat stylized, typical of older musical manuscripts.

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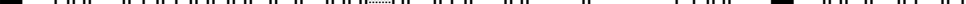
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$\frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$

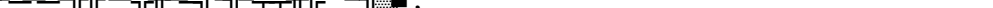
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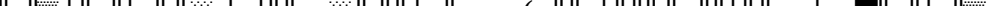
The diagram illustrates a sequence of 12 steps in a process. Each step is represented by a horizontal bar with vertical lines indicating components or sub-steps. The steps are connected by arrows, showing a flow from left to right. The diagram includes various symbols like dots, squares, and rectangles, and is labeled with numbers 1 through 12.

$$- \frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} \frac{e^{-t^2}}{t} dt = 0$$

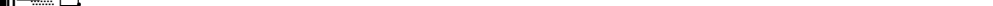
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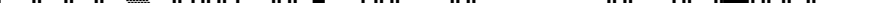
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A complex musical score snippet featuring various rhythmic values such as eighth notes, sixteenth notes, and rests, along with dynamic markings like "f" and "ff".

- $\mathcal{H}_1 = \{ \mathcal{H}_1^1, \mathcal{H}_1^2, \mathcal{H}_1^3, \mathcal{H}_1^4, \mathcal{H}_1^5, \mathcal{H}_1^6, \mathcal{H}_1^7, \mathcal{H}_1^8, \mathcal{H}_1^9, \mathcal{H}_1^{10}, \mathcal{H}_1^{11}, \mathcal{H}_1^{12}, \mathcal{H}_1^{13}, \mathcal{H}_1^{14}, \mathcal{H}_1^{15}, \mathcal{H}_1^{16}, \mathcal{H}_1^{17}, \mathcal{H}_1^{18}, \mathcal{H}_1^{19}, \mathcal{H}_1^{20}, \mathcal{H}_1^{21}, \mathcal{H}_1^{22}, \mathcal{H}_1^{23}, \mathcal{H}_1^{24}, \mathcal{H}_1^{25}, \mathcal{H}_1^{26}, \mathcal{H}_1^{27}, \mathcal{H}_1^{28}, \mathcal{H}_1^{29}, \mathcal{H}_1^{30}, \mathcal{H}_1^{31}, \mathcal{H}_1^{32}, \mathcal{H}_1^{33}, \mathcal{H}_1^{34}, \mathcal{H}_1^{35}, \mathcal{H}_1^{36}, \mathcal{H}_1^{37}, \mathcal{H}_1^{38}, \mathcal{H}_1^{39}, \mathcal{H}_1^{40}, \mathcal{H}_1^{41}, \mathcal{H}_1^{42}, \mathcal{H}_1^{43}, \mathcal{H}_1^{44}, \mathcal{H}_1^{45}, \mathcal{H}_1^{46}, \mathcal{H}_1^{47}, \mathcal{H}_1^{48}, \mathcal{H}_1^{49}, \mathcal{H}_1^{50}, \mathcal{H}_1^{51}, \mathcal{H}_1^{52}, \mathcal{H}_1^{53}, \mathcal{H}_1^{54}, \mathcal{H}_1^{55}, \mathcal{H}_1^{56}, \mathcal{H}_1^{57}, \mathcal{H}_1^{58}, \mathcal{H}_1^{59}, \mathcal{H}_1^{60}, \mathcal{H}_1^{61}, \mathcal{H}_1^{62}, \mathcal{H}_1^{63}, \mathcal{H}_1^{64}, \mathcal{H}_1^{65}, \mathcal{H}_1^{66}, \mathcal{H}_1^{67}, \mathcal{H}_1^{68}, \mathcal{H}_1^{69}, \mathcal{H}_1^{70}, \mathcal{H}_1^{71}, \mathcal{H}_1^{72}, \mathcal{H}_1^{73}, \mathcal{H}_1^{74}, \mathcal{H}_1^{75}, \mathcal{H}_1^{76}, \mathcal{H}_1^{77}, \mathcal{H}_1^{78}, \mathcal{H}_1^{79}, \mathcal{H}_1^{80}, \mathcal{H}_1^{81}, \mathcal{H}_1^{82}, \mathcal{H}_1^{83}, \mathcal{H}_1^{84}, \mathcal{H}_1^{85}, \mathcal{H}_1^{86}, \mathcal{H}_1^{87}, \mathcal{H}_1^{88}, \mathcal{H}_1^{89}, \mathcal{H}_1^{90}, \mathcal{H}_1^{91}, \mathcal{H}_1^{92}, \mathcal{H}_1^{93}, \mathcal{H}_1^{94}, \mathcal{H}_1^{95}, \mathcal{H}_1^{96}, \mathcal{H}_1^{97}, \mathcal{H}_1^{98}, \mathcal{H}_1^{99}, \mathcal{H}_1^{100} \}$

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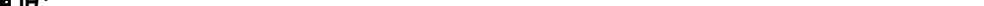
Figure 1 shows a 1D lattice with 16 sites. The top row represents the initial state, and the bottom row represents the final state. The lattice is divided into four groups of four sites each. The patterns of black and white squares in the top row are: (1) a 2x2 grid of black squares, (2) a 2x2 grid of white squares, (3) a 2x2 grid of black squares, and (4) a 2x2 grid of white squares. The bottom row shows the evolution of these patterns, with some sites changing color and others remaining the same.

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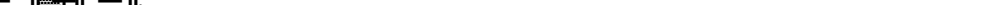
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Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG).

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$$- \left(\begin{array}{c} \text{[Diagram 1]} \\ \text{[Diagram 2]} \\ \text{[Diagram 3]} \end{array} \right) \leq \begin{array}{c} \text{[Diagram 4]} \\ \text{[Diagram 5]} \end{array}$$
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Figure 10 shows the results of the analysis of variance for the 1000 trials. The results show that the main effect of the number of trials was significant for all dependent variables. The main effect of the number of trials was significant for all dependent variables. The main effect of the number of trials was significant for all dependent variables.

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Example 6

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The diagram illustrates a process flow involving multiple units. On the left, there's a vertical stack of components labeled 'VALVE', 'PUMP', and 'TANK'. These are interconnected with a network of horizontal and vertical pipes. To the right, another set of components is shown, including more 'VALVE' and 'PUMP' units, along with a large rectangular tank-like structure. The entire system is represented by a series of black rectangles and lines indicating connections.

The diagram illustrates a multi-layered system. At the top, there is a grid of nodes (represented by small squares) connected by horizontal and vertical lines. Below this grid is a middle layer, also consisting of a grid of nodes and connections. At the bottom, there is a single row of nodes. Arrows indicate the flow of information or data between the layers and within the layers. The top layer has a more complex network of connections compared to the middle and bottom layers.

$$\sqrt{\frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right)} = \frac{1}{2}$$

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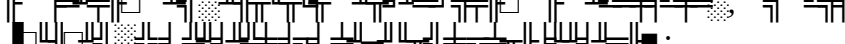
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The diagram illustrates a multi-layered system. The top layer is a grid of small squares, some filled with different patterns (dots, horizontal lines, vertical lines). Below this is a layer of larger, irregular shapes. The bottom layer consists of a dense arrangement of horizontal and vertical lines, resembling a circuit board or a data flow diagram. The overall structure is symmetrical and highly detailed.

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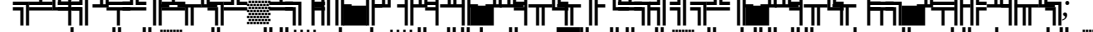
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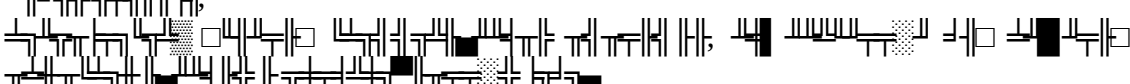
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предмету.

This image is a highly complex, abstract black and white pattern. It consists of a dense, interconnected network of lines, shapes, and symbols. The pattern is composed of numerous small, repeating elements that form a larger, intricate structure. The overall appearance is that of a stylized map or a complex data visualization, with various shapes and lines creating a sense of depth and complexity. The pattern is dense and fills the entire frame, with no clear background or foreground.

A complex musical score for a string quartet, featuring dense notation with many beamed notes and various dynamic markings. The score is written for four staves, with the first staff being the highest and the fourth the lowest. The notation is highly rhythmic and includes many slurs, ties, and dynamic markings such as $\leq$, $\geq$, and $\approx$. The score is presented in a single system, with the first staff starting on a high clef and the fourth staff on a low clef. The notation is dense and includes many beamed notes, suggesting a fast and intricate piece. The score is written in a single system, with the first staff starting on a high clef and the fourth staff on a low clef. The notation is dense and includes many beamed notes, suggesting a fast and intricate piece.A complex musical score for a string quartet, featuring four staves with various musical notations including notes, rests, and dynamic markings. The notation is dense and includes many accidentals and dynamic markings such as *pp*, *ff*, *sfz*, and *sf*. The score is written in a modern, possibly atonal style, with frequent changes in dynamics and articulation. The staves are arranged in a traditional four-part setting, with each staff representing a different instrument. The overall appearance is that of a professional musical manuscript.

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