

РАЗРАБОТКА УРОКА

«С ДНЕМ РОЖДЕНИЯ, ШЕКСПИР!»

Theme: W. Shakespeare is the teacher of B. Shaw.

Aim: to teach the students to listen to a lecture and to understand the material given by the teacher;

– to analyze B. Shaw's attitude to W. Shakespeare;

– to teach the students to work with original literature.

The material used in the lesson:

– “Shakes Versus Shav” by B. Shaw;

– “I am a Classic. But Am I a Shakespeare Thief?” by B. Shaw.

– The portraits of W. Shakespeare and B. Shaw.

Lesson plan

• Organisation

Today our lesson is devoted to William Shakespeare but we'll speak about him with the help of another great writer and playwright of the 20th century, Bernard Shaw, who considered Shakespeare to be his teacher as he greatly appreciated his talent and read his works over and over again.

The plan for the lesson is as follows:

– B. Shaw's Play “Shakes Versus Shav”;

– Work with the article “I am a Classic. But Am I a Shakespeare Thief?” by B. Shaw;

– Summary.

• *Listen to the beginning of the play. Be ready to answer the questions.*

Shakes Versus Shav is another play devoted to W. Shakespeare created by B. Shaw. This play was written for the puppet theatre. It's full of humour and reveals B. Shaw's attitude to Shakespeare whose greatness helped B. Shaw develop himself because he tried to catch up to Shakespeare throughout his whole life. He longed to reach the level of W. Shakespeare,

comparing his own works to Shakespeare's works and sometimes competing with him.

Shakes: Today the winter of landlords' quarrels

Was changed by the Malvern's sun
I'm William Shakes and I was born in

Stratford

Where festivals take place to honour me,
Where glory meets me and people thank me
Because I am so close to the century.

But I am so cross...

I came to pay back the boastful guy,
Who imagined himself great, my name
has stolen

And shortened it to Shav.

He wishes he were me with a new
appearance

To stage the plays at the theatre
of yours.

And laughing at me he has planted
the mulberry tree.

Please, tell me, citizens of Malvern, how
Can I find that cursed guy.

Please, help me meet this Irish fellow,
I'll take revenge on him under my own

laws.

Shav enters the stage.

Shakes: Who are you the man with high
forehead?

Which is so similar to mine?

Shav: No, tell me who you are, the man,
Who does not know the world famous
face?

I am GBS!

Shakes: Oh! Is it you, indecent fellow?
Prepare to die!

Shav: You are right, it's time to die.

*They begin to fight but Shakes takes the lead
and upsets his poor opponent, counting.*

Shakes: Heckerty-beckerty, one,
heckerty-beckerty, two,
Heckerty-beckerty, three...

*On the ninth second Shav stands up and
punched Shakes. The punch is so powerful
that Shakes falls down and lies until Shav
counts to ten.*

Shav: Out! (He cries loudly)

Shakes: Out? You will never beat me.

I don't care that I am 300 years

Older than you, and your fist

Is stronger than mine.

It's only a mere trifle!

Ключевые слова: W. Shakespeare, B. Shaw, a great writer.

• **Answer the questions:**

- Who are the characters of the play?
- Why are they boxing?
- What does Shaw want to prove? Does he want to prove that he is unique and great?
- Does Shaw think that Shaw is stronger than him? (*He didn't*)
- Why did Bernard Shaw create this play? Did he really think that he was greater than Shakespeare?

B. Shaw studied Shakespeare's works thoroughly. Shakespeare's works helped Shaw develop himself. From time to time he returned to names shown by Shakespeare, to his comedies, and tragedies.

But he didn't think that only Shakespeare could create valuable masterpieces.

• **The work with the original literature.**

Shaw's article "I Am a Classic. But Am I a Shakespeare Thief?" had been written by the 23d of April. We have already learnt that B. Shaw read and reread Shakespeare's works and some of his characters had names taken from Shakespeare's tragedies and comedies. That's why a journalist, Mr. C.G.L. Du Cann, called him a Shakespeare thief.

We'll take this opportunity to study the article with the thoughts and discourse of B. Shaw on this matter. The text is divided into 7 parts. You will be given tasks to do after each part.

I AM A CLASSIC.

BUT AM I A SHAKESPEARE THIEF?

B. Shaw

I. In a recent issue of the London Arts Gazette Mr. C.G.L. Du Cann has an article under the title, Bernard Shaw as a Shakespeare Thief, which is one of the most appreciative articles that has ever been written about me.

I have to correct Mr. Du Cann on two points only.

It was I myself who first called attention to the fact that the so-called Shaw heroine is equally the Shakespeare heroine. And the motto "Greater than Shakespeare" – *Mr. Shaw on himself* – is not as accurate textually as the hackneyed quotation from the Bible, "There is no God". There is a section of one of my prefaces headed with the question "Better than Shakespeare?" But the question is not an affirmation, especially when it is answered as I answered it.

II. There are times when journalistic commonplace about famous authors becomes so absurd through journalists never reading their works, and hiding their unacquaintance by a pretence of idolatry, that it becomes necessary to throw in the public face the inevitable and enormous deficiencies of all creators of imaginary worlds, whether they dramatize mere reflections in a mirror held up to nature, or offer an interpretation behind evolution.

III. When critics assume that the differences between Giotto and Velasques, Cimabue and Rembrandt, Shakespeare and Ibsen, Walter Scott and Conrad, Dickens and Strindberg, Moliere and Balzac, Handel and Hugo Wolf, are all superiorities, it is time to remind the public that in some respects the work of the juniors makes the work of the seniors seem childish by comparison.

IV. Compare my play *Arms and the Man* with Chekhov's *The Cherry Orchard*, and if you do not at once perceive that the Russian play is a novel and delicate picture whilst the pseudo-Bulgarian one is a simple theatrical projection effected by a bag of the oldest stage tricks, then I shall form a very poor opinion of your taste. It doesn't follow in the least that Chekhov is a better playwright than I, or *The Cherry Orchard* a greater play than *Arms and the Man*. The *Endymion* of Keats is a more exquisite work than the *Iliad* of Homer or the *Divine Comedy* of Dante: but the rashest gusher that ever called himself a modernist dare not back it to survive them. But this business to give orders of merit to artists *as if they were boxing for points* is silly.

V. For stage purposes there are not many types of character available; and all the playwrights use them over and over again. Idiosyncrasies are useful on the stage only to give an air of infinite variety to the standard types. Shakespeare's crude Gratiano is Benedick. Berowne, and Mercutio, finally evolving through Jacques into Hamlet. He is also my Smilash, my Philanderer (Сердцеед); my John Tanner. Take Falstaff's discourse on honour; and how far are you from Alfred Doolittle's disquisition on middle-class morality?

VI. I could multiply instances; but these glaring ones suffice for illustration. We are plagiarists one of another, and if Mr. Du

Cann will now pass on from me and my characters to Trollope and his Mrs. Proudie, Lizzie Eustace, and Lily Dale (who, as forerunner to the young lady in Heartbreak House, wrote "Lily Dale, old maid" in her Bible), and then on to Thackeray, Dickens, Dumas *père*, and the rest of us, he will be able to elaborate his thesis with no more straining than his identification of Juliet with Ann Whitefield has cost him.

VII. In short, Mr. Du Cann is quite right. I am a Classic.

I have never pretended to be anything else I play the old game in the old way, on the old chessboard, with the old pieces, just as Shakespeare did. And the amazing fact that I have ever been mistaken for anything else is due solely to the ignorance of literature prevalent among journalists who have no time for reading, and, indeed, no taste for it: an ignorance which enables managers to mutilate; travesty, and misrepresent Shakespeare without detection or rebuke, and to impose *The Chocolate Soldier*, in which all the young men are cads and cowards, all the men *vieux marcheurs*, and all the women are prostitutes and nymphomaniacs, on the press as a musical version of *Arms and the Man*, though it has not one line or character to which I could have put my hand.

The difference between comedy and pornography, between tragedy and butcherly blank verse bugaboo, does not exist for popular criticism.

VOCABULARY

textually – буквально
 hackneyed quotation – банальная цитата
 affirmation – утверждение
 commonplace – банальность
 pretence – отговорка, притворство
 inevitable – неизбежный
 deficiency – дефицит, нехватка
 assume – принимать на себя, предполагать
 gash – необдуманный, быстрый
 gusher – изливающийся в своих чувствах
 dare – осмеливаться
 merit – достоинство
 idiosyncrasy – черта характера
 infinite – бесконечный
 crude – сырой, незрелый
 discourse – рассуждение

disquisition – исследование
 glaring – ослепительно сверкающий
 suffice – быть достаточным
 plagiarist – плагиатор
 elaborate – тщательно разрабатывать
 solely – единственно
 mutilate – калечить
 travesty – пародия
 detection – открытие
 rebuke – упрек
 impose – навязывать
 cad – хам

• Tasks to be fulfilled :

I. Choose the right option.

1) Du Cann has an article which is one of the most ... ones that has ever been written about B. Shaw.

a) negative, b) positive, c) valuable

2) It was B. Shaw himself who first ... to the fact that the so-called Shaw heroine is equally the Shakespeare heroine.

a) paid attention, b) drew attention, c) concentrated attention, d) attracted

3) B. Shaw wrote in one of the articles about himself ...:

a) better than Shakespeare, b) greater than Shakespeare, c) better than Shakespeare?

II. Which sentence is closer to the text?

1) There are times when journalistic verbosity about famous authors becomes so absurd because journalists never read their works.

2) There are times when journalistic hackneyed quotations about famous authors become so absurd though journalists' reading was very thoroughly done.

III. Choose the better translation of the following sentence:

When the critics assume that the difference between Shakespeare and Ibsen, Walter Scott and Hugo, are all superiorities, it is time to remind the public that in some respect the work of the juniors makes the work of the seniors childish by comparison.

1) Когда критики берут на себя смелость сравнивать Шекспира и Ибсена, Вальтера Скотта и Гюго, понимая, что они сравнивают самых лучших (достойных), можно сказать, что пришло время напомнить публике, что работы младших делают работы старших детскими (по некоторым аспектам).

2) Когда критики берут на себя смелость сравнивать Шекспира и Ибсена,

Вальтера Скотта и Гюго, зная, что они сравнивают самых достойных (лучших), то делается очевидным, что пришло время напомнить публике, что в некоторых аспектах работа старших делает работу младших детской в сравнении с ними.

IV. Answer the questions.

1. Why will Shaw form a very poor opinion of your taste compared with Chekhov?

- B. Shaw is younger.
- B. Shaw is older.
- Compared genres are different.

2. Why don't we compare *The Endimion* by Keats and *The Iliad* by Homer?

- The authors do not want to win with the help of boxing.
- Masterpieces are incomparable.
- Any author has different characters in a great amount of works that are evolving from one work to another.

V. Find out the main idea of the passage.

1) Shakespeare's crude Gratiano, Mercutio, finally turns into Hamlet.

2) We study the works of others.

3) We take and use important things from the works of others.

VI. Find out the right explanation for the following statement: *We are plagiarists one of another.*

1) We do not want to take anything from the works of others.

2) We study the works of others.

3) We take and use important things from the works of others.

VII. Read and translate the passage.

Keys: I 1a, 2b, 3c; II 1; III 1; IV 1c, 2b; V 1; VI 3.

Литература

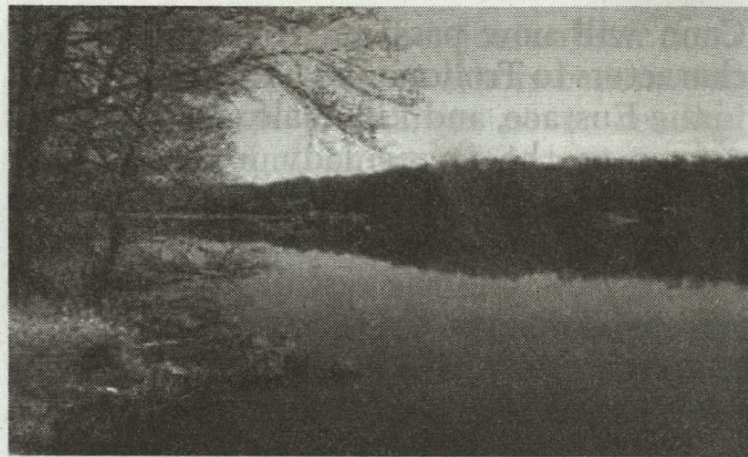
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Т.Ю. Амосова

Сведения об авторе: Амосова Татьяна Юрьевна, учитель английского языка, лингвистическая гимназия № 3 им. М. Горького, г. Уфа.

E-mail: mariinka-3@yandex.ru



Lake Inerka

MORDOVIA

AS ONE OF THE RUSSIAN REPUBLICS

There are a lot of republics and regions in the Russian Federation. Mordovia is one of them. It is situated to the south-east of Moscow, in the eastern part of the East-European Russian plain. The chief rivers of Mordovia are: the Moksha, a tributary of the Oka, and the Sura, a tributary of the Volga. The whole area of the Republic is situated in the Volga basin. So, Mordovia lies between the two large rivers – the Oka and the Sura. The territory of Mordovia is 26,200 sq. km and its population is about one million.

There are very many lakes in Mordovia. There are even more lakes than rivers, more than one thousand lakes! The largest and deepest lake in the Republic is Lake Inerka. It is a peaceful and scenic corner. The waters are deep and dark green. The huge trees that grow on the banks are reflected on the dark mirror surface of the lake. The calm reflections are only disturbed by boats and catamarans. "Inerka" if translated from Mordovian means "Great Lake". The Inerka is one of the loveliest lakes and a holiday resort with wooden cottages on its banks.

In the north and north-east, Mordovia borders with the Nizhny Novgorod Region

Ключевые слова: Mordovia, Saransk, sport, cultural life.