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СІНЕМА

КИНО



Чытальная
зала

Витебск 2006

Министерство образования Республики Беларусь
Учреждение образования «Витебский государственный
университет имени П.М. Машерова»



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C I N E M A

К И Н О

*Учебно-методическое пособие
по практике устной речи*

Министерства образования
Витебского государственного университета
имени П.М. Машерова
ЧЫТАЛЬНЯ

Чытальня
зала

Витебск

Издательство УО «ВГУ им. П.М. Машерова»

2006

525225

УДК 802.0(075.8)
ББК 81.432.1-923.7
К41

Печатается по решению научно-методического совета учреждения образования «Витебский государственный университет имени П.М. Машерова».

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Сінепа: Кино: Учебно-методическое пособие по практике устной
К41 речи / Авт.-сост. А.Б. Алеева – Витебск: Издательство УО «ВГУ
им. П.М. Машерова», 2006. – 75 с.

ISBN 985-425-589-1

Учебно-методическое пособие предназначено для студентов специальности «Английский язык. Немецкий язык» и направлено на формирование языковых навыков и речевых умений по теме «Сінепа».

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МЕТОДИЧЕСКАЯ ЗАПИСКА

Данное учебно-методическое пособие предназначено для студентов III курса, обучающихся по специальности «Английский язык». Пособие составлено в соответствии с программными требованиями к курсу практики устной и письменной речи.

Цель пособия – формирование лексических навыков и речевых умений. Помимо практической цели в пособии реализуются также воспитательные, развивающие и образовательные цели обучения.

При создании пособия мы руководствовались принципами коммуникативной направленности, функциональности, ситуативности, новизны, доминирующей роли упражнений на всех этапах усвоения материала, сочетания языковых тренировок с речевой практикой.

Пособие представляет собой сборник систематизированных материалов по данной теме (Кино), дополненных методическими указаниями и заданиями, и включает следующие разделы:

1. Introductory Text.
2. Vocabulary Practice.
3. Types of Movies.
4. Going to the Cinema.
5. Making a Movie.
6. Movie Business.
7. Festivals and Awards.
8. Reviews.
9. Supplementary Material.
10. Active Vocabulary.

Методика работы над лексическим материалом предусматривает: 1) чтение и анализ текстовых образцов; 2) выполнение тренировочных упражнений на дифференциацию, подстановку и трансформацию; 3) моделирование (условно-речевые упражнения); 4) включение изученного материала в коммуникативно-речевые задания, стимулирующие развитие неподготовленной устной речи.

При составлении пособия были использованы материалы из учебников по данному аспекту и некоторых оригинальных источников

INTRODUCTORY TEXT

1. Read the text for obtaining its information.

No other art form has had quite the impact on our lives that the motion pictures have. Indeed, the movies are truly an art of our time – they were born and have come of age in the 20th century, and they now demand the serious consideration given to the other arts.

Everybody loves a story. Children mesmerized for hours before a television set watching cartoons they are seeing for the fifth or sixth time, or long lines of shivering movie-goers outside a theater on a winter night, convincingly demonstrate that truth. And today the love of story, as these examples suggest, is required much more often than not with a narrative told in visual images.

There can be no question about the supremacy of the visual image in the realm of story. The fact that images and movies have many uses besides story-telling simply adds gratuitous evidence in support of the observation that the life of the mind today receives its nourishment primarily from visual, rather than verbal sources.

Clearly, in terms of sheer quantity, visual narrative is the greatest aesthetic and educational force in the world today, and the movies, the visual narrative media – qualify unchallenged as the art of our time.

No one has ever seriously doubted that the movies are a powerful force in contemporary life. Quite the contrary. Their potential for propaganda purposes was immediately recognized and in some cases exploited. What has been questioned is the capacity of the movies for doing good. Youthful and perhaps too much a work horse in the cultural market-place, they have been vulnerable to the charge that they are unable to awaken and refresh the mind, that they cannot tap the deepest reaches of man's spiritual life and so, incapable of articulating anything of consequence, are at best a rudimentary art.

Yet the movies are not now as disturbing for intellectuals as they once were. One reason, no doubt, is that they are no longer, at least in the United States, the popular art; television has stolen the limelight.

At present suspended somewhere between the hell of mass culture and the heaven of high art, the movies are undergoing aesthetic purification.

Much remains to be accomplished, however. Since we have to live with the movies, we would prefer not to be embarrassed by them; we want the chance to exercise our humanity in and through the movies, and so we persist in demanding that the movies make more room for man within their aesthetic boundaries.

We would not, by any means take the fun off movies in order to fit them into the traditional earnestness associated with education ... but the aim is, and should be a higher hedonism which more profoundly entertains the heart and mind. With the existing film classics and the fifteen to twenty a year from around the world capable of captivating attention – there are enough good and great movies for us to grow by. The movies arouse the mind and soul when given undivided attention.

2. *Answer the following questions.*

- 1) The extract is written by an American critic. Can you find evidence of this in the text?
- 2) Why do you think movies are regarded as “truly an art of our time”?
- 3) What facts given in the extract prove the idea that nowadays people prefer a narrative told in visual images? Do you agree with this opinion? Support whatever you say.
- 4) How can movies be helpful for people besides relating stories? Which of the spheres do you consider most significant? Give your reasons.
- 5) Why do you think movies possess the greatest aesthetic and educational force?
- 6) How can you account for the fact that the capacity of the movies for doing good has been questioned?
- 7) Why in your opinion do some people regard movies as a rudimentary art?
- 8) Would you agree that cinema can be regarded as the popular art, that it belongs to mass culture? What do you know about this art?
- 9) What kind of entertainment is nowadays rivalling cinema? Why?
- 10) What is the place of cinema as the author sees it, among the other arts? Do you agree with him?
- 11) Do you think movies should be all fun or rather a thought-provoking and earnest art?
- 12) What is the main aim of the movies as the author sees it? The only word he uses to denote this art is movies. What synonymous expression would a British critic use? What other synonyms to this word do you know?

3. a) *Find in the text the arguments the author gives to illustrate the following:*

- 1) cinema - a widespread art and entertainment of the 20th century;
- 2) its impact on people's lives;
- 3) cinema and story-telling;
- 4) cinema and education;
- 5) cinema – an earnest, thought-provoking or rudimentary art;
- 6) the place of cinema among the other arts, its main aim.

Try and preserve the wording of the original. Add your arguments as well.

b) *Summarize the text in four paragraphs specifying the role of the cinema in our lives.*

4. *Answer the questions:*

- 1) What does a usual cinema showing consist of?
- 2) How often do you go to the pictures and where do you prefer to sit?
- 3) What types of film do you know?
- 4) What films appeal to you most?
- 5) Do you care for long films?

- 6) What is a film star?
- 7) What does the success of a film depend on?
- 8) Which is more important – the story, the acting, the directing or the camerawork?
- 9) What do we mean when we say that a film has a message to convey?
- 10) Why does a director trying to interpret a great work of literature on the screen take upon himself a most responsible task?
- 11) How is the cinema used as an aid in teaching?
- 12) What do you know about international film festivals?

Unit 1
VOCABULARY PRACTICE

I. Match the definitions with the types of films. Give examples of each type.

action/adventure film	fantasy film	musical
cartoon	foreign film	science fiction film
comedy	horror film	thriller
drama	juvenile film	war film
disaster movie	love story	western

1. Film dealing with major disasters, such as earthquakes, large fires, plane crashes, etc.
2. In this film, love and romance are the **key elements**.
3. Film to do with some aspect of war.
4. Any non-English speaking film.
5. In this film, excitement is generated from action sequences.
6. Film aimed at children and young people.
7. Film which sets out to make the audience laugh.
8. Film about the American Wild West, usually with cowboys, Indians and gunfights.
9. Film **set in** the future, and often to do with space travel, robots, etc.
10. Film where the characters and/or situations could not exist in real life. Often deals with magic and mystery, fantastic voyages, etc.
11. A very dramatic film where **tension** and **suspense** is deliberately maintained and is a central feature of the plot.
12. In this film, the focus is on human relationships rather than action
13. A film where the main aim is to terrify the audience.
14. Also called an animated film. Here the film is made by photographing drawings rather than using live actors.
15. A film where the emphasis is on music. It usually contains lots of songs.

II. Match the types of films with their definitions:

biopic *costume drama* *epic* *oater* *shoot-em-up thriller*

- a) fairly ordinary cowboy film; the name is derived from what horses eat
- b) film intended to be frightened and exciting
- c) film on a grand scale with a biblical or historical theme
- d) film set in the past, perhaps based on a classic novel
- e) film telling the life story of a famous person
- f) violent film containing lots of shooting

III. Read the film reviews and then decide what type of film each one is.

1. Danny, the Champion of the World (1989)

Set in the 1950s, this tells the story of Danny, a 9-year old living with his father. When their peaceful life in a caravan is threatened by a local developer who has bought all the surrounding land except their tiny plot, the boy finds a way to teach him a lesson. A nicely made and fun film for kids.

2. The Time Guardian (1987)

Imaginative tale about a group of time-travellers from the future who arrive in a small Australian town to tell inhabitants that unstoppable killer cyborgs from the 40th century are on their way.

3. Platoon (1986)

A realistic look at the experiences of a front-line American soldier in Vietnam that says what has been said many times before: war is hell and meaningless.

4. Earthquake (1974)

An **epic tale** with **star-studded cast** about the destruction of Los Angeles, as the most catastrophic earthquake of all time rips through Southern California, affecting the lives of all who live there. Excellent special effects **make up** for the tedious and clichéd plot.

5. Raiders of the Lost Ark (1981)

Steven Spielberg's **all-action blockbuster** with Harrison Ford as Indiana Jones, who is sent to find the legendary biblical Ark of the Covenant before it can be stolen and used by the Nazis in their plan for world domination. A **spectacular** multi-million dollar version of the 1930s Saturday morning serial, and it works so well because of everybody's enthusiasm and sense of fun.

6. Hour of the Gun (1967)

Intriguing film starring James Garner as Wyatt Earp, the lawman who took on the Clanton gang at the OK Corral. Following the infamous gunfight, which left only half of the bandits dead, Earp rides off to bring the remaining members to justice.

7. Long Live the Lady (1987)

Italian director Ermanno Olmi's **charming** film about a gala dinner for a powerful old lady as seen through the eyes of a 16-year old boy who is employed as a waiter for the evening. Warmly observed and amusing. English subtitles.

8. Lady in a Cage (1964)

A tense **tale of suspense** starring Olivia de Havilland as a wealthy widow who finds herself trapped in her private elevator while a trio of criminals stalk her outside.

9. The Wizard of Oz (1939)

Judy Garland gives a **dazzling performance** in this **much-loved movie**. She is young Dorothy who is knocked unconscious when a tornado rips through her Kansas farmhouse and who wakes up in the Technicolour world of Oz (the film starts in black and white). A perfect MGM production with imaginative sets, photography, costumes and make-up. The classic Harold Arlen/ E.Y. Harburg songs include *Follow the Yellow Brick Road* and the Oscar-winning *Over the Rainbow*.

10. Big Business (1988)

Two sets of identical twins, accidentally separated and switched at birth, meet up years later in New York when one set arrives for a showdown with the corporation that's going to erase their little home town, only to find that the other set of girls is in charge of the company. Excellent performances from Bette Midler and Lily Tomlin. The script is a bit **contrived**, but there are a lot of laughs.

11. Who's Afraid of Virginia Woolf? (1966)

Two couples engage in a complex session of all-night conversation that leads to much bitterness and recrimination. Richard Burton and Elizabeth Taylor were never better together than in this **totally absorbing** but **ultimately depressing** film.

12. Ice Castles (1978)

Tear-jerking romance about a young couple who meet on an ice rink and quickly fall in love. Both find fame and fortune on the ice – he as a professional hockey player, she as an Olympic champion dancer – but tragedy strikes when she becomes blind.

13. Fantastic Voyage (1966)

When a famous scientist is shot, a highly experimental technique is used in order to save him. A medical team is placed aboard a submarine, reduced to microscopic size and injected into his bloodstream to remove a **blood clot** on his brain. An interesting film with excellent special effects.

14. The Lady and the Tramp (1955)

One of Disney's most delightful animated films, in which a pedigree dog runs away from home after the arrival of a baby makes her feel unwanted. She soon meets up with a stray who **lives by his wits**. The two dogs survive various hazards and win through in the end, when they prove their worth by rescuing the baby. The first Disney film in Cinemascope. Songs are by Peggy Lee and Burke.

15. Curse II: The Bite (1988)

A nest of snakes are infected by radiation and turned into deadly squirming monsters. Anyone they bite is transformed into a terrible mutant beast which will kill you first chance it gets. **Frivolous but entertaining** monster film.

IV. Answer the clues

1. C _____
2. _____ I _____
3. _____ N _____
4. _____ E _____
5. _____ M _____
6. _____ A _____

1. animated movie
2. translation of the dialogue of a foreign film printed on the film
3. replacing the original voice soundtrack of a film with a translation into a different language
4. a film about vampires, black magic, etc.
5. a film showing some aspect of human or social activity
6. the script of the film

V. Film people

actor	cameraman	megastar	starlet
actress	cinema-goer	mogul	supporting role
audience	director	movie fan	walk-on part
backer	film buff	movie-goer	
bit-part	lead	producer	
cameo-role	luvvie	star	

- a) Find three people who finance and produce films, but do not normally appear in them.
- b) Find six people who appear in films. Which two of these six words can only refer to women? Which of these words is used in British English to refer negatively to actors and actresses?
- c) Find two people who make films but do not normally appear in them.

- d) Find five expressions referring to types of film roles. Which of these expressions is used to talk about a small role in a film played by a famous, perhaps older, actor or actress?
- e) Find five expressions referring to people who go to the cinema. Which word cannot be used to talk about only one person? Which expression is used to talk informally about someone who knows a lot about films?

VI. People in the filmmaking industry. What do these people do?

<i>director</i>	<i>second unit director</i>	<i>clapping loader</i>
<i>producer</i>	<i>gaffer</i>	<i>focus-puller</i>
<i>editor</i>	<i>boom operator</i>	<i>key grip</i>
<i>scriptwriter</i>	<i>continuity supervisor</i>	<i>best boy</i>
<i>casting director</i>	<i>sound mixer</i>	
<i>art director</i>	<i>dubbing editor</i>	

- 1) He looks after the business side of a film. First, he finds the money to start a project. Then he controls the budget while it's made. Finally he is in charge of the film's publicity and release.
- 2) To save time, movies are often made at two places at once. For example, while the leading actors are working in London, a car chase may be filmed in New York. The technicians who make these 'action' sequences (scenes with lots of extras) are called ... and their boss is
- 3) His job is to 'cut' all the film shot by the director into a final two or three hour version.
- 4) He/she controls all the actors and technicians on a film set. He/she decides how to shoot each scene and is generally in charge of the movie's creative development.
- 5) He chooses actors for various roles in a film. This includes selecting everyone from top international stars to 'extras'
- 6) He controls the equipment which records sounds picked up by the microphone.
- 7) He holds the microphone above the actors' heads to record what they are saying.
- 8) This job starts after shooting is over. It involves mixing dialogue, music and sound effects to produce the film's final 'sound track'.
- 9) The scenes in a film are usually shot out of order. For example, the end may be shot before the beginning. His job is to make sure that costumes, sets, props, etc are all consistent.
- 10) He operates the clapper-board, which is used to keep the takes in order, and also puts film in the camera.
- 11) The person is in charge of a film's overall visual design. His/her responsibilities include the sets and costumes.
- 12) He is in charge of lighting on the set.

- 13) He is the person who has written 'a play' for the 'screen'.
- 14) This job involves keeping the camera in focus and changing lenses when necessary.
- 15) He is assistant to the gaffer.
- 16) Moves a camera from one position to another on the set or location.

VII. Film places

<i>backlot</i>	<i>location</i>	<i>set</i>	<i>studio</i>
<i>Hollywood</i>	<i>lot</i>	<i>shoot (n and v)</i>	<i>Tinseltown</i>

The American film industry is known, of course, as _____, and this is still the place where most American film companies have their _____s. Hollywood is referred to, sometimes negatively, as _____. Films are _____ on _____s indoors in a studio, outdoors on a studio's l_____ or b_____. They may also be filmed on l_____ in authentic surroundings. The shooting of a film is referred to as a _____.

VIII. Choose the right answer.

1. The ... music for the film has been taken from the works of Chopin.
 - a) incidental
 - b) intervening
 - c) passing
 - d) supplementary
2. They all sat in the fourth ... of the cinema.
 - a) bench
 - b) line
 - c) rank
 - d) row
3. Lawrence Olivier gave an excellent ... in the film.
 - a) act
 - b) character
 - c) performance
 - d) play
4. There was an interesting ... of the film in the paper last week.
 - a) comment
 - b) resume
 - c) revision
 - d) review
5. What time is the first ... of the film?
 - a) act
 - b) performance
 - c) programme
 - d) show
6. There is an interesting ... nowadays to make films portraying love between youngsters.
 - a) direction
 - b) surge
 - c) tradition
 - d) trend
7. "Please, put your empty cigarette packets in the ... bins provided."
 - a) deposit
 - b) junk
 - c) litter
 - d) scrap
8. Although he is said to be a dramatic actor, he is ... starring in a musical.
 - a) actually
 - b) currently
 - c) lately
 - d) recently
9. The latest video ... contains details of over one thousand films.
 - a) brochure
 - b) catalogue
 - c) leaflet
 - d) prospectus
10. Hire charges for video tapes are ... on an overnight basis.
 - a) assessed
 - b) calculated
 - c) estimated
 - d) valued
11. "... children are not admitted to this film."
 - a) Unaccompanied
 - b) Unattached
 - c) Unattended
 - d) Unrelated
12. This film is not ... for children.
 - a) adapted
 - b) agreeable
 - c) right
 - d) suitable.

13. The film started with the heroine's death so most of it was shot in
 a) backtrack b) flashback c) reverse d) switchback
14. I found the last scene extremely ... and well-directed.
 a) moving b) pathetic c) pitiful d) sympathetic

IX. Cinematic success and failure

1. A blockbuster is a film that is extremely:
 a) successful b) unsuccessful c) violent
2. If, in American English, a film bombs, it is
 a) great success b) averagely successful c) a failure
3. A turkey is a film that is:
 a) very good b) very bad c) meant to be funny
4. A sleeper is a film that is:
 a) extremely boring b) not shown in cinemas c) more successful than expected
5. A trailer is:
 a) a film shown after another film b) extracts from a film used to advertise the film at cinemas or on television c) a film about mobile homes
6. A top-grossing film is one that:
 a) makes a lot of money at the box office b) causes a lot of offence
 c) contains a lot of scenes
7. A film critic is:
 a) a piece of writing about a film, positive or negative b) a negative piece of writing about a film c) someone who writes in the press or broadcasts about films
8. If a film gets rave reviews, it gets:
 a) very bad reviews b) extremely good reviews c) unfair reviews

Listening

1. a) What kinds of films do you enjoy most?
 b) What kinds of films do you avoid, or hate seeing?
2. You'll hear three people talking about the films they enjoy. Put a tick **v** in the appropriate column to show the films they like or a cross **x** to show the films they dislike.

Type of film	Joan	Chris	Bob	Your partner
Action films				
Old black and white films				
Cartoons				
Horror films				
Romantic comedies				
Thrillers				
Westerns				
Dubbed foreign films				
Foreign-language films with subtitles				

Listening for details. Listen to the recording again and say why these people like or dislike particular kinds of films.

3. *Work in pairs.* Now find out the same information from your partner, and put ticks and crosses in the right-hand column. Explain your partner's preferences.

4. *Discussion.* a) Have you ever seen any English films in the original?

b) What's your attitude to dubbing?

c) Is it better to watch a dubbed foreign film or one with the subtitles? Why?

Unit 2 TYPES OF MOVIES

Starter activities

Comment on the following idea:

Classical movies are always boring.

Reading

You are going to read some information about different kinds of movies. For questions 1-10 choose from the movies A-I. Some of the movies may be chosen more than once.

1. *What kind of movies would you recommend to someone*

1) who is fond of British history?

2) who likes musicals?

3) who wants his/her kids to watch timeless children's cartoons?

4) who is fond of psychological dramas?

5) who likes to watch great actors in classical roles?

6) who likes adventures?

7) who is fond of melodramatic situations?

8) who likes invented stories about historical characters?

9) who likes the mixture of cartoons and feature movies?

10) who is interested in private life of famous people?

2. *Study the meanings of the words in bold.*

A. **Bamby**

Acknowledged for generations as one of Disney's greatest animated classics, this heartwarming story of the newborn 'Prince of the Forest' is a wonderful experience. As Bamby learns to walk, talk and make friends with the other animals, including the bashful skunk Flower and the fun-loving rabbit named Thumper, we discover the wonders of life and the beauty of nature. Fondly remembered as Walt Disney's favourite animated film, **Bamby** is a funny, **touching**, timeless masterpiece that every child should grow up with.

B. **Good Will Hunting**

A true motion picture phenomenon, this **triumphant** story was **nominated** for the Academy Awards. The most brilliant mind at America's top university isn't

a student... he is the kid who cleans the floors! Will Hunting is a headstrong, working-class genius who's failing the lessons of life. After one too many ruins with the law, Will's last chance is a psychology professor, who might be the only man who can reach him. It's a powerful and unforgettable movie experience.

C. *Mary Poppins*

Mary Poppins became one of the greatest films ever made!

High above the dawn clouds over London, 'practically perfect' Mary Poppins floats out of the sky and into the lives of two playfully **mischievous** children. With the help of a **carefree** chimney sweep named Bert, the spirited nanny makes every chore a game and every day a 'Jolly Holiday.' But, after they leap into the imaginative world of a sidewalk chalk drawing, visit a **hilarious** floating tea party, and join a rooftop song and dance, it may take more than "A Spoonful of Sugar" to cheer up the children's **precise and disapproving** father! The film presents a star-making performance, **dazzling** special effects and animation, and award-winning music that make this **milestone** masterpiece simply 'irresistible'!

D. *Her Majesty Mrs Brown*

A sweeping epic based on the true-life relationship between England's Queen Victoria and John Brown, a royal servant, *Mrs Brown* paints a revealing portrait of history's most shocking love story! It's 1864 and Queen Victoria (stage and film star Judi Dench) remains in **seclusion** still mourning the death of her husband Prince Albert. With public opinion turning against her and **rumours** spreading, a former servant of the Prince named John Brown (Billy Connolly) is called on to help. But soon his unorthodox ways and **disdain** for royal protocol shake things up even more. Now, he's the Queen's sole confidante and protector, leaving the monarchy on the brink of scandal! The film weaves a rich tapestry of fiery performances, scenic settings and forbidden love!

E. *King Lear*

Now more than four centuries old, the time-honoured story of Lear, King of Britain, is one of Shakespeare's most profound statements on the human condition. The leading role gives Sir Lawrence Olivier room to display his dramatic gifts to the full as he explores the **torment** and tensions that follow the mad monarch's banishment of his favored daughter Cordelia.

Seldom has the Bard enjoyed a more stellar cast – and this production from 1983, rightly hailed as a classic, is given an added dimension via the Hallé Orchestra's outstanding score.

F. *20,000 Leagues Under the Sea*

Imagination, warmth and a fun-loving sense of adventure make this adventure classic truly special. The unique quality of this timeless film will forever touch our hearts.

Climb aboard the *Nautilus*... and into a strange undersea world of **spellbinding** adventure! Kirk Douglas and Paul Lucas star as shipwrecked survivors taken captive by the mysterious Captain Nemo, a mad genius with an evil plan to destroy the world. This really great adaptation of Jule Verne's **gripping** tale makes it a true masterpiece.

G. Who Framed Roger Rabbit

Once in a generation a film like this comes along. Now Steven Spielberg and Robert Zemeckes have teamed to give us *Who Framed Roger Rabbit*, a four-time Academy Award winner that's already a contemporary classic.

Who Framed Roger Rabbit is a tale of a man, a woman and a rabbit in a triangle of trouble. It's a world where laughing can be dangerous, romance can be hilarious and Toons and people live side by side. It's a wonderful place you'll want to visit again and again.

Who Framed Roger Rabbit! The chemistry is magic. The effects are astonishing. And the film is unforgettable!

H. The Sound of Music

Winner of five Academy Awards, *The Sound of Music* is the most popular screen musical of all time.

Maria, a postulant at the Abbey in Salzburg, Austria, is proving a bit too high-spirited for Mother Abbess and the other nuns. Believing it better if Maria was a little more of the world before joining the order, Mother Abbess arranges for Maria to become governess to the seven **unruly** children of Captain von Trapp, a widowed martinet. Within a short time, Maria's warmth, charm and songs win the hearts of not only the children, but their father as well. But just when things look their brightest, gloomy clouds rise in Salzburg. Germany has unified with Austria, and Captain von Trapp must decide whether to side with the Nazis or escape with his family before it's too late.

I. Shakespeare in Love

Triumphant winner of seven Academy Awards, this witty smash features Gwyneth Paltrow and an amazing cast that includes Judi Dench, Geoffrey Rush and Ben Affleck. When Will Shakespeare needs passionate inspiration to break a bad case of writer's block, a secret romance with the beautiful Lady Viola starts the words flowing like never before! There are just two things he'll have to learn about his new love: not only has she promised to marry someone else, she's successfully impersonating a man in order to play the lead in Shakespeare's latest production! A truly "can't miss" motion picture event with outstanding critical **acclaim** matching its impressive collection of major awards everyone will love this behind-the-scenes look at the writing of the greatest love story ever told!

3. Match the words with their definitions.

1. touching	a) very impressive and attractive;
2. triumphant	b) extremely interesting and holding your attention completely;
3. nominate	c) liking to have fun, especially by playing tricks on people or doing things to annoy or embarrass them;
4. mischievous	d) strong expressions of approval and praise;
5. carefree	e) exact;
6. hilarious	f) making you feel pity, sympathy, sadness etc;
7. precise	g) information that is passed from one person to another and which may or may not be true, especially about someone's personal life or about an official discussion;
8. disapproving	h) to officially suggest someone for an important position, duty or prize;
9. dazzling	i) behaving in an uncontrolled or violent way;
10. milestone	j) the state of being private and away from other people;
11. seclusion	k) having no worries or problems;
12. rumour	l) a very important event in the development of something;
13. disdain	m) very exciting and interesting;
14. torment	n) extremely funny;
15. spellbinding	o) severe mental or physical suffering often lasting a long time;
16. gripping	p) showing that you think someone or something is bad or unsuitable;
17. unruly	q) having gained a victory or success;
18. acclaim	r) a complete lack of respect that you show for someone or something because you think they are not at all worth paying attention to.

4. Use the word in brackets at the end of each sentence to form a word that fits in the space provided.

- 1) Mother of every boyfriend I bring home. (disapproving)
- 2) Gladiator is a highly movie. (acclaim)
- 3) I won't know what the job involves until I actually start. (precise)
- 4) I played badly yesterday; I feel I am my (gripping)
- 5) We were deeply by their present. (touching)
- 6) We eventually came to a farmhouse. (seclusion)
- 7) All the Academy's were approved. (nominate)
- 8) All children were by my uncle's good looks and charm. (dazzling)
- 9) Winning the championship represents a personal for the team's manager. (triumphant)

5. Fill in the blanks with the words in bold from the reading passage.

- 1) Her evidence was treated with by the prosecution.

- 2) Her children always bring lots of anxiety.
- 3) I've heard all sorts of about him and his secretary.
- 4) This tale is worth reading.
- 5) The programme last night was extremely Don't hesitate to see it.
- 6) She lay awake all night in
- 7) She looked at him with a grin.
- 8) The agreement was a in the history of US-Russian relations.
- 9) Travel in comfort to your hotel near London.

Speaking

1. Which movie (of the mentioned above) would you like to watch?
2. Which one would you recommend your friend/ parents/ children to watch? Why?

Listening: *One of My Favourite Films*

1. Listen to 5 people talking about their favourite films and fill in the chart:

No	Title	Cast	Director	Setting	Plot	Speaker's impression
1						
2						
3						
4						
5						

Pay attention to the following words and expressions:

cost-effective	storyline
to scream with laughter	heist
massacre	overrated

2. *Speaking.* a) What is the best film you've seen in the last 12 months?
- b) Who is it directed by? Who stars in the film? What is it about? Why did you enjoy it?

Discussion. *Comment on the following statement:*

Most horror movies are really that. – Sam Ewing

Writing

You have been asked to write a short review of your favourite film for the Movie Choice page of a student magazine. You have to include both a brief synopsis of the plot and your opinion of the film in no more than 100 words.

Unit 3 GOING TO THE CINEMA

Starter activities

1. Do you often go to the cinema?
2. Do you prefer going to the pictures to watching a video at home? Why or why not?

Reading

1. *Read the dialogues and dramatize them.*

A. Smirnov put the paper down and said, "You know, this picture will certainly be a **big hit**. 'The Gadfly' is quite popular with the reading public and the stage adaptation of the novel has **had a successful run**. So you see, 'The Gadfly' has been in the public eye for quite some time. And look at the cast; it's very good, too; they're a **box-office attraction by themselves**. Yes, we'd better order tickets well in advance. Petrov, suppose you phone the box-office about noon and **have the tickets reserved or delivered**."

"Good. I'll **make arrangements for Sunday night. Where is it showing?**"

"Oh, it will **be on at** practically all cinemas in town. Try the Udarnik, it's easier to get tickets there."

"What time do you prefer? They have about ten performances daily, you know, four of them in the evening."

"Any evening performance on Sunday will do. But don't get seats too near (close to) the screen, I don't like to sit right in front."

"Maybe we'll make it a **matinee show**, if that's the only chance to get in?"

"No, **nothing doing**. (No matinees for me.) There are usually so many children at matinees that it's hard to make out what's being said and what's going on on the screen when the action slows up."

"All right, if that's the way you feel about it. I'll see what I can do for Sunday evening. I'll be going now. I'll ring you up as soon as I get the tickets (I'll **be pushing off** now). G'bye."

"So long."

* * *

Petrov phoned, saying he had ordered tickets for the eight-thirty **show**. "I won't be able to pick you up on my way down. I'll **leave the ticket in your name at the box-office**."

At about twenty past eight Smirnov walked up to the box-office. A notice reading '**All Sold Out**' caught his eye. He knocked at the **cash-desk** and asked if a ticket had been left in his name.

He took the ticket that the cashier handed him and asked:

"I beg your pardon, are all your seats reserved?"

Yes, of course. Didn't you see that notice?"

“The cashier pointed to a sign which read: ‘Reserved Seats Only.’

The **attendant (usher)** at the entrance took his ticket and said:

“You’d better hurry up. The show begins in just about a minute.”

As Smirnov rushed down the **aisle** he was met by a second usher who **showed (ushered) him to his seat**. He just managed to say “Hello” when the **lights were dimmed** and slowly **went out**.

A number of **shorts** and a **newsreel** were shown before the **feature film**.

* * *

As Smirnov and Petrov left the cinema they exchanged impressions of the film.

“Did you like it?”

“It’s the best picture I’ve seen this year. What about you?”

“I like it all right. The **camerawork** is perfect and the cast is good. I had a real good time.”

“I’ll go and see it again and take Ann with me. I **enjoyed every bit of it**. By the way, what shall we see next week?”

“They’re announcing a new Hungarian comedy. It will **be released** by Monday next, I believe.”

“I don’t like films with subtitles. It **spoils the view** and **distracts my attention**.”

“This film has been **dubbed in Russian**. And they say it’s done so well that even when you watch the **close-ups** you get the impression that they’re talking Russian. The lip movements coincide so well with the Russian script.”

* * *

B. “I don’t feel like working tonight. I put in a lot of work yesterday. We might just as well take the evening off.”

“That’s all right with me. I’ll be glad to keep you company.”

“**That’s a go**, then. What do we see? What’s on (showing) at the Moskva?”

“We can find out on our way down.”

* * *

C. “What have you got on tonight?”

“Nothing special. Why?”

“Let’s see a picture on our way home.”

“Fine, **where do I pick you up?**”

“Any place you say. In the centre?”

“Right. I’ll meet you at the entrance to Pushkinskaya Metro Station at six-twenty sharp.”

* * *

D. “What do you think of it?”

“Awful. **Cheap Hollywood stuff**. I felt like walking out. I was bored stiff (bored to death).”

"Yes, it's a **sheer waste of time**. And us with so much work on our hands!"

* * *

E. "Hurry up, the cinema's letting out. We'll be late and miss the **newsreel**."

"Wait a minute. Where on Earth did I put those tickets?"

"Perhaps you put them in your wallet. Have a look."

"Here they are. I am getting absent-minded."

"**My heart was in my mouth** for a moment. I thought you had lost them. It would have been a shame!"

2. *Explain the meanings of the words and expressions in bold and use them in sentences of your own.*

Speaking

Compose dialogues:

- a) in which you and a friend you are taking out discuss what kind of a cinema show to attend.
- b) on arrangements you make with your friend for ordering tickets in advance by phone, agreeing on a meeting place he will pick you up at, etc.

Discussion

Do you agree with the following idea? Give your reasons:

- Why should people go out and pay money to see bad films when they can stay at home and watch bad television for nothing? – Samuel Goldwyn
- If you can't believe a little in what you see on the screen, it's not worth wasting your time on cinema. – Serge Daney, French Filmmaker, Author
- One of the joys of going to the movies was that it was trashy, and we should never lose that. – Oliver Stone, American Director

Unit 4 MAKING A MOVIE

Starter activities. *Comment on the following idea:*

The cinema, like the detective story, makes it possible to experience without danger all the excitement, passion and desirousness which must be repressed in a humanitarian ordering of life. – Carl Jung (1875 – 1961), Swiss Psychiatrist

Reading

1. *Read the texts and explain the meanings of the words and expressions in bold type.*
2. *Answer the questions after the texts*

Text 1

MOTION PICTURE

Motion picture is a series of images recorded on **film** or tape that appear to move when played through a film projector or a videotape player. Also known as movies, film, or cinema, the motion picture is one of the most popular forms of art and entertainment throughout the world.

Every week, millions of people go to the movies. Many millions more watch movies that are broadcast on television or are **played back** on a videotape player.

But movies are much more than just entertainment. The motion picture is a major art form, as are, for example, painting and drama. Artists express themselves by using paint and **dramatists** by using words. **Filmmakers express their ideas through a motion-picture camera.** By using the camera in different ways, the filmmaker can express different points of view. A filmmaker may film scenes for a picture in a desert, on a mountain, and in a large city. Filmmakers can also **film scenes from different angles.** Later, through a process called **editing**, they can select the angle that **most effectively expresses a dramatic point.** Through editing, the filmmakers can also show events happening at the same time in different places.

Movies have become a **gigantic industry.** A typical **feature-length film** costs several million dollars to make and requires the skills of hundreds of workers. **Highly technical devices,** including cameras, sound-recording equipment, and projectors, are needed to film and show movies. In fact, motion pictures could not exist without many of the scientific and technical discoveries made since the late 1800's. For this reason, movies have been called the art form of the 20th century.

We can enjoy many forms of art and entertainment by ourselves. We can enjoy reading a story or looking at a painting alone. But we usually enjoy a motion picture most when we **watch it as part of an audience.** **An exciting scene increases in suspense when we feel the tension sweeping through a large group of viewers.**

The movies have a brief history, compared to such art forms as music and painting. Movies **date back only** to the late 1800's. By the early 1900's, filmmakers had already **developed distinctive artistic theories and techniques.** However, motion pictures received little scholarly attention until the 1960's. Since then, thousands of books have been published about every aspect of **filmmaking** and film history. Many universities and colleges offer degrees in motion pictures, and many more offer film courses.

In addition to their **artistic and entertainment values,** movies are also widely used in education, especially as **teaching aids.** Teachers use such films in classes on geography, history, mathematics, and the physical and social sciences. Movies use **slow motion, animation,** and other special techniques to demonstrate processes that otherwise could not be seen or studied thoroughly.

For example, a film can speed up the formation of crystals so a class can study this process.

Television stations use motion pictures to inform as well as to entertain their viewers. TV stations frequently present documentaries. Documentaries deal with a variety of subjects, such as environmental pollution and the history of presidential elections. **Made-for-TV movies may deal with sensitive social issues within the framework of a regular entertainment movie.**

Millions of people enjoy **taking their own motion pictures** with small motion-picture cameras or with video cameras also known as **camcorders**. **Home movies** began to develop as a hobby during the 1920's, following the invention of low-cost film that could be used in small cameras. The popularity of home movies has increased over the years with the improvement in cameras and projectors, the introduction of color and sound film, and the development of home video recorders that play back on TV sets.

Questions:

- 1) What is motion picture?
- 2) Do many people watch movies?
- 3) Are movies only entertainment?
- 4) How do filmmakers express their ideas?
- 5) What's the purpose of editing?
- 6) What can prove that movies have become a gigantic industry?
- 7) Why have movies been called the art form of the 20th century?
- 8) What's the difference between motion pictures and other forms of art and entertainment? Do you agree?
- 9) How old are the movies?
- 10) How can movies be used in education?
- 11) How are motion pictures used on TV?
- 12) Is taking your own motion pictures popular nowadays?
- 13) When did home movies begin to develop? Why?

Text 2

HOW MOTION PICTURES ARE MADE

Making a feature film **calls for a special blend of art and business skills**. A Hollywood motion picture may take less than six months to more than two years to create. It can cost less than \$250,000 or more than \$50 million. On a **large budget film**, several hundred people will be employed.

Although the film **cast and crew** may include hundreds of members, the people who perform two **key functions** remain at the center of the filmmaking process: the **producers** and the **director**. The producers are the chief business and legal managers of the film. Usually, one or more executive producers from the film company **supervise** the work of the producer of the specific motion picture. By choosing the director and other key members of the **creative team**,

and by supervising the budget, the producers **exert great influence over the creative part of the film production.**

The director is responsible for **guiding the creative efforts** of the **screenwriters**, cast, and crew. By influencing the film's **shooting schedule** and the equipment and **personnel** needs of the film, the director plays a major role in **shaping the budget.**

Each film **presents a different set of problems** for the producers and director. Some movies call for **extensive traveling to distant locations.** Others call for **complicated special effects.** Some need **elaborate sets** or an **intimate and delicate acting style.** Regardless of the particular challenges, each film will pass through five stages to reach its audience. These stages occasionally overlap, but they occur in the following order: (1) **development**, (2) **preproduction**, (3) **production**, (4) **post-production**, and (5) **distribution.**

Questions:

- 1) What does making a feature film call for?
- 2) How long does it take to make a movie? How much can it cost? What does it depend on?
- 3) Who performs the key functions in the filmmaking process? Who always remains at the centre of the filmmaking process?
- 4) What's the role of the producer?
- 5) How can producers exert great influence over the creative part of the film production?
- 6) What are the director's responsibilities? How can the director influence shaping the budget?
- 7) What set of problems does each film present?
- 8) What stages will each film pass to reach its audience?

Text 3

DEVELOPMENT

Developing the Story. All feature films begin with an idea for a story. The idea can come from a newspaper article, from someone's imagination, or from an existing book or play. No one is responsible for finding an interesting source for a film story. Movie ideas come from screen-writers, producers, directors, actors and actresses, agents, and friends of the filmmaker.

After a good idea has been identified, the producer or director must find a screenwriter with the ability and sensitivity **to turn that idea into a story that will work as a movie.** Once commissioned, the screenwriter works closely with the project's originator to develop the characters and to construct the story based on the original idea. The screenwriter's job is to create the document that will serve as the blueprint for producing the film. This document is the **screenplay.**

When looking for a **property** (story) to film, producers also review scripts prepared by screenwriters **working on "spec."** "Spec" means that the

screenwriter has not been contracted--or even informally asked--to write a script based on someone else's idea.

A writer working on spec sends an original script to an agent who will **market** it. The agent shows the script to producers and **studio executives** who may be interested in purchasing and producing it. If they are interested, they can **purchase the script outright** or--for a **reduced fee**--they can **option** it. By taking an option on a script, producers acquire the exclusive rights to the script for a limited time. During that time, they explore the possibility of producing the script. If they decide to produce it, they then buy the script. If they want more time to decide, they can **renew the option**. If the option is not renewed, the screenwriter keeps the option fee and has the right to sell the script to another producer.

Acquiring Financing. After obtaining a property, most independent producers must **secure financial backing for the project**. As a first step, they usually try to interest a successful director or a **recognized actor** or actress in the film. Associating a **proven director** or star with the project helps assure investors that the movie will **have box-office appeal**. Choosing the director and leading performer is one of the most important steps in the production of a film--not only because it helps in obtaining financing, but also because each star-director-producer team will interpret a script differently.

In another major step before approaching **potential investors**, the producers prepare an **estimated budget** and a **shooting schedule**. They consider the expected size of the film's audience, the amount of money realistically required to create the film, and the amount of money they can expect to **raise from investors**.

After the producers are satisfied with the estimated budget and shooting schedule, they put together the film's "**package**." The package consists of the budget, script, shooting schedule, and key creative people who will make the film. Based on the package, the producers **seek funds from** banks, studios, or private investors. Once the funds are secured, the actual planning of the production can begin.

Questions:

- 1) What do all feature films begin with?
- 2) Where can the idea come from?
- 3) Who is responsible for finding an interesting source for a film story?
- 4) What must be done after a good idea has been identified?
- 5) What's the screenwriter's job?
- 6) What is a property? How do producers look for a property?
- 7) What does working on spec mean? How can a script by a writer working on spec become a screenplay?
- 8) What is an option? What rights does the screenwriter have if the option is not renewed?

- 9) What is the next stage after obtaining a property?
- 10) How can producers secure financial backing for the project? Why is choosing the director and leading performers one of the most important steps in the production of a film?
- 11) What else must the producers do before approaching potential investors?
- 12) What is the “package”? What is the role of the “package”?

Text 4

PREPRODUCTION

During the preproduction stage, the producers, the director, and other key crew members create a detailed plan of action for turning the script into a motion picture. This involves planning for all the creative decisions, personnel choices, equipment, and material necessary to make the film. The goal is to **anticipate** and solve all problems likely to be **encountered** in producing the motion picture.

By the end of the preproduction period, the crew is a well-organized group with a common goal. They understand the **deadlines** they face to complete the film, and they have all the major materials ready so they can **execute their plan smoothly**.

The preproduction period is the beginning of **intense collaboration** among the members of the production team. At the center of these collaborations are the producers and the director. They develop and carry to the members of the crew their **overall vision of the film**.

Reviewing the Script. All phases of preproduction start with a careful reading and analysis of the script. The director examines the script to understand the story and to develop a vision of the most effective way to translate the script into film and sound images. The director also develops ideas on casting, costuming, **set design, photography, and editing**.

Assembling the Production Team. Working closely with the producers, the director hires a crew. The director will try to choose **craftworkers** who, because of their experience and understanding of filmmaking, will develop and **enhance** the director's idea of the film.

The Production Manager is one of the key positions in the team. The production manager develops the actual budget and shooting schedule. Working under the producers, the production manager will supervise the production and **authorize all expenditures**.

The Director of Photography, or cinematographer, is responsible to the director for **achieving the best possible visual look for the film**. The director of photography supervises the camera crew, and designs and executes the lighting pattern of the movie.

The Art Director is responsible for **designing and creating the sets**. He or she makes blueprints and sometimes models of the sets. Once the designs are approved, the art director oversees their construction.

The Costume Designers and their crew are responsible for designing and making the costumes. They may also purchase costumes for the production. In preparing their work, the designers must consider the work of the director of photography and the art director. The colors and patterns used on walls and in the **lighting** will affect the work of the costume designers. They can create a feeling of harmony by designing costumes that **blend with the background**. If the costumes **clash with the sets**, the audience can be **subtly** informed that the characters are out of place with their surroundings.

Through a series of meetings, the director and the heads of the various production departments discuss their understanding of the script and how to translate it into **props**, costumes, hairstyles, color, lighting, compositions, and camera movements. This close collaboration and exchange of ideas will lead to the planning of the film's design.

During the preproduction period, a crucial decision faces the producers, director, director of photography, and the art director. They must decide whether to film each scene **on a sound stage**--an artificial set constructed in a building--or **on location**--a real place that resembles the one depicted in the story. This decision affects both the look and the budget of the film. Most films combine both location and sound stage filming.

Developing the Shooting Schedule is the job of the production manager. To save time and money, the production manager plans a schedule in which most of the scenes will be **shot out of the order in which they appear in the script**. For example, if scenes one, five, and nine all take place in the same living room, it will **save time and expense** to shoot them all at once. This way, the crew only has to set up the lights once and the production manager only has to organize the materials needed on that set once.

Preparing the Final Budget. With the shooting schedule prepared, the production manager can begin **laying out the actual cost of the film**. The manager must **stay within the guidelines of the estimated budget** and the amount of money raised from the investors.

The production manager makes a final budget after reviewing the script for its costume, location, and acting needs, and after identifying the necessary equipment and size of the crew. The final budget includes **above the line costs** and **below the line costs**. The above the line costs are the salaries for **key actors and actresses**, the fees for the producers and director, and the purchase of the script and other creative fees. Below the line costs include crew salaries, equipment rentals, insurance costs, film and sound stock purchases, and rent for editing rooms. The producers and the director then review the budget and shooting schedule. They may request adjustments to figures they feel are unrealistic.

Assembling the Cast. As the budget and shooting schedule are being completed, the director works with the producers and **casting director** to complete the cast. The casting director's job is to **screen the applicants**. He or

she sometimes considers hundreds of actors and actresses for each major role in a film. Through a series of **auditions** and interviews, the selection is narrowed down to a few candidates for each role. At an audition, a performer may be asked to read from the script or to act in a scene previously prepared. The director and producers select the final cast from the pool of performers identified by the casting director. Actors and actresses are chosen for their talent and their **ability to blend with other performers to create a team performance**. The actors and actresses are also selected for how appropriate they are for the role, based on their appearance, temperament, and the director's interpretation of the role.

Holding Rehearsals. If time permits and the performers are available, **rehearsals** take place before shooting. During rehearsals, the director and the cast **explore the characters** and script together. They read through the script and discuss the story and the role each character plays in it. They then act out the scenes and **rework them to fit their talents and interpretations**.

Not all directors hold preproduction rehearsals. Some only discuss the story and characters with performers at this time. They prefer to wait until the actors and actresses are actually on the set to rehearse each scene.

Questions:

- 1) What is the goal of the preproduction stage?
- 2) What is the crew like by the end of the period?
- 3) Why are the producers and the director at the centre of the intense collaboration among the members of the production team?
- 4) What does preproduction start with?
- 5) On what basis does the director hire the crew?
- 6) What are the responsibilities of the Production Manager?
- 7) What are the duties of the Director of Photography?
- 8) What is the Art Director responsible for?
- 9) What are the Costume Designers responsible for? Why is their work so important?
- 10) What leads to the planning of the film's design?
- 11) What crucial decision faces the key members of the team during the preproduction period? What does the decision affect?
- 12) Whose job is to develop the Shooting Schedule? How does he do it? Why does he plan a schedule in which most of the scenes will be shot out of the order in which they appear in the script?
- 13) What does the production manager do after completing the shooting schedule? What does the final budget include? Can any adjustments be made?
- 14) What is the job of the casting director? What do applicants do at an audition? How is the final cast selected? On what grounds are actors and actresses selected?
- 15) Are rehearsals always held before shooting? What do the director and members of the cast do during rehearsals?

Text 5

PRODUCTION

During the preproduction period, the filmmakers imagine the movie they want to make. They gather the people and materials needed to realize their idea. During the production period, the **movie-as-imagined** is **brought to life** and recorded on film and audiotape. The creative work of the preproduction period is continued and extended. However, instead of working with words or drawings or budgets on paper, the filmmakers work with actors and actresses and the materials of real life.

Filming on a Sound Stage. A sound stage is a hangarlike building in which sets can be built. Shooting on a sound stage **enables** the production team **to design and build the sets to exact specifications**. It allows them to place the camera exactly where they desire, and to create precise scale and details in their sets. Achieving the desired lighting is easier because each stage has a grid of pipes suspended from the ceiling. This grid allows the director of photography to hang each lighting unit with precision. The stage is enclosed, which **eliminates noise and distractions from the outside world**. Working on a stage saves time when setting up, and it eliminates moving the film's company from place to place because everything is shot right on the sets.

The disadvantage of filming on the sound stage is the extra cost. Constructing sets is much like building a house.

Filming on Location. The advantage of shooting on a location is that the set already exists, for example, a skyscraper, a mountain, or a harbor. Additions can be made to the location to create the appropriate look.

The main disadvantage of shooting on location comes from the fact that locations were not designed for filmmaking. The filmmakers may not have the room to spread out their equipment and freely move the camera. They must bring in generators to supply enough electricity for their lights. The location is more difficult to protect from **outside intrusions**, such as pedestrians, noise from traffic and airplanes, and changes in light throughout the day. The cast and crew must be transported to the locations, which may be in distant parts of the world. However, the success of many films comes from the **authentic look and feel of the location**, which outweigh the disadvantages.

Some filmmakers shoot outdoor scenes **on a back lot**, an open air area on studio property. A back lot set is a re-creation of an exterior, such as a city street. Filming on a back lot saves time and money that would be consumed shooting on location. However, the results may be less authentic-looking than location shooting.

Preparing to Shoot. The location or the set on the sound stage must be carefully prepared before the camera can interpret the action. The **shooting day** usually starts very early. Trucks begin arriving with lights, props, and camera and sound equipment at 6 or 7 a.m. The **set decorator** arranges the props. Hairdressers and **makeup artists** arrive just before the performers. The actors and actresses spend from one to several hours having their hair and makeup

prepared for each day's shoot. The director and assistants review the schedule for that day's work. The director of photography directs electricians called **gaffers** in setting up the lights.

The set must be lit brightly enough for an image to be made on film. Lighting a scene is one of the most **time-consuming** and important aspects of film production. Lighting creates a mood or a tone for each scene. The lighting director or director of photography **uses contrast as a major tool**. A happier, more **upbeat** mood can be created by lowering the contrast and making the scene brighter. A scene filled with shadows and set off by a few small areas of bright light is usually more **somber**. In a mystery movie, a threatening tone can be developed in a darker scene emphasizing heavily contrasting light. An audience sits in expectation, waiting for something or someone to jump out of the shadows.

Shooting the Movie. After the lighting preparation is completed, the director and performers go onto the set and rehearse in front of the camera operator and a technician called the **sound mixer**. The director works with actors and actresses to **polish their performances**. In addition, the camera operator checks to be sure that the photography will be satisfactory, and the sound mixer makes certain that a good clear audio recording can be made. Then the **shot** is recorded on film and audiotape. Usually, there are several **takes** (versions) of each shot.

A device called a **clapstick** is used to **keep track of the takes and shots**—information that will be needed during the post-production stage. A clapstick consists of a slate attached to two hinged boards. The slate is marked with the number of each scene and take. The clapstick is photographed before each take, thus visually identifying the scene number and the take number. A member of the camera crew also says aloud the scene and take numbers, and then immediately claps the two boards together to make a sharp sound. The spoken information and clapping noise are recorded on the sound track, creating an audio record just as the slate preserves a visual record of the filming.

After the director is satisfied with a take, it is printed—that is, sent to the laboratory for **processing**. A copy called a **work print** is then made for the editing phase.

After all the takes of a shot have been made, the crew, supervised by the director of photography, sets up the lights and camera angle for the next shot. The performers go to their **dressing rooms**, or to their trailers if they are on location, to wait for the crew to complete its work. At the end of the day, if the work is on location and completed, the crew packs up the equipment and moves the company to the next location.

Questions:

- 1) What's the difference between the preproduction period and the production period?
- 2) What's a sound stage? What are the advantages and disadvantages of shooting on a sound stage?

- 3) What are the advantages and disadvantages of shooting on location?
- 4) What is a back lot? What are the advantages and disadvantages of shooting on a back lot?
- 5) How does the shooting day start?
- 6) What is the role of lighting? What is used by the director of photography as a major tool? How does he do it?
- 7) What happens after the lighting preparations are completed?
- 8) Is there only one take of each shot?
- 9) What is a clapstick and what is it used for?
- 10) What does the director do when he is satisfied with a take?
- 11) What do the members of the production team do after all the takes of a shot have been made?

Text 6

POST-PRODUCTION

The production stage provides the **raw materials** from which the motion picture will be constructed. This raw material consists of fragments of film and audiotape. The fragments record the characters, places, and events that make up the film's story and interpretation. Post-production is the stage during which the raw material is edited into a motion picture. Editing refers to the total process of putting a movie together in a final form.

Throughout the process, the editors pay close attention to the rhythm and tempo of the film. They carefully choose where each shot begins and how it flows into the next shot. If necessary, the film can be reinterpreted during editing **to take advantage of its strengths and to diminish its weaknesses.**

Preliminary Steps. The editing process begins after a sequence of important steps to prepare the **camera original** and the **sound track** for editing. The camera original is the film exposed during the production stage. First, the work print must be made by the film laboratories after the camera original has been processed. The work print is used during the editing to preserve the camera original from damage.

Next, the sound must be brought into synchronous relationship with the picture. This means the sound must be placed so it exactly matches the action in the picture. The assistant editor has to find and establish this synchronous relationship for every shot in the film.

The Rushes. Next, the director and editor screen this raw, unedited footage, called **rushes**, or **dailies**. They discuss which shots to use and sketch out how the shots should be arranged.

The Rough and Fine Cuts. Based on the discussions with the director and producers, the editor begins to assemble the selected footage and put it in order. This preliminary version of the film is called the **rough cut**. It follows the order of the screenplay, using the shots selected by the director.

After the rough cut is completed, the editor screens it with the director. Based upon their response, different takes of shots may be used, and the order of scenes may be changed. Scenes that fail to **add to the storytelling** might be dropped. The editor makes these adjustments, which clarify and strengthen the story and refine it closer to its final shape. This version is called the **fine cut**.

This cut is then screened and analyzed with the producers. To get a fresh opinion, friends and fellow filmmakers not involved with the production are also invited. Adjustments again are made to improve the story and the filmmaking. The director continues to supervise cuts until he or she is satisfied. The producers or the studio can then take over and polish, revise, or completely restructure the film as they see fit.

Adding Music and Sound Effects. During the editing, the composer and **sound editor** join the other filmmakers. The composer and sound editor will screen the film with the director, identifying appropriate moments for sound effects and music. They discuss the kind of music the film calls for and the instruments that will be used in recording the music. Sometimes the discussions result in a scene being reedited. The director may decide that a passage of dialogue can be effectively replaced by music.

As the composer prepares and records the music, the sound editor adds sound effects, background noises, and additional dialogue. These sounds contribute to the character and impact of the film and strengthen the desired illusion. After the picture has been locked and the sound editing completed, the filmmakers take the **final** or **frozen cut** to its final production phases.

Mixing the Sound. The various sounds and music are blended together onto one track during a mixing session in a mix studio. Several technicians--usually a **dialogue mixer**, a **sound effects mixer**, and a **music mixer**--sit behind a large console with many volume and sound effects controls. In front of them is a screen on which the film is projected. The mixers work together under the leadership of the dialogue mixer. They adjust the relative volume and sound quality of each sound to emphasize the most important sounds.

The Answer Print. Once the sound has been mixed, the camera original is then edited, shot for shot, to exactly match the final cut of the work print. Next, the laboratories print a new copy on a single, continuous piece of film. They then copy the mixed sound track along the edge of this new print, creating an **answer print**. This version includes the movie's **titles** and **credits**, as well as optical effects--such as dissolving from one shot to another--that were decided upon during the editing. The film also contains the final mixed sounds in the sound track. Small adjustments can be made at this point.

When the filmmakers believe their work is complete, they **preview** the picture for an outside audience. Based on the audience's response, whole scenes may be reedited and reprinted. After the filmmakers are satisfied with the film's appearance, the post-production stage is complete. The product is now ready for distribution to its audience.

Questions

- 1) What does the production stage provide?
- 2) What is the purpose of the post-production stage? What is editing?
- 3) What do the editors pay attention to during the process of editing?
- 4) What are the preliminary steps? What is the camera original?
- 5) What are the rushes? How are the rough and fine cut made?
- 6) What do the composer and sound editor do?
- 7) What is the final or frozen cut?
- 8) How is the sound mixed? Who is a dialogue mixer? A sound effects mixer and? music mixer?
- 9) What is the answer print? What do the filmmakers do after their work is complete?

Text 7

THE MOTION-PICTURE INDUSTRY

Movies are a billion-dollar industry. Americans pay more than \$4 1/4 billion yearly to see movies. The payroll for workers in the U.S. film industry totals about \$6 billion. There are more than 23,000 screens showing movies throughout the United States.

The motion-picture industry is divided into three branches--production, distribution, and exhibition. This text deals with the distribution and exhibition branches of the movie industry.

Distribution. Distributors are responsible for advertising the film and delivering it to its audience in theaters and in homes through television and video-cassettes. Major studios serve as the distributor for most American films. The remainder are handled by independent distribution companies.

The distributor **charges** the film's producer a fee of 30 to 50 per cent of all the money the film **takes in**. A new producer may have to pay a larger fee to attract a distributor than does an **established producer with a record of profitable films**. Distributors also charge for making the copies of the film sent to the theaters. In addition, they charge for advertising and **publicizing** the film. The costs of copying the film, advertising, and publicity come out of the first money the film takes in. The producer receives money only after these costs and the distribution fees have been deducted. The distributor can thus make a profit on a picture, while the film's producer may earn nothing.

After the producers and distributor arrange a distribution deal, the distributor carefully **identifies the film's audience**. The distributor generally arranges for **sneak previews** to judge the film's effectiveness and to identify its main audience. At a sneak preview, the distributor assembles an audience that may be chosen for such characteristics as age, income level, or occupation. During the screening, the distributor's staff usually watches the audience, observing their reactions and level of enjoyment. Afterward, the audience may be asked to fill out information cards on their reaction to the film. They may

also meet with the distributor's staff to discuss their reactions. After reviewing the preview responses, the distributor designs the **advertising campaign** and decides how to release the film most effectively.

Films with a broad appeal will receive **widespread distribution**, perhaps opening in more than 2,000 theaters across the country on the same day. **Films with more specialized audience appeal** generally open in a few carefully selected theaters in various cities. Widespread distribution is intended to **quickly reach the broadest possible audience**. The narrower or platform approach tries to **build and sustain interest** in the film over a period of time with good critical reviews and **positive word-of-mouth** from pleased viewers.

Most advertising campaigns are designed to **make their heaviest impact** for the first two or three weeks of a film's release. If the campaign attracts the right audience and these viewers enjoy the film, they will tell their friends and thus sell the movie to a new audience.

A second campaign is sometimes designed to appeal to a different portion of the public. For example, the film may be an action movie with a star not usually associated with action films. The first campaign might reach out to that part of the public interested in action movies. The second campaign would be designed to attract that part of the public interested in seeing the star.

If the motion picture can **earn three times its budget in ticket sales** during its first year of **domestic release**, the producers and their investors will begin to make a profit. The film will then be considered a **commercial success**. Other sources of revenue include foreign distribution and sales to broadcast and cable television.

Exhibition. Financial arrangements for exhibiting a movie can be extremely complicated and may vary from film to film. In the simplest arrangement, the distributor charges an exhibitor a **flat fee**. More commonly, however, the exhibitor pays the distributor a percentage of the **weekly box-office profits** (box office receipts minus theater operating expenses), often with a certain minimum payment guaranteed. For example, a distributor may require 90 cents of every dollar of profit from an exhibitor during the first week's ticket sales if the film is expected to be a hit. The percentage would then decline in succeeding weeks of the film's run at the theater. Typically, however, the exhibitor keeps about 50 cents out of every dollar collected from ticket sales. The other 50 cents goes for costs of distribution and production. The flat fee or percentage the exhibitor pays the distributor is called **the film's rental**.

Censorship and Self-Regulation. Censorship remained an important factor in the American movie industry until the 1950's. Beginning in 1952, the Supreme Court made a series of decisions that undercut the legality of the local and state boards. In 1965, the last strong state **censorship board**--that of New York state--went out of existence.

The motion-picture industry's efforts to regulate itself date back to 1922, when the movie studios established the Motion Picture Producers and

Distributors of America. This organization reviewed movie scripts before filming began, to delete material that the organization felt might be considered offensive.

In 1945, the organization became the Motion Picture Association of America. In 1968, the association adopted a classification system. Instead of reviewing scripts before production, the association **rates the completed film as to its suitability for various ages**. The association classifies films into five categories: G--general, all ages admitted; PG--all ages admitted, but parental guidance suggested; PG-13--all ages admitted, but parents are strongly cautioned to give special guidance for attendance by children under 13; R--restricted, persons under 17 must be accompanied by a parent or guardian; NC-17--persons under 17 not admitted.

Festivals and Awards. The first major film festival was held in Venice, Italy, in 1932. Today, hundreds of festivals are held annually. The largest and probably best-known festival is held in Cannes, France. Other important festivals take place in Venice, Berlin, London, Moscow, New York City, and San Sebastian, Spain.

The best-known **movie awards** are made each spring by the Academy of Motion Picture Arts and Sciences. These awards, called the **Academy Awards**, or Oscars, are presented for outstanding achievements in filmmaking during the preceding year.

A number of organizations of critics issue annual film awards, including the National Society of Film Critics and the New York Film Critics Circle. The Hollywood Foreign Press Association gives the annual Golden Globe Awards. The best-known awards given annually in other nations come from the British Academy of Film and Television Arts. Its awards resemble the Oscars.

Questions:

- 1) What proves that movies are a billion-dollar industry?
- 2) What branches is the motion-picture industry divided into?
- 3) What are distributors' responsibilities? Who distributes most of the movies?
- 4) How do distributors profit from distributing films?
- 5) What do the producers and distributors do after arranging a distribution deal? What's a sneak preview? How is it organized?
- 6) What's the difference between films with a broad appeal and films with a more specialized audience appeal?
- 7) What's the purpose of widespread distribution? What's the purpose of the platform approach?
- 8) How are most advertising campaigns designed? Why is a second campaign sometimes designed?
- 9) What film is considered a commercial success?
- 10) What are the financial arrangements for exhibiting a movie?
- 11) Are films censored in the USA? How are they rated?

- 12) What are the largest and most important film festivals in the world?
 13) What are the best known movie awards? What other film awards are there?

Speaking

1. *Put the following stages of the filmmaking process in the right order and speak about each of them.*

- | | |
|---------------------------------------|--|
| a) designing the advertising campaign | l) identifying the film's audience |
| b) reading and analyzing the script | m) preparing to shoot |
| c) casting | n) securing financial backing for the project |
| d) arranging a distribution deal | o) shooting the movie (either on a sound stage or on location) |
| e) looking for the story | p) developing the shooting schedule |
| f) editing the movie | q) adding music and sound effects |
| g) exhibiting the movie | r) getting awards |
| h) planning the film's design | s) rehearsing |
| i) mixing the sound | t) making the final budget |
| j) hiring a crew | |
| k) creating the answer print | |

2. *These people play an important role in making a movie. Speak about their duties and responsibilities.*

- | | |
|----------------------------|--|
| a) producers | h) casting director |
| b) director | i) sound mixer |
| c) screenwriter | j) editors |
| d) production manager | k) sound editor |
| e) director of photography | l) composer |
| f) art director | m) dialogue mixer, sound effects mixer and music mixer |
| g) costume designer | |

Role Play: At the Press Conference

Roles: 1 student is the director of a movie, all the rest are journalists.

The press conference is given by the director of a recently released film. All the journalists are eager to find out as many details of making this movie as possible.

Discussion. *Do you agree with the following ideas? Give your reasons.*

- All you need for a movie is a gun and a girl. – Jean-Luc Godard, French Filmmaker
- Cinema should make you forget you are sitting in a theatre. – Roman Polanski
- The length of a film should be directly related to the endurance of the human bladder. – Alfred Hitchcock

Unit 5

MOVIE BUSINESS

Starter activities.

Do you agree with this idea? Give you reasons.

I guess I think that films have to be made totally by fascists – there's no room for democracy in making film. -- Don Alan Pennebaker, American Filmmaker

Reading.

1. Put the following jobs in order of their importance in the movie business starting from the most influential to the least important one. Discuss your rating with your partner.

Publicists, agents, actors, writers, studio executives, directors, producers.

2. Read the text about Hollywood and find information about the American movie business. Discuss the peculiarities of the American movie business with your partner.

THE MOVIE BUSINESS

In Hollywood business often clashes with art. And when it does, business usually wins. It's tough to fight Hollywood's corporate powers. Even when you're Rocky and Rambo combined.

Still, it's hard to generate pity for Sylvester Stallone, or for other Hollywood artists who complain about the pressures of the profit-oriented Hollywood system. They're paid too well to pity. Also, they're free to indulge their artistic vision in films that they finance themselves, or in films they make for scaled-down fees.

If they do choose to be part of the established Hollywood order, however, they become part of a system that functions extraordinarily well. The US film industry released 436 movies in 1991 and took in \$4.7 billion from theatre ticket sales in America, and almost \$10 billion more in American videocassettes revenues. When television revenues are added to this, income soars to well over \$20 billion, and is expected to reach \$34 billion by 1993. Furthermore, sales abroad almost double Hollywood's movie income. No other American industry performs so spectacularly against foreign competition. To a large extent, Hollywood's films are the world's films.

Adding to the allure of all this income is the fact that the number of workers in the US film industry is quite small. Thus, all that money goes into relatively few pockets. The entire industry occupies only a few square kilometers around Los Angeles, and comprises only eight major filmmaking studios. There are only 3 large talent agencies that represent artists in their business negotiations. There are fewer than 100 important actors, and fewer than 50 major film directors.

The competition to be one of these select few is fierce, but is also generally fair. Despite occasional charges of nepotism, or of trading sexual favors for career advancement, Hollywood remains a meritocracy. The stakes are simply too high to allow untalented people to advance. Therefore, anyone with talent is welcome in Hollywood; a degree in film studies is helpful, but not necessary.

Because the studios and production companies finance films, they have ultimate authority over hiring the film's principal personnel: the director, writers, actors, producer, and publicist. Often, however, a talent agent – the business representative for Hollywood's creative talent – will have a great deal of authority over who is hired to work on a film. Agents have much more power than most people outside Hollywood realize. Their power primarily comes from their personal influence over their clients. Creative artists in Hollywood generally trust their agents' judgment, and will often work on the films their agents recommend.

In assembling the package of creative talent, the agency tries to build a team that will function smoothly, without ego and artistic battles. But developing smooth team 'chemistry' is difficult, since so many of Hollywood's creative people are powerful, wealthy, talented, and headstrong. Guiding all team members, though, are two common goals: make a film that will be profitable, and make a film that will be of high quality. High quality may reside in artistic achievement, or may reside simply in entertainment value.

The pursuit of profitability is a practical necessity, since Hollywood films cost so much to make – an average of about \$27 million. This high cost is the reason art is often sacrificed for money. However, a great many of the most important artists in Hollywood fight hard for their artistic visions, and often win.

Ironically, some of the most profitable recent films – including *Dances with Wolves* (1990) and *Driving Miss Daisy* (1989) – were made more for art than profit. But these films achieved their artistic goals so fully that they attracted large audiences. Similarly, other low-budget films that are not of great artistic value, but are well-accomplished entertainment, also become staggeringly profitable. *Home Alone* (1990), for example – a suspense comedy about a boy who foils two burglars – was made for an estimated \$12 million, and earned about \$300 million in American ticket sales. Indications are that it could eventually make over a billion dollars after worldwide, television, and videocassette income.

Frequently, though, the highest artistic goals are sacrificed. Some people in Hollywood are terribly frustrated when this happens. Others are not. Often, their reaction to this issue depends upon the type of job they do. A studio executive, for example, would be likely to care more about profit than art.

AGENTS

Agents are at the heart of Hollywood power. There are several reasons for this. They exert great influence over stars and directors, because these clients

often owe their ascendance to the agents who helped them rise from the bottom. Also, agents exert major influence over studio executives, because they control the stars the executives need. Furthermore, agents are often able to package several important clients into one film project, thus ensuring that the film will get made. Lastly, agents have huge financial resources, since they typically receive 10 percent of all the money paid to each of their clients.

In early Hollywood history, agents were largely seen as crass hucksters who cared only about money. But today's agents are sophisticated, and must be knowledgeable about artistic issues, if only to communicate with their artistic clients. Even so, agents are often criticized for focusing more on money than art, and are sometimes blamed as the primary reason for Hollywood's emphasis on commerciality.

Sometimes agents are absolutely necessary as most artists are not hard-nosed, astute business people.

Artists who are vitally interested in doing quality work often hire representatives who are as concerned about creativity as finances. Actor Dustin Hoffman, for example, is represented by the quality-conscious Bert Fields, Hollywood's most prominent attorney. Fields helped Hoffman to find excellent films like *Rain Man* (1988), *Tootsie* (1982), and *Kramer vs Kramer* (1979), and fights hard to give Hoffman creative control over his films.

Fields, however, also negotiates fiercely for Hoffman's financial interests. Fields will not disclose Hoffman's earnings, but it's believed that *Tootsie* and *Rain Man* each made \$20 million for Hoffman.

STUDIO EXECUTIVES

Current studio heads, riding the success of Hollywood's system, often make much more money than the old moguls used to earn -- about tens of millions dollars each year in cash and bonuses. They also have the power to veto any movie project they don't like.

Most major studios are publicly traded companies, owned by thousands of shareholders. "The studio head has a duty to his shareholders to maximize revenue," says attorney Bert Fields. "It's marvelous if a film can be both artistic and lucrative. But the studio head's duty is to make money, not to present art. If a studio head wants to ignore profitability and focus only on artistic merit, that's very laudable, but if that's the case, he should make films with his own money, not with the money entrusted to him by his shareholders."

Tom Pollock, who runs the Universal Studios film department, is similarly focused on financial success. Because movies are so expensive, Pollock says, "Every movie is the one that can break you." He adds, "This is show business. Nobody calls it show art." On occasion, though, Pollock gambles with critically acclaimed films that seem unlikely to make much money, such as Martin Scorsese's *The Last Temptation of Christ* (1988). "The trick," says Pollock "is

to not get trapped into making only one kind of film, simply because you think you'll make money."

Often, however, executives can be more concerned with art at small production companies (which are studios that do not own film equipment or facilities, but rent them). These smaller companies are usually privately owned, and the owners are free to gamble with their own money. Also, these companies tend to make less expensive films, so each film is less of a financial risk. Such films are usually more talent-driven than those of a major studio.

Small companies are also able to ask for financial concessions from stars, who know small companies can't pay as much as major studios. For example, Anne Marie Gillen, head of the small but prestigious Electric Shadow production company, was able to postpone paying the stars of *Fried Green Tomatoes* (1991), an offbeat comedy about women's relationships in a small town, until the movie earned money. The stars, Best Actress Academy Award-winners Jessica Tandy and Kathy Bates, "were attracted to the high quality of the film," says Gillen. Stars are reasonable in their demands, Gillen says, "when they know, at the end of the day, that they've done something they can be proud of."

PRODUCERS

The next most powerful job in the Hollywood hierarchy, after agent and studio executive, is that of producer. The producer oversees and organizes all aspects of a film – from developing the script, to hiring the director and actors, to finding money for production, to arranging for distribution. Producers must satisfy the financial concerns of studio executives and agents, and the artistic concerns of actors, writers, and directors. Because producers spend a year or two on each film – often investing their own money – each film represents great risk to their careers and finances.

Using major stars is a tactic many producers employ. But it can backfire, because stars are so expensive. When prominent producer Leonard Goldberg was wrestling with a badly written movie that he thought would be a flop, an agent approached him with advice. "The agent said to me, «What if I can get a couple of stars?» and I said, «then we would have an expensive flop»".

Too often, however, producers give in to agents and other dealmakers, and load their films with stars – even if the stars aren't right for their roles. They do this because they know a star-heavy movie is likely to appeal to studios. Producers with artistic integrity hate this approach." The movie industry is now run by dealmakers instead of filmmakers," says producer Michael Viner. "And it's a tragedy. It's reflected in the films that come out."

This couldn't happen, of course, if actors refused to be used as commercial pawns. But actors, like others in Hollywood, are often seduced by the lure of fame and fortune.

ACTORS

Although actors are more famous than the industry's moneymen -- agents, studio executives, and producers -- only the very top stars have real power. Even that power is ephemeral. Most stars struggle fiercely to advance. Dustin Hoffman may make \$20 million per picture today, but for his breakthrough role in the extremely successful 1967 film *The Graduate*, he was paid only \$17,000.

Because of this financial uncertainty, it's hard for actors to resist cashing in on their fleeting popularity. "You get seduced by the security of never having to go back where you came from," says Stallone, who lived in poverty as a young actor. "But there'll be a period when I'm finally going to feel I've done my commercial tour of duty." When that time comes, Stallone says he'll do something noncommercial and experimental."

But Stallone admits that "you get caught up in it. You make these deals, and they're very lucrative, and before you know it, years go by." Stallone believes the Hollywood system is quick to typecast actors in their most commercial roles. "For example," he says, "take Mel Gibson. Because of his film *Lethal Weapon* (1987) he is typed. Whether he accepts it or not".

John Travolta got typecast as a boyish sex symbol after *Saturday Night Fever* in 1978, and then, when he was no longer so boyish, his career nosedived. Still, Travolta discovered that being typecast was better than being unemployed. The reasons were simple: "it's fun to have a hit," he says. "And it's fun to make a lot of money." Travolta found that even though he'd made a great deal of money from his early success, his expenses had escalated with his income. He eventually discovered, though, that the only way for him to revive his career was to revive his creative spark. To achieve that, Travolta had to do what made him "happy as an artist".

Dustin Hoffman maintains that most actors are "not in it for the money. If we were, we'd take every job that met our price. We all started by scrambling, we all worked hard, we all came from a lot of unemployment, and aspired to do good work. We can get paid a lot of money simply based on the fact that we've earned the companies a lot of money".

Hoffman, who has waived his high acting fees to appear in works of artistic quality, such as Shakespeare's *The Merchant of Venice* on the Broadway stage, is not willing to sacrifice art merely for money. Other Hollywood actors feel the same, and sometimes try to control the quality of their films by directing the movies themselves.

But many find directing even more difficult than acting. "When I direct," says Stallone, "it destroys my life".

DIRECTORS

Only a handful of Hollywood directors have considerable power -- usually because they're financial titans like Steven Spielberg, whose string of giant hits like *Jaws* (1975), *E.T. -- the Extra-Terrestrial* (1982), and the *Indiana Jones*

series (1981-89) enable him to finance his own films. Most Hollywood directors do not even have “final cut” – the right to decide exactly what scenes will be used in their movies.

Like actors, many directors get typecast by studios. The studios believe these directors are suitable only for the type of movie that they’ve been most commercially successful with.

Even Steven Spielberg, Hollywood’s most financially successful director, decries the conformity that commercialism has caused. “In the old days, in the golden age of Hollywood,” says Spielberg, “gambling was just taken for granted. But the great gamblers are dead, and I think that’s the tragedy of Hollywood today.” The early studio moguls, says Spielberg, “were brave. They were gamblers – high rollers. There is paranoia today. People in high positions are unable to say ‘okay’ or ‘not okay’. They’re looking for the odds-on favorite. And that’s very hard when you’re making a movie, because all movies are a gamble”.

Spielberg thinks that studios should gamble on artists’ passions, instead of trying to follow trends or interpret market research. “Director George Lucas was the most surprised kid on the block when Star Wars (1977) became a mega-hit,” says Spielberg. “A few weeks before the film opened he was predicting it would make \$15 million”. It made \$524 million. “You never say, «This movie is going to the heart of America», says Spielberg, “I always plan for failure, and I’m surprised by success”.

WRITERS

Everything may start with the script, but writers are still close to the bottom of the Hollywood pecking order. Writers in Hollywood often suffer through years of script rejections, and almost always have their work rewritten by other writers.

Many become cynical, and sacrifice their creativity to crank out commercial pap. Others become embittered, and quit. However, writers of successful movies often find the industry very satisfying creatively, as well as financially.

Many writers find, though, that they must adhere to trite commercial genres to succeed. For example, the *action-adventure genre translates more easily into foreign markets*; it’s less dialogue and more car crashes. Also relatively easy to sell is comedy that emphasizes physical humor – like slapstick – because this comedy also effectively crosses cultural barriers.

Writers who do write commercially oriented movies, though, can become instantly wealthy. That kind of money earns writers the title “star writer”. But that’s just an industry euphemism. The general public rarely hears about writers. The only way to really become a Hollywood star is with publicity – something screenwriters rarely receive.

PUBLICISTS

Publicists generally don't have the kind of power that stars and agents have; their job is to build power for others, by building their recognition. But by doing this, publicists have become an indispensable part of the Hollywood system. In Hollywood, a widely held belief is: it's not who you are that counts – it's who you're perceived to be. Publicists, who persuade journalists and broadcasters to run stories, hold the key to public perception.

They also have control how the public perceives specific films. They usually begin shaping awareness of films as soon as film productions begin. Early publicity helps the producers gain the confidence of their investors, and of the cast and crew.

Just before a film's release, publicity is used to influence what reviewers say.

When a film is released, most of a publicist's work is done, because how well the film does commercially during its first week-end generally dictates its overall success. Building up to this critical week-end, the advertising and public-relations representatives of the film work together to build excitement. David Shaw and Dan Spelling – who represent a number of prominent Hollywood artists and production companies – believe that many publicists work in a lazy, noncreative way. "They rely on just the name value of big stars," says Spelling. By doing this, he says, publicists contribute to Hollywood's reliance on obvious commercial formulas, instead of artistic achievement. Instead of simply hyping stars, Shaw and Spelling break a film into its various components – such as ideas, its business structure, its technological achievements, or its social relevance – and present different angles to different media.

Agents, studio executives, producers, actors, directors, writers, and publicists all make up the mosaic that the public identifies as "Hollywood". This combination of people produces the films that now dominate world culture.

These people are under considerable pressure to make commercially successful films. Sometimes this pressure overwhelms their creative abilities. Often, though, art and commerce combine to provide films that become cultural landmarks.

Despite its detractors, one thing is certain about the current Hollywood system. It works.

3. Do the exercises after the text.

Exercise 1. Explain the meaning of the following words and expressions.

- | | |
|--|---------------------------------------|
| 1) the profit-oriented Hollywood system; | 5) the pursuit of profitability; |
| 2) allure; | 6) crass hucksters; |
| 3) meritocracy; | 7) Best Actress Academy Award-winner; |
| 4) stakes; | 8) a star-heavy movie; |

- 9) artistic integrity;
- 10) commercial pawns;
- 11) odds-on favorite;
- 12) pecking order;
- 13) script rejections;

- 14) commercially oriented movies;
- 15) an indispensable part;
- 16) overall success;
- 17) detractor.

Exercise 2. Explain the meanings of these words and expressions and give their Russian equivalents.

- | | |
|------------------------------------|-------------------------------------|
| 1) to take in, | 10) to backfire, |
| 2) to work on a film, | 11) to load films with stars, |
| 3) to owe one's ascendance to smb, | 12) to type, |
| 4) to rise from the bottom, | 13) to nosedive, |
| 5) to exert major influence over, | 14) to revive one's career, |
| 6) to disclose smb's earnings, | 15) to revive one's creative spark, |
| 7) to have the power to veto, | 16) to have 'final cut', |
| 8) to focus on artistic merit, | 17) to shape awareness of films |
| 9) to focus on financial success, | |

Exercise 3. Give synonyms of the following words.

- | | |
|---------------------------------|-------------------|
| 1) staggeringly profitable; | 6) laudable; |
| 2) hard-nosed; | 7) talent-driven; |
| 3) astute; | 8) offbeat; |
| 4) quality-conscious; | 9) ephemeral; |
| 5) both artistic and lucrative; | 10) slapstick. |

Exercise 4. Match the two parts of sentences and paraphrase them paying attention to the italicized words.

- | | |
|---|---|
| 1. Hollywood artists are free | a) become <i>staggeringly profitable</i> . |
| 2. The agency tries to build a <i>team</i> | b) <i>to ask for financial concessions from stars.</i> |
| 3. The high cost of Hollywood films is the reason | c) to build power for others, by <i>building their recognition.</i> |
| 4. Some low-budget films that are not of <i>great artistic value</i> , but are <i>well-accomplished entertainment</i> , | d) <i>art is often sacrificed for money.</i> |
| 5. Agents are sometimes blamed as the primary reason for | e) <i>to typecast actors in their most commercial roles.</i> |
| 6. Small companies are also able | f) <i>to indulge their artistic vision in films that they finance themselves.</i> |
| 7. But actors are often | g) <i>adhere to trite commercial genres to succeed.</i> |
| 8. It's hard for actors to resist | h) <i>that will function smoothly, without ego and artistic battles.</i> |
| 9. Stallone believes the Hollywood system is quick | i) <i>to appear in works of artistic quality,</i> |
| 10. Hoffman has <i>waived his high</i> | |

acting fees

11. Many writers find that they must
12. Publicists' job is

such as Shakespeare's *The Merchant of Venice* on the Broadway stage.

- j) *cashing in on their fleeting popularity.*
- k) *Hollywood's emphasis on commerciality.*
- l) *seduced by the lure of fame and fortune.*

Exercise 5. Paraphrase the sentences paying attention to the italicized words.

1. In Hollywood *business often clashes with art.*
2. The US film industry released 436 movies in 1991 and *took in \$4.7 billion from theatre ticket sales in America, and almost \$10 billion more in American videocassettes revenues.*
3. As the number of workers in the US film industry is quite small all the *money goes into relatively few pockets.*
4. Despite *occasional charges of nepotism, or of trading sexual favors for career advancement,* Hollywood remains a *meritocracy.*
5. But developing *smooth team 'chemistry'* is difficult, since so many of Hollywood's creative people are powerful, wealthy, talented, and headstrong.
6. High quality of a film may *reside in artistic achievement, or may reside simply in entertainment value.*
7. Producers must *satisfy the financial concerns of studio executives and agents, and the artistic concerns of actors, writers, and directors.*

Exercise 6. Give a short summary of the text.

Exercise 7. Make up a short story or a situation making use of the words and expressions from the text "The Movie Business".

Speaking

Make up a dialogue "Interview with a film star"

Discussion. 1. *Comment on the following quotations:*

- As far as the filmmaking process is concerned, stars are essentially worthless – and absolutely essential. – William Goldman, American Essayist
- Having your book turned into a movie is like seeing your oxen turned into bouillon cubes. – John LeCarre

2. Read an extract from a text taken from an old Soviet textbook, find out the meanings of the words underlined and say whether you agree with the author's point of view or think that his/her opinion is seriously biased:

The cinema is an excellent vehicle of culture, but it can become a vehicle of decay and corruption as it has in the hands of Hollywood. A great many of the films produced in Hollywood poison the minds of the younger generation. They are the cause of a spread of juvenile delinquency and drop in morals wherever these films are shown. This is universally recognized. Hollywood has a good deal to do with the United States ranking first in criminal statistics among the capitalist countries. The merits of a film depend not on the amount of trick photography and the number of pin-ups starred but on its real artistic and educational value, that is, on how truly it depicts life and what message it carries. (1957)

1. Do you agree that the cinema can be a vehicle of culture as well as a vehicle of decay and corruption?
2. Do you agree that Hollywood poisons the minds of the younger generation and is the cause of juvenile delinquency and drop in morals?
3. What is more important for a film: the amount of trick photography and the number of pin-ups starred or how truly the film depicts life and what message it carries?

Writing

Write an essay expressing your attitude towards Hollywood films. Do they exert any influence on our society? Is this influence mostly positive or negative? Do you think that Hollywood films should be censored or maybe completely banned in our country?

Unit 6 FESTIVALS AND AWARDS

Starter activities

Read the following passage and try to guess what film award is described.

It is a gold-plated figurine which is awarded annually by the Academy of Motion Picture Arts and Sciences for the best film work in various categories, e.g. Best Picture, Best Director, Best Actor, Best Actress. In 1928 Frances Marion said about it: "The statuette is a perfect symbol of the movie business – a powerful athletic body clutching a gleaming sword, with half of its head, the part that holds his brain, completely sliced off."

Reading

1. Read the text about probably the most famous movie award in the world "Analyzing Oscar" and explain the meanings of the underlined words and expressions.

Analyzing Oscar

Academy and Statuette History

The Academy of Motion Picture Arts and Sciences is a professional honorary organization composed of over 6,000 motion picture artists and craftsmen and women. The purposes of the Academy are to advance the arts and sciences of motion pictures; foster cooperation among creative leaders for cultural, educational and technological progress, recognize outstanding achievements; cooperate on technical research and improvement of methods and equipment; provide a common forum and meeting ground for various branches and crafts; represent the viewpoint of actual creators of the motion picture; and foster educational activities between the professional community and the public-at-large.

The Academy was organized in May, 1927 as a nonprofit corporation chartered under the laws of California. Its original 36 members included production executives and film luminaries of the time.

A popular story has been that an Academy librarian and eventual executive director, Margaret Herrick, thought the statuette resembled her Uncle Oscar and said so, and that as a result the Academy staff began referring to it as Oscar.

No hard evidence exists to support that tale, but in any case, by the sixth Awards Presentation in 1934, Hollywood columnist Sidney Skolsky used the name in his column in reference to Katharine Hepburn's first Best Actress win. The Academy itself didn't use the nickname officially until 1939.

Since its conception, the Oscar statuette has met exacting uniform standards — with a few notable exceptions. In the 1930s, juvenile players received miniature replicas of the statuette; ventriloquist Edgar Bergen was presented with a wooden statuette with a movable mouth; and Walt Disney was honored with one full-size and seven miniature statuettes on behalf of his animated feature Snow White and the Seven Dwarfs. Between 1942 and 1944, in support of the war effort, Oscars were made of plaster. After the War, winners turned in the temporary awards for golden Oscar statuettes.

The traditional Oscar statuette, however, hasn't changed since the 1940s, when the base was made higher. In 1945, the base was changed from marble to metal and in 1949, Academy Award statuettes began to be numbered starting with No. 501.

What Is the "Academy"?

The Academy Awards are given by the American Academy of Motion Picture Arts and Sciences (AMPAS). The Academy Awards telecast is the most visible, though not necessarily most important, activity undertaken by AMPAS.

The most valuable work done by the Academy is in the area of film preservation. Thousands of Hollywood movies are in danger of being lost forever because of deteriorating negatives made with old silver nitrate film stock. AMPAS is attempting to transfer these negatives to a more stable medium. The process is expensive and laborious.

Who Belongs to AMPAS?

Membership is by invitation only and consists of approximately 6,000 members who represent about 10 percent of those actually working in the film industry. One does not need to be a member *to be nominated for an Oscar*. Only about 50-60 percent of the membership can be counted on to vote. The annual membership fee is \$100.

Each branch has its own rules of admission but they generally include solo credits in at least two critically acclaimed or commercial hit movies and sponsorship by two members. Being nominated is a sure way to become a member.

One of the frequent criticisms of the Academy Awards is that its aging membership does not reflect popular demographic trends. In fact, there is a full generation gap between the ages of average members of AMPAS and the ages of active filmmakers. There are two or more generations between the ages of average members and average filmgoers.

What Exactly Is an "Oscar"?

The Oscar is a tin and copper statuette of a naked man holding a sword and standing on a reel of film. The award weighs 8 ½ pounds and is plated with gold.

Since the list of winners is kept secret until the telecast, the awards handed out on television are blanks. The Academy reclaims the statuettes the morning after the telecast and has them engraved before they are shipped back to the anxious recipients. The personalized engraving is on a small plaque attached to the pedestal on which Oscar stands. The engraving includes the year, the award category and the name of the recipient. Each statuette is also engraved with a serial number on the back of its base.

2. Answer the questions on the text.

- 1) How many members are there in the Academy?
- 2) What are the purposes of the Academy?
- 3) When was the Academy organized? Who did it include?
- 4) Why is the statuette called "Oscar"?
- 5) Have the size, the form and the material of the statuette always been the same?
- 6) What changes did the statuette undergo in the 40s?
- 7) What is the most valuable activity of the Academy apart from giving awards?
- 8) Who belongs to the Academy?
- 9) What are the rules of admission?

10) What is one of the frequent criticisms of the Academy Awards? Do you share it?

11) What exactly is an "Oscar"?

3. Summarize the information given in the text.

4. Text discussion.

1) Why do you think so many people all over the world watch the telecast of the Academy Awards Ceremony?

2) Did you watch this/last year's ceremony? Why or why not?

3) Do you watch the telecasts of similar Russian ceremonies? Why or why not?

5. Read about *FELIX*, the European alternative of *OSCAR*, and say what you think of this idea.

European Film Awards – FELIX

FELIX was established in 1988 as part of the European Community's Cinema and Television Year. The FELIX awards were intended as a European rival to the Oscars. FELIX largely follows the format of its Hollywood counterpart, awarding its major prizes in the categories of Best Film, Best Actor/Actress and so on. One innovation is the prize for Best Young Film, recognizing the achievements of up-and-coming talents in European cinema.

As if to emphasize the 'Europeanness' of the awards, the annual FELIX ceremony does not have a permanent home, visiting Berlin, Paris and Glasgow in its first three years. Reinforcing FELIX's identity, the prefix 'European' was added to the awards categories from 1990, thus Best Film has become European Film of the Year, etc. While the European Film of the Year continues to be judged on artistic merits, potential winners now have to achieve a designated amount of box-office revenue before qualifying for nomination. FELIX thus recognizes that commercial viability is as important as critical acclaim if European cinema is to resist Hollywood's domination of the market.

Speaking

1. Work in groups of three. Using the key words below, give some information about one of the European film festivals.

CANNES: 1) it/to be a French film festival/ to be founded in 1938; 2) the first opening/ on 1 September 1939/ to be cancelled/ because of the war; 3) the first Cannes festival/ actually/ to take place/ 6 years later; 4) it/ soon/ to become/ one of the top festivals; 5) the cinema/ to be popular/ the beaches/ to provide endless photo opportunities for starlets; 6) the *showbiz* factor/ to be high at Cannes; 7) as in all such events/ the list of prizes/ over the years/ to reveal/ both/ masterpieces and *duds*; 8) Cannes/ to fulfill/ two major functions; 9) it/ to be/ important/ film market/ its awards/ guarantee/ distribution for non-mainstream, non-Hollywood films.

BERLIN: 1) it/ to be/ a German film festival; 2) the Berlin International Film Festival/ to be founded in 1951; 3) it/ to be/ Germany's most important festival/ one of the three major festivals in Europe; 4) its prize/ to be/ Golden Bear; 5) in the international competition for the Golden Bear award/ films/ to be assessed/ by a jury of international celebrities; 6) it/ to put an emphasis/ independent and innovative filmmaking (features, documentaries, experimental films).

VENICE: 1) it/ to be/ the world's oldest film festival; 2) it/ to be held/ in Venice/ in 1932; 3) it/ to be declared/ an annual event with prizes/ in 1934; 4) to be a *showcase* for/ the best of the world cinema; 5) to be open to/ the tastes of young cinema *hopefuls*; 6) to be open to / a *mingling* of European and American, art and popular cinema.

2. Examine the film festivals calendar below and draw a map of international film festivals. Make your suggestions which of the foreign or Russian films you've seen recently may be shown at some of the festivals.

Belgium	The Brussels International Festival	January
Switzerland	The Solothurn Film Days (domestic productions, theme-specific films by foreign directors)	The last week in January
Germany	The Berlin Film Festival	February
Belgium	The Brussels International Festival of fantasy and science-fiction films and thrillers	March
Bulgaria	The International Festival of Comedy in Gabrovo	May
France	The Cannes Film Festival	May
Finland	The Midnight Sun Festival (new Finnish films and silent films)	June
Russia	The Moscow Film Festival	July
Britain	The Edinburgh International Film Festival (avant-garde cinema, theoretical discussions, special events on history/popular memory)	August
Denmark	The Odense International Film Festival	August, odd years
Spain	The San Sebastian Film Festival	September
Sweden	The Gothenburg Film Festival (short films)	October
Finland	The International Children's Festival in Oulu	Late November

3. Read the information below and a) match the descriptions of some Russian films with their titles.

-
- Burnt by the Sun
- Chapaev
- Ballad of a Soldier
- The Irony of Fate
- Ivan Vassilyevich Changes Profession
- A Few Days from Oblomov's Life
- The Lady with a Dog
- Circus
- Moscow Does not Believe in Tears
- Little Vera
- The Seagull
- A Slave of Love
- Solaris
- Unfinished Piece for Player Piano
- Stalker
- Agony
- Crime and Punishment
- Aelita
- Assa
- Autumn Marathon

A. (1960) It is a classic Russian movie about a soldier who is on leave in World War II and his attempt to get home to see his mother. It is directed by G. Chukhrai.

B. (1994) This film directed by and starring Nikita Mikhalkov won the Oscar for the best foreign film in 1995. Colonel Sergei Kotov (Mikhalkov) is a Red Army hero who is spending the summer in the country with his wife and daughter. Suddenly the idyllic summer takes a surprising turn.

C. (1981) This film is a winner of the Best Picture, Best Actor, Best Director and Best Screenplay awards at the Oxford International Film Festival. It is based on Goncharov's novel. It depicts one of the most recognizable characters in Russian literature. Although good-natured, the main character is very lazy and bored with nearly everything, his friends and acquaintances would like him to change his way of living, though not all of them are sure that this may be for the better.

D. (1936) This film tells us an incredible story of an American white circus artist who has got a black son. And it is among the Soviet people that she can possibly find her happiness. Lyubov Orlova, the musical comedy megastar of the 1930s, delivers a magnificent performance in this film.

E. (1981) This film is a winner of the Academy Award for the Best Foreign Language Film. It is an enchanting drama of three Russian women struggling to establish themselves in Moscow, huge and impersonal capital city. It is a truthful and moving portrait of women's life in Russia which is depicted over the span of two decades.

b) Say:

A. which of the films have got world recognition and at what festivals;

B. which of them are, in your view, the best films of the Russian cinematography;

C. if there is a film among them which you identify as the best film of the 20th century;

D. if there are any films among them which are very popular with the people of all ages;

E. if there are any films among them which may be popular with the young people.

4. Find information on one Russian and one foreign director from the list. Complete the card below as in the example. Play together the game "Who Is Who in the Cinema World".

a) G. Aleksandrov, E. Klimov, G. Chukhrai, M. Romm, A. Konchalovsky, E. Ryazanov, V. Shukshin, S. Gerassimov, V. Menshov, L. Gaidai, S. Soloviev, N. Mikhalkov, A. Tarkovsky;

b) F. Fellini, I. Bergman, G. Lucas, S. Spielberg, Q. Tarantino, O. Stone, W. Disney, J. Cameron, L. Besson, R. Polanski, A. Hitchcock, S. Kubrick, F.F. Coppola.

Name: Sergei Eisenstein

Films directed by him: *October, Alexander Nevski, Ivan the Terrible.*

Awards: State award of the USSR for the film *Alexander Nevski* (1938)

Best film: Battleship 'Potyomkin', 1925

What it's about: Russian revolution of 1905

Unit 7 REVIEWS

Starter activities

1. Put these adjectives into two lists, those which have positive connotations (A) and those which have negative connotations (B).

Amusing, corny, entertaining, sensitive, thrilling, harrowing, dull, stunning, dragged out, disappointing, thought-provoking, atmospheric, moving, subtle, stylish, contrived, tedious, far-fetched, pretentious, fast-moving, plodding, predictable, unforgettable, astonishing, enchanting.

2. Discuss in pairs, which of the features below you would like to see in a film.

- Lots of action
- Long moments of suspense
- A simple story line or a complicated plot
- A predictable ending or a twist at the end
- A happy ending
- Supermen/women or true-to-life characters
- Lots of special effects
- (in case of foreign films) subtitles or dubbed dialogue

Reading 1

GROUNDHOG DAY

Groundhog Day

(February 2nd)

Recognized in US popular tradition as the day when the groundhog, a small mammal, is supposed to appear from hibernation; it is said that if the groundhog sees its shadow, it goes back into hibernation for six more weeks, thereby indicating six weeks of winter weather to come.

1. Read the first part of this film review and find the answers to these questions:
 - 1) What type of film is *Groundhog Day*?
 - 2) In the film, what happens every morning to the main character?
 - 3) What is his job and why does he have to travel to Punxsatawney every year?

A Life in the Day of...

Toby young is touched by a comedy about one man's nightmare 34 hours.

1. Imagine having to live the same day of your life over and over again. Whatever you do on that day, you wake up the following morning to discover the same day beginning again. In some ways this is good: you can stop worrying about cholesterol, for a start. Concern for the future becomes a thing of the past. But if you are trying to make Andie MacDowell fall in love with you, it's not so good. No matter how much progress you make, the following day you'll have to start again.

2. This is Bill Murray's predicament in *Groundhog Day*, a romantic comedy directed by Harold Ramis. Murray plays a weatherman for a Pittsburgh television station who has to travel to the small town of Punxsatawney every year to cover a local festival, in which a groundhog is asked by the town elders whether they should expect six more weeks of winter or an early spring. This awful little town and its loathsome ritual represent everything Murray despises about his dead-end career. Yet he is forced to live the day of the groundhog festival until the end of time.

2. *Work in pairs. Note down three more things you'd like to find out about the film before you read the rest of the review.*

3. *Read the rest of the review and find out if your questions are answered.*

3. *Groundhog Day* is unusual in that its single idea is so ingenious you are happy to sit back and watch as all its implications are worked out. It's also weirdly engrossing. As it dawns on Murray that he is stuck in the same day for eternity, you feel something close to panic.

4. Being destined to relive the same 24 hours for ever soon becomes a curse. Murray falls in love with his producer, Andie MacDowell. He has barely spoken to her before the day of the festival, so he only has the remainder of the day to win her. Even if he succeeds it scarcely matters, because the next day he'll be back to square one.

5. Not that this stops him trying. The funniest sequence in the film occurs as Murray attempts to impress MacDowell with clever conversation. Each time he fluffs it, he starts again the following day and corrects his mistakes. When he proposes a toast to the groundhog, MacDowell says: "I usually drink to world peace." Next time round he gets it right. After months of practice, he finally gets the routine perfect, only to be rebuffed at the last minute. The prospect of starting all over again is appalling, but not as appalling as it is when she finally falls for him. As Murray says to her, "The worst part is that tomorrow you'll have forgotten all about this, and you'll treat me like a jerk again."

6. The horror of Murray's situation leaves you reeling. What is the point of leaving in a world in which nothing you do affects the future? Murray could forget about MacDowell and spend his time in the local library, studying Western Philosophy, but what would be the point if any work he produced would have to be written all over again the following day? He could rob a bank - come to think of it, he does rob a bank - but the money is gone the next morning, along with the house he bought with it. Murray, an ambitious man, finds himself in a world in which it is impossible to achieve anything.

7. Of course, the effect of all this is to teach Murray the true meaning of life, and in this respect *Groundhog Day* is unremarkable. But it would be churlish to condemn it for its lapse into sentimentality. *Groundhog Day* is an ordinary comedy transformed into a dazzling piece of entertainment by an extraordinary idea.

4. *Decide whether these statements are true or false according to the review.*

- 1) The viewer remains distant from the main character and his predicament.
- 2) Every morning Murray's producer starts out disliking him.
- 3) His producer never changes her attitude to him: she still dislikes him every evening.
- 4) Murray is able to benefit from the money he steals.
- 5) Murray enjoys most aspects of his situation.
- 6) The reviewer thinks the film is wonderful.

1. *Highlight the word or phrase in the review that means the same as each of the following.*

- | | |
|--|---|
| 1) difficult situation (2) | 5) realizes (3) |
| 2) revolting (2) | 6) have to start again at the beginning (4) |
| 3) job which is never going to improve (2) | 7) makes a mistake (5) |
| 4) original and creative (3) | 8) rejected (5) |

voice, "Priest, you have served us well. But war is coming. The stones are not safe on Earth anymore."

Deep portentous opening omens almost invariably degenerate into action sequences. But "The Fifth Element" cuts quickly to another extraordinary scene, New York City in the mid-23rd century. The futuristic metropolis, constructed at enormous cost with big, detailed models and effects, is wondrous to behold. It looks like Flash Gordon crossed with those old Popular Mechanics covers about the flying automobiles of the future. Towers climb to the skies, but living conditions are grungy, and most people live in tiny modular cells where all the comforts of home are within arm's reach.

Meanwhile, Earth is threatened by a giant pulsating fiery object that is racing toward the planet at terrific speed. "All we know is, it just keeps getting bigger," one scientist reports. Ian Holm plays an astrophysicist who significantly observes, "It is evil--evil begets evil."

What is this object? What rough aliens are slouching toward Earth in its wake? And how to stop it? Man's hopes may lie with Leeloo (Milla Jovovich), cloned from a single unworldly cell, who comes into existence with flaming red hair already dark at the roots (those cells remember everything). Leeloo is clad in a garment that looks improvised from Ace bandages but gets no complaints from me (the costumes are by French couturier Jean-Paul Gaultier, whose favorite strategy as a designer is to start by covering the strategic places, and then stop).

Military-industrial types want to employ Leeloo for their own ends; they observe her from behind unbreakable glass. She breaks the glass, grabs a general's privates, and dives through what looks like a wall of golden crumpled aluminum foil, racing outside to a ledge high in the clouds. She leaps, but is saved from dashing her genes out on the pavements far below by crashing through the roof of a taxi driven by Korben Dallas (Bruce Willis), who seems to have been ported directly here from the cab in "Pulp Fiction."

Leeloo holds unimaginable powers, but she needs help, and Korben befriends her. Soon the future of the universe is in their hands, as the movie unfolds the rest of the story. The "fifth element" of the title, we learn, is the life force itself--that which animates the inanimate (the other four elements are earth, air, fire and water). Leeloo represents this element. Arrayed against her is a vast anti-life force, a sort of black hole of death. Every 5,000 years, a portal opens between the universes where these two forces live; the evil force can slip through unless the five elements are correctly deployed against it. The pulsating fireball in space is the physical manifestation of the dark force.

Involved with mankind in this approaching battle are two alien races: the Mondoshawan, who live inside great clunky armored suits (that was their hairy pineapple), and the Mangalores, whose faces can be pictured by crossing a bulldog, a catfish and an alderman. The Mangalores are in the hire of the sinister

Zorg (Gary Oldman), who supports the evil force despite the fact that (as nearly as I can figure) it would destroy him along with everything else.

Now if this doesn't sound like a story dreamed up by a teenager, nothing does. The "Star Wars" movies look deep, even philosophical, in comparison, but never mind: We are watching "The Fifth Element" not to think, but to be delighted.

Besson gives us one great visual conceit after another. A concert, for example, starring a towering alien diva whose skin shines with a ghostly blue light, and who has weird ropes of sinew coming out of her skull. And a space station that seems to be a sort of intergalactic Las Vegas, in which a disc jockey (Chris Tucker) prances about hosting an endless TV show. And spaceship interiors that succeed in breaking the "Star Wars"/"Trek" mold and imagining how an alien race might design its command deck.

The movie is a triumph of technical credits; the cinematographer is Thierry Arbogast, the production designer is Dan Weil, and the special effects are by Digital Domain, which created the futuristic Mars in "Total Recall." And remember that Besson conceived of these sights, and had the audacity to believe his strange visions could make a movie.

For that I am grateful. I would not have missed seeing this film, and I recommend it for its richness of imagery. But at 127 minutes, which seems a reasonable length, it plays long. There is way too much of the tiresome disc jockey character late in the movie, when the plot should be focused on business. Sequences are allowed to drag on, perhaps because so much work and expense went into creating them. The editor, Sylvie Landra, is ultimately responsible for the pacing, but no doubt Besson hovered over her shoulder, in love with what he had wrought. A fierce trimming would preserve what makes "The Fifth Element" remarkable, and remove what makes it redundant. There's great stuff here, and the movie should get out of its own way.

The Fifth Element

In the future according to "The Fifth Element," the Supreme Being is a supermodel, absolute evil is a big ball of molten lava -- and the fate of the universe hangs in the balance.

the four elements? Medieval science said they were earth, air, fire and water. "The Fifth Element" posits one more: Call it love, beauty, the life-force, the Supreme Being.

Of course, we've moved beyond medieval science. The periodic table has a bit more credibility in my book, and according to it, the fifth element is, appropriately enough, boron. As you sit through the interminable two-hours-plus that constitute "The Fifth Element" -- a colossally stupid, overbearingly

pompous new movie by Luc Besson -- you can expect to become acquainted with boredom on the most elemental level.

It's not the kind of austere boredom that marked "The Final Combat," Besson's 1984 debut feature, in which silent nomads staggered wordlessly about a post-apocalyptic landscape with pieces of quilting on their forearms and shreds of tire on their calves. "The Fifth Element's" vision of the future 300 years from now is rather busy and colorful; it's no cyberpunk nightmare -- although any future in which everyone wears grotesque costumes by Jean-Paul Gaultier is *some* kind of nightmare.

The boredom here, unfortunately, is the more familiar variety induced by mindless Hollywood-scale overkill and shameless Hollywood-style imitation. As it carcens through its unwieldy mixture of action-movie pyrotechnics, science-fiction special effects, comic-book humor and New Age mumbo-jumbo, "The Fifth Element" flaunts its borrowings and references in every scene. There's an "Indiana Jones"-style prologue set in an Egyptian crypt; a quick-cut transition from past to future out of "2001"; a "Blade Runner"-style cityscape (lightened up a bit) with deep-canyoned streets filled with flying automobiles; and a "Star Wars"-like death star that takes the form of a roiling lava-globe, headed straight for Earth.

The movie's arbitrary premises and plotting might have embarrassed the creators of "Flash Gordon": Every 5000 years, it seems, absolute evil returns to the universe in the form of that lava-globe. To stop it you must place four magic Stones atop four pedestals in that Egyptian temple. Then all you need is for the Supreme Being to show up and, well, do something, and you're all set. The Supreme Being, it turns out, is named Leeloo and played by rail-thin, Slavic supermodel Milla Jovovich. She makes her entrance on a Frankensteinian slab and spends much of the movie spouting a pidgin gibberish that sounds like a cross between Italian and Croatian and is, in fact, "the ancient language, the divine language, spoken in the universe before time was time." Such helpful information is frequently provided by Ian Holm, in the role of a centuries-old priest who bears the secret of the Stones (and no, it has nothing to do with how Brian Jones died).

Lots of aliens and villains are also after those Stones, and so "The Fifth Element" is filled with pointless chase scenes and shootouts in which Bruce Willis, as a generically heroic cab driver and former military pilot, gets to know, love and protect Jovovich's Leeloo. She turns out not to need too much protection; like Besson's waif *fatale* heroine in his "La Femme Nikita," she's a mean warrior herself -- taking out an entire platoon of elephant-faced aliens with her bare hands and feet. Despite this evident martial prowess, the movie's moral crisis arrives when she bones up on mankind's history, learns about the horrors of war and wonders if Earth is worth saving: "Everything you've created, you use to destroy!" (By this point in the movie, she has learned English as a second language, making her about as eloquent as the screenwriters themselves.)

Before it arrives at this moment of truth, "The Fifth Element" has taken long detours to display Gary Oldman as a foppish, limping munitions dealer named Zorg and Chris Tucker as a foppish, strutting talk-show host named Ruby Rhod -- a kind of cross between RuPaul and Prince -- who hijacks the movie for his own manic production number. "The Fifth Element's" notion of fun is to have rocket-ship launches fired up by Rastas with blowtorches (William Gibson did this stuff *much* more imaginatively in his novels), skimpily dressed stewardesses of the future getting humped in space-terminal hallways and an alien operatic diva singing an aria from "Lucia di Lammermoor" as lavender foam tentacles dangle from her ears and chest.

Now, any movie with a character named Zorg should not also ask moviegoers to think seriously about the nature of evil and the horrors of war. Besson exercises no control over the movie's tone, which veers madly between cynical "Batman"-style camp and idealistic "Star Wars"-style morality play.

It's no joke: Science fiction movies really are getting stupider by the year. "The Fifth Element" easily outdoes "Stargate," plot point by ludicrous plot point. It's the kind of film where characters battle aliens for hours until someone finally remembers that this species will *stop fighting* if you kill their leader!

"The Fifth Element" has all the self-indulgent markings of a pet auteurial project. Besson has called it his life's work, his dream, first conceived when he was a lad of 16 and carefully protected from commercial pressures until its final unveiling this week at the opening of the Cannes Film Festival.

His backers at Sony and Gaumont did, apparently, insist that he cut it down to manageable size. So much, in fact, was cut to make it releasable that there's apparently already a sequel in the wings. What loving Supreme Being will appear from outer space to save us from that fate?

May 9, 1997

3. Do the vocabulary exercises.

Exercise 1. Find in the text the words and expressions that mean:

- 1) an untidy mixture of things;
- 2) to tell the rest of the story;
- 3) visual image of great creativity;
- 4) to think of a new idea, plan and develop it in your mind;
- 5) to have enough courage to take risks to do smth;
- 6) to continue for longer than is necessary;
- 7) show of fireworks typical of action movies;
- 8) religious beliefs or activities that seem without sense or meaning;
- 9) to show smth so that other people notice it;
- 10) something incomprehensible;
- 11) great martial skill;
- 12) to be better than someone else in doing smth;
- 13) ready to appear.

Exercise 2. Explain the meaning of the following words and expressions:

- 1) occult films;
- 2) portentous;
- 3) to degenerate;
- 4) action sequences;
- 5) in its wake;
- 6) in the hire of;
- 7) tiresome;
- 8) to sit through;
- 9) redundant;
- 10) two-hour plus;
- 11) debut feature;
- 12) to bone on smth;
- 13) foppish;
- 14) strutting;
- 15) skimpily dressed;
- 16) to exercise no control over the movie's tone;
- 17) cynical;
- 18) morality play;
- 19) pet;

Exercise 3. Give synonyms of the following words:

- 1) goofy;
- 2) preposterous;
- 3) bizarre;
- 4) ruthless;
- 5) grungy;
- 6) sinister;
- 7) ghostly;
- 8) trimming;
- 9) remarkable;
- 10) interminable;
- 11) colossally stupid;
- 12) overbearingly pompous;
- 13) austere;
- 14) grotesque;
- 15) unwieldy;
- 16) to show up;
- 17) rail-thin;
- 18) villain;
- 19) mean;
- 20) to take out;
- 21) ludicrous;
- 22) backers.

Exercise 4. Paraphrase the following sentences paying attention to the italicized words and expressions.

- 1) It offers such extraordinary visions that you *put your criticisms on hold*.
- 2) The *futuristic metropolis*, constructed at enormous cost with big, detailed models and effects, *is wondrous to behold*.
- 3) *Man's hopes may lie with* Leeloo, cloned from a single unworldly cell.
- 4) The movie *is a triumph of technical credits*.
- 5) *I would not have missed seeing this film*, and I *recommend it for its richness of imagery*.
- 6) The editor, Sylvie Landra, is ultimately responsible for the pacing, but no doubt Besson *hovered over her shoulder*.
- 7) The boredom here is induced by *mindless Hollywood-scale overkill and shameless Hollywood-style imitation*.
- 8) "The Fifth Element" *is filled with pointless chase scenes and shootouts*.

Exercise 5. Make up a short story or a situation making use of the words and expressions from the reviews

4. *Work in two groups (each analyzing one review.) Answer the questions on the reviews.*

- 1) What is the author's general impression of the movie?
- 2) Why should you put your criticisms on hold when watching the film?
- 3) What does the reviewer say about the beginning of the film? / The author of the second review says "the viewer is bound to become acquainted with boredom". What kind of boredom is it? Where are its roots?
- 4) What do both reviewers say about Besson's vision of the future 300 years from now?
- 5) What do they say about the costumes?
- 6) What do they say about the plot? What else shows their low opinion of the plot?
- 7) What do they think of the character named Zorg?
- 8) What does Roger Ebert think of the visual look of the film? Special effects?
- 9) Why is the film still worth seeing?
- 10) What are its major flaws? / What conclusion does the author of the second review give?

5. *Do you agree with the opinions expressed in the reviews? What exactly do you agree with? Disagree with? Why?*

6. *Dialogue. Act out a conversation between two critics after the preview of the film "The Fifth Element".*

7. *Comment on the following quotation:*

There is no thief like a bad movie. – Sam Ewing

Reading 3

1. *Answer the questions: Have you seen the film "Shakespeare in Love"? What's your impression of it?*
2. *Read the reviews and say if the author's opinion of the film is favourable or not. Prove it by the text.*

Shakespeare in Love

"Shakespeare in Love" is a romantic fictionalization of how the great poet and playwright William Shakespeare penned one of his most famous plays, "Romeo and Juliet." As Tom Stoppard, one of the film's screenwriters, said, "To create something of that magnitude, he was no doubt hopelessly and desperately in love with a very, very special woman."

The woman in question for whom Shakespeare's torches "doth burn bright" is Viola De Lesseps (Gwyneth Paltrow), a wealthy, free-spirited heiress who wants to act in a time when women were not allowed on-stage. The film takes place in London in 1593, and opens with Will Shakespeare (Joseph

Fiennes) suffering a bad case of writer's block (as a writer, I found that richly satisfying to know that even the greats sometimes have trouble). Philip Henslowe (Geoffery Rush), the owner of The Rose, one of London's two competing theaters, is desperate for him to complete a play so he can fill the seats and make money to pay off his many debts. Will is struggling, though, and he has yet to put pen to paper on his next idea, "Romeo and Ethel, the Pirate's Daughter."

As the film progresses, it shows how the horribly titled "Romeo and Ethel" ("You see, there's this pirate king ...") slowly evolves into "Romeo and Juliet," and each major sequence in the finished play has a vague mirror image in Shakespeare's life and romance with Viola. As Romeo spies Juliet across a crowded room at a party he should not be attending, so does Will see Viola at a party to which he was not invited. The famous balcony scene ("Romeo, Romeo, wherefore art thou, Romeo?") is inspired by Will waiting for Viola under her balcony, although the end of his experience is much more comical than Romeo's.

Even the underlying tragedy of "Romeo and Juliet"--that they come from warring households and, thus, can never be left in peace--is inspired by the tragedy that Will is a poor playwright, and Viola is wealthy and forced into engagement with a brutish lord named Lord Wessex (Colin Firth). This is not enough to stop the romance between Will and Viola from blooming, but it is enough to give the film an appropriately tragic, yet life-affirming ending. Don't worry: there are no double suicides here except on-stage.

"Shakespeare in Love" was directed by John Madden, who won acclaim last year for "Mrs. Brown" (1997). Here, he shows a brilliant understanding of the material and a keen sense of balancing the romantic, the dramatic, the sexual, and the hilarious. "Shakespeare in Love" is, at its heart, a romantic comedy, one that happens to be set in the late 16th-century. But, fear not, this is not your father's Shakespeare. Given slight twistings and tweakings for a 1990s audience, this "Shakespeare" is true to its inspirational muse without taking itself too seriously.

The major strength of the film is its witty, knowing, and consistently clever screenplay by Marc Norman and Tom Stoppard. It is one of the rare screenplays that would be worth reading on its own. This is familiar terrain for Stoppard, who has toyed with Shakespeare before by retelling the story of "Hamlet" through different characters in the stage and film versions of "Rosencrantz and Guildenstern are Dead." Both he and Norman show real affection toward Shakespeare and all that he stands for, and they do a perfect job of melding the fictional aspects of the story with the known realities. For instance, they use the actual death in a bar brawl of competing poet Christopher Marlowe to mirror events in "Romeo and Juliet" by making Shakespeare feel guilty for thinking he caused Marlowe's death as Romeo felt guilty for killing Tybalt

All the technical aspects of the film are top-notch, including the wonderfully detailed production design by Martin Childs ("Mrs. Brown," "The Portrait of a Lady") and the exquisite costumes Sandy Powell ("Velvet Goldmine"). Madden directs the film with a sure hand, and the camerawork by Richard Greatrex ("Mrs. Brown") is subtle and unobtrusive. Too many times in period films, the technical aspects threaten to overwhelm the story itself; but here, the technical artisans do just enough to recreate the world of London in 1593, and no more. After that, the actors and the story take over.

And what performances! In his first leading role, Joseph Fiennes makes Shakespeare into a dashing but sensitive romantic lead who is, nonetheless, a human being who makes mistakes and sometimes fails. One of the interesting aspects of the film is that it suggests Shakespeare was very much a product of the environment he worked in, and although his success can be attributed to his brilliance as a writer, he was given help from time to time.

Opposite Fiennes, Paltrow is simply luminous as Viola and humorous when she dons a short-hair wig and false mustache to pretend she's a boy so she can play the role of Romeo. Paltrow has many great moments in the film, and she gives fire and passion to her character, who could have easily been a cliché.

The rest of the cast fills their supporting roles well, especially Geoffrey Rush as theater-owner Philip Henslowe. Rush wears fake, rotting teeth to essentially fill the role of the Shakespearean clown; he bumbles and stumbles through the film, making off-handed jokes and always going against the grain of Shakespeare's work. Just when "Romeo and Juliet" is truly coming together and everyone else realizes what a great piece of work it is, he intones that all he wanted was "pirates, clowns, and a dog." Still desiring a comedy, when Will unveils the grand finale of the play - tragic suicides of the young lovers - Henslowe can say is, "Oh, that'll have 'em rolling in the aisles."

Ben Affleck is surprisingly funny and adroit in the self-effacing role of Ned Alleyn, a snobbish, overly dramatic young actor who constantly complains that his role is not big enough. And Judi Dench steals every scene she's in as Queen Elizabeth, who literally acts as a kind of *deus ex machina* at the end of the film. As the white-faced, terribly serious Virgin Queen, Dench has some of the funniest, most unexpected lines in the film, even though she's in it for less than ten minutes.

"Shakespeare in Love" is the kind of film that makes you want to go home, dust off that old copy of "The Norton Anthology of English Literature" from college, and simply absorb the poetic words of literate masters like Shakespeare. This film is a comedy, yes, but it's also a loving homage to a time when poets could steal women's hearts, and people cared about the written word. It is a movie deeply in love with the English language, and Norman and Stoppard do a fine job of writing beautiful dialogue to match with Shakespeare's poetry. Watching Fiennes as Shakespeare listening to his muse and feverishly writing out all those magical verses longhand with a quill pen gives you only an

inkling of just how magnificent were his accomplishments as a writer, and "Shakespeare in Love" gives him his due as a poet and a human.

3. *Do the vocabulary exercises.*

Exercise 1. Explain the meanings of the following words and expressions.

- | | |
|---|----------------------|
| 1) at its heart; | 5) off-handed jokes; |
| 2) familiar terrain; | 6) to intone; |
| 3) to direct the film with a sure hand; | 7) self-effacing; |
| 4) cliché; | 8) a loving homage. |

Exercise 2. Give synonyms of the following words and expressions.

- | | |
|------------------------|------------------------|
| 1) free | 8) period film; |
| 2) -spirited; | 9) technical artisans; |
| 3) life-affirming; | 10) luminous; |
| 4) to win acclaim; | 11) to don; |
| 5) top-notch; | 12) adroit; |
| 6) exquisite costumes; | |
| 7) camerawork; | |

Exercise 3. Translate the sentences into Russian paying attention to the italicized words and expressions.

1. Here, he shows a *brilliant* understanding of the material and a *keen sense of balancing the romantic, the dramatic, the sexual, and the hilarious*.
2. The major strength of the film is its *witty, knowing, and consistently clever screenplay* by Marc Norman and Tom Stoppard.
3. In his first leading role, Joseph Fiennes *makes Shakespeare into a dashing but sensitive romantic lead*.
4. Paltrow has many great moments in the film, and she *gives fire and passion to her character*.
5. The rest of the cast *fills their supporting roles well*, especially Geoffery Rush as theater-owner Philip Henslowe.
6. All Henslowe can say is, "Oh, that'll *have 'em rolling in the aisles*."
7. And Judi Dench *steals every scene she's in* as Queen Elizabeth.

Exercise 4. Make up 5 sentences with the words and expressions from the text.

4. *Say if the statements are true or false. Prove it.*
- 1) "Shakespeare in Love" is based on real facts.
- 2) Will Shakespeare falls in love with a poor and humble girl whose only dream is to marry a wealthy man.
- 3) As the film progresses "Romeo and Ethel" (a comedy Shakespeare was to write) evolves into "Romeo and Juliet".

- 4) The film doesn't have a happy ending – there are double suicides at the end of the film.
 - 5) John Madden is a proven director and he vividly demonstrates this in "Shakespeare in Love".
 - 6) The reviewer is of a very high opinion of the screenplay.
 - 7) All the technical aspects of the film are mediocre.
 - 8) The leading roles are played by talented young actors.
 - 9) The rest of the cast are not so brilliant.
 - 10) The author believes that the film deserves praising.
5. *Make up an outline of the review and compare it with your partner's. Explain the purpose of the first and the last parts of the review.*

Speaking

1. *Work in pairs. Discuss the films you have recently seen. One of the students is supposed to speak about a film he liked, the other about a different film which he disliked.*
2. *Give a review of a film you have recently seen and liked (disliked). Remember: a review should guide and inform. A mere telling the story is not a review. Make use of the following outline for motion picture review.*

Outline for Motion Picture Review

- 1) **Type of film:** feature film, comedy, black-and-white, short, etc.
- 2) **Production:** What studio released the film? Was it co-production? Was the film dubbed?
- 3) **Story (plot):** is it by a well-known author? Is the story original? True to life? What is the climax of the story? Is the ending logical?
- 4) **Direction:** Who directed the film? Was the introduction of characters and scenes skillful? Are useless scenes included?
- 5) **Photography:** Is it artistically done? Are there good shots? Are close-ups used effectively?
- 6) **Acting:** Name the leading characters. Are there any stars? Any outstanding performances of minor roles? True-to-life interpretation of characters?
- 7) **Sound effects:** Does speaking or acting predominate? Does the dialogue seem real? Do actors speak effectively? Are characteristic noises employed? Is the music suitable?
- 8) **General impression and conclusion:** The impression the film made on you. How was the effect achieved? Do you think this film is worth seeing?

Writing

Write a review of a film you've recently seen. Make use of the outline above and your outline of the review of "Shakespeare in Love".

Discussion

Do you agree with these quotations? Give your grounds.

1. In good films, there is always a directness that entirely frees us from the itch to interpret. – Susan Sontag, *American Essayist*
2. Never judge a book by its movie. – J.W. Eagan

Project: The Film of the Century

- A. Discuss in your group which of the 20th –century Russian and foreign films may be included in the list of 10 top films.
- B. Make the film posters including the following information:
 - Title
 - Who stars in it
 - Genre
 - Who has made it (director, scriptwriter, producer, executive producers, etc)
 - Studio
 - What it's about
 - Noted for
 - Nominated for
 - Awards
- C. Present your list of top ten Russian and foreign films in the form of a wall newspaper.

SUPPLEMENTARY MATERIAL

DISNEY WORLD

4. *Read the following dialogue. The expressions in bold type show the ways English people express agreement and disagreement. Note them down.*

The Reign of Disney

A: Now, I'd just like to say that Walt Disney had dominated the cartoon greatly. Too many people in the thirties – and that was the golden age of the cartoon – to many people then and since the cartoon has simply meant W. Disney's work.

B: **Well, you have a point here**, but **I am not so sure** about the golden age of the cartoon. I think many cartoons of later years have much more interesting plots and technique.

A: **Perhaps. But don't you think** that Disney's shorts have carefully worked out plots, sometimes very neat? They are not simply a string of violent gags, in the style of later American cartoons. Well, **you see what I mean**.

B: **Yes, I agree entirely here**. There is a reassuring, homely quality about his shorts founded on the resemblances between the animal and the human world.

A: **I couldn't agree more**. His animal characters are actually human beings in disguise and they behave like recognizable individuals.

B: **That's exactly what I think**. Mickey is the quiet little chap, who at the end of the race has outdistanced his more spectacular rivals. He and Minnie both are the innocents who triumph over the wicked world.

A: Yes, that's true. That's my way of looking at it too. Donald Duck always flies into spluttering indignant passion. Pluto and Goofy are not too bright but both have hearts of gold and meet the world with a bewildered and bewildering enthusiasm. Disney in fact has presented the world of the average American, preaching a moral, giving a message of optimism, of success.

B: You may be right, but I think it goes further than that, a lot further. His stories end happily, the characters are essentially good fellows, the violence is not too extreme, cruelty and tragedy are excluded. Any satire is more than gentle. This imitation world is presented with supreme technical competence, and the various factors are blended to comfort and soothe the audience, to give it something easy and undemanding.

A: I see what you mean, but there are potentially cruel and dangerous characters in Disney's longer films. There is a case of "Snow White" having been given an "X" certificate. I myself have known children terrified by "Pinocchio". Perhaps what frightens them are situations in which the child hero or heroine is in danger or being ill-treated.

B: What you say's perfectly true. But all the same W. Disney's films are readily accepted by mass audiences conditioned to the Disney philosophy. **All I know is** that these films are very sentimental though they have been widely popular.

5. *Answer the following questions:*

- 2) Have you seen any of W. Disney's shorts? Longer films? What is your impression of them?
- 3) Do you agree with all that is said in the dialogue? With which statements dealing with his works do you disagree?

6. *Learn the dialogue by heart and act it out in class.*

7. *Make up a similar dialogue about Russian cartoons. Use clichés expressing agreement and disagreement as well as other underlined words and expressions.*

REMAKES

1. *Read the following text. Look for arguments and counterarguments for remaking films. Copy them out in two columns (I – "for", II – "against").*

Make It Again

In the motion picture industry, remakes are a fact of life. They have been with us almost from the birth of the art form and as long as good fresh story material is scarce, they will remain.

A remade movie doesn't have to be a bad movie. Produced with a talented cast, a capable director, an intelligent screenplay, an ample budget, and, most

important, good judgement, these pictures can be thoroughly entertaining and, in some cases, surpass the quality of the original.

Filmmakers are not absolutely opposed to the practice, although there are a couple of schools of thought on the subject.

Henry Blanke, who has produced many “second editions” in his time declares: “Never remake a picture that was previously successful. Remake one that was miscast, miswritten, or misdirected. In other words, a flop.”

Producer H.B. Wallis takes the opposite viewpoint: “If you have a good piece of material that has not been filmed for a number of years, there is probably a brand new audience for it. So, I wouldn’t hesitate to re-do a script with a new set of characters.”

2. *Discuss the text in pairs. One of the pair will take the optimistic view and insist that remakes should be done, the other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Consider the following:*

For

1. There is always a shortage of new, fresh story material.
2. The public wouldn’t notice or wouldn’t care that they were paying to see the same story.
3. There is always a valid reason for doing it (the theme is timely, a new cast is available, the economic situation is favourable).
4. The coming of new screen techniques (sound, colour, wide screen) inspired the studios to film their more popular pictures again.
5. A remake of the same director gives the artist the opportunity to correct any mistakes he may have in the first version.
6. The public at large seem to enjoy comparing the performances of current stars to the legendary ones.

Against

1. Most subsequent renderings of the great cinema classics have been complete failures.
2. The director doing a remake might decide to “improve” the original story, to insert certain things, characters or eliminate others.
3. It is dangerous to use the original script almost word for word. Some stories require an updating of the dialogue.
4. In many cases, the moral values of the situations in a once exciting story have become so antiquated that the plot is not workable for contemporary audiences.
5. There is always the audience’s memory of the earlier successful production, which can prevent spectators from receiving the film properly.

Speaking

Speak about the major problems of the cinema at the beginning of the 21st century. Consider the following:

- a. the financing of film production;
- b. repertoire (the social and ideological significance of the plots, the main aim of motion pictures, horror and crime films, commercials);
- c. acting profession (possibility of choice; guaranteed jobs);
- d. photography and sound effects;
- e. attendance at cinemas;
- f. prices of tickets;
- g. videos and DVDs.

ACTIVE VOCABULARY

I. Cinema

- | | |
|---|---|
| 1. cinema (house) | 12.entrance/ exit |
| 2. open-air theatre | 13.showing (performance/ programme) begins/ ends at |
| 3. cinema with continuous performance | 14.colour poster |
| 4. drive-in-theatre | 15.the box office |
| 5. film/ movie/ (motion) picture | 16.to book tickets |
| 6. to go to the cinema/ a movie/ movies/ pictures | 17.to reserve/ deliver tickets |
| 7. normal/ wide screen | 18.leave the ticket in your name at the box-office |
| 8. to be released | 19.'All Sold Out' |
| 9. to play back | 20.matinee show |
| 10.the first/second showing | 21.preview/ sneak preview |
| 11.debut feature | 22.gigantic industry |

II. Films

- | | |
|--------------------|-------------------------------------|
| 2. action film | 16.love story |
| 3. adventure film | 17.musical |
| 4. cartoon | 18.popular scientific/ science film |
| 5. comedy | 19.science fiction (sci-fi) film |
| 6. drama | 20.thriller |
| 7. biopic | 21.psychological thriller |
| 8. disaster movie | 22.shoot-em-up |
| 9. fantasy film | 23.crime film |
| 10.foreign film | 24.war film |
| 11.horror film | 25.wartime epic |
| 12.occult film | 26.western |
| 13.juvenile film | 27.oater |
| 14.children's film | 28.police drama |
| 15.teen flick | 29.historical film/ period film |

30. costume drama
31. black comedy
32. puppet film
33. theatrical film
34. trailer
35. documentary
36. road movie
37. romantic comedy
38. wide-screen film
39. colour film
40. (old) black and white film
41. mute film
42. sound film
43. dubbed foreign film
44. foreign-language film with subtitles
45. sequel
46. adults-only film
47. "X" film
48. B-movie
49. films with a broad appeal
50. films with more specialized audience appeal
51. Made-for-TV movies
52. non-mainstream movies
53. star-studded film
54. a large/ low budget film
55. the screen version/ adaptation of the novel
56. educational film
57. feature film
58. full-length/ short-length film
59. short
60. two/ three part film
61. newsreel
62. epic
63. saga
64. tale
65. blockbuster
66. turkey
67. sleeper

III. Parts of Films

1. scene
2. outdoor/ indoor scene
3. the opening scene
4. the final scene
5. crowd scene
6. an episode
7. (action) sequence
8. twist
9. happy ending
10. life-affirming ending
11. still
12. shot
13. long shot
14. take
15. close-up
16. caption
17. subtitle
18. flash-back(s)
19. sound track
20. titles
21. credits
22. storyline
23. screenplay
24. property
25. lighting
26. props

IV. Cinema Work

1. to shoot/ produce/ make a film
2. to make a screen version/ adaptation of a novel
3. to screen a novel/ play/ story
4. to adapt a novel for the screen
5. to film a novel
6. to play/ act on the screen
7. to release a picture
8. to come out (about a film)
9. to go into production

10. to remake a film
11. to reissue a film
12. to be dubbed in Russian
13. to present a film in Russian
14. to work on a film
15. to express one's ideas through a motion-picture camera
16. to film scenes from different angles
17. to most effectively express a dramatic point
18. to develop distinctive artistic theories and techniques
19. to exert great influence over
20. adhere to trite commercial genres
21. to work on "spec"
22. to screen the applicants
23. audition
24. rehearsals

25. dressing rooms
26. co-production/ joint production
27. directed by ...
28. scenery and costumes by ...
29. the songs set to music by ...
30. to be set in
31. shooting schedule
32. extensive traveling to distant locations
33. complicated special effects
34. camerawork/ photography
35. trick photography
36. editing/ trimming
37. set design
38. sound stage
39. back lot
40. location
41. set
42. studio

V. Cinema Workers

- | | |
|----------------------------|---------------------------|
| 1. backer | 18. dubbing editor |
| 2. mogul | 19. sound editor |
| 3. studio executives | 20. sound mixer |
| 4. filmmakers | 21. sound effects mixer |
| 5. crew | 22. dialogue mixer |
| 6. producer | 23. music mixer |
| 7. film director | 24. set decorator |
| 8. proven director | 25. makeup artist |
| 9. director of photography | 26. gaffer |
| 10. art director | 27. boom operator |
| 11. casting director | 28. continuity supervisor |
| 12. second unit director | 29. clapping loader |
| 13. cameraman | 30. focus-puller |
| 14. scriptwriter | 31. key grip |
| 15. animator | 32. best boy |
| 16. costume designer | 33. publicist |
| 17. editor | 34. agent |

VI. Cinema-Goers

- | | |
|----------------------|---------------------|
| 1. film/ movie goers | 3. public-at-large |
| 2. audience | 4. film/ movie fans |

5. film buff
6. to watch the film/ screen
7. to watch smb acting on the screen

8. to watch a film as part of an audience
9. to see a film

VII. Actors and Acting

1. the cast
2. comedian
3. an actor of great promise
4. leading actor
5. star
6. megastar
7. starlet
8. extra
9. stuntman
10. recognized actor
11. luminary
12. pin-ups
13. to play the main/ leading/ title/ key role
14. to play the small/ supporting/ minor role
15. lead
16. bit-part
17. walk-on part
18. cameo-role
19. luvvie
20. to co-star
21. to portray a character
22. to give a convincing/ memorable/ warm/ brilliant/ superb/ captivating/ portrayal of

23. to give a magnificent performance as/ in
24. to take/ gain the best actress/ actor award/title
25. to create a true-to-life image
26. to make the most of the role
27. to bring to life on the screen
28. to come alive on the screen
29. to give fire and passion to one's character
30. to steal every scene she's in
31. to have smb rolling in the aisles
32. dazzling performance
33. intimate and delicate acting style
34. a typical N role
35. to outshine everybody else
36. a new N film
37. to star in a role
38. to be miscast/ ill-chosen
39. to be cast to advantage
40. to load one's films with stars
41. to cash in on one's fleeting popularity
42. to typecast actors
43. star-studded cast
44. a star-heavy movie

VIII. Effect and Impression

1. the film deals with/ depicts/ presents/ tells of
2. the message of the film
3. to win (universal) acclaim
4. to praise unreservedly
5. to leave a deep and lasting impression on

6. to appeal so much to the audience
7. to be/ make a hit with the public
8. to bomb
9. to get rave reviews
10. to scream with laughter

11. to have a successful run
12. to enjoy every bit of smth
13. to have box-office appeal
14. to be wondrous to behold
15. all-action blockbuster
16. much-loved movie
17. top-grossing film
18. milestone masterpiece
19. a big hit
20. the cast is/ are a box-office attraction by themselves
21. Academy Awards
22. allure
23. merits
24. great visual conceit
25. a triumph of technical credits
26. pet project
27. loving homage
28. delightful
29. amusing
30. entertaining
31. powerful
32. gripping
33. (totally) absorbing
34. vividly dramatic
35. technically brilliant
36. imaginative
37. spectacular
38. intriguing
39. charming
40. tear-jerking
41. touching
42. triumphant
43. hilarious
44. dazzling
45. spellbinding
46. upbeat
47. laudable
48. offbeat
49. stunning
50. thought-provoking
51. atmospheric
52. moving
53. subtle
54. stylish
55. astonishing
56. enchanting
57. top-notch
58. luminous
59. ingenious
60. sad
61. (ultimately) depressing
62. slow-moving/ fast-moving
63. dragged-out
64. tedious
65. clichéd
66. contrived
67. frivolous
68. overrated
69. somber
70. corny
71. harrowing
72. far-fetched
73. pretentious
74. plodding
75. loathsome
76. appalling
77. goofy
78. preposterous
79. bizarre
80. portentous
81. sinister
82. grungy
83. ghostly
84. redundant
85. interminable
86. colossally stupid
87. overbearingly pompous
88. austere
89. grotesque
90. unwieldy
91. ludicrous
92. both artistic and lucrative
93. critically acclaimed
94. commercial hit movies

95. to put one's criticisms on hold
96. I would not have missed seeing this film
97. to recommend it for its richness of imagery
98. to direct the film with a sure hand
99. Cheap Hollywood stuff
100. commercially oriented movie
101. a sheer waste of time
102. My heart was in my mouth
103. to feel like walking out
104. to be bored stiff (bored to death)
105. to leave smb reeling
106. to poison the minds of the younger generation
107. to spoil the view
108. to distract one's attention
109. to exercise no control over the movie's tone
110. to mar a film
111. to leave smb cold
112. empty of serious content
113. a flop
114. a dud
115. not without flaws
116. a run-of-the-mill film
117. not a film to everyone's taste
118. not an easy film to watch
119. obscure and complex ideas
120. to blend with the background
121. to clash with the sets
122. to focus on artistic merit/ financial success
123. to be judged on artistic merits
124. to unfold the rest of the story

IX. Useful Words and Phrases

1. key elements
2. tension
3. suspense
4. make up for
5. to be nominated for
6. to qualify for nomination
7. acclaim
8. cost-effective
9. artistic and entertainment values
10. to call for
11. blend of art and business skills
12. supervise
13. to backfire
14. to nosedive
15. to revive one's career
16. to revive one's creative spark
17. a vehicle of culture
18. a vehicle of decay and corruption
19. solo credits
20. up-and-coming talents
21. cinema hopefuls
22. showbiz
23. to be back to square one
24. to fall for smb
25. jerk
26. to degenerate into
27. to conceive of
28. to have the audacity to do smth
29. to drag on
30. to sit through
31. rail-thin
32. foppish
33. strutting
34. pointless chase scenes
35. shootouts
36. mean warrior
37. to take out
38. skimpily dressed
39. free-spirited
40. familiar terrain

L I T E A R T U R E

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Учебное издание

CINEMA

КИНО

Учебно-методическое пособие по практике устной речи

Авт.-сост.

Алеева Александра Борисовна

В авторской редакции



20243778

Подписано в печать **20.02.** 2006. Формат 60x84¹/₁₆. Бумага офсетная.
Гарнитура Таймс. Печать офсетная. Усл. печ. л. 4,36. Уч.-изд. л. 4,19.

Тираж 100 экз. Заказ **14**.

Издатель и полиграфическое исполнение – учреждение образования
«Витебский государственный университет им. П.М. Машерова»
Лицензия ЛВ № 02330/0056790 от 1.04.2004.

Отпечатано на ризографе учреждения образования
«Витебский государственный университет им. П.М. Машерова»
210038, г. Витебск, Московский проспект, 33.