

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ

Федеральное государственное бюджетное  
образовательное учреждение высшего образования  
«РОССИЙСКИЙ ИНСТИТУТ ТЕАТРАЛЬНОГО ИСКУССТВА – ГИТИС»

Утверждаю  
Проректор по учебной и  
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**Рабочая программа дисциплины**

**Иностранный язык (английский язык)**

Направление подготовки/специальность:  
**52.03.06 Драматургия**

Направленность (профиль) программы/ специализация:  
**Драматургия театрального искусства и кинематографа**

Уровень высшего образования:  
**бакалавриат**

## 1. Цели и задачи дисциплины

**Цель дисциплины** – формирование у обучающихся основных языковых компетенций, а также способности применять современные коммуникативные технологии на иностранном языке для академического и профессионального взаимодействия.

Для достижения поставленной цели решаются следующие **задачи**:

- поддержание ранее приобретенных навыков и умений иноязычного общения и их использование как базы для развития коммуникативной компетенции в сфере профессионального взаимодействия;
- овладение в полном объеме лексическим и грамматическим материалом, представленном в программе;
- овладение навыками самостоятельного чтения и грамматического анализа аутентичных текстов;
- расширение словарного запаса, необходимого для осуществления академического и профессионального взаимодействия;
- развитие умений и опыта осуществления самостоятельной работы по повышению уровня владения иностранным языком в рамках профессионального взаимодействия.

## 2. Перечень планируемых результатов обучения по дисциплине, соотнесенных с планируемыми результатами освоения образовательной программы

2.1. Компетенции обучающегося, формируемые в результате освоения дисциплины.

В результате изучения дисциплины обучающийся должен обладать следующими компетенциями (результатами освоения образовательной программы):

УК-4. Способен осуществлять деловую коммуникацию в устной и письменной формах на государственном языке Российской Федерации и иностранном(ых) языке(ах).

2.2. Взаимосвязь планируемых результатов обучения по дисциплине с формируемыми компетенциями ОПОП

Коды компетенции ОПОП	Индикаторы	Результаты освоения дисциплины		
		<i>Обучающийся знает</i>	<i>Обучающийся умеет</i>	<i>Обучающийся владеет</i>
УК - 4	УК-4.1. Выбирает на государственном и иностранном (-ых) языках коммуникативно приемлемые стиль делового	-формы речи (устной и письменной) -особенности основных функциональных стилей; -фонетические	-представить себя; -выражать свое мнение; -ориентироваться в различных речевых ситуациях; -понимать основное	-изучаемым иностранным языком как целостной системой, его основными грамматическим и категориями;

<p>общения, вербальные и невербальные средства взаимодействия с партнерами. УК-4.2. Использует информационно-коммуникационные технологии при поиске необходимой информации в процессе решения стандартных коммуникативных задач на государственном и иностранном (-ых) языках УК-4.3. Демонстрирует умение выполнять перевод профессиональных текстов с иностранного (-ых) на государственный язык и обратно.</p>	<p>основы языка; -правила чтения изучаемого языка; -языковой материал русского и иностранного языка, необходимый и достаточный для общения в различных средах и сферах речевой деятельности; -современные коммуникативные технологии; - профессиональную терминологию на изучаемом языке; -основные грамматические языковые структуры, позволяющие в соответствии с ними стоять предложения в повествовании и диалогах</p>	<p>содержание профессиональных текстов на иностранном языке; -воспринимать различные типы речи, выделяя в них значимую информацию; -вести основные типы диалога, соблюдая нормы речевого этикета, с учетом межкультурного речевого этикета; -использовать современные информационно-коммуникативные средства для решения коммуникативных задач на государственном и иностранном(-ых) языках; -применять полученные знания в своей профессиональной деятельности -логически выстраивать свою речь; -переводить письменные источники базового уровня с использованием профессиональной лексики;</p>	<p>-орфоэпической нормой изучаемого языка; -навыками коммуникации, в том числе на иностранном (ых) языке (ах), для академического и профессионального взаимодействия; - основными навыками перевода с иностранного или на иностранный язык, в том числе по профессиональной тематике; - навыками ведения диалога, полилога; - навыками общения на иностранном языке в рамках программы</p>
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### 3. Место дисциплины в структуре образовательной программы

Дисциплина «Иностранный язык (английский)» относится к обязательной части учебного плана ОПОП ВО по направлению подготовки 52.03.06 «Драматургия».

#### 4. Объем дисциплины

Общая трудоемкость (объем) дисциплины составляет 11 зач. ед. 396 ак. часов.

Объем дисциплины	Всего часов
	очная форма обучения
Общая трудоемкость дисциплины	396
Контактная работа обучающегося с преподавателем (по видам учебных занятий) (всего), в т.ч.	166
Занятия лекционного типа	-
Практические занятия	166
Курсовая работа	-
Самостоятельная работа обучающихся, включая подготовку к экзамену (зачету) в соответствии с БУП	230
Виды промежуточной аттестации обучающегося	зачет, экзамен

#### 5. Содержание дисциплины, структурированное по темам с указанием отведенного на них количества академических или астрономических часов и видов учебных занятий

##### 5.1. Содержание дисциплины, структурированное по разделам и темам

№ темы	Наименование темы	Содержание темы
1.	Понятие о транскрипции, интонации. Повторение группы простых времен (Simple Tenses). Порядок слов в английском предложении. Инфинитив. Числительные. Местоимения. Типы вопросов. Притяжательный падеж. Моя биография. Страны и национальности. Портрет актера. Введение в театральную лексику.	Способы образования различных частей речи. (Nouns. Adjectives. Adverbs.) Группа простых времен (Present Simple, Past Simple, Future Simple Tenses). Образование утвердительной, вопросительной, отрицательной форм. Правильные /неправильные глаголы (Regular/Irregular Verbs). Артикли. (Definite/Indefinite Articles). Личные, притяжательные, возвратные, указательные местоимения. Отсутствие артикля Числительные (порядковые/количественные). Моя биография. Названия стран и национальностей. Г.Гарбо. Л. Ольвье. Описание внешности. Описание характера. Структура театра. Название профессий, связанных с театром. Основные навыки актера (жест, интонирование и т.д.)
2.	Группа Длительных времен. (Continuous Tenses). Модальные глаголы. (Modal Verbs). Пассивный залог (Passive Voice). Анализ спектакля (теория и лексика)	Модальные глаголы could, should, ought to, would для рекомендации и постановки вежливых вопросов. Модальные глаголы возможности can, may, might, could, can, can't Грамматический оборот there is/there are. Группа длительных времен (Present, Past, Future Continuous Tenses). Образование утвердительной, отрицательной и вопросительной форм. Глаголы, не используемые в Настоящем Длительном Времени. Использование Present Continuous Tense для обозначения запланированного мероприятия. Простые

		времена в Пассивном залоге. Актерское пространство. Пространство зрителя. Сценография. Декорации. Свет. Звук. Костюмы. Грим.
3.	Группа Совершенных времен (Perfect Tenses). Косвенная речь (Reported Speech). Согласование времен (Sequence of Tenses). Прилагательные (Adjectives). История театра. У. Шекспир. Е. Гратовский, К. Станиславский.	. Степени сравнения прилагательных. (Degrees of Adjectives). оборот “going to” для выражения ближайших будущих планов. Совершенные времена (Present Perfect, Past Perfect, Future Perfect Tenses). Утвердительная, отрицательная, вопросительная формы. Случаи использования совершенных времен. Вопросительные слова (who? What? When? how? Where? Средневековый театр. Театр эпохи У. Шекспира. Золотой век Испании. Итальянский театр. Комедия Дель Арте.
4.	Условные предложения. Сложное дополнение. Совершенно-длительные времена (Perfect -Continuous Tenses). Жанры.	Present Perfect Continuous, Past Perfect Continuous, Future Perfect Continuous Tenses: правило образования утвердительной, вопросительной, отрицательной форм. Случаи использования совершенно-длительных времен. Переходные/непереходные глаголы (Transitive/Intransitive Verbs). Образование и случаи использования сложного дополнения (Complex Object). Типы условных предложений. (Conditional and. Жанры (трагедия, комедия, трагикомедия, фарс и т.д.) С. Моэм (Театр. Стрекоза и муравей. Мистер всезнайка. Ланч. Луиза. Счастливый человек.) О. Генри (Последний лист. Пока ждет авто. Дары Волхвов.) О. Уальд (Рыбак и его душа)
5.	Артикли. Интернациональные слова. Словообразование. Придаточные условия и времени в сложноподчиненном предложении. Работа с рецензиями М. Биллингтона. Экскурс в теорию перевода Герундий. Сослагательное наклонение. Интервью с режиссером. Театральные фестивали. Повторение грамматического материала. Литературный письменный перевод текстов с английского на русский язык. Подготовка к экзамену.	Употребление артикля. Использование интернациональных слов. Способы словообразования различных частей речи в английском языке. Театральная лексика. Экскурс в теорию перевода (основные положения). «Ложные друзья» переводчика. Чтение и обсуждение отрывков из пьес англо-американских писателей (Т. Уильямс. А. Миллер. Б. Шоу). Subjunctive Mood. обороты wish and if only Вопросы и темы для беседы с режиссером. Анализ интервью с П. Бруком, П. Штайн. К. Митчелл. Т. Стоппард и др. Общение на английском языке в рамках фестиваля Повторение и систематизация грамматических навыков. Практика литературного письменного перевода с английского языка на русский.

## 5.2. Разделы и темы дисциплины, их трудоемкость по видам учебных занятий

**Очная форма обучения**

№ темы	Разделы и темы дисциплины	Все го	Виды учебной работы, включая самостоятельную работу студентов и трудоемкость в ч.					Процедура оценивания/ оцениваемые компетенции
			ЛЗ	СЗ	ПЗ	ИЗ	СРС	
<b>1 семестр</b>		<b>72</b>			<b>34</b>		<b>38</b>	<b>Текущий контроль</b>
1.	Понятие о транскрипции, интонации. Повторение группы простых времен (Simple Tenses). Порядок слов в английском предложении. Инфинитив. Числительные. Местоимения. Типы вопросов. Притяжательный падеж. Моя биография. Страны и национальности. Портрет актера. Введение в театральную лексику.	72			34		38	Оценка результатов выполнения фонетических, лексических и грамматических упражнений, выполнение грамматических тестов УК-4
<b>2 семестр</b>		<b>72</b>			<b>32</b>		<b>40</b>	<b>Текущий контроль</b>
2	Группа Длительных времен. (Continuous Tenses). Модальные глаголы. (Modal Verbs). Пассивный залог (Passive Voice). Анализ спектакля (теория и лексика)	72			32		40	Оценка результатов выполнения фонетических, лексических и грамматических упражнений, выполнение грамматических тестов, выступление по теме, перевод с русского на английский предложенных фраз по теме, текущий опрос, УК-4
<b>3 семестр</b>		<b>72</b>			<b>34</b>		<b>38</b>	<b>Текущий контроль</b>
3	Группа Совершенных времен (Perfect Tenses). Косвенная речь (Reported Speech). Согласование времен (Sequence of Tenses). Прилагательные (Adjectives). История театра. У. Шекспир. Е. Гратовский, К. Станиславский	72			34		38	Оценка результатов выполнения фонетических, лексических и грамматических упражнений, выполнение грамматических тестов, выступление по теме, перевод с русского на английский предложенных фраз по теме, текущий опрос, УК-4
<b>4 семестр</b>		<b>72</b>			<b>32</b>		<b>40</b>	<b>Текущий контроль</b>
4	Условные предложения. Сложное дополнение. Совершенно-длительные времена (Perfect -Continuous Tenses). Жанры.	72			32		40	Оценка результатов выполнения фонетических, лексических и грамматических упражнений, выполнение грамматических тестов, выступление по теме, перевод с русского на английский предложенных фраз по теме, текущий опрос УК-4

	<i>5 семестр</i>	<i>108</i>			<i>34</i>		<i>74</i>	<i>Текущий контроль</i>
5	Артикли. Интернациональные слова. Словообразование. Придаточные условия и времени в сложноподчиненном предложении. Работа с рецензиями М. Биллингтона. Экскурс в теорию перевода. Герундий. Сослагательное наклонение. Интервью с режиссером. Театральные фестивали. Повторение грамматического материала. Литературный письменный перевод текстов с английского на русский язык. Подготовка к экзамену.	108			34		74	<i>Оценка результатов выполнения фонетических, лексических и грамматических упражнений, выполнение грамматических тестов, выступление по теме, перевод с русского на английский предложенных фраз по теме, текущий опрос УК-4</i> <i>Выступление по теме, подготовка диалога по теме, выполнение перевода предложенных фраз, перевод текста с английского языка на русский язык грамматический тест УК - 4</i>

## **6. Учебно-методическое обеспечение самостоятельной работы обучающихся по дисциплине**

### **6.1. Организация самостоятельной работы обучающихся**

Самостоятельная работа обучающихся – особый вид познавательной деятельности, в процессе которой происходит получение, обработка и усвоение учебной информации. Целью самостоятельной работы обучающегося является:

- систематизация, закрепление, углубление и расширение полученных знаний умений, навыков и (или) опыта деятельности;
- формирование умений использовать различные виды учебной, учебно-методической, научной литературы, материалы периодических изданий;
- развитие познавательных способностей, творческой инициативы, самостоятельности, ответственности и организованности обучающихся;
- формирование самостоятельности мышления, способности к саморазвитию, самосовершенствованию, самореализации;
- развитие исследовательского и творческого мышления.

Объем самостоятельной работы по каждой дисциплине определяется учебным планом.

Самостоятельная работа может быть аудиторной и внеаудиторной. Аудиторная самостоятельная работа осуществляется на лекционных семинарских и практических занятиях, в процессе индивидуальных занятий с обучающимися, при выполнении контрольных работ и др. Внеаудиторная самостоятельная работа может осуществляться:

- в контакте с преподавателем: на консультациях по учебным вопросам, в ходе творческих контактов, при ликвидации задолженностей, при выполнении индивидуальных заданий;
- без контакта с преподавателем: в библиотеке, дома, в общежитии и других местах при выполнении учебных и творческих заданий.

Внеаудиторная самостоятельная работа, прежде всего, включает повторение

материала, изученного в ходе аудиторных занятий; работу с основной и дополнительной литературой и Интернет-источниками; подготовку к семинарским, практическим и индивидуальным занятиям; выполнение заданий, вынесенных преподавателем на самостоятельное изучение, научно-исследовательскую и творческую работу обучающегося.

## 6.2. Задания для самостоятельной работы (подготовки к практическим занятиям)

№ п/п	Тема занятия	Цель занятия	Задания для подготовки	Форма контроля
1.	Понятие о транскрипции, интонации. Повторение группы простых времен (Simple Tenses). Порядок слов в английском предложении. Инфинитив. Числительные. Местоимения. Типы вопросов. Притяжательный падеж. Моя биография. Страны и национальности. Портрет актера. Введение в театральную лексику.	Формирование монологической речи. Отработка грамматического навыка по данной теме.	Выполнение грамматических упражнений по данной теме. Подготовить портрет актера. Описание внешности и поведенческие особенности известной личности.	Проверка упражнений, оценивание диалогов и сообщений
2.	Группа Длительных времен. (Continuous Tenses). Модальные глаголы. (Modal Verbs). Пассивный залог (Passive Voice). Анализ спектакля (теория и лексика)	Освоение и отработка грамматического навыка по темам. Развитие монологической и диалогической речи по данной теме	Выполнение грамматических упражнений на отработку группы длительных времен. Подготовить рассказ о каждом из аспектов анализа спектакля. (light, sound, costumes, sets)	Проверка упражнений, оценивание сообщений
3.	Группа Совершенных времен (Perfect Tenses). Косвенная речь (Reported Speech). Согласование времен (Sequence of Tenses). Прилагательные (Adjectives). История театра. У. Шекспир. Е. Гратовский, К. Станиславский	Освоение новых грамматических тем. Введение и закрепление новых лексических единиц. Развитие монологической и диалогической речи.	Выполнение грамматических упражнений на освоение группы совершенных времен. Составить все виды вопросов к данному предложению. Выполнить переводные упражнения по теме. Подготовить рассказ о жизни и творчестве выдающегося режиссера.	Проверка упражнений, оценивание презентаций-сообщений



4.	Условные предложения. Сложное дополнение. Совершенно-длительные времена (Perfect - Continuous Tenses). Жанры.	Освоение новых грамматических и лексических тем. Развитие монологической и диалогической речи.	Подготовить анализ - отзыв на последний просмотренный спектакль. (The best performance you've ever seen). Рассказать о впечатлениях и особенностях спектакля конкретной театральной формы (трагедия, комедия, фарс...)	Проверка упражнений, оценивание выступление на заданную тему
5.	Артикли. Интернациональные слова. Словообразование. Придаточные условия и времени в сложноподчиненном предложении. Работа с рецензиями М. Биллингтона. Экскурс в теорию перевода	Освоение новых грамматических и лексических тем. Отработка и закрепление грамматического навыка по данным темам. Развитие монологической и диалогической речи по заданным темам.	Выполнить переводные упражнения. Подготовить сравнительный анализ двух спектаклей разных режиссеров по одной и той же пьесе. Подготовить письменный и литературный перевод рецензии М. Биллингтона.	Проверка упражнений и выступлений на заданную тему
6.	Герундий. Сослагательное наклонение. Интервью с режиссером. Театральные фестивали.	Отработка грамматического и лексического навыков по темам. Развитие монологической и диалогической речи по заданным темам.	Выполнение грамматических упражнений по изучаемым темам. Подготовить отчет о театральном фестивале, театральном событии.	Проверка упражнений, контроль монологической и диалогической речи по предложенным темам.
7	Повторение грамматического материала. Литературный письменный перевод текстов с английского на русский язык. Подготовка к экзамену.		Подготовить сообщение на английском языке «Моя дипломная работа», «Любимый режиссер»	

### 6.3. Перечень тем (задания) для курсовой работы

Выполнение курсовой работы не предусмотрено.

### 6.4. Иные материалы (по усмотрению преподавателя)

Перечень учебно-методического обеспечения для самостоятельной работы обучающихся по дисциплине:

- видеозаписи спектаклей, фильмов и мастер-классов на английском языке
- материалы для аудирования

Образовательные технологии

Реализация компетентного подхода предусматривает широкое использование в учебном процессе активных форм проведения занятий, в сочетании с внеаудиторной работой. Предполагается широкое использование учащимися интернет-ресурсов и аудио- и видеоматериалов.

## **7. Оценочные средства для проведения текущего контроля и промежуточной аттестации обучающихся**

7.1 Примерные оценочные средства, включая задания для проведения текущего контроля и промежуточной аттестации обучающихся по дисциплине (модулю) приведены в Приложении 1 к рабочей программе дисциплины.

7.2 Оценочные средства для проведения промежуточной аттестации обучающихся по дисциплине (модулю) включают следующие разделы:

- перечень компетенций, формируемых в процессе освоения учебной дисциплины;
- описание показателей и критериев оценивания компетенций, описание шкал оценивания;
- типовые контрольные задания или иные материалы, необходимые для оценки результатов обучения по учебной дисциплине, обеспечивающих достижение планируемых результатов освоения образовательной программы;
- методические материалы, определяющие процедуры оценивания результатов обучения по учебной дисциплине, обеспечивающих достижение планируемых результатов освоения образовательной программы.

## **8. Перечень основной и дополнительной литературы**

8.1. Основная литература:

1. Нити времени / Питер Брук . – Москва : Артист. Режиссер. Театр, 2005 . – 384 с. - ISBN 5-87334-086-2 . электронная библиотека ГИТИС
2. The Empty Space [Текст] = Пустое пространство / Peter Brook . – London : Macgibbon & Kee, 1969 . – 141 p. – На англ. яз. - ISBN 261 62604 3 .электронная библиотека ГИТИС
3. Carnicke, S. M. Checking Out Chekhov: A Guide to the Plays for Actors, Directors, and Readers / S. M. Carnicke. — Brighton : , 2017. — 239 с. — ISBN 978-1-936235-91-9. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/104141> (дата обращения: 04.02.2022). — Режим доступа: для авториз. пользователей.

8.2. Дополнительная литература

1. Старостова О.Ф. English on Stage (Английский на сцене). Часть 2 Учебное пособие. Москва, изд-во ГИТИС, 2014. –электронная библиотека ГИТИС
2. Старостова О. Ф. What We Know About Shakespeare: comprehension textbook for students and postgraduates. М.: Российский университет театрального искусства- ГИТИС,2015 .- 88 с.
3. Васильева Е. А. Английская грамматика. Самое важное. Издательство «Проспект», 2015, 32 стр. <https://e.lanbook.com/book/61496>
4. Английский язык для гуманитариев (B1–B2). English for Humanities : учебное пособие для вузов / О. Н. Стогниева, А. В. Бакулев, Г. А. Павловская, Е. М. Муковникова. — Москва : Издательство Юрайт, 2021. — 178 с. — (Высшее образование). — ISBN 978-5-534-14982-1. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/486279>

5. Цветкова, Т. К. English Grammar Guide : учебное пособие / Т. К. Цветкова. — Москва : Проспект, 2014. — 168 с. — ISBN 978-5-392-12486-2. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/54914>
6. Гуреев, В. А. Английский язык. Грамматика (B2) : учебник и практикум для вузов / В. А. Гуреев. — Москва : Издательство Юрайт, 2021. — 294 с. — (Высшее образование). — ISBN 978-5-534-07464-2. <https://urait.ru/author-course/angliyskiy-yazyk-grammatika-b2-474588>
7. Цатурян, М. М. Английский язык. Домашнее чтение : учебное пособие для вузов / М. М. Цатурян. — 2-е изд., стер. — Москва : Издательство Юрайт, 2021. — 214 с. — (Высшее образование). — ISBN 978-5-534-01392-4. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/470418>
8. Иванова, О. А. English Grammar in use : учебно-методическое пособие / О. А. Иванова. — 2-е изд. — Москва : ФЛИНТА, 2016. — 142 с. — ISBN 978-5-9765-2712-6. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/83785>
9. English grammar for university students : учебное пособие / М. Л. Воловикова, Е. В. Манжелевская, Е. С. Милькевич [и др.]. — Ростов-на-Дону : ЮФУ, [б. г.]. — Часть 1 — 2016. — 132 с. — ISBN 978-5-9275-2027-5. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/114535>
10. Ильченко, О. С. Английский язык ( B1-B2) : лексико-грамматический практикум : учебно-методическое пособие / О. С. Ильченко. — Санкт-Петербург : СПбГУ, 2020. — 264 с. — ISBN 978-5-288-06008-3. — Текст : электронный // Лань : электронно-библиотечная система. — URL: <https://e.lanbook.com/book/144199>

## 9. Перечень ресурсов информационно-телекоммуникационной сети «Интернет»

Сведения о Российском институте театрального искусства – ГИТИС, а также локальные нормативные акты института, сведения об учебно-методическом и материально-техническом обеспечении образовательных программ и другая необходимая информация содержатся на официальном сайте - <https://www.gitis.net/>.

Через официальный сайт обеспечивается доступ обучающихся и педагогических работников к различным сервисам и ссылкам, необходимым для ведения образовательного процесса.

При изучении дисциплины рекомендуется использовать ресурсы информационно-телекоммуникационной сети «Интернет»:

Название электронного ресурса сети Интернет, включая профессиональные базы данных	Ссылка на электронный ресурс
Fluent English – образовательный проект	<a href="http://www.fluent-english.ru">http://www.fluent-english.ru</a>
Культура РФ	<a href="https://www.culture.ru/">https://www.culture.ru/</a>
Английский язык.ru-все для изучающих язык	<a href="http://www.english.language.ru">http://www.english.language.ru</a>
Грамматика английского языка	<a href="http://www.mystudy.ru">http://www.mystudy.ru</a>
The Theatre Times	<a href="https://thetheatretimes.com/">https://thetheatretimes.com/</a>
Theatre -BBC Culture	<a href="http://www.bbc.com/culture/tags/theatre">http://www.bbc.com/culture/tags/theatre</a>

## 10. Методические указания для обучающихся по освоению дисциплины

10.1. Основными формами получения и закрепления знаний по данной

дисциплине являются практические занятия, самостоятельная работа обучающегося, в том числе под руководством преподавателя, прохождение текущего контроля успеваемости.

Самостоятельная работа включает в себя изучение учебной, учебно-методической и специальной литературы, выполнение упражнений, подготовку презентаций, монологов и диалогов по заданным темам для практических занятий, подготовку к текущему контролю и промежуточной аттестации.

Текущий контроль успеваемости по учебной дисциплине и промежуточная аттестация осуществляются в соответствии с Положением о текущем контроле успеваемости и промежуточной аттестации обучающихся, утвержденным приказом ректора ГИТИСа.

Наличие в Институте электронной информационно-образовательной среды, а также электронных образовательных ресурсов позволяет осваивать курс инвалидам и лицам с ОВЗ.

10.2. Особенности освоения учебной дисциплины инвалидами и лицами с ограниченными возможностями здоровья

Особенности освоения учебной дисциплины инвалидами и лицами с ОВЗ определены в Положении об организации обучения инвалидов и студентов с ограниченными возможностями здоровья, утвержденным приказом ректора.

Обучение инвалидов и лиц с ОВЗ может осуществляться индивидуально, а также с применением электронного обучения, дистанционных образовательных технологий.

Форма проведения промежуточной аттестации для инвалидов и лиц с ОВЗ устанавливается с учетом индивидуальных психофизических особенностей (устно, письменно на бумаге, письменно на компьютере, в форме тестирования и т.п.). При необходимости инвалидам и лицам с ОВЗ предоставляется дополнительное время для подготовки ответа.

## **11. Методические рекомендации преподавателю по организации учебного процесса по дисциплине**

11.1. Преподавание учебной дисциплины осуществляется в соответствии с федеральными государственными образовательными стандартами высшего образования, с учетом компетентностного подхода к обучению.

При проведении практических занятий, преподаватель должен придерживаться тематического плана дисциплины, приведенного в РПД. Рекомендуются обратить внимание на вопросы и задания, применяемые при оценке сформированности компетенций в ходе текущего контроля и промежуточной аттестации по дисциплине, при необходимости, разобрать аналогичные задания с объяснением особенностей выполнения. Следует обратить внимание обучающихся на то, что для успешной подготовки к промежуточной аттестации (зачету или экзамену) они должны изучить основную и дополнительную литературу, список которой приведен в РПД. Текущий контроль успеваемости и промежуточная аттестация осуществляются в соответствии с Положением о текущем контроле успеваемости и промежуточной аттестации обучающихся, утвержденным приказом ректора.

11.2. Инновационные формы учебных занятий

В целях развития у обучающихся навыков командной работы, межличностной коммуникации, способности принятия решений, занятия по дисциплине ориентированы как на индивидуальную, так и групповую работу с обучающимися.

## 12. Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине

Каждый обучающийся обеспечен индивидуальным неограниченным доступом к электронным библиотечным системам ГИТИСа, содержащим учебную, учебно-методическую и иную литературу по изучаемым дисциплинам.

- Информационные технологии, используемые в образовательном процессе: демонстрационные тематические мультимедиа- и видео- материалы и др.;
- программы, обеспечивающие доступ в сеть Интернет;
- программы, обеспечивающие демонстрацию видео материалов (например, проигрыватель «Windows Media Player»);
- программы для демонстрации и создания презентаций (например, «Microsoft PowerPoint»).

## 13. Материально-техническая база

№ п/п	Наименование учебных помещений	Оборудование	Перечень программного обеспечения
1	Учебная аудитория для проведения лекционных, семинарских и практических занятий, текущего контроля и промежуточной аттестации:	Столы, стулья, ноутбук, звуковоспроизводящая аппаратура по требованию; видеопроектор + ПК; маркерная доска.	ПО Windows 10 ПО Microsoft office 2019
2	Помещения для самостоятельной работы, оснащенные компьютерной техникой с возможностью подключения к сети «Интернет» и обеспечением доступа в электронную информационно-образовательную среду организации	Столы, стулья, компьютеры с «Интернет» и доступом в образовательную среду, плазменный телевизор,	ПО Windows; ПО Microsoft office 2019
3.	Библиотека, в том числе читальный зал	Столы, стулья, компьютеры с доступом к Интернет и доступом в образовательную среду для читателей	ПО Windows ПО Microsoft Office 2019 ПО Adobe Acrobat Reader Электронно-библиотечные системы «Юрайт», «Лань», НЭБ

## 14. Сведения о разработчиках

Разработчик рабочей программы дисциплины: ст. преподаватель Филимонова Л.И.

## 15. Сведения об утверждении и внесении изменений в РПД

Рабочая программа дисциплины «Иностранный язык (английский)» разработана в соответствии с требованиями ФГОС ВО, рассмотрена и одобрена на заседании кафедры иностранных языков.

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ

Федеральное государственное бюджетное  
образовательное учреждение высшего образования  
«РОССИЙСКИЙ ИНСТИТУТ ТЕАТРАЛЬНОГО ИСКУССТВА – ГИТИС»

**Оценочные средства по дисциплине  
Иностранный язык (английский язык)**

Направление подготовки/специальность:  
**52.03.06 Драматургия**

Направленность (профиль) программы/ специализация:  
**Драматургия театрального искусства и кинематографа**

Уровень высшего образования:  
**бакалавриат**

## 1. Перечень компетенций, формируемых в процессе освоения учебной дисциплины

Коды компетенций ОПОП	Индикаторы	Результаты освоения дисциплины		
		Обучающийся знает	Обучающийся умеет	Обучающийся владеет
УК - 4	<p>УК-4.1. Выбирает на государственном и иностранном (-ых) языках коммуникативно приемлемые стиль делового общения, вербальные и невербальные средства взаимодействия с партнерами.</p> <p>УК-4.2. Использует информационно-коммуникационные технологии при поиске необходимой информации в процессе решения стандартных коммуникативных задач на государственном и иностранном (-ых) языках</p> <p>УК-4.3. Демонстрирует умение выполнять перевод профессиональных текстов с иностранного (-ых) на государственный язык и обратно.</p>	<p>-формы речи (устной и письменной)</p> <p>-особенности основных функциональных стилей;</p> <p>-фонетические основы языка;</p> <p>-правила чтения изучаемого языка;</p> <p>-языковой материал русского и иностранного языка, необходимый и достаточный для общения в различных средах и сферах речевой деятельности;</p> <p>-современные коммуникативные технологии;</p> <p>- профессиональную терминологию на изучаемом языке;</p> <p>-основные грамматические языковые структуры, позволяющие в соответствии с ними стоять предложения в повествовании и диалогах</p>	<p>-представить себя;</p> <p>-выражать свое мнение;</p> <p>-ориентироваться в различных речевых ситуациях;</p> <p>-понимать основное содержание профессиональных текстов на иностранном языке;</p> <p>-воспринимать различные типы речи, выделяя в них значимую информацию;</p> <p>-вести основные типы диалога, соблюдая нормы речевого этикета, с учетом межкультурного речевого этикета;</p> <p>-использовать современные информационно-коммуникативные средства для решения коммуникативных задач на государственном и иностранном(-ых) языках; -применять полученные знания в своей профессиональной деятельности</p> <p>-логически выстраивать свою речь;</p> <p>-переводить письменные источники базового уровня</p>	<p>-изучаемым иностранным языком как целостной системой, его основными грамматическими категориями;</p> <p>-орфоэпической нормой изучаемого языка;</p> <p>-навыками коммуникации, в том числе на иностранном (ых) языке (ах), для академического и профессионального взаимодействия;</p> <p>- основными навыками перевода с иностранного или на иностранный язык, в том числе по профессиональной тематике;</p> <p>- навыками ведения диалога, полилога;</p> <p>- навыками общения на иностранном языке в рамках программы</p>

			использованием профессиональной лексики	
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## 2. Описание показателей и критериев оценивания компетенций, описание шкал оценивания

<b>Уровень сформированности компетенций</b>			
<p><b><i>Недостаточный</i></b> Компетенции не сформированы. Знания отсутствуют, умения и навыки не сформированы</p>	<p><b><i>Пороговый</i></b> Компетенции сформированы. Сформированы базовые знания. Умения фрагментарны и не всегда достаточны для решения типовых заданий. Демонстрируется низкий уровень практических навыков</p>	<p><b><i>Продвинутый</i></b> Компетенции сформированы. Знания обширные, системные. Умения применяются к решению типовых заданий. Демонстрируется достаточный уровень практических навыков</p>	<p><b><i>Высокий</i></b> Компетенции сформированы. Знания твердые, всесторонние. Умения успешно применяются к решению как типовых, так и нестандартных творческих заданий. Демонстрируется высокий уровень практических навыков</p>
<b>Критерии оценивания</b>			
<p><b><i>Обучающийся демонстрирует</i></b> пробелы в знаниях основного учебного материала, допускает принципиальные ошибки в выполнении предусмотренных программой заданий.</p>	<p><b><i>Обучающийся демонстрирует</i></b> знания основного учебного материала в объеме, необходимом для дальнейшего обучения и предстоящей работы по специальности, справившимся с выполнением большинства заданий, предусмотренных программой, имеющих основные навыки и умения, необходимые для будущей профессиональной</p>	<p><b><i>Обучающийся демонстрирует</i></b> полное знание учебного материала, успешно выполняющим предусмотренные в программе задания, продемонстрировавшим навыки и умения, сформированность компетенций, необходимые для будущей профессиональной деятельности</p>	<p><b><i>Обучающийся демонстрирует</i></b> всестороннее, систематическое и глубокое знание учебного материала, умение свободно выполнять задания, предусмотренные программой, проявившим творческие способности, умения и навыки, необходимые для будущей профессиональной деятельности</p>



	деятельности		
оценка «неудовлетворительно»	оценка «удовлетворительно»	оценка «хорошо»	оценка «отлично»
не зачтено	зачтено	зачтено	зачтено

**3. Типовые контрольные задания или иные материалы, необходимые для оценки результатов обучения по дисциплине.**

**3.1. Примерные варианты заданий для текущего контроля**

**Тема 1. Понятие о транскрипции, интонации. Повторение группы простых времен (Simple Tenses). Порядок слов в английском предложении. Инфинитив. Числительные. Местоимения. Типы вопросов. Притяжательный падеж. Моя биография. Страны и национальности. Портрет актера. Введение в театральную лексику.**

1. *Выполните тест:*

1. What are \_\_\_ plans for the coming weekend?

2. A - you B - yours C - your

3. \_\_\_\_\_ you married?

A - is B - am C - are

4. The cake is so delicious. Can I have the rest of \_\_\_?

A - its B - it C - his

5. Lisa enjoys playing the piano. It's \_\_\_ hobby.

A - her B - hers C - him

6. I haven't got a textbook. Don't worry, you can use \_\_\_.

A - my B - mine C - me

7. This is \_\_\_\_\_ good idea.

A - - B - the C - a

8. My dad is \_\_\_\_\_ actor.

A - The B - a C - an

9. \_\_\_ Volga is the longest river in \_\_\_\_\_ Europe.

A - —, — B - the, the C - the, — D —, the

10. \_\_\_\_\_ New York is the biggest city in \_\_\_\_\_ USA.

A —, — B - the, the C - the, — D —, the

*Переведите на английский язык следующие понятия:*

Сцена, партер, антракт, занавес, главная роль, заглавная роль, сценограф, режиссер, реквизит и т.д.

*Напишите формы прошедшего времени следующих неправильных глаголов:*

Думать, начинать, учить, побеждать, приходить.

*Раскройте скобки, поставьте глаголы в нужной форме.*

They (start) work at 9:00 a.m.

He (take) a shower has breakfast and (go) to school.

He (take) his cat to the vet tomorrow.

She (live) in Moscow.

Tom (catch) the train to work every morning.

Kate (leave) the sports club late yesterday.

Nike (come) home (change) his clothes and (go) out again.

The children (walk) to school at 8:00 a.m. Yesterday.

*Напишите, на каком языке говорят в данных странах:*

France-\_\_\_\_\_Spain-\_\_\_\_\_Russia-\_\_\_\_\_Italy-\_\_\_\_\_

Portugal-\_\_\_\_\_

*Беседа по теме «My first visit to the theatre»*

**Тема 2. Группа Длительных времен. (Continuous Tenses).  
Модальные глаголы. (Modal Verbs). Пассивный залог (Passive  
Voice). Анализ спектакля (теория и лексика)**

*Вставьте is или are:*

There \_\_\_\_\_ some milk in the cup.

There \_\_\_\_\_ a big window to the left of the door.

There \_\_\_\_\_ three rooms in our country house.

\_\_\_\_\_ there three cups on the coffee-table?

\_\_\_\_\_ there a carpet on the floor?

Выполните тест:

1. What are \_\_\_ plans for the coming weekend?

2. A - you B - yours C - your

3. \_\_\_\_\_ you married?

A - is B - am C - are

4. The cake is so delicious. Can I have the rest of \_\_\_?

A - its B - it C - his

5. Lisa enjoys playing the piano. It's \_\_\_ hobby.

A - her B - hers C - him

6. I haven't got a textbook. Don't worry, you can use \_\_\_\_.

A - my B - mine C - me

7. This is \_\_\_\_\_ good idea.

A - - B - the C - a

8. My dad is \_\_\_\_\_ actor.

A - The B - a C - an

9. . \_\_\_ Volga is the longest river in \_\_\_\_\_ Europe.

A - —, — B - the, the C - the, — D —, the

10. \_\_\_\_\_ New York is the biggest city in \_\_\_\_\_ USA.

A - —, — B - the, the C - the, — D —, the

*Переведите данные глагольные формы из активного залога в пассивный:*

I ....(play) computer games every day (active)  
.....(passive)

She .....(visit) London last year (active)  
.....(passive)

I ..... (read) a story tomorrow (active)  
.....(passive)

We .....(listening) to music now (active)  
.....(passive)

You .....( watch) TV at 7 o'clock yesterday (active)  
.....(passive)

I ..... Just .....(do) my homework (active)  
.....(passive)

By 6 o'clock yesterday he .....( water) the flowers (active)  
.....(passive)

*Подготовьте доклад по теме: «Analysis of the performance from all the aspects»*

**Тема 3. Группа Совершенных времен (Perfect Tenses). Косвенная речь (Reported Speech). Согласование времен (Sequence of Tenses). Прилагательные (Adjectives). История театра. У. Шекспир. Е. Гратовский, К. Станиславский)**

*Выберите правильный вариант:*

Задание 1.

Greg said that ... a new job.

he will need

he needed

would he need

Задание 2.

Tim complained that he ... at four o'clock in the morning.

is working

will be working

was working

Задание 3.

He said that he ... that film.

had already seen

has already seen

was seen

Задание 4.

Anna explained to me that the hairdresser's ... down the road.

is located

was located

locates

Задание 5.

Charles said that he ... me the following day.

would have called

will call

would call

Задание 6.

Bill asked me what ... for dinner the day before.

I have made

I had made

had I made

Задание 7.

He said that If I ... Kathrin, she ... me.

ask / will help

have asked / would help

asked / would help

Задание 8.

I was worried if ... enough space to buy a new TV set to my room.

I would have

would I have

I will have

Задание 9.

Alex wondered if ... for the weekend at his place.

his sister will stay

his sister was going to stay

his sister is going to stay

Задание 10.

I wasn't sure if my purchases ... or not and I didn't know whom to ask about it.

delivered

had been delivered

will be delivered

*Составьте вопросы из данных слов:*

1. you/rehearse/your role/when/i/came? 2. Julie/give/you/her e-mail address/yesterday? 3. Where/you/go/for/your honeymoon/ last year?

*Раскройте скобки, поставив глаголы в нужную форму для передачи будущности действия:*

I'm sure the performance (to be successful). I think he (to come to the opening performance). They (to rehearse) the whole morning. She (to enter) the Russian Institute of Theatre Arts. The show (to start) at 7 p.m. we (to go) to the theatre

tomorrow (we 've already bought the tickets). She (to play) this Saturday.

*Выберите правильный вариант:*

When \_\_\_\_\_ Mary \_\_\_\_\_ school?

- has, left
- was, leave
- did, leave

\_\_\_\_\_ you \_\_\_\_\_ your dog every morning?

- Are, walking
- Does, walk
- Do, walk

My sister \_\_\_\_\_ up at 6 am every day.

- gets
- is getting
- get

*Choose the correct sentence:*

When did he built this house?

- When has he built this house?
- When did he build this house?

*Выберите правильный перевод:*

Я купил книгу на этой неделе.

- a) I buy a book every week.
- b) I'll buy a book next week.
- c) I bought a book last week.
- d) I am buying a book now.
- e) I have bought a book this week.

Он никогда не был в Париже.

- a) He did not be in Paris.
- b) He has never been to Paris.
- c) He was not in Paris.
- d) He never was in Paris.

e) He has never be to Paris.

Кто написал эту статью?

- a) Who wrote this article?
- b) Who did write this article?

- c) Who has written this article?
- d) Who has write this article?
- e) Who has wrote this article?

Ты уже слушал новую песню?

- a) Have you listened to the new song already?
- b) You have listened to the new song already?
- c) You listened to the new song already?
- d) Did you listen to the new song already?
- e) Have you listen to the new song already?

Она уже позавтракала.

- a) She had breakfast.
- b) She has already had breakfast.
- c) She has breakfast.
- d) She has already have breakfast.
- e) She have already had breakfast.

*Беседа по теме: «My impressions of the performace I saw last»*

#### **Тема 4. Условные предложения. Сложное дополнение. Совершенно-длительные времена (Perfect -Continuous Tenses). Жанры.**

*Переведите:*

Я не ожидала, что вы так потрясающе будете играть в этом спектакле. Позволь мне поздравить тебя с премьерой. Режиссер попросил актеров не опаздывать на генеральную репетицию. Я почувствовал, что кто-то взял меня за руку.

*Прочитайте и проанализируйте использование грамматических времен в диалоге Блани и Стеллы из пьесы Т. Уильямса «Трамвай Желание»*

Blanche:

What you are talking about is brutal desire- just- desire! The name of that streetcar that bangs through the Quarter, up old narrow street and down another

Stella:

Haven't you ever ridden on that car?

Blanch:

It brought me here. Where I'm not wanted and where I'm ashamed to be...

Stella:

Don't you think your superior attitude is a bit out of place?

Blanch:

I am not being ok feeling at all superior. This is how I look at it. A man like that is someone to go out with -once-twice.... But live with? Have a child by?

Stella:

I have told you I love him.

Blanch:

May I speak plainly?

Well – if you'll forgive me-he's common!! He acts like an animal, has an animal's

habit! Eats like one, moves like one, talks like one. There's even something ape-like about him, like one of those pictures I've seen in anthropological studies! Thousands of years have passed him right by, and there he is- Stanley Kowalsky-survivor of the stone age! Maybe he'll strike you or maybe grunt and kiss you! If kisses have been discovered yet! Night falls and the other apes gather! Stella – there's been some progress since then! Such things as art-as poetry and music-such kinds of new light have come into the world since then!

*Выполните тест:*

I haven't been watching any films \_\_\_\_\_ a week.

for

since

in

2. We have been studying English \_\_\_\_\_ 10 years.

for

since

in

3. How long \_\_\_\_\_ for me?

have you been waiting

have been you waiting

you have been waiting

4. He \_\_\_\_\_ letters to her for 10 years.

has be writing

has been writing

has writing

5. What \_\_\_\_\_ here for so long?

you have been doing

have you been doing

have you being done

*Чтение и перевод отрывка из романа С. Моэма «Театр» :*

He still had at fifty-two a very good figure. As a young man, with a great mass of curling chestnut hair, with a wonderful skin and large deep blue eyes, a straight nose and small ears, he had been the best-looking actor on the English stage. The only thing that slightly spoiled him was the thinness of his mouth. He was just six foot tall and he had a gallant bearing. It was his obvious beauty that had engaged him to go on the stage rather than to become a soldier like his father. Now his chestnut hair was very grey, and he wore it much shorter; his face had broadened and was a good deal lined; his skin no longer had the soft bloom of a peach and his colour was high. But with his splendid eyes and his fine figure he was still a very handsome man. Since his five years at the war he had adopted a military bearing, so that if you had not known who he was (which was scarcely possible, for in one way and another his photograph was always appearing in the illustrated papers) you might have taken him for an officer of high rank. He boasted that his weight had not changed since he was twenty, and for years, wet or fine, he had got up every morning at eight to put on shorts and a sweater and have a run round

Regent's Park.

"The secretary told me you were rehearsing this morning, Miss Lambert," the young man remarked. "Does that mean you're putting on a new play?"

"Not a bit of it," answered Michael. "We're playing to capacity."

"Michael thought we were getting a bit ragged, so he called a rehearsal."

"I'm very glad I did. I found little bits of business had crept in that I hadn't given them and a good many liberties were being taken with the text. I'm a great stickler for saying the author's exact words, though, God knows, the words authors write nowadays aren't much."

"If you'd like to come and see our play," Julia said graciously, "I'm sure Michael will be delighted to give you some seats."

"I'd love to come again," the young man answered eagerly. "I've seen it three times already."

"You haven't?" cried Julia, with surprise, though she remembered perfectly that Michael had already told her so. "Of course it's not a bad little play, it's served our purpose very well, but I can't imagine anyone wanting to see it three times."

"It's not so much the play I went to see, it was your performance."

"I dragged that out of him all right," thought Julia, and then aloud: "When we read the play Michael was rather doubtful about it. He didn't think my part was very good. You know, it's not really a star part. But I thought I could make something out of it. Of course we had to cut the other woman a lot in rehearsals."

"I don't say we rewrote the play," said Michael, "but I can tell you it was a very different play we produced from the one the author submitted to us."

"You're simply wonderful in it," the young man said.

## **Тема 5. Артикли. Интернациональные слова. Словообразование.**

### **Придаточные условия и времени в сложноподчиненном предложении.**

#### **Работа с рецензиями М. Биллингтона. Экскурс в теорию перевода**

*Напишите степени сравнения данных прилагательных.*

Sad, happy, big, grey, far, honorable, bad, dry, near, old, complete, unusual.

Brilliant, lovely, little, ugly, low, productive, heavy, strong, slender, famous, messy, polite.

Slow, remarkable, tall, young, good, hot, tasty, cheap, large, high, busy, many.

*Проделайте тест:*

I. Choose the right variant

1. William Shakespeare ... Romeo and Juliet.

a) write

b) wrote

c) is written

2. "Oliver Twist" and "Domby and Son" ... by Charles Dickens.

a) is written

b) are written

c) were written

3. In 1926 the theatre ... by fire.

a) is destroyed



- b) was destroyed  
c) destroyed
4. The shop ... at nine every day.  
a) is opened  
b) was opened  
c) will be opened
5. William Shakespeare ... in Stratford-upon-Avon.  
a) were born  
b) is born  
c) was born
6. London is the place where many famous writers ...  
a) were born  
b) is born  
c) was born
7. Many great writers ... in Westminster Abbey.  
a) are buried  
b) buried  
c) were buried
8. The Poet's Corner .... by many people.  
a) was known  
b) are known  
c) is known
9. The English language .... all over the world.  
a) speak  
b) was spoken  
c) is spoken
10. Jane Austen ... in the Bath between 1800 and 1806.  
a) lived and worked  
b) was lived and worked  
c) live and work
11. I..... go to see the doctor last week because I was very ill.  
A) must  
B) must to  
C) had to
12. I could ..... bought that car but I didn't have enough money to pay for the petrol.  
A) had  
B) have  
C) have to
13. I ..... go now because I am already late for my class.  
A) must  
B) had  
C) have to
14. I may ..... able to come to your party if I have the time.  
A) be  
B) being

- C) being to
15. Do you ..... clean the house every day or every week?
- A) must  
B) have  
C) have to
16. I ..... speak French without a problem now because I have had many lessons.
- A) may  
B) can  
C) have
17. They ..... do their homework today because it is a holiday at the school.
- A) must not  
B) don't have  
C) don't have to
18. I ..... help you with your shopping because you have a lot of bags.
- A) ought  
B) ought to  
C) thought
19. When will you ..... come and see us in our new house?
- A) can  
B) be able to  
C) have to
20. I may ..... go to Paris next week because there is a very big exhibition there.
- A) have  
B) have to  
C) had

#### Variant B

1. Burn's poems ....all over the world.
- a) recited  
b) are recited  
c) is recited
2. Shakespeare's works ...read all over the world.
- a) is read  
b) were read  
c) are read
3. Yesterday I ... a very interesting book.
- a)read  
b) am reading  
c) am read
4. The State Turgenev Museum ....in the author's native town of Oriol.
- a) open  
b) opened  
c) was opened
5. William the Conqueror ...the Tower of London in the 11th century.
- a) build  
b) built

- c) was built
6. St Paul's Cathedral .... by Sir Christopher Wren in the 17th century.
- a) build
- b) were built
- c) was built
7. Columbus ... America.
- a) discovered
- b) discover
- c) is discovered
8. Italian ... in Italy.
- a) are spoken
- b) is spoke
- c) is spoken
9. Da Vinci ... the Mona Lisa
- a) painted
- b) is painted
- c) paint
10. Penicillin ... by Fleming.
- a) is discover
- b) was discovered
- c) discovered
11. I..... be really mean to her, but I don't want to treat her like that.
- A) need
- B) could
- C) could have
12. You ..... follow the law or you will go to jail.
- A) could have
- B) need
- C) must
13. I ..... go to the wedding. I have to work on the same day.
- A) could have
- B) need
- C) can't
14. I really ..... be angry with him. It's not his fault
- A) haven't
- B) shouldn't
- C) couldn't have
15. I ..... go to Hawaii this year. I've almost saved up enough money for the flight.
- A) might
- B) don't have
- C) need
16. She ..... speak for a moment. She was too emotional.
- A) must have
- B) should
- C) couldn't

17. Do you ..... to work on Sundays?

- A) have
- B) must
- C) should

18. I ..... to pay for this traffic ticket on time.

- A) have
- B) must
- C) should

19. It ..... rain tomorrow. The weather forecast doesn't look good right now.

- A) might
- B) have
- C) need

20. Let's go fishing tomorrow. Do you think you ..... come over at 5 am so we can get on the lake early in the morning?

- A) can
- B) need
- C) have

*Выберите правильный вариант:*

Greg said that ... a new job.

he will need

he needed

would he need

Tim complained that he ... at four o'clock in the morning.

is working

will be working

was working

He said that he ... that film.

had already seen

has already seen

was seen

Anna explained to me that the hairdresser's ... down the road.

is located

was located

locates

Charles said that he ... me the following day.

would have called

will call

would call

Bill asked me what ... for dinner the day before.

I have made

I had made

had I made

He said that If I ... Kathrin, she ... me.

ask / will help

have asked / would help

asked / would help

I was worried if ... enough space to buy a new TV set to my room.

I would have

would I have

I will have

Alex wondered if ... for the weekend at his place.

his sister will stay

his sister was going to stay

his sister is going to stay

Pam asked him why he ... his job.

wanted to leaving

wants to leave

wanted to leave He said the bus ... a little late that day.

will be

might be

can be

It was very late, so I ... to bed.

say I am going

said I go

said I was going

**Тема 6. Герундий. Сослагательное наклонение. Интервью с режиссером. Театральные фестивали.**

Переведите интервью с английского на русский

Nancho: Among all the institutions collectively known as “Japanese culture” today, the few indigenous ones are actually the dramatic forms – kabuki, bunraku, noh, even ankoku buyo. And despite what you see on television, there is a lot of dramatic talent in this country, like Britain perhaps. What does it mean when a culture or a country has a high “histrionic quotient” or level of thespian ability?

Peter Brook: I remember a number of years ago an English actor saying to me that he felt that there was something very much in common between England and Japan in relation to acting. He said that one of the reasons why the English are normally more gifted for acting than Latin countries is that any Latin, as everyone knows, acts naturally. He has no inhibition whatsoever about immediately and completely expressing himself outwardly. There is nothing that holds him back. This absence of resistance, of course, leads to bad art. It leads to natural communication, but no need for the creative act that comes from difficulty and friction. And he said that the English paradox, that the English who are normally not considered a theatrical nation, a theatrical people, can express themselves through the theatre because there is a meeting between two opposing impulses – an inner impulse that wishes to express itself powerfully outwards, and an inhibiting influence that prevents that through the nature of the education and culture. And he said there is the same thing to be found in Japan, where you have this tremendous meeting between two opposing pressures: the pressure to express outwardly and the pressure not to

express outwardly. And this produces a very intense need to create, not easy forms, but in the end, difficult forms. I think this analysis is very convincing.

Do you think the Japanese theatre traditions have anything to offer to modern theatre, or are they simply traditions?

PB: The answer can't be yes or no. Everywhere in the world there are traditions, traditional theatre. When I started working in England there was a Shakespeare tradition. It was abominable. There wasn't anything whatsoever to be preserved or respected, and it had nothing to do with Shakespeare anyway. On the other hand, you come to these great traditions – the Noh, the bunraku, kabuki – and one has to salute and respect some of the greatest forms the world's theatre has ever known, forms of extraordinary beauty, making enormous demands which, to begin with, set a standard of quality, of pure quality, quality on all levels. Most of all in the bunraku, for the simple reason that, apart from the quality of the image, there is something which has to be brought to life every time – this incredibly fine, living interrelation between the operators and the puppets. This is something in the present, like in a martial art. This is not something that exists in the past, because however long bunraku operators have been operating, in each performance they have to rediscover that extraordinary interrelationship between their teams, the dolls that they are bringing to life, and the actions that the dolls make together. It is a supreme exercise, quite apart from the story that it is telling, This sets a standard for the body, for the sensitivity, for the lightness and quickness and execution of all actors in all styles all over the world. – It is a peak in interrelation, in teamwork, in group feeling, requiring the highest level of bodily, emotional and intellectual sensitivity. In that way it is not just a monument, but a monument in terms of its life for each performance.

But from another point of view, one can't say that any pictorial form that has become frozen can truly express what is needed to be expressed in the present day. You can relate it also to similar forms in India and Southeast Asia. These forms are there to be admired in the way that you can admire great works of art in a museum, which are very important, or great works of music from the past, as showing a degree of quality that today, when our general sense of quality is so low, it's very hard to reach. They have to be there and they have to be preserved in as living a form as possible, but they mustn't be thought to be a substitute for the obligation there is to find the present form.

In the Japanese tradition one sees this renewal into the present in an immensely interesting way in fashion design, where without the great beauty of traditional Japanese dress being in any way challenged, the great designers of today have found a true renewal, using methods, materials and a vision that comes out of the present day, yet doesn't deny their heritage.

*Выберите правильный вариант:*

*If the weather were fine, they ... out of town.*

go  
would go  
gone  
had gone

*If he had enough money, he ... there long ago.*

went  
would have gone  
have gone  
would go

*If I ... their language, I could understand what they were saying.*

had known  
will know  
know  
knew

*We ... win the cup If we keep playing this well.*

will  
are  
are winning  
could have

*If I ... noticed Nick, I would have stopped him.*

-  
had  
have  
would have

*If I ... you, I would apologize to her.*

was  
had been  
were  
will be

*If you live in Australia, January ... in the middle of summer.*

is  
was  
will be  
would be

*We'll just go to another restaurant if this one ... fully occupied.*

is  
will  
will be  
has

*If I ... a taxi, I would have been there in time.*

had took  
took  
had taken  
have taken

*It will save us time and money if we ... the hotel and flight together.*

booked  
had booked  
book  
will book

### **Тема 7.**

**Повторение грамматического материала. Литературный письменный перевод текстов с английского на русский язык. Подготовка к экзамену.**

*Выполните тест:*

If I ..... old people, I ..... them.

see, will help  
will see, will help  
see, helped  
will see, help

Вопрос № 2

She ..... the piano when I opened the door.

played  
has been playing  
had played  
was playing

Вопрос № 3

My mum .....since early morning.

did washing  
has done washing  
is doing washing  
has been doing washing

Вопрос № 4

She ,,,,, , tennis for several hours now.

has played  
has been played  
has been playing  
plays

Вопрос № 5

Look at this girl! She ..... so nice!

skates  
is skating  
has been skating  
skated



Вопрос № 6

The local news ..... at 7.00 every morning.

is starting

has been starting

starts

start

Вопрос № 7

- Are you going for a walk? - I ..... all my hometasks.

did

have done

am doing

has done

Вопрос № 8

Last Sunday my parents ..... to the concert hall.

went

were going

have gone

have been going

Вопрос № 9

My sister ,,,,, to University by bus, but today she ..... on foot.

has gone, goes

is going, goes

goes, is going

goes, has been going

Вопрос № 10

Tom looks very tired because he ..... in the garden all the morning.

has been working

is working

has worked

worked

*Выберите правильный вариант:*

Задание 1.

Greg said that ... a new job.

he will need

he needed

would he need

Задание 2.

Tim complained that he ... at four o'clock in the morning.

is working

will be working

was working

Задание 3.

He said that he ... that film.

had already seen

has already seen

was seen

Задание 4.

Anna explained to me that the hairdresser's ... down the road.

is located

was located

locates

Задание 5.

Charles said that he ... me the following day.

would have called

will call

would call

Задание 6.

Bill asked me what ... for dinner the day before.

I have made

I had made

had I made

Задание 7.

He said that If I ... Kathrin, she ... me.

ask / will help

have asked / would help

asked / would help

Задание 8.

I was worried if ... enough space to buy a new TV set to my room.

I would have

would I have

I will have

Задание 9.

Alex wondered if ... for the weekend at his place.

his sister will stay

his sister was going to stay

his sister is going to stay

Задание 10.

I wasn't sure if my purchases ... or not and I didn't know whom to ask about it.

delivered

had been delivered

will be delivered

### **3.2. Примерные вопросы (задания) для подготовки к промежуточной аттестации (к экзамену/зачету)**

#### **1 семестр (зачет)**

*Прочитайте и переведите текст:*

#### **PLAYWRIGHTS AND WRITERS OF PLAYS**

The play text is a spur to production. Most managers, directors, producers or committees who wish to mount drama begin by looking at a playwright's written script. In other words, in the huge majority of cases, the source of the final

production's primary ideas is the playwright. The playwright is not like other writers in that her basic work must be entirely cast in dialogue. Of course this is only partially true, because she may describe the scenery, indicate the music, add stage directions to the script, and so on. But initially, and unlike the novelist, say, she has only spoken words to work with. This is more problematic than might be imagined, because people actually say what they mean comparatively rarely: 'Goodbye' may conceal heartbreak, or it may conceal delight that the other person is leaving. Rarely does it mean no more than it says. 'Have a cup of coffee,' might be a phrase used by a character who wishes to stall another; it might be genuine hospitality; or it might be the first move in a seduction scene. The playwright Heiner Müller (1929–95) remarked that when the eastern part of Germany was ruled by a communist dictatorship, even 'Guten Tag' ('good morning') sounded like a lie! The playwright's text, therefore, carries a 'subtext' which is where the 'real' drama happens.

*Перескажите текст:*

The person who directs the preparation of a play at the theatre is a director. Sometimes the playwright, who wrote the play, works with him.

One of the first things to be done is to choose the cast, the actors and actresses to play in the performance. Sometimes it is not so easy to find the actors whom the playwright wants. For this purpose, the auditions are held at which actors perform short pieces and the most suitable are chosen for the parts in the play. Before the play is performed in front of an audience of hundreds of spectators, of course there are a lot of rehearsals. At first, the first night! When the curtain goes down at the end, will there be enthusiastic applause or silence? Will the newspaper review be good or bad? What will the critics think? Everyone hopes for a hit that will run for months or even years, but the play might be a flop and only last a few days. It's hard work in the theatre. There are evening performance six nights a week and afternoon shows, called matinee once or twice as well.

*Ответьте на вопросы:*

- 1) Who writes the play?
- 2) What do the actors do during the auditions?
- 3) How is the afternoon show called? A letter to a young actor

*Переведите следующие предложения:*

1. Это самый успешный спектакль в Москве. 2. Евгений Миронов очень талантливый актер. 3. В России много драматических и музыкальных театров. 4. На этом фестивале много участников из разных стран: Франции, Англии, Германии, Португалии, Италии, Испании и тд. 5. У меня много идей. 6. У этого актера много хороших ролей.

*Беседы по теме:*

«Portrait of an actor»

## Семестр 2. (зачет)

Беседа по теме: «Analysis of the performance»

Прочитайте и переведите текст:

*Furthermore, drama does not relate its story, it presents it. This means that it – like real life – operates in time and space. These need some elucidation. First, the action of the play moves through time: one thing happens after another. Love is consummated, and then decays. Achievement is nullified by death. In this sense the playwright resembles a composer, whose works also move through the text time, from the opening bars to the dying fall. Time is therefore a vital tool in the playwright's bag. She can create urgency, or suspense, by drawing attention to it. The action is regulated by varying tempos, and the playwright manipulates time, for instance, by setting up a climax in advance, or hinting at what is to come. But, second, the playwright's action also moves through space: one person encounters another. The chase moves from one place to another, and on to a third. The playwright is in this sense like an architect, concerned with the way spaces are arranged, vistas perceived, and how people can negotiate these. In the drama, it is the playwright who decides the setting for the scene, and which characters will be present – and therefore those who will be absent. She can make one character overhear another, speak to an absent friend on the telephone (or by a letter brought by a messenger), or pretend to exit. The time-space nexus provides an unspoken but ever-present tension between what a character does and what she says, or between what we as an audience see and what we hear. The playwright's ability to manipulate this time space nexus is perhaps her single most telling skill*

Перескажите текст:

### Plot

The plot of a play is the basic structure, as well as the message of the play. It is basically, what the play entails. There are two basic structures for a play plot – linear and non-linear. Linear plots play out in chronological order; non-linear plots have "flash backs", and take place at different points in time, not in chronological order. A plot summary, or a basic overview of the plot, is necessary in most play analysis.

### Characters

These elements of the play bring the story to life. They are the integral elements by which the story revolves. The relationships between the different roles are vital to the overall mood and message of the work. There are main characters that play vital roles in the plot of the play, and secondary characters that are there to help set a mood.

### Language

The way that the characters talk – the type of language they use, formal, conversational, etc. – provides a lot of insight into the environment the characters inhabit. It deepens the plot, making it more consistent with the period and mood.

### Setting

The setting generally adds relevance and richness to the environment of the performance.

### Main Idea

This is the message of the play, or the point of the play. What was the playwright trying to get across with his or her work? That is the main idea of the play.

### Performance

This is the execution of a live rendition of a written play. Here one must take into account acting, directing, staging and more.

### Writing steps of a drama essay

- a. Be specific about your drama essay topic
- b. Create an outline with concise sentences. The outline will help keep the content of the paper in a logical order and create an organized overview of the paper.
- c. Do not rely on just one source when writing the paper. Reading other play analysis might help you come up with ideas of your own. There can be many different themes of a play, decide what type of theme interest you the most.
- d. Assure that each of your main ideas are strongly supported
- e. Remember to cite when appropriate.

### *Переведите предложения:*

1. В нашем городе много новых драматических театров с хорошим репертуаром. 2. Большой театр предлагает зрителям оперные постановки и балетные спектакли. 3. Вс. Мейерхольд работал во многих театральных проектах как режиссер и актер. 4. Я никогда не хожу в театр один, я приглашаю своих друзей. 5. Я сейчас продюсирую очень интересный проект.

### **Семестр 3. (зачет)**

*Беседа по теме: «My impressions of the show»*

### *Прочитайте и переведите текст:*

Konstantin Stanislavsky is the father of modern acting. His desire to “live” a role rather than “perform” a role has influenced every acting technique we know today.

Stanislavsky wrote detailed notes as he developed his acting system. These notes became a series of books—“An Actor Prepares,” “Building a Character,” and “Creating a Role”—that became the foundational text for training actors in Russia and the United States. Stanislavsky worked on his acting techniques from 1888 until he died in 1938. But he developed them in Russia and wrote in Russian. Many of his earliest followers learned Stanislavsky’s System from other actors who studied at his Moscow Art Theatre. Because Stanislavsky was continually experimenting with new ideas—and because many of his students took his ideas and developed their own interpretations of his teachings—it can be challenging to pin down precisely what techniques are part of the System. To get a complete picture, let’s take a deeper look at the man and his methods

*Перескажите текст:*

It can be difficult to go to the cinema in London, because there are too many films and cinemas to choose from! Most of the central cinemas are around Leicester Square, showing big blockbuster movies, you can walk around and see which films take your fancy. There’s lots of information telling you what’s on if you look on the Internet or in “The Time Out” magazine. But be warned – seeing a film can be an expensive night out in the centre of the town! The cheapest cinema in Leicester Square is ‘The Prince Charles’. This cinema often shows films a few weeks later than some of the others, so if you don’t mind being a bit behind the times and want to save a couple of pounds this could be the place for you. Leicester Square is also the home of stars visiting their opening nights. People think (often out in the cold) is worth a brief glimpse of Tom Cruise, Julia Roberts or Brad Pitt as they step out of their limousines to attend the first night of their new movie.

*Ответьте на вопросы:*

- 1) Why can it be difficult to go to the cinema in London?
- 2) Where are the most of the cinemas located?
- 3) What is the cheapest cinema in Leicester Square?

Беседа по теме: «Tragedies and comedies of W.Shakespeare»

**Семестр 4 (зачет)**

*Прочитайте и переведите текст*

The Happy Man

William Somerset Maugham

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of politicians, reformers and suchlike who are prepared to force , upon their fellows measures that must alter their manners, habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows oneself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary

tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable, and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life? and I have seen myself for a moment wrapped in the dark cloak of Destiny. Once I know that I advised well.

I was a young man and I lived in a modest apartment in London near Victoria Station. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

'Certainly.'

I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go of his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.

I hope you don't mind my coming to see you like this,' he said. 'My name is Stephens and I am a doctor. You're in the medical, I believe?'

'Yes, but I don't practise!

'No, I know. I've just read a book of yours about Spain and I wanted to ask you about it.'

'It's not a very good book, I'm afraid.'

'The fact remains that you know something about Spain and there's no one else I know who does. And I thought perhaps you wouldn't mind giving me some information!

'I shall be very glad.'

He was silent for a moment. He reached out for his hat and holding it in one hand absentmindedly stroked it with the other. I surmised that it gave him confidence.

'I hope you won't think it very odd for a perfect stranger to talk to you like this.' He gave an apologetic laugh. 'I'm not going to tell you the story of my life.'

When people say this to me I always know that it is precisely what they are going to do. I do not mind. In fact I rather like it

'I was brought up by two old aunts. I've never been anywhere. I've never done anything. I've been married for six years. I have no children. I'm a medical officer at the Camberwell Infirmary. I can't stick it any more.'

There was something very striking in the short, sharp sentences he used. They had a forcible ring. I had not given him more than a cursory glance, but now I looked at him with curiosity. He was a little man, thick-set and stout, of thirty perhaps, with a round red face from which shone small, dark and very bright eyes. His black hair was cropped close to a bullet-shaped head. He was dressed in a blue suit a good deal the worse for wear. It was baggy at the knees and the pockets bulged untidily.

'You know what the duties are of a medical officer in an infirmary. One day is pretty much like another. And that's all I've got to look forward to for the rest of my life. Do you think it's worth it?'

'It's a means of livelihood,' I answered.

'Yes, I know. The money's pretty good'

'I don't exactly know why you've come to me.'

'Well, I wanted to know whether you thought there would be any chance for an English doctor in Spain?'

'Why Spain?'

'I don't know, I just have a fancy for it'

'It's not like Carmen, you know.'

'But there's sunshine there, and there's good wine, and there's colour, and there's air you can breathe. Let me say what I have to say straight out. I heard by accident that there was no English doctor in Seville. Do you think I could earn a living there? Is it madness to give up a good safe job for an uncertainty?'

'What does your wife think about it?'

'She's willing.'

'It's a great risk.'

'I know. But if you say take it, I will: if you say stay where you are, I'll stay.'

He was looking at me intently with those bright dark eyes of his and I knew that he meant what he said. I reflected for a moment.

'Your whole future is concerned: you must decide for yourself. But this I can tell you: if you don't want money but are content to earn just enough to keep body and soul together, then go. For you will lead a wonderful life.'

He left me, I thought about him for a day or two, and then forgot. The episode passed completely from my memory.



Many years later, fifteen at least, I happened to be in Seville and having some trifling indisposition asked the hotel porter whether there was an English doctor in the town. He said there was and gave me the address. I took a cab and as I drove up to the house a little fat man came out of it. He hesitated when he caught sight of me.

'Have you come to see me?' he said. 'I'm the English doctor.'

I explained my errand and he asked me to come in. He lived in an ordinary Spanish house, with a patio, and his consulting room which led out of it was littered with papers, books, medical appliances, and lumber. The sight of it would have startled a squeamish patient. We did our business and then I asked the doctor what his fee was. He shook his head and smiled.

'There's no fee.'

'Why on earth not?'

'Don't you remember me? Why, I'm here because of something you said to me. You changed my whole life for me. I'm Stephens.'

I had not the least notion what he was talking about. He reminded me of our interview, he repeated to me what we had said, and gradually, out of the night, a dim recollection of the incident came back to me.

'I was wondering if I'd ever see you again,' he said, 'I was wondering if ever I'd have a chance of thanking you for all you've done for me.'

'It's been a success then?'

I looked at him. He was very fat now and bald, but his eyes twinkled gaily and his fleshy, red face bore an expression of perfect good-humour. The clothes he wore, terribly shabby they were, had been made obviously by a Spanish tailor and his hat was the widebrimmed sombrero of the Spaniard. He looked to me as though he knew a good bottle of wine when he saw it. He had a dissipated, though entirely sympathetic, appearance. You might have hesitated to let him remove your appendix, but you could not have imagined a more delightful creature to drink a glass of wine with

'Surely you were married?' I said.

'Yes. My wife didn't like Spain, she went back to Camberwell, she was more at home there.'

'Oh, I'm sorry for that'

His black eyes flashed a bacchanalian smile. He really had somewhat the look of a young Silenus.

'Life is full of compensations,' he murmured.

The words were hardly out of his mouth when a Spanish woman, no longer in her first youth, but still boldly and voluptuously beautiful, appeared at the door. She spoke to him in Spanish, and I could not fail to perceive that she was the mistress of the house.

As he stood at the door to let me out he said to me:

'You told me when last I saw you that if I came here I should earn just enough money to keep body and soul together, but that I should lead a wonderful life. Well, I want to tell you that you were right. Poor I have been and poor I shall always be, but by heaven I've enjoyed myself. I wouldn't exchange the life I've had with that of any king in the world.'

*Перескажите текст:*

Charlie Chaplin

Sir Charles Spencer Chaplin was an English comic actor, filmmaker, and composer who rose to fame in the silent era. Charlie Chaplin was born in London on April 16, 1889 as the son of a poor variety artist and appeared on the stage when was a child. During a tour in the USA in 1913 he was offered an engagement by the Keystone film company. His role in the film "The Tramp" made him world famous during the 1920s. He also played in such films as "The Child" and "The Gold Rush" produced by United Artists, a film company he founded in 1919 together with Mary Pickford and others. Chaplin continued his performance when the "talkies" appeared and produced such film as "Modern Times" and his masterpiece "The Great Dictator". Chaplin wrote, directed, produced, edited, starred in, and composed the music for most of his films. He was a perfectionist, and his financial independence enabled him to spend years on the production of a picture.

**Семестр 5. (зачет)**

*Беседа по теме:*

«Comparative analysis of the same play staged by different directors»

*Прочитайте и переведите текст:*

Miller was shaped by the Great Depression, which brought financial ruin onto his father, a small manufacturer, and demonstrated to the young Miller the insecurity of modern existence. After graduation from high school he worked in a warehouse. With the money he earned he attended the University of Michigan (B.A., 1938), where he began to write plays. His first public success was with *Focus* (1945; film 1962 [made-for-television]), a novel about anti-Semitism. *All My Sons* (1947; film 1948), a drama about a manufacturer of faulty war materials that strongly reflects the influence of Henrik Ibsen, was his first important play. It won Miller a Tony Award, and it was his first major collaboration with the director Elia Kazan, who also won a Tony. Miller's next play, *Death of a Salesman*, became one of the most famous American plays of its period. It is the tragedy of Willy Loman, a man destroyed by false values that are in large part the values of his society. For Miller, it was important to place "the common man" at the centre of a tragedy. As he wrote in 1949 :

The quality in such plays [i.e., tragedies] that does shake us...derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what and who we are in this world. Among us today this fear is as strong, and perhaps stronger, than it ever was. In fact, it is the common man who knows this fear best. Miller had been exploring the ideas underlying *Death of a Salesman* since he was a teenager, when he wrote a story about a Jewish salesman; he also drew on memories of an uncle. He wrote the play in 1948, and it opened in New York City, directed by Kazan, in February 1949. The play won a Tony Award for best play and a Pulitzer Prize for drama, while Miller and Kazan again each won individual Tonys, as author and director respectively. The play was later adapted for the screen (1951 and several made-for-television versions) and was revived several times on Broadway.

*Retell the text:*

Theatre superstitions

The average person might be somewhat superstitious with some things, but thespians are known for their superstitious nature. The most well known

superstition involves Shakespeare's "Macbeth" which is called "The Scottish play" by the actors. The superstition says that the actors may suffer

bad luck if they mention the name of the play or recite quotes from the play. Of course, it's not good for an actor to perform a role in this play.

The Piccadilly Theatre boasted that according to *The Guinness Book of Theatre Records* that they had the most disaster-struck production of the Scottish play. John Gielgud (a famous British actor) starred in the play as an anonymous hero and during its run at the Piccadilly theatre four actors died and the designer later committed suicide. The theatre superstitions state:

Do not wish another actor good luck –instead saying "break a leg. This comes from "bending a knee" for taking a bow.

## Семестр 6. (зачет)

*Беседа по теме: «My experience of working at a theatre festival»*

*Прочитайте и отрывок из интервью с П. Бруком:*

You've spent many years celebrating Shakespeare, and presumably studying his era and society. What is your position on the "pit question?" Did the common people, the audience in the "pit," really only come because of the few bawdy scenes or obscene references, or was there a higher level of searching or understanding among common audiences than we see today?

PB: Well, I don't think that there is much area for controversy here. Shakespeare, more than any other dramatist that we know, recognized the need to make what happens on the stage a reflection of all forms of life. And by all forms, I mean both philosophical life, spiritual life, inner life, intellectual life, sophisticated life, and popular life – all as being interrelated facets of this great mass that we call living experience.

Edward de Vere (1550-1604), 17th Earl of Oxford

And he knew – and this is something that I've found confirmed by experience all through my life – that you can only do that if it is matched by a corresponding audience. That you produce in the theatre just as much as your audience can receive. So if you have an entirely academic audience, to satisfy them you produce intellectual plays. If you have an entirely popular audience, in the lowest sense of the word, you produce crude popular entertainment. Linking levels is one of the hardest things in all human activities. But Shakespeare's aim and his art was constantly to engage each part of the audience at the same time. And very recently, English poet Ted Hughes has written a penetrating book on Shakespeare, which has yet to be published, in which he even analyzes this in terms of the single line. How within one line of Shakespeare, he will use an elaborate word that most of the audience could not understand, but which would excite the intellectuals who were sitting close to the stage, and then by the use of the word "and" he would immediately follow it by a second word, which turns the same sense into very everyday use. And the two together, the elaborate word and the ordinary word put side by side, give an excitement to both parts of the audience and, in a lightning flash, both parts of the audience were equally involved.

I think that you'll find that Shakespeare did something that we learn all the time in the theatre, and which every orator knows as well, which is to never let any part of your audience slip for too long. Because one recognizes that there is this phenomenon in audiences – an audience that switches off. And the aim of all theatre work is never to lose your audience for a moment. Because if you lose an audience, even for a matter of seconds, it's very hard to capture them again. And if

you look at the structure of Shakespeare's plays, you can find that he alternates all the time between one level and another. And, in this fluctuating movement, he keeps in touch with everyone. There is an element of crude melodrama followed by an element of sophisticated politics, and at once something else that comes in, and something that refers to a very difficult idea.

You can take Hamlet. If you think that Hamlet is inexhaustible as a deep, philosophical play, and yet it is totally accessible and eternally popular as one of the most widely played pieces of dramatic writing in history. And there's a perfect example of how he could write for an enormous audience. He was only doing what big film-making always strives to do, and which succeeds to a degree.

Very, very good films, on the whole, do bring together enormously different people. And if you think of the very best American movies, there have been a great number of extraordinary pictures that have played to, in New York for instance, to very sophisticated people, and are then playing in remote parts of the Middle East and Asia to very popular audiences. And all of them are held by the same film at the same time, and yet they are seeing different aspects of it. That is the great Shakespearean art and no one has outdone that.

Because the one thing that no one can deny about Shakespeare is that... Well, there are two things you can't deny. The popular nature is proven by statistics because of the amount his works are played all over the world. But I don't think that anyone would say that in all writing there is anything spiritually and philosophically deeper than what is in the core of Shakespeare's writing. And there, there is no concession. That the deepest ideas are expressed without being popularized or cheapened. And for that there is no precedent in theatre writing. The only equivalents are in novel writing. We have a writer like Dostoyevsky, who has also those two sides, whose depth or thought go very deep, and yet whose form is irresistible to a very, very wide audience for its dramatic intensity.

Семестр 7 (ЭКЗАМЕН)

*Прочитайте и переведите текст:*

About Stanislavsky

Who was Konstantin Stanislavsky? What did he really teach? He was a complete man of the theatre. His teachings refer to voice, diction, dancing, singing, costume, make up, wigs – all the different things that would change an actors' shape, form and size to make him suit his character better.

Stanislavsky conducted the rehearsals at the Moscow Art Theatre and directed the plays himself. People who saw "The Marriage of Figaro" couldn't forget this bright comedy. Stanislavsky taught young actors to be natural onstage. When he was asked about his system Stanislavsky used to state: "Create your own system. Don't depend on mine. Make up something that will work for you. Keep breaking the traditions. He liked saying "Love the art in yourself, not yourself in the art".

Before Stanislavsky was born in 1863, Mikhail Shchepkin had already fought against the artificial, declamatory style. The great actor of The Imperial Maly Theatre was called “The Father of Realism”. Following his ideas Stanislavsky began to work on a technique which helped an actor to create a live human being onstage.

*Answer the questions:*

- 1) What did the Stanislavsky’s teachings refer?
- 2) In what theatre did Stanislavsky rehearse the plays with the actors?
- 3) What unforgettable roles did Stanislavsky play?

*Беседа по тексту:*

## TRAGEDY

The word ‘tragedy’ in common usage today means little more than a sad or unnecessarily unpleasant event: a motorway crash in which several people died is described as a ‘tragedy’ in the newspapers; a promising career cut short by cheating is described as ‘tragic’. But in drama, the term ‘tragedy’ is specific, even technical, and refers to a particular type of play. Discussion of tragedy as a dramatic form must begin with the Greek scholar and philosopher, Aristotle (384–22 BCE). In his small book – perhaps it is no more than lecture notes – known as *The Poetics*, he attempts a dispassionate, intellectual examination of poetry, focusing especially on drama, and within drama on tragedy. He never saw the plays of Aeschylus (c.525–456 BCE), Sophocles (c.496–06 BCE) and Euripides (c.485–07 BCE) – but he read them closely and tried to draw conclusions about what typifies their works. Aristotle begins his examination with the assertion that poetry, like the other arts, is an ‘imitation’ of life. By this, he does not mean that poetry, or the arts in general, merely imitate the surface experience of living day-to-day; he means that art reproduces the rhythms of life, it creates experiences which, if we enter into them, are like the experiences of life. The sensitive spectator at a good performance of Shakespeare’s *As You Like It* has an experience something like ‘falling in love’: the play imitates falling in love. The appreciative listener at a concert performance of Beethoven’s *Eroica* symphony experiences something like heroism, pride, elation or triumph. For Aristotle, the purest form of poetic imitation is drama, and the purest form of drama is tragedy. Aristotle says that: ‘Tragedy is an imitation of an action that is admirable, complete and possesses magnitude; in language made pleasurable ... performed by actors ... effecting through pity and fear the purification of such emotions’ (Aristotle, *Poetics*, p. 10). This general definition, especially the last clause, raises serious issues which have been debated heatedly over centuries, and even millennia, and to which we shall return. Before we enter that debate, however, we should note Aristotle’s further observations.

He lists six elements of tragedy, as follows:

1 Plot, that is the action, the story, which, he adds, is enacted by people, actors, as opposed to being narrated or sung.

2 Character, the way a person behaves (for behaviour defines character); it is important to note that tragedy, according to Aristotle, deals with 'the better type of person', that is royalty, generals, governors, people whose fate is of significance to more than just themselves;

3 Reason, the way plot and character are connected, the logic and coherence of what is presented, how what is shown is 'likely to happen'.

4 Diction, the speaking of the text.

5 Poetry, the poetic qualities of the text itself.

6 Spectacle, what you see on the stage. For Aristotle, the most important of these is the plot, which is the imitation of action, the way the events, or incidents, are organised by the playwright. The primacy of plot over the other elements is well established:

Tragedy is not an imitation of persons, but of actions and of life. Wellbeing and ill-being reside in action, and the goal of life is an activity, not a quality; people possess certain qualities in accordance with their character, but they achieve wellbeing or its opposite on the basis of dramatic form 39 how they fare ... So the events, i.e. the plot, are what tragedy is therefore, and that is the most important thing of all. (Aristotle, Poetics, p. 11) Aristotle argues that it would be possible to have a tragedy which contained action but no characters, but it would be impossible to have a tragedy which included characters but no action. Action, it may be noted, is a very wide term, and includes reaction (how characters react to events), for instance, as well as suffering, amusement, fear, and so on. The action imitated, says Aristotle, evokes and purifies the emotions of fear and pity. 'Purification' is a translation of the vexed Greek word, katharsis. Katharsis was originally a medical term which referred to the way the body gets rid of poison or other harmful matter. Sometimes, with reference to drama, it has been translated as a purging of fear and pity. The concept is elusive, but it appears to contain within it for the spectator both fear ('that could have been me'), and pity (the sorrow we feel for another person in misfortune). And after the event, when the tragedy has closed, we feel cleansed, purged, by the experience. It is this cleansing that tragedy performs which defines the genre for Aristotle

*Beceđa no meme: «My graduating work»*