

ЕВРАЗИЙСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ ИМЕНИ Л.Н.ГУМИЛЕВА



Филологический факультет
Кафедра иностранных языков



СБОРНИК МАТЕРИАЛОВ
международного семинара
**«STRENGTHENING FOREIGN LANGUAGES
TEACHING: CHALLENGES,
APPROACHES AND TECHNOLOGIES»**

27-29 марта 2018 года

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Сборник содержит статьи участников международного семинара «Strengthening Foreign Languages Teaching: Challenges, Approaches and Technologies». В сборнике рассмотрены актуальные вопросы касательно основных тенденций и особенностей развития современной методики преподавания иностранных языков в средней и высшей школе в условиях полиязычия, проанализирован опыт по реализации инновационных технологий в языковом образовании, рассмотрены вопросы преподавания предметов на иностранном языке, представлены исследования результатов независимого и интегрированного подходов с особым упором на креативность и критическое мышление, необходимых для академического письма в учебной деятельности магистрантов.

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ОГЛАВЛЕНИЕ

SESSION I. STRENGTHENING FOREIGN LANGUAGES TEACHING: CHALLENGES, APPROACHES AND TECHNOLOGIES	7
Асипова Н.А. К вопросу о роли иностранных языков в подготовке студентов к социальному взаимодействию в поликультурной среде	7
Карабалаева Г.Т. Многоязычие и межкультурная коммуникация как основа формирования современной личности	13
Zumadillayeva O.A. The application of group activities in teaching English	17
Sagimbayeva J.E., Moldakhmetova G.Z., Kamzinova D.G. Projects in L2 & L3 co-learning	25
Касенова А.Б. Использование онлайн-сервисов в преподавании Профессионально- ориентированного иностранного языка	31
Бүркітбаева А.Г., Хамзина А.Х. Шетел тілін оқытудағы интерактивті әдістер	37
Ергалиева К.О. Развитие межкультурной компетенции как составной части переводческих компетенций	42
Сагимбаева Д.Е., Искакова А.Р. Анализ основных трудностей, возникающих при обучении аудированию	50
Mukhanova V. Digitale Lernplattform Duolingo als Ersatz für den Präsenzunterricht	56
Мухтарханова А.М. Ағылшын тілін оқытуда қысқа мәтіндерді оқудағы түсіну тәсілдері	62
Тусупова Г.К., Нурбекова Г. Ж., Отызбаева К. Ж. Особенности обучения чтению студентов неязыковых специальностей в рамках дисциплины Профессионально-ориентированного иностранного языка в вузе	69
Загоруля О. Л., Мусабекова З. С. Из опыта работы по развитию письменных навыков у студентов неязыковых специальностей на занятиях английского языка	77

Курманаева Д. К. Использование регионального компонента в совершенствовании навыков говорения на занятиях иностранного языка в неязыковом вузе	85
Tusselbayeva Zh.A., Nurkenova S. S. CLIL method in teaching English for professional purposes	90
Рустемова А. И. Использование информационных технологий при обучении иностранным языкам	94
Арыстанқұлова Г. У. Тілдік емес жоғары оқу орынында кәсіби шетел тілін оқытуда иновациялық технологияларды қолдану	97
Нурбекова Г.Ж., Нургалиева У.С. Мультилингвизм как средство социализации личности	101
Толегенова Ж.Б., Кусаинова А.Е. Язык и межкультурная коммуникация	105
Tazhitova G., Nurpeissova A. Incorporating critical thinking into speaking activities in English classes	110
Tussupbekova M., Zarkesheva A. The ways of planning action research in teaching English for students in higher schools of Kazakhstan	117
SESSION II. LINGUISTIC ASPECTS OF TEACHING AND LEARNING LANGUAGES	122
Игбаева Ж.Т. Лингвистические основы формирования выразительности речи молодого журналиста при работе со словом	122
Mukhatova A. D. The phenomenon of sound symbolism in linguistics	127
Смаилбекова Ш.Д. Put it on thick, Watson!	130
Смаилбекова Ш.Д. Везти уголь в Нью-Касл, или в Тулу со своим самоваром	135
A.Kadyskyzy, R.T. Khassenova, Zh.T. Kulakhmetova Idioms as a specific illustration of the national mentality	139
Sadykova M. Zh. The formation of the cultural code of the nation, the importance of toys in the formation of personality	143
Karibai K.S., Zhaqypov Zh.A., Mukhtarkhanova A.M. Observation of national markers study in Kazakh linguistics	147

Smagulova M.G. Lokale und globale kohärenz und kohäsion als kategorien der modernen textlinguistik	151
SESSION III. METHODOLOGICAL ASPECTS OF TEACHING FOREIGN LANGUAGES AND SUBJECTS IN FOREIGN LANGUAGES AT SECONDARY SCHOOLS	155
Капажанова А.К., Калиева Б.С., Капажанов С.А. Предмет «Английский язык» и его воспитательные и развивающие возможности	155
Есеналы Н.Т. Үштілділік – көптілді білім алушы тұлғаны қалыптастырудың негізі	158
Садуакасова Ж.С. Методы и приемы преподавания биологии на английском языке в контексте CLIL	161
Кажкенова А. К. Интегрированный курс «Глобальная география»	164
Syzdykov A. Methodology of solving high school chemistry problems in English	166
Temirbekova A.T., Kasbayeva A. The implementation of multilingual education in secondary schools in Kazakhstan	170
SESSION IV. COLLATION GLOBAL RESEARCH SKILLS: REPRESENTING ACADEMIC WRITING SKILLS ACROSS A WIDE SPECTRUM OF DISCIPLINARY BOUNDARIES & INTERESTS	180
Rozhkova D. Alternative Dispute Resolution in the USA and the Russian Federation	180
Mukanva F., Features of mosque location in the city structure	184
Toibekova P. Biotechnology and need of Kazakhstan	188
Toktarova G.B. To what extent should governments reduce the GMO?	191
Mukanova G.M. Nanotechnology in the fields of biomedical sciences	193
Syzdyk M.R. The role of “in vitro fertilization” in Kazakhstan	196
Bakuova N.S. 3D Printing human tissue: where biotechnology meets engineering	198
Salimova A.T., Mukhtarkhanova A.M. The role of an individual dictionary	201

of the native speaker in text perception and comprehension	
Sherahan A. N., Belgibayeva D. S., Amerkhanova Sh. K., Mukhtarkhanova A.M. Synthesis of iron nanoparticles in aprotic polar solvents	206
Kassenova D. The role of modern trends, technologies and their influence on the development of museum business in the 21 st century (the case of Kazakhstan)	210
Amanzholova A. Alternative forms of energy: energy-saving & energy-efficient technologies in architecture	213
Murzagaliyeva A. Principles of application of ergonomicity in the organization of the design of modern housing	216
Deneyev O. Facing material as a decorative tool in the formation of the structural environment of Astana	220
Kemelbekova E. A., Baidabekov A.K. Competence-contextual format of mathematics learning for professional development of a future specialist non-mathematician	223
Nurymgereyeva U. Creativity through innovation in the context of the typology of organization and constructive solutions of the regional theatre	231

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CREATIVITY THROUGH INNOVATION IN THE CONTEXT OF THE TYPOLOGY OF ORGANIZATION AND CONSTRUCTIVE SOLUTIONS OF THE REGIONAL THEATER

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It should be noted that innovative activity is inseparable from creativity, because it provides generation of new ideas, the result of which are innovations. They represent an attempt to make meaningful and purposeful changes in the sociocultural potential of the society. Innovation arises from a deliberate and purposeful search for opportunities to innovate, the basis of which is the need to acquire new knowledge. It should be accepted that innovations are the result of creativity, the embodiment of created ideas (new / improved product / service, processes, methods, technologies) [2].

Innovative activity is a way of realization, a form of creativity, which is characterized by the fact that its results are successfully implemented in various spheres of public life, ideas and approaches, called innovation. Creativity and innovative activity are united by their subject - an innovative personality, which is the driving force behind the transformation of all spheres of the life activity of society.

The study, which will be discussed, is based on the study of the typology of organization and the methods of constructive solutions for the design of the sociocultural space of the city on the example of a regional theater. To begin with, I would like to reveal what the concept of a regional theater should be. The regional theater is a professional or semi-professional non-profit theater located in various regions of the country, producing its own productions. Investigating the question of the theater architecture of Kazakhstan, I came to the conclusion that, despite the great variety of dramatic, ethnic theaters, opera and ballet theaters, those in our country, unfortunately, are not available. It's not just about the theater where the artists will come to rehearse, play, and the audience come and see a certain production, it's about the whole cultural center, which will include as much scientific and entertainment elements as possible. Since at the moment many of the undergraduates are in the first half of their research, I, as a creative person, would like to consider the most absurd and most realistic ideas for the realization of my project.

Modern theaters as the spatial design of the urban environment

The approaches developed in the interpretation of the theatrical culture can be classified according to the following reasons: historical-classical and modern interpretations; on the specialization of reading - historical, art history, philosophical, sociological, culturological; on the content-semantic interpretation - historical and chronological foreshortening, aesthetic-semiotic interpretations - structural and functional approach. In general, the theatrical culture in these approaches is interpreted either as an auxiliary category: as a conditional terminological definition (in fact, it is synonymous with the theater in general), a collective image of the totality of theaters of a particular region or country; or becomes an independent subject of study.

A significant gap is the lack of analysis of the organization of theatrical space as a representative component of the modern urban environment. At the same time, it is the theater (or theaters), the theater square in the city, the special attraction of the theater square, etc. is a factor in the formation of the uniqueness of any city in the world. Thus, *the relevance of this research* is to study modern theater architecture, its typology, the study of trends in the choice of constructive solutions as an integral part of the organization of the sociocultural space of the city.

The object of research is the socio-cultural context of the design of urban space. *The subject of the study* is the typology of organization and constructive solutions for the design of theaters in the artistic space of the city. *The main goal of this research* is the analysis of the typology and constructive solutions of the spatial design of the urban environment by the example of modern theaters, cultural centers. To achieve this goal, it is required to perform a number of the following *objectives*:

- ✓ to consider the existing typology of organization of the urban environment in the aspect of socio-cultural functions;
- ✓ to identify the most promising tendencies of constructive decisions of theater buildings, buildings of cultural centers;
- ✓ to make an analysis of the interaction of these design forms with the architectural context and spatial composition of the city;

✓ to develop a standard project of a regional theater.

As an innovative method of constructive solution of the regional theater created during the research, I would like to consider the kinetic architecture. Kinetic architecture is such an architecture direction in which buildings are designed in such a way that their parts can move relative to each other without violating the overall integrity of the structure. In a different way, the kinetic architecture is called dynamic, and is referred to the direction of the architecture of the future [3].

The mobility of the structure of the building can be used to enhance aesthetic properties, to respond to environmental conditions and to perform functions that would not be appropriate for a building with a static structure.

The possibilities of practical application of kinetic architecture have increased dramatically in the very end of the twentieth century thanks to advances in the fields of mechanics, electronics and robotics [4].

That is, it would be vital if our theater, standing somewhere in the center of the city of Astana, was moving. Just imagine: a regional theater, on the sliding roof of which one could visit the restaurant after watching the play, from where the view of our city would open. Or a theater with a retractable field, where visitors could contemplate the starry sky in each other's company during intermission. With all this we need to see not only the aesthetic, but also the functional value of such a structure - the theater's design will protect guests from the scorching sun in the heat and from the windy weather of our city at any time of the year.

In the building of the theater, you can also arrange metal blinds, working on the principle of diaphragm: the slits expand or narrow, depending on the sunlight, as in the famous Institute of the Arab World in Paris. The idea of establishing the Institute of the Arab World in Paris was the foundation of the largest European scientific organization engaged in studying the culture of the Middle East, expanding and strengthening the ties between France and the Arab countries. The main exposition of the Institute represents the art of the countries of the East from antiquity to the twentieth century, and temporary exhibitions are also held. The library of the Institute has over 30 thousand books in Eastern and European languages.

The southern wall is an expression of modern oriental culture. It consists of 240 aluminum panels with titanium diaphragms that react to changing daylight. Light-sensitive elements mimic Arabian ornamental motifs. The light passing through the wall creates whimsical geometric patterns in the interior of the building. Along with the high aesthetic effect, the facade is functional from the point of view of environmental control - the lighting is easily regulated by expanding and narrowing the diaphragms. According to the architect's intention, this facade of the institute was supposed to convey the atmosphere and spirit of the East, but not to stylize well-known Muslim decorative motifs [5].

You can apply a flexible layout, as in the library in Sendai in Japan, which allows the space to change as it is used by the visitor; make moving walls. The walls would be folded into an accordion, so that the theater space could become an end-to-end part of the street if necessary. The media library was opened in 2001 and very soon became the symbol of the Sendai city in Japan. In addition, that in the library you can

read and use various useful resources like, it is also remarkable for its appearance. The mission of this center of art is to remove all barriers between society and knowledge, and the architect Toyo Ito has decided to reproduce this idea literally. The aim of our research is also to destroy the barriers between society and culture, and to create a design of the sociocultural space of the city.

Absolute open-space on the floors and glass windows from ceiling to floor symbolize the openness for everything and everyone. As the architect himself says, the media library is only a transparent shell for information.

The building is built on a plot of 50×50 meters and has 7 floors. The design of the facility includes three main elements: pipes, platforms and skin. Platforms are floors that are strung on 13 columns, paired of pipes. Straight columns are only five, which are both pillars and shafts for elevators. All the others change their direction and diameter from one floor to the next. And the skin is the shell of the whole structure. On the ground floor there are: a cafe, a bookstore and a free zone, which can be used for lectures, concerts, round tables. The walls are piled up in accordion, so that the center space in good weather could become an end-to-end part of the street. The second floor is given to a children's library, a free Internet zone, a multimedia library and an administrative space that is separated only by a rolling curtain. The third and fourth floor is the city library of shimming and reading room. About 400,000 books and magazines on culture and art are kept here. And the fifth and sixth floors are exhibition spaces. There are mobile walls on wheels that can be adjusted individually for each exposure. On the seventh floor there are a cinema, conference halls and assembly studios [6].

It is also necessary to take into account the combination of modern technologies with environmental protection. It will be a building capable of producing energy for autonomous power, thanks to wind power. Due to the rotation of some elements of the building around its axis, the turbines located between these same elements must catch wind, transforming its energy into electricity, like the David Fischer skyscraper [7].

In terms of the typology of the organization of the regional theater being created, I would like to propose the idea of creating a whole complex, which would include not only a theatrical stage, but also cinemas, for example. "Chip" of the external appearance of such a complex would be a metal mesh that helps the building fit into the landscape of the city and protects the interiors from the hot sun.

The theater, as an art form, has as its primary goal the contact with the viewer. Part of this contact is a special atmosphere of scenic space, which is able to convey to the viewer the idea of the play. The use of virtual technologies allows not only to change the performance space in the theater building, but also to create new forms of communication with the audience in the theater or outside it. The viewer is drawn into the world of the game, which means that new opportunities for self-knowledge arise. Virtual technologies are directly included in the "body" of the action, enhancing the sensual reactions of viewers. For example, in opera, as the most complex of the theatrical arts, vocal, orchestra (sound), theater play and scenery (visual series), and also plastic arts (kinesthetics) are traditionally combined. The scientific direction of

synaesthesia deals with the study of the correlation of the three types of sensory perception. This phenomenon is studied by doctors, and it is considered a kind of anomaly, which "affects" only half a percent of the world's population. The complexity of comparing information streams existing in visual, sound and plastic images consists in the necessity of professional analysis of each of these flows, and, most importantly, in the reliable determination of synthesis points inside them. A common field, in which all sensual flows unite in a convincing synthesis, are new technologies [8].

Therefore, as an innovative idea for the theater, I would like to offer architectural and interior video mapping. Architectural video mapping - 3D-projection on the facade or wall of the building, bridge, tower, as well as a complex object (airplane, ship, etc.). Interior video mapping - projection inside the room on the wall, floor and ceiling, allowing to create interesting illusory interior solutions.

Electronic technologies make it possible to develop a democratic language of the theater, which is understandable to most users by personal computers. It is, first of all, young people and those people who are aimed at finding a new one in their own lives. They will never be bored to learn the information fields available to them, where, on the other hand, the efforts of advanced artists are addressed. It is in the Internet field that they meet, and there their first acquaintance takes place. In this regard, for each theater interested in expanding its supporters, it is so important to create a vivid interactive picture of its activities, where it is easy to involve all comers with the same technologies. Our theater will offer a lot of opportunities for professionals, amateurs and volunteers, festivals, contests, work for those who might be interested in practicing with the camera, editing, working with sound, light and creating a series of short films. Then there is a deeper involvement in the theatrical environment. This experience will allow us to see the work of the theater from within, which gives the person some "package" of knowledge and the possibility of understanding reality through the prism of his own playing experience [9].

That is, it is no longer a question of a separate theater, which is only a place that a person visits once every two months, but about a scientific and entertaining site that is part of the socio-cultural space where the urban philistine becomes a participant in such a wonderful large-scale process. Nothing can be more valuable than practical skills. You can discuss problems for a long time and in detail, but until they become your own, even in the form of a game, a person is not able to understand their many-valued essence.

Video-mapping technology is used to create the illusion of a three-dimensional virtual space in which one can easily create and change one entourage to another without using complex and expensive decorations. Work on the brink of theater and cinema creates a precedent for a new genre phenomenon. From actors, a specific approach is required to play roles in an artificially defined environment. If traditional scenery allows you to feel theatrical space, as a habitual environment of existence, then video mapping, instantly changing one space to another, creates clear associations with the modern man's clip-consciousness. This is facilitated by the

media content of the Internet, which forces users to quickly jump from one topic to another, watch a lot of illustrations, react to rows of parallel information, do something in this space itself. This unique media "training" forms a new spectator, ready to receive such experiments in the theater. The use of electronic projections consisting of modules is practiced in many theatrical productions. In some programs, you can combine different electronic workpieces: two-dimensional and three-dimensional images, video fragments, drawings created right during the action. With them, the artist produces a variety of modifications. It changes the size, color of the figures, transforms from two-dimensional to three-dimensional shape, multiplies, giving the final projection the look of small video, launches the finished fragment during the performance and works with the new one. Such experiments, for example, are conducted by a group of Swedish artists led by artist Jim Berggren (Gothenburg) in the program "Module 8". Projections are made up of photographs of real objects, graphic and virtual works and reflections of actors' movements on the stage with the participation of a webcam. Webcam, as a tool for interactive representation of reality, allows you to include feedback in the performance. Elements of acting with the help of the projection of the fragments of movement on the backdrop of the scene, create an additional level of broadcasting information. While the text can be minimal, the range of actors' movements is restrained, but the strengthening of this modest information flow with the help of electronic technologies complicates the impact on the viewer and causes it to respond to a set of parallel impulses. Verbal flow is not the most saturated information line. The most powerful impact in such projects is on the physiology of perception, defining intuition and subconsciousness, as the basic tools of the relationship between the artist and the viewer. In some productions, online drawing is used, which allows to supplement the sense of narration elusive from the viewer with the help of visual images or texts. Such an experiment was put in an international project with the participation of young actors from Finland, Estonia and Russia, three directors from these countries and a group of Russian designers. Fragments of plays in their native languages were collected in a general action, and the task of media designers was to create a video that enriches the director's intention and is able to reveal the idea of the play for the spectators who do not understand the meaning of the words that sound from the stage. Designers participated in rehearsals on a par with actors, creating their own visual line from drawings and words in different languages. They worked in the Photoshop program, the images were projected onto the backdrop of the scene.

One of the largest contemporary opera directors, the Englishman Graham Wick works in different countries, including Russia. In Western productions, he prefers to use modern marketing strategies that allow viewers to perceive the opera in a new way. According to Vic, there are two reasons why people do not usually go to the opera: either they feel uncomfortable in the opera house, or experience discomfort next to those who used to go to opera. Together with conductor Simon Halsey in 1987 he created an experimental site in Birmingham. On the site of this opera project the title "Opera Company of Birmingham" is continued with a shocking phrase: "... not what you expect from the opera". Opera art, one of the most difficult scenic

genres, has long been limited to a small number of well-known names of composers and names of opuses. New names are rarely included in this list due to many long-established factors. But it is this circumstance that increases the need for constant innovations enriching the performances to attract new opera people who are not keen on opera to the opera show. By deducing an opera from traditional theatrical spheres to new spaces, Vic thereby embraces an audience that acts not only as a spectator, but also participates in interactive performances conceived by the director, becoming part of the performances. The director introduces adventurous opera versions to youth clubs, to old people's homes, to banks, to city squares. The abandonment of the habitual space becomes the first step towards modeling the environment "from within to outside," perceived from the traditions of the ancient Greek theater. This work is recorded electronically, and becomes available for viewing on the Internet. Thus, the theater space expands to uncontrolled limits [10].

Theater space, as a place for intellectual research, reveals several important positions. First, the theater, as an important urban cultural object, is able to go beyond the building of the theater, getting used to the space of the city. In this, its functions come close to the traditions of festivals, city festivals, extravaganzas. An active role in this progress is played by spectators, armed with technical means and a great desire to be involved in the experiment. Secondly, the place of the viewer in the new theater space is changing. If in the traditional theater, the spectator is a passive observer, but today he is actively involved in the action, offering to be a participant in the experiment. He not only participates in theatrical performances, he analyzes the process, fixes it with the help of his devices, creates new topics for discussions with friends and strangers on the Internet, in fact acting as an advertising manager. Thirdly, in the modern theater there is an adaptation of old performances to modern life. The meaning of such adaptation is to weave into the outline of the play some important social problems, which are not in the literary plot. This is facilitated not only by intellectual technologies, but also by electronic means, through which the theater acquires new opportunities to involve the philistine in the cultural life of his city.

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