

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ

Государственное образовательное учреждение
высшего профессионального образования

НИЖЕГОРОДСКИЙ ГОСУДАРСТВЕННЫЙ
ЛИНГВИСТИЧЕСКИЙ УНИВЕРСИТЕТ
ИМ. Н. А. ДОБРЮБОВА

С.Ю.Ильина, Г.А.Горб, Н.Н.Сальникова

АНГЛИЙСКИЙ ЯЗЫК

для студентов факультета иностранных языков педагогических и
лингвистических вузов

III курс

Graded English Course

Unit 2. In the Theatreland

**Нижний Новгород
2010**

Печатается по решению редакционно-издательского совета ГОУ ВПО НГЛУ.

Специальность: Теория и методика преподавания иностранных языков и культур. Реклама. Связи с общественностью. Филология.

Дисциплина: Практикум по культуре речевого общения 1-го иностранного языка

УДК 811.111 (075.8)

ББК 81.432.1-923

И 167

Ильина С.Ю., Горб Г.А., Сальникова Н.Н. Английский язык для студентов факультета иностранных языков педагогических и лингвистических вузов. III курс. Graded English Course. Unit 2. In the Theatreland. – Нижний Новгород. Нижегородский государственный лингвистический университет им. Н.А. Добролюбова. 2010. – 52 с.

Учебник по практике английского языка предназначен для работы над совершенствованием навыков говорения, чтения, аудирования и письма. В него вошел тематический комплекс «В мире театра».

УДК 811.111 (075.8)

ББК 81.432.1-923

Рецензент И.А. Созыкина, канд. филол. наук, доцент
кафедры основ английского языка

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Unit 2. In the Theatreland

Part I. *LEAD IN*

1.1. Decide which of these places offers which kind of entertainment:

- disco, opera-house, theatre, club, concert-hall, cinema-house, music-hall;
- classical music, ballet, drama, comedy, opera, revue, variety, jazz, folk music, pop music.

1.2. Try our questionnaire «Entertainment Survey»:

- Where do you go out when you have an evening to spare? (Choose from 1.1.)

<i>- How often do you:</i>	<i>often</i>	<i>occasionally</i>	<i>never</i>
listen to operas?			
watch ballets?			
go to the theatre?			
listen to folk music?			
go to concerts of classical music?			
go to discos?			
watch TV?			
listen to the radio?			

Say what your answers are. Put those entertainments in order of your preference.

1.3. Group work

Get into two groups. Study the results of the survey and things that have been left out. Put the entertainments in order of popularity in your group. Choose a person to report your findings to the entire class.

1.4. Pair work

Interview a fellow-student and find out as much as possible about her/his entertainments.

Useful Language

For you:

Can you tell me...

I'd be very interested to know...

I wish I knew more (about)...

I'd like to know...

I wish you would tell me...

What I'd really like to find out is...

For your interviewee:

I like/love...

I'm very keen on...

I really enjoy...

I've always liked/loved...

I do like/love...

...is wonderful/very enjoyable

...is a lovely/marvellous...way to pass the time/of spending an evening/a day off...

There's nothing I like/enjoy more than...

I adore...

Informal:

I (really) go for...

I'm (absolutely) crazy/mad/nuts/wild about...

...is (really) terrific/great...

1.5. Group work

Work in groups of four. Tell the other two students about your partner.

Part II. *EXTENSIVE READING*

Expectations: the Variety of Experiences in Modern Theater

A misconception held by spectators who have not been to the theatre very often is the expectation that all theatre experiences are alike; they are not. Audiences go to the theatre for different purposes. Some, like those who enjoy the escape offered by movies and television, are interested primarily in light entertainment. Audiences at dinner theaters or Broadway musicals do not want to be faced with troublesome problems or serious moral issues. They may be tired after a hard day and may want some relief from their jobs and from

tensions at home. Consequently they seek an “escape” from everyday cares; they look for something which will be amusing and perhaps will include music, dancing, and beautiful costumes.

There are other audiences, however, who want to be stimulated and challenged, both intellectually and emotionally. To these audiences, a situation comedy or a light musical will seem frivolous or sentimental.

It must be remembered, too, that many people like both kinds of theatre. The situation and the audience member's frame of mind are the determining factors. At times a person may seek light entertainment; at other times, meaningful drama.

In understanding a theatre event, it is important to understand the social context in which it occurs and the demands of the audiences. A theater event can entertain, offer an escape, provoke thought, inspire, educate, challenge, and delight. Often several of these purposes are combined. A production might be intended, for instance, to amuse but also to teach a lesson. Another production may challenge the audience to think and, beyond that, to take action.

Not only do performances vary in terms of the type of theatre they offer; they also take place in a variety of settings, and this too has an effect on the nature of the experience. Fifty years ago “the theatre”, was synonymous with one kind of experience: Broadway. In the last several decades this has changed dramatically — further evidence of how the diversity in theatre reflects the overall diversity in contemporary life.

2.1. Discuss these questions with your partner:

1. Is the theatre still a popular art? If “yes” how can you prove it? If “no”, why not?
2. What was the role of the theatre in the previous cultures?
3. Why do people go to the theatre nowadays?

Premieres, debuts and revivals

The first performances of a play or showings of a film are often **previews**. **Sneak preview** suggests that the audience does not really have the right to see the play, film or whatever before its official opening, but the term is used even when there is no suggestion that the audience is not really allowed to see the preview.

The first “official” performance, or the first performance in a particular place, is the **first night**, **opening night** or **premiere**. A **debut** is normally a performer’s first public performance, again perhaps in a particular place, but a show’s first performance may also be referred to as its debut.

A play or opera production, may be new, or it may be a **revival**.

Language note

Premiere and **debut** are also spelt **première** and **début**, specially in British English.

The nouns **premiere** and **debut** are also verbs, specially in American English.

- Gory scenes are being cut from a new Dracula movie because they left an audience feeling sick and faint. Several filmgoers were ill after a sneak preview of Bram Stoker's Dracula.
- Laurence Olivier said on his opening night as Richard III he had a spider, not butterflies, in his stomach.
- When the hugely successful musical “Les Misérables” opened in Manchester, the first night was brought to a halt in mid-performance when a massive section of the scenery, electrically operated, would not move into place.
- The original crew premiered the play in London. For the New York premiere, Caryl Churchill devised a kind of mini-version.
- In concert, their light show is so elaborate and expensive that they lost £20,000 on a sell-out UK tour last year.
- This line-up of stars has meant that Wembley stadium's 72,000 tickets sold out within 24 hours.
- When the producer Duncan Weldon put on Shaw's 'Heartbreak House' last March, it played to full houses and the run had to be extended.
- “Jump for Joy” played to packed houses for 12 weeks, but with the United States on the verge of entering World War 2, the army drafted many of the young actors.
- – Mozart's music has a soothing effect in times of crisis and war. But of course many people who planned to come to Vienna and who had to fly there in times when you don't like to take the plane, there's a big number of cancellations. – So are you playing to empty houses? – No, the tickets are immediately bought by tourists from Germany, Switzerland and France.

Audience reaction

Audiences traditionally show their appreciation at the end of a performance (and sometimes during it) by **clapping**. Clapping is also referred to as **applause**, which if loud may be described as **tumultuous**, **rapturous** or **thunderous**. In a **standing ovation**, an audience stands up to applaud, perhaps shouting its appreciation, or **cheering**, at the same time.

An audience wanting to hear more at the end of a performance demands an **encore**.

Members of an audience who disapprove of a production or performance may shout out their criticisms, or **heckle**. People who do this are **hecklers**.

Disapproval is also shown by **booing**, and similar noises.

(Rhythmic clapping, curiously, indicates disapproval in some cultures, such as English-speaking ones, and approval in others.)

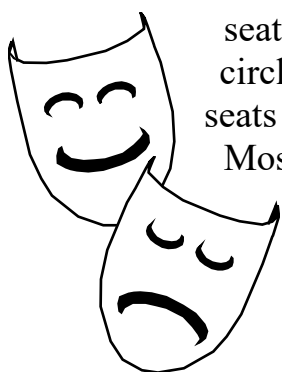
- There is clapping when one of the characters, a teacher, beats up a government agent, and loud applause, too, when another actor says woefully: “I love my country, but it does not give a damn about me!”
- He came offstage bouncing, ebullient to thunderous applause announcing that, 'Man, this time I really hit it!
- The full-capacity London audience, no doubt overwhelmed by Liepa's artistry and fine physical presence, gave it rapturous applause.
- And then in the third act, there is a jailer who is drunk. I came on — 6,000 people, tumultuous applause — I came on with a bottle in my hand and I was, you know, like a drunken jailer, and my first line was belches.
- The concert was a sell-out; and when the work was completed, the audience demanding a series of encores and then gave the orchestra a 15-minute standing ovation.
- The first night of Messiaen's Saint Francois d'Assise in the Felsenreitschule on Monday was the perfect Skandal: bags of booing, bags of cheers, and in the end the cheers had it.
- The Irish singer, who was booed at a weekend tribute to Bob Dylan, said the hecklers were “brainwashed”.

Part III. *LISTENING AND PRACTISING READING TECHNIQUE*

3.1. Listen to the text «Theatres, Music-Halls and Cinemas». Imitate the accent, the rate of speech and rhythmical patterns of the master voice.

Theatres are very much the same in London as anywhere else; the chief theatres, music-halls and cinemas are in the West End. If you are staying in London for a few days, you'll have no difficulty whatever in finding somewhere to spend an enjoyable evening. You'll find opera, ballet, comedy, drama, revue, musical comedy and variety.

Films are shown in the cinemas during the greater part of the day. The best seats at theatres are those in the stalls, the circle, and the upper circle. Then comes the pit, and last of all the gallery where the seats are the cheapest. Boxes of course are the most expensive. Most theatres and music-halls have good orchestras with popular conductors. You ought to make a point of going to the opera at least once during the season if you can. There you can get the best of everything - an excellent orchestra, famous conductors, celebrated singers and a well-dressed audience. But of course if you're not fond of music and singing, opera won't interest you.



At the West End theatres you can see most of the famous English actors and actresses. As a rule, the plays are magnificently staged - costumes, dresses, scenery, everything being done on the most lavish scale.

Choose a good play, and you'll enjoy yourself thoroughly from the moment the curtain goes up to the end of the last act.

Get your seat beforehand either at the box-office of the theatre itself or at one of the agencies. When you go to a theatre, you'll probably want to sit as near to the stage as possible. But if you're at a cinema, you may prefer to sit some distance from the screen. In fact, I would say the further away the better.

3.2. Assess your groupmates' reading of the text. Score the technique of reading.

Related Activities

3.3. Write out and study the names of the entertainments that London can offer.

3.4. Read out the passage that says about the things which make a good theatre. Match the nouns with the adjectives from the passage:

orchestra	well-dressed	costumes
conductor	celebrated	scenery
singers	lavish	excellent
audience	magnificent	famous

3.5. Complete these sentences:

1. The chief theatres, music-halls and cinemas are...
2. The best seats at theatres are those...
3. Then comes..., and last of all...
4. There you can get the best of everything...
5. As a rule, the plays are magnificently staged...
6. When you go to a theatre, you'll probably want to sit...
7. But if you are at a cinema,...

Part IV. LONDON'S THEATRELAND

4.1. Read the information below. It is advisable for you if you'd like to book a seat.

a) All box offices in London are open from 10.30 until 20.00. They will take telephone bookings and will usually hold them up to three days if you have made a long-term date. Most West End theatres have a matinee on Saturday and there are always matinee performances from Tuesday to Friday.

b) The theatre booking agencies are situated in Shaftesbury Avenue and around the Victoria Station area; they all charge a



percentage, but they offer a convenient and valuable service. Hotels, too, have ticket agencies. In the largest hotels, these are usually to be found in the reception area.

c) For up-to-the-minute details on the London theatre scene, there are various useful publications.

«What's On in London» is a weekly magazine carrying a comprehensive guide to London night life.

For the younger visitor, another weekly, «Time Out», will prove an indispensable ally.

Tourist magazines always available in most hotels are «Where to Go», «This is London», «This Month in London» and «London Weekly Diary».

London has evening newspapers, the «Evening Standard» and the «Evening News», which are the best places to find exact details of curtain times and theatre listings.

d) All theatres charge for their programmes. Bars are open in theatres half an hour before the show starts. Smoking is not permitted in theatres.

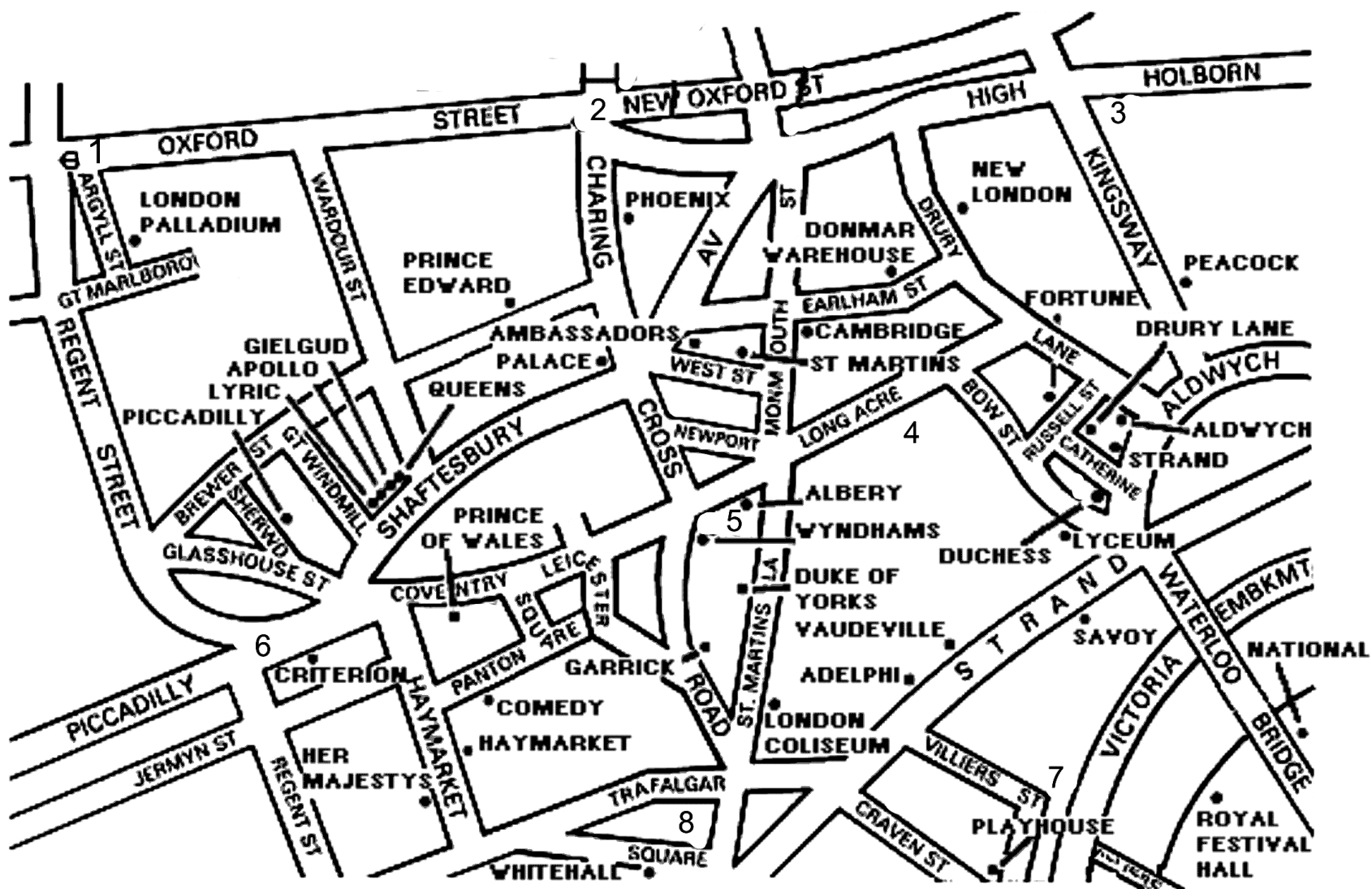
e) Some theatres allow a discount on seat prices on presentation of a student card.

4.2. Explain the following:

theatre listings, telephone bookings, curtain times, to charge a percentage, to allow a discount, a weekly, a matinee, a comprehensive guide.

4.3. Now read the text which will guide you through the richly varied world of London's theatreland. Which paragraphs give information about:

- the oldest English theatre;
- the history of the National Theatre;
- the difference between subsidized and commercial theatres;
- the difference between two other Theatre Royals;
- the experimental British playwriting;
- the stage on which Dyaghilev's ballet company performed;
- the following lines: "I want the state theatre to be what St.Paul's and Westminster Abbey are to religion...?";
- the Royal Shakespeare Company's spiritual home.



1 – Oxford Circus; 2 – Tottenham Court Road; 3 – Holborn; 4 – Covent Garden;
 5 – Leicester Square; 6 – Piccadilly Circus; 7 – Embankment; 8 – Charring cross.

1. The theatre has always been very strong in Britain. Its centre is, of course, London where successful plays are sometimes run without a break for many years. But every large town in the country has its theatres. Even small towns have “repertory” theatres where different plays are performed for short periods by professional actors. There are subsidized and commercial theatres.
2. Subsidized theatres are publicly owned, and supported from public funds by subsidy from the Arts Council or the local authority. They have a permanent company of directors, actors, designers, etc. and each season stage several productions which are presented in the repertoire.
3. Commercial theatres are these which receive no subsidy and therefore run on a commercial basis. This means that they have to cover all their costs from the sale of tickets. A commercial theatre is simply a building with no resident company. It is privately owned and run by a manager who arranges with a director to stage a particular production. The director that arranges auditions which any actors who are free may attend, casts the play, rehearses it and then the production opens.
4. London theatres are steeped in history. The majority of them were built in the second half of the 19th century, but the history of the Theatre Royal, Drury Lane, stretches back over three hundred years. It is still in use though it was destroyed by fire several times (in 1672 and then in 1809).

This is the theatre of great actors of the past like David Garrick, Sarah Siddons and Edmund Kean. Dyaghilev's Russian ballet came to Drury Lane in 1913. Since the war, Drury Lane has been the glamorous setting for all the great musicals such as “Oklahoma”, “My Fair Lady” and “Hello, Dolly”.

5. Two other Theatre Royals, the Opera House in Covent Garden and the Haymarket, have their own special brand of historic magic. Throughout the twentieth century the Haymarket has had a reputation for outstanding productions of works by contemporary playwrights as well as from the classical repertoire. The Royal Opera House stands almost inside Covent Garden and because of its location it is usually referred to simply as «Covent Garden». The first Covent Garden Theatre was built in 1732. It was more a theatre of drama than opera. Yet many of Handel's operas were performed here for the first time. The famous singers Caruso and Shaliapin sang here many times. Now the theatre is busier than ever: it is one of the few well-known opera houses open for eleven months in the year and it employs over 600 people both of the Opera company and the Royal Ballet. It performs operas in the language of the original.
6. In 1938 Bernard Shaw wrote: “I want the State theatre to be what St. Pauls's and Westminster Abbey are to religion – something to show what the thing can be at its best”. And this is what the National Theatre is.

7. The old Vic Theatre became the nucleus of the National Theatre. By 1918 the old Vic had been established as the only permanent Shakespearean theatre in London, and by 1923 all Shakespeare's plays had been performed there.
8. After World War II under the combined direction of Laurence Olivier, Ralph Richardson and John Burrell the old Vic Company presented memorable productions of Shakespeare's plays and other classics. In 1963 the old Vic Theatre became the temporary home of the new National Theatre.
9. The new National Theatre opened its doors in 1976. Since then it has been an undoubted success with the public. The NT is three theatres in one complex: the Olivier, the Lyttelton and the Cottesloe. The Olivier is similar to the great amphitheatres of Ancient Greece. It is named after National's first artistic director, Sir Laurence Olivier. Here you can see the best of the classical repertory. In the Lyttelton there are new plays by leading English playwrights and the best of continental theatre. It bears the name of the first chairman Olivier Lyttelton. The Cottesloe houses more avant-garde plays. It was named after Lord Cottesloe, first chairman of the South Bank Board.
10. The Royal Shakespeare Company performs modern classics at the Barbican Centre, as well as importing many of the successful Shakespeare productions from their theatre at Stratford-upon-Avon, the RSC's spiritual home, where Shakespeare is played virtually all the year round.
11. No theatre can survive without new playwrights to feed it. The most important venue for all that is new and experimental in British playwriting over the past thirty years has been the Royal Court. It was here that John Osborn's "Look Back in Anger" transformed the British theatre in 1956; here also Britain's best-known modern playwrights such as Arnold Wesker, David Storey, Christopher Hampton and Howard Brenton first came to prominence. The Royal Court is the spiritual home of all aspiring playwrights.

4.4. Summarize each paragraph in just one or two sentences and speak in short about the history of London theatres.

4.5. Write out from the texts above the names of London's theatres.

4.6. Look at the map above and find out where they are located.

4.7. Imagine you were going to stay in London for a week or so. Which theatres would you like to attend? Account for your choice.

4.8. Find a fuller description of one of the theatres in Great Britain and tell your fellow students about it.

Follow Up Activities

4.9. Buy a postcard view of one of your local theatres. Write a short text about the theatre for your pen- friend.

4.10. Make up a listing, information and guide of your local theatres.

Part V. *EXTENSIVE READING*

Laurence Olivier (1907-1989)

For half a century, Laurence Olivier dominated the English-speaking theatre. There was hardly any role that he wouldn't take on.

Olivier began acting at the age of ten, when he played Brutus in a school production of Julius Caesar. In the audience was Ellen Terry, Britain's leading actress. She wrote in her dairy "The small boy who played Brutus is already a great actor".

In the next ten years, Olivier played 46 parts in theatres all over England. The year 1935 marked a turning point in Olivier's career. John Gielgud, about to direct Romeo and Juliet, invited Olivier to alternate with him in the title role.

Most critics attacked Olivier's Romeo mercilessly. But noticed that, while Gielgud spoke the poetry better, "Mr.Olivier was about 20 times as much in love with Juliet". Indeed, critics and public alike began discovering that no one could love or hate as wholeheartedly as Olivier.

During the 1937-1938 season, the great director Tyrone Guthrie invited Olivier to lead London's Old Vic Company. In eight unforgettable months Olivier played Hamlet and six other major Shakespearian roles. Then he repeated his Hamlet in a production with Ophelia played by a 23-year-old English actress, Vivien Leigh.

In 1940 Olivier divorced his first wife, Vivien Leigh left her husband and "The Oliviers" as they were known from Canada to Korea, began their 20-year marriage.

In 1954 Laurence Olivier produced, directed and played the lead in Richard the III, which opened simultaneously in movie theatres and on TV to an audience of 25 million, more people than had seen Shakespeare in history.

"Henry V" also won the affection of audience around the world, as well as a special Oscar for Olivier for producing, directing and acting in the film. The movie version of "Hamlet" won him another Oscar for his portrayal of the tortured Dane.

Actress Joan Plowright, who married him in 1961 after Vivien Leigh sank into manic depression observed that he never stopped acting. He relied heavily on makeup, on disguises, working, as he said “from the outside in”. He relied greatly on rhythm – that is change of speed of speech, change of expression, change of pace in crossing the stage. He was constantly changing because he wanted the public to respond.

For Olivier identification with a role, a complete transformation into a character was not a should, it was a must.

Olivier was interested in what agitated the soul. It might seem curious what he himself said about it: “Even if I were not an actor I would be interested in what agitates the soul. If you want to excite people, you should know what makes them respond, what makes them agitated. So if I am going to play a part, first of all, I ask myself what kind of man my character is, and what there is about him that might excite people. And if I couldn’t imagine the entire man, the one I’m going to play, I wouldn’t have made an actor”.

In 1965 Olivier played Othello in London, and one night he was so good that even the cast gave him an ovation. Olivier slammed a door on the actors. “What’s the matter?” asked one. “It was great!” Olivier’s reply: “I know it was great, but I don’t know how I did it. So how can I be sure of doing it again?”

He did, of course – again and again and again. Laurence, Lord Olivier of Brighton. Now that he is gone, the lights in the theatre districts will always seem dimmer.

5.1. Read the text about the great English actor Laurence Olivier and summarize each paragraph in just one sentence.

5.2. Think of your own headline for the story.

5.3. Work with a partner. Which facts do you find surprising?

5.4. In pairs retell the life story of Laurence Olivier using the phrases given below:

to dominate the theatre	to mark a turning point	in one’s career
to lead the company	to win the affection of audience	to rely on sth
to agitate the soul	to identify with a role	to give smb an ovation
to seem dimmer	to transform into a character	

In the World of Dancing



“It is the movement of people and things that consoles us. If the leaves on the trees did not move, how sad the trees would be...”

(Edgar Hilaire German Degas, a great French painter who loved to picture the human body in movement, and who specialized in drawing and painting ballet dancers)

6.1. Read the following text which will lead you into the magic world of dancing.

Russian Ballet

There was a time not very long ago when ballet, to most people, meant Russian ballet. Actually ballet came to Russia relatively late, and it came bringing traditions and styles from many other countries, most especially from France and Italy. But once ballet came to the Imperial Court at St. Petersburg, it found an enthusiastic and generous patron in the Tsar himself. In fact in the middle of the nineteenth century, Tsar Nicholas I was prepared to spend a great deal of money on the dance companies that had been developing in his country, both in the capital at St. Petersburg and Moscow.

There had been some dancing at the court of Catherine the Great, but the real beginning of Russian ballet, as we think of it today, came in the year 1847, when a young French dancer, Marius Petipa, received from the Imperial Theatre an offer of the job of principal male performer at the-then-unheard-of salary of ten thousand francs per year.

When he arrived in St. Petersburg, Petipa found a well- trained and eager company. The dancers were actually employees of the Imperial household, just as were the footmen and other servants. Many had been selected from families of serfs. Some were still serfs. But most had learnt ballet techniques from early childhood. They had the talent and training of some of the best Western European dancers without their difficult temperaments. Since they were regarded as servants of the Tsar, they were not spoilt by the attention and glamour. They worked hard, did what they were told and were able to accomplish technical feats that had rarely been seen on the stages of Paris,

London or Vienna. What's more, Petipa found that the male dancer had an important role in the Russian company.

The Tsar knew what kind of ballet he wanted. He asked for choreographies that combined romantic stories with luxury and pomp that had not been seen on the stage since the royal spectacles of the Sun King. To get the kind of entertainment, he was willing to pay as much as necessary for elaborate scenery, luxurious costumes, choreography and music.

Within a few short years, Petipa moved from the position of principal dancer to chief choreographer. Under his leadership, Russia became the dance center of the world, a position it would hold for the extra sixty years at least.

Over a period of thirty years, Petipa created more than forty full-length ballets, some of which still survive. He also arranged dances for thirty-five operas and revived and recast seventeen ballet productions, choreographed earlier by other European masters. It is Petipa's version of Giselle, for instance, that we still see today.

Petipa taught dozens of young men and women to perform choreographies of almost incredible complexity and difficulty for that time. Because he had so many good dancers, he specialized in a new form of story ballet. There was a main couple, often a prince and a princess, and a story line. But there was also a gigantic festival of entertainment inserted in the ballet as part of the story. As part of the entertainment (which was known as a *divertissement*), other talented young dancers, usually members of the corps, were given a chance to perform solos, duets or dance in groups of three or four. In this way, Petipa was able to bring along a promising dancer, using him or her for small solos, then major parts in *divertissements*, and finally, in a starring role. This meant that when one of the top performers was injured or became too old to dance the difficult choreographies Petipa devised, there was always a new, young, fresh one to step into his or her shoes.

As Petipa worked with his ever-improving group of dancers, he refined and further formulated many of the steps, turns, movements and jumps that are still the raw material of ballet. He also came to the realization that a ballet was probably about as good as music to which it was danced. Until he took over the Tsar's companies, there had always been an official company composer. Often it was a man who got his job through influence and favoritism. The best composers hardly ever applied for the post. After all, they wanted their music to be the star of any performance, not a dancer. Many had refused to compose for dance because they considered dancing to be entertainment, while, naturally enough, they thought of their music as art.

The official composer at the time of Petipa was Ludwig Minkus. He managed to produce some highly serviceable scores, though his music does not stand up to much listening on its own. But one of the greatest of the nineteenth-

century composers was working in Russia during the time Petipa was revolutionizing the ballet. Tchaikovsky was writing symphonies and concertos, piano pieces and songs that were moving, beautiful and dramatic beyond anything that the official ballet composers could possibly hope to achieve. Understandably enough, Tchaikovsky was not enthusiastic about writing for ballet.

Petipa persuaded him to do so, in spite of the fact that he was known to be one ballet master who insisted on keeping control over the music and who gave a composer who had been commissioned to write a ballet very strict instructions on how the score would have to be done in order to fit the ballet's story and steps. Somehow the two men managed to collaborate: some of the greatest classical ballets of all time resulted from that collaboration: *Swan Lake*, *The Nutcracker* and *Sleeping Beauty*.

In the greatest of the Russian nineteenth-century ballets everything worked together: the music, the staging, the scenery, the costumes and the choreography. For the first time, dance became not just a spectacle or an entertainment to show the beauty and skill of a ballerina or the athletic ability and charm of a male dancer, but an integrated whole with all parts working together to intensify the total effect.

We do not have an exact record of how those Petipa's ballets were actually danced. We have to get our impressions from descriptions written by authors and reporters of that time, plus paintings and lithographs. But even today choreographers work to try to recreate those marvellous Petipa's ballets through these impressions, and through the human chain of older teaching roles to younger dancers.

At the beginning of the twentieth century, ballet stages in Russia and in Europe were still anchored solidly in forms and stories made popular a hundred years earlier. Princes and princesses were whirling and twirling through romantic forest glens, often to a sad but picturesque death. The technique of the individual dancers had improved, but in staging, scene design and music very little had changed. Petipa's ballets still reigned supreme, and most new choreographies tended to be pale imitations of his *Swan Lake* and *Giselle*.

Meanwhile, writers, composers and painters were taking a very different view of the world around them. They were rapidly clearing the romantic haze away. Writers were exploring conflicts within the individual and between the individual and society. They dealt with problems of love and hate, good and evil in much more complex ways than had Romantic novelists and poets.

Notes:

- 1) Degas, Edgar Hilaire German (1834-1917) – a French impressionist painter and sculptor.
- 2) serf – here : крепостной
- 3) the Tsar [za:]
- 4) the Sun King – Louis XIV
- 5) Minkus, Ludwig (1826-1917) – a composer and violinist.
- 6) lithography [li'θɒgrəfi] – process of printing from parts of a flat stone or sheet or zinc or aluminium that are prepared to receive a greasy ink.
- 7) favouritism, marvelous, centre – are spelt so in American English.

Learning Activities

Skimming

6.2. Divide the text into logical parts. Entitle each.

6.3. Have you learnt anything new from the text? What is it? Give the answer through the key sentences from the text.

6.4. Answer these questions:

- When did ballet actually come to Russia?
- Who does Russia owe its nineteenth century leadership in the world of ballet to?
- Who was the official composer at the time of M. Petipa?
- What were the results of the collaboration between M. Petipa and P. Tchaikovsky?

Scanning

6.5. Find and read out the paragraph that gives the answer to the question: What kind of dance company did M. Petipa find in Russia in 1847?

Write out the key words from the paragraph.

6.6. A considerable part of the text is justly devoted to the great choreographer M. Petipa. Read this part again and copy out the verbal-noun phrases which will enable you to tell the group about his creative activities in Russia.

6.7. The author touches upon P. Tchaikovsky's activities in the field of music and ballet. Find these lines and write out from them the names of the works he composed. What adjectives modify them in the paragraph?

6.8 Answer several other questions:

- Where did the difference between the ballet company in St. Petersburg and the best Western European dancers lie?
- What kind of ballet did the Tsar want from M. Petipa?
- Did M. Petipa meet his requirements?
- What was characteristic of the ballet in Russia and the rest of Europe at the beginning of the twentieth century?

Related Activities

Word - study

6.9. Transcribe and practise the reading of these words:

patron	enthusiastic	employee	barrier
patronize	technique	supreme	accomplish
glamour	choreography	effect	piano
elaborate	symphony	duet	solo
collaborate	company	temperament	revive
dramatic	picturesque	princess	recast
romantic	concerto	recreate	

6.10. Paraphrase these sentences or parts of sentences. Use the following expressions to open your sentences with:

- In other words...
 - To put it another way...
 - Let me put it another way...
 - That's to say...
 - If I can rephrase that...
 - What it means is...
1. ...Petipa found a well- trained and *eager company*;
 2. ...they were able *to accomplish technical feats*;

3. Petipa created more than forty full-length ballets, some of which still *survive*;
4. ...he *revived and recast* seventeen ballet productions;
5. ...until he *took over* the Tsar's companies;
6. The best composers hardly ever *applied for the post*;
7. Often this was a man who got his job *through influence and favoritism*;
8. He managed to produce some *highly serviceable scores*, though his music *does not stand up to much listening on its own*;
9. Petipa was able *to bring along a promising dancer*;
10. Somehow the two men managed *to collaborate*;
11. They *dealt with* problems of love and hate;
12. Petipa's ballets still *reigned supreme*.

Make up your own sentences using the underlined words and word-groups...

6.11. Look at these verbs from the text:

to revive, to recast, to recreate.

What is in common in their morphological structure?

What sense does this common element add to the verb?

Give several other verbs built on the same pattern.

6.12. Give the three forms of the verbs:

to revive, to recast, to create, to deal, to mean, to find, to hear, to select, to learn, to spoil, to think, to become, to hold, to teach, to give, to stand, to fit, to show.

6.13. Substitute the underlined words in the following phrases with their synonyms from the text:

a lot of money; a dance *group*; an *eager* and *generous* patron; the *chief* performer; a *great* festival; *costly* costumes; *complicated* scenery; *unbelievable* complexity; *gifted* dancers; *to dance* solos, duets or *in groups of three or four*; one of *the best* performers; to be *proper for* the ballet story; *to come to* St. Petersburg; had been *chosen* from families of serfs; under his *guidance*; usually members of the *troupes*.

6.14. Write the opposites from the text for the following:

greedy, lack of money, a secondary performer, poverty and misery, an under-rehearsed company, fancy, overblown sets, shabby costumes, a short ballet, in minor roles, refined material, to lessen the effect, indifferent.

6.15. Give the English for:

балетная труппа, на сцене, невообразимая сложность, сюжет балета, партитура, многообещающий исполнитель, в заглавной роли, один из ведущих исполнителей; понять, что; танцевать под музыку; сотрудничать, воссоздавать балет, возобновить балетную постановку, щедрый покровитель, совершить подвиг, исполнить соло, неразрывное целое, жалкое подобие, усилить эффект, получить предложение, относительно поздно, сквозь временные барьеры, при дворе Екатерины II.

6.16. Look at these 3 phrases from the text above:

luxury and pomp; to whirl and twirl; good and evil; love and hate. What are the relations between the meanings of the words in each of the phrases? Read out the sentences in which they occur in the text. Now think it over and answer: "What's the effect of using these couples of words in the sentences?"

6.17. Write out from the text all the nouns that follow the verbs "to perform", "to create", "to refine".

Consult an English-English dictionary for the other nouns that collocate with these verbs.

6.18. Analyse the morphological structure of the noun "employee". Give its derivatives.

Speaking Activities

6.19. Talking points:

- a) The 19th century Russian Imperial dance company;
- b) M.Petipa and Russian ballet;
- c) M.Petipa and P. Tchaikovsky.

6.20. Make a five-minute report on the following topic:

Russian Ballet. How It Started.

Part VII. *LISTENING COMPREHENSION*

Diaghilev's Ballet

1. Why did Diaghilev come to St.Petersburg?
 - a) to take up art;
 - b) to study law;
 - c) to start business of his own;
 - d) to dance in a ballet company.

2. What did Diaghilev start doing after he had given up law?
 - a) founded a ballet company in St.Petersburg;
 - b) organized an opera company;
 - c) edited a magazine;
 - d) opened a ballet school.

3. Why did Diaghilev go to Paris?
 - a) he wanted to study geography;
 - b) he gave concerts;
 - c) he brought his ballet company;
 - d) he thought he might be received with more sympathy in Paris.

4. What determined the rest of Diaghilev's career?
 - a) the concerts of Russian music of 1908;
 - b) the opera season of 1908;
 - c) his financial success;
 - d) the ballet season of 1908.

5. Where did Diaghilev find one of the most outstanding dancers Vaslav Nijinsky?
 - a) in Paris;
 - b) in Poland;
 - c) in the USA;
 - d) in Russia.

6. With what musician did Diaghilev collaborate?
 - a) Tchaikovsky;
 - b) Minkus;
 - c) Stravinsky;
 - d) a famous French composer.

7. What did Diaghilev understand after several seasons in Paris?
 - a) he needed a permanent company;
 - b) he should return to Russia;
 - c) employ another principal male dancer;
 - d) go to another country.
8. Who choreographed ballets for V.Nijinsky?
 - a) S. Diaghilev;
 - b) M. Fokine;
 - c) M. Petipa;
 - d) a French choreographer.
9. What did Diaghilev encourage V. Nijinsky to do?
 - a) to dance better;
 - b) to make ballets for himself;
 - c) to return to Russia;
 - d) to give up dancing and become a choreographer.
10. Why was Fokine annoyed and later left Diaghilev's company?
 - a) he wanted to dance himself;
 - b) he was jealous of Diaghilev's fame;
 - c) he wanted to go back to Russia;
 - d) he resented the publicity surrounding Nijinsky's name.
11. How was Nijinsky's ballet "The Rite of Spring" received by the audience and the critics?
 - a) it was universally criticized;
 - b) universally admired;
 - c) got lukewarm reception;
 - d) was ignored.
12. Why did Diaghilev fire/ dismiss/ Nijinsky?
 - a) he found a better dancer;
 - b) Nijinsky was spoiled by glamour and attention;
 - c) Nijinsky got married;
 - d) He didn't want to dance any longer.
13. Why did Nijinsky's career decline rapidly after that?
 - a) nobody wanted to employ him;
 - b) he took to drinking;
 - c) he became too old to dance;
 - d) he was mentally ill.

14. What was George Balanchine?
- a) the manager of Diaghilev's ballet company;
 - b) Nijinsky's friend;
 - c) Diaghilev's sponsor;
 - d) an outstanding dancer and choreographer.
15. Where did the company, which was founded by G.Balanchine, perform?
- a) in Russia;
 - b) in the USA;
 - c) in France;
 - d) in Spain.
16. Where was the last performance of Diaghilev's company?
- a) in England;
 - b) in the USA;
 - c) in France;
 - d) in Russia.

Part VIII. *EXTENSIVE READING*

Critical Reviews

8.1. Some of Petipa and Tchaikovsky's ballet scores still survive. Below you'll find a newspaper article which is devoted to one of their modern productions; this article presents a new type of text for you - the critical review.

----For Your Information----

Critical reviews examine and evaluate the ideas, the characteristics, and the techniques of a literary or artistic work, a performance, or a craft. You have probably come across critical reviews of all kinds in newspapers and magazines, and you have undoubtedly heard or seen such reviews on radio and television. Critical reviews are usually intended to be guides to help readers to decide whether to read or view a work.

Skimming

8.2. Before you read the critical review look at its title, setting and the accompanying photo.

a) Use the title as a clue to the subject and the meaning of the article. These questions will help you to do it:

- What's the subject of the review?
- Who's the author?
- What does the reviewer think of the work?
- What are your own expectations and associations with the title?

The Leaky Lake

Peter Williams

on a New Festival Ballet Production

Evelyne Desutter as Odette: A flowing line

With one of Tchaikovsky's greatest ballet scores, and with a story full of dramatic possibility, it's strange that so many productions of *Swan Lake* seem to fail. One of the problems lies in finding a motivation for the fantastic events in the romantic fairy-tale

In this respect John Field, whose new production for Festival



Ballet was first seen at the Coliseum last Tuesday, has come up with an interesting idea in that Von Rothbart appears in the opening scene as a drinking companion for Prince Siegfried. Because he is an evil influence upon her son, the Queen Mother banishes Von Rothbart from the court; his desire for revenge motivates the events leading to the subsequent tragedy.

Unfortunately, after his dismissal, Von Rothbart is so relegated to the background that any coherent drama is totally dissipated. Such lack of production-sense is surprising, since Field used to have great understanding about what makes good theatre. As it now stands, this four-act ballet, lasting almost as many hours on opening night, becomes merely a string of dances with no clear reason for anything happening at all.

It would have mattered less if the dancing had been more inspired, but the company as a whole looked under-rehearsed. Evelyn Desutter, in the Odetta-Odile role, has an attractive presence and a beautiful flowing line, but on Tuesday her technique, possibly due to nerves, was unsure, nor did she always appear to be hearing the music. Such was the lack of emotional accord between her and Jay Jolley's Prince that one almost got the impression that they had never been introduced, although his partnering was admirable.

There is a certain amount of 'new' choreography, which seemed in the Petipa/Ivanov tradition without adding anything memorable. All the character-dances in the third act ballroom scene have been choreographed by Maria Fay in an attempt at a fresh approach, but apart from the Czardas and Mazurka, they lack any sense of style and, in the case of a Spanish trio, come dangerously near to burlesque.

That usually fine designer, Carl Toms, would appear to have been commissioned to make the production look as lavish as possible. This has resulted in an architecturally claustrophobic gothic courtyard for the first act, with not a glimpse of the all-important lake. Then, in the third act, the Prince's coming-of-age ball appears to be taking place in a church of operatic proportions. In both these scenes the dancing space is decidedly limited, especially since the costumes are very elaborate, although, individually, some of them are very beautiful. The two lake-side scenes are suitably romantic, although the first of them is lit in such a harsh way that there is no atmosphere at all, and it makes Ivanov's choreography, some of the most poetic classic-writing ever, seem as interesting as an end-of-term display.

Basically there is the framework here for a production that could become valuable, but there will have to be a great deal of rethinking about style and form. It's to be hoped that this will happen by the time this 'Swan Lake' is next shown in London, at the Festival Hall in July.

8.3. Follow the paragraphs and

- a) define briefly the gist of each of them;
- b) point out the lexical means that connect them.

8.4. Write out and arrange into two columns the words and word-combinations with which the reviewer assesses the production:

<i>the assets</i>	<i>the flaws</i>
- - -	- - -
- - -	- - -

Which of them are more numerous?

What does it testify to?

Related Activities

Grammar Points

8.5. Study the following sentence from the review:

It *would have mattered* less if the dancing *had been* more inspired.

8.6. Make similar critical comments on the basis of the article using the words and word-combinations from the right-hand column in 8.4.

Skimming

Before reading the article look at its title and answer:

- What's the genre? Why?
- What is its subject?
- Who's the author?
- What's his attitude to the subject?

Read through the text and be ready to compare it with the previous one. Say What they have in common and what they differ in. Discuss the results with your partner.

Swan Lake: the steps ahead

*David Dougill on a new
production*

The main asset of the "Swan Lake" unveiled by London Festival Ballet at the Coliseum on Tuesday is the unusual splendour of its designs by Carl Toms. Otherwise the production is disappointing.

Act I presents a palace courtyard with solid-looking architecture, crenellated walls, balustraded staircase and fine detail in decoration. So solid is it, in fact, that we need interval before the second act, which makes for a long evening. Halberdiers and flunkeys are well dressed in attractive colour schemes:

and then Toms perversely spoils this ghastly tangerine-and-silver costumes for a *par de trois*.

Nothing startling about the lakeside scenes, but a very proficient romantic landscape with mountain peaks, foliage and a ruined lair for Von Rothbart, which will look better when properly lit. The Act III set is the most elaborate and sumptuous, but the Gothic fan vaulting, rood-screen and rose window suggest that the ball is being held irreverently in a cathedral; and a grand side staircase seriously restricts the space for dancing. The costumes here - in burgundy, dark green, white, gold, black - are excellent.

John Field as producer is responsible for most of the choreography, "after Petipa and Ivanov", and the white acts are a re-working of the old Royal Ballet received text which he knew well. The dances for the swans look sparse at present. Michael Pink has provided an efficient *pas de six* in the first act, while for the ballroom scene Maria Fay has devised all the national dances. These include a spirited *Czardas* and *Mazurka*, a fussy *pas de cinq* for the Neapolitan number, in which the boys pretend to play trumpets while leaping, and a Spanish trio which is just embarrassing. Many productions omit the Russian Dance, but here Fay uses lovely melody for five girls in white fur and boots and a ballerina with ***kokochnik*** dancing on point.

Now to a crucial fault of Field's production. Intending, I think, to increase the dramatic credibility of the story, he has actually denuded the myth of its emotional force. To provide a reason for Von Rothbart's malevolence, he has inserted him into the Court of Act I as a nobleman who exercises a bad influence on the prince. This is shown by his whispering in Siegfried's ear and giving him a drink. For these trivial affronts he is banished, swearing revenge on the Queen Mother and on the Chamberlain who has "told on him". Siegfried is not given a crossbow; but the Captain of the Guard, in league with Von Rothbart, nevertheless suggests a hunt.

At the lakeside, Rothbart is scarcely in evidence: he makes vague appearances in the background. When and how, we might wonder, did he transform Odette into a swan? There are suggestions that the swans - even Odette - are figments of the prince's imagination. In the ballroom, as soon as Rothbart has delivered Odile, he disappears to luck. Because he is known to the Court, he can't show himself until the black deed is done, so Odile's enticements are guided by a very remote control. In the final act all expressions of tragedy and sacrifice for love are lost. Odette is forgotten in a perfunctory scuffle between Rothbart and the prince. Rothbart disappears offstage almost unnoticed; Odette follows him; Siegfried follows her.

Some basic re-thinking is necessary before this becomes a cogent "Swan Lake". Seven pairs of leading dancers appeared as Odette-Odile and Siegfried during the week. At the premiere Evelyne Desutter showed promise of what

could later be a fine performance, while Jay Jolley's prince was entirely distinguished.

Notes:

1. halberdier [ˌhælbɜː 'dið (r)] – a soldier armed with a weapon used in the Middle Ages, a combined spear and battle-axe on a long handle;
2. flunky ['flʌŋki] (derogative) – a servant in a uniform;
3. crenellated – having a flat roof of a tower or castle enclosed by parapets with openings through which to shoot;
4. sparse [spa:s] – thinly scattered.

Scanning

8.7. Read the article another time. Then:

- copy out the words and phrases which help to assess
 - the choreography -
 - the scenery -
 - the costumes -
 - the dancers;
- Arrange the words and phrases into two columns, like you did in 4.6.

Related Activities

Grammar Points

8.8. Make critical comments on the ballet production using the expressions you've written out.

Model 1. It's a good thing that the designs were splendid. *Otherwise* the production would have been disappointing.

Or: It's a pity/a bad thing that...
Otherwise...

Model 2. *But for the splendour* of the designs the ballet production would have been disappointing.

Follow Up Activities

8.9. Work in pairs. React to the critical commentaries that follow. Exchange the roles.

Model:

- Look at this silly comics. Do you really like them?
- Of course I do. Otherwise I wouldn't read them.

1. - What's this? A ticket to the Opera House? You don't really like ballet?

-...

2. - Turn that awful music off. You always play that record. Do you really like ballet music?

-...

3. - What's this? A ticket for "Swan Lake"? You don't mean to say you're going to the ballet again?

-...

4. Lay this newspaper aside. Do you really read all those reviews on ballet productions?

-...

5. What's this? A queue to the box-office? You aren't going to join them, are you?

8.10. Look at the ballet repertoire. Find the names of the composers. Which ballet will you choose and why?

D o n Q u i x o t
S w a n L a k e
G i s e l l e
T h e N u t c r a c k e r
S p a r t a k u s

Part IX. INTENSIVE READING

Irwin Shaw

Evening In Byzantium (an extract)

IRWIN SHAW (1913-1984) is a well known American writer. He began his literary career writing plays for the stage and for radio and also short stories. He found success early and many of his short stories were published in magazines.

During Word War II Irwin Shaw served as a private, then as a Warrant Officer in North Africa, the Middle East and all over Europe. He wrote more than a dozen novels all of which are world-wide bestsellers. They include **RICH MAN**, **POOR MAN** and its sequel **BEGGARMAN**, **TWO WEEKS IN ANOTHER TOWN**, **EVENING IN BYZANTIUM** and the others. His books have been enormously successful as feature films and TV serials and have been translated into many languages.

1. Craig didn't go to the opening of Brenner's play, although he had bought a ticket, because in the morning of the day of the opening he received a telephone call from Boston. A director friend of his, Jack Lawton, was trying out a musical comedy and over the phone he said that the show was in trouble and asked him to come up to Boston and look at it and see if he had any ideas as to how it could be helped.

2. Craig gave the ticket for the opening to Belinda (his secretary) and took the plane that afternoon to Boston. He avoided seeing Lawton or anybody connected with the show before the evening performance because he wanted to be able to judge it with a fresh eye. He didn't want to go into the theatre burdened with the complaints of the producers against the director, the director's criticism of the producers and the stars, the stars' recriminations about everybody, the usual cannibalistic riots out of town when a show was doing badly.

3. He watched the performance with pity. Pity for the writers, the composer, the singers and dancers, the principals, the backers, the musicians, the audience. The play had cost three hundred and fifty thousand dollars to put on, talented men in every field had worked at it for years to bring it on the stage, the dancers performed miracles of agility in the big numbers, the stars that had been acclaimed again and again in other plays sang their hearts out. And nothing happened. Ingenious sets flew in and out, the music swelled in an orgy of sound, actors grinned bravely and hopelessly as they uttered jokes at which no one laughed, the producers prowled despairingly in the back of the house, Lawton sat in the last row dictating notes in an exhausted hoarse voice to a secretary

who scribbled on a clip-board with a pencil equipped with a small light. And still nothing happened.

4. Craig writhed in his seat, breathing the air of failure, wishing he could get up and leave, dreading the moment later on in the hotel suite when people would turn to him and say, “Well, what do you think?”

5. The thin desultory applause of the audience as the curtain came down was a slap in the face of everyone in his profession and the fixed smiles of the actors as they took their bows were the grimaces of men and women under torture.

6. He did not go backstage, but directly to the hotel, had two drinks to restore himself before he went upstairs to the chicken sandwiches, the table with bottles, the bitter pasty faces of men who had been out in the open air for three months.

7. He did not say what he really thought while the producer, the author, composer, and scene designer were in the room. He had no loyalty to them, no responsibility. His friend Lawton had asked him to come, not they, and he would wait until they left before he told Lawton his honest opinion. He contented himself with a few anodyne suggestions – cutting a dance here, restaging a song number slightly, lighting a love scene differently. The other men understood that he was not there to say anything valuable to them and they left early.

8. The last to go were the producers, two small bitter men, jumpy with false nervous energy, rude with Lawton, almost openly scornful with Craig because he, too, had so clearly failed them.

9. “Probably”, Lawton said, as the door closed behind the two men who had come to Boston with high hopes and glittering visions of success, “probably they are going to sit down now and call a dozen other directors to come up here and replace me. Lawton was a tall harassed man with thick glasses who suffered horribly with ulcers every time he staged a play, whether it went well or badly. He sipped from a glass of milk continually and swigged every few minutes at a bottle of Maalox. “Talk up, Jessy”.

10. “I say, close”, Craig said.

“It’s as bad as that?”

“It’s as bad as that.”

“We still have time to make changes”, Lawton said defensively.

“They won’t help, Jack. You’re flogging a dead horse”.

“God”, Lawton said. “You’ve always surprised how many things can go wrong at once.”

11. He wasn’t young, he had directed over thirty plays, he had been praised, he was married to an enormously wealthy woman, but he sat there, bent over his

ulcer pain, shaking his head like a general who had thrown in his last reserves and lost them all in one evening. “Christ”, he said, “if only my gut would let up”.

12. “Jack”, Craig said, “why don’t you just quit?”

“You mean on this show?”

“On the whole thing. You’re driving yourself into the hospital. You don’t have to go through all this”.

“No”, Lawton said, “I suppose I don’t. He sounded surprised at his own admission”.

“Then?”

“What would I do? Sit in the sun in Arizona with the other old folks?” His face twisted and he put his hand on his stomach as a new pang gripped him. “This is the only thing I know how to do. The only thing I want to do. Even a dead piece of nothing like this silly show tonight”.

“You asked me what I thought”, Craig said.

“And you told me”, said Lawton. “Thanks”.

Craig stood up. “I’m going to bed”, he said. “And I advise you to do the same”.

“I will, I will”, Lawton said, almost petulantly. “There is just one or two notes I want to put down while they’re still fresh in my mind. I’ve called a rehearsal for eleven”.

13. He was working on the script even before Craig left the room, jabbing furiously at the pages open before him as though each stroke of his pen was going to reform everything tomorrow by the eleven o’clock rehearsal, make the jokes funny, the music clever, the dancers ecstatic, the applause thunderous, as though by his efforts, in his pain, even Boston would be a different city tomorrow night.

Notes:

1. Bysantium [bi’zæntiðm] also: [bai’z-, -ntjðm]
2. Clip – a wire or metal device for holding things (here: papers) together
3. Ulcer – open sore forming poisonous matter (or the outside or inside surface of the body).

Learning Activities

Skimming

9.1. After you have read the text through answer the questions that follow:

- Under what circumstances did Craig find himself in Boston?
- What was on that night?
- Was the show a success?
- Who did Craig meet after the show? Why?
- How did the evening end?

Scanning

9.2.

- Find the words and phrases which describe the production.
- Find the description of Lauton's state during and after the performance.
- Read out the suggestions Craig made to improve the musical.

Related Activities

Word-Study

9.3. Transcribe and read these words:

scene	breath	to bow
grimace	to breathe	the last row
ulcer	dread	hotel suite
criticism	ingenious	acclaim
musician	recriminations	anodyne
miracle	petulant	valuable

9.4. Rephrase the following parts of sentences:

- The play had cost 350.000 dollars *to put on*.
- Talented men in every field had worked at it for years *to bring it on the stage*.
- The stars that *had been acclaimed again and again* in other plays sang their hearts out.

- Craig writhed in his seat *dreading the moment* later on when people would turn to him.
- He didn't *go backstage*, but directly to the hotel.
- He contented himself with a few anodyne suggestions – *restaging a song number* slightly...
- The last to go were the producers, almost openly *scornful with* Craig.
- He suffered every time he staged a play, whether it *went well or badly*.

9.5. Suggest the Russian for the above italicized phrases.

9.6. Explain the meaning of these verbs:

to dread, to fail, to judge, to perform, to acclaim. Use them in sentences of your own.

9.7. Find the odd verb out:

to get, to receive, to give, to gain, to obtain, to earn, to acquire.

Explain the difference in the remaining 6 verbs and use them in sentences.

9.8. Fill in the gaps with the proper verbs:

1.I... a letter today. 2.I'm new in the job but I'm already ...ing experience. 3.He... a knowledge of the language by careful study. 4.The room doesn't... much light through the window. 5.Alexander... the title of "the Great" by his victories in war. 6.Eat well if you want to... strength after your illness. 7.He... a blow on the head and needed medical attention. 8.I haven't been able to... that record anywhere; can you... it for me? 9.With the money he had won he was able to...some property. 10.He... 4.000 pounds a year.

9.9. Write the three forms of the verbs:

to dread, to light, to lose, to let, to equip, to avoid, to cost, to fly, to leave, to bring, to bend, to quit.

9.10. Give derivatives for these words:

to fail, to lose, to receive, to acquire, to earn, to compose, to perform, to applaud, to rehearse, to direct, to complain, to admit, to recriminate, music, response, scorn, thunder, loyal.

9.11. Give the opposite from the text:

success, poor, polite, in a clear voice, as the curtain rose, the play failed, thunderous applause, with joy, to walk out of the wings.

9.12. Choose a word or a phrase from the text which means roughly the same as:

the leading actors, public, gifted, scenery, rich, to get, to stage a show, to be afraid of, to let smb. down, to go behind the curtain, to be a success.

Make up sentences with them.

9.13. Explain the difference between the words “cast” and “company”.

9.14. Give the Russian equivalents for the word “desultory” in the following word-combinations:

a desultory conversation, desultory remarks, a desultory reading, desultory applause.

9.15. Give the English for:

музыкальная комедия, ставить пьесу, взаимные обвинения, застывшие улыбки, художник-оформитель, музыкант, редкие аплодисменты, кланяться публике, бурно приветствовать, совершать чудеса, искусно выполненные декорации, хвалить пьесу.

Related Speaking Activities

9.15. Opinion questions

- What do you think of Lawton? His behaviour? His attitude to work?
- What do you think about Craig’s relationship with Lawton? How do you think this turned out?
- How do you feel about Craig?

9.16. Pair Work

The text contains a dialogue. Why not try acting this conversation between Craig and Lawton after the performance in the hotel suite? Leave out the sections where the author interrupts and add to the conversation where you feel it is necessary.

9.17. Go over the suggestions Craig contented himself with. Acting as Craig address your suggestions to all those present in the hotel suite. What other suggestions would you have added?

These phrases might be useful:

- If I were you/in your place, -I (don't) think you should...
 I'd/'d not...
- I'd (not) recommended... -I (don't) suggest that you should...
- I'd advise (against)...

9.18. In the name of Lawton say what Craig's suggestions were.

9.19. Think it over and say what you would have advised that Lawton should do if you had been in Craig's place? Give reasons.

9.20. Supposing you were Lawton. What would you have done after your conversation with Craig? Explain why?

9.21. On returning to Boston Craig might want to tell someone about his visit to Boston. What could his story be like?

Writing Activities

9.22. Let us put Craig in an imaginary situation:

On his arrival in Boston he writes a critical review of the performance. In no more than 150 words write a review. In class divide into groups of two or three and exchange the critical reviews. Point out in writing what they differ in

Part X. *LISTENING COMPREHENSION*

Irwin Shaw

“Evening In Bysantium”

(an extract)

You have read about one episode from Jesse Craig's life. Listen to one more fragment from the book “Evening in Bysantium”.

The setting:

Jesse Craig refused to stage Edward Brenner's new play for he didn't like it. Brenner managed to stage it with another producer but failed. Craig comes to the theatre to see the performance for himself.

Pre-Listening Activities

10.1.

a) Read the names of the main characters:

Jesse Craig	– a producer
Edward Brenner	– a playwright
Susan Brenner	– Edward's wife

b) Look at these phrases and words you're going to hear:

drab light	– not bright, dim, the light with which the backstage is lighted fancy,
the man in the lead	– the actor who plays the leading role
to chuckle	– to give a low, quiet laugh with closed mouth

Learning Activities

10.2. After you listened to the episode once choose the correct variant out of the multiple choice:

1. When Jesse Craig read the play for the first time:
 - a. he liked it
 - b. he refused to stage it
 - c. he decided to put it on a year later
2. Ed Brenner's play
 - a. made a stir in the theatrical world
 - b. proved to be a wretched failure
 - c. passed unnoticed in the theatrical world
3. Jesse Craig
 - a. came to see the first-night performance of Brenner's play
 - b. came to see the last performance of Brenner's play
 - c. didn't go to see the play at all
4. Watching the performance Craig
 - a. realized that he had been wrong to refuse to produce the play
 - b. realized that he had been right to refuse to produce the play
 - c. remained indifferent to the play
5. Craig wished the play had been staged
 - a. off Broadway
 - b. in Boston
 - c. in London

6. The actors
 - a. performed their parts with feeling
 - b. were listless on the stage
 - c. were weak-kneed and husky in their throats
7. Craig wished Brenner would
 - a. recast the play and work at it for a year
 - b. give up the idea of staging this play
 - c. quit the theatre altogether
8. Brenner
 - a. was grateful to Craig for his assistance
 - b. was insulted by Craig's interference into his affairs
 - c. wanted Craig to get out of the theatre, out of his life

10.3. Answer the following questions:

- Why did Jesse Craig go to the theatre that night?
- What was on?
- Was the house full?
- Were the actors any good?
- Was the audience responsive?
- Where did Craig go to after the performance? Why?
- What was his suggestion to Brenner?
- Was it likely that Brenner should follow Craig's advice?

10.4. Listen to the recording another time.

Make a list of the virtues and flaws in the production and the things that could eliminate them.

<i>Virtues</i>	
<i>Flaws</i>	Things to do to eliminate them
-	-
-	-

Related Speaking Activities

10.5 Think over the parting words Brenner might have said to the cast. Now act as Brenner. You've stepped onto the stage to say your last good-bye to the company. Address every actor/ actress/designer... in particular with the words of gratitude, reassurance and encouragement.

Here is a list of sentences and phrases that may be useful:

- I'm sure/hope things will come/turn out all right.

- ...turn out fine in the long run.
- Let me reassure you (that your acting was very good...)
- I assure you...
- You need have no fears.
- There's really no reason to be worried.

10.6. In the name of Craig speak about the performance, its virtues and flaws. Say what you would do to eliminate the flaws if you were in Brenner's place. (See: 10.4)

Start your suggestions with:

- If I were Brenner/in Brenner's place...
- Were I in Brenner's place...
- I wish Brenner would...

Pair Work

10.7. Act out the conversation between Craig and Brenner after the performance. (Use the suggestions from 6.18.).

10.8. Act as Brenner. Tell us how you met Craig, about your last conversation with him. Say what you think of Craig; whether you'll follow his advice or not; about your plans for the immediate future.

10.9. You are Craig. Tell us how you found yourself at the theatre; about your conversation with Brenner. Say how you feel about Brenner. Is it likely that Brenner should follow your advice?

10.10. Act as Susan. Speak about the evening you spent at the theatre. It would be interesting to hear how you feel about Craig, if it is likely that your husband may follow his pieces of advice.

Appraising an Actress

11.1. Read this conversation from “Theatre” by W.S.Maugham.

The setting: Jimmie Langton, a theatre director, is talking to Julia, a young actress.

Jimmie: I’ve been at this game for twenty-five years. I’ve been a call-boy, a stage-hand, a stage-manager, an actor, a publicity man, damn it, I’ve even been a critic. I’ve lived in the theatre since I was a kid just out of school, and what I don’t know about acting isn’t worth knowing. I think you’re a genius.

Julia: It’s sweet of you to say so.

Jimmie: Shut up. Leave me to do the talking. You’ve got everything. You’re the right height, you’ve got a good figure, you’ve got an india-rubber face¹.

Julia: Flattering, aren’t you?

Jimmie: That’s just what I am. That’s the face an actress wants. The face that can look anything, even beautiful, the face that can show every thought that passes through the mind. Last night even though you weren’t really thinking about what you were doing every now and then the words you were saying wrote themselves on your face...

Julia: It’s such a rotten part. How could I give it my attention? Did you hear the things I had to say?

Jimmie: Your timing² is almost perfect. That couldn’t have been taught, you must have that by nature. That’s the far, far better way. Now let’s come down to brass tacks³. I’ve been making inquiries about you. It appears you speak French like a Frenchwoman and so they give you broken English parts⁴. That’s not going to lead you anywhere, you know.

Julia: I’ve always thought that some day or other I should get a chance of a straight part⁵.

Jimmie: When? You may have to wait ten years. How old are you now?

Julia: Twenty.

Jimmie: What are you getting?

Julia: Fifteen pounds a week.

Jimmie: You’re getting twelve, and it’s a damned sight more⁶ than you’re worth. You’ve got everything to learn. Your gestures are commonplace. You don’t know how to get an audience to look at you before you speak.

You make up too much. With your sort of face the less make-up the better. Wouldn't you like to be a star?

Julia: Who wouldn't?

Jimmie: Come to me and I'll make you the greatest actress in England. Are you a quick study?

Julia: I think I can be word-perfect in any part in forty-eight hours.

Jimmie: It's experience you want and me to produce you. Come to me and I'll let you play twenty parts a year. I tell you, you've got the makings of⁷ a great actress. I've never been so sure of anything in my life.

Julia: I know I want experience. I'd have to think it over of course. I wouldn't mind coming to you for a season.

Jimmie: Go to hell. Do you think I can make an actress of you in a season? Do you think I'm going to work my guts out to make you give a few decent performances and then have you go away to play some twopenny-halfpenny⁸ part in a commercial play⁹ in London? What sort of a fool do you take me for? I'll give you a three years' contract, I'll give you eight pounds a week and you'll have to work like a horse.

Notes:

1. india-rubber face – a face that can easily assume any expression
2. timing – speed of dialogue or cues
3. come down to brass tacks – come to business; talk about serious things
4. broken English parts – parts where the actress has to speak broken English representing a foreigner
5. straight part – (here) big, central part
6. a damned sight more (col.) – very much more
7. you've got the makings of... - you've got all qualities needed to become...
8. twopenny-halfpenny ['tʌpni 'heipni] (col.) – worthless, petty
9. commercial play – a play that remains on because of the profit it makes rather than due to its artistic merits

Learning Activities

Skimming

11.2. Answer the questions that follow:

- Which of the two people did all the talking?
- Did Jimmie Langton sound encouraging or discouraging in his conversation with Julia?
- How did Julia take his words?
- What was Jimmie's proposition?
- What were his terms?

Scanning

11.3. Read out the lines from which you got to know about Jimmie's theatrical background.

11.4. Point out the key sentence through which Jimmie Langton at once expressed his opinion of Julia as an actress.

11.5. Find and read out the sentences which prove that Julia:

- a) had all the makings of a great actress;
- b) needed a good deal of perfection yet.

Related Activities

Word-study

11.6. Transcribe and read these words:

gesture	experience
genius	audience
straight	publicity
inquiry	decent
flatter	commercial

11.7. Write out from the conversation the names of theatrical professions and be ready to define them in class. Give their Russian equivalents. Can you extend the list?

11.8. Read out from the conversation the sentences with the following word-combinations:

to have the making of, to make up, to have something by nature, to take somebody/something for somebody/something else, to do the talking, to be (not) worth knowing, every now and then.

Translate these word-combinations into Russian. Use them in sentences of your own.

11.9. Consult an explanatory dictionary for the meanings of the verb “to make up”.

11.10. Comment on the meanings of verb “to make up” in the following sentences:

1. He must be *made up*; his wig must be found.
2. “You’re not suggesting, are you, Sergeant, that Mr. Grant *made this up* - about the stool coming flying at him - that he *made this up* as an after-thought?”.
3. Martin sorted the great heaps of soiled clothes, while Joe started the washer and *made up* fresh supplies of soft-soap.
4. He had an ability of seeing what he wanted to see in the things which *made up* his existence.
5. He told Agnes the other day that the best remedy for malaria was quinine, so we are off to get a few powders *made up*.
6. “*Make up with* him” he advised Lizzie, at parting, as they stood in front of working man’s shack in which she lived.

11.11. Write out the favourable and critical commentaries Jimmie passed on Julia as an actress. Arrange them in these two columns:

What makings of an actress Julia had	What she lacked and needed to perfect
-	-
-	-

Speaking Activities

Pair Work

11.12. Act out the conversation between Jimmie Langton and Julia Lambert.

11.13. Act as Julia. Say about your conversation with Jimmie Langton and what you feel about him.

11.14. In the name of Jimmie Langton give your impressions of Julia Lambert as an actress.

11.15. Classify Julia as a beginning actress (Go over 8.10).

Follow Up Activities

11.16. Make the following conversations complete and act them out:

- a) - Well, that's the end of the first act. Shall we go to the bar and have a bite?
- I don't want a bite, but I wouldn't mind stretching my legs.
 - Let's go then. What do you think of *the leading lady*?
 - ...I've never seen her act before.
 - Nor have I, but I bet she'll *go a long way*.
 - Yes, I think she will... She certainly *overshadowed* the rest of the cast. None of the others *came up to her standard*.
 - Mm. Except perhaps the old grandfather. He *had us all in fits* whenever he came on...
 - Yes, Wilkinson's a *grand character actor*. He...
 - There's the bell. Time to go back to our seats.
- b) - I rang you up last night but your mother said you were out.
- Yes, I went to see "...".
 - What was it like?
 - I didn't *think much of the play* but the acting was very good. It was *beyond my expectations*.
 - Was it? Now I remember there were some top names among the cast. What do you think of N.?
 - ...

...

...All in all, it was an *enjoyable* performance.

- The critics, on the other hand, have *run the play and the cast down*. Some of them wrote that N. ..., the others...
- This does not surprise me in the least. I was sure they would.

11.17.

a) What advice would you give someone who wants to become an actor/actress?

Start your suggestions with:

- If I were you/in your shoes, I'd ...
- The way I see it you should...
- I reckon you should...
- I think you ought to...
- It mightn't be a bad idea...
- Why don't you...?
- It might be an idea to...
- You'd better...
- Take my advice and...

b) What advice would you give someone who wants to become an actor/actress? You don't think she/he should.

Revision

Vocabulary for the topic “Theatreland”

Director’s Work

to help the actors to assume the “identity” of their characters
to create each production in its own specific style
to express the contradictions and inconsistencies of life
to instruct the actors on the general treatment of the play
to cast the play
to rehearse plays
to work at the script of the play
it’s a good directorial effort
to know what makes a good production

Choreographer’s work

to create dance performances
to choreograph dances (in ballets, in operas)
to revive some ballet productions
to recreate marvelous ballets
to recast a ballet production
to perform new choreographies of incredible complexity
to create the style and atmosphere of
to teach (learn) ballet techniques
to devise new jumps (turns)
to refine steps, turns, movements
a ballet in 3 acts/ one act

Dancing

to dance the leading roles	to perform miracles of agility
ecstatic, vigorous, virtuoso dancing	amazing technical ability
astonishing technique	dynamic solos
to be filled with an endless cascade of jumps and turns	

character dance	duet, trio
divertissement	the dancer of the corps
to have sure technique	the partnering is admirable
to have an attractive presence and a beautiful flowing line	

Acting

to identify oneself with the role	excellent timing
to transform completely into a character	to direct/ render the character
to have depth and merit	to live the character's life
to contribute much to the success of the play	
to give smb the creeps	to put much feeling into acting
to play with brilliance, variety, resource	to bring the whole play to life
the acting is coloured with mild humour	to hold the attention of the audience
to gain a deep insight into the character	
to penetrate deeply into the character	
to outplay, to outshine the other actors	
to do a remarkable job playing some role	

Good acting

sincere	emotional	true-to life	life-like
convincing	first-rate	unforgettable	thrilling
superb			

Bad acting

to be stiff with fright	to be weak-kneed		
to overemphasize everything	to strain the patience of the audience		
not to cope with the part/ the part s beyond smb's gasp			
to look awkward	to sound lifeless		
shallow	sloppy	disappointing	ridiculous
second-rate	false	artificial	hopeless
incompetent	unbearable	stagy	

Singing

to do the score	to sing one's heart out
to sing an encore	an operatic production
soloist	chorus
a soprano	a mezzo-soprano
a contralto	a tenor
a baritone	a bass
arias	recitative
libretto	to sing the part of...
to sing Violetto/ Othello	

Costumes

to be well-dressed	elaborate/ luxurious costumes
in attractive colour-schemes	

Scenery

to draw the sketches of the scenery	fancy sets
to restore scene designs	elaborate, ingenious scenery

Aims

to offer an extraordinary range of entertainments – opera, ballet, drama, revue, musical comedy, variety

to be an important thought provoking activity/ play

to ask on the stage some of the most painful questions

to be an important factor in cultural life

to be a powerful instrument of education, of aesthetic enlightenment

to analyse human life in detail rather than globally

to reveal the roots of the most complicated phenomena of the present day

to help escape the reality of life

to offer an escape

to seek escape from everyday cares

want to be stimulated and challenged both intellectually and emotionally

to provoke thought, inspire, educate, challenge and delight

to amuse but also to teach a lesson

to challenge the audience to think or even take action

The Reaction of the Audience

to burst into a storm of applause

thunderous applause

to have many curtain calls

to be a success

to make a hit

to bring the house down

to be warmly received by the public

to be deeply impressed

to be glued to one's seat

to be under the spell of acting/ singing/ dancing

to be fascinated

to receive an endless amount of curtain calls

to acclaim the actors again and again

to capture the hearts and adoration of the critics and audiences

thin, desultory applause

to feel/be/unmoved

to feel like walking out

to feel disappointed

it pulls at every of your heartstrings

to elevate spirits

to get rave reviews

to take smth with a pinch of salt

my reservations are (my only reservation about the play, staging, acting is...)

СВЕТЛАНА ЮРЬЕВНА ИЛЬИНА
ГАЛИНА АЛЕКСАНДРОВНА ГОРЬ
НИНА НИКОЛАЕВНА САЛЬНИКОВА

АНГЛИЙСКИЙ ЯЗЫК

для студентов факультета иностранных языков педагогических и
лингвистических вузов

III курс

Graded English Course
Unit 2. In the Theatreland

Редакторы: Л.П. Шахрова
Н.И. Морозова

Лицензия ПД № 18-0062 от 20.12.2000

Подписано к печати

Печ.л.

Цена договорная

Тираж

Формат 60 x 90 1/16.

Заказ

Типография НГЛУ им. Н.А. Добролюбова
603155, Н. Новгород, ул. Минина, 31а