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для студентов
факультетов иностранных языков
педагогических и лингвистических вузов

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Graded English Course

Unit 4. In the World of the Cinema

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UNIT 4

THE WORLD OF THE CINEMA

1. Lead-in.

- How often do you go to the cinema?
- What films have you seen this month?
- What genres of films were they?
- Do you find going to the cinema expensive?
- What kind of programmes do you usually watch on TV? Put the programs in order of preference.

news broadcast	documentary films	serials	animal planet films
feature films	cartoons		travel films
sport	reality shows		talk shows
			something else

2. Match the names of the following genres of films and their definitions. Consult a dictionary if you need it.

A. comedy	1. full length film in a cinema or TV programme
B. musical	2. film that makes one experience a sudden sharp feeling of excitement
C. tearjerker	3. film that inspires horror and fear
D. thriller	4. drama of light and amusing character typically with a happy end
E. gangster film	5. film dealing with real events in history
F. horror film	6. film depicting historic events of the past on a grand scale
G. secret agent film	7. women's film that moves one to tears
H. science fiction	8. film in which imaginary future development in science and its effect on life are depicted
I. tragedy	9. film made by photographing a series of drawings
J. historical film	10. cinema film of recent events
K. epic	11. film of popular science events
L. war film	12. film showing some aspect of human and social activity that gives factual information about something

M. documentary	13. film consisting of musical numbers and dialogue that develop the plot of an underlying story
N. newsreel	14. film about criminals
O. popular-science film	15. film about spies, detectives
P. animated cartoon	16. film of serious or solemn kind with a sad end
Q. feature film	17. film about war
R. action film	18. full of exciting action

3. Look at this list of real film titles and say which ones you think might be thrillers, which romances, which comedies, which science fiction, etc.

West Side Story
The Devil Wears Prado
Star Wars
Animal Farm
It Came from Outer Space
The Ladykillers
The Man Who Knew Too Much
Rebecca
Room at the Top
The Ghost Goes West
The Boston Strangler
Romeo and Juliet
King Kong

4. Break into groups of 3-4 and try this questionnaire.
Discuss how often you go to the cinema.

very often	often	sometimes	seldom
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Report your findings to the group using: the majority of us
some of us
a few of us
few of us
none of us

PRACTISING READING TECHNIQUE

- 1.1. Listen to the text “The Family of Genres” in the laboratory.
- 1.2. Mark it according to the intonation pattern heard.
- 1.3. Read the text getting as near as you can to what you hear on the recording.

The five most profitable movies of the seventies fit the pattern of genres established in the thirties rather well: a musical, a scientific movie, a gangster film, a horror film and a thriller. The generic patterns of the Golden Age of Hollywood are still very much with us forty years later. But they have undergone some changes.

Within five years after the advent of sound (1926) they had become well established and have remained the dominant models, with variations until today.

The musical and the western are perhaps most clearly defined. The lines which separate gangster from detective and from mystery films are less sharp. Horror films and science fiction sometimes seem to merge, but the war film is always easily identified, as is the usually romantic, historical adventure. The “women’s” film or “tearjerker” of the forties always clearly identified itself.

Meanwhile, comedy, the broadest of genres, continually throws off new variations – which on closer examination often reveal their roots in earlier comedies.

During the fifties, as Hollywood came to uneasy terms with the new medium of television, most of the classic genres began to feed on themselves. Westerns flourished as never before thanks to the wide screen and widespread use of colour. Historical films thrived too for the same reason. Other genres, however, deteriorated. The musical came to depend more and more on Broadway for stage adaptations, losing the cinematic originality which had made it one of the superior genres of the thirties. Comedy and the tearjerker met in the person of Doris Day.

Throughout the sixties, as the film industry began to recover its health, the pattern of genres expanded. New variations were developing as filmmaking moved out of the studio on location. Detective films turned into secret agent (spy) films which usually depended on the conventions of the chase.

The Black Power Movement of the sixties may not have accomplished much politically – still less economically – but culturally it had a true profound effect. For the first time in the nation’s history Black people – one-fifth of the nation - have been liberated from the cultural ghetto. They are no longer nonpersons in the media world, but are seen and heard daily on television and cinema screens.

- 1.4. Write out and study the names of the genres of films.
- 1.5. Make up all types of questions to the text and ask them your groupmates. When you listen to the answers make all the necessary corrections.
- 1.6. Assess your groupmates' reading of the text. Score the technique of reading.
- 1.7. Say what types of films you prefer when you have time to spare (choose from 1.6). Put them in order of your preference.
- 1.8. Translate and practise the reading of these words:

genre	romantic	flourish
generic	romance	deteriorate
gangster	medium	advent
ghetto	media	horror

Part 2

EXTENSIVE READING

An Essay That Classifies And Divides

Cinematypes

Susan Allen Toth

A native of Iowa, Susan Allen Toth is a professor of English at Macalester College in St. Paul (USA), where she teaches and does research in American local-colour fiction, women's studies, and geography in literature.

“Cinematypes” presents a new kind of text for you – an *essay*.

For Your Information

An *essay* is a short composition about *one topic*. In an essay, the author tells you his/her thoughts and feelings about the topic and reaches certain conclusions. The author may support these conclusions with stories from real life. An essay is non-fiction. It gives factual information and tells you about events that really occurred.

Working at your own essay think over and write the title of the essay.

Then write a general introduction to the subject of the discussion.

In the second and third paragraphs introduce and present the advantages and disadvantages.

Don't forget to use linking words like *firstly*, *secondly*, *thirdly*, *what's more*, *on the one hand*, *on the other hand*, *etc.*

Give examples:

Use words like "however", "in contrast", "nevertheless" to introduce a contrasting idea and "in conclusion", "to conclude", "to sum up", to introduce the summary.

In the last paragraph give a short summary along with your opinion and reasons.

2.1. Read the essay.

Aaron takes me only to art films. That's what I call them, anyway: strange movies with **vague poetic images** I don't always understand, **long dreamy movies** about a distant Technicolor past, even longer black-and-white movies about the general meaninglessness of life. We do not go unless at least one **reputable critic** has found the **cinematography superb**. We went to *The Devil's Eye*¹, and Aaron turned to me in the middle and said, "My God, this is funny". I do think he was pleased.

When Aaron and I go to the movies, we drive our cars separately and meet by the box office. Inside the theatre he sits tentatively in his seat, ready to move if he can't see well, poised to leave if **the film is disappointing**. He leans away from me, careful not to touch the bare flesh of his arm against the bare flesh of mine. Sometimes he leans so far I am afraid he may be touching the woman on his other side. If the movie is very good, he leans forward, too, peering between the heads of the couple in front of us. The light from the screen bounces off his glasses; he gleams with intensity, sitting there on the edge of his seat, watching the screen. Once I tapped him on the arm so I could whisper a comment in his ear. He jumped.

Pete takes me only to movies that he thinks **have redeeming social value**. He doesn't call them "films". They tend to be **about poverty, war, injustice, political corruption, struggling unions** in the 1930s, and the military-industrial complex. Pete doesn't like **propaganda movies**, though, and he doesn't like to be too depressed, either. We stayed away from *The Sorrow and the Pity*²; it would be, he said, just too much. Besides, he assured me, things are never that hopeless. So most of the movies we see are made in Hollywood. Because they are always **topical**, these movies **offer** what Pete calls "**food for thought**." When we saw *Coming Home*, Pete's jaw set so firmly with the first half-hour that I knew we would end up at Poppin' Fresh Pies afterward.

When Pete and I go to the movies, we take turns driving so no one owes anyone else anything. We leave the car far from the theatre so we don't have to pay for a parking space. If it's raining or snowing, Pete offers to let me off at the

door, but I can tell he'll feel better if I go with him while he finds a spot, so we share the walk too. Inside the theatre Pete will hold my hand when I get scared if I ask him. He puts my hand firmly on his knee and covers it completely with his own hand. His knee never twitches. After a while, when the **scary** part is past, he loosens his hand slightly and I know that is a signal to take mine away. He sits companionably close, letting his jacket just touch my sweater, but he does not infringe. He thinks I ought to know he is there if I need him.

Sam likes movies that are **entertaining**. By that he means movies that Jones in the *Minneapolis Tribune* loved and either *Time* or *Newsweek* rather liked; also movies that do not have **sappy love stories**, are not musicals, do not have **subtitles**, and will not force him to think. He does not go to movies to think. He liked *California Suite* and *The Seduction of Joe Tynan*³, though the plots, he said, could have been **zippier**⁴. He saw it all **coming too far in advance**, and that took the fun out. He doesn't like to know what is going to happen. "I just want my brain **to be tickled**," he says. It is very hard for me to pick out movies for Sam.

When Sam takes me to the movies, he pays for everything. He thinks that's what a man ought to do. But I buy my own popcorn, because he doesn't approve of it; the grease might smear his flannel slacks. Inside the theatre, Sam makes himself comfortable. He takes off his jacket, puts one arm around me, and all during the movie he plays with my hand, stroking my palm, beating a small tattoo on my wrist.

I go to some movies by myself. On rainy Sunday afternoons I often sneak into a revival house or a college auditorium for old Technicolor musicals, *Kiss Me Kate*, *Seven Brides for Seven Brothers*. *Calamity Jane*, even, once, *The Sound of Music*. Wearing saggy jeans so I can prop my feet on the seat in front, I sit toward the rear where no one can see me. I eat large handfuls of popcorn with double butter. Once the movie stars, I feel completely at home. Howard Keel and I are old friends; I grin back at him on the screen. I know the sound tracks by heart. Sometimes when I get really carried away I hum along with Kathryn Grayson, remembering how I once thought I would fill out a formal like that. I am rather glad now I never did. Skirts whirl, feet tap, acrobatic young men perform impossible feats, and then the camera dissolves into a dream sequence I know I can comfortably follow. It is not, thank God, Bergman.

If I can't find an old musical, I settle for Hepburn and Tracy, vintage Grant or Gable, on adventurous days Claudette Colbert or James Steward. Before I buy my tickets I make sure it will all end happily. If necessary, I ask the girl at the box office. I have never seen *Stella Dallas* or *Intermezzo*⁵. Over the years I have developed other peccadilloes: I will, for example, see anything that is redeemed by Thelma Ritter. At the end of *Daddy Long*

L e g s I wait happily for the scene when Fred Clark, no longer, angry, at last pours Thelma a convivial drink. They smile at each other, I smile at them, I feel they are smiling at me. In the movies I go to by myself, the men and women always like each other.

Notes:

1. 1960 satiric comedy by Swedish director Ingmar Bergman, generally known for the starkness and seriousness of his films.
2. 1972 documentary by Marcel Ophuls about France during the Nazi occupation. C o m i n g h o m e, below: 1978 film of a wounded Vietnam veteran returning home.
3. Popular 1979 movies, both starring Alan Alda among others.
4. Zippy (colloq.) – full of energy; brisk.
5. Two 1930s tearjerkers.

Learning Activities

Skimming

- 2.2. a. S.A. Toth is classifying not movies, but what or whom exactly?
 - b. The author names representatives of three types. Which one would you characterize as a protective companion? Which represents the provincial, boy-next-door-type? Which one is the intellectual type?
 - c. Who represents the third type in Toth's classification system? How would you characterize this person?
 - d. What kind of movie does Toth herself prefer? What does she think of the kinds of movies her male friends take her to?

Scanning

- 2.3. Look through the essay again and make suitable quotations to explain the following things:

art films, movies that have redeeming social value, topical movies, propaganda movies, old Technicolor musicals.
- 2.4. Movies, especially those made in Hollywood, are said to appeal to the American public as a form of wish fulfilment, of dreams-come-true. How does Toth's experience at the movies support or go against this observation?

Related Activities

Word Study

2.5. Rephrase the following:

- I go to some movies by myself.
- I feel completely at home.
- ... when I get scared.
- When the scary part is past.
- It is very hard for me to pick out movies for Sam.
- ... these movies offer “food for thought”.

2.6. Give synonyms:

not clear or distinct (image); respected (critic); causing alarm (part); vague, unreal (movies).

2.7. With both Aaron and Pete, Toth “goes” to the movies. What verb does she use with Sam? Why the shift?

Speaking Activities

2.8. Characterize Toth’s companions. Turn to the essay for facts and proofs.

2.9. Pair Work

On meeting her old friend Toth might want to describe her going to the movies with Aaron, Pete and Sam. What could she say? What questions could Toth’s friend ask? How could Toth answer the questions?

2.10. Role-Playing Activities

Setting: The people are sitting in a cafe discussing their likes and dislikes among cinematypes.

Cast List: Aaron, Pete, Susan, you and the other people from students’ group.

Aaron: Prefers:

Dislikes:

Pete: Prefers:

Dislikes:

Sam: Prefers:

Dislikes:

Susan: Prefers:

Dislikes:

You: Prefer:
Dislike:

Fill in the above lines and distribute the roles among you groupmates.

2.11. Write your own essay about the genres of films you like or dislike.

For Your Information

Films which are shown in cinemas are given a classification U, A, AA, or X. A "U" film stands universal and is suitable for general exhibition, i.e. anybody can see it.

Children can go to an "A" film, but they must be accompanied by an adult in the evening. Children / teenagers over 14, but under 18 can go to a "AA" (called double A), provided they are accompanied by an adult in the evening.

An "X" film can only be shown to people over the age of 18. "XX" (called double X) is used in America to denote a film not for young people under 21.

The letters U, A, X appear in brackets after the name of the film.

Part 3

LISTENING COMPREHENSION AND DISCUSSION

What sort of films do you enjoy?

3.1. You'll hear part of a conversation between two friends who are planning to go to the cinema. They're trying to agree what films to go and see. Fill in the genres and actors in the first and second columns.

Mark with a tick (✓) in the appropriate column the films each of them likes, and with a cross (x) the ones they dislike.

Genres			Actors		
Thrillers	Bob	Susan	Harrison Ford	Bob	Susan
Action films			Clint Eastwood		

Compare your answers with a partner and, if necessary, listen to the recording again to settle any disagreement.

3.2. Write down words and phrases they express their likes and dislikes.

EXTENSIVE READING

The History of the Cinema

4.1. Before you read the text that follows pronounce these place and proper names.

Place names:

Denham	['denðm]	Twickenham	['twiknðm]
Boreham	['bo:rðm]	Isleworth	['aizlwð(:)θ]

Proper names:

Gilbert	['gilbðt]	Douglas	['dʌglðs]
Greta	['gretð]	Gertrude	['gð:tru:d]

4.2. Read the following text which will tell you about the history of the cinema.

The basic principles underlying the cinema had been known for centuries before the moment of invention in the mid-1890ies.

In 1888 the great American inventor Thomas Edison decided to become involved with moving pictures. There was a considerable amount of research and by 1891 W. Dickson, Edison's assistant, had come up with a workable solution.

There were a number of other inventors working quite independently in Europe including B. Acres, R.W. Paul in England and E. Reynard in France.

The Lumiere brothers gave the first public film show in France in 1895. In that first film a train came towards the camera. People ran out of the cinema thinking it was a real train.

In Los Angeles T. Tally separated the darkened projection room from the rest of the auditorium and life-sized pictures were shown there.

Tally's success attracted a lot of followers. Those movie houses were dark, noisome places repulsive to the rich. But there were plenty of the common people and they kept coming.

In 1908 the USA had 10.000 cinemas called "nickel-odeons" because it cost a "nickel", five cents, to get in and 20 million customers came there a week.

More famous than any other American picture of that time was "The Great Train Robbery". It was produced by Edwin S. Porter, one of the pioneers of the

movies in 1903 and became a classic overnight. It had the running time of 10 minutes and told a story of crime in the Far West. Gilbert M. Anderson got his start in that film and then became the movie cowboy and the daddy of all horse-opera heroes.

More than any other director, D.W. Griffith was responsible for developing the art of filmmaking. Between 1908 and 1916, Griffith directed hundreds of movies. In these movies he invented many filmmaking skills that are still used today.

At that time directors always kept the camera in the same place when they were making movies. Griffith thought that if he moved the camera, his movies would be more exciting.

Griffith's most famous movie was "The Birth of a Nation". It was about the American Civil War and the years that followed. The movie was very popular, and it made Griffith famous.

The United States film industry developed more quickly than the film industry of Europe. From 1914 to 1918 there was a war in Europe. Besides the sunlight in Hollywood, California, was good for making films. Electric light was not strong enough.

In the 1920's Hollywood made 80% of the world's films. Of course language didn't matter because the films were silent.

The 1920's were the years of the silent film with stars like Charles Chaplin, Douglas Fairbanks, Mary Pickford, Greta Garbo, Rudolph Valentino, the Marx Brothers. In 1918 the film star Mary Pickford was the most famous woman in the world and received 350.000 per film.

The most famous movies of the 20s were "The Gold Rush", "City Lights", "Modern Times".

Some of the films were very big, expensive productions. "The Ten Commandments" made by Cecil B. de Mille in 1923 had 2500 extras (people in crowds) and 3.000 animals.

The film cost \$ 1.5 million to make – a gigantic amount of money in 1923.

In the early years of the 20th century a number of technicians were busy inventing a talking film. An American inventor L.D. Forest succeeded in making a short talkie. In 1928 the first American talkie was shown in England. It gave rise to the production of British talking films. "The Good Companions", "I was a Spy", "Rome Express" were the most popular British films produced in the early 1930s.

In the 1920-30s Alexander Korda, a cultural Hungarian, began to work on his British films. His film "The Private Life of Henry VIII" with Charles

Laughton, an outstanding actor from the London stage playing the title role, established Korda as the leading director and producer in Great Britain.

In the following years Korda produced a number of other films including “Catherine the Great”, “Rembrandt”, “Knight without Armour”, “The Four Feathers”, “The Thief of Baghdad”, “The Ghost Goes West” and others in which players like Laurence Olivier, Charles Laughton, Vivien Leigh, John Clements, Robert Donat, Flora Robson, Roger Livesey, Gertrude Lawrence, Mary Morris and Rex Harrison were a great success.

In 1935 Korda opened his Denham Studios; another large studio, Pinewood, was opened in Iver in Buckinghamshire. The studio was supplied with the best equipment. Other studios at Elstree, Boreham Wood, Twickenham, Beaconsfield, Sound City and Isleworth continued to produce films too.

In America during the 1920-30s filmmakers in Hollywood founded large companies such as Paramount, Twentieth-Century Fox, etc. Well-known American writers like F.Scott Fitzgerald, W.Faulkner did screen plays.

The period from the 1930s to the beginning of World War II has been called “the golden era” of American cinema. It was the era of the John Ford western “Stagecoach”, Vivien Leigh and Clark Gable in “Gone with the Wind”, of gangster movies, etc.

Through the 1940’s and 50’s the popularity of stars such as Humphrey Bogart, Marilyn Monroe and Joe Wayne continued to grow.

Film stars became parts of people’s everyday lives and some began to take interest in other areas, for example, politics. As everyone knows, Ronald Reagan, a movie-star of 40’s and 50’s was elected president of the USA in 1980.

Since the end of the World War II there were interesting movements developing in European film: Italian Neorealism, The French New Wave, English “Free Cinema”, Das Neue Kino in Germany. Filmmakers such as Ingmar Bergman in Sweden, Akira Kurasawo in Japan, Pedro Almodovar in Spain did their work well, got some return sufficient to cover expenses and provide money to continue their work.

The 1960s were the years of the Hollywood Renaissance. Cassavetes and Coppola, Scorsese, Mazursky and Ritchie belonged to the generation of the sixties. They started with small, cheap films. It was only after they had broken into the industry establishment that the tide turned to “blockbusters”.

For example, “The Godfather” was the first real blockbuster of the seventies. The film was sure to be profitable because of the huge success of the novel by Mario Puzo in paperback. Directed by the famous filmmaker Francis Coppola “The Godfather” was far ahead of the second-place film on the list in 1972.

The most significant fact about American cinema in the 1970s was that “movies” had changed quietly but surely into “films”. As little as ten years ago, “movies” were still regarded as mass entertainment, of some sociological or political significance perhaps, but certainly beneath serious consideration by nearly all academic scholars. In the 70-ies the situation was different. Film study in colleges and universities experienced an explosive growth during the seventies.

The film production between 1979-1984 was not significantly different in style or approach from the films of the 1970s. The industry was still focused on the youth market. Remakes still dominated. Horror films, kid’s capers, and other genres that appeal to young people came down the assembly line at an increasingly fast pace. All this was punctuated by occasional films for adults and once or twice a year, a film blockbuster or a melodrama – that caught the imagination of the country.

In the 1990’s and at the turn of the twenty-first century film-making was thriving.

For example, Bombay, India has got the most prolific film industry of any country in the world.

Nowadays more money is being spent on producing films and on viewing them than ever before.

Learning Activities

Skimming

4.3. Formulate in one sentence what the text is about.

4.4. Have you learnt anything new from the text?

Say briefly what it has added to your knowledge in the field of the cinema.

Scanning

4.5. Read the text another time and fill in this table

Cinematography

Period	Discoveries and innovations	Celebrated filmmakers	Famous films
The mid-1890s			

4.6. Answer the following questions:

- When and where was the cinema invented?

- Who was the godfather of the cinema?
- What does the name of D.W. Griffith say to you?
- What names of celebrated British actors have you learnt from the text?
- What British film studios do you know?
- What American film companies are world-famous? When were they founded?
- What period is regarded as “the golden era” of American cinema?

4.7. Suggest the Russian for the following:

life-sized pictures, the pioneers of the cinema, a movie cowboy, a horse-opera, a talkie, a screen play, a blockbuster, a remake, a kid’s caper.

Read out the sentences in which they occur in the text.

4.8. Make a listing of the film genres from the text.

4.9. Write out the names of those professions that are engaged in filmmaking.

Related Speaking Activities

4.10. Make a talk on the history of the world cinema.

Follow Up Activities

- 4.11. Find information about the history of cinematography in this country. Arrange it in a table as you did in 4.5.
- 4.12. Tell your fellow-students about your findings.
- 4.13. Make up a quiz based on the text and arrange a competition among your fellow-students.

Part 5

A TALK ABOUT THE CINEMA

5.1. Read the conversation. Remember the key problems, facts and most important details:

Bob: Excuse me, but I’d like to know if making of a film is really a long process.

Alex: Yes, it really is. The director, script writer and producer, assistant producer will work on pre-production problems for months and even for some years before shooting can be started. Long hours can be spent by actors, the crew, make-up artists, costume and scene designers while the director may be shooting a small part of a scene with one or two actors over and over again. To set up another scene the lights and furniture must be rearranged and it also takes much time.

Bob: And what are the functions of the producer?

Alex: You see, the producer is a businessman, first of all. He provides financial backing and at the same time he may assume creative responsibility. It happens very often that the director and the producer is in reality the same person.

Bob: Do you find the work very difficult?

Alex: Sometimes it is really difficult. Especially when more than a hundred people may be living on location. A lot of different problems may come up.

Bob: Do you mean to say you don't have any helpers?

Alex: No, I don't mean this. The producer manager is responsible to me. He works out a budget from the script and controls the cost. He is also responsible for the organization of the personnel.

Bob: I am also interested to learn who is in charge of photography.

Alex: It's the director of photography who is an expert in it. He is in charge of the composition of scenes and of the art of lighting. He is helped by cameramen and electricians. But it is the cameraman who handles the camera. Besides there is a crew of sound-recording men on the set.

Bob: I suppose that today music has become a part of the contemporary film. Is it always composed for films?

Alex: For some films the music director, together with the producer, will commission an original score to be written. For other films the music director will make selections from existing music and probably make his own arrangements.

Bob: I can see that a film combines so many of the arts (music, graphics, language) and a good director should be a versatile person and should have good knowledge of all these arts.

Alex: Quite so. The people who make films should have knowledge of many things. Besides a film maker should be in touch with his time. The success of any film depends on the ability of the director to catch and to reflect the significance of the time in which it is made.

Bob: Do you think documentary films have become more popular of late?

Alex: I think documentary films have always played an important role in our lives. They are the result of recording life as it exists at a particular moment. The director organizes his material and with the help of narration explains it. Of late people have got more interested in current events and documentary films have really become windows to the world.

Bob: I personally appreciate most of all the art of cartoonists. Cartoons entertain the young and the old. Don't you think animated cartoons today deal not only with fairy tale subjects?

Alex: Sure. Animated cartoons today are connected with modern life and problems of interest to our contemporaries. I agree with you that the art of a cartoonist resembles the work of a jeweller. A lot of talent and skill goes into producing a cartoon film. Now cartoons have justly become an independent branch of film industry. They are popular both with children and grown-ups. And to cap it all, I must admit I also appreciate the ability of cartoonists to bring inanimate objects to life, to humanize the animal and plant kingdoms – all this provides the charm of animated cartoons.

Bob: Don't you think that the invention of TV undermined the position of the cinema?

Alex: Some people really thought that TV would spell the end of cinema. And really for some time TV reduced cinema attendance. But today the cinema is gaining ground.

Bob: And what do you think of the cinema of the future?

Alex: It's clear to all cinematographers that the function of the cinema can't be limited to showing films only. Cinema houses should become real cultural centers which could offer lectures on the history of national and foreign cinema, discussions of new films, meetings with the people who make them. Cinema art must unite and elevate people's feelings, thoughts and will. It must stir to activity and develop the art instincts within people. Art must be a source of joy and inspiration to people.

Skimming

5.2. Answer these questions:

- What is the subject of the talk?
- What was Bob interested to know?
- Is there anything that surprised you in the conversation?

Scanning

5.3. Read out and then write out:

- a) the names of professionals who work in the cinema;
- b) the duties of the producer, the director, the producer manager; the director of photography.

5.4. Comment on the following sentences:

- a) It happens very often that the director and the producer is in reality the same person;
- b) Especially when more than a hundred people may be living on location;
- c) He works out a budget from the script and controls the cost.
- d) ...the functions of the cinema can't be limited to showing films only.

5.5. Find and read out the statements in the talk you possibly agree or disagree with.

Speaking Activities

5.6. Report the talk. The following introductory phrases may be helpful to you:

Bob wanted to find out... . Alex admitted that...

He was also interested to know... He described how...

Another question was... He stated that...

He replied that... and asked if... He denied that...

5.7. Act as Alex and say:

- a) what difficulties you faced while shooting your first film;
- b) what you think about the future of the cinema and the influence of TV on it.

5.8. In the name of Bob say:

- a) why you are interested in cinema art;
- b) why you appreciate the art of cartoonists.

5.9. Group Work

Get into groups of three. Discuss why so many people go into films.

Choose one person from your group to summarize the results of your talk. Present your opinion to the other students.

INTENSIVE READING

Muriel Spark**The Public Image**

(an extract)

Muriel SPARK (b.1918) is a famous English writer, poet, journalist and playwright. Her first published works include editions of nineteenth-century letters and critical biographies of nineteenth- and early twentieth-century figures. Since she won an Observer short-story competition in 1951 her creative writings have achieved international recognition. Muriel Spark's first novel, "Comforters", was published in 1957 and was followed by many other novels, short stories and plays. They were widely a blend of vitriolic satire and of poignant pain caused by her keen sense of the loneliness of men and women and the insurmountable difficulties more often than not blocking the way to warm intimacy and mutual understanding.

6.1. Read the text:

Off the screen Annabel Christopher looked a puny little thing, as in fact she had looked on the screen until fairly recently. To those who had not first seen her in the new films, or in publicity pictures, she still looked puny, an English girl from Wakefield, with a peaky face and mousey hair. Billy O'Brien had known her since she was twenty, that is to say, for twelve years. She had then just married his friend Frederick Christopher, with whom he had been to a school of drama. Frederick was then a young actor who had just finished his first season with a repertory theatre. Annabel had played small parts in British films, always being cast as a little chit of a thing, as she was. Presently they were all out of work again and filling in time with temporary jobs. Annabel was a waitress in a coffee-bar. Frederick taught elocution and voice production to a sixth-form group in a grammar school. Billy O'Brien went on the dole, started writing dramatic criticism for little reviews in order to get the theatre tickets. Then he went back to Belfast to work in his uncle's grocer's shop for a while, to tide him over the winter. Billy turned up three years later having done many jobs and played many parts in many theatres. He had turned theatre-critic for a new magazine and was now hoping to get a column in a national paper.

Annabel was now in demand for small parts in films, always of the same type: she was called for wherever a little slip of a thing was needed – the typist who just happened to return to the office for the parcel she had forgotten when the fatal argument was in progress in the boss's room next door, the little

housemaid whose unforeseen amorous exchanges with the delivery boy waylaid the flight plans of the kidnappers, the waif on the underground railway who was one of those who never got home to her lodgings at Poplar; and then she played a more prominent part as the nurse wrongfully accused of stealing drugs, and who woke up by and by in a private room of a hospital in Bangkok under the watchful eyes of a “nurse” whom she recognised as a former patient of hers; and she played many other parts.

But in those earlier times when she began to be in demand in English films, she had no means of knowing that she was, in fact, stupid, for, after all, it is the deep core of stupidity that it thrives on the absence of a looking-glass. Her husband, when she was in his company with his men friends, and especially with Billy O’Brien, tolerantly and quite affectionately insinuated the fact of her stupidity, and she accepted this without resentment for as long as it did not convey to her any sense of contempt. The fact that she was earning more and more money than her husband seemed to her at that time a simple proof that he did not want to work. The thought of his laziness ragged her against all contrary evidence and emerged in unpleasant forms, unforeseen moments, embarrassing, sometimes in public, from her sharp little teeth: “Sorry, I’ve got to go home to bed. I’m the worker of the family.”

And more and more, Frederick stayed at home all day in their Kensington flat, living on her money, reading book after book – all the books he had never had leisure to read before. He had craved for this contribution to his life.

By the time he was twenty-nine years of age his undoubted talent had been tested only a few times in small productions and then no more. In reality Frederick was an untrained intellectual. Perhaps he was never happier in his life than in those long mornings at home while reading various literature on the theme of “The Dance of Death”, and annotating Strindberg, while Annabel was at the studios, or was working out of the country for a few weeks, with her meagre skill and many opportunities to exercise it.

He thought of her as doing something far different from anything he wanted to do. She always agreed with him in this, being uncertain, anyway what he meant. When he talked of “creating” a role, she agreed with whatever he said about it, because it was something she had heard continually since she attended the school of drama; everyone spoke of creating a role, and of great acting. She had very little apprehension of what they meant. In practice her own instinctive method of acting consisted in playing herself in a series of poses for the camera, just as if she were getting her photograph taken for private purposes. She became skilled at this; she became extremely expert. Ten years later, with the assistance of Luigi Leopardi, she was recognised as a very good actress on the strength of this skill.

Notes:

1. a grammar school – (in GB) type of secondary school which provides academic (contrasted with technical) courses
2. a repertory theatre – (common abbr. rep) one in which the actors/plays are changed regularly (instead of having long runs as in most London theatres)
3. the dole (colloq. term for) weekly payment made under various Insurance Acts in GB (from contributions made by workers, employers and the state) to an unemployed worker; to be/go on the dole – to receive/begin to receive such payments.

Learning Activities**Skimming**

6.2. In no more than 3 sentences say what the above text is about.

6.3. Answer these questions:

- What did Annabel Christopher do?
- Did she make a good career?
- What was Frederick?
- Was he a success in his field?

Scanning

6.4. Find and read out from the extract the lines which extend the following sentences:

- a) Annabel looked a puny little thing.
- b) Presently they were all out of work again and filling in time with temporary jobs.
- c) Annabel was in demand for small parts in films.
- d) And more and more, Frederick stayed at home all day...
- e) He thought of her as doing something far different from anything he wanted to do.

6.5. Answer the following questions:

- How old was Annabel?
- When did Annabel and Frederick get married?
- What was Frederick when they got married?
- What had they graduated from?
- What were the relations between Frederick and Billy O'Brien?
- How long had Billy known Frederick? Annabel?
- What parts had Annabel mostly done?
- What had Billy O'Brien become?
- How were Annabel and Frederick getting on?
- Where did the Christophers reside?
- Why did Frederick stay more and more at home?
- How did he fill in his time then?
- How did Frederick feel then?
- How did Annabel look upon the fact that she was "the worker of the family?"
- Did Frederick think highly of Annabel as an actress?
- What did her method of acting consist in?

6.6. Write out from the text the key words and phrases which mark the stages of Annabel's, Christopher's and Billy's careers. Fill in these columns:

<i>Annabel</i>	<i>Christopher</i>	<i>Billy</i>
- student at a school of drama	- graduated from a school of drama	-attended a school of drama
---	---	---
---	---	---

Related Activities

Word Study

6.7. Transcribe and practise the reading of these words:

drama	nation	elocution
dramatic	national	column
grammar	fatal	undoubted
annotate	leisure	tolerant
insinuate	puny	repertory

6.8. Suggest the Russian for the following:

small parts, a more prominent part, publicity pictures, small production, voice production, elocution, undoubted talent, meagre skill, in public, to create a role, to be in demand.

6.9. Write out from the text the synonyms for:

unemployed, to have a strong desire for smth., to flourish, to become professional, to sponge on smb., minor roles, with the help of smb., insufficient skill.

6.10. Find the opposite for:

leading parts, to be employed, a permanent job, clever, to decay, to reject, pleasant, trained, unqualified, certain.

6.11. Write the three forms of the verbs:

to cast, to wake up, to fill, to teach, to need, to steal, to accept, to crave.

6.12. Give derivatives for these words:

drama, to produce, critic, nation, to argue, change, to watch, stupid, to resent, lazy, to contribute, doubt, instinct.

6.13. Point out the adjectives with the prefix “*un-*“. Write out the sentences with them. Write as many adjectives with the prefix “*un-*“ as you can.

Related Speaking Activities

6.14. Opinion questions:

- You know what Frederick thought of Annabel as an actress. Do you think the same?
- What do you make of the relations between Annabel and Frederick?
- Which of them appeals to you more? Why?
- How do you think their relations might turn out?

6.15. Draw the character sketches of Annabel and Frederick. Turn to the text for facts and proofs.

6.16. In the name of each of the characters say about your way to the world of the theatre/cinema.

6.17. In the name of Billy O'Brien speak about the Christophers and your relations with them.

6.18. Pair work

On meeting her old girl-friend Annabel might want to pour her heart out to her. What could her story be like? What questions could Annabel's friend ask? How could Annabel answer the questions?

Writing Activities

6.19. In the name of Billy O'Brien write a letter to Belfast to your uncle about your life and work in London, about the life of your old friends Frederick and Annabel who you have not seen for a long time.

Part 7

LISTENING COMPREHENSION

Close Up

The setting: Dorothy Graham, once a famous cinema actress, comes to Nicolson, a film producer, who is casting a film, in search of employment.

Pre-Listening Activities

7.1. Look at these names you are going to hear:

Nicolson	- a producer
Dorothy Graham	- an actress
Mr. Weinberger	- a producer
Richardson, Olivier	- actors from the Old Vic, a theatre in London
Pinewood	- a film studio in London
"The Farmer's Wife"	- the picture Nicolson was casting
"May Day"	- a TV series

7.2. Consult a dictionary for the definition of the following words and expressions:

close up, audition(s), location, to go nuts (colloq.)

7.3. Listen to the recording once. You may assess your listening comprehension skills through the exercise that follows. Complete the following through the multiple choice:

1. Nicolson was casting...
 - a. a play
 - b. a film
 - c. a variety
2. They were doing...
 - a. a comedy
 - b. a horror
 - c. a western
3. Lately Dorothy Graham had been engaged in...
 - a. a tragedy
 - b. a TV series
 - c. a comedy
4. After the TV series Dorothy determined...
 - a. to have a bit of holiday
 - b. to do one of comedian roles
 - c. to give up her profession
5. Dorothy had taken her photographs with her...
 - a. at her friends' advice
 - b. incidentally
 - c. on purpose
6. Nicolson was looking at Dorothy's photographs...
 - a. with anger
 - b. with pity
 - c. with contempt
7. In the end Nicolson was determined...
 - a. to cast Dorothy in the film
 - b. not to cast Dorothy in the film
 - c. to cast her in a few years

Score your aural comprehension skills:

7 correct answers	– excellent
6 correct answers	– good
5-4 correct answers	– satisfactory
3 and less than 3	– Try again!

7.4. Listen to the recording another time and then answer the following questions:

1. Where was the scene laid?
2. What did Dorothy Graham come to Nicolson for?
3. What kind of actress was Nicolson looking for?
4. Had Nicolson ever met Dorothy before?
5. Where had he seen her?
6. What had Dorothy been doing since?
7. How did Dorothy like her last role?
8. What did she say she was doing at that time?
9. Did she sound convincing?
10. What was she actually doing then?
11. When were they going to shoot the film? Where?
12. What was the film about?
13. What did Dorothy's smile remind the narrator of?
14. What did Dorothy's look speak for?
15. How did her visit end?

Related speaking Activities

7.5. Pair Work

Act out the conversation between Dorothy Graham and the producer.

7.6. Act as Nicolson. Say how you felt during the conversation with Dorothy. Why?

7.7. Before going to the producer Dorothy Graham might have wanted to return her better days. Act as Dorothy and say what reminiscences you had gone through the night before you came to the producer.

7.8. Supposing you were planning to interview Dorothy Graham. Think of the questions you might want to ask her. Recall the strategies for the interview. Then in class interview the actress.

Follow Up Activities

7.9. You've listened to a story about once a famous actress. Do you find it exceptional? Can you recall any other stories/novels/plays/films that tell us about similar life stories?

7.10. Who is your favourite film actor/actress? Tell your fellow-students about his/her career.

Part 8

VIDEO FILM

The video you are going to see is "Ch. Chaplin."

In 1989 people celebrated the centenary of his birth with a retrospective of his films. Let's join the film-makers and have a look at Chaplin's background which formed him.

8.1. Before – Viewing Activities

- a) What types of films was Ch. Chaplin engaged in?
- b) Have you seen any of his films?
- c) List some of the features that make you laugh in Chaplin's films:

e.g. - exaggeration
 - misunderstanding
 - ...
 -

While-Viewing Activities

8.2. When you watch the video film for the first time tick the correct version out of the following multiple choice:

1. Charlie Chaplin was born:
 - a. in America
 - b. in Great Britain
 - c. in France

2. Chaplin spent his childhood:
 - a. in luxury
 - b. in poverty and deprivation
 - c. in comfort
3. He played his first roles:
 - a. on the provincial stage
 - b. on the stages of the West End theatres
 - c. in films
4. Charlie began his career:
 - a. at the age of 20
 - b. as a middle-aged man
 - c. as a teenager
5. Chaplin played many roles. Among them there were such characters as:
 - a. Romeo
 - b. Sherlock Holmes
 - c. Richard the III
6. He managed to direct:
 - a. ten films
 - b. fifty films
 - c. ninety-five films
7. The recollections of his childhood were reflected in the film:
 - a. Oliver
 - b. The Kid
 - c. The Gold Rush.

8.3. Before you watch the video another time read the following question:

1. When and where was the famous actor born?
2. What countries are proud of having had Charles Chaplin as their citizen?
3. In what genre did Chaplin star?
4. What did you learn about Charlie's family?
5. What exhibits can one see in the Chaplin Museum near Waterloo Bridge?
6. Where did Charlie play his first roles?
7. When was the film devoted to Chaplin's recollections of his childhood shot?
8. Where did he make most of his films?
9. When did Ch. Chaplin return to Europe?

10. Where did Chaplin's family put up?
 11. What studio was Chaplin working at after his return?
 12. What was the year of 1975 remarkable for?
 13. When did the world-famous comic die?
- 8.4. Watch the video another time with the sound off and comment on it.

Related Speaking Activities

- 8.5. Sum up all you have learnt about Charlie Chaplin from the video film.
- 8.6. Prepare a five-minute talk about Chaplin's contribution to European and world cinema and his influence on comedians.

8.7. Pair Work

Write down the names of at least three films with Ch. Chaplin playing one of the roles. Ask your partner to choose one or two to say what he/she feels about it/them.

- 8.8. Find the odd film out: "The Gold Rush," "City Lights," "Oliver," "The Kid," "Modern Times."
- 8.9. Find the odd man out: Ch. Chaplin, L. Olivier, J. Constable, J. Gielgud.

Teacher-Oriented Activities

- 8.10. Listen to the sound-track recording of the video film. Adapt it to the needs of senior pupils.

Part 9

EXTENSIVE READING

K. Amis

Interesting Things

(an extract)

- 9.1. Read the text.

Gloria Davies crossed the road towards the Odeon. It was a good job the rain was holding off. As she reached the opposite pavement she whipped off the ear-rings and put them in the bag. However nice they might have looked in the

mirror they simply were not right for afternoon wear. But she must remember to put them on again later; they might easily make all the difference.

She stopped thinking about the ear-rings when she found she couldn't see Mr. Huws-Evans anywhere in the crowd of people waiting for their friends on the steps of the Odeon. She knew at once then that he hadn't really meant it. After all, what could an Inspector of Taxes see in a nineteen-year-old operator? How stuck-up she'd been, congratulating herself on being the first girl in the office Mr. Huws-Evans had ever asked out. Just then a tall man who'd been standing close by her took off his mackintosh hat with a drill like movement, keeping his elbow close to his chest. It was Mr. Huws-Evans.

"Hello, Gloria!", he said. He watched her for a bit, a smile showing round the curly stem of the pipe he was biting. Then he added: "Didn't you realize it was me, Gloria?"

"I sort of just didn't see you, Mr. Huws-Evans. The hat and the pipe had put her off completely, and she was further confused by being called Gloria twice already.

He nodded, seeming satisfied. He put his hat on again with a ducking gesture, afterwards removing his pipe.

"Shall we go in? Don't want to miss the news."

They walked in. Gloria noticed Mr. Huws-Evans was carrying a string bag full of packets of potato crisps. She wondered why this was.

It was very dark inside the cinema itself, and Mr. Huws-Evans had to click his fingers for a long time, and very loudly, before an usherette came. The Odeon was often full on a Saturday and Gloria and Mr. Huws-Evans couldn't help pushing past a lot of people to get to their seats. At last they were settled in full view of the screen, on which the Duke of Edinburgh was playing polo. Mr. Huws-Evans asked Gloria loudly whether she could see all right, and when she whispered that she could, offered her a chocolate.

"They're rather good", he said.

Almost nothing happened while the films were shown. The main feature was on first. As soon as Gloria became aware that it was old-fashioned she knew she wouldn't enjoy it. There was no excitement or story in it, only talking. Some of the talking made Mr. Huws-Evans laugh for a long time at a time, and once or twice he nudged Gloria. When he did this she laughed too, because it was up to her to be polite and not spoil his pleasure. Some of the audience cheered when The End came up.

Gloria kept wondering if Mr. Huws-Evans was going to put his arm round her. She'd never yet gone to the pictures in male company without at least this happening, but somehow Mr. Huws-Evans didn't seem the man for any of that.

He was older than her usual escorts, to start with, and there was something about that mackintosh hat and that string bag which made it hard to picture him putting his arm round anyone, except perhaps his mother. Once she caught sight of his hand dangling over the arm of the seat towards her, and she moved her own hand carefully so that he could take hold of it easily if he wanted to, but he didn't. He leaned rather closer to her to light her cigarette than he strictly needed to, and that was all. Very often he shifted his position in his seat.

There was about half an hour of advertisements while everybody whistled the tunes they were playing.

The second film promised to be full of interesting things. There were some lovely dresses, the star looked just like another star Gloria had often wished she looked like, and there was a scene in a kind of flash night-club with dim lights, men in tail-coats and a modern band. The star was wearing a terrific dress with long ear-rings and had a white fur round her shoulders. A man with a smashing profile sitting at the bar turned and saw her. Their eyes met for a long moment.

Gloria swallowed and leaned forward in her seat. Mr. Huws-Evans nudged her and said: "Don't think much of this, do you? What about some tea?"

"Oh, we haven't got to go yet, have we?"

"Well, we don't want to sit through this, do we?" Gloria recollected herself. "No, I suppose not. Okay, then."

They moved effortfully back along the row, taking longer this time. In the foyer, Gloria said: "Thank you very much, Mr. Huws-Evans, I enjoyed the film ever so much", but he wasn't listening; he was looking wildly about as if he'd just found himself in a ladies' cloakroom, and beginning to say: "The crisps. I've left them inside. Don't you worry, won't take a minute fetching them. I don't mind waiting at all".

A long time later they were outside again. It was clear at once that the rain had stopped holding off hours ago. Mr. Huws-Evans took her arm and said they'd better run for it, and that was what they did.

Learning Activities

Skimming

9.2. Say whether these statements are true or false:

- Gloria had known Mr. Huws-Evans for a long time and had been to the cinema with him many times;
- The cinema performance consisted only of one feature film;
- Gloria decided to stay in the cinema house till the very end of the performance.

9.3. Divide the text into logical parts. Entitle each part.

Scanning

9.4. Read the extract again and write out from the text words and word-combinations describing

- a) the film which Gloria disliked;
- b) the film she enjoyed.

Arrange them on these two lines:

Liking	Disliking
- - -	- - -

9.5. Comment on the following sentences from the text:

1. But she must remember to put them again later; they might easily make all the difference.
2. The hat and the pipe had put her off completely, and she was further confused by being called Gloria twice already.
3. There was no excitement or story in it, only talking.
4. When he did this she laughed too...
5. "Well, we don't want to sit through this, do we?"

9.6. Answer the following questions with at least 3 sentences:

1. Did Gloria find the main feature film funny?
2. What did she think of it?
3. Why were some of the audience glad when the end came up?
4. Did Gloria like the second film? Why?
5. How can you explain that Mr. Huws-Evans liked the first film and disliked the second one while it was quite the reverse thing with Gloria?
6. Do you think Gloria enjoyed going to the cinema with Mr. Huws-Evans?

Related Speaking Activities

9.7. Pair Work

The text is about Gloria's visit to the cinema. Why not try acting the conversation which Gloria could have had with her friend sharing her impressions of the visit to the cinema?

9.8. Draw the character sketches of Gloria and Mr. Huws-Evans. Turn to the text for facts and proofs.

9.9. Give your own ending to the story.

Writing Activities

9.10. Give a written summary of the story describing the scene, the characters, the events. The following words and phrases might help you to do it:

to be laid (about the scene), to take place (about an action), to present a(n) (un)complicated story, to be derived from life, to centre around, to be contrasted with (opposed to) one another, main (chief) characters, to be funny/banal/entertaining/amusing (about the plot), to give a convincing description of...

Grammar Points

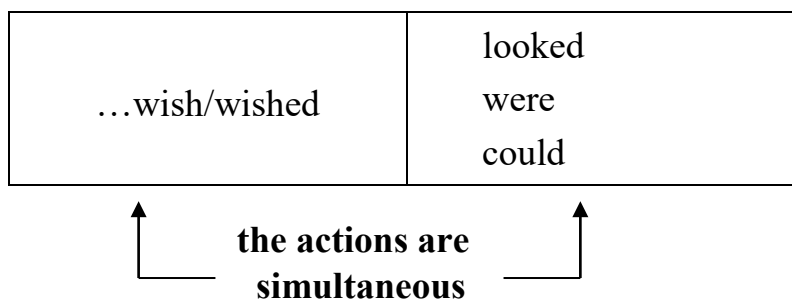
Subjunctive II in subordinate object clauses

Subjunctive II Present

Look at the following sentence from the above text:

...the star looked just like another star. Gloria had often **wished** she **looked** like...

(implies: Gloria regretted/was sorry she didn't look like the star)



9.11. Make similar commentaries:

- I wish I were a film star (implies...)
- I wish I had an extra ticket (implies...)
- I wished I could sing well (implies...)

9.12. Rephrase the following sentences after the model:

Gloria was sorry the first film was so boring.

Gloria wished the first film weren't so boring.

1. Gloria was sorry nothing happened while the first feature film was shown.
2. It was disappointing for nearly everybody in the hall that there was no excitement or story in the first film.
3. Gloria was sorry Mr. Huws-Evans was older than her usual escorts.
4. Gloria was sorry she didn't look like the film star of the second film.
5. Gloria was disappointed that she didn't have such a terrific evening dress, long ear-rings and a white fur round her shoulders.
6. Mr. Huws-Evans was sorry the second film was so uninteresting.

Subjunctive II Past

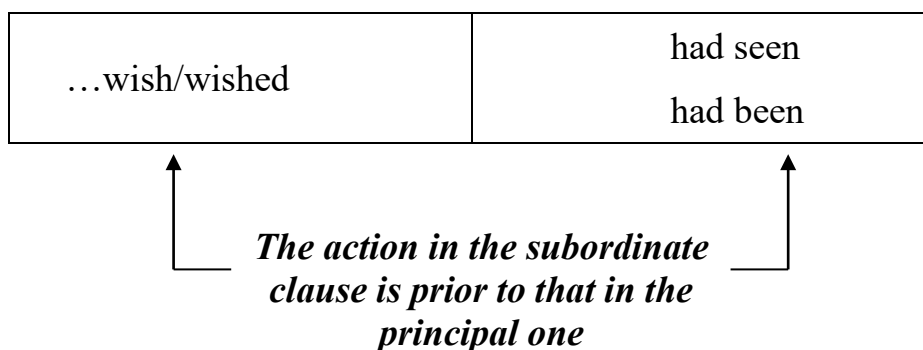
Study the following sentence:

I wish I *had seen* the new comedy.

(implies: It's a pity I didn't see the new comedy).

9.13. Comment on the following sentences:

- I wish you *had bought* tickets for the film (implies...)
- They wish the programme *had been* more varied (implies...)
- We soon wished we *hadn't come* at all (implies...)



9.14. Express your regret or disappointment using the above pattern.

Model: Jane was too busy to go to the cinema with me.

I wish Jane had gone to the cinema with me.

1. I think yesterday's film was very dull and dragged out.
2. I am sorry seats for that evening performance were more expensive than for matinees.
3. The cinema performance has already begun.
4. The programme wasn't varied and included only a feature.
5. I am sorry I haven't seen the TV film based on Maugham's "Theatre".
6. The film wasn't shot on location.

7. There were no original shots in the film.
8. The new Indian film wasn't dubbed in Russian.
9. The credits were at the beginning of the film. I missed them.
10. It was a very long-drawn-out film.
11. We were sitting in the first row.

Part 10

EXTENSIVE READING

Critical Review

The purpose of a review is to tell the public about a new film, play, book, etc. A film or theatre review can not do a good job without referring to such things as acting, cinematography, production or direction.

Reviews include three main types of writing.

Descriptive writing describes characters, acting, settings, scenery, special effects, direction, etc.

Narrative writing tells the story, summarizes the plot, describes a performance, etc.

Discursive writing analyses the theme, explains the meaning, compares things, offers opinions, evaluates sth, makes recommendations, etc.

A review should contain:

An introduction which gives names of films, books, writers, directors, main stars, characters, etc.

A main body focuses on the details requested by the rubric.

A conclusion contains a summary of the main body and a positive or negative opinion.

Present tenses are normally used in such types of writing.

10.1. Before reading the article that follows look at its headline and answer these questions:

- What's the subject of the review?
- How much information about the plot of the review does the headline divulge?
- How did the reviewer manage to capture the reader's attention?
- Does the title help you to decide whether you'd like to watch the thing or not?

10.2. Read the review.

ACTOR SURPRISED 'MY LEFT FOOT' IS A HIT

by Susan Baer

March 1990

'The Baltimore Sun'

If film critics and other industry observers were surprised at the nomination of "My Left Foot" for this year's Best Picture Oscar, it wasn't because they didn't think it was a superb movie. The movie has been collecting raves wherever it's been seen.

The surprise was that it had been seen at all – and by so many.

Even the star of the film, British actor Daniel Day-Lewis, who's been nominated for best actor, has been stunned that it has become such a widely heralded hit.

"My Left Foot" tells the story of Christy Brown, the Irish painter and author, born with cerebral palsy in 1932 and confined to a wheelchair for life. Through his left foot, the only limb over which he had any control, he found a way to channel his artistry, wit and wisdom.

"My private ambition was for the film to be accepted by the people of Ireland, particularly the people of Dublin, which meant a lot to me, "Day-Lewis" said during a recent visit to Washington. "When it was accepted there, all my dreams had been satisfied."

"All this is astonishing. It never occurred to me for a moment that it would work over here."

The disabled, many of whom turned out for the Capitol Hill screening to show support for Americans With Disabilities Bill, have rallied behind the film even though many were initially opposed to the able-bodied Day-Lewis, 32, portraying Brown.

(Passed by the Senate and supported by President Bush, the Americans with Disabilities Bill seeks to end discrimination against 43 million Americans with disabilities and is expected to be voted on in the House this spring).

To prepare for the role, Day-Lewis, who played the snobbish Edwardian sophisticate in "A Room With a View" and a gay punk in "My Beautiful Launderette," spent two months at Dublin's Sandymount Clinic observing children with cerebral palsy and also spent time with the family of Christy Brown, who died in 1981 at the age of 49. He choked to death while eating dinner.

During the filming of the movie – completed in just seven weeks – the actor would spend the entire working day in a wheel-chair, having cast members feed him and speaking in the character's muffled tones.

“I tried to sort of organize a life for myself in Dublin which would enable me to come close to an understanding of Christy’s life,” said Day-Lewis, the son of the late poet laureate Cecil Day-Lewis. “The truth is, one can never know for sure how close you are... until you cross the borderline. I can say that I created for myself the illusion that I understood very well, but whether or not I did no one can really say.”

Day-Lewis did, however, learn to write and paint with his own left foot. And, in fact, an art exhibition featured in the movie includes artwork by both Brown and the actor who portrayed him, as well as work by the film’s technical adviser, Gene Lambert, a painter and photographer crippled in a car accident.

Learning Activities

Skimming

10.3. Read the review. Divide it into logical parts and say briefly what the subject of each of them is.

10.4. Read the review again and answer these comprehension questions:

1. What’s the subject of the film?
2. According to the reviewer, what’s the central theme of the movie?
3. Did the film accomplish what it set out to do?
4. Was it a success with the public? With the critics?
5. Why then was the star of the film surprised?

10.5. Find and read out the paragraph which tells the filmed story.

THE FILMS OF DANIEL DAY-LEWIS

With a career that seems to pile up one remarkable performance after another, Daniel Day-Lewis has gone from strength to strength, garnering awards and acclaim with each new role.

The Bounty (15)

In 1984 Daniel Day-Lewis had a part within a starry cast which included Anthony Hopkins, Mel Gibson, Laurence Olivier and Edward Fox.

Br 1984 Dir. Roger Donaldson 133 mins.

My beautiful Laundrette (18)

The breakthrough feature for Daniel Day-Lewis, in which he played one of two wheeling and dealing youths on the impoverished streets of inner London,

who take over a run down launderette. A scintillating, provocative script by Hanif Kureishi, and urgent, resonant performances.

Br 1985 Dir. Stephen Frears 94 mins.

A Room with a View (PG)

James Ivory's adaptation of EM Forster's novel provided a complete change of style for Day-Lewis. The film boasts acting, photography and set design of the highest order, resulting in a clutch of Oscars.

Br 1985 Dir. James Ivory 115 mins.

The Unbearable Lightness of Being (18)

Daniel Day-Lewis starred with Lena Olin and Juliet Binoche in this story of life and love during the Prague Spring of 1968.

Adapted by Jean Claude Carriere (Bunuel's scriptwriter) from the novel by Milan Kundera, and photographed by Sven Nykvist.

US 1987 Dir. Philip Kaufman 172 mins.

Stars and Bars (15)

Underrated on its release, this funny tale had Daniel Day-Lewis as an ill-at-ease English art dealer newly arrived in New York. An hilarious depiction of American eccentricity.

Adapted from William Boyd's novel, with Harry Dean Stanton also in great form.

US 1988 Dir. Pat O'Connor 94 mins.

Eversmile New Jersey (PG)

A rare opportunity to see the one Daniel Day-Lewis film never to be released in Britain. Set in South America, he plays a travelling dentist whose work suffers when he meets a glamorous young woman.

Br/Argentina 1989 Dir Carlos Sorin 94 mins.

My Left Foot (15)

Daniel Day-Lewis won the Oscar for Best Actor in 1989 for his outstanding depiction of the life of celebrated Irish author Christy Brown, who was crippled at birth with cerebral palsy. A warm, funny and moving story of triumph over adversity.

Br 1989 Dir. Jim Sheridan 98 mins.

The Last of the Mohicans (12)

James Fenimore Cooper's novel about Hawkeye, the white boy raised by Indians who falls in love with an English colonel's daughter. Daniel Day-Lewis and Madeleine Stowe shine amidst the glorious scenery and thrilling battles.

US 1992 Dir. Michael Mann 118 mins.

In the Name of the Father (15)

Another passionate and remarkable performance by Daniel Day-Lewis as Gerry Conlon, who fights from his prison cell with his convicted father against their sentence.

Br 1993 Dir. Jim Sheridan 133 mins.

The Age of Innocence (U)

In Daniel Day-Lewis' most recent film he stars with Michelle Pfeiffer in Martin Scorsese's sumptuous romantic drama based on Edith Wharton's Pulitzer Prize winning novel. Set in fashionable New York society of the 1870's, the moving story reveals the tragic repercussions of an impossible love affair.

US 1993 Dir. Martin Scorsese 133 mins.

Related Speaking Activities

10.6. Make up and act out a telephone conversation.

The setting: After you have read the interview about Daniel Day-Lewis who won the Oscar for Best Actor in 1989 for his outstanding depiction of the life of celebrated Irish author Christy Brown, you are ringing up your friend inviting him/her to go to the cinema to watch that warm, funny and moving story of triumph over adversity.

10.7. Points to consider:

- a) What's the overall significance of the film?
- b) Are such films necessary? Why (not)?

Follow Up Activities

10.8. Writing

In no more than 400-450 words write a critical review of a film you have recently watched/or this year's best film/or the best hated film. Present it to your fellow-students' advice and criticism. (See "Writing Reviews")

Writing: Reviews

Appropriate Vocabulary

1. Put the vocabulary into the appropriate categories and add more of your own.

Some items will appear in more than one category.

- * producer * stage *audience * atmosphere *rapport
- *style *special effects *setting *theme *talent
- * prose *chapter *characters *play *lines *sketch
- *directing *script *act *portrayal *interval *cast
- *curtain *performance *photography *author

The Cinema	...............
The Theatre	...............
Literature	...............

2. In the sentences below, one of the words/phrases in bold is not suitable. Cross it out and say why it is wrong.

1. The character of Doyle was totally convincing/exciting/compelling.
2. The plot is quite twisted/complicated/hard to follow.
3. The spectacular/stunning/entertaining scenery made the film watchable despite the wooden/deadened/amateurish performance.
4. The play was made all the more effective by the brilliant star-studded/talented/gripping cast.
5. The script was a little absorbing/disappointing/weak in places, relying rather too heavily on clichéd/hackneyed/abused phrases.
6. The stunts and special effects were magnificently portrayed/very professionally done/well executed.

Types of writing

3. Read the three extracts below and say:

- whether they describe a book or a film.
- what aspects are being described.
- what type(s) of writing (descriptive/narrative/discursive) are used.

A

One of the great strengths of Hornby’s work is the way he manages to draw you into the plot through his use of colloquial narrative. Unlike more highbrow writers, Hornby deals almost exclusively in the language of the everyday, to the point where you often feel that you are present in the conversation. Almost unknowingly, you are led through the twists and turns of the plot, without ever feeling that you are being manipulated by forced narrative devices. It is his mastery of this prose style that sets Hornby apart from other authors of his generation.

B

Billy Bob Thornton is absolutely compelling as Ed Crane. There is something about his slow, thoughtful movements and drawling speech that makes you pay attention. Equally convincing is Frances McDormand, who plays Crane’s wife, a highly animated character who provides a stark contrast with Thornton’s subdued role. Big Dave is played by the versatile James Gandolfini, the star of the hit TV series “The Sopranos”. He, too, is superb as the loud and crude businessman.

C

Sutherland refuses to be beaten by the cruel blow that fate has dealt him and decides that, instead of giving in to his persecutors, he is going to pursue his life-long ambition – to publish his findings and bring the organisation to justice. Once he has secured a place on the course, he sets about trying to gain the confidence of the lecturers, considering that this would be his best route to the intricate working of the conspiracy. He encounters several obstacles on his way, each portrayed in breathtaking action scenes involving spectacular car chases and stunts.

4. Analysing the Model

Text 1

Read the model and put the paragraphs into the correct order. Which phrases from your table have been used?

A	
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The plot is original and gripping. In a large city of the future lives and works 38-year-old Ben Goode (Pierson), a diplomat who has become known as “The Facilitator” because of his ability to convince others to work with (or for) his government. When a dispute over the planet’s last energy resources threatens to lead to history’s most destructive war. Ben Goode faces the task of convincing the country’s hard-line President (Taylor) to come to a compromise with competing countries. In addition, he is pitted against the President’s

military advisors, and a mysterious black-clad figure who repeatedly attempts to murder him.

B

The Facilitator, starring Albert Pierson and Oliver Taylor, is a new political thriller which will help you guessing throughout and will captivate you with its astonishing (but believable) twists. Although this is director's Alvin McDonald's first full-length film, he brings Robert Sanderson's screenplay to life with smoothness and panache. The result is an exceptional piece of cinematography which will have you at the edge of your seat.

C

Another aspect of the film which deserves mention is John Barrett's impressive photography. Gloomy city landscapes under red cloudy skies, breathtaking car chases against violet desert sunsets and aerial shots of the nameless skyscraper-infested city give this film a unique feel.

D

To sum up, I feel that *The Facilitator* is by far the best film out this year. Personally, I rank it amongst the greatest films of all time. If you have not seen it yet, make sure you do not miss it.

E

As far as the acting is concerned, Pierson and Taylor deliver nothing less than we have come to expect from these two fine actors. Taylor's stillness is menacing and unsettling and Pierson delivers his long, rich monologues with a fluency, which has not been seen since Al Pacino in *Heat*. Alvin McDonald directs his characters with surprising mastery given his age (he is only 36), and the film's superb soundtrack (composed and performed by heavy metal band Livin's Skulls) brings out the suspense in the most effective way.

Fill the gaps with the items from the box to complete the plan.

* Recommendation *Plot and storyline *Photography *General information about the film *Acting and directing

Introduction .....	.....
Paragraph 2 .....	.....
Paragraph 3 .....	.....
Paragraph 4 .....	.....
Conclusion .....	.....

Text 2

The Secret History

DONNA TARTT

The Secret History is a powerful first novel by an American writer, Donna Tartt. Set in New England, it is the portrayal of an elite group of privileged and self-assured college students. The story is told by fellow student Richard Papeen who has recently transferred to the college from California. Richard is eventually accepted into the group, and slowly becomes aware of their terrible secret, which is to change his own life forever.

The Secret History is rich and detailed in plot, providing many layers for the reader to explore. Predominantly, it is a murder mystery, which is so intricately constructed that it will hold your attention right up to the final page. The book is most moving at times, while at others it is immensely amusing. Additionally, for anyone with a background in classics, the book contains yet another layer of vivid references to Ancient Greece to be savoured and enjoyed.

As for characterization, Donna Tartt is extremely successful in forging the different identities of the clique of students, as well as introducing some delightful cameo characters such as tranquilized parents and spaced-out hippies. She is unusually perceptive about New England college life, and contrasts its rich sophistication with the less privileged West Coast viewpoint of the narrator most skilfully.

My only reservation about this book is its length. At over 500 pages, it is just a little too long. In spite of this, I literally could not put it down! I highly recommend The Secret History, which is a truly magnificent achievement from this new young novelist.

a) Which tense is used to describe the story-line? Why?

b) Read the review again. Find examples of:

- adverbs that are used to identify adjectives, in order to strengthen the writer's opinion, for example, extremely successful.
- adverbs that introduce or specify information, for example, *additionally*.

5. You are a member of a cinema fans' club which regularly reviews new films in its newsletter.

Write a review for the newsletter, describing the last film you have seen and saying

- whether or not you would recommend it to other members of the society. Your review should focus on the main points of the film and give the readers a clear idea of what it is about.

1. How formal does your writing need to be? Give reasons.
2. Which film would you write about?
3. Would your review be largely favourable or critical?
4. In the boxes below, make notes about vocabulary you would include in the main body of your review (you do not have to fill all of the boxes).

Plot	..........
Cast	..........
Acting	..........
Directing	..........
Photography	..........
Other	..........

USEFUL LANGUAGE

<p>BOOK (FICTION) Types: thriller, mystery, whodunit, romance, science fiction, fantasy, historical Elements: character, plot, dialogue, setting, atmosphere, author, novelist, writer</p> <p>BOOK (NON-FICTION) Types: coffee table book, cookery book, travel book, encyclopaedia, dictionary, textbook, manual Elements: chapter, section, index, glossary, illustration, author, editor</p> <p>FILM Types: (as for fiction) + adaptation, comedy, animation Elements: screenplay, script, set, role, costume, design, photography, special effects, animation, soundtrack People: cast, actor, director, producer, scriptwriter</p> <p>PLAY Types: (as for film) + farce, musical Elements: act, scene, set, role, costume, lyrics, music, design, stage People: (as for film) + playwright, composer</p> <p>CONCERT Types of group or musician: group/band/musician, (lead, bass, rhythm) guitarist, (lead/backing) singer, drummer folk singer/guitarist, country and western singer, jazz band/quartet/singer, orchestra, quintet/quartet/ensemble/soloist/violinist/cellist</p>	<p>INTRODUCING A BRIEF ACCOUNT OF THE PLOT Set in 18th century London, the film tells the story of/recounts events in the lives of three sisters. In the breathtaking landscape of northern Canada, the book examines the themes of solitude and intimacy. On the eve of the First World War, the series introduces us to the Wilson household.</p> <p>COMMENTING CRITICALLY I found the plot rather conventional/predictable/contrived/completely bizarre/absurd/incomprehensible. The novelist has succeeded in creating an extremely intricate/complex plot/entirely believable/life-like characters. The characters are completely believable/unconvincing and the dialogue is witty/stilted and natural/artificial. The ballerina was absolutely brilliant/was verging on the incompetent. A particular strength/weakness of the production was the set design by Marcelo Camilleri. The exhibition catalogue is economically priced/ridiculously over-priced.</p> <p>PROVIDING A RECOMMENDATION I would strongly advise you not to miss/waste your money on 'Ain't got a clue'.</p>
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Elements: song, lyrics, tune, piece, symphony, concerto, cantata, score, stage, theatre, hall, auditorium

People: songwriter, composer, conductor

EXHIBITION

Types: painting, sculpture, photography, furniture, design, handicrafts

Elements: gallery, catalogue, displays

TV PROGRAMME

Types: series, documentary, soap opera, drama, situation comedy, chat show, debate, current affairs programme

People: compère, presenter, host, director, producer, scriptwriter, cast, actor

PROVIDING BACKGROUND INFORMATION

'A horse of a different colour' is Michael Gordon's fourth novel /second film/ first major role/second individual exhibition.

'In the beginning was the word' came on at Odeon cinemas last week and I went along to see it.

I would definitely recommend seeing/visiting/reading/having a look at 'Melbourne: a sentimental journey'.

For those who enjoy contemporary music, Tropical String Quartet are not to be missed.

Go and see 'Momix'. You'll be amazed.

COMPARING AND CONTRASTING (STRENGTHS OR TWO EVENTS)

While/Whereas/Although/Despite the fact that/in spite of the fact that characterisation was particularly strong, the plot gradually lost credibility.

The cast is brilliant, especially when you take into account **how truly dreadful the script is.**

'I remember what you did last winter' is a masterpiece; 'Looking for Sam' is the opposite.

Both films are likely to appeal to younger audiences, but 'Postmortem' will be especially appealing.

Neither the novel nor the film fully convinced me, **though** the character of Margo really **comes alive on the screen.**

АНГЛИЙСКИЙ ЯЗЫК
для студентов
факультетов иностранных языков
педагогических и лингвистических вузов

III курс

Graded English Course

Unit 4. In the World of the Cinema

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