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**CINEMA**



**КИНО**

*Методические рекомендации*

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## ПРЕДИСЛОВИЕ

Настоящее учебное издание предназначено для студентов 3 курса, обучающихся по специальности «Романо-германская филология (Английский язык)», «Лингвистическое обеспечение межкультурных коммуникаций (внешнеэкономические связи)». Методические рекомендации составлены в соответствии с программными требованиями по учебным дисциплинам «Основной иностранный язык (английский)», «Первый иностранный язык (практика устной и письменной речи)».

Целью данного учебного издания является оказание реальной помощи указанной выше категории студентов в освоении материала, выработке навыков и умений практического владения английским языком и в организации самостоятельного изучения тематики, предусмотренной программой. Реализация указанной цели подразумевает решение следующих задач:

- развитие умений и навыков речевого общения;
- выработка автоматизма в области произношения и чтения, грамотного письма и структурно-оформленной речи;
- развитие умения комбинировать и изменять в речи изученный материал.

Процесс изучения темы направлен на формирование базовых профессиональных компетенций – *уметь уверенно и корректно использовать иностранный язык для профессиональных, научных, личных и других целей.*

Методические рекомендации состоят из четырех частей, в которых представлены оригинальные тексты и аудиозаписи по темам «Жанры кино», «Киносцены», «Критики и рецензии» и «Профессии киноиндустрии».

Каждая часть включает тематическую лексику, тренировочные лексические упражнения и аутентичные тексты для чтения и прослушивания и обсуждения их проблематики.

Главными критериями отбора лексики для активного усвоения явились необходимость развития языковой компетенции по заявленным темам и частотность ее употребления в современном английском языке.

Система лексических упражнений направлена на активизацию словаря и предупреждение речевых ошибок, а также включает ряд заданий на развитие устной речи студентов.

Тексты для чтения представляют собой основу для интенсификации самостоятельной работы студентов и служат средством коммуникации для обучения монологической и диалогической речи через градацию предтекстовых, текстовых и послетекстовых упражнений.

## INTRODUCTION. FILM AND CINEMA

***“The cinema is really built for the big screen and big sound, so that a person can go into another world and have an experience.”***

David Lynch, American film director

### 1. Film & Cinema Discussion

1. How often do you watch films/movies? Do you go to the cinema often?
2. What are some of your favourite films/movies? Why do you like them so much?
3. What is the worst film you've ever seen? What made it so terrible?
4. Why are sequels never as good as the first film? Can you think of any exceptions?
5. What genres of film do you usually like? Are there any genres that you don't like?
6. Do you have a favourite actor? Why are they your favourite? How about film directors?
7. What are the scariest, funniest or most romantic films you've seen?
8. How would you define a great movie? What does it need to contain?

### 2. Film & Cinema Vocabulary

- *to live up to the hype (verb)* – to be as good as was claimed or expected before a film was released.
- *on the edge of one's seat (adverb)* – in a state of suspense while watching a film.
- *star-studded (adjective)* – a film that has an all-star cast of many famous actors.
- *tearjerker (noun)* – a film that makes you cry or is sad.
- *plot twist (noun)* – when the story of the film (the plot) takes an unexpected or surprising turn.
- *spoiler (noun)* – a disclosure about a part of the plot, especially the ending.

**Using the vocabulary words above, complete the following sentences (remember to use the correct form of the word, e.g. verb conjugation or plural noun)**

1. Alfred Hitchcock is the master of keeping you \_\_\_\_\_. His film *Psycho* was both terrifying and suspenseful throughout.
2. Despite a lot of excitement that questions about the origins of the xenomorph were finally going to be answered, *Prometheus* didn't really \_\_\_\_\_ and most fans of the franchise were left disappointed.
3. I always try and watch a movie as soon as it opens in the cinemas because I'm so scared of seeing \_\_\_\_\_. .....

4. I can't watch \_\_\_\_\_ as I'm always overcome by my emotions. At the end of *Terminator 2: Judgement Day* I burst into tears as Arnie's thumb disappeared into the molten metal.

5. *Fight Club* had one of the greatest \_\_\_\_\_ in the history of cinema. Nobody saw that coming!

6. *The Avengers* features a \_\_\_\_\_ cast including Robert Downey Jr, Scarlet Johansson and Chris Evans.

### **Film & Cinema vocabulary comprehension questions**

1. Can you think of a film that lived up to the hype? Can you think of a film that didn't live up to the hype?

2. Which film kept you on the edge of your seat?

3. Does having a star-studded cast guarantee success these days?

4. Which tearjerkers have you seen?

5. Which films have the greatest plot twists?

6. Has a spoiler ever ruined a film for you?

### **3. Video: What Is Cinema For?**

You are going to watch a video by The School of Life called "POP CULTURE: What Is Cinema For?"

Watch the video here: <https://www.youtube.com/watch?v=nZWceRO94dM>

### **Watch the video and answer the following questions**

#### *Multiple choice*

1. What was the most prestigious cultural activity in the time of Shakespeare?

a) cinema                      b) theatre                      c) painting

2. Cinema has a great power to provoke what?

a) enjoyment                      b) anger                      c) emotion

3. Film best reveals its power when we think of it as what?

a) a way to pass the time                      b) something to bring the family together  
c) a kind of therapy

4. Comedy films help us address our tendency to get stern and serious by showing us people in what?

a) funny situations                      b) difficult situations                      c) strange situations

#### *Sentence completion*

5. Sometimes, a small action in life can have huge \_\_\_\_\_.

6. It's healthy and helpful for people to think that their life is a bit \_\_\_\_\_.

7. Cinema can show us the less subtle charms of \_\_\_\_\_.

8. The media tells us about categories of \_\_\_\_\_ we don't really care about.

#### *Short answer*

9. Cinema can compensate us for a denial of what?

10. Seeing characters in films navigate the world, kill a dragon or beat the bad guys can help us feel a little more what?

11. In an ideal world, a film classified as 'A' would help people deal with what?

12. In an ideal world, a film classified as 'MC' would help people deal with what?

#### **4. Film & Cinema Conversation Questions**

1. How important is cinema for society? What benefit can cinema have for a society?

2. Do you think movies can have a big influence on people's lives? Which movies have had a big influence on your life?

3. Is going to the cinema worth the money these days? Is it too expensive? What effect has streaming services had on the cinema industry? What effect will it have in the future?

4. Are movies today better or worse than movies from the past? Why?

5. Do you think films these days rely too much on famous movie stars and expensive special effects instead of a good plot?

6. Are films too violent today? Do you think this has an effect on children? Do you think movies have made society more violent?

7. Are there any famous or well-known films from your country? How is your country usually portrayed by Hollywood?

8. Are most of the films you watch in English or your native language? Do you use subtitles? Do you think watching film is a good way to learn a language?

#### **5. Read the text and do the tasks that follow**

##### *INTRODUCTORY TEXT*

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 twentieth century, and they now **demand the serious consideration** given to 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 theatre 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 storytelling 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 lime light**.

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**.

### Exercises:

1. **Practice the pronunciation of the following words, explain or paraphrase them provide examples. In which context where they used in the text?**

Mesmerize, convincing, a narrative, gratuitous, nourishment, unchallenged, capacity, rudimentary, the limelight, accomplished, earnestness, hedonism.

2. **Find synonyms to the following in the text:**

- a. fascinated;
- b. superiority;
- c. a sphere;
- d. baseless;
- e. absolute, mere, pure;
- f. modern;



- g. capability;
- h. primitive, elementary;
- i. men of thought;
- j. popularity;
- k. to achieve;
- l. seriousness;
- m. to tempt, to attract.

**3. Restore the collocations and use them in the sentences of your own:**

serious	images
shivering	force
traditional	art
educational	consideration
a spiritual	culture
gratuitous	movie-goers
visual	life
rudimentary	earnestness
undivided	purification
aesthetic	evidence
mass	attention

**4. Find in the text English equivalents to the following words and expressions from the text:**

- a. влиять на;
- b. быть принятым, получить распространение;
- c. превосходство зрительного образа;
- d. безосновательное доказательство;
- e. ставить что-либо под сомнение;
- f. пробуждать и оживлять ум;
- g. затронуть глубочайшие области духовной жизни человека;
- h. претерпевать эстетическое усовершенствование;
- i. затмить, украсть популярность;
- j. внимание, сосредоточенное на чем-то одном.

**5. Complete the following sentences using collocations from the Introductory Text:**

1. His speech made me believe him – the speech was quite .....
2. Everyone kept his breath while watching the acrobat's tricks and could look away – so the acrobat was given .....
3. There's much to be done about the report before we have it released – so the report is not .....

4. I came up with a brilliant idea after watching this movie. So the movie ..... my mind.
5. The love scene in this drama moved Ella to tears – so it ..... of her soul.
6. He always speaks his mind – he is a very ..... person.
7. In order to make the evidence sound more convincing he decided to use a sequence of ..... to accompany his words.
8. Whatever the teacher did – danced, sang songs in English, used expressive gestures – she was unable to ..... her students' attention.
9. There aren't any facts to prove your words – I must say, the information is .....
10. This decision is too crucial to be made spontaneously. It requires .....

**6. Answer the following questions:**

1. Do you agree that movies are regarded as "truly an art of our time"?
2. 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.
3. How can movies be helpful for people besides relating stories? Which of the spheres do you consider most significant? Give your reasons.
4. Why do you think movies possess the greatest aesthetic and educational force?
5. How can you account for the fact that the capacity of the movies for doing good has been questioned?
6. Why in your opinion do some people regard movies as a rudimentary art?
7. 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?
8. What kind of entertainment is nowadays rivalling cinema? Why?
9. What is the place of cinema, as the author sees it, among the other arts? Do you agree with him?
10. Do you think movies should be all fun or rather a **thought-provoking** and earnest art?

**7. Find in the text the arguments the author gives to illustrate the following:**

1. Cinema – a wide-spread 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.

## 8. Translate from Russian into English:

1. Кино оказывает огромное влияние на нашу жизнь. Многие из нас могут сидеть очарованные перед телевизором часами, смотря любимые фильмы, передачи.
2. Зрительные образы – основная черта фильмов. В любом рассказе мы можем проследить сюжетную линию, даже самую удачную, но там нет картинок, образов, которые мы можем видеть своими глазами.
3. Превосходство кино не ставилось под сомнение долгое время.
4. Доказано, что мы черпаем пищу для размышления главным образом из зрительных, а не вербальных источников.
5. Но многие критики кино считают. Что оно не может пробудить и оживить ум, затронуть глубочайшие области духовной жизни человека.
6. Некоторые люди считают, что телевидение украло популярность у кино, т.к. телевидение предлагает нам для рассмотрения более широкий спектр тем, проблем. Но в то же время заметно, что и кино претерпевает эстетическое усовершенствование.
7. Очень важно не лишать кино серьезности, связи с образованием. Цель кино не только развлекать нас, но и поучать. Кино пробуждает наш ум, только когда мы сосредотачиваем свое внимание на нем одном.

**10. Summarize the text in 4 paragraphs specifying the role of the cinema in our lives.**

## VIDEO “THE ROLE OF CINEMA IN THE MODERN WORLD”

**Watch the interview with a movie director William Friedkin and complete the following tasks:**

1. **Before watching** the video answer the following questions.

- 1) Do you know anything about **William Friedkin**?
- 2) Have you ever watched his films?
- 3) What do you think is the role of cinema?

2. **Before watching** the video translate the following:

A tricky question, a magnificent Award, a hammer, sorcerer, on the edge of extinction, nuclear weapon, to search for a way, leadership, to make laws.

3. **While watching** the video insert the words:

Art is not .....to be held up to society.

The world today is on the ..... of extinction

America .....Syria

And all it takes is one ..... who'll end the whole thing

There are only .....human beings like me, like you

America cannot be the ..... of the world

4. **After watching** the video answer the questions.

What does he say about his film (Sorcerer)?

Why does he mention nuclear weapon?  
 What is the role of cinema from his point of view?  
 What does he say about the policy of his country?  
 To what extent do you agree with him?

### **Class communication**

#### **Comment on the following quotations:**

1. Movies make emotions look so strong and real, whereas when things really do happen to you.
2. Films have always been a mirror held up to society's face.
3. Cinema is not an art which films life: cinema is something between art and life.
4. There is only one thing that can kill cinema and that's education.
5. Movies are one of the bad habits that corrupted our century.

## **UNIT 1. TYPES OF MOVIES**

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

<b>Action/adventure film</b>	<b>Fantasy film</b>	<b>Musical</b>
<b>Cartoon</b>	<b>Foreign film</b>	<b>Science fiction film</b>
<b>Comedy</b>	<b>Horror film</b>	<b>Thriller</b>
<b>Drama</b>	<b>Juvenile film</b>	<b>War film</b>
<b>Disaster movie</b>	<b>Love story</b>	<b>Western</b>

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 aspects of war.
4. A film about the life of a particular person.
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.
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.

<b>a talkie</b>	<b>a weepy/weepie</b>	<b>a high-concept movie</b>	<b>a sleeper</b>
<b>a slasher</b>	<b>a silent movie</b>	<b>a turkey</b>	<b>a whodunit</b>
<b>a movie</b>	<b>a spaghetti western</b>	<b>a road movie</b>	<b>a buddy</b>
			<b>a screwball comedy</b>

- a) a movie that is mainly about the friendship between two people
- b) a movie or play that is very unsuccessful
- c) a movie in which you hear the actors speak.
- d) a movie about the Wild West, especially one made at a low cost in Europe by an Italian movie company
- e) a book or movie about a murder, in which you do not know who committed the murder until the end
- f) a movie in which the main characters go on a trip together by car, truck, etc.
- g) a movie whose characters are silly and unreasonable in a funny way, or this type of movie
- h) a tearjerker
- i) a movie or a book that becomes very popular although it was not expected to
- j) a movie in which voices and other sounds are not heard, especially a very old movie
- k) a horror movie in which there is a lot of blood and violence
- l) a movie that has a story that is quick and easy to explain and a subject and style that is likely to make it very popular and therefore make a lot of money

**2. Here are some definitions of different genres of films. Fill in the gaps by finding the words using your active vocabulary.**

1. \_\_\_\_\_ a film that is intended to make you feel frightened, for example one in which people get attacked by strange creatures, or in which dead people come to life.

2. \_\_\_\_\_ a film that is intended to make you feel frightened, in which people are suddenly violently attacked and killed.

3. \_\_\_\_\_ a film that is intended to make you laugh and usually has a happy ending.

4. \_\_\_\_\_ a film about life in the future, often with people or creatures who live in other parts of the universe.

5. \_\_\_\_\_ a film that tells an exciting story about murder or crime.

6. \_\_\_\_\_ a film about cowboys and life in the 19th century in the American West.
7. \_\_\_\_\_ a film about people fighting a war.
8. \_\_\_\_\_ a film that has a lot of exciting events in it, for example people fighting or chasing each other in cars.
9. \_\_\_\_\_ a film about people who are on a long journey in a car, and the adventures they have while they are travelling.
10. \_\_\_\_\_ a film that is intended to make you laugh, about two people who meet and have a romantic relationship.
11. \_\_\_\_\_ a film made using photographs of models or drawings, which are put together to look as if they are moving.
12. \_\_\_\_\_ a long film in which a lot of things happen, for example one about a period in history or the whole of someone's life.

**3. Match the types of films with the phrases that are most likely to describe them:**

- a) thriller; c) romantic comedy; e) animated film;
- b) sci-fi film; d) horror film; f) costume drama;

1. **An all-action movie** with great *stunts* and a real *cliffhanger* of an ending that **will have you on the edge of your seat.** (\_\_\_\_\_)
2. **Set on** a star cruiser in the distant future, this film has **great special effects.** (\_\_\_\_\_)
3. A **hilarious** new film, about two unlikely lovers, which **will have you laughing out loud.** (\_\_\_\_\_)
4. **Based on** a novel by Jane Austen, this **new adaptation** by William Jones **has been filmed on location** at Harewood House in Hampshire. (\_\_\_\_\_)
5. A fantastic new **computer-generated cartoon**, **featuring the voice** of Eddie Murphy as the donkey. (\_\_\_\_\_)
6. This new film will **scare you to death.** (\_\_\_\_\_)

**Now match the words in italics in the descriptions to the definitions below.**

- 1) exciting – \_\_\_\_\_;
- 2) not filmed in a studio – \_\_\_\_\_;
- 3) the story comes from (a novel) – \_\_\_\_\_;
- 4) dangerous action sequences like car chases or people falling from skyscrapers – \_\_\_\_\_;
- 5) amazing, impossible visual sequences, often created by computers – \_\_\_\_\_;
- 6) changing a novel to a film screenplay – \_\_\_\_\_;
- 7) where the story takes place – \_\_\_\_\_;
- 8) exciting end, you want to know what happens – \_\_\_\_\_.

**4. What is the difference between the following?**

- 1 A film and a movie
- 2 An arthouse film and a blockbuster
- 3 A co-star and an extra
- 4 A cameraman and a projectionist
- 5 The cinema and the pictures
- 6 The cast and casting
- 7 Action! and Cut!

**5. When making a movie, in which order do you do the things in the list?**

editing the film	filming
casting	releasing the film
writing the screenplay	finding locations

**6. Film reviews often use compound adjectives to describe films. Make compound adjectives by matching words in A with words in B.**

Example      *action-packed*

A	B
action	moving
slow	packed
spine	warming
breath	etched
hard	taking
heart	chilling
far	hitting

**7. Use compound adjectives from ex. 6 to complete the film reviews below.**

*Beautiful People* is a romantic melodrama. It lasts three hours, and has a \_\_\_\_\_ plot, which gets a bit boring. However, the \_\_\_\_\_ performance by Tim Franks in the central role will move you to tears. It also has a \_\_\_\_\_ message about how we should deal with AIDS. *The Monster Movie* is both a comedy and a horror film. It has a \_\_\_\_\_ storyline, which you just won't believe, but it also has some \_\_\_\_\_ stunts, which look really dangerous. It has a \_\_\_\_\_ ending which is so scary you will cover your eyes.

**8. Complete the following sentences with the ideas of your own:**

- a. Despite the slow-moving plot, ...
- b. This film is a real cliffhanger, ...
- c. ..., she couldn't help crying out.
- d. The main character is absolutely fictitious, ...
- e. ... is sure to have you on the edge of your seat.
- f. Most scenes in the movie were shot on location. This ...
- g. Set on a remote planet, ...

**9. Translate the sentences into English. Use your active vocabulary from exercises 3, 6 and 7.**

A. Я большой любитель волнующих (щекочущих нервы) триллеров. Такие фильмы способны полностью завладеть моим вниманием и держать меня в напряжении на протяжении всего показа.

B. Главный недостаток массово ориентированных фильмов – то, что они так предсказуемы.

C. Это была слезливая мелодрама с медленно развивающимся сюжетом и надуманной историей.

D. Я предпочитаю смотреть иностранные фильмы без субтитров, субтитры очень отвлекают.

E. Режиссер намеренно поддерживал напряжение и волнительное ожидание в каждой сцене фильма, так что фильм производил ужасающее впечатление.

F. Я не хочу выдавать концовку фильма, но могу сказать, что она чрезвычайно веселая и жизнеутверждающая.

G. Фильм заканчивается на самом интересном месте. Как раз в тот момент, когда ты сидишь в напряженном ожидании и, затаив дыхание, ждешь приятной концовки, на экране появляются титры: «Продолжение следует».

H. Актеры исполняли самые смелые и захватывающие трюки: прыгали с небоскребов, взбирались на отвесные утесы, взмывали в небо на летающих устройствах, снимались в погонях на машинах. Безусловно, не обошлось без спецэффектов, но все равно фильм произвел сильное впечатление.

**10. Think of a film that you have seen recently, and answer the questions.**

- 1) What was the name of the film?
- 2) What sort of film was it?
- 3) Who directed it? Who starred in it?
- 4) What was it based on?
- 5) Where was it set?
- 6) What was it about?
- 7) How would you describe the film, the performance of the actors, the stunts and special effects?
- 8) Would you recommend it? Why?



## Class communication

11. Interview your partner about his/her film. Tell the class about your partner's film.

### VOCABULARY FOCUS

#### *An online movie club*

What kinds of movies do you enjoy and what do you find appealing about them?

A. Look at the box of informal words used to describe movies. Which ones do you know? With a partner, try to guess what kinds of movies the unfamiliar words refer to.

chick flick	tearjerker	blockbuster
B-movie	mainstream	indie

B Some people have joined an online movie club. Read their postings.

#### WHAT KINDS OF MOVIES DO YOU LIKE?

I'm a sucker for<sup>1</sup> any kind of action movie. I like the big **blockbusters** with lots of explosions and other things going on. Unfortunately, my girlfriend prefers a good **tearjerker** – she says it's healthy to cry sometimes. We **strike a compromise**: one week she picks a movie. the next week I get to choose.

Alejandro, Madrid

I have small children, so I usually see those **wholesome** films that are "suitable for the entire family." I love my family, -but my real interest lies with **B-movies**. My favorite is Fantastic Creature from Beyond. Most people haven't head of it, but it's terrific! (I'd tell you about It, but I don't want to **give away** the ending!)

Carolyn, Vancouver

Basically, I don't like big-budget **mainstream** movies. They're so predictable!

I prefer the smaller, indie<sup>2</sup> films. Foreign films are great. too, especially when they're **shot on** some exotic **location**. There is only one **drawback**: I don't like to read those subtitles on the screen. Too **distractive**!

Nan, Singapore

<sup>1</sup> be a sucker for (something) =(informal) have trouble resisting something

<sup>2</sup> Indie – independent film

I enjoy horror or suspense films. On the one hand, I can't stand the tension – it's too **nerve-wracking**. On the other hand, they're very exciting. Don't tell anyone, but I'd have to say romantic comedies are at the top of my list. I know that they're chick flicks, but they are a kind of **guilty pleasure** for me.

David, Sydney

**C** Match the expressions on the left with their definitions on the right.

1 blockbuster	a. disadvantage
2 tearjerker	b. reach an agreement
3 strike a compromise	c. making you feel tense
4 wholesome	d. a very successful book or movie
5 B-movies	e. making you feel tense
6 give away	f. reveal
7 mainstream	g. making it difficult to focus on something
8 shot on location	h. popular, appealing to most people
9. drawback	i. a sentimental movie or story that can make people cry
10. distracting	j. considered to have no bad influence
11. nerve-wracking	k. something you feel embarrassed about enjoying
12. guilty pleasure	l. low-budget films with poor scripts and little-known actors

**Vocabulary Builder**

Match the words to form compound nouns that are used when talking about movies. In what kind of movie would you expect to find each of these things?

a. stunts

b. chases

c. illness

d. effects

e. romance

f. forces

1. car  b

2. failed

3. daring     

4. superhuman

5. life-threatening     

6. special

## 2 LISTENING

A low-budget indie film

**Pair work.** When you listen and take notes, it's helpful to use abbreviations and symbols. With a partner, look at the ones in the box. What do you think they mean?

L.A. P.A. info < > 1<sup>ST</sup> w/o hmtwn cmdy

**B Listen.** You will hear an interview with Jesse, a film director. Listen and complete the notes below. Try to use the symbols and abbreviations in A to make your note – taking faster.

Jesse	His movie
Age: _____	Title: _____
Where from: _____	Shot where _____
1 <sup>st</sup> job in filmmaking: _____	Cost _____
	The movie has made: _____
	Kind of film: _____

Listen again. How did Jesse make his film? Circle your answers. There may be more than one answer for some items.

1. Money was raised for the film when people read about it / met Jesse/ saw Jesse's short film.
2. Jesse's cast and crew stayed in people's homes / hotels / his hometown hotel.
3. Jesse didn't pay the actors / the cameraman / to shoot on location.
4. Jesse used celebrities / friends / his father in the movie.
5. Jesse based his movie on a book / his life / a dream he had.

> Ask & Answer

Imagine that you are making a low-budget movie. What would the movie be about? Where would you shoot it? You can't pay the actors. Who would you use in your movie?

**Pair work.** Use your notes to retell what you know about Jesse and his movie.

## 12. Complete the sentences with the words and phrases from the above exercises:

- a. In drama the focus is on human relationships rather than ...
- b. This is a funny, I'd say ..., animated film with computer-... characters.
- c. George says that horror films appeal to him as they are full of tension and ... - they are so nerve-...
- d. Patricia is a sucker for tearjerkers while her husband Patrick prefers big-budget ... movies. So they to ... .. – one week she picks a movie, the next week he gets to choose.
- e. In this fine ... of Jane Austen's novel love and romance are the ... elements.
- f. The notable feature of adventure movies is excitement which is ... from action ...
- g. Some people watch foreign films with subtitles because they help them with better understanding. But most people argue that subtitles have one ... - they are so ...
- h. Comedy ... .. to make people laugh.
- i. In this action –... blockbuster actors performed various daring and life-... ..
- j. Parents with small children usually watch ... films that are suitable for the ... family.
- k. The story in this fantasy film is really ...–... – you won't actually believe it may happen.

**13. Read the film reviews, decide what genre of film each one is and write your answers under each title. Explain the meaning of the highlighted words.**

**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 at 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 a 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 serials, 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) \_\_\_\_\_**

It is 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 **stalks** 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 Sonny Burke.

**15. Curse II: The Bite (1988) \_\_\_\_\_**

A nest of snakes is infected by radiation and they are 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.

**a. Find in the reviews English equivalents to the Russian ones:**

Действие происходит в Африке в 2030 году, эпопея с большим количеством звезд, художественный рассказ (сказка), компенсировать, ослепительное исполнение; черно-белый фильм; место действия; победитель премии «Оскар»; слезливый фильм; собака с родословной; бездомное животное; уменьшиться до микроскопических размеров; тромб, сгусток кро-

ви; ковчег; в фильме снимаются; прекрасно снят; нудный и избитый сюжет; мировое господство; пользующийся зрительскими симпатиями; торжественный, праздничный обед; место действия; сценарий немного надуманный.

**b. Translate the sentences into English. Use the words and phrases from ex. b:**

1. Действие фильма происходит в будущем. И хотя сценарий немного надуманный, ослепительная игра звезд (звездного состава фильма) и красочный мир фильма делают его всеобщим любимым.

2. Превосходные спецэффекты фильма компенсируют его нудный и избитый сюжет.

3. Это слезливая мелодрама – победитель премии «Оскар». И не удивительно, ведь в фильме снимаются Ричард Бертон и Элизабет Тэйлор.

4. Научно-фантастический всецело затягивающий фильм повествует о том, как главный герой уменьшается до микроскопических размеров и проникает в кровь, чтобы удалить тромб из сосуда.

5. Прекрасно снятый, но в итоге грустный фильм о том, как породистая собака уходит из дома и становится бродячей.

**14. What genres of movies would you recommend the following people to watch and why?**

1. David is interested in history, especially in the world wars and outstanding personalities.

2. Sarah can't stand boring and slow-moving plots.

3. Billy is four years old.

4. Angela is a music teacher, a very sensitive, idealistic and romantic person. You can easily move her to tears.

5. Charlotte has recently split up with her boyfriend and feels down and miserable.

6. Andrew and Jim spend their whole days long playing cowboys. They even have hats with feathers which they are really proud of.

7. Diana is a day-dreamer. She lives in her own sacred world and believes that one day a fairy will appear in her life.

8. Sally criticizes contemporary cinematography and is convinced that modern movies corrupt the youth.

**Group communication**

**15. In small groups discuss the following quotations:**

1. Having your book turned into a movie is like seeing your oxen turned into bouillon cubes. - *John LeCarre*

2. Never judge a book by its movie. - *J.W. Eagan*

3. The cinema is not an art which films life: the cinema is something between art and life. Unlike painting and literature, the cinema both gives to life and takes from it, and I try to render this concept in my films. Literature and painting both exist as art from the very start; the cinema doesn't. - Jean-Luc Godard (1930-?) *French filmmaker and author*.

4. For me, the cinema is not a slice of life, but a piece of cake. - Alfred Hitchcock (1899–1980) *British-born film director*.

## UNIT II. THE SCENES YOU'LL NEVER FORGET

**1. Which of the films below do you consider to be historical films? Why (not)?**

*Apocalypse Now   Che part I and Part 2   Dances With Wolves   Gladiator   Schindler's List*  
*The Queen   The Reader   Shakespeare in Love   Titanic   The Untouchables*

**2. Read the descriptions of three famous scenes from films. Complete each text with words from the list. Then listen and check.**



### Braveheart Mel Gibson, 1995

arrows outnumbered overthrow rebel troops victorious  
 The film is set in 13th-century Scotland. Mel Gibson plays the Scottish 1 rebel William Wallace, who tries to 2 \_\_\_\_\_ the English who ruled Scotland at that time. One of the most memorable scenes is the Battle of Stirling, when Wallace's army, hopelessly 3 wait in an open field for the English to attack. The English fire thousands of 4 \_\_\_\_\_ into the air but the Scots defend themselves With shields. Then the English knights on horseback charge at full speed, but at the last moment the Scottish 5 \_\_\_\_\_ raise their spears and the English knights are thrown from their horses and slaughtered. A fierce battle then takes place and Wallace's army are 6 \_\_\_\_\_. The scene is not a model of historical accuracy, but with its spectacular special effects and stunts, it's tremendous fun. 'They may take our lives, but they will never take our freedom!'

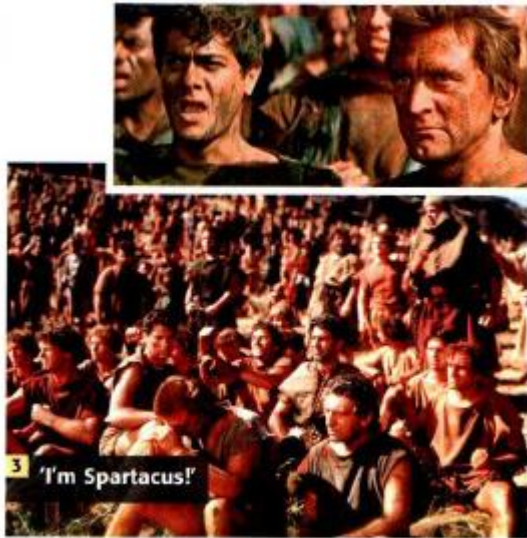


### Gone with the Wind Victor Fleming, 1939

besieged Civil War looted side  
 Gone with the Wind is based on the best-selling book \_\_\_\_\_ by Margaret Mitchell. It tells the story of a manipulative woman, Scarlett O'Hara (played by Vivien Leigh), and an unscrupulous man, Rhett Butler (Clark Gable), who carry on a turbulent love affair in the American South during the 1 \_\_\_\_\_. The Confederates, the 2 \_\_\_\_\_ Scarlett's family supports, are losing, and Scarlett is living in Atlanta, which is 3 \_\_\_\_\_ by the Union army. She escapes, and goes home only to find her mother dead, her father disoriented, and her family home 4 \_\_\_\_\_. She asks for food and is told the soldiers have taken everything, In this dramatic scene, Scarlett, starving and desperate, suddenly sees a turnip in the ground. She falls on it, pulls it from the ground and eats it. She is nearly sick, then rises from the ground, looks round the ruined land and vows 'As God is my witness, I'll never be hungry again'



Spartacus Stanley Kubrick, 1960  
capture casualties defeat forces rebellion weapons



This epic film tells the story of the rise and fall of a slave in the Roman Empire. Spartacus (Kirk Douglas) is trained as a gladiator, but he rebels against his Roman owner and escapes. He forms an army of slaves and becomes their leader. Although they have fewer

1 \_\_\_\_\_ and are less well organized, they win several victories against the Roman 2 \_\_\_\_ which are sent to put down the 3 \_\_\_\_ . But a final climactic battle just outside Rome heavy results in the total 4 \_\_\_\_ of the rebel army with heavy 5 \_\_\_\_ on both sides, and the 6 \_\_\_\_ of many of the survivors, including Spartacus. Crassus (Laurence Olivier), the Roman general, promises the captives that they will not be punished if they will identify the Spartacus. In this powerful scene, one by one, each surviving soldier stands and shouts out 'I'm Spartacus!'. Crassus finally condemns them all to be executed in a mass crucifixion along the Appian Way.

### 3. Speaking

Work in groups of three or four. Each think of a film you really enjoyed that was set in a historical period or based on a real event. Make notes under the following headings to help you to talk about it.

*Where and when is the film set?*

*Who are the main characters and Who are they played by?*

*What is it about?*

*What is the most memorable scene?*

*What makes it so powerful/dramatic/moving etc.?*

Describe the film and the scene to others in the group, and see if they can name the title of the film.

### 4. Reading

– How important do you think it is that a historical film should get all the facts right? Why?

– Quickly read part of the preface of the book *History Goes to the Movies* by US author Joseph Roquemore. What kind of book is it?

*a* It compares historical films to what really happened. *b* It is a guide to the best ever historical films, *c* It analyses the effect historical films have on young people.

### *History Goes to the Movies*

When asked in 1993 to comment on accusations that the movie *In the Name of the Father* grossly distorts contemporary British and Irish history, **female lead** Emma Thompson famously responded 'I don't give a damn'. Ever since the **premiere** in 1915 of *The Birth of a Nation*, film-makers have rewritten history to create top-dollar entertainment. The films are very persuasive:



well-made movies hold your interest continuously, riveting your attention on 'what happens next', and pulling you forward with no time to reflect on individual scenes until *the final credits roll*. The result: you don't remember much about a film after watching it for the first time. Very few people can recall even half the plot in reasonable sequence, and still fewer can remember facial expressions or voice intonation associated with specific *dialogue sequences* (including politically and morally loaded conversations). For this reason, films have extraordinary power – unmatched by any other medium – to leave you with a strong sense of what is right and what is wrong, who is bad and who is good, even though critical details presented in the movies may be biased or false.

Well, so what? They're just movies, In fact they're not just movies. Millions of Americans are fanatical history lovers, and they pack theaters every time new films on historical figures or events come to town. *Saving Private Ryan* and *Titanic* raked in viewers and cash for months. One of the History Channel's most popular programs, *Movies in Time*, is shown twice daily. Many high school teachers *screen movies* in the classroom. Clearly countless Americans get most of their history from television and *the big screen*.

Some of the industry's finest historical and *period films* premiered during the past decades. But the, 1960s also triggered a flurry of politically charged history based movies full of factual distortions and, occasionally, outright lies. Today the trend continues on a larger scale: many films *released* in the 1990s and the first decade of the 21st century reflect blatant disdain, at least as intense as Ms Thompson's, for solid reliable history.

*History Goes to the Movies* is a source of information and, it is hoped, entertainment for everyone interested in the actual history behind a wide selection of movies grouped into twelve sections – 11 covering historical periods and events and a twelfth containing biographies and period films. Each *film review* includes an essay on the history covered in one or more movies, and a brief plot summary. Star ratings (five, stars: don't miss it) reflect each movie's historical accuracy and – to a far lesser degree – its power to amuse.

Obviously expecting textbook accuracy from films would be ridiculous – and producers have delivered a remarkable number Of historically faithful movies. But some of them get too much of their history wrong- *History Goes to the Movies* is a guide, however imperfect, for readers and viewers aiming to get it right.

**A** Now read the text again carefully and choose a, b, or c. Compare with a partner and explain why you think the answer you have chosen is right.

1. Emma Thompson said that \_\_\_\_ that the film *In the Name of the Father* was historically inaccurate.

a she was upset    b she didn't care    c she wasn't aware

2. When people see a film they tend to remember.

a quite a lot of what people said    b what happened in chronological order  
c who the heroes and villains were

3. According to the author, what most Americans know about history comes from.

a what they learned at high school                      b documentaries on the History Channel    c films they have seen in the cinema and on TV

4. Films made in recent years have been historically inaccurate because film makers .

a don't check the facts                                      b are not concerned about historical accuracy                      c want to make politically correct films

5. The Star system Joseph Roquemore uses refers.

a equally to historical accuracy and entertainment value                      b more to entertainment value than historical accuracy                      c more to historical accuracy than entertainment value

**B** Look at the highlighted words and expressions related to cinema. With a partner say what they mean. Check any you're not sure of in a dictionary.

**C** Complete the sentences with a word or expression from B.

1. The latest James Bond movie is expected to be \_\_\_\_\_ early next summer.

2. After years as a respected theatre actress, she has finally been given her chance to appear on the \_\_\_\_\_.

3. I can't stand it when people get up and leave the cinema as soon as the film ends when I'm trying to watch the \_\_\_\_\_.

4. The special effects were fantastic but the \_\_\_\_\_ was a bit implausible.

5. Many of the biggest names were there at last night's \_\_\_\_\_.

## 5. LISTENING & SPEAKING

a Two of the films mentioned in *History Goes to the Movies* are *Titanic* and *Braveheart*. Have you seen either of them? How historically accurate did you think they were?

b Listen to a film critic talking about them. How many stars did the author Joseph Roquemore give the films? Does the film critic agree?

c Listen again and make notes about what was inaccurate about the two films. Compare your notes with a partner. How serious do you think the inaccuracies were?

	Titanic 1997 Director James Cameron	Braveheart 1995 Director Mel Gibso
Inaccuracies:		

d Can you think of any films you have seen which you think were very inaccurate? Did this spoil your enjoyment of the film?

### UNIT III. THE CRITICS AND REVIEWS

I. Choose an appropriate word from the box to complete each gap. Use each word once only.

lauded	authentic	compelling			groundbreaking
interwoven	ensemble	hype acclaim	amplify	frenetic virtuoso	finale
consensus	incoherent		abysmal	unparalleled	suspense
			unanimous		

1. The film has thus far met with \_\_\_\_almost universal with many describing it as a modern-day masterpiece and director Cloud Bond's finest moment.

2. The\_\_\_\_that surrounded the launch of Mile Down is about the best thing this film ever had going for it- this is a truly \_\_\_\_ dramatization of one of the most significant moment's in our nation's history.

3. This is a essentially two stories expertly \_\_\_\_\_ by the author into one utterly \_\_\_\_ novel.

4. \_\_\_\_\_ as one of the most successful remakes in cinematic history, fans of the original will love this film as director Willheim Nording has stayed true to the story here on almost every possible level while somehow creating something refreshingly original and new.

5. I would go along with the \_\_\_\_on this one; while Yardie has punched above its weight at the box office and supplanted Maori Wave in the number-one position, it is at best lightweight and mediocre, and the director has played it very safe here.

6. This movie steams along at a \_\_\_\_ pace. It is full of \_\_\_\_ and the director produces some truly intense, edge-of-seat moments in the lead up to and during the big\_\_\_\_.

7. Stevens is \_\_\_\_ as an actor in his generation, and only he could have delivered the \_\_\_\_ performance the role of this particular protagonist demands.

8. Both the leading actor and director have received \_\_\_\_praise for their parts in this production, praise which this critic believes is entirely justified, for it is rare indeed for two artists at their peak to \_\_\_\_\_ one another's gifts so brilliantly.

9. While hardly \_\_\_\_in the sense that it sticks to tried and tested special effects methods, this film is technically brilliant and possessed of an \_\_\_\_ feel of which so many of its recent cinematic counterparts have been bereft.

10. The plot is largely\_\_\_\_and there is more talent in my right thumb than is possessed by the entire \_\_\_\_\_ that makes up this sorry cast.

**II.** Choose a verb from the box to fill each blank. Use each verb once only. You may need to change the tense or form.

come scratch	deliver trivialise	convey evoke	promise miss	tackle rave	delve
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Most critics have \_\_\_\_ about this movie. I must admit to having been left somewhat disappointingly underwhelmed, however, and feeling as if this very complex subject has but barely had its surface \_\_\_\_ in *Abdominal Pain*. I mean, the issue of teen suicide is a very serious, important and current one, so it is admirable that the filmmakers have tried to \_\_\_\_ it, but, in doing so, they have \_\_\_\_ little into the underlying causes of the problem, which is a \_\_\_\_ opportunity, I feel. *Abdominal Pain* \_\_\_\_ much but \_\_\_\_ little, I'm afraid. The sense of desperation teens struggling with their identity and having no one to turn to must feel is not really \_\_\_\_ here. And while the director does succeed in \_\_\_\_ a certain sympathy in the audience for the lead character, Rory Mole, a terrible depressed and lonely 15-year-old suffering from undiagnosed bi-polar disorder, his plight is \_\_\_\_ and there is an almost comedic element to his what should be tragic story. Mike Clough has \_\_\_\_ up short here in his directorial debut, and he will do well to recover from this big-screen disappointment.

**III.** Find the eight synonyms of VERY INTERESTING and the eight synonyms of BORING and group them below.

dull	riveting	prosaic	enthralling	bromidic	enrapturing	pedestrian	captivating
vapid	spellbinding	wearisome	insipid	absorbing	gripping	fascinating	lustreless

1. Very Interesting: \_\_\_\_\_
2. Boring: \_\_\_\_\_

**IV.** Watch the trailer for the movie “My Dog Skip” (<https://www.youtube.com/watch?v=NtS1kDW8PEo>) and read the following review

TITLE: “My Dog Skip” will have you skipping to the theater  
By Coop Cooper, A.K.A. “The Small Town Critic”

Everyone remembers their childhood dogs and the impact they’ve had on their life. Perhaps one dog in particular sticks out in your mind... a special dog that was there for you in the toughest or best years of your life. That is what this **screen adaptation** of Willie Morris’ “My Dog Skip” conveys in a fun, nostalgic and heartbreaking kind of way. Morris recounts the autobiographical memoir of his childhood in Yazoo City, Mississippi and the four-legged friend that accompanied him on his journey into manhood.

Set in the **backdrop** of the war-torn world of the 1940’s, young Willie (Frankie Muniz) is on the verge of his ninth birthday. His only real friend,

neighbor and high school sports hero Dink Jenkins (Luke Wilson) goes off and fight in WWII, leaving Willie feeling alone in the world. To lift Willie's spirits, his mother (Diane Lane) decides to defy the wishes of his stern father (Kevin Bacon) and buy Willie a Jack Russell terrier puppy. The unusually smart and charismatic dog Skip quickly becomes a local institution and helps Willie gain respect, make friends and even win over his first girlfriend.

The young Morris is outstandingly played by Frankie Muniz, now a household name due to his success on TV's "Malcolm in the Middle." His acting is very mature and shows shades of emotions very effectively. Both Kevin Bacon and Diane Lane do decent jobs of portraying caring and concerned parents. Luke Wilson **exceeds his normal comedy boundaries** and pulls off the disgraced town hero with surprising effectiveness. However it's the dog that **steals the show**... or should I say dogs. "Moose" (Eddie from TV's Frasier) and his son "Enzo" play the older and younger Skip respectively. Look for them in more movies, commercials and TV shows to come. I guarantee you'll see them.

Kevin Bacon and Diane Lane's characters were strong, but didn't get enough **screen time** to fully develop. Willie's friendship with a young black boy was never given a chance to develop either, probably in an effort by the filmmakers to avoid focusing on the segregation issues of the time period. The issue is addressed, but I feel that the African-American characters should have had bigger, more substantial parts. Also, I didn't get the whole **subplot** with the evil moonshine dealers and why they tormented little Willie and Skip. It seemed like a fictional part that was slapped on to cause more conflict. Despite these objections, the entire production was shot so effectively that it seemed that it genuinely conveyed feeling of growing up in rural Mississippi. The attention to detail and the accuracy of the time period are phenomenal. I **felt completely immersed in** this world and felt the full effect of this moving story. Even the southern accents were much better than average.

The message of this film is very clear and invokes plenty of nostalgia to anyone who can identify growing up in a rural town. It's about passing into adulthood, remembering old friends long gone, and the desire to remember or relive happy moments in our lives that may be fading from our memory. Morris is certainly a master at preserving his own memories by writing it down for others to enjoy. I truly believe that this story is his gift, not only to the people of Mississippi, but to all who want to remember their past, and the friends they left behind.

This movie is **PG**, a rating which might run off some of the older crowd, but it's truly a movie for everyone. Most films **geared for** children these days depend on lame, pop-culture references and **gas-passing jokes** in a patronizing attempt to entertain the younger masses. This movie rises above all of that to become one of the most watchable non-Disney film for children since 1993's "Searching for Bobby Fischer." Your date might resist going, but try to talk them into it. They won't regret it and neither will you.

Scale of 1-5: 4 ½

**V. Explain the words and phrases in bold and use them in the sentences.**

**VI. Write your own review according to the template**

### MOVIE REVIEW TEMPLATE

**HEADLINE:** Include the title of the movie (try to use a pun!)

**PARAGRAPH #1:** Introduce the movie by stating that you've just seen this movie and would like to give an opinion about it. Mention a couple of details that might help the reader understand what type of movie you are talking about.

**PARAGRAPH #2:** Summarize the plot (story). Where and when did it take place? Who are the main characters? What is the story about? Remember, do NOT include spoilers and do not tell how the story ends!

**PARAGRAPH #3:** Talk about the actors/actresses and discuss who did a good job and who didn't.

**PARAGRAPH #4:** Talk about what you liked about the movie and what you didn't like. Be sure to include specific details and scenes.

**PARAGRAPH #5:** What lessons did you learn from this story (theme/moral)? What do you think others will learn from it?

**PARAGRAPH #6:** What group of people would like this movie? Who would you recommend it to? Who would you not recommend it to? What's the MPAA rating of the movie (G, PG, PG-13, R, etc...)? What is your final word on the film: Is it good or bad?

**RATING SYSTEM:** Give the movie a score. You can do grades (A,B,C,D,F+ or -), stars (\*\* out of \*\*\*\*\*), numbers (3 out of 5) or something totally original... just don't use "thumbs up" or "thumbs down."

## UNIT IV. FILM PEOPLE

**1. People in the filmmaking industry. What do these people do?**

Director	Second unit director	Clapping loader
Producer	Gaffer	Focus-puller
Editor	Boom operator	Key grip
Scriptwriter	Continuity supervisor	Best boy
Casting director	Sound mixer	
Art director	Dubbing editor	

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. Some technicians make these ‘action’ sequences 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 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 records 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.

## 2. Film people

Actor	Cinema-goer	Mogul
Actress	Director	Movie fan
Audience	Director	Movie-goer
Backer	Film buff	Producer
Bit-part	Lead	Star
Cameo-role	Luvvie	Starlet
Cameraman	Megastar	Supporting role
		Walk-on part

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?

### 3. Say what can these people do in the film-making industry?

- Jeffrey is an imaginative boy and a bit absent-minded. He spends most of his time **day-dreaming** and making up stories.
- Amanda is very businesslike, energetic and calculating. She never spends her money **offhand** but prefers to invest a certain some into some **gainful occupation**.
- Jeremy is convinced that the role of lighting can't be underestimated. He's learnt how to manipulate light and shadow in order to create a romantic atmosphere, to raise one's mood, to expose the most efficient sides of everyday objects.
- Fred has a good ear for music, he plays four musical instruments and is now learning the basics of musical arrangement.
- Alice's parents have no doubts that their young daughter is going to be a fashion designer when she is a grown up as her favourite pastime is examining fashion magazines and making exclusive clothes for her dolls.
- Emily works in an employment agency as a consultant. She helps young people select their future career and identify their natural abilities. Emily **is a good judge of man's character** as she is a good psychologist and can easily identify the type of a person.
- Bob is a born manager. Some people think he is too bossy but he knows what he does. He is a sunny soul of every company.

#### Listening

*Listen to the conversation between two film directors sharing their ideas on what types of movies they prefer to make. Whose opinion do you support?*

As you listen, complete the following tasks:

1) *While listening decide who holds the opinions below. Write M (for man) and W (for woman).*

- A film should reflect the ideas of the average citizen.
- One of my main aims is to do something which hasn't been done before.
- The less money you have to spend on a film, the more freedom you have.
- What matters is that the audience should have an emotional response to the film.
- There is more than one way to enjoy yourself.



2) *Listen to the conversation once again and complete the sentences:*

– I think I'd say that I always keep my audience ..... It's important not to underestimate them, but you shouldn't ..... them either. I mean, we are not making a picture for university professors, we are making it for ordinary people, the people we ..... every day. What I really want to say, I suppose, is that we shouldn't ..... them or give them subjects too far from their own interests.

– Mmm, I've got ..... point of view, I think. To be honest, I'd rather do what I want to do and what's interesting for me, something that ....., than make a film just because it's commercial and will go down well in Hollywood. The result may not have ..... but it makes a contribution to the development of film as an art form! In fact, I always make low cost movies. If you are on a small budget, you are not ..... to anyone else and you can do what you like.

– But who's going to go and see them? There has to be an audience and that audience must be made to laugh or to cry... enjoy themselves. To feel that the money they handed ..... was worth it.

– Entertainment takes different forms, though, doesn't it. You can be just entertained by seeing something a bit different and which makes you think, as you can by laughing your ..... They're just different aspects of the same thing.

## UNIT V. MOVIE BUSINESS

**Read sections The Movie Business and Agents and complete the tasks:**

### THE MOVIE BUSINESS

In Hollywood business clashes with art. And when it does, business usually wins. It's tough to fight Hollywood's corporate powers. Even when you are 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 are 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 per-

forms so spectacularly against foreign competition. To a large extent, Hollywood's films are world 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 three 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 changes 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 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' judgments, 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" and "Driving Miss Daisy" – were made more for art rather than profit. But these films achieved their artistic goals so fully that they attracted huge audiences. Similarly, other low-budget films that are not of great artistic value, but are well-accomplished entertainment, also become staggeringly profitable. "Home Alone", 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 videocassettes income.

Frequently, though, the highest artistic goals are sacrificed. Some people in Hollywood are terribly frustrated when it happens. Other 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 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", "Tootsie". And "Kramer vs Kramer", and fights hard to give Hoffman creative control over his films.

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

### 1. Explain or paraphrase the following:

Corporate powers; to generate pity; profit-oriented Hollywood system; to indulge; scaled down fees; revenue; low-budget films; hucksters; astute business people.

### 2. Match the words with their synonyms:

double	Be present, be vested in, live
allure	Main, chief
comprise	Astounding, overwhelming, shocking
soar	Appeal, attractiveness
indulge	Dominance, superiority, power
fierce	Firstly, originally, principally, chiefly, mainly
principal	Rise, increase
primarily	Influence

reside	Make twice as great, multiply by two Make twice as great, multiply by two
staggering	Include, compose, constitute
ascendancy	Satisfy, gratify, yield
exert	Ardent, intense, strong

**3. Translate the following phrases into English using the words from the exercise above:**

Потрясающий успех; популярность актрисы удвоила доход; оказывать значительное влияние на; цены на нефть взмыли; потакать прихотям; около 45 процентов персонала составляют женщины; ему удалось завоевать влияние в индустрии кино; жаркая дискуссия; изначально дело приняло необычный поворот; основная деятельность; власть не всегда заключается в силе.

**4. Match the parts of the sentences and translate the Russian ones into English:**

Высокое качество заключается в художественном достижении...	потому что эти клиенты обязаны им своей властью.
Low-budget films that are not of great artistic value...	thus ensuring that the film will get made.
Агенты оказывают огромное влияние на звезд и продюсеров, ...	и иногда обвиняются в том, что они являются главной причиной уклона Голливуда на прибыль.
Agents are often criticized for focusing more n money than art...	or may reside simply in entertainment value.
Более того, агенты часто могут «пропихнуть» несколько важных клиентов в один проект фильма, ....	поэтому искусством часто жертвуют ради денег.
The pursuit of profitability is a practical necessity ...	но являются хорошо сфабрикованным развлечением, также становятся потрясающе прибыльными.

**5. Expand the following ideas. Use information from the text and your own ideas:**

- a. In Hollywood business often clashes with art. And when it does, business usually wins.
- b. To a large extent, Hollywood films are the world films.
- c. All money goes into relatively few pockets.
- d. The stakes are too high to allow untalented people to advance.
- e. Agents are at the heart of Hollywood power.

## **Read sections Studio Executives and Producers and complete the tasks:**

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

Often, however, executives can be more concerned with art at small production companies (which are studios which do not own film equipment or facilities, but rent them). These smaller companies are usually privately owned, and the owners are fierce 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 Tomatoes (1991), an offbeat comedy about woman's relationships in a small town, until the movie earned money. The stars, Best Academy Award winners Jessica Tandy and Cathy 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 when 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 Michel 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.

**1. Find in the text words for the definitions:**

- ▶ a system of persons or things arranged in a graded order;
- ▶ adherence to moral principles; honesty; unity; wholeness;
- ▶ temptation;
- ▶ profitable;
- ▶ to prohibit, to ban, to forbid;
- ▶ a complete failure;
- ▶ the owner of one or more shares in a company;
- ▶ to watch over and direct; supervise;

**2. Explain the meaning of the following phrases:**

a star-heavy movie; dealmakers; financial concessions; critically acclaimed films; laudable; to gamble with their own money; “expensive flop”; commercial pawns; commercial concessions.

*Do you agree that movie industry “is now run by dealmakers instead of filmmakers?” How is it reflected in the films that come out? Reason your opinion. Find arguments in the text. You may as well use information from paragraphs “Movie business”, “Agents”.*

**3. Translate into English (your active vocabulary is set in bold):**

a. **Владельцы акций** часто **вкладывают** свои деньги в **прибыльные** предприятия с целью **увеличения** дохода. Многие искусные **дельцы** **сосредоточены** на **финансовом** успехе и неохотно идут на **финансовые** уступки.

**б.** В современной голливудской системе кино соблазн славы и богатства невероятно велик. К сожалению, **фильмы с большим количеством звезд не всегда удовлетворяют запросы публики и проваливаются.**

**с.** **Фильм, получивший признание критиков, не всегда является прибыльным. Многие режиссеры жертвуют деньгами ради искусства — они пренебрегают доходностью и концентрируются главным образом на художественном достоинстве фильма.**

### **Read sections Actors, Directors, Writers and do the tasks:**

#### **Actors**

Although actors are more famous than the industry 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 taking to get 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 this, 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 are 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) enabled 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 financially most 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 position are unable to say “okay” or “not okay”. They are looking for the odds-on favourite. And that’s very hard when you are 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 scripts rejections, and almost always have their work rewritten by other writers.

Many become cynical, and sacrifice their creativity to crank out commercial gap. 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 become a Hollywood star is with publicity – something screenwriters rarely receive.

**Find in the text English equivalents to the Russian ones:**

Возродить творческую искру, мимолетная популярность, горстка голливудских режиссеров, придерживаться избитых коммерческих жанров, неотъемлемая часть голливудской системы, грубая шутка, осуждать конформизм, соблазниться чем-то, стремиться к, возродить свою карьеру, клеветник, подавлять творческие способности.

**Give synonyms to the following words:**

Ephemeral, lucrative, to decry, embittered, trite, indispensable, to hype, fiercely

**Explain the meaning of the following phrases:**

To typecast actors, cashing in on fleeting popularity, his expenses had escalated with his income, a breakthrough role

**Fill in prepositions where necessary:**

To typecast actors ... their commercial roles; to resist cashing ... their fleeting popularity; ... the old days; to rely ... the name value ... big stars; years go ...; everything may start ... the script; to sacrifice art ... money; sometimes pressure overwhelms ... their creative abilities; executives are more concerned ... art ... small production companies; high quality may reside ... artistic achievement; agents are often criticized ... focusing more ... money than art.

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**Listening**

***Interview with an Actress***

**Listen to the audio and choose the right variant**

1. What does Jenny say about the last six months of her life?

- ☐ She's been incredibly busy.
- ☐ She feels she doesn't belong in this showbiz world.
- ☐ She's had too much to learn.

2. Why does Jenny use the football metaphor when talking about the cast of her new movie?

- ☐ to show how hard they have all been working on the film.
- ☐ to give an idea of teamwork.
- ☐ to say something about the plot of the film.

3. And how does she view her role in the football team when asked?
- ☐ a minor, supporting role.
  - ☐ the mother of the group.
  - ☐ the serious one.
4. How did she find working with a famous actor on the film set?
- ☐ she was determined not to let it affect her work.
  - ☐ she didn't find him very professional.
  - ☐ she felt relaxed around him.
5. Why is Jenny happy that she will be New York in a month's time?
- ☐ she doesn't like working in Chicago.
  - ☐ family commitments make things difficult for her.
  - ☐ her husband and daughter don't like living in Chicago.
6. Why was Jenny criticized for her comments about Broadway?
- ☐ she shouldn't have criticized something she profits off herself.
  - ☐ she was only repeating something she had previously stated.
  - ☐ she was too aggressive in her comments about Broadway.
7. What was, and is, at the heart of Jenny's criticism of Broadway?
- ☐ she wants equal pay for women.
  - ☐ there aren't enough women working on Broadway.
  - ☐ women should be given as many top roles as men are.
- 

**Listen to the conversation once again and complete the sentences Dennis:**

Joining me this evening on Theatre Hour is the recent winner of the New York Times Actress of the Year award Jenny Longton. She's currently appearing on Broadway in \_\_, Daydreams. Jenny, welcome to the show.

**Jenny:** Thank you Dennis. It's a pleasure to be here.

**Dennis:** Your life has been rather hectic recently, wouldn't you say?

**Jenny:** Oh yes, I haven't had time to take a breath, honestly, for about six months.

**Dennis:** Tell us what you're \_\_.

**Jenny:** Well, Daydreams has been running for three months now but I've been working non-stop since I began working on my new movie.

**Dennis:** Ah yes, this is quite a departure for you, isn't it?

**Jenny:** In as much as I have never worked in cinema before, yes it is.

I have found it a very \_\_\_\_ experience and...

**Dennis:** ...very different challenges compared to the theatre work...

**Jenny:** Oh, totally. But that's been the great thing. From the \_\_\_\_ to when we began \_\_\_\_, it's just been a steep learning curve for me. You don't have time to sit down and think "what am I doing here? I belong in a little theatre in Kansas"

**Dennis:** Tell us something about this movie.

**Jenny:** Well, everyone knows Tom Cruise plays the \_\_\_\_ role but it's a team performance to tell you the truth. Yeah, Tom is our quarterback but he has great support all across the field...

**Dennis:** What position are you in this football team?

**Jenny:** Me? Oh..I carry the sponge to the injured guys. No, seriously, I play one of Tom's wives. I don't want to give too much away, to spoil things for the listeners, but Tom isn't exactly a good guy in this movie. He treats me pretty bad and plays around with my head a fair bit.

**Dennis:** What was Tom Cruise like to work with?

**Jenny:** Oh listen! You know you get all these up and coming actors and people who just say, who just gush away at the big stars and say how wonderful they are, but with Tom it's been great. He put me at ease from the first \_\_\_\_ and you don't ever feel star struck or....well, that's not exactly true. I was a little in awe on day one. We were out in the desert in Arizona and I just wanted to ask Tom for his autograph. What an \_\_\_\_\_. But he makes it simple and that was the key for me.

**Dennis:** Now you say you don't want to give too much away but you could give us a little \_\_\_\_, couldn't you?

**Jenny:** Oh sure...this is a superb, dark \_\_\_\_ in the great tradition of cinema. Leaves you guessing right until the \_\_\_\_\_. A lotta \_\_\_\_ and turns in the plot. And, I gotta say, some great cinematography too. I just mentioned Arizona but we've been moving around in a lot of great areas like Texas, Montana, Oregon and so on.

**Dennis:** Hmmm...sounds like a bit of a \_\_\_\_.

**Jenny:** Ha...no, but Tom is moving around a lot in the story. Mainly to get away from me – well, he can try, can't he?

**Dennis:** Has the title been confirmed or a \_\_\_\_ yet?

**Jenny:** The movie is gonna be called "Choices" and we are looking at a release date around Christmas.

**Dennis:** How do you fit in the filming with your work on Daydreams? It can't be possible, can it?

**Jenny:** I didn't think so either. Err, well, what we did was to do my \_\_\_\_ at the start of filming before Daydreams started, now I am filming either in New York or a little in Chicago too.

**Dennis:** So you are commuting between New York and Chicago?

**Jenny:** Yeah....

**Dennis:** Oh, you don't sound....

**Jenny:** Well, I mean, it's not ideal. I miss Grace and Larry isn't...

**Dennis:** Your daughter and husband....

**Jenny:** Yes, being married with a child doesn't easily allow for you to be getting up at five in the morning for a flight to O'Hare. But we all know this is what I've wanted to do since I can't remember when.

**Dennis:** A worthwhile \_\_\_, wouldn't you say?

**Jenny:** Oh, positive in that respect. Yeah, sure. The \_\_\_ are almost done now anyway, so I'll be in the Big Apple in a month until the end of shooting.

**Dennis:** Now, if we can just switch subjects a little.

**Jenny:** Hmm mm..

**Dennis:** You raked up a lot of controversy recently when you criticized Broadway's policy on using women \_\_\_. Were you surprised at people's reactions to that?

**Jenny:** In what way exactly?

**Dennis:** Well, it was said you \_\_\_\_\_ you and ...

**Jenny:** That wasn't fair.

**Dennis:** You don't think so?

**Jenny:** It was like I was supposed to keep quiet just because I worked there. Come on - get real. I work there so I have more right than anyone else to make the observations I did. You notice I called them observations, and NOT criticisms.

**Dennis:** Observations that were quite, erm, let's say, erm - critical.

**Jenny:** I am far from being a lone voice in stating this opinion. It just happens that I'm well known, starring in a \_\_\_, acting, erm, performing now in this movie with a star like Tom Cruise, and now the press are interested in what I have to say. Was this point any less valid two years ago when I made it?

**Dennis:** Which you did?

**Jenny:** Oh, yeah, I can find you the article, or rather the square inch, that my comments appeared in. Look, I think women are getting a raw deal on Broadway currently and I would like to see something done to ensure the huge array of very \_\_\_ female performers at our disposal are given the chance to shine. That's all I want. A level playing field for everyone.

**Dennis:** If there are changes to these policies, will you still be around on Broadway or sipping champagne in Hollywood?

**Jenny:** Oh, no, my heart will always be \_\_\_. Doing this movie has given me a new aspect to my professional life, but I would never leave that, the theatre side of me I mean, behind.

**Dennis:** Jenny Longton, as always, it's been great speaking with you. The best of luck with all your \_\_\_ and come back and see us as soon as possible.

**Jenny:** Just try and stop me! Thanks for having me on the show Dennis.

### Revision:

#### 1. Whose responsibilities are these in the movie business?

- are free to indulge their artistic vision in films;
- exert great influence over stars and directors;
- sacrifice art for money;
- oversee and organise all aspects of a film;
- have ephemeral power;
- are often used as commercial pawns;
- their duty is to make money, not to present art;
- are not hard-nosed, astute business people;
- have ultimate authority over hiring the film's principal personnel;
- adhere to trite commercial genres to succeed;
- do not always have "final cut";
- typecast actors in their most commercial roles;
- are able to ask for financial concessions from stars;
- are able to package several important clients into one film's project;
- try to build a team that will function smoothly, without ego and artistic battles;
- must satisfy the financial concerns of studio executives and agents, and the artistic concerns of actors, writers, and directors;
- owe their ascendance to the agents;
- are believed to be suitable only for the type of movie that they've been most commercially successful with.

#### 2. Choose the correct cinema-related words to complete the sentences.

Write the correct words in the boxes.

extra	animated
sequel	critic
screenplay	premiere
stunt	scene
genre	part
nominated	frame
box office	audition
star	

1. Someone whose job it is to review films for a newspaper or TV program \_\_\_\_.
2. A role/character played by an actor/actress \_\_\_\_.
3. A cartoon-like film using drawings and not real people \_\_\_\_.
4. A second film made to continue the story started in the first \_\_\_\_.
5. The most important/famous actor or actress in a film \_\_\_\_.

6. A dangerous/risky piece of action in a film usually carried out by a professional \_\_\_\_.
7. A shot or series of shots in a movie constituting a unit of continuous related action \_\_\_\_.
8. A category or type of film, e.g. action \_\_\_\_.
9. A single picture on a roll of movie film or videotape \_\_\_\_.
10. The script for a movie, including descriptions of scenes and some camera directions \_\_\_\_.
11. Selected to be on a short list for a prize \_\_\_\_.
12. A trial performance, as by an actor, dancer, or musician, to demonstrate suitability or skill \_\_\_\_.
13. The first showing of a film \_\_\_\_.
14. A performer hired to play a minor part, as in a crowd scene in a film \_\_\_\_.
15. A booth at the cinema where tickets are sold; used generically to also mean the cinema \_\_\_\_.

### **Group communication**

**In small groups discuss the problems of the movie business.**

#### **Video "Career Advice - The Film Industry"**

*Watch the video and complete the following tasks:*

1. Antony Hall is a .....
2. What films does Antony Hall consider interesting?
3. Выделяя –
4. В естественной среде –
5. What clues do kids get in a film school?
  - a) ....
  - b) .....
  - c) ....
  - d) ....
6. "But the key thing is to ....."
7. "It doesn't have to be ..... now. It can be a ..... about a ..... who walks across the street. It can be ....."
8. How do young modern filmmakers benefit from advanced computer technologies?
9. "No one's going to trust you with a thousand dollars unless ....."
10. "Film is a ..... art. To make a художественный фильм ..... there are many-many different elements that need to be pulled in:
  - a) ...
  - b) ...

- c) ...
- d) ...
11. “Even the most ..... producers have to convince a studio that their idea will make money, because .....
12. Do you think the speaker supports high-budget movies?
13. How much time can it take to make a feature film?
14. Соединить все компоненты вместе –
15. Why are agents or managers necessary today?
16. What is meant by “green light”?
17. “There are thousands and thousands of geniuses - .....”
18. What difficulties should these geniuses be ready to face?
19. “Film school doesn’t matter at all. What matters is ..... and .....,  
.....
20. “You’ve got to ..... a compelling way of telling a story  
образно .....
21. “If you call a studio executive on the telephone you will have about 40 seconds for that person to .....”
22. Why do most people consider it “so cool to be that person” in the movie business?
23. Which three **tremendous** things does your success in Hollywood require?

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