# **Міністерство освіти і науки України**

**Закарпатський угорський інститут імені Ференца Ракоці ІІ**

Кафедра Філологія. Англійська мова і література

**Методичні вказівки**

з навчальної дисципліни

«Зарубіжна (британська) література: Розвиток драми в Британії»

для студентів II курсу денної форми навчання

напрям підготовки/спеціальність: 014 Середня освіта,

Мова і література (англійська)

спеціалізація: 014 Середня освіта

#### Берегово - 2018

Методичні вказівки щодо до лекційних, практичних (семінарських), самостійних робіт з навчальної дисципліни «Зарубіжна (британська) література: Розвиток драми в Британії» для студентів ІI курсу денної форми навчання за напрямом 014 Середня освіта, Мова і література (англійська)

Розробники методичні вказівки: Баняс В. В. в.о. доцент; ст. викладач, мова та література (англійська), Надь-Коложварі Е. А. ст. викладач.

Рецензент: доцент філолог. англійської мови і літератури, Баняс В. В. в.о. доцент

Затверджено на засіданні кафедри філології

Протокол №1 від 28.08.2017.

Завідувач кафедри / Tanszékvezető Ковтюк І. Я.

**ЗМІСТ**

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**ВСТУП**

Програма вивчення навчальної дисципліни «Зарубіжна (британська) література: Розвиток драми в Британії» складена відповідно до навчального плану підготовки бакалаврів напряму (спеціальності) «014.02 Середня освіта , Мова і література (англійська)».

Навчальна дисципліна «Зарубіжна (британська) література: Розвиток драми в Британії» посідає особливе місце серед предметів гуманітарного циклу в системі професійної підготовки майбутнього викладача англійської мови. Вона допомагає людині правильно орієнтуватися у складному процесі самопізнання, справляє вплив на її духовний світ і зростання. Цей курс є однією з найважливіших складових частин підготовки студентів-філологів інституту.

Програма навчальної дисципліни складається з таких змістових модулів:

**Змістовий модуль 1. From the origins to the Renaissance**

Тема 1. / 1. téma

The Chester Cycle of Mystery Plays (1400-1450) “Banns”

* The Chester Cycle of Mystery Plays (1400-1450) “Noe”
* Morality Play “Everyman” (1485)
* Christopher Marlowe “Doctor Faustus” (1593)
  + “Faustus Lusts after Knowledge”
  + “Good and Bad Angels”
  + “Faustus’s Last Soliloquy”

Тема 2. / 2. téma

William Shakespeare: Romeo and Juliet

* + “What’s in a Name?”
  + “Ah, What an Unkind Hour”

Тема 3. / 3. téma

* William Shakespeare: Hamlet
  + “To Be or Not the Be”
  + “Words like Daggers”

Тема 4. / 4. téma

* William Shakespeare: Macbeth
  + “Unsex me Here”
  + “The Sound and the Fury”

Тема 5. / 5. téma

* William Shakespeare: King Lear
  + “The Division of the Kingdom”
  + “The Fool”
  + “The Storm on the Heath”
  + “This Great Stage of Fools”
  + “Cordelia’s Death

**From the Renaissance to the Twentieth Century**

Тема 6. / 6. téma

* Ben Jonson: Volpone
* John Webster: The White Devil (1611)
  + The Arraignment of Vittoria Corombona
  + The Duchess of Malfi: The Death of the Duchess

Тема 7. / 7. téma

* William Congreve: The Way of the World
  + “Any More Conditions?”
* Oliver Goldsmith: She Stoops to Conquer
  + “You cannot be serious”

Тема 8. / 8. téma

* Oscar Wilde: The Importance of Being Earnest
  + “I was Found in a Handbag”

Тема 9. / 9. téma

* George Bernard Shaw: Pygmalion
  + “Eliza’s First Pronunciation Lesson”

Тема 10. / 10. téma

* John Millington Synge: The Playboy of the Western World
  + “Christy’s Crime is Revealed”

Тема 11. / 11. téma

* Thomas Stearns Eliot: Murder in the Cathedral
  + “The Fourth Tempter”

**ТЕМАТИЧНІ ПЛАНИ ЛЕКЦІЙ**

**Lecture 1**

**From the Origins to the Middle Ages (7th century-1485)**

* The development of drama
* Street performances
* Liturgical drama
* The evolution of drama
* Pageants
* Miracle plays, Morality plays, Mystery plays

**Readings:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. I. Longman, 2009. Modules A-E.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 2**

**The Renaissance (1485-1625)**

* Renaissance Drama. The Rise of Drama. The Elizabethan Playhouse. William Shakespeare: comedies, tragedies, history plays, romances.
* Thomas Kyd
* Why drama flourished
* The principle of order
* Questioning the principle of order
* The actors
* The companies and their patrons
* The theatres
* Structure of an Elizabethan theatre
* Outer and inner stage, special effects, audiences
* Ben Jonson and masques

**Readings:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 3**

**The Puritan, Restoration and Augustan Ages (1625-1776)**

* Jacobian Drama. Verbal and Dramatic Style. Restoration Drama. Drama in the 18th Century. The Demise of the Comedy of Manners.
* Theatres closed
* New theatres
* Restoration theatres
* Heroic tragedy
* The Comedy of Manners
* William Congreve
* Licensing Act:1737
* John Gay and Oliver Goldsmith

**Readings:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

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D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 4**

**The Romantic Age (1776-1837) and the Victorian Age (1837-1901)**

* Romantic Drama. Victorian Drama New Ideas – The Romantics
* Reasons for crisis
* Popular entertainment
* New Theatres
* Revival
* Oscar Wilde

**Readings:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. I. Longman, 2009. Modules A-E.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**Lecture 5**

**Early Twentieth Century and Modernism (1901-1950)**

* The road to modernism
* G.B. Shaw
* The Irish Literary Revival
* A New Age

**Readings:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

K. Brodey, F. Malgaretti: Focus on English and American Literature. Modern Languages, 2002, 368 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

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Pat Rogers: The Oxford Illustrated History of English Literature. Oxford University Press, 2001, 528 p.

**ПЛАНИ ПРАКТИЧНИХ ЗАНЯТЬ**

*Reading the assigned texts.* Students are required to come prepared for class: they must be able to understand the texts (know the words), remember details, and formulate their critical comments. Not reading the assignment for a class counts as an absence.

**Practical Lesson 1**

**Topics for discussion:**

The Chester Cycle of Mystery Plays (1400-1450) “Banns”

* The Chester Cycle of Mystery Plays (1400-1450) “Noe”
* Morality Play “Everyman” (1485)

Christopher Marlowe “Doctor Faustus” (1593)

* + “Faustus Lusts after Knowledge”
  + “Good and Bad Angels”
  + “Faustus’s Last Soliloquy”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

Mystery Plays [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/1l2IaE9HRcEzFPd6ZlmvWu3fS1BlGKX71**](https://drive.google.com/drive/folders/1l2IaE9HRcEzFPd6ZlmvWu3fS1BlGKX71)

Christopher Marlowe “Doctor Faustus” [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/1l2IaE9HRcEzFPd6ZlmvWu3fS1BlGKX71**](https://drive.google.com/drive/folders/1l2IaE9HRcEzFPd6ZlmvWu3fS1BlGKX71)

**Required and Suggested Reading:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. I. Longman, 2009. Modules A-E.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

**Practical Lesson 2**

**Topics for discussion:**

William Shakespeare: Romeo and Juliet

* + “What’s in a Name?”
  + “Ah, What an Unkind Hour”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

William Shakespeare: Romeo and Juliet [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/1E11usmqT1j139bKlrZuHtrbyU5s77ksa**](https://drive.google.com/drive/folders/1E11usmqT1j139bKlrZuHtrbyU5s77ksa)

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D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

**Practical Lesson 3**

**Topics for discussion:**

* William Shakespeare: Hamlet
  + “To Be or Not the Be”
  + “Words like Daggers”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

William Shakespeare: Hamlet [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/1xyQTSQfZ336O4\_Fq4mkrnsTvuobyN3DC**](https://drive.google.com/drive/folders/1xyQTSQfZ336O4_Fq4mkrnsTvuobyN3DC)

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R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

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D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

**Practical Lesson 4**

**Topics for discussion:**

* William Shakespeare: Macbeth
  + “Unsex me Here”
  + “The Sound and the Fury”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

William Shakespeare: Macbeth [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/14VYoTsI4UDW3X5rJM\_ec8VG2puY0cU3H**](https://drive.google.com/drive/folders/14VYoTsI4UDW3X5rJM_ec8VG2puY0cU3H)

* William Shakespeare: King Lear
  + “The Division of the Kingdom”
  + “The Fool”
  + “The Storm on the Heath”
  + “This Great Stage of Fools”
  + “Cordelia’s Death

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

William Shakespeare: King Lear [Electronic source] – mode of access:

**https://drive.google.com/drive/folders/1Nw2fdxwue-AfkUoy2-f8KvFO-71-GR2X**

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R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

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D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. From the Beginnings to the 18th Century. Vol. I. La Spiga Languages, 2003, 575 p.

**Practical Lesson 5**

**Topics for discussion:**

* Ben Jonson: Volpone

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

Ben Jonson: Volpone [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/17bAYZIGGuh9m-c6B1h3HMu2KPGZ30V9u**](https://drive.google.com/drive/folders/17bAYZIGGuh9m-c6B1h3HMu2KPGZ30V9u)

**https://drive.google.com/drive/folders/10HkLBE4pEHIu4DYczGihZL0W304yRY8l**

**Topics for discussion:**

* John Webster: The White Devil (1611)
  + The Arraignment of Vittoria Corombona
  + The Duchess of Malfi: The Death of the Duchess

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

John Webster: The White Devil [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/1v\_8v41jydhJzkj23aruCGqXkfI51jaHk**](https://drive.google.com/drive/folders/1v_8v41jydhJzkj23aruCGqXkfI51jaHk)

**Topics for discussion:**

* William Congreve: The Way of the World
  + “Any More Conditions?”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

William Congreve: The Way of the World [Electronic source] – mode of access:

[**https://drive.google.com/drive/folders/1v\_8v41jydhJzkj23aruCGqXkfI51jaHk**](https://drive.google.com/drive/folders/1v_8v41jydhJzkj23aruCGqXkfI51jaHk)

**Topics for discussion:**

* Oliver Goldsmith: She Stoops to Conquer
  + “You cannot be serious”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

Oliver Goldsmith: She Stoops to Conquer [Electronic source] – mode of access:

**https://drive.google.com/drive/folders/1Qm7VAlXjXqb8tUyLTmFb\_FCBtTzKFQsz**

**Required and Suggested Reading:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

P. B. High: An Outline of American Literature. Longman, 2006, 256 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. II. Longman, 2009. Modules F-H.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. English Literature: the Romantics and the Victorians. American Literature: from the Beginnings to the Late 19th Century. Vol. II. La Spiga Languages, 2003, 721 p.

**Practical Lesson 6**

**Topics for discussion:**

* Oscar Wilde: The Importance of Being Earnest
  + “I was Found in a Handbag”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

Oscar Wilde: The Importance of Being Earnest [Electronic source] – mode of access:

**https://drive.google.com/drive/folders/17ktxXKjIaB1i70fs8X\_BPoKV-TAgFxdQ**

**Required and Suggested Reading:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

P. B. High: An Outline of American Literature. Longman, 2006, 256 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. II. Longman, 2009. Modules F-H.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. English Literature: the Romantics and the Victorians. American Literature: from the Beginnings to the Late 19th Century. Vol. II. La Spiga Languages, 2003, 721 p.

**Practical Lesson 7**

**Topics for discussion:**

* George Bernard Shaw: Pygmalion
  + “Eliza’s First Pronunciation Lesson”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

George Bernard Shaw: Pygmalion [Electronic source] – mode of access:

**https://drive.google.com/drive/folders/1\_wdv1dha8go7GsVKp5ek3yHw\_zwXisnK**

**Required and Suggested Reading:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

P. B. High: An Outline of American Literature. Longman, 2006, 256 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. II. Longman, 2009. Modules F-H.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. English Literature: the Romantics and the Victorians. American Literature: from the Beginnings to the Late 19th Century. Vol. II. La Spiga Languages, 2003, 721 p.

**Practical Lesson 8**

**Topics for discussion:**

* John Millington Synge: The Playboy of the Western World
  + “Christy’s Crime is Revealed”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

John Millington Synge: The Playboy of the Western World [Electronic source] – mode of access:

**https://drive.google.com/drive/folders/18kc6Ux5\_F3CTLSHEW11cd4m9vUL3mxAZ**

**Required and Suggested Reading:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

P. B. High: An Outline of American Literature. Longman, 2006, 256 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. II. Longman, 2009. Modules F-H.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. English Literature: the Romantics and the Victorians. American Literature: from the Beginnings to the Late 19th Century. Vol. II. La Spiga Languages, 2003, 721 p.

**Practical Lesson 9**

**Topics for discussion:**

* Thomas Stearns Eliot: Murder in the Cathedral
  + “The Fourth Tempter”

Reading Assignments and Questions for Discussion (Comprehension and Analysis)

Thomas Stearns Eliot: Murder in the Cathedral [Electronic source] – mode of access:

**https://drive.google.com/drive/folders/10wT77kNIjhGQ7v14RJhsNvMcn3k1IAou**

**Required and Suggested Reading:**

G.C. Thornley, G. Roberts: An Outline of English Literature. Longman, 2006, 216 p.

P. B. High: An Outline of American Literature. Longman, 2006, 256 p.

R. Carter, J. McRae: The Penguin Guide to Literature in English. Penguine English Guides, 2001, 263 p.

D. Delaney, C. Ward, C. R. Fiorina: Fields of Vision. Literature in the English Language. Vol. II. Longman, 2009. Modules F-H.

D. R. Allen, P.G. Smith, F. G. Malgaretti: Words Words Words A History and Anthology of Literatures in English. English Literature: the Romantics and the Victorians. American Literature: from the Beginnings to the Late 19th Century. Vol. II. La Spiga Languages, 2003, 721 p.

**Practical Lesson 10**

**Module Test**

**САМОСТІЙНА РОБОТА**

Самостійна робота виконується студентами в позааудиторний час і є головною й основною частиною освітнього процесу. У межах засвоєння курсу англомовної літератури самостійна робота є основою, без якої неможливе вивчення даної навчальної дисципліни, оскільки в цей період велика кількість матеріалу залишається поза межами аудиторної роботи. Самостійна робота складається з кількох елементів:

1) читання та опрацювання основних художніх текстів, рекомендованих програмою та в списках текстів для додаткового читання; їх засвоєння студентами контролюється під час практичних занять, індивідуальних співбесід, на екзамені.

2) бібліографічна робота – самостійна робота з джерелами (навчальною, довідковою, спеціальною літературою). Викладач рекомендує джерела, з якими повинні ознайомитись студенти, готуючись до практичних занять і при засвоєнні тем та розділів курсу, що виносяться на самостійне вивчення.

3) конспектування спеціальних робіт або фрагментів монографій, які визначають напрям сучасного літературного процесу.

4) термінологічна робота. Значна кількість спеціальних термінів цілеспрямовано і послідовно вводиться викладачем на лекціях та практичних заняттях, однак студенти повинні й самостійно засвоювати основний корпус термінології, без якої неможливе наукове вивчення літератури.

5) вироблення індивідуального, творчого підходу до літературного твору. Вивчення літератури передбачає емоційне, особистісне ставлення до прочитаного. Необхідно заохочувати вироблення такого підходу, коли студенти можуть аргументовано висловити свою позицію, сформовану на основі вивченого матеріалу. З цієї причини викладач рекомендує вести щоденники читача, наявність яких, безумовно, буде враховуватися при виставленні підсумкової оцінки з курсу.

6) написання рефератів, творчих робіт, письмових варіантів відповідей згідно з тематикою самостійних та індивідуальних завдань, оцінювання яких також входить до суми залікових балів.

Самостійна робота включає в себе також й індивідуальні консультації для студентів, які з різних причин пропустили заняття або не впоралися з підготовкою до практичних занять. Такого роду консультації припускають перевірку завдань за планом практичних занять або питань до самостійних тем.

**Види та, вимоги до виконання та оцінювання самостійної роботи:**

* анотація прочитаної додаткової літератури з курсу, бібліографічний опис, історико-лінгвістичні розвідки (5 балів);
* повідомлення з теми, рекомендованої викладачем (5 балів);
* методологічна розвідка (5 балів);
* системна розвідка (5 балів);
* історико-біографічні дослідження у вигляді есе (5 балів).

**Шкала оцінювання самостійної роботи**

|  |  |  |
| --- | --- | --- |
| **Рівень виконання** | **Кількість балів, що відповідає рівню** | **Оцінка за традиційною системою** |
| Високий | 24-25 | Відмінно |
| Достатній | 20-23 | Добре |
| Середній | 16-19 | Задовільно |
| Низький | 0-15 | Незадовільно |

**Теми самостійної роботи**

1. William Shakespeare: Othello
2. William Shakespeare: The Tempest
3. William Shakespeare: Julius Caesar
4. William Shakespeare: A Midsummer Night’s Dream
5. John Osborne: Look Back in Anger
6. John Galsworthy: The Silver Box
7. Character Profile
8. Filmography Worksheet

**1. William Shakespeare: Othello Quiz**

1. Desdemona's father is:

(A) Brabantio

(B) Gratiano

(C) Roderigo

(D) Lodovico

2. Which character recruits Iago to woo Desdemona for himself?

(A) Cassio

(B) Montano

(C) Roderigo

(D) Lodovico

3. What nation threatens the Venetian stronghold at Cyprus?

(A) Turkey

(B) Libya

(C) Egypt

(D) Greece

4. Who does Othello allow to bring Desdemona to Cyprus?

(A) Cassio

(B) Rodgerigo

(C) Iago

(D) Lodovico

5. What event delays Othello's arrival on Cyprus?

(A) a storm

(B) a mutiny

(C) further accusation from Brabantio

(D) a battle with the Turks

6. How does Cassio feel about Desdemona?

(A) she would be better off with him

(B) she is a good, honorable woman

(C) he loves her strongly

(D) her marriage was a mistake

7. Why does Cassio become Othello's lieutenant?

(A) because Cassio is the opposite of Othello

(B) because of prior success in battle

(C) because Othello does not trust Iago

(D) because of his high social position

8. Which of these best summarizes Iago's views of women?

(A) women are weak-willed, and need guidance

(B) they are lusty, but misguided

(C) they are needy, dependent, and nagging

(D) they are deceptive, lusty, and manipulative

9. Which of these is Othello NOT insecure about?

(A) his age

(B) his "rough" manners

(C) his race

(D) his position and rank

10. Which of these does Iago NOT cite as a motive for his revenge?

(A) Desdemona's rejection of him

(B) rumors that Othello slept with Emilia

(C) his envy and hate of Cassio

(D) his bitterness at not getting promoted

11. How does Iago get Cassio to quarrel with Roderigo?

(A) he tells Cassio of Roderigo's insults

(B) he convinces Cassio that Roderigo wants to steal Bianca

(C) he makes Roderigo Cassio's rival for Desdemona

(D) he gets Cassio drunk

12. What is Iago's desired outcome of Cassio and Roderigo's first fight?

(A) both get injured

(B) Cassio is demoted

(C) Roderigo gets killed

(D) Roderigo and Cassio are imprisoned

13. How does Iago propose that Cassio will regain his reputation?

(A) he beg Othello's forgiveness

(B) he will get Desdemona to plead with Othello

(C) he will sully Othello's name to make himself look good

(D) he show himself to be a good and loyal friend

14. Which of these pairs are NOT dramatic foils to each other?

(A) Desdemona and Emilia

(B) Iago and Cassio

(C) Othello and Cassio

(D) Othello and Iago

15. What does Iago recognize as Cassio's main flaw?

(A) his overly polite demeanor

(B) his inability to hold his liquor

(C) his stubborn pride

(D) his attentiveness toward women

16. Why does Desdemona decide to advocate for Cassio?

(A) to prove her husband wrong

(B)because they are close friends

(C) because she likes him

(D) because he is a good man

17. Who steals Desdemona's handkerchief?

(A) Iago

(B) Roderigo

(C) Bianca

(D) Emilia

18. What, to Othello, does the handkerchief symbolize?

(A) his own magic powers

(B) his faithfulness

(C) his mother's memory

(D) Desdemona's love

19. How does Iago use the handkerchief to condemn Desdemona?

(A) he shows her drop it carelessly

(B) tells Othello that she gave it to Cassio

(C) he shows Othello that she has lost it

(D) tells Othello that she gave it to Iago

20. How does Iago describe jealousy?

(A) "the monster in thy thought"

(B) "downfall of many men"

(C) "the green-eyed monster"

(D) "the scourge of the weak-minded"

21. What crime does Brabantio charge Othello with before the Venetian counsel?

(A) perjury before the counsel

(B) bewitching his daughter

(C) kidnapping Desdemona

(D) slandering Brabantio

22. Who is the ruling figure of Cyprus, and what is his title?

(A) Gratiano, Lord

(B) Montano, Mayor

(C) Lodovico, Councillor

(D) Montano, Governor

23. What is Desdemona's reaction when Othello tells Desdemona of the great significance of the handkerchief?

(A) she apologizes profusely for losing it

(B) she wants to get it back for its magic

(C) she says she wishes she had never seen it

(D) she wishes she still had it

24. In act III, why does Emilia believe Othello is acting strangely?

(A) because Iago must be poisoning him

(B) because of Cassio's betrayal

(C) because of his stressful position

(D) because of jealousy of Desdemona

25. What does Cassio do with Desdemona's handkerchief?

(A) he allows Iago to take it

(B) he gives it to Bianca to copy

(C) he throws it away

(D) he returns it to Desdemona

26. What pattern is embroidered on the handkerchief?

(A) Strawberries

(B) Dots

(C) Leaves

(D) Daggers

27. How is the Turkish fleet thwarted?

(A) In battle with Othello’s fleet

(B) By a storm

(C) Mutiny

(D) In battle with ships from Rhodes

28. What rank does Cassio hold before Othello strips it from him?

(A) Corporal

(B) Private

(C) Lieutenant

(D) Colonel

29. Which of the following animal epithets is not applied to Othello during the play?

(A) Ram

(B) Horse

(C) Serpent

(D) Ass

30. How old is Iago?

(A) Thirty-five

(B) Nineteen

(C) Twenty-eight

(D) Fifty

31. What is “the beast with two backs”?

(A) A mutant horse

(B) Othello

(C) Two people having sex

(D) Conjoined twins

32. What is Brabanzio’s position in Venice?

(A) Senator

(B) Duke

(C) Constable

(D) Stable-hand

33. Where does Iago tell Roderigo that Othello and Desdemona are sailing to from Cyprus?

(A) Morocco

(B) America

(C) Crete

(D) Mauritania

34. Who made the handkerchief that Othello inherited from his mother?

(A) Barbary

(B) Othello’s mother

(C) Othello’s former lover

(D) A sibyl, or female prophet

35. What first attracted Desdemona to Othello?

(A) His strong hands

(B) His beautifully crafted armor

(C) His handkerchief

(D) The stories he told about his past

36. What rank does Iago begrudgingly hold?

(A) Colonel

(B) Sergeant

(C) Ensign

(D) Captain

37. From whom did Desdemona first hear the “song of ‘Willow’”?

(A) Othello

(B) Her mother’s maid, Barbary

(C) The clown

(D) Emilia

38. Which of the following epithets is most commonly applied to Iago throughout the play?

(A) “Honest”

(B) “Fat”

(C) “Stubborn”

(D) “Ugly”

39. Whose death does Graziano report in the final scene?

(A) The duke’s

(B) Lodovico’s

(C) Bianca’s

(D) Brabanzio’s

40. Which of Cassio’s weaknesses does Iago exploit?

(A) His inability to ride a horse

(B) A low tolerance for alcohol

(C) A bad knee

(D) A short attention span

41. Whom does Iago refer to as the true general?

(A) The duke

(B) Brabanzio

(C) Desdemona

(D) Lodovico

42. How does Othello kill Desdemona?

(A) He stabs her.

(B) He smothers her.

(C) He strangles her.

(D) He beats her to death.

43. What, according to Iago, is the “green-eyed monster”?

(A) Envy

(B) Greed

(C) Sexual desire

(D) Jealousy

44. Whom does Cassio wound in the drunken brawl of Act II, scene iii?

(A) Roderigo

(B) Iago

(C) Montano

(D) Graziano

45. With whom does Cassio dine the night he is stabbed?

(A) Othello

(B) Lodovico

(C) Desdemona

(D) Bianca

46. What is Othello holding as he stands over the sleeping Desdemona?

(A) A light

(B) A sword

(C) A flower

(D) A pillow

47. Who is the first character to refer to Othello by name?

(A) The duke

(B) Iago

(C) Brabanzio

(D) Desdemona

48. According to Lodovico’s letter, who is to replace Othello as governor of Cyprus?

(A) Montano

(B) Cassio

(C) Iago

(D) Lodovico

49. On the night of her death, what does Desdemona ask Emilia to do?

(A) Put ribbons in Desdemona’s hair

(B) Sing Desdemona to sleep

(C) Put Desdemona’s wedding sheets on the bed

(D) Embroider Desdemona a new handkerchief

50. What does Iago counsel Roderigo to do?

(A) “Put seeds in thy garden”

(B) “Put money in thy purse”

(C) “Put woman out of thy mind”

(D) “Put thy head upon my shoulder”

51. How does Desdemona react on her deathbed?

(A) She attempts to kill Othello in self-defense

(B) She curses Othello for his behaviour

(C) She remains dignified and maintains her faith and love in Othello

(D) She says nothing at all

52. How does Othello die?

(A) By being poisoned

(B) By being stabbed by Montano

(C) By stabbing himself

(D) Of a broken heart

53. How long has Othello been in Venice prior to his marriage?

(A) Nine months

(B) One year

(C) Six months

(D) Three months

54. Iago’s plot to get Cassio demoted centers on

(A) Bianca

(B) Desdemona

(C) drinking

(D) gambling

55. The handkerchief is important to Othello because

(A) it supposedly has magical powers

(B) it was a gift from Brabantio

(C) it was Desdemona’s onlye one

(D) it was expensive

56. What does Brabantio do when he finds out about Desdemona’s marriage?

(A) Accuses Othello of witchcraft and disowns Desdemona

(B) Celebrates her good fortune to marry a general in the Venetian army

(C) Has a hard time accepting it, but eventually gives his blessing

(D) Wishes she would have married Iago instead

57. Which major character remains alive at the end of the play?

(A) Cassio

(B) Desdemona

(C) Othello

(D) Roderigo

58. Which of the following descriptions best matches Iago’s relationship with his wife Emilia?

(A) Business-like – they don’t seem to have much in common, nor do they seem totally devoted to each other

(B) Could be better – they appear to love each other but get on each other’s nerves

(C) Great – their love is very strong and they have a solid partnership

(D) Pretty-good – they get along well and enjoy being together

59. Which of the following occurs in front of the Venetian council?

(A) Brabantio is told to worry about his other daughters and be happy for Desdemona

(B) Brabantio slaps his daughter and accuses her of dishonouring their family

(C) Othello defers to Desdemona to speak on his behalf

(D) Othello is reprimanded for not asking Brabantio for Desdemona’s hand

60. Which of the following statements is true concerning the action when Othello arrives on Cyprus?

(A) All of the above.

(B) Othello becomes governor of Cyprus

(C) The people of Cyprus are glad to see him

(D) The Turks have been defeated

61. Which of the following occurs as Othello becomes more and more suspicious of Desdemona?

(A) Cassio and Emilia tell him his suspicions are unwarranted

(B) Desdemona Decides to give him reason to be suspicious

(C) He is described with increasing emphasis on his lightness

(D) He loses all good judgement and begins to misread even the most innocent of things

62. Who is in love with Desdemona?

(A) Othello and maybe Cassio and Iago

(B) Othello and maybe Roderigo, Iago, and Cassio

(C) Othello and Roderigo for sure, and maybe Iago

(D) Roderigo and Iago for sure, and maybe Cassio

63. Why says the following: “O beware, my lord, of jealousy! It is the green-eyed lord, of jealousy! It is the green-eyed monster, which doth mock the meat it feeds on. The cuckold lives in bliss who, certain of his fate, loves not his wronger; but O, what damned minutes tells he o’er who dotes, yet doubts – suspects, yet strongly loves!

(A) Desdemona

(B) Emilia

(C) Iago

(D) Othello

64. Who says the following: “Nothing extenuate, not set down aught in malice. Then must you speak of one that loved not wisely, but too well.”

(A) Cassio

(B) Desdemona

(C) Iago

(D) Othello

**2. William Shakespeare: The Tempest**

1. Alonso is king of what Italian realm?

(A) Venice

(B) Naples

(C) Tuscany

(D) Lombardy

2. What is the name of Caliban's mother?

(A) Miranda

(B) Iris

(C) Sycorax

(D) Ceres

3. Which of the following mythological figures does NOT appear in the play?

(A) Iris

(B) Juno

(C) Diana

(D) Ceres

4. At the beginning of the play, Alonso is returning home from:

(A) His wife's funeral

(B) a diplomatic mission

(C) His daughter's wedding

(D) Battle in Africa

5. Prospero most often describes Gonzalo as:

(A) wicked

(B) honest

(C) wise

(D) arrogant

6. In Act I, the mariners decide to abandon ship because:

(A) the boat was sinking

(B) the storm was sweeping them overboard

(C) they had run aground on rocks

(D) they were under a spell

7. Prospero's kingdom was:

(A) usurped by his brother Sebastian

(B) usurped by his brother Antonio

(C) taken by Alonso to add to his kingdom

(D) conquered and taken in war

8. Ferdinand initially falls in love with Miranda due to:

(A) her great beauty

(B) direct pressure from Prospero

(C) her intelligence and wit

(D) Ariel's enchantment

9. Prospero tests Ferdinand's love for his daughter by:

(A) making him a servant

(B) making him perform magic

(C) asking him to track down Caliban

(D) assigning him feats of physical strength

10. Throughout the play, Alonso is grieved by:

(A) remembering his bad deeds against Prospero

(B) his daughter's unfavorable marriage

(C) the knowledge that Prospero is still alive

(D) thoughts of his son's death

11. Who forms a plot to take Alonso's crown?

(A) Sebastian and Adrian

(B) Sebastian and Antonio

(C) Stephano and Trinculo

(D) Prospero

12. Caliban thinks that Stephano is a "brave god" because of his:

(A) regal appearance

(B) benevolence toward Caliban

(C) "celestial liquor"

(D) eloquent language

13. Antonio and Sebastian's murder plot is thwarted in Act III by:

(A) Gonzalo's intervention

(B) a banquet brought in by spirits

(C) Alonso discovering the plot

(D) Prospero's sudden appearance

14. Much of Prospero's hope for power depends upon:

(A) Miranda's hopes for marriage

(B) Ariel's allegiance

(C) Sebastian and Antonio's admission of guilt

(D) Alonso's repentance for the usurpation

15. Prospero made Caliban a servant primarily because Caliban:

(A) is the son of the "witch" Sycorax

(B) would not conform to Prospero's ways

(C) tried to rape Miranda

(D) is ill-natured and brutish

16. In Act V, Prospero primarily blames whom for the crimes against him?

(A) Alonso

(B) Sebastian

(C) Antonio

(D) Gonzalo

17. According to Prospero, where did the King's ship land after the tempest?

(A) Naples

(B) a neighboring island

(C) Bermuda

(D) Malta

18. Who says the famous quote "O brave new world/ that has such people in't"?

(A) Ferdinand

(B) Miranda

(C) Ariel

(D) Prospero

19. Which of these things does Caliban NOT promise to Stephano?

(A) magical powers, via Ariel

(B) faithful service

(C) rule of the island

(D) Miranda's favor

20. In Act I, Miranda is upset with her father because:

(A) mariners might have been killed in the storm

(B) Caliban still presents a danger to her

(C) she cannot remember her past

(D) she does not want to marry Ferdinand

21. In Act I, Prospero ascribes the loss of his dukedom to:

(A) Antonio's greedy nature

(B) His negligence as a ruler

(C) His ignorance about politics

(D) Alonso's double dealing

22. The fact that Prospero and Miranda survived the usurpation is due to:

(A) Gonzalo's help

(B) Antonio's wish that no blood be shed

(C) Alonso's leniency

(D) their fortunate escape from their captors

23. Alonso finds out that Prospero is still alive because:

(A) His son Ferdinand tells him

(B) The magic Alonso sees can only be done by Prospero

(C) Prospero appears before him

(D) Ariel charges him with betraying Prospero

24. Who is the speaker of the epilogue, and to whom is it addressed?

(A) Alonso, the entire party

(B) Prospero, Miranda

(C) Ariel, the audience

(D)Prospero, the audience

25. Which of the following is NOT a major theme of The Tempest?

(A) new colonial issues

(B) rebirth through love

(C) political legitimacy

(D) forgiveness vs. vengeance

26. Whom does Caliban mistake for one of Prospero’s spirits sent to torment him?

(A) Stephano

(B) Ferdinand

(C) Miranda

(D) Trinculo

27. What was Prospero’s title before his position was usurped and he was forced to flee Italy?

(A) Duke of Milan

(B) King of Naples

(C) Duke of Naples

(D) Pope of Rome

28. From which country is Alonso’s ship returning when it is caught in the tempest?

(A) Naples

(B) England

(C) Tunis

(D) Bermudas

29. How long have Prospero and Miranda been on their island?

(A) Ten years

(B) Fifteen years

(C) Twelve years

(D) One day

30. What was the name of Caliban’s mother?

(A) Ariel

(B) Claribel

(C) Sycorax

(D) Setebos

31. Over how many days does the action of The Tempest take place?

(A) Two

(B) One

(C) Three

(D) Four

32. Which mythical figures appear in the wedding masque Prospero stages for Miranda and Ferdinand?

(A) Cupid, Venus, and Mars

(B) Jupiter and Saturn

(C) Ceres, Iris, and Juno

(D) Isis and Osiris

33. Which character is Prospero’s brother?

(A) Alonso

(B) Sebastian

(C) Gonzalo

(D) Antonio

34. Which character is Sebastian’s brother?

(A) Prospero

(B) Antonio

(C) Gonzalo

(D) Alonso

35. What do we see Miranda and Ferdinand doing in the play’s final scene?

(A) Playing cards

(B) Carrying wood

(C) Playing chess

(D) Playing tag

36. What shape does Ariel assume at the magical banquet in Act III, scene iii?

(A) Harpy

(B) Eagle

(C) Sea-nymph

(D) Hound

37. What do Prospero and Ariel set out as bait for Caliban, Trinculo, and Stephano?

(A) “a butt of sack”

(B) “the nimble marmoset”

(C) “glistening apparel”

(D) “a thousand twangling instruments”

38. What does Caliban say must be done before Prospero can be killed?

(A) His magic cloak must be burnt

(B) His books must be seized

(C) Miranda must be killed

(D) A tempest must be raised

39. What is the name of Alonso’s daughter?

(A) Claribel

(B) Miranda

(C) Sycorax

(D) Alonsa

40. What does Prospero give as his reason for treating Caliban badly?

(A) Caliban tried to kill him

(B) Caliban tried to steal his books

(C) Caliban is merely a beast

(D) Caliban attempted to rape Miranda

41. Who helped Prospero and Miranda to flee Italy?

(A) Antonio

(B) Gonzalo

(C) Trinculo

(D) Claribel

42. Where does Ariel put the mariners and Boatswain after the tempest?

(A) In a thicket

(B) Under Caliban’s cloak

(C) Asleep in the ship in the harbor

(D) In Prospero’s cell

43. Where did Sycorax imprison Ariel?

(A) On another island

(B) In a cloven pine

(C) In a lion’s den

(D) Inside a stone

44. What task are both Caliban and Ferdinand forced to perform?

(A) Marrying Miranda

(B) Singing drunkenly

(C) Collecting berries

(D) Carrying wood

45. Who persuades Sebastian to try to kill Alonso?

(A) Antonio

(B) Gonzalo

(C) Ariel

(D) Alonso

46. What does Prospero intend to “drown” after he has reconciled with his enemies?

(A) His magic garments

(B) His book

(C) His staff

(D) Caliban

47. What does Caliban say is his “chief profit” from learning language?

(A) He knows how to curse

(B) He can show Prospero the “qualities o’ th’ isle”

(C) He can woo Miranda

(D) He can sing with Trinculo and Stephano

48. Which characters do Stephano and Trinculo most clearly parody?

(A) Prospero and Miranda

(B) Caliban and Sycorax

(C) Alonso and Gonzalo

(D) Antonio and Sebastian

49. What is the final task Prospero orders Ariel to perform?

(A) To release Sycorax

(B) To haul a load of wood

(C) To give the fleet calm seas on its return to Italy

(D) To take charge of Caliban

50. We are told that one of the following characters has visited England. Which one?

(A) Stephano

(B) Prospero

(C) Trinculo

(D) Alonso

51. Caliban warns Stefano that he must possess what before killing Prospero?

(A) Ariel

(B) His books

(C) His hat

(D) His staff

52. Fernand is the son of

(A) Alonso

(B) Antonio

(C) Prospero

(D) Sebastian

53. How does Prospero punish Stefano, Caliban, and Trinculo for plotting to kill him?

(A) He locks them in a wine casket and puts it out to sea

(B) He makes them eat all the food at the banquet

(C) He makes them run through a briar patch and swim in a scummy pond

(D) He makes them stage a play in a thunderstorm

54. Miranda is the daughter of  
(A) Alonso

(B) Antonio

(C) Prospero

(D) Sebastian

55. Shakespeare used the three unities extensively in this play because

(A) he didn’t want the play to last longer than three hours

(B) he needed the unities to counter the abundance of magic in the play

(C) he wanted to pay tribute to Aristotle

(D) he wanted to provide consistency because the plot had so many male characters

56. What disappears before the eyes of Antonio, Sebastien, and Alonso and frightens them?  
(A) A banquet

(B) A ghost

(C) A wave

(D) Treasure

57. What does Alonso believe has happened to his son?

(A) He drowned in the shipwreck

(B) He has fallen under the spell of Prospero

(C) He has run away with Miranda

(D) He is planning to take over his kingdom

58. What does Prospero stage in order to celebrate the betrothal of Miranda and Ferdianand?

(A) A banquet

(B) A masque

(C) A play

(D) A thunderstorm

59. When Stefano and Trinculo first see Caliban, they think

(A) he is horrifying and ugly

(B) he needs help

(C) he will be a good companion and help them get food

(D) he will make them rich if they can get him back to civilization

60. Which best describes Prospero?

(A) Autocratic, controlling, arrogant, mean-spirited

(B) Cold-hearted, inhuman, manipulative, dangerous

(C) Godlike, manipulative, forgiving, loving

(D) Self-centered, controlling, egotistical, disdainful

61. Who are Ariel and Caliban?

(A) Ariel is a spirit of the air; Caliban is Prospero’s slave

(B) Ariel is Miranda’s brother; Caliban is the son if the king of Naples

(C) Ariel is Prospero’s brother; Caliban is a court jester

(D) Ariel is the wife of Ferdinand; Caliban is Antonio’s brother

62. Who does Prospero claim he was before his brother seied his property and title?

(A) Duke of Florence

(B) Duke of Milan

(C) Earl of Venice

(D) King of Naples

63. Who says the following: “O wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world that that has such people in’t!”

(A) Ariel

(B) Ferdinand

(C) Miranda

(D) Prospero

64. Who says the following: “A devil, a born devil, on whose nature, Nurture can never stick: on whim my pains; Humanely taken, all, all lost, quite lost! And as with age his body uglier grows, So his mind cankers. I will plague them all, Even to roaring.”

(A) Ariel

(B) Caliban

(C) Miranda

(D) Prospero

65. Who speaks these last lines of the play: “Unless I be relieved by prayer, which pierces so that it assaults mercy itself and frees all faults, as you from crimes would pardoned be, let your indulgence set me free.”

(A) Antonio

(B) Ariel

(C) Caliban

(D) Prospero

**3. John Osborne: Look Back in Anger**

Answer the following study questions:

1. **What themes of the play are represented by Osborne’s meticulous description of the Porter’s attic apartment?**
2. **What does Jimmy and Alison’s playful game of bear and squirrel represent?**
3. **Why or why not is Helena Charles the moral compass of the play?**
4. **Though Jimmy is antagonistic towards those that reminisce for England's past, he also has a strong sense of nostalgia for previous ages. Why do you think this is the case?**
5. **What imagery does Osborne use to explore the ideas of modern chivalry?**
6. **As Alison prepares to leave, she tells her father that, “You’re hurt because everything is changed. Jimmy is hurt because everything is the same. And neither of you can face it.” What does Alison mean by this?**

**4. John Galsworthy: The Silver Box**

**Write and essay entitled: “Galsworthy’s ‘Silver box’ A truthful representation of the sufferings of the underdogs**

**5. Character Profile**

Choose one of your most loved protagonists that you know very well from the dramas, and use the form below to create a printed or drawn character profile in the form of a poster (Format A3). This profile should include the character’s most important traits.

YOUR CHARACTER PROFILE LIST

Name/Nickname:  
Drama, this character is in:

Gender:  
Age:  
Physical Description (Size, Weight, Defining Attributes…):  
Personality/Nature:  
Ambitions/Desires:  
Is mostly seen as:  
Sees her/himself as:  
Loves:  
Believes in:  
Trusts:  
Fears most:  
Fights for:  
Hates:  
Most important event in life up to date:  
Most influenced by:  
Best Friends:  
Worst Enemies:  
Relationship/Family status:  
Social/Ethnic Background:  
Occupation:  
Education:  
Hobbies:  
Special Skills/Talents:  
Flaws:  
Disabilities:  
Special behaviourism(s), quirks,…:  
Style (Dress/Life Style):

**5. Filmography Worksheet**

Watch one of these movies:

1. William Shakespeare: Hamlet (1948)

2. William Shakespeare: Macbeth (1971)

3. William Shakespeare: Othello (1995)

4. Oscar Wilde: The Importance of Being Earnest (1952)

5. Oscar Wilde: An Ideal Husband (1999)

After wtahcing the movie, fill in the filmography worksheet.

**Filmography Worksheet**

Student: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Year: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Cast and Credits**

Title:

Director:

Year:

Main actors:

**Summary**

Write a summary of the story in approximately 120 words. Focus on the main plot and avoid complicated subplots, details etc.

**Plot**

Is the story told in chronological order?

Does it begin in ’medias res’?

Are there any flashback or flashforward sequences?

Is the plot complicated or simple to follow?

**Setting**

Identify the time setting in which the film takes place (past, present, future?)

Does the action take place in a specific time frame? Can you identify the year, decade, century?

What time period does the action cover (a day, a month, several centuries…)?

Where does the action take place (country, city, village, rural setting, alien setting…)?

Does most of the action take place

indoors or outdoors?

at day or at night?

What are the predominant weather conditions in the film?

**Characters**

Who is the protagonist of the film?

Is there a character who can be identified as an antagonist?

Is the cast of characters numerous or limited in number?

**Character analysis**

Choose one of the characters in the film and analyse his/her role using the following questions as guidelines:

How old is he/she?

What does he/she look like?

Role in the plot (protagonist, main character, minor character?)

Is he/she a round/flat character?

Is he/she a dynamic or static character?

How do the spectators respond to the character and why?

**Sound Track**

What type of music is used in the sound track?

Is the sound track a strong feature of the film?

Is any specific music strongly associated with a character, a setting, etc.?

**Technical devices**

Does the narrator use and special devices (camera angles, colours, lighting…?)

Does the film contain any spectacular special effects?

**Theme**

What is the theme of the film?

**General comment**

What was your own personal response to the film?

**ПИТАННЯ ДО ЗАЛІКУ**

**The Development of British Drama**

1. The origins of the English drama. The early English religious drama.

2. Hamlet, Prince of Denmark by W. Shakespeare. The character of Hamlet.

3. Medieval drama. The popular character of the English medieval and Renaissance drama.

4. Hamlet, Prince of Denmark by W. Shakespeare. The characters of Claudius and Gertrude.

5. Miracle plays. The secularization of drama. The cycles of miracle plays – the representation of the ecclesiastical conception of world history from the Creation to the Last Judgement.

6. Hamlet, Prince of Denmark by W. Shakespeare. Soliloquies and asides. Hamlet’s soliloquy. /by heart/

7. Othello by Shakespeare. The characters of Othello, Desdemona and Iago.

8. The manner of performance and staging. (Medieval Drama)

9. King Lear by W. Shakespeare. The characters of King Lear and Cordelia.

10. King Lear by W. Shakespeare. The characters of Goneril and Regan.

11. Macbeth by W. Shakespeare and its characters.

12. The establishment of permanent theatres. The Elizabethan theatres. The Elizabethan dramatists and the imagination of the spectators. The physical conditions of the English Renaissance stage.

13. Shakespeare’s themes: good and evil, energy and time, destiny, fate, courage, kingship, etc. His stagecraft and technique.

14. Shakespeare’s tragedies. Romeo and Juliet – a masterpiece on the tragedy of young love.

15. Comedy and tragedy, the mixing of comic and tragic scenes in Shakespearean dramas. Plot and character in Shakespearean dramas. The text of the plays.

16. Othello by Shakespeare – the tragedy of personal tensions, of love and hatred, and of jealousy and impatience.

17. The character of Desdemona in the tragedy Othello by Shakespeare

18. Moralities and miracle plays. The differences between the moralities and the miracle plays.

19. The manner of performance and staging of medieval drama. Compare it with the permanent theatres of Elizabethan age.

20. King Lear by Shakespeare and the character of Lear and Cordelia.

21. King Lear by Shakespeare the development of the main character under the circumstances.

22. The establishment of permanent theatres. The Elizabethan theatres and the stage of the Elizabethan theatres. The Elizabethan dramatists and the imagination of the spectators.

23. Themes, Motifs and Symbols in Hamlet by Shakespeare.

24. Themes, Motifs and Symbols in King Lear by Shakespeare.

25. Analyze the character of Othello.

26. Themes, Motifs and Symbols in Othello by Shakespeare.

27. Themes, Motifs and Symbols in Macbeth by Shakespeare.

28. Themes, Motifs and Symbols in Romeo and Juliet by Shakespeare.

29 Analyze the character of Macbeth.

30. Christopher Marlowe – Doctor Faustus

31. Analyse the character of Dr Faustus

32. The drama after Shakespeare. Jacobean drama and theatre.

33. Ben Jonson and his plays. Volpone.

34. John Webster and his plays. The White Devil.

35. John Webster and his plays. The Duchess of Malfi.

36. Masque and music at the Stuart Court

37. Puritanism and its influence on English Literature.

38. The Restoration and Public Pleasures.

39. The Enlightenment and Neoclassicism

40. Basic themes in Restoration comedy: the younger son, marriage and the matter of inheritance, money. Morality. Satire. The pamphlet.

41. The Physical Structure of the Restoration Theatre.

42. The Restoration Theatre, Audience, Actors.

43. The Restoration Comedy.

44. William Congreve (1670-1729). The Way of the World (1700) – the masterpiece of Restoration drama.

45. Drama in the early 19th century

46. Theatre Riots.

47. Early Victorian Drama and theatrical conditions.

48. Oscar Wilde and his literary contribution. An Ideal Husband

49. Oscar Wilde and his literary contribution. The Importance of Being Ernest

50. George Bernard Show and his literary contribution. Pygmalion.

**ФОРМА ПІДСУМКОВОГО КОНТРОЛЮ УСПІШНОСТІ НАВЧАННЯ**

Успішне формування теоретичних/практичних навичок і вмінь студентів, визначених даною програмою, багато в чому залежить від систематичного контролю успішності. Контроль сформованості навичок і вмінь проводиться шляхом поточного опитування (усного, письмового) контрольних заходів, а також шляхом підсумкового контролю (заліку).

Протягом навчального року студенти вивчають один модуль з дисципліни. Модуль складається з двох змістових модулів; після виконання кожного змістового модуля здійснюється поточний контроль у вигляді письмової контрольної роботи або тестування. Студенти, які не відвідували заняття, або не в повному обсязі виконали практичні завдання, до поточного контролю за змістовий модуль не допускаються до тих пір, поки не відпрацюють пропущений матеріал.

Оцінка знань, умінь та практичних навичок студентів здійснюється за 100-бальною системою. Студент може отримати до 100 балів за кожний змістовий модуль.

**Оцінювання знань студентів здійснюється на основі результатів (100 балів):**

* поточного контролю знань - (50 балів)
* підсумкового контролю знань заліку - (50 балів)

**Поточний контроль знань студентів здійснюється за такими складовими:**

* відвідування лекцій, семінарських занять, контроль систематичності та активності роботи студента протягом семестру (5 балів)
* виконання завдання з самостійної роботи (15 балів)
* модульна контрольна робота (30 балів)

При контролі систематичності та активності роботи студента оцінюванню підлягають:

* відвідування лекційних занять;
* активність, готовність на семінарських заняттях;
* рівень засвоєння програмового матеріалу.

Методи самоконтролю: уміння самостійно оцінювати свої знання, самоаналіз.

Контроль за виконанням модульних завдань:

Після виконання програми змістового модулю здійснюється поточний модульний контроль у вигляді письмової контрольної роботи або тесту, які оцінюється у межах від 0 до 100 балів. Якщо з об’єктивних причин студент не пройшов модульний контроль у визначений термін, то він має право за дозволом ректорату пройти його протягом двох тижнів після виникнення заборгованості.

**Підсумкова оцінка з дисципліни**

Залік

До заліку допускаються студенти, які виконали контрольні роботи, самостійні роботи та міні тести.

Структура залікового контролюю

Заліковий контроль проводиться в усній формі.

Усна форма: висловлювання монологічного характеру та бесіда іноземною мовою за запропонованою темою в межах пройденої тематики (лекціні, семінарські заняття, самостійна робота).

**Порядок оцінювання знань студента за результатами заліку**

Результати заліку оцінюються від 0 до 50 балів.

У разі, коли відповіді студента під час **заліку** оцінені менше, ніж у 60 відсотків, він отримує незадовільну підсумкову оцінку. При цьому результати поточного контролю не враховуються.

При підсумковому оцінюванні знань студента, який складав залік, враховується оцінка поточного контролю знань студента протягом семестру.

**5. Засоби діагностики успішності навчання:**

**Шкала оцінювання: національна та ECTS**

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| Сума балів за всі види навчальної діяльності | ОцінкаECTS | Оцінка за національною шкалою | |
| для екзамену, курсового проекту (роботи), практики | для заліку |
| 90 – 100 | **А** | відмінно | зараховано |
| 82-89 | **В** | добре |
| 75-81 | **С** |
| 64-74 | **D** | задовільно |
| 60-63 | **Е** |
| 35-59 | **FX** | незадовільно з можливістю повторного складання | не зараховано з можливістю повторного складання |
| 0-34 | **F** | незадовільно з обов’язковим повторним вивченням дисципліни | не зараховано з обов’язковим повторним вивченням дисципліни |

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**ЗМІСТОВИЙ МОДУЛЬ (ЗРАЗОК)**

**INTRODUCTION TO ENGLISH DRAMA**

**YEAR II/4**

**MODULE I**

**Variant A**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Result:\_\_\_\_\_\_\_\_\_/100p.

1. What are the origins of drama? (5p)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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2. Describe the rise of medieval drama. (5p)

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3. What is the difference between miracle and morality plays? (5p)

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4. What did Shakespearean theatre look like? How did they differ from modern ones? (5p)

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5. What was Shakespeare’s formal education? What did he do in London after 1592? (5p)

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6. Define briefly the following terms related to drama and (or) theatre (5\*2p)

a. aside \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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b. comedy \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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c. cycle-play \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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d. protagonist \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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e. groundling \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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7. Analyse the character of King Lear. (5p)

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8. Analyse the character of Ophelia (5p)

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**9. Circle the correct answer.**

**Hamlet quiz**

**1. Whom does Polonius send to France to spy on Laertes?**

(A) Reynaldo

(B) Ophelia

(C) Guido

(D) Marcellus

**2. Where does the ghost appear during the play?**

(A) The castle ramparts and the great hall of Elsinore

(B) Fortinbras’s tent and Hamlet’s bedchamber

(C) The castle ramparts and Gertrude’s bedchamber

(D) Gertrude’s bedchamber and the great hall of Elsinore

**3. Whose skull does Hamlet discover in the churchyard?**

(A) The former court jester’s

(B) Reynaldo’s

(C) Ophelia’s

(D) His father’s

**4. Which of the following characters cannot see the ghost?**

(A) Marcellus

(B) Hamlet

(C) Gertrude

(D) Horatio

**5. Which of the following characters survive the play?**

(A) Fortinbras, Horatio, and Osric

(B) Prince Hamlet, Polonius, and Gertrude

(C) Claudius, Rosencrantz, and Guildenstern

(D) Ophelia, Laertes, and King Hamlet

**6. What does Hamlet claim to be able to tell the difference between when the wind is from the south?**

(A) A flea and a fire log

(B) A nymph and a nihilist

(C) A hawk and a handsaw

(D) A shark and St. Timothy

**7. Why, according to Polonius, has Hamlet gone mad?**

(A) He grieves too much for his father.

(B) He despises Claudius for marrying Gertrude.

(C) He is in love with Ophelia.

(D) He is jealous of Laertes and longs to return to Wittenberg.

**8. Who is the last character to die in the play?**

(A) Horatio

(B) Hamlet

(C) Claudius

(D) Fortinbras

**9. Why does Hamlet decide not to kill Claudius after the traveling players’ play?**

(A) Claudius is praying.

(B) Claudius is asleep.

(C) Claudius pleads for mercy.

(D) Gertrude is in the next room.

**10. Who killed Fortinbras’s father?**

(A) Prince Hamlet

(B) Laertes

(C) Fortinbras

(D) Hamlet’s father

**11. Which of Claudius and Laertes’ traps for Hamlet succeeds in killing him?**

(A) The poisoned cup

(B) The sharpened sword

(C) The poisoned dagger

(D) The poisoned sword

**12. Which character speaks from beneath the stage toward the end of Act I?**

(A) The ghost

(B) Hamlet

(C) Claudius

(D) Polonius

**13. Hamlet's stepfather is also his**

(A) nephew

(B) brother

(C) uncle

(D) grandfather

**14. Hamlet claims to be afflicted by**

(A) gout

(B) melancholy

(C) schizophrenia

(D) dyslexia

**15. Why are Rosencrantz and Guildenstern in Denmark?**

(A) to kill Hamlet

(B) to cheer up Hamlet

(C) to find out why Hamlet is acting mad

(D) to bring Hamlet back to England

**16. Where does Hamlet say Ophelia should go?**

(A) Russia

(B) a castle

(C) a bakery

(D) a nunnery

**17. There are images throughout the play relating to**

(A) eyelashes

(B) neck

(C) ears

(D) nose

**18. The health of a state seems related to**

(A) the moral state of the leader

(B) the physical state of its leader

(C) the moral state of its people

(D) the physical state of its people

**19. In form, Hamlet is above all what sort of play?**

(A) a punch and judy show

(B) a revenge play

(C) a comedy

(D) a morality play

**20. Complete the following lines from Hamlet: *Something is rotten in the state of...***

(A) England

(B) Venice

(C) Denmark

(D) Maine

**21. Who is Voltimand?**

(A) Ambassador to the King of Norway from the King of Denmark

(B) Hamlet’s cousin

(C) Ambassador to the King of Denmark from the King of Norway

(D) Assassin in the service of Fortinbras

**22. What does the ghost tell Hamlet to do about his mother?**

(A) Shame her for remarrying so quickly

(B) Warn her not to sleep again with Claudius

(C) Leave her to Heaven

(D) Kill her

**23. Who says the following: "Neither a borrower nor a lender be; For loan oft loses both itself and friend, and borrowing dulls the edge of husbandry."**

(A) Hamlet

(B) Laertes

(C) Polonius

(D) Claudius

**King Lear Quiz**

**24. Lear is king of what country?**

(A) France

(B) Britain

(C) East Anglia

(D) Scotland

**25. Which one of Lear’s daughters is sent into exile?**

(A) Goneril

(B) Regan

(C) Cordelia

(D) Juliet

**26. Which one of Lear’s counselors reprimands the king for exiling his daughter?**

(A) Albany

(B) Kent

(C) Cornwall

(D) Edmund

**27. Who is Gloucester’s bastard son?**

(A) Kent

(B) Edgar

(C) Albany

(D) Edmund

**28. When Lear visits Goneril, what does she demand of him?**

(A) That he acknowledge her as the sole queen of the realm

(B) That he send away some of his knights

(C) That he execute Cordelia

(D) That he send away the Fool

**29. When they hear that Lear is coming to visit them, where do Regan and Cornwall go?**

(A) To Gloucester’s castle

(B) To France

(C) To Goneril’s home

(D) To London

**30. Why is Kent thrown into the stocks?**

(A) For trying to kill Goneril

(B) For beating Oswald with the flat of his sword

(C) For threatening Lear’s life

(D) For praising Cordelia in public

**31. When he flees from his father, how does Edgar disguise himself?**

(A) As a common beggar

(B) As a soldier

(C) As Edmund

(D) As Shakespeare

**32. When Lear tells Regan that Goneril has wronged him, what does Regan advise him to do?**

(A) Kill himself

(B) Banish Goneril

(C) Make Regan the sole queen

(D) Go to Goneril and ask her forgiveness

**33. After he curses both Goneril and Regan, what does Lear do?**

(A) He storms out of Gloucester’s castle, accompanied by the Fool

(B) He disinherits both daughters

(C) He sets out in search of Cordelia

(D) He dies

**34. Whom does Lear meet living in a little hovel on the heath?**

(A) Albany

(B) Edgar, in disguise

(C) Cordelia

(D) Edmund

**35. Why is Gloucester accused of treason?**

(A) Because he attempts to assassinate Goneril and Regan

(B) Because he throws Lear in prison

(C) Because he exiles Edgar

(D) Because Edmund reveals letters showing that he knows of a French invasion

**36. Where does Gloucester send Lear and his attendants?**

(A) To Dover

(B) To London

(C) To Gloucester’s castle

(D) To Goneril’s castle

**37. How is Gloucester punished for his “treason”?**

(A) He is burned

(B) He is blinded

(C) He is branded with a scarlet letter

(D) He is exiled

**38. Who encounters Gloucester on the heath and offers to lead him to Dover?**

(A) The Fool

(B) Edmund

(C) Edgar

(D) Lear

**39. Who is leading the army that lands at Dover?**

(A) Albany

(B) Kent

(C) Cordelia

(D) Lear

**40. Why does Gloucester want to reach the cliffs of Dover?**

(A) He wants to see the invasion fleet

(B) He thinks Edgar is waiting for him there

(C) He wants to throw himself over the cliffs

(D) He wants to see the famed white cliffs before he dies

**41. To whom are both Goneril and Regan attracted?**

(A) Edmund

(B) Edgar

(C) Albany

(D) Cornwall

**42. Before the battle between the French and English armies, to whose camp is Lear brought?**

(A) Cordelia’s

(B) Edmund’s

(C) Gloucester’s

(D) Albany’s

**43. What happens to Lear and Cordelia during the battle?**

(A) They are separated from one another

(B) Edmund takes them captive

(C) They are both killed

(D) Cordelia is killed and Lear is taken captive

**44. How does Regan die?**

(A) Edgar kills her

(B) Edmund poisons her

(C) She kills herself

(D) Goneril poisons her

**45. Who fights a duel with Edmund?**

(A) Albany

(B) Gloucester

(C) Edgar

(D) Lear

**46. What does Edmund reveal as he lies dying?**

(A) That he ordered Cordelia killed

(B) That he is really Lear’s son

(C) That he was in love with Cordelia

(D) That he killed Gloucester during the battle

**47. What happens to Cordelia?**

(A) She kills herself

(B) She is hanged in prison

(C) She marries Edgar

(D) She kills Goneril

**48. What happens to Lear at the end of the play?**

(A) His kingdom is restored

(B) He kills himself

(C) He orders Regan and Goneril executed

(D) He dies while weeping over Cordelia’s body

**49. Which quotation best describes why Goneril's feelings are divided after Cornwall's death?**

(A) "Milk-livered man,/ That bear'st a cheek for blows, a head for wrongs;/ Who hast not in thy brows an eye discerning/ Thine honor from thy suffering"

(B) "But being widow, and my Gloucester with her,/ May all the building in my fancy pluck/ Upon my hateful life."

(C) "O, the differences of man and man:/ To thee a woman's services are due"

(D) "Not so hot!/ In his own grace he doth exalt himself/ More than in your addition."

**50. How does Albany find out about Goneril's plan to have Edmund kill him so that they can marry?**

(A) Edgar, disguised, brings him the letter he had intercepted from Oswald.

(B) Edmund cannot take the deceit any longer and, hoping to do some good, tells Albany of the plot.

(C) Gloucester, Edmund's confidant, sends an anonymous letter to Albany.

(D) He overhears her speaking to him before they have reached the house and met Oswald.

**51. What is Edmund's main concern when he contemplates which of the two sisters, Goneril or Regan, he should marry?**

(A) jealousy: Goneril makes him jealous when she is with Albany but Regan would be the safer one to marry.

(B) love: He finds both women beautiful, smart, and kind.

(C) ambition: He wishes to be the ruler of a united kingdom.

(D) revenge: He desires to make Gloucester pay for treating him as a bastard.

**52. The conversation between Kent and Gloucester that opens the play serves what purpose?**

(A) To demonstrate that Gloucester doesn’t love his illegitimate son.

(B) To establish that Edmund is entitled to inherit Gloucester’s estat and title.

(C) To give the reader or audience a chance to know Kent before he returns in disguise.

(D) To reveal that Gloucester liked Edmund’s mother.

**53. What is the final fate of The Fool?**

(A) He falls in love with Cordelia.

(B) He inherits Lear’s propoerty.

(C) He sneaks out of town in disguise.

(D) We’re never told what becomes of the fool.

**54. What is the final fate of Goneril and Regan?**

(A) Goneril becomes a nun and Regan marries Edgar.

(B) Goneril flees the country after stabbing Regan.

(C) Goneril is imprisoned after her plot tok il Regan, Lear, and Cordelia murdered is unveiled.

(D) Goneril kills herslef after poisining Regan.

**55. Why is Lear so angry with Cordelia when she refuses to flatter during the love test?**

(A) He does not want Cordelia to marry and leave him.

(B) He is an old man who wantd to be reassured that all of his children love him unconditionally and boundlessly.

(C) He wants a reason to give her the best share of his kingdom and excessive protestations of love would justify such a move.

(D) It confirmed his belief that Cordelia never loved anything.