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Практикум состоит из следующих разделов: 1. Как снимается фильм. 2. Люди, занятые в производстве фильма. 3. Мультфильмы. 4. История кино.

Целью практикума являются дополнение и расширение лексического запаса по теме «Кино», представленной в уроке 2 учебника для III курса под редакцией В.Д. Аракина. Каждый раздел представлен текстом, основным и дополнительным вокабуляром и серией упражнений. Работа над текстами в аудитории предусматривает предварительную подготовку дома. Упражнения, включенные в практикум, способствуют основному усвоению вокабуляра и направлены на обучение как монологическому, так и диалогическому высказыванию по теме. Часть упражнений рассчитана на самостоятельную работу.

Практикум предназначен для студентов III курса специальности «Английская филология».

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Unit I.

How a Film Is Made

Text 1

How a Film Is Made

Movies are being made all over the world all the time. But how does it happen? How, step-by-step, does a script get to the screen?

These are the following stages of a film production:

1. THE IDEA

This usually comes from either the director or the writer.

2. THE SCRIPT

A film script is developed in three stages. First, there's a short outline of the story – then a longer, more detailed "treatment", and finally a complete "shooting script".

3. FINANCE

Finding the money to finance a project is often the hardest part. It can come from (a) a major studio (b) a large business organisation or group of companies (c) private investors.

4. PRE-PRODUCTION

OK – now there's a script and enough money to make the film. But there's still a lot of preparation to do before the director shouts "Action!" This is called "pre-production" and it includes: (a) casting (b) finding locations (c) building sets (d) making costumes.

5. PRODUCTION

The actual shooting of the film is called "production". Depending on the project it can last anything from three months to over a year.

6. POST-PRODUCTION

Once shooting is finished, post-production begins. This is when the film is (a) edited (b) has the soundtrack added to it (c) is dubbed or sub-titled for foreign audiences.

7. MARKETING

Preparing the audience or "market" for the film comes next. There are several ways to do this. They include (a) poster campaigns (b) radio, TV and magazine advertising (c) cinema "trailers" (d) interviews by the film's stars.

8. RELEASE

Finally the film is given a certificate (U, PG, 15 or 18) and released. After that, everything depends on the audience. Not just the cinema audience, though. These days video rentals are important, too. They can often decide whether a film is a financial success or not. And if it is a success? Well – then it's easier for everyone involved to develop another idea.

Explanatory Notes

1. *Cinema, pictures, movies, flicks, film.*

Any of these words can be used in such sentences as:

e.g. I like going to the cinema / pictures / movies / flicks.

However, there are certain differences of usage between them.

Cinema is now the most common word in Britain. It denotes:

a) a building for showing films. Names of cinemas take the definite article,
e.g. "The Cosmos"

e.g. There are over a hundred cinemas in our city.

b) films, as an art form or entertainment,

e.g. I like the cinema better than the theatre.

Pictures is also British English but its more colloquial than cinema.

Movies (from moving pictures) is American English.

Flicks is a slang word for cinema, used in such sentences as: Let's go to the flicks.

Film is the most common word in Britain. It's often used attributively : a film star, a film director, a film festival, etc.

It also may be used in the plural: to be in the films which means "to be employed in the film industry"

2. *to shoot, to film, to photograph* – снимать

to shoot – снимать в значении «производить съемки»

e.g. *to shoot a film / picture / scene* – снимать фильм / картину / сцену

to shoot a screen / camera test – делать пробные съемки (кинопробу)

to shoot on location - делать натурные съемки

e.g. The departure scene was shot at the station

shooting – съемка

e.g. Location shooting was done in the Crimea.

to film – has several meanings:

a) снимать для кино, делать фильм о – to film people (animals, children); to film a scene / a picture / a conference / an examination, etc.

e.g. He had never filmed (но не shot) children before.

b) экранизировать, ставить фильм по...

e.g. Dostoevsky's "Idiot" has been filmed several times.

c) сниматься в кино

e.g. This actress filmed in Italy and France.

d) получаться (в кино)-
e.g. to film well / badly

to photograph - снимать (когда речь идет о чисто операторской работе)
e.g. The scene is artistically photographed by this cameraman.

3. Нет полного конструктивного и лексического соответствия в титрах в русском и английском языках.

Russian	English
Режиссер - А...	Directed by A...
Автор сценария - Б...	Screen play by - B...
Главный оператор - В...	Director of photography by C...
Композитор - Г...	Music by D...
Художник - Д...	Art director - E...
Звукооператор - Е...	Sound by F...

В других контекстах употребляется переводные эквиваленты: режиссер – director; автор сценария, сценарист – screen/script writer; оператор – cameraman; композитор – composer; художник – artist; звукооператор – sound engineer; и т.д.

4. Нет конструктивного соответствия в описании *игры* актера.

Russian	English
Роль шерифа в фильме блестяще исполнил Марлон Брандо (блестяще сыграна Марлоном Брандо)	Marlon Brando is superb as the sheriff in the film, or Marlon Brando's performance as the sheriff is superb, or M. Brando gives a superb performance as the sheriff.

5. Слово *работа* в таких словосочетаниях как *режиссерская работа, актерская работа, операторская работа* и т.п. обычно не переводится или используется пассивная форма глагола.

Russian	English
Как сценарий, так и <i>актерская работа</i> оставляют желать много лучшего.	Both the screenplay and the <i>acting</i> leaves much to be desired. (or: The film is badly written and acted.)
Великолепна режиссерская работа в фильме.	The film is directed with superb skill. (magnificently)

Операторская работа в фильме заслуживает особого упоминания.

The photography / camerawork in the film deserves special mention.

6. *Show, showing, house, performance, matinee, programme.*

Show is a common word for *сеанс*.

e.g. I bought two tickets for the 7 o'clock *show*.

Showing - сеанс в значении «показ», «просмотр», «демонстрация фильма».

e.g. It was an almost *private showing*, and very few people were invited.

В США *showing* означает и просто обычный сеанс, как *show* в Англии.

House – сеанс, syn. show, used in GB

e.g. The house begins / ends at 7 o'clock.

Performance – сеанс как вид зрелищного мероприятия, употребляется обычно с каким-либо определением.

e.g. Cinema performances are usually shorter than theatre performances.

There are a number of cinemas in Great Britain with *continuous performances* (one film is shown continuously throughout the day, with only a very short interval between each showing, and people can come and go whenever they like).

Performance is also used in the sense of *исполнение*.

e.g. Smoktunovsky gave a marvelous (изумительное) performance of / as Hamlet in the film based on Shakespeare's tragedy of the same name / title.

Matinee [ˈmætiːni] - дневной сеанс.

e.g. This cinema *runs* two matinees every day. Syn *shows*

Demonstrate is not used of films.

Programme is used in two senses:

1. films being shown at a cinema (репертуар)

e.g. (Cinema) programmes change once or twice a week

Note that repertoire / repertory are not generally used in the cinema.

2. What is shown at a particular performance (программа, сеанс)

e.g. The programme usually includes a full-length feature film, a newsreel and a short documentary.

7. *Director, Producer, Manager, Production Manager.*

The director is the person responsible for the artistic side of a film. Director corresponds to the Russian режиссер.

e.g. He directs the film, that is, he chooses the actors, supervises rehearsals, shooting, and so on.

e.g. He's a brilliant director/ one of our best directors.

Producer is responsible for finances and general control over it

e.g. "Oh, Lucky Man" has an English director, English actors and is set in England, but one of the producers is an American.

Manager is the person who runs a cinema (meaning the building) hiring films, arranging for them to be shown, etc.

Production manager can be used to translate the Russian директор (картины).

8. Слово **текст** (применительно к теме «Синема») может переводиться как **dialogue** или **script** (но не text).

Dialogue – текст, реплики, звучащие с экрана.

e.g. The English dialogue (английский текст) in the film "Uncle Vanya" is based on the translation of Chekhov's play done fifty years ago.

Сущ. **dialogue** в данном значении неисчисляемое, поэтому неопределенный артикль не употребляется.

e.g. Catchy tunes and sparkling dialogue make the film worth seeing.

Script текст роли, сценарий.

e.g. Jane read the script over and over again (снова перечитала текст своей роли) and still felt there was something lacking in it.

The director made a few changes in the script (несколько изменил текст сценария).

Scriptwriter – (сценарист) writes a **script** for a film (text for the film).

9. Screenplay, scenario [si:ˈna:riou]

The **screenplay** is what a scriptwriter writes.

The **screenplay** is the full text, with dialogue, descriptions of characters and setting, directions about movements, etc.

The **scenario** is the first stage: simply an outline, a sketch, scene by scene, but with no dialogue, directions, etc.

In many cases the scenario or screenplay is based on a novel or a short story.

Note that **based on** is used in this case, not **after** (по роману/ рассказу).

We can also say that a novel or story has been *made into film*, or *adapted for the screen*. In this case it is the *film/screen version* (экранизация)

A scenario or a screenplay which is not based on a book but invented by the scriptwriter, or director, may be called an *original scenario / screenplay*.

10. Английское слово *serial* означает не серию, а многосерийное произведение, в частности, многосерийный кино/телефильм, т.е. фильм, который имеет продолжение и показывается по частям, а не сразу.

e.g. The serial “Seventeen Flashes of Spring” was devoted to the 35th anniversary of Victory Day over fascism.

Отсюда производные *serialization* – создание или показ многосерийного фильма.

e.g. The serialization of the “Forsyte Saga” by the BBC television proved to be quite successful.

Одна часть такого многосерийного фильма обычно называется *episode*.

e.g. From the very first (or: the opening) episode of the new serial it is already quite clear what’s going to happen in the next.

Русское слово серия переводится как part, а двухсерийный фильм – как a two-part film.

e.g. The film “Tom Jones” consists of two parts and lasts about two and half hours.

Series means a succession – последовательность и в значении *серия фильма* не употребляется. В Англии фильмы не классифицируются по сериям, а скорее по времени.

e.g. - How long is it? - Сколько серий?

- The usual/ average length (1 серия) Or: - Longer than usual / average length. – 2 серии, It’s a long film.

11. Слово кадр переводится как *shot, still, frame*.

Shot означает кадр, который снимают или который снят, а также кадр, который появляется на экране.

E.g. war *shots*, documentary *shots, long- shots* – кадры, снятые дальним (общим) планом; *close-ups* – кадры, снятые ближним (крупным) планом.

e.g. It’s a delight to watch the young actress both in the long-shots and in the close-ups.

Still – фотоснимок кадра фильма (для рекламы и т.п.)

E.g. We stopped to look at the stills advertising the new Polish picture.

Frame – a single complete image on a cinema film or transmitted in a series of lines by television. The word is usually used when we speak about animated cartoons.

E.g. All movies are a series of pictures or ‘frames’. The film is projected at 24 frames per second.

12. *Scene, stage, sequence, episode* – сцена.

Scene means:

a. a part of a film or production in which events happen in the same place or period of time (сцена, картина)

e.g. a love scene /an opening scene / a final scene

In the opening scene of this film the family are preparing to welcome the youngest son at home.

to film/shoot/rehearse a scene: We have to shoot this scene today.

b. [usually singular] a place where the action takes place

e.g. The scene is set in Moscow.

Stage is a platform on which the performance takes place. It is restricted to the theater.

e.g. They had now been on stage for over four hours.

She's written a number of things for the stage.

to go on the stage = become a professional performer:

Do you think your children will go on the stage?

Sequence is a part of a film that deals with one event or topic or has a particular style (последовательный ряд кинокадров, эпизод).

e.g. action/dream sequences

a famous opening sequence from "*Reservoir Dogs*"

In the screen version "*The Old Man and the Sea*" we can see Hemingway himself in a sequence of a restaurant.

Episode has two meanings:

a) an event or set of events in a film that forms part of a longer series but is considered separately (сцена, сцены)

e.g. The raid was one of the bloodiest episodes in this film.

b) a part of a television or radio story that is broadcast separately and forms one of a series (серия в многосерийном фильме /серiale).

Active Vocabulary

cinema *n* 1) кинотеатр

2) кино

cinema-goers – кинозритель

cinema audiences – кинозрители

the silent cinema / the mute cinema – немое кино

the Great Silent – Великий Немой (кино)

to go to the cinema – *syn.* to go to the pictures (coll.) – пойти в кино

to go to the movies (Am.)

a visit to the cinema – посещение кино

cinema programme – репертуар кинотеатра

cinema ticket – билет в кино

cinemascope – широкоэкранный кино

cinerama – панорамный кино

film 1. *сущ.* 1) фильм

to make, produce, shoot a film, to photograph a film — снимать фильм

to release a film — снять фильм, выпустить на экран

to show a film — показывать / демонстрировать фильм

to ban a film — запретить фильм

to censor a film — подвергать фильм цензуре

Syn: movie, movie picture

2) киноплёнка, плёнка, фотоплёнка

to develop a film — разматывать плёнку / проявлять

to insert, load a film — вставлять плёнку

to remove a film — вытаскивать плёнку

to rewind a film — перематывать плёнку

to splice a film — склеивать плёнку

to wind a film — мотать плёнку

black-and-white film — черно-белая плёнка

3) часто *мн., ч.* кино, кинопромышленность, киноискусство

to work in the films — работать в киноиндустрии: a film actor; a film producer; a film director etc.

to be in the films — сниматься в кино

underground film — альтернативное кино

a film review – рецензия на фильм

a television film, TV film – телефильм

film-goers – кинозритель

a film-lover; a film-fan – страстный любитель кино

a film festival – кинофестиваль

to watch a film – смотреть фильм (сам процесс)

to see a film – (по)смотреть фильм (факт ознакомления)

the film is on... or the film is showing... / playing – фильм идет

the film works – фильм производит впечатление

a film strip - диафильм

to film v.. 1) снимать фильм, производить киносъемку He had filmed her life story. — Он снял фильм про ее жизнь.

2) подходить для съемок в кино; e.g.- I always knew I had the sort of face that would film well and look good on the screen. — Я всегда знал, что у меня фотогеничное лицо и я буду хорошо выглядеть на экране.

camera - сущ. 1) фотографический аппарат

TV camera/cinema camera — ТВ камера, кинокамера

to load a camera — зарядить фотоаппарат, зарядить камеру

box camera — телевизор

miniature camera — портативная камера

cine camera — кинокамера, киноаппарат

motion-picture camera, movie camera — кинокамера, киноаппарат

camera alignment - юстировка камеры, юстировка ТВ-камеры

camera angle - 1. точка съемки 2. угловое поле объектива (фото- или киносъемочного) аппарата 3. угол наклона (фото- или киносъемочного) аппарата

camera assistant - ассистент (помощник) телеоператора

camera barney - мягкий кожух киносъемочного аппарата

camera booth - съемочная будка

camera car - операторский автомобиль

camera crew - съемочная группа, съемочная бригада

camera cut - (быстрое) переключение телекамер

camera director - ведущий телеоператор

camera eye — хорошая зрительная память

shoot/shooting - 1. сущ. фотографическая съемка

2. гл. а) фотографировать б) снимать фильм

shooting - киносъемка

shooting area - съемочная площадка

screen *n* – экран

to be adapted for the screen (for the cinema) – быть экранизированным, переделанным для кино

a screen /film version – экранизация

a screen/ camera test – кинопроба

to screen/ film a novel/ play/ story – экранизировать, делать фильм по роману/ пьесе/ рассказу

to screen a film/ picture – показывать, демонстрировать фильм

syn. to present, to show, to run (never to demonstrate)

to screen well/badly – годиться/ не годиться для экранизации; поддаваться/ не поддаваться экранизации

star *n*.

a film star – кинозвезда *syn.* a movie star

to star in a film – играть главную роль в фильме
to star smb. (as) – показывать, представлять в фильме в главной роли...

to co-star in a film with smb. – играть в паре с актером, исполняющим в фильме роль главного героя

to co-star smb. with – показывать в паре с актером, играющим главную роль

a stand-in—дублёр актёра

cast *n.* – состав исполнителей

an all-star cast – первоклассный состав исполнителей

to cast an actor for a part (in a film) – поручать актеру роль (в фильме)

to cast a film – подбирать актеров на роли в фильме; распределять роли в фильме

to be ideally cast as... – идеально подходить на роль ...

to be badly cast – не подходить на роль

syn. to be well/ ill-chosen

to cast to advantage – распределить роли наилучшим образом

to enter a film for a festival – прислать фильм на фестиваль

an entry for a festival – фильм, присланный на фестиваль

to be based on a novel/ story/ play – по мотивам романа/ рассказа/ пьесы

syn. from a novel/ story/ play

to make a debut – дебютировать

to be in the title-role/ leading role/ main role – играть заглавную роль, сниматься в главной роли

to be dubbed in – быть дублированным

to have sub-titles/ captions/ credit titles/ credits – быть снабженным (суб) титрами

an advance booking-office – касса предварительной продажи билетов

a happy/ unhappy ending – счастливый/ несчастливый конец

a stand-in – дублер, заменяющий актера при технической подготовке съемок

a stunt man – дублер, заменяющий актера при исполнении сложных акробатических трюков; каскадер

a stunt – трюк

to do a stunt – совершать трюк

to edit – монтировать фильм

an editor – монтажер

syn. a continuity-girl

an extra – статист, актеры без слов, часто в массовке

syn. a super, a film extra

a scene- сцена из фильма

a crowd scene – массовка

an opening scene – начальная сцена
a closing scene – заключительная сцена
a gaffer – электрик, отвечающий за свет на съемочной площадке, мастер света
the first run of the film – премьера кинофильма
to have a long/ short/ successful run – долго/ недолго/ успешно идти (о фильме)
the setting is... (or: the story is set in...) – действие происходит
to make the most of the role – выжать из роли все, что можно
to be a success – иметь успех
to be a hit – иметь большой успех
to be a smash (-ing) hit – иметь огромный успех
to hold the audience in suspense – держать зрителей в напряжении
production – производство
to be a home production film – отечественный фильм
joint production – совместное производство
syn.co-production
production manager – директор картины
a costume designer – костюмер
an art director – художник-постановщик
a take- дубль
a retake- повторный дубль
inside the cinema:
foyer ['foieɪ] – фойе
box-office – касса (внутри кинотеатра)
auditorium – зрительный зал
stalls – партер
balcony – балкон
row – ряд
at the front/ back/ side – впереди/ сзади/ сбоку
at the centre/ middle - в центре
to sit in the front/ first row – сидеть в первом ряду
the projection room – аппаратная
projector – киноустановка/ проектор
projectionist – киномеханик

Types of films

an action film – приключенческий (иногда и детективный) фильм, насыщенный быстро и динамично развивающимися событиями
an adult film, X-rated film — фильм для взрослых
an adventure film — приключенческий фильм
an animated film - мультипликационный фильм

a caper film — трюковой приключенческий фильм
 a comedy - комедия
 a documentary film — документальный фильм
 a drama – драма
 an educational film — учебный фильм
 a feature film — художественный фильм / игровой фильм
 a gangster film — боевик
 a historical film – исторический фильм
 a horror film – фильм ужасов
 an instructional film/ a training film — обучающий фильм
 a musical - мюзикл
 a propaganda film — пропагандистский фильм
 a sci-fi film = science fiction film – научная фантастика
 a serial - сериал
 a silent film/a mute film — немой фильм
 a sound film — озвученный фильм *syn. a talkie (coll.)*
 an epic – кино-эпопея
 a crime film/ a thriller – детектив, боевик
 a television film, TV film — телефильм
 a thriller - триллер, боевик
 a war film – фильм о войне
 a children's film – детский фильм
 a melodrama – мелодрама
 a popular-science film – научно-популярный фильм
 a travelogue – фильм о путешествиях, географический фильм
 a western or a cowboy film – вестерн или ковбойский фильм
 an award-winning film/ a prize-winning film – фильм, получивший награду
 a colour film – цветной фильм
 a 3D (three dimension(al) film) – стереофильм
 a newsreel – хроника, журнал
 a short-length film /a short – короткометражный фильм
 a nature film – фильм о природе
 a blockbuster – фильм, получивший всеобщее признание и успех
film certificates:
 a U film – “universal”, i.e. for all groups
 an A film – “for adults” mainly, or children accompanied by adults.
 an AA or a double A film – for children over 14 (accompanied by adults)
 an X film – unsuitable for children (under 18)
 an XX or a double X film – not for young people under 21
 a PG film (parents- guided)

Exercises

Exercise 1. Transcribe the following words:

Documentary, microphone, a record, to record, alternatively, radio, identify, continuity, detail, bracelet, schedule, location, costume, processing, editing, to edit, facilities, image, negatives, technically, unusable, studio, eventually.

Exercise 2. Match the definitions on the right with the types of films on the left.

1. a comedy	a. a film of standard length
2. a disaster film	b. a film, especially for children, that is made by photographing a series of drawings so that people and things in them seem to move
3. a serial	c. a film that presents the world as a sad place in which the characters are caught in complicated or dangerous situations
4. an action film	d. a film that is intended to frighten people, especially one about murders, frightening creatures, or evil people
5. a documentary	e. a funny film which sets out to make the audience laugh
6. a feature film	f. a film in which there are a lot of singing and dancing
7. a historical film	g. a film about the western United States in the 1800s, usually with cowboys, rustlers, sheriffs, gunfights, etc.
8. a drama	h. a film that deals with real people and events
9. a film noir	i. a film about imaginary future events and characters, often dealing with space travel and life on other planets
10. a musical	j. a film to do with some aspect of war
11. a war film	k. in this type of film, the focus is more on human relationships rather than action
12. a science fiction film	l. a film that tells an exciting story, especially about something dangerous like a crime
13. a thriller	m. a film dealing with real events in history
14. a western	n. a film dealing with major disasters, such as earthquakes, large fires, plane crashes, etc.
15. a love story	o. in this film, love and romance are the key elements
16. a silent film	p. in this film, excitement is generated from action sequences
17. a horror film	q. a story that is broadcast in a series of separate parts
18. a cartoon	r. a film in which voices and other sounds are not heard, especially a very old film

Exercise 3. Read the film reviews below, then decide what type of film each one is. Choose from the types of film below and write your answers under each title.

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

- 1. Danny, the Champion of the World** (1989) Set in the 1950s, this film tells us the story of Danny, a 9-year-old living with his father. When their peaceful life in a caravan is threatened by a local developer who has bought all the surrounding land except their tiny plot, the boy finds a way to teach him a lesson. A nicely made and funny film for kids.
- 2. The Time Guardian** (1987) Imaginative tale about a group of time-travellers from the future who arrive in a small Australian town to tell inhabitants that unstoppable killer cyborgs from the 40th century are on their way.
- 3. Platoon** (1986) A realistic look at the experiences of a front-line American soldier in Vietnam that says what has been said many times before: war is hell and meaningless.
- 4. Earthquake** (1974) An epic tale with a star-studded cast about the destruction of Los Angeles, as the most catastrophic earthquake of all times rips through Southern California, affecting the lives of all who live there. Excellent special effects make up for the tedious and cliched plot.
- 5. Raiders of the Lost Ark** (1981) Steven Spielberg's all-action blockbuster with Harrison Ford as Indiana Jones, who is sent to find the legendary biblical Ark of the Covenant before it can be stolen and used by the Nazis in their plan for world domination. A spectacular multi-million dollar version of the 1930s, Saturday morning serials, and it works so well because of everybody's enthusiasm and sense of fun.
- 6. Hour of the Gun** (1967) Intriguing film starring James Garner as Wyatt Earp, the lawman who took on the Clanton gang at the OK Corral. Following the infamous gunfight, which left only half of the bandits dead, Earp rides off to bring the remaining members to justice.
- 7. Long Live the Lady!** (1987) A charming film about a gala dinner for a powerful old lady as seen through the eyes of a 16-year-old boy who is employed as a waiter for the evening. Warmly observed and amusing. English sub-titles.

8. Lady in a Cage (1964) A tense tale of suspense starring Olivia de Havilland as a wealthy widow who finds herself trapped in her private elevator while a trio of criminals stalk her outside.

9. The Wizard of Oz (1939) Judy Garland gives a dazzling performance in this much-loved movie. She is young Dorothy who is knocked unconscious when a tornado rips through her Kansas farmhouse and who wakes up in the Technicolour world of Oz (the film starts in black and white). A perfect MGM production with imaginative sets, photography, costumes and make-up. The classic Harold Arlen/E. Y. Harburg songs include *Follow the Yellow Brick Road* and the Oscar-winning song *Over the Rainbow*.

10. Big Business (1988) Two sets of identical twins, accidentally separated and switched at birth, meet up years later in New York, when one set arrives for a showdown with the corporation that's going to erase their little home town, only to find that the other set of girls is in charge of the company. Excellent performances from Bette Midler and Lily Tomlin. The script is a bit contrived, but there are a lot of laughs.

11. Who's Afraid of Virginia Woolf? (1966) Two couples engage in a complex session of all-night conversation that leads to much bitterness and recrimination. Richard Burton and Elizabeth Taylor were never better together than in this totally absorbing but ultimately depressing film.

12. Ice Castles (1978) Tear-jerking romance about a young couple who meet on an ice rink and quickly fall in love. Both find fame and fortune on the ice - he as a professional hockey player, she as an Olympic champion dancer - but tragedy strikes when she becomes blind.

13. Fantastic Voyage (1966) When a famous scientist is shot, a highly experimental technique is used in order to save him. A medical team is placed aboard a submarine, reduced to microscopic size and injected into his bloodstream to remove a blood clot on his brain. An interesting film with excellent special effects.

14. The Lady and the Tramp (1955) One of Disney's most delightful animated films, in which a pedigree dog runs away from home after the arrival of a baby makes her feel unwanted. She soon meets up with a stray who lives by his wits. The two dogs survive various hazards and win through in the end, when they prove their worth by rescuing the baby. The first Disney film in Cinemascope. Songs are by Peggy Lee and Sonny Burke.

15. Curse II: The Bite (1988) A nest of snakes is infected by radiation and turned into deadly squirming monsters. Anyone they bite is transformed into a terrible mutant beast which will kill you first chance it gets. Frivolous but entertaining monster film.

Exercise 4. Match the definitions on the right with the right word on the left.

1. a producer	a. someone who acts in films
2. an actor	b. someone who is in charge of making a film, especially by telling the actors and technical staff what to do
3. a cameraman	c. the person who is in charge of organizing and making arrangements for a film, and who controls the money to do
4. a film crew	d. all the people who work to make a film, except the actors and actresses
5. a co-star	e. a very famous actor
6. an editor	f. someone who operates a camera for making films
7. a clapperboy	g. someone who is in charge of the arrangement of scenes and events in a film so that it seems as if the action continues without interruption
8. a catering manager	h. a person who works with a clapper board, a board consisting of two parts that are hit together before making part of a film, to make sure that the sound and picture happen at the same time
9. a continuity girl	i. a man whose job is to perform dangerous actions in a film
10. stunt man	j. someone whose job is to control all the different sounds in a film, or in a radio or television programme
11. a film star	k. a person whose job is to organize the food and drinks for the film crew
12. a sound engineer	l. someone whose job is to edit films
13. a director	m. one of two or more actors who are equally important in a play or film

Exercise 5. Give the English equivalents of the following:

приключенческий фильм (2); кадр (3); панорамный фильм; хроника, журнал; режиссер; оператор; многосерийный фильм; экранизация (2); экранизировать (4); боевик; титры (2) показывать фильм (3); кинозрители (6); дубль; повторный дубль; статист массовки (2); трюки в

кино; сеанс (3); дневной сеанс; совместное производство (2); съемочная площадка (4); документальные кадры; кинематографисты; текст, реплики звучащие с экрана (2)

Exercise 6. Give the Russian equivalents of the following:

An opening scene; a flash-back; subtitles, captions; an art director; a crime/mystery film; a science-fiction film; a contrived plot; to shoot a film on a set; to shoot a film on location; to film children/ animals; a clapper-boy; to mar a film; a continuity-girl, a script-girl; a film set, a movie- set; a make-up artist; a lighting electrician, a man gaffer (Am); a director of photography; a recording engineer a sound engineer; a film-reel; a dubbing director; a two-part film; close-ups; long-shorts; a trailer.

Exercise 7. Paraphrase the following words and word combinations:

to go to the cinema; to shoot a film; a film version of a novel; a still; a film-goer; to remake a film; a supporting role; to screen; to star; cinema; a lighting electrician; script; a show; to show a film; a colour poster; a crime film; a silent film; a sound film; a joint production; credits; to be well cast; to be badly cast; a leading actor; to be a success with the public; a shooting site

Exercise 8. Change the following affirmative and negative sentences into the disjunctive questions:

1. You have to pick up films for your children.
2. They needn't have dubbed the film in German.
3. "*Ballad of a Soldier*" was directed by Grigory Chuchray.
4. You left the cinema feeling neither entertained nor thrilled.
5. The Soviet film "*The Fate of a Man*" with S. Bondarchuk in the key role appeals so much to the audience.
6. You should know the film director of "*The Barber of Siberia*", as it was nominated for the "Oscar".
7. The serial "*Seventeen Flashes of Spring*" has a long and successful run on TV.
8. A new screen version of L.Tolstoy's novel "*Anna Karenina*" will be given the first showing today.
9. Popular science films can be of tremendous educational value.
10. People haven't lost interest in the movies though they have television sets at home.
11. The film "*Chapaev*" must be placed among the finest works in the history of the Soviet cinema.

12. This movie veteran has been in the films ever since he was sixteen years old.
13. He had never filmed children before.
14. The screen-tests that were shot of the young actress proved to be a success.
15. There are a number of cinemas in our country with continuous performances.
16. The first serialization of the "*Forsyte Saga*" by the BBC television proved to be more successful than the second one.
17. We didn't stop to look at the stills advertising a new American thriller.
18. The direction and acting in the Russian film "*The Grasshopper*" based on Chekhov's story display a faultless period atmosphere, quite superior to anything from Hollywood.

Exercise 9. Answer the following questions:

1. What is a Western?
2. What is a mute film?
3. What is a sound film?
4. What is a newsreel?
5. What is the purpose of educational films?
6. What is a documentary?
7. What is the difference between a science fiction film and a popular science film?
8. What is a blockbuster?
9. What is a trailer?
10. What is an epic?
11. How long does the show of a full-length feature film last?
12. What is a travelogue?
13. What are the duties of a film-director?
14. What is meant by special effects?
15. What is a twist?

Exercise 10. Translate the following sentences from English into Russian:

1. Every year the film studios of Russia produce up to a hundred full-length feature films and shorts.
2. When a great film director makes a film based on some great classic, it is always bound to be thought-provoking.
3. While making a screen version the director should re-create the spirit of the original.
4. The cast is ill-chosen, the actors are miscast and only Grant is convincing.

5. The flashbacks gradually reveal the reason for hero's odd behavior.
6. This is a young and attractive actor of great promise but even he could not make much of the role.
7. The film *the Marriage of Balzaminov* is packed with splendid bit-part performances.
8. Warmly, with love and humour Oniskin is brought to life on the screen by Zharov's superb performance.
9. A screen adaptation does not need to stick literally to the original.
10. The old children's film *Cinderella* is a film of a rare enchantment.
11. The acting of the actress in the key role is superb.
12. The picture was given a poor reception by filmgoers.
13. This year witnessed several reissues of the masterpieces of the Soviet cinema of the earlier periods.
14. Lately Moscovites could see the reissue of the famous French film the *Embankment of the Fogs*. Gabente and Morgan co-star in it.
15. But for all of its defects the film was a hit with the public and had a long run on the screen.
16. One can praise unreservedly the magnificent acting of Doronina as the elder sister in the film of the same title.
17. Carmen with a group of cameramen made a full-length film about South America.
18. This film is the first work of the young director. It is a hit with the public.
19. There is a new Besrukov film at the Rossia.
20. The special effects are amazing – the dinosaurs looked as if they were alive.
21. The film has a twist in the end, when we discover that the detective himself is a murderer.

Exercise 11. Translate the following sentences into English:

1. Сегодня в нашем клубе идет английский боевик.
2. Говорят, что это захватывающий фильм.
3. Я считаю, этот мюзикл стоит посмотреть.
4. Давай пойдём на четырехчасовой сеанс.
5. Я не очень-то большой любитель кино.
6. Это трех-серийный фильм.
7. Фильм все еще снимается.
8. Это лучший приключенческий фильм из всех когда-либо созданных.
9. Я люблю натурные съемки.
10. На главную роль актер выбран неудачно.
11. Можно похвалить без всех оговорок эту комедию.
12. Моя дочка любит мультипликационные и кукольные фильмы.

13. Эпический фильм «*Освобождение*» близок и понятен зрителю.
14. Фильм Рязанова «*Гараж*» с успехом идет на экранах.
15. Кармен снял много замечательных (выдающихся) документальных фильмов.
16. Что сегодня идет в кинотеатре «*Звезда*»?
17. Олег Табаков создал убедительный образ Обломова в одноименной экранизации по мотивам романа Гончарова.
18. Экранизация этой пьесы осуществлена Михалковым.
19. Как всегда Леонов прекрасно справился с этой трудной ролью.
20. Этот фильм скучен, растянут и неправдоподобен.
21. Идея фильма банальна.
22. В кинотеатре Россия идет новый фильм с участием Певцова.

Exercise 12. Choose the correct answer.

1. He ___ on stage for only one scene.
a. appeared b. emerged c. entered d. erupted
2. He played the lead in a ___ production of "*Macbeth*".
a. memorable b. memorised c. recalled d. Reminded.
3. Her ___ as a tragedian took her to every part of the world.
a. fame b. glory c. renown d. status
4. Halfway through the first act, the leading man forgot his ____ .
a. declamations b. lines c. parts d. speeches
5. He soon made a ___ for himself on the stage.
a. fame b. popularity c. reputation d. regard
6. When he forgot his lines the ___ whispered them from the side of the stage.
a. messenger b. prompter c. pusher d. reminder
7. Public figures, such as actors, are often reluctant to talk about their ___ lives.
a. individual b. particular c. personal d. private
8. I doubt if I will be ___ enough to play tomorrow.
a. fit b. healthy c. recovered d. sound
9. Miss Best was proud to be ___ out for special praise for her performance.
a. distinguished b. selected c. separated d. singled
10. Don't ___ shouting for ability as a dramatic actor.
a. identify b. imagine c. mislead d. mistake
11. For the first night's performance the ___ had to be called in to take the part because the leading lady was ill.
a. deputy b. reserve c. substitute d. understudy
12. The highlight of his acting career was the opportunity to play the ___ of Hamlet.
a. characterization b. part c. personage d. play

13. The actors have to ___ before they appear in front of the strong lights on stage.
 a. cover up b. do up c. make up d. paint up
14. He gave the best performance of his acting career in the ___ of Othello.
 a. action b. personage c. role d. theme
15. That comedian is very good at ___; he can take off the President perfectly.
 a. duplications b. impressions c. reproductions d. similarities

Exercise 13. Choose the correct explanation.

1. light	a. something which is done in a different way, not done in the normal way. (In the U.S., such films are usually artistic films or foreign language films.)
2. intense	b. extremely artistic, overly artistic, too artistic (often suggests that someone tried too hard to make something artistic)
3. suspenseful	c. something which entertains; amusing and interesting
4. entertaining	d. something which is very funny; something which makes you laugh
5. arty, artsy	e. containing strong emotions or feelings; extreme (Such films emotionally drain you or make you tired. It is not necessarily negative, it just means that a movie is not light or relaxing.)
6. superficial	f. relaxing, amusing, not too intense (This is the opposite of "intense.")
7. thought-provoking	g. something which is usual, or normally done (Such films are those which are usually high budget, popular, and made for entertainment. It is the opposite of "alternative.")
8. alternative	h. not deep or profound; lacking real content
9. hilarious	i. something which makes you keep guessing or makes you question how something will end
10. mainstream	j. something which makes you think

Exercise 14. Choose the right adjective from the box.

Alternative artsy entertaining hilarious intense light mainstream superficial suspenseful thought -provoking

Christine: What did you think of the movie? Did you like it?

Sarah: Not really, it was a little too ___ for me. It seemed like the director was trying so hard to impress us with strange close-ups and avant-garde dialogue that he forgot to include a story. I thought it was really boring.

Christine: I thought the movie was really ____. I love it when a movie makes you think. It's a nice change from the ___ dialogue and two-dimensional characters you usually see in films these days.

Sarah: I don't really care for ___ films. They are so dark and depressing. The characters are always so ____. Why does a movie have to be sad to be deep?

Christine: Yeah, I know what you mean, but ___ cinema is nothing but gun fights and exploding cars. I get so sick of movies like that. I prefer movies with substance.

Sarah: But sometimes you don't want to think; sometimes you just want a ___ movie. Like that comedy movie with Billy Crystal - that was so ____. I laughed so hard that I cried.

Christine: Movies have to be more than ___ to me.

Sarah: Did you see that new mystery movie that came out last month? That was so ____. I was on the edge of my seat the whole time.

Christine: I loved that movie. The plot was great, and the acting was incredible. I wouldn't be surprised if it were nominated for an Academy Award.

Sarah: Well, at least we agree on something. I guess we'll have to stick to mysteries in the future.

Exercise 15. Choose the right adjective from the box.

Alternative artsy entertaining hilarious intense light mainstream superficial suspenseful thought-provoking
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1. If we go to a movie, I would like to see a ___ comedy. I don't want to think - I just want to be entertained.
2. Most movie theaters are primarily interested in making money, so they prefer to show ___ movies which have a greater earning potential.
3. There is an ___ cinema downtown which specializes in artistic films and foreign language films.
4. That movie was ____. I have never laughed so hard in my life.
5. That documentary was just a ___ look at the life of Oscar Wilde; it would have been better if they had gone into more depth and fully discussed his early years.

6. Although the story was simple and the acting was average, I thought the movie was still very ____.
7. That murder-mystery was fantastic. It was incredibly ____ . - I had no idea how it would end.
8. That new Swedish film was so ____ that we were up all night discussing it.
9. I thought the movie was really strange. Why was half of it in black and white? Why did she keep dreaming in French? I think the whole thing was just a little too ____ for me.
10. I don't want to see anything that is too ____ . Can't we just see a movie which is light and entertaining?

Text 2

How A Film Is Made

John Tchalenko is a student at the National Film School. Each student has about £300 with which to make a film. John decided he was more interested in exploring fiction than documentary, and this is how he went about making his film. First of all, he had to decide whether he would use the script or not. He decided against this, and instead, he found a group of actors who were willing to work with him. They decided on a subject together, then John chose his crew; a cameraman, who does all the shooting; a camera assistant, who helps the cameraman, changes the film and helps with the lights.

At the end of the day, the camera assistant has to prepare the laboratory report sheets, which tell the lab exactly what is on each roll of film and how to print it. There is also a sound man who has to make sure that all the sound is recorded. He usually works the tape recorder while the sound assistant works the microphone on the end of the sound boom. If a boom is not being used, the microphones have to be fixed in position beforehand. Alternatively, radio microphones can be attached to the actors. The sound man has to keep a careful record of everything that goes onto the tapes, so that the director can identify, at a glance, what is on each tape.

In commercial fiction films, there's a continuity girl, who keeps a careful record of all the details in every shot. When the shots are done out of order, the director can refer to her notes to make sure that everything is consistent. Otherwise, in the same scene a character might have a bracelet in one shot, but not in the next. John wasn't worried about continuity so he didn't have a continuity girl. In John's film, the production manager was responsible for drawing up the shooting schedule, calculating the budget (money), paying the actors, booking the studios and arranging transport for the crew and the actors to and from the set (scene) or locations (places where

outside shooting was done). She also had to get hold of all the props (objects used in the film) and costumes, although the actors helped her a great deal with this. Finally, she was responsible for providing the crew and actors with lunch and cups of tea.

The most expensive thing John had to pay for out of his budget was the film and its processing. He also had to pay for food and transport, hire one or two props, buy tapes for the sound-man and pay the actors. He didn't have to pay the crew however, because they all did it to get experience. And he didn't have to hire equipment or to pay for the editing facilities, as they were provided free by the film school.

In commercial films, there's usually a clapperboy, but in John's film, the camera assistant was responsible for the clapperboard. The clapperboard is filmed either at the beginning or at the end of each shot. On the board is marked the name of the film, the number of the shot, and whether it is the first, second or third take. The clapperboy shouts out the number of the shot and the take. For example, if he shouts, "**24 take 1**" this means it is the first attempt at the twenty-fourth shot. If something goes wrong, they will have to repeat the shot. This will be 24 take 2. If 24 take 2 is alright, they will go on to the next shot, which will be 25 take 1.

When a scene has been set up and the director wants the crew to start shooting, he calls out, "**Run sound!**" The sound-man calls out, "**Sound running!**" Then the director shouts, "**Roll camera!**" And the cameraman shouts, "**Mark it!**" He points his camera at the clapperboard which the clapperboy is holding in front of the scene they are about to shoot. The clapperboy calls out "**22 take 3**", and bangs the arm of the clapperboard on to the main part of the board. This makes a loud clap. The camera films the exact moment the arm hits the board. The sound of the clap is recorded on the tape. The director will later be able to match the exact frame of the film to the moment of the clap on the tape. If there were no clap, there would be problems because there would be no exact moment when the director could match the sound and film. This would mean that the images and the sound would not match and the characters' voices would be heard slightly before or after their lips moved.

Every evening, after the day's shooting, the director and the crew stay behind to look at the rushes. These are the prints of the negatives. If the film is shot near a film laboratory, someone can take the negatives to the lab every night after the day's shooting has been finished. The rushes come back the next day, so every evening the crew see the previous day's rushes. The rushes do not include sound, and are printed in the same order in which they are shot. The director and crew check the rushes to see that everything is technically O.K. If any shots are unusable, they make a note of these, in order to re-shoot them. Of course, there is far more material in the rushes than will ever be used. Once the shooting is over, and the rushes have been shown, the

director makes a rough cut. This is a very rough version of what the film may be. Then, there is a long period of editing of both the picture and the sound. The director can add to the original sound track which has been recorded. He can put on different sounds and music. Adding the sound is done last of all in special sound studio. Eventually, the film is fully edited. The lab makes a print which is checked by the director and the cameraman for technical faults. Then the lab can make a final print, and the film is ready for distribution.

*Juliet Crittenden
From "Current"*

Additional Vocabulary

Who is behind the camera? There are dozens of stage names in film credits. If you've ever wondered what their jobs are, read on.

<p>The director. The director controls all the actors and technicians on a film set. He or she decides how to shoot each scene and is generally in charge of the movie's creative development.</p>	<p>Second Unit Director To save time, movies are often made in two places at once. For example, while the leading actors are working in London, a car chase may be filmed in New York. The technicians who make these 'action' sequences (or scenes with lots of extras) called the Second Unit, and their boss is the Second Unit Director.</p>
<p>The producer. Producers look after the business side of a film. First, they find the money to start a project. Then they control the budget while it's made. Finally, they're in charge of the film's publicity and release.</p>	<p>Art Director. The person in charge of a film's overall visual design is called the art director (or sometimes the 'production designer'). His or her responsibilities include the sets and costumes.</p>
<p>Editor. An editor's job is to 'cut' all the film shot by the director into a final two or three hour version.</p>	<p>Sound Mixer. Sound mixers control the equipment which records sounds picked up by the microphone.</p>

<p>Screenplay by ... This refers to the script-writer – the person who has written a 'play' for the 'screen'. <i>Screenplay adapted by...</i> means that the story was originally a book or a stage-play.</p>	<p>Clapper-boarder The clapper-board is two pieces of wood. These are brought together with a 'clap!' at the start of each 'take'. They have information written on them which helps the director and editor to keep the takes in order. The clapper-boarder operates the clapper-board and also puts film in the camera.</p>
<p>Casting Director Casting directors choose actors for the various roles in a film. This includes selecting everyone from top international stars to 'extras'.</p>	<p>Continuity Supervisor. The scenes in a film are usually shot out of order. For example the end may be shot before he beginning. A continuity supervisor's job is to make sure that costumes, sets, props, etc. are all consistent.</p>
<p>Focus-Puller This job involves keeping the camera in focus and changing lenses when necessary.</p>	<p>Key Grip A key grip moves the camera from one position to another on the set or location.</p>
<p>Gaffer The electrician in charge of lighting on the set.</p>	<p>Best Boy Assistant to the gaffer.</p>
<p>The Dubbing Editor This job starts after shooting is over. It involves mixing dialogue, music and sound-effects to produce the film's final 'sound-track'.</p>	<p>Boom Operator. The boom is a long pole with a microphone on one end. The boom operator holds the microphone above the actors' heads to record what they're saying.</p>

EXERCISES

Exercise 1. Find the English equivalents for the following:

Использовать сценарий; киногруппа; подбирать киногруппу; производить все киносъемки; помогать с освещением; помощник оператора; ролик киноплёнки; отчет по отснятому материалу; звукорежиссер; звуковой фон; коммерческий игровой фильм; монтажница; реквизит; проявка пленки; брать оборудование на прокат; приспособление для монтажа; хлопушка; дубль; человек с хлопушкой выкрикивает номер кадра и дубль; подобрать точный кадр; совместить звук с кадром на пленке; просмотреть негативы отснятого материала; переснять кадры; черновой вариант; долгий период монтажа и совмещения изображения и звука; специальная звуко студия; технические недостатки; тиражировать фильм; быть готовым к прокату.

Exercise 2. Give sentences from the text including the following phrases:

To make a film: to use a script; to decide on a subject; the laboratory report sheets;

a roll of film; a sound boom; the microphones have to be fixed in position; radio microphones can be attached to the actors; to keep a careful record onto the tapes; commercial fiction films; out of order: everything is consistent; to be responsible for;

to draw up the shooting schedule; to calculate the budget; to book the studio; to arrange transport for the crew to and from the set; to get hold of all the props;

to provide the crew with lunch; to do something to get experience; to hire equipment;

the clapperboard; at the beginning of each shot; the third take; to repeat the shot;

to roll the camera; to bang the arm of the clapperboard; a loud clap; to match the sound and film; to look at the rushes; the prints of the negative; to make a rough cut; the film is ready for distribution; a sound man ; a production manager; a prop; an actor; a director; a clapperboard;

Exercise 3. Many people are involved in film making. Find out their responsibilities.

Production coordinator; continuity girl; stunt man; Clapper-board man; cameraman; sound editor; location manager;
--

Diary of a Filming Day

Overnight.

The previous day's filming is developed.

7.30 a.m.

Location manager phones Bristol airport for weather check for our area.

8.00 a.m.

The catering manager goes to the market to buy fresh supplies for 110 people.

8.30 a.m.

Editor and assistant look at yesterday's rushes without sound to see if the material needs editing.

Art Department is relaying part of ground cover on the village street.

9.00 a.m.

Editor phones film unit and tells them that part of sequence will have to be reshot.

Production manager starts to change the schedule to include new shots. We need to call back three actors who have been released.

Catering team are cleaning out costume, make-up and actor's rest-room caravans.

9.30 a.m.

All call times are adjusted. The leading actors are collected from hotel by third assistant director.

10.00 a.m.

Costume and make-up assistants arrive; they work on the fifty-two supporting artists.

Item about our filming is broadcast on a local radio station.

10.30 a.m.

Leading actors are called for make-up.

11.00 a.m.

Director arrives on set and walks alone around the location to decide how to shoot scenes.

Continuity girl checks all locations against the script.

Regional TV news team arrives to film an item for the teatime local programme.

11.30 a.m.

Director, director of photography and continuity girl walk around the set to discuss all the scenes.

Props master and stand-by props team check action props for the day. Leading actress is called for make-up.

12.00 p.m.

Director, producer, designer, camera operators, location manager, continuity girl, assistant directors all crush into sitting room to discuss the shooting for the day. Production manager visits each department to spread information. Director talks to actors. Art Department checks all in order for the first shot. Supporting actors to costume.

12.30 p.m.

The first spectators of the day arrive. By the end of the day about 300 people will come to watch. The police erect barriers for crowd control. Lunch service.

1.00 p.m.

Filming starts and goes up till 4.00 p.m. BBC press officer interviews some actors. Producer coordinates all the press, local photographers and filming teams. Later he discusses the day's interviews with the actors and production team.

1.30 p.m.

Leading actors on set to rehearse.

First assistant director organizes all the supporting actors into their places.

More spectators arrive. They are asked not to take flash photographs while we are shooting.

Coordinator phones for weather check.

Filming continues.

Assistant production accountant is preparing travel expenses for the supporting actors.

2.00 p.m.

Still photographer has five minutes to do set-up photos of the leading actors.

Film unit sets up for the next shot.

Caterers wash up after lunch.

Local radio interviews the leading actress.

3.00 p.m.

Film unit moves to a new location.

Make-up designers change the leading actress's hairdo for the new shot. Some of supporting actors change costume and make-up for evening filming. Caterers serve tea.

4.30 p.m.

Main lamps for night shoot are rigged. Animals on set: two horses, two dogs, two mongrels. Rehearsals of carriage arriving. Final costume and make-up checks. Filming of scene 1/14 starts. More spectators arrive.

6.30 p.m.

One of supporting actors is allergic to horses and has a very bad asthma attack. Producer administers first aid and she is sent for medical treatment.

7.00 p.m.

Filming continues until 11.30 p.m., still watched by crowds of spectators.

10.00 p.m.

Location manager delivers flowers to each house on the main street to thank them for their cooperation.

11.30 p.m.

Filming finishes.

Actors get out of costume and make-up. Hot snacks and drinks are served as people work. Horses are loaded into boxes for return journeys. Carriages start journey home. Dogs return to kennels. Camera equipment is checked and packed. Props master hands out call sheets for the next filming day.

12.00 midnight

Make-up and costume designers pack up and store everything for next filming day. Night security takes over.

Exercise 4. Report the events of a filming day from the point of view of different cast and crew members:

- film director
- hair and make-up designer
- props master
- leading actor/actress
- producer

Exercise 5. A role play (For groups from 2 to 10 students – you can supply additional cards yourself). Have you seen any of the Batman films? If you have, do not let it hinder your imagination because today you are not a viewer but a doer. Yes, we are going to shoot a new film 'Batman in Russia'. This is a joint project of a major Hollywood studio and the 'Mosfilm' and today the

participants are giving a Press conference. Read thoroughly all the role cards to prepare properly for your own role.

<p>A top Hollywood actor. You are going to play Batman, who fights criminals and protects ordinary people. You wear a black mask and a large black cloak. You've brought to Russia your special car, Batmobile, that can travel very fast and has all kinds of special equipment. This is your first visit to Russia but you have read Leo Tolstoy and Dostoevsky and have seen many Russian films. You think that Russian girls are very beautiful.</p>	<p>A Russian debutante actress. You are going to play Robin, who is sometimes called Boy Wonder. At the end of the film the Boy Wonder will turn out to be a Girl Wonder and this is not the only surprise. You are eager to act with a Hollywood star and feel a little nervous because the film is in English. You are grateful to your English teacher at VGIK who used the most advanced methods and materials - 'Hello!' magazine among them. You've already rehearsed 30 different ways to pronounce the famous phrase "Good thinking, Batman!" (it is often used by Robin when Batman has thought of a good idea).</p>
<p>A top Russian actress. You are going to play the FSS (Federal Security Service) agent who investigates mafia murders by becoming the chief mafioso's lover. You are mostly concerned about the costumes and the make-up.</p>	<p>A top Russian actor. You are going to play the chief of the Russian mafia. You are not very enthusiastic about the film because you think it's a kind of a fairy-tale and rather primitive at that. Still, you've agreed to participate--it's the first time you'll be playing a villain and you find it more exciting than to play heroes.</p>
<p>The director. This is your first Batman film and you want it to be a hit, that's why the scene is laid in Russia. You've studied the Stanislavsky system and admire Russian actors. You think Russia is great, and Russian girls are great, and Russian actors are great, and the Russian mafia is great...</p>	<p>A Russian journalist. You think that making films like 'Batman' is a waste of money, watching them is a waste of time. You feel sorry that leading Russian actors are going to play in this trash film. Think of some unpleasant questions to be asked.</p>

An American journalist. You want to learn as much as possible about the plot of the film. You are also interested in the private lives of the actors. Prepare the questions to be asked.

The producer. This is not your first Batman film and you want to get more profit from it than the previous ones. That is one of the reasons for shooting it in Russia - though you won't tell anyone about it...

Exercise 6. Read the text carefully and choose the correct word for each space from the table.

Burnt by the Sun (1)___ the Oscar for the best foreign language film in 1995. When the (2)___ was announced, a man tossed a young girl over his shoulder and strode triumphantly to the podium. Not yet having seen the movie, I found this celebratory (3)___ somewhat inappropriate – a doting Russian father sharing his moment of Hollywood (4)___ with his little daughter. But once you have seen *Burnt by the Sun* you will recognize that there could have been no more (5) ___ gesture. The film is about life during Stalin's reign of terror; but at its bitter-sweet, sentimental heart it is about that father and his daughter and their special love for each other. The father – well-known Russian film-maker Nikita Mikhalkov – wrote, directed, and had the (6)___ role of Colonel Kotov in *Burnt by the Sun*. And Mikhalkov's co-star and the inspiration for the film is his daughter Nadia. He explains: "I decided to play this role for the unique (7)___ of helping the performance of my daughter, Nadia ... certain scenes being especially delicate on an emotional level." In several such scenes, father and daughter express and (8) ___ their love for each other. Mikhalkov also made his daughter comfortable by calling her by her (9)___ name in the film, and Mikhalkov says: "I (10)___ this film very quickly because I wanted my six-year-old daughter to play the role. children grow quickly and lose the tenderness, the simplicity, and the charm their youth carries."

	A	B	C	D
1	Got	Took	won ✓	Received
2	Grant	Award ✓	reward	Prize
3	Performance	Scene	moment	Show
4	Victory	Glory	achievement	Triumph
5	Fit	Proper	suitable	Appropriate ✓
6	Leading ✓	Small	principal	Basic
7	Plan	Reason	fact	Thing
8	Show	Stress	demonstrate	Emphasize
9	Christian	Last	real ✓	Second
10	Shot	Did	made	Wrote

Exercise 7. Read the text. Use the word given in capitals at the end of the line to form a word that fits in the space in the same line. The first answer has been given as an example.

<p>Actress Kate Winslet has achieved in five quick years what many (1) <u>actresses</u> would love to accomplish in an entire (2)___ career. With her very first film role in Peter Jakson's <i>Heavenly Creatures</i> Kate attracted international (3)___ and critical acclaim for her high energy acting. Kate's starring (4) ___ in her first screen (5) ___ did not come by accident. Born on October 5, 1975, in Reading, England, the striking blue-eyed blonde grew up in a family rich in (6)___ talent and background. by the time she was 13, Kate had her first (7)___ acting job when she made a (8) ___ for Sugar Puffs cereal. In it, Kate first exhibited a love for (9) ___ in her acting roles.</p>	<ol style="list-style-type: none"> 1. act 2. act 3. recognize 4. perform 5. appear 6. theatre 7. pay 8. commerce 9. dance
<p>From the time Kate made her Sugar Puffs cereal commercial she very much prided herself on being (10)___ independent from her family. But don't (11)___ Kate's moving out of her parents' home at an early age as a sign of rebellion. Kate Winslet is very close to her parents, but says for some time she has felt much more (12)___ than her age.</p>	<ol style="list-style-type: none"> 10. economic 11. interpret 12. maturation
<p>(13) ___ money, she secured from a job (14) ___ in north London deli where she tried her hand at (15)___ meats and cheese for sandwiches. One day while working at the deli, Kate received a phone call. Kate had been selected out of a group of 175 aspiring actresses for a (16)___ role as Juliet Hulme, one of a pair of (17)___ schoolgirls in director Peter Jakson's movie, <i>Heavenly Creatures</i> along with Melanie Lynskey.</p>	<ol style="list-style-type: none"> 13. need 14. work 15. slice 16. co-star 17. obsess
<p>Kate Winslet's fans and (18) ___ have increased steadily throughout her film career, but many of her most devoted fans have been following her since the screening of <i>Heavenly Creatures</i> in 1994.</p>	<ol style="list-style-type: none"> 18. admire

Exercise 8. Look through the reader's reviews about *The Matrix*. Rewrite the same passages using the following words (some of them are extra words).

Nouns		Adjectives		Verbs	
Movie	Film	the best	better	Become	see
Job	Work	magnificent	heroic	Be	impress
Women	Script	attractive	major	Try	do
Fan	Program	complete	musical	Prefer	portray
Hero	Image	imaginative	terrible	Play	think
Male	Female	unpredictable	favourite	Disappoint	offer
Award	sci-fi				
Action	cinema				
Horror	performance				

Матрица

Лучший фильм 1999.

Этот фильм был лучшим фильмом, который я смотрел в 1999 г. Он на 1000% лучше, чем Джордж Лукас (George Lucas) обещал. Сценарий полон вымысла и непредсказуем. Этот фильм не разочарует тебя, даже если ты и не любитель научной фантастики. Если ты собираешься посмотреть только один фильм в этом году, то это единственный фильм, который стоит посмотреть.

Игра Кэрри-Анны (Carrie-Anne).

Лично я думаю, что «Матрица» - лучший фильм, который я когда-либо смотрел. Если говорить о Тринити, то ее образ хорошо сыгран. Я не фанат красавицы (the bimbo), стоящей за мужчиной, который играет главную роль. Я предпочитаю женщин в боевиках. Но Кэрри-Анны Мосс (Carrie-Anne Moss) сыграла так великолепно, что я стал ее фанатом.

Exercise 9. There are limits for certain films including videos. How can you guess if you are recommended to see this or that film or not? In column A there are abbreviations and some numbers that show age limits. Match them with the description in column B.

A	B
U	Unsuitable for young children Unsuitable for teenagers Unsuitable for toddlers
PG	Unsuitable for 12-year-olds Unsuitable for 15-year-olds Unsuitable for 16-year-olds
12	Parental guidance (general viewing, but some scenes may be unsuitable for young children) Universal. Suitable for all ages
15	Suitable for kids Suitable for persons of 12 years and over Suitable for persons of 15 years and over
18	Suitable for persons of 18 years and over

Exercise 10. Here are three letters expressing different views on Leonardo DiCaprio. Choose one of them, read it, and act out the role of a person who has written it.

Why Leonardo DiCaprio has acquired the status of sex symbol overnight can be summed up in one word: romance – something sadly lacking today. When did you last go to the movie of the caliber of “Casablanca” or “Gone with the Wind” – both wonderfully moving? Would Bogart or Gable be the legends they are today had they appeared in those films? The theme of star-crossed lovers woven into the story of the ill-fated “Titanic” tugs at the heart-strings, and proves that Hollywood realized most of us are sick of the “action-packed”, vulgar, trash films which pass for cinema today.

Leonardo DiCaprio is rather mediocre actor whose looks are no better than those of many a young student one sees every day and whose acting doesn't rise above the ordinary. One day, if he tries hard, he may learn to act and his face may harden into a handsome, interesting physiognomy – but it will take time. So far, his face doesn't have particularly good bone structure, as far as I can see. If he cannot do something spectacular before the next heartthrob comes along, I would say his future is likely to be that of a falling star.

A class act - not just a pretty face. It may be fashionable to sneer at "Titanic" star Leonardo DiCaprio, but critics should remember he has a huge following not only because of his looks. He is a brilliant actor, too. Leonardo was brought up in a rough area of Los Angeles, with little money, and had the talent to act his way to stardom. That's an achievement to respect.

It's Interesting to Know

The most Oscar awards: Walt Disney has won more Oscars than any other individual. The total number of his rewards consists of 20 statuettes and 12 other certificates, which includes awards which were given to him posthumously.

The most portrayed story: There have been 95 productions of *Cinderella*, including cartoon and modern ballet.

The most successful Western director: Steven Spielberg has seven of his movies in the all-time top 10. Collectively they have grossed over \$2.17 billion.

The most filmed novelist: Edgar Wallace has had his books and short stories made into at least 179 films. In addition there have been other films which are based on his plays and scripts. This has made him the most filmed 20th-century novelist.

The largest studio: The largest film complex is at Universal City, Los Angeles, California, USA. It measures 170 hectares and comprises 561 buildings and stages.

The most filmed author: There have been 309 straight adaptations or relatively straight film versions of William Shakespeare.

The largest amusement resort: Disney World, Florida, USA, covers an area of 12,14 hectares (30000 acres).

The most profitable film series: The 18 James Bond movies have grossed over \$1 billion worldwide.

The most acting performer: Kanzaburo Nakamura has performed in 809 Kabuki titles. As each title in this Japanese theatrical form lasts 25 days, he has played 20150 performances.

Unit II Film Directors

Text 1 Movie Wizard

Guess who he is? – He is dinosaurs' father and a great friend of Roger Rabbit and E.T. He knows where Neverland is and can fight with sharks and poltergeist. – Superman? – Wrong! He is Steven Spielberg. He seems to be the all-powerful wizard and a cinematic magician to us. His films make us scream with laughter or shiver with horror.

The world famous American film director Steven Spielberg was born in 1946. The son of a computer scientist and a gifted pianist, Spielberg spent his early childhood in New Jersey and, later, Arizona. He was 11 when he first got his dad's 8-millimetre camera and began shooting short flicks about flying saucers and World War II battles.

At the age of 13 he won a contest with his 40-minute film *Escape to Nowhere*. At the age of 16 he produced the movie *Firelight* and it was shown at the local cinema.

But a real success came in 1975, when Spielberg created *Jaws*. That little fish tale became the biggest hit of its time. This movie opened up the doors for Spielberg to work on many more great projects. And he went on to shake Hollywood with *Close Encounters (1977)* *Raiders of the Lost Ark (1981)*, *E.T.(1982)* and *Jurassic Park (1993)*.

Altogether his 18 films made him one of the most financially successful film-makers ever.

But his talents aren't limited to the movie set. Spielberg has also proved to be one of Hollywood's most nimble entrepreneurs. His business empire includes video games, toys and even restaurants.

But what is his source of inspiration? He draws it from his 7 children, aged 8 to 29 years, who live with him (two of them are adopted). Spielberg likes to spend time with his children. His house resembles a large playground — he keeps there 2 parrots, several snakes and a fish tank.

Ask him where he gets his ideas and he shrugs. "The process for me is mostly intuitive," he says. "There are movies that I feel that I need to make, for a variety of reasons: for personal reasons, for reasons that I want to have fun, that the subject matter is cool, that I think my kids will like it."

As a director, Spielberg has a reputation for coaxing the best performances out of everyone from small children to stars. "It's Spielberg, so you work much harder to please him," says Tom Hanks, who plays the lead role in *Saving Private Ryan*.

Jaws. Why does he put this scary stuff into his films? Probably because in his childhood he was afraid of everything. To this day, he remains terrified of airplanes, elevators and closed-in places. ...The great white shark silently approaches the unsuspecting swimmer. The audience is frozen with horror... In a moment those huge teeth will snap shut and pull the victim under waves! By the way, when the shark was built, it was never water tested, so when it was put in the water, it sank straight to the ocean floor. It took a team of divers to take it out!

Jurassic Park. Spielberg consulted many specialists and reconstructed the dinosaurs to perfection. The biggest is the Tyrannosaurus Rex. It's 7 metres high, weighs 1500 kilos and is set in motion by computer. Because of Spielberg's perfectionism, this is one of the most expensive films in the history of cinema (it cost more than 70 million dollars). "This isn't science fiction," Spielberg says, "it's a scientific possibility. Today science can do extraordinary things. But we know how many terrible things have been done in the name of science. And this film helps us to remember this."

E.T. Some films are made to make us think, some to make us feel, some to take us away from our problems... *E.T.* does all of these things. It was Spielberg's first film aimed at children. A 10-year-old boy meets a creature from another planet. They become friends and protect each other from those who don't understand them. Later Spielberg chose Elliot and E.T. flying across the moon as a symbol of his own company Amblin Entertainment.

Close Encounters of the Third Kind. Aliens in science fiction films are usually dangerous and frightening. But in *Close Encounters* they are kind, wise and understanding. It's one of the most spectacular of Spielberg's works, with amazing special effects throughout the film. Now Spielberg is working at a new UFO film. It's about a future Earth where the polar ice caps have melted and humanoids roam our planet...

Who Framed Roger Rabbit? This is not the first film where real actors act together with animated cartoons, but never before have the cartoon characters played such an important role. Can you imagine that most of the cast didn't exist until after shooting!

Riders of the Lost Ark. The *Lost Ark* brought two of the most prominent filmmakers of the 80s together for the first time. The wild adventures of Indiana (ones made many people all over the world go to the movies and see it again and again. The movie of Lucas and Spielberg has entertained audiences for over 20 years.

Hook. *Hook* was one of Spielberg's favourite projects. It is set in Neverland — the magic land of childhood dreams and adventures — with

seas, pirates, Red Indians, wild animals... Peter Pan (Robin Williams) and a fairy (Julia Roberts) fight against Captain Hook (Dustin Hoffman)...

Exercises

Exercise 1. Transcribe and translate the following words:

wizard, dinosaur, Extra-Terrestrial, poltergeist, raider, Jurassic park, nimble, entrepreneur, empire, scary stuff, tyrannosaurus rex, spectacular, humanoid, to roam.

Exercise 2. Answer the following questions:

1. Why is Steven Spielberg called a “movie wizard”?
2. What is he famous for?
3. What were his parents?
4. When did S.Spielberg begin shooting his first movie?
5. Which film brought him fame?
6. What’s his source of inspiration in his business empire?
7. What famous films did he produce?
8. What is your favourite S.Spielberg’s film?
9. Are all S.Spielberg’s films based on special effects? Prove it.

Exercise 3. Translate the following sentences from Russian into English:

1. Стивен Спилберг кажется нам всемогущим чародеем в мире кино.
2. Ему было 11, когда он с помощью отцовской 8-миллиметровой камеры снял короткометражный фильм о летающих тарелках.
3. Настоящий успех пришел к Спилбергу в 1975 году, когда он снял фильм «Челюсти».
4. Известно, что Спилберг снял около 20 художественных фильмов, где он мастерски использует спецэффекты, трюки и компьютерную графику.
5. Талант Спилберга не ограничивается кинопроизводством, его бизнес-империя включает видеоигры, игрушки и даже рестораны.
6. Источником его вдохновения являются его дети, которых у него семеро (двое из них приемные).
7. Как режиссер, Спилберг имеет репутацию добиваться только блестящей игры от всех исполнителей, начиная с детей и заканчивая кинозвездами.
8. Его фильм «Спасти рядового Райна» с Томом Хэнксом в главной роли был награжден Оскаром.

9. Фильм «Близкие контакты третьего вида» является самым зрелищным из работ Спилберга, с изумительными спецэффектами от начала и до конца.
10. Спилберг является одним из лучших режиссеров XX века.

Other World -Famous Film Directors

1. Ingmar Bergman

1. Bergman is a Swedish writer-director who first came to international prominence with his medieval allegory, *The Seventh Seal*. This success led to the release outside Sweden of earlier films such as *Summer with Monica*, *Sawdust and Tinsel* and *Smiles of a Summer Night*. *Wild Strawberries* was another major film in 1957. Bergman's films tend to the austere and gloomy, notably in *The Virgin Spring*, *Through a Glass Darkly* and *The Silence*. Women are very often the central protagonists in his movies, for example in *Persona*, *Cries and Whispers* and *Autumn Sonata*. The impossibility of men-women relationships and bourgeois marriage is a recurring theme. However, *Fanny and Alexander* revealed a warmer, more humanistic side to his artistic personality when he used his affectionate memories of his Stockholm childhood to paint an evocative picture of extended family life. Bergman is the 'art house' director *par excellence*, but his movies are both 'entertaining' and involving with an emotional intensity that is disturbing at times. Bergman must rank as one of the most talented directors ever to have worked in the medium. He is also an extremely creative stage director.

Bergman usually creates his own screenplays then imposes his personal vision on the material. As he has created considerable independence for himself, he of all directors can surely be seen as an auteur.

2. Ingmar Bergman

Director, writer

Born: Uppsala, Sweden, July 14, 1918 – died 2007

Ingmar Bergman is one of world cinema's most influential and distinctive artists. Theatrically trained, he has a style notable for its lyrical language, stark imagery (often in collaboration with cinematographer Sven Nykvist) and immaculate handling of a troupe of regular players. The art-house successes of 1952's *Summer with Monika* and *Smiles of a Summer Night* (1955) were followed in 1957 by a forceful double bill of contrasting classics in the bittersweet *Wild Strawberries* and *The Seventh Seal*, an allegorical odyssey that cemented Bergman's place among the greats. His most typical works are searing, high-minded essays on mankind's role in an alienating universe. These grand concerns reached their apogee with his trio

of religious pictures – the Oscar-winning *Through a Glass Darkly* (1961), 1962's *Winter Light* and the lesbian-tinged, censor-taxing *The Silence* (1963) – later dismissed as "bogus" by their creator, who turned to more intimate, penetrative studies with *Persona* (1966) and *Cries and Whispers* (1971). But to label Bergman as a gloom-monger is to ignore the sweeping artistry and flamboyance of his finest movies. Nowhere is this better shown than in his captivating TV-filmed fairytale *Fanny and Alexander* (1982). This six-hour saga heralded Bergman's public "retirement" as a film-maker, though he continues to write for the screen, penning the autobiographical *The Best Intentions* (1991), which won the Cannes Palme d'Or in 1992.

Exercise 1. Transcribe the following words:

1. Allegory, austere, protagonist, recurring, imagery, troupe, odyssey, sear, alienate, apogee, trio, flamboyance, Cannes, intimate, monger, cement.

Exercise 2. Discuss in pairs:

- a) when Ingmar Bergman came to international prominence;
- b) why he is considered one of world cinema's most influential and distinctive artists.

II. Akira Kurosawa

The Japanese director built up an international following with *Rashomon* (1950) and *The Seven Samurai* (1954), the latter being remade in Hollywood as *The Magnificent Seven*. Later films such as *Throne of Blood* and *The Hidden Fortress* reinforced his reputation for action movies within the samurai tradition; he was often likened to John Ford. His most recent films have been praised, but seem too leisurely and indulgent for some tastes, as if he has been too conscious of his artistic status, as in, for example, *The Shadow Warrior* and *Ran*. Apart from his samurai epics, he has directed modern-day pictures, including the impressive *Living* and *The Lower Depths*.

III. Andrei Tarkovsky

Some people would rather watch paint dry than sit through one of the late Russian director's films again; others see Tarkovsky as a genius of the modern cinema. He died in 1986 at the age of 54, having directed a handful of long, slow paced arty movies that elevated him to major auteur status in many people's minds. In constant bother with the pre-glasnost Soviet authorities Tarkovsky first came to prominence with *Andrei Rublev* (1966); his obscure

movie about space *Solaris* (1972), then captured audiences in the West. *Mirror* and *Nostalgia*, *Stalker* were more overtly personal and political statements. It is tragic that Tarkovsky died before the present thaw in the Soviet Union happened; it would have been interesting to see what kind of movies he would have made in his homeland in the new circumstances.

IV. Roman Polanski

Polanski first came to international prominence when he directed *Knife in the Water*. Thereafter, he made all of his films outside his native country, Poland. His films are full of violence, sexual quirks and the occult. *Repulsion* and *Cul de Sac* are odd, claustrophobic studies of repression. He then had a major Hollywood success with *Rosemary's Baby* which dealt with devil-worship. Tragically, Polanski's own life became inextricably linked with the macabre and the occult when his wife Sharon Tate was one of the victims of ritual murder at the hands of the Charles Manson 'family'.

Polanski's version of *Macbeth* emphasised the witchery and the violence, while *Chinatown*, probably his best film, was a brilliant reworking of film noir themes. Polanski has also had his out-and-out commercial flops, including *What?* and *Pirates*. *Tess* was a surprisingly subdued version of the Thomas Hardy novel. *The Tenant* explored themes of gender and identity; *Frantic* was only a partially successful thriller starring Harrison Ford. Along the way Polanski picked up a charge of statutory rape in America for allegedly sleeping with a minor, which means he has to work abroad unless he is prepared to return to the States to stand trial.

V. Satyajit Ray

Ray's *Apu* trilogy in the fifties put Indian cinema firmly on the international film map. *Pather Panchali*, *Aparajito* and *The World of Apu* are brilliant representations of Indian life. What makes Ray so accessible to western audiences is his command over film technique and his control of the narrative and acting in his films. Other distinguished films he has made include *The Music Room*, *Company Limited*, *Distant Thunder*, *The Middle Man*, *The Chess Players* and *Days and Nights in the Forest*. Ray could be described as rather a 'literary' director in that his films are often adaptations of novels, strong on plot and character, but he has a genuine instinct for what can hold an audience in the cinema.

VI Alfred Hitchcock (UK, 1899-1980)

Films include- *The Lady Vanishes* (1938), *Rebecca* (1940), *Spellbound* (1945), *Notorious* (1946), *Strangers on a Train* (1951), *Dial M for Murder* (1954), *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963)

VII Sergei Eisenstein (USSR, 1898-1948)

Films include- *Battleship Potyomkin* (1925), *October* (1927), *The General Line* (1928), *Alexander Nevsky* (1938), *Ivan the Terrible* (1943-1946).

VIII Federico Fellini (Italy, 1920- 1993)

Films include- *La Strada* (1954), *La Dolce Vita* (1959), *8 ½* (1963), *Juliet of the Spirits* (1965), *Satyricon* (1969), *Fellini Roma* (1972), *Amarcord* (1974), *Fred and Ginger* (1988)

IX Woody Alan (USA, 1935-)

Films include- *Bananas* (1971), *Play it Again Sam* (1972), *Annie Hall* (1977), *Manhattan* (1979), *Hannah and her Sisters* (1985), *Another Woman* (1989), *Crimes and Misdemeanors* (1990), *Alice* (1991)

X Jean-Luc Godard (France, 1930-)

Films include- *A Boat De Souffle* (1960), *Bande a Part* (1964), *Alphaville* (1965), *Pierrot Le Fou* (1966), *Sauve Qui Peut* (1980), *King Lear* (1980)

Exercise 1. Expand on the following items:

- a) the film director who reinforced his reputation for action movies;
- b) a genius of the modern cinema;
- c) the director who made all of his films outside his native country;
- d) what makes the Indian film director S. Ray so accessible to audiences;
- e) the originator of horror films.

Exercise 2. Do you know the names of the outstanding directors of the world cinema? Test yourself. Match the names with the surnames.

1. Alfred	a. Spielberg
2. Andrey	b. Bergman
3. Bernardo	c. Fellini
4. Federico	d. Cameron
5. Ingmar	e. Hitchcock
6. James	f. Polanski
7. Orson	g. Bertollucci
8. Roman	h. Allen
9. Steven	i. Tarkovsky
10. Woody	j. Welles

Which of these film directors do you know? What films did they direct?

Exercise 3. Make a report on your favourite:

1. film director
2. actor /actress
3. scriptwriter
4. producer
5. animated cartoon-maker

Text 2

A History of Screen Monsters

Film monsters have been frightening us for years. People love the shock that film can give them. Film-makers realised this even in the 1890s, when films first began to appear. The Frenchman George Méliès produced *The Devil's Castle* in 1896. In this three-minute film you see ghosts, skeletons, witches and the Devil. Méliès was one of the first people who experimented with special effects. Audiences loved it.

When films really became popular, even more people came to see the screen monsters. The great classic monsters soon appeared. *The Werewolf* came out in 1913. A werewolf is a person who changes into a wolf at the full moon. This was originally an American Indian legend. The first *Frankenstein* was in 1910 and the first *Dracula* film was *Nosferatu* (1922) from Germany. Dinosaurs were an early favourite too, beginning with *The Dinosaur and the Baboon* (1917).

Actors played the parts of werewolves, vampires and Frankenstein's monster, but with dinosaurs it was different. Special effects artists made these from rubber, and they became more and more popular. Monster-making became an art.

In the 1930s, Hollywood produced some of the most famous of its monster films. *Dracula* (1931) was the first American vampire film. *Dracula* is the most famous story of all time. It was written by Bram Stoker, the British author in 1897. In the film, Count Dracula lives in a castle in Transylvania, a region in Romania famous for evil spirits and vampires. The main character is a wicked nobleman during the day but at night he is a vampire. He attacks innocent people and drinks their blood he can turn into a bat and can only come out at night. His victims lose strength, die and become vampires themselves.

Dracula needs new victims and moves to England. There, he pursues two young women: Lucy Westenra and Mina Helsing. Dracula, in his turn, is hunted by Mina's fiance, Jonatan Harker and Abraham Van Helsing, an expert in vampires. Finally the two men destroy Dracula.

Frankenstein appeared in 1931. It is based on one of the most famous stories written by the English author Mary Shelly, the famous poet's wife, in 1818. It tells the story of Victor Frankenstein, a scientist who tries to create a human being but instead he produces a monster. Frankenstein makes his monster out of parts of human corpses. The monster that has no name in the book is actually a gentle, intelligent creature. He wants people to love and understand him. But everyone fears him because of his terrible appearance. Frankenstein himself rejects him. Since no one understands him and no woman can love him, he becomes cruel and revengeful. He murders Frankenstein's wife, his brother and his best friend. Frankenstein dies while trying to find and kill the monster who disappears into the Arctic at the end of the novel. The famous 'bolts' in the monster's neck are not really bolts at all. They're electric plugs!

Probably the most famous 'rubber' monster of all time is King Kong. This fifteen-metre-tall gorilla came to the screen in 1933 and *King Kong* is still a classic film. At the time, the special effects in this film were amazing.

Special effects have been improving all the time, of course, and often they can be dramatic. Modern film werewolves change from humans to wolves very realistically. 'Rubber' monsters have been becoming more and more realistic. *The Star Wars* films and other science fiction films (like *Gremlins*) have given us some of the most amazing monsters of recent years. Screen monsters are very much alive!

Horror stories are designed to scare. That is why they are filled with haunted castles, strange old houses, monstrous transformations, over-hungry vampires, insane criminals, as well as more modern characters such as psychopaths.

Exercise 1. Transcribe the following words from the text:

Dracula, Frankenstein, corpse, ghost, werewolf, dinosaur, vampire, Transylvania, wicked, to pursue, to haunt, castle, fiance / fiancée, transformation, psychopath, psychopathic.

Exercise 2. Give the English equivalents of the following:

Полнолуние, превращаться в волка, злые духи, жестокий и мстительный, действие рассказа происходит в... днём, быть рассчитанным на то, чтобы пугать, замок с привидениями, ненасытные вампиры, сумасшедшие преступники, психопаты.

Exercise 3. Find in the text words and phrases with the following meanings:

- | | |
|------------------------------|------------------------|
| 1) to scare | 6) to grow weak |
| 2) to be keen on | 7) insatiable vampires |
| 3) ugly looks | 8) mentally disturbed |
| 4) to kill | 9) film adaptation |
| 5) the action takes place in | 10) changes |

Exercise 3. Work in pairs. Why do people watch horror films? Read some possible reasons why people watch horror films. What's your point of view?

A

Everyone has deep subconscious fears. Seeing horror films helps us to confront those fears and deal with them in a harmless way.

B

It isn't horror films themselves that people enjoy, but the feeling afterwards when they come back to reality and realize they are safe after all.

C

People don't have danger and excitement in their everyday lives, so they need the substitute excitement that horror films provide.

D

People see horror films because they find them entertaining - they're so far removed from reality that people don't take them seriously.

E

We find it fascinating to watch something terrible happening to someone else - it makes us feel good that it isn't happening to us.

Exercise 4. Read different opinions about horror films. Explain the meaning of the underlined words and phrases.

Sue: I do enjoy horror films. I'm just thirsty for vampires, haunted castles, and monstrous transformations on the screen. Some people feel repulsion at the sight of blood but I take it easy. I do like to feel adrenaline racing up.

Dave: I like creepy films. They grab me by the throat and at times the suspense is really unbearable. Many say there is too much blood and insanity in them. But that's their zest! I like them not for bloody scenes but those goosebumps they give me. I do like these nail-biters, they give me such a high!

Patricia: I am really disgusted with horror films. They should be banned to show on the screen. They pervert teenagers and connive at petty tastes. How can the sight of ugly corpses or bloody scraps of human flesh be enjoyable? Such films can drive you mad.

Sum up the opinions and say a) *why the teenagers like horror films for;*
b) *which negative aspects the horror films have;*
c) *what your point of view is on this problem.*

Exercise 5. Describe the following supernatural creatures using English Learner's Dictionary. Recollect a horror film with these creatures where they 'star'.

Werewolf- werewolves;
Witch-witches;
Elf- elves;
Fairy- fairies;
Evil spirits;
Brownie- brownies;
Vampire- vampires;
Dwarf- dwarfs;
Tommy knocker;
Ghost- ghosts;
Gremlin- gremlins;
Water sprite- water sprites.

Exercise 6. Try to guess the names of the creatures that appear during Halloween.

1) Pretending to be beautiful young women they cast off their masks and curly wigs once a month at the full moon and could be seen flying through the

midnight air on a broomstick to their special Sabbath. They make a living by selling spells, charms and love potions.

- 2) Many of them are transparent and shadowy. Sometimes they wear white sheets. They haunt the place where they died or were buried. Many of them are malevolent, they try to do harm.
- 3) They are dead by day but return to life at night to suck people's blood. They must have a constant supply of fresh blood. Their victims lose strength, die and... become dangerous.
- 4) They are very mischievous/ harmful. They set cups and saucers flying through the air, smash crockery and windows, make furniture fall down, slam every door in the house at midnight, turn on all the lights, turn all the clothes in a wardrobe inside out, fill tanks and sinks to overflowing. They usually visit families with teenage children although it is not known why. Modern researches suppose that children's minds may generate the mysterious power they need.
- 5) The first rays of the sun send those giants back into their hiding places because sunlight turns them into stone. They appear most frequently during 'the light night' of the northern summer and produce an unfortunate effect on domestic animals. When one of them is in the neighbourhood – cows fail to give milk, hens do not lay eggs and horses do not work.
- 6) Particularly skilful miners and metalworkers, they live underground hiding from daylight their small twisted bodies with enormously big heads. They possess magical powers which enable them to make wonderful swords and spears.

Text 3

Special Effects, Stunts and Make-Up

Special Effects – King Kong

One of the most famous special effects in early cinema was created by Willis O'Brien. He was the man who brought King Kong to life. Advertised as 'The Eighth Wonder Of The World', Kong was an enormous gorilla. But to O'Brien he was more than that - he was also an enormous problem. How could audiences be made to believe in Kong's size without building a 20-metre model?

There were two solutions. First, O'Brien built a small King Kong skeleton and covered it in rubber, cotton and rabbit fur. Less than 1-metre tall, this is the 'monster' which appeared in everything but close-ups. It was filmed one frame at a time and moved between each photograph like a 3D cartoon character. As for the size, it looked huge because everything else was scaled-down -skyscrapers, trees...even Fay Wray (the actress who-played Kong's human prisoner) was replaced by a 10-centimetre model in some shots.

Then O'Brien built a full-size version of the gorilla's head and shoulders. This was used for close-up scenes. There was also a full-size hand in which Kong could hold the real Fay Wray.

Together, these models amazed audiences and made King Kong the most famous monster in cinema history.

Industrial Light and Magic

Many of today's most exciting special effects are filmed at 'Industrial Light and Magic'. Producer George Lucas built ILM in California during the 70s. At that time he wanted to develop new effects for his '*Star Wars*' series. The results were successful. So successful that they made ILM the world's top special effects studio. Here are just two of the effects developed there in the past ten years.

Go-motion. Do you remember the 'space-bikes' chase in 'Return of the Jedi'? That was filmed in go-motion. It's a technique which makes special effects models (cars, space-ships, robots, etc.) look faster and more realistic. How? By (a) filming them one frame at a time (b) exposing each frame to light for a second (rather than 1/4 of a second as for normal film). When it's projected at 24 frames per second, the result looks smooth, quick and very real.

Compositing. In compositing, different kinds of image are combined. For example, it's possible to film: (a) models at ILM (b) actors in London (c) animation in Tokyo - and then mix all three images together. This is how some of the complex special effects in the Indiana Jones films are made.

Stunts

Film stars are expensive. If they break an arm or a leg, production has to stop and that can cost a movie company millions. To avoid this, the dangerous scenes in films are usually done by 'stunt' artists. These are the brave, highly-trained men and women who fall off high buildings, run through fires, fight sharks, jump out of moving cars.

Before the 70s, their names never appeared on film credits. Studios preferred audiences to believe that everything was done by the stars themselves. Now, though, the important, difficult work which stunt artists do is recognised.

These days, modern technology makes their lives easier than in the past. There are special air-bags, for example, which make 'falls' less dangerous. Explosions and fires are easier to control, too. But nevertheless stunting is still risky and deaths are not unknown. So next time you gasp at a movie star's bravery on the screen, remember who you're really watching.

Make-Up

Like stuntmen and women, make-up artists were not fully recognized in the film world until recently. In fact the Academy Award or Oscar category for make-up was only created in 1982. Which seems strange when you think what an important role make-up plays. Without it, some famous films couldn't even have been made. For example:

Citizen Kane (where Orson Welles aged over 50 years).

The Company of Wolves (where some of the characters actually turned into wolves in front of the camera).

Greysloke (where make-up turned human actors into chimpanzees).

But perhaps the best-known recent example of make-up was in '**The Elephant Man**'. It consisted of 15 different sections and took eight weeks to plan. It also took a long time to put on make-up. Make-up artist Chris Tucker and actor John Hurt began to work at 4am. each morning so that shooting could begin at midday.

Exercise 1. Find the following English equivalents in the text:

Оживить монстра; сделать резиновую оболочку; кроличий мех; появляться крупным планом; снимать только по одному кадру за один приём; уменьшить небоскрёбы; использовать для съёмки сцен крупным планом; изумлять публику; движущаяся камера; аппликация; трюк; каскадёр; падать с высотного здания; сражаться с акулами; выпрыгивать из мчащихся машин; появляться в титрах; надувные мешки; грим; гримёр; накладывать грим.

Exercise 2. Answer the following questions:

1. Who was the first to use special effects in the cinema?
2. What was the trick of filming King Kong?
3. How was the special effect of the most famous monster achieved?
4. When and where was the ILM studio built?
5. How does the Go-Motion camera work?
6. What is meant by the Compositing?
7. Why are highly-qualified stuntmen necessary in the cinema industry?
8. How dangerous is the profession of a stuntman?
9. Do the names of stuntmen appear on film credits nowadays?
10. When did the Oscar category for make-up appear?
11. What films would have been impossible without make-up?
12. How long did it to put on make-up in the film '*The Elephant Man*'?

Text 4

Eldar Ryazanov: The Irony of Fate or Calling

A film director's biography is his films. And the biography of 80-year-old Eldar Ryazanov is no exception - it consists of 25 comedies. Eldar Ryazanov is inseparable from comedy though he doesn't consider himself possessed with much of a sense of humour. He has long believed that he has been making comedies as if, in his own words, "by chance".

Chance - this word indeed describes the beginning of Ryazanov's artistic career. As a schoolboy from Moscow, he wanted to enter the Navigation School in Odessa, but after several years he found himself in a film studio instead of on a seafaring vessel. This happened after he graduated from the Moscow Cinematography Institute, though it was not easy for him to be accepted. There were even several attempts to expel him. Although he thought he was inclined to serious films, the young and confused Ryazanov was literally forced into directing a comedy. The film, however, didn't seem to be successful and they even wanted to close it down more than once and banish the budding director in disgrace.

The film nevertheless resulted in the lively musical "*Carnival Night*" was released in 1957 and for over fifty years a source of joy for spectators. It is a long time to be popular considering how fast the film is humorous and humour is sometimes a dubious thing, since what is funny today may be obnoxious tomorrow.

From where does the time-enduring popularity of Ryazanov's films arise? His work is characteristic of its artistic integrity which is not subject to the whims of cinema fashion (this does not mean that Ryazanov is conservative, quite on the contrary, many of his techniques were later adopted by other directors). Besides, modern spectators react to the atmosphere of emotional abandon, which Ryazanov and his actors create so well on the screen. Ryazanov, by the way, is known for his ability to bring out new, unknown features in his actors, for example, Igor Ilyinsky, who was considered only a comical actor, brilliantly performed as legendary military commander Kutuzov in the "*Ballad of a Hussar*", such instances are numerous.

But the main thing is that Ryazanov and the scriptwriter Emil Braginsky have understood the longing for poetic fairy-tales inherent in modern man who is lost in the dreariness of urbanization. One should believe in miracles, and in luck. The urban settings of Eldar Ryazanov's films conceal unexpected wonders, some fairy-tale aspect of reality. True or not true, who knows? Yet in our hearts we believe in wonderful outcome of his "*The Irony of Fate*" and "*Office Romance*" characters' search for love. We sympathize with the modern Don Quixote - the insurance agent Yuri Detochkin ("*Beware of the Car*") - and his single-minded, although unrealistic, struggle for justice...

"To help people distinguish good from evil, differentiate between false and authentic values - this is the message of our films". It is noteworthy that this message is rendered without wordy declarations. As a genuine contemporary artist who believes in irony, Ryazanov is embarrassed by high-flown words. That is why he turns to poetry. He wants to provide counterpoint for the irony in his films. Songs with lyrics by such serious poets as Pasternak, Tsvetayeva, Akhmadulina and Yevtushenko help to relate the author's message and the philosophy of his characters.

Hundreds of pages are written about Ryazanov. The best of these are his own - he is the author of two books which contain frank and sometimes ironic analyses of his work. Plays by Ryazanov and Braginsky are produced in dozens of theatres. With his winning manner, democratic style, and free of the cliché movie-director's mannerisms, Ryazanov is successful as the host of the popular TV programmes. Yet his main work is directing.

"I do not have any illusions about the role of the cinema", - says director Ryazanov, - "but if our films evoke genuine feelings in someone - we have accomplished something..."

Interviewing a Film Director

"Bride without a Dowry" or "A Cruel Romance"

A remake of Alexander Ostrovsky's classical play "*Bride Without a Dowry*", went on general release in 1987. Back in 1937, it was filmed by Yakov Protazanov, the famous film director. Almost 50 years later Eldar Ryazanov, is offering us his own screen version of the play.

Q.: Why did you call your film "A Cruel Romance"?

A.: This title has haunted me from the very beginning: The heart-burning song of cruel love, an extremely popular genre in Russian music, is viewed today with a certain degree of irony. Heartbreaking melodrama is implied. In fact Ostrovsky's play borders on melodrama, in so far as its genre is concerned, though there is none of the tearful sentimentality that is so typical of melodrama in his plays - its purport goes far beyond a tragic love story. While working on the film we all realized that irony with regard to the play's characters would be tactless. Yet I retained the title because I view the film as a song, a romance sung with breathtaking sincerity. Besides, the events and life stories described by Ostrovsky are really cruel and heartbreaking, aren't they? Thus, the title defines not only the genre, but also, the gist of what happens in the play.

Ostrovsky is considered by many as the bard of Russian merchants. But the manners and way of life of Moscow and provincial merchants was Ostrovsky's main theme only in the first decade of his career as a

playwright. As the years went by, the giant edifice which we could well call "Ostrovsky House" (a popular phrase defining the unique phenomenon) became populated by a variety of characters: actors, gamblers, noblemen turned paupers, nouveaux riches from the rising class of manufacturers, etc. *Bride Without a Dowry* is one of Ostrovsky's plays which depicts, if only indirectly, the broad panorama of late 19th-century Russian life. My idea was to use the camera's potential to expose the scale and the magnitude inherent in the play, that is to say, to turn the play into a film-novel.

Q.: The more usual procedure is to turn novels into plays or film scripts, is it not?

A.: But the resources for such an "epic" interpretation are all there, inherent in the play. One of the stage directions indicates that the play is set in a major town on the Volga, apparently, a town of the Yaroslavl, Kostroma, or Nizhni Novgorod type. In a place like that, all social, and moral processes take extreme forms. The image of the Volga is all-important, too, as in those years, when the country had not yet been covered by a network of railways, the Volga was the main thoroughfare. The river bustled with life, it was teeming with boats, barges, steamers and sailing dinghies. At the same time, the Volga always had a poetic quality about it, which made it the symbol of Russia for all time.

I was born on the Volga, too, and though I grew up elsewhere, the moment we arrived on location I became literally obsessed with the great river. For me, it was as important a character, as Larisa or Paratov.

Q.: What was the actual process of remaking the play into a film like?

A.: If you remember the play well, it opens with an extended exposition. Manufacturers Knurov and Vozhevatov talk at length about events that have taken place in the family of Madam Ogudalova, an impoverished noblewoman. Even at the theatre, such an approach does not always work well. Filming the story, we decided to reproduce the events in retrospect. There were already a few precedents for such an approach. The action of the play takes place during the space of one day. In the film, it extends over a year, plus, that one very crucial day.

Q.: Did you use any other sources or material when "expanding" the play into a film narrative?

A.: I read notes and memoirs written by Volga skippers and boatmen, as well as other authentic papers to be able to reproduce the atmosphere of the period more or less truthfully.

Other plays by Ostrovsky also provided me with a lot of useful hints and details. I felt like giving each character his or her personal history in order to add a variety of nuances to each part. Ogudalova, for instance, is traditionally interpreted as a variation on the theme of Kabanikha from *The Storm*: a greedy and vulgar person. But upon second thoughts, such an approach is too

coarse. Just look at Ogudalova's situation from a more human angle. All her daughters are unhappy, and she can do nothing to help them. Having cast Alisa Freindlikh for the part, an actress with a fragile spiritual world, I defied the tradition. And although our Ogudalova does grovel to the rich and to all appearances sells and peddles her daughter, there is more to her character than mere greed.

Ostrovsky himself was my chief ally and inspiration in this work. As is the case with every great author, his world abounds in recurrent situations and characters. This repetition does not detract from his greatness. It provides rather a true perspective for appreciating his favourite topics and themes.

Yet even Ostrovsky's world, rich as it is, is not enough for someone who ventures to tackle such a popular classic as *Bride without a Dowry*. Looking back we realize that Dostoyevsky, Tolstoy, and Chekhov were Ostrovsky's contemporaries. They wrote at the same time, each expressing his age in his own way. In 1878, when *Bride without a Dowry* was written, Tolstoy's *Anna Karenina* had already been published, Dostoyevsky was at the peak of his literary career, and Chekhov was just beginning to make his name. As for me, the poverty-stricken and painfully ambitious clerk Karandyshev is to a great extent a Dostoyevskian personage. The atmosphere of Ogudalovs' menage, the spirit of a noble family gone to seed, is distinctly Chekhovian. As for the Volga motifs, all of them are perfectly congenial to Maxim Gorky's books, since the latter's childhood and roving coincided with both the time and setting depicted in Ostrovsky's play.

Thus I intuitively decided, to expand the play's context.

Q.: In other words, you tried to make a film that would be both true to the period and relevant to life today. What form does the latter characteristic take in your opinion?

A.: Above all, it lies in the collision of a pure and loving soul with the "moral code" of businessmen and profit-seekers. To my mind, this theme remains highly pertinent to this day. Larisa's only gift was her capacity for selfless love, and that was cynically trampled underfoot. But open-heartedness and purity of spirit are great assets in any individual and society as a whole needs them badly. Without drawing superficial parallels or forcing the play to say more than is there in its dialogues we felt Ostrovsky's message, was quite clear and to the point.

Interviewed by Andrei PLAKHOV

Exercise 1. Match Ryazanov's film titles on the left with their English equivalents on the right.

1. «Карнавальная ночь»	a. "Station for Two"
2. «Дорогая, Елена Сергеевна»	b. "The Promised Heavens"
3. «Человек ниоткуда»	c. "The Old Jades"
4. «Невероятные приключения итальянцев в России»	d. "Keys to the Bedroom"
5. «Дайте жалобную книгу»	e. "A Man from Nowhere"
6. «Гусарская баллада»	f. "Incredible Adventures of Italians in Russia"
7. «Девушка без адреса»	g. "The Forgotten Tune for the Old Flute"
8. «Берегись автомобиля»	h. "Give Me a Note-Book for Complaints and Proposals"
9. «Ирония судьбы, или с легким паром»	i. "Beware of the Car"
10. «Ключи от спальни»	j. "My Dear, Helen Sergeevna"
11. «Зигзаг удачи»	k. "Deep Waters"
12. «Старики-разбойники»	l. "Tell a Word about a Miserable Hussar"
13. «О бедном гусаре замолвите слово»	m. "Ageing Hooligans"
14. «Забывтая мелодия для старой флейты»	n. "A Zigzag of Luck"
15. «Служебный роман»	o. "Soldier Ivan Chonkin"
16. «Гараж»	p. "Garage"
17. «Вокзал для двоих»	q. "Cruel Romance"
18. «Жестокий романс»	r. "Office Romance"
19. «Тихие омуты»	s. "A Girl without Address"
20. «Старые клячи»	t. "Hello Simpletons"
21. «Небеса обетованные»	u. "Ballad of a Hussar"
22. «Музыкальная история»	v. "Carnival Night"
23. «Привет, дуралеи»	w. "The Irony of Fate"
24. «Солдат Иван Чонкин»	x. "The Old Jades"
25. «Жизнь без любви»	y. "A Musical Story"
	z. "Life without Love"

Exercise 2. Translate the following sentences from Russian into English:

1. Первая экранизация драмы А.Островского «Бесприданница» была сделана Яковом Протозановым в 1937 году.
2. При экранизации литературного произведения всегда встают два вопроса: воссоздавать ли точно оригинал или передать основной замысел произведения.

3. Режиссер Рязанов старается следовать оригиналу, но отходит от текста там, где он сковывает режиссерскую фантазию.
4. Он переводит сегодня Островского на язык кинематографа, отстаивая вслед за его драмой вечные идеалы любви, верности, романтики человеческих чувств.
5. «Жестокий романс» чрезвычайно грустен, он откладывается в памяти чистой мелодией любви, оборванной предательством, за которым стоит корысть.
6. По словам Георгия Товстоногова (талантливого театрального режиссера) нельзя придирчиво сравнивать фильм, где обозначено «по мотивам», с текстом оригинала.
7. Почему этот фильм увлекает сразу и не отпускает до конца? А ведь на первый взгляд он очень прост и в нем явно отсутствуют мелодраматические эффекты, ложный пафос, истерики и рыдания.
8. Романсы, звучащие в картине, не надрывные, не жгучие, а все больше спокойно раздумчивые и родниково-прозрачные, как душа Ларисы.
9. Э.Рязанов выводит свою героиню, которую прекрасно сыграла Лариса Гузеева, на волжские просторы, с которыми она естественно сливается своей поэтичностью.
10. Он сочиняет для нее историю с парохомом «Ласточка», чисто кинематографическую новеллу, историю мечты, любви, поруганных надежд и смерти.
11. Э.Рязанова мало волнуют сословные барьеры и предрассудки «Бесприданницы», его больше интересуют мотивы нравственности.
12. «Жестокий романс» неотделим от других фильмов Рязанова, он позволяет и развивает свой рыцарский, авторский мотив нравственного долга перед женщиной, верности своей Прекрасной даме.
13. Роль Паратова блестяще сыграна Н.Михалковым, он обаятельно неотразим, естественен, прост и по-своему любит Ларису. И – предает, жестоко, отстраняясь, трусливо, не по-мужски, по законам выгоды, денег; предавая тем самым лучшее в себе самом.
14. Максимализм автора разделяет героев нравственной границей: по ту и эту сторону любви. Впрочем, эта граница вовсе неуплываема, если взять образ Хариты Игнатьевны Огудаловой, матери Ларисы.
15. С одной стороны, она торгует дочерьми как товаром, с другой – любит их. С одной стороны, бесстрастно толкает Ларису на замужество без любви, с другой – по матерински понимает ее душевные порывы.

16. А.Фрейндлих в роли Огудаловой тонко сглаживает житейскую мудрость своим природным изяществом и получается неожиданный, сложный характер.
17. Можно сказать, что это фильм со «звездным» актерским составом. Роль Карандышева, мелочного, ничтожного и мстительного сыграл А.Мягков. Роли второго плана удачно распределены А.Петренко и В.Проскуриной.
18. Этот фильм оказывает неизгладимое впечатление, его хочется смотреть снова и снова, благодаря талантливой игре актеров и острым социальным проблемам, поднятым выдающимся режиссером нашего времени Э.А.Рязановым.

Unit III

Animated Cartoons

Cinema's first cartoon character - Gertie the Dinosaur - made her screen debut in 1909. Since then, a long list of cartoon stars has followed Gertie into the movies (including another dinosaur called 'Littlefoot'). More about *him* later - first, though, let's begin with the basics.

How it's Done

All movies are a series of pictures or 'frames', in cartoons the pictures are drawn on sheets of transparent film (called 'cels') which are then photographed. Each drawing is very slightly different from the one before. For example, a character's right arm may be a centimetre higher or lower. It's these tiny differences which make the character 'move' when the film is projected at 24 frames per second.

With so much character manipulation and filmed images required, animation takes a steady hand and a lot of patience. It can sometimes take a week to film just 60 seconds of stop-motion animation!

The key to successful animation is a decent storyline, and the first step in any film production, whether animated or not, is to write a script. This need not necessarily consist of spoken word, as in animation, dialogue can often be of secondary importance to visual action. Frequently, communication between characters can be best achieved by mimed action rather than complicated conversations. Viewer imagination is key!

Once the script is written, a storyboard is produced. This is a collection of drawings which show the events that occur in each scene, from beginning to end. Combined with the script, the storyboard helps the animation team to visualise how the story will be put together when it comes to animating the actual characters. Several storyboards are normally produced during an animation project, as the team change and refine the story and events before they are finally ready to commence filming.

The dialogue or soundtrack is recorded before filming commences, so that the animation can be timed to perfection to match up with the dialogue and incidental music. Once the animators receive the soundtrack, they have to break down the dialogue phonetically, by sound rather than by spelling, and carefully noting the exact timing for each syllable to make sure the character's lips or body movements on the screen will precisely match the relevant section of the dialogue.

Precise timing is also required for characters' body movements, such as jumping in the air. This is most realistically measured by the animator carrying out the movement himself, whilst timing it with a stopwatch. The animators

then incorporate this into the rest of the script in relation to any dialogue that surrounds it, so that the character's speech and related motion are combined seamlessly into one.

Once all these steps have been refined and polished to the point of perfection, filming can commence! There are two main types of animation: 1) drawn (2D) (such as '*Spider*', '*Crystal Tipps and Alistair*' and '*Dennis the Menace*') and 2) stop motion (3D). Drawn animation is created by drawing a character onto a clear piece of acetate and placing it over a background sheet which holds objects and scenes which will remain static and therefore do not need to be animated. Additional sheets of acetate showing the character in a sequence of fractionally different moves then replace the original sheet, and are filmed one by one, until a whole moving sequence is built up on film.

Stop motion animation is painstakingly created by taking a three-dimensional puppet with poseable features (e.g. arms, legs and body) and moving its features fraction by fraction according to the action required, taking shots of each step. Stop-motion animation or puppetry often requires sets to be built, to provide a backdrop for the characters' adventures. These often have to be incredibly detailed and well constructed with specially-proportioned miniature furniture and other props to create a truly effective scene.

Sets always have to be on an incredibly stable base, and absolutely level, or there is a risk of the figures or parts of the set being moved or knocked off by accident. When filming over several days or weeks (or even months), it will become extremely apparent if anything has moved when playing back the animation. A lot of space is required around the set for the camera, all the lighting, and of course the animators (who can be several hundred times larger than the characters on the set!).

Again, when all the shots are recorded, edited together onto film and played as one sequence, the characters are brought up to life appearing to move of their own accord. Children's programmes that have been created using this type of animation include '*The Magic Roundabout*', '*The Herbs*', the '*Trumpton*' series, '*Noddy*' and '*Pingu*'.

Once filming is completed, all the pieces need to be closely edited together to produce the final seamless, flowing and structured piece of film. The soundtrack is also edited and added to the film, along with any required computer special effects, titles and credits, before producing the final finished print ready to present to the audience!

How Old Is Mickey Mouse?

Mickey Mouse turns eighty this year! He first appeared in Walt Disney's cartoon "Steam Boat Willie" in 1928. As if foreseeing his future popularity, Walt Disney used his own voice for the mouse. Once he confided, "I love

Mickey Mouse more than any women I have ever known". In 1932 Walt Disney got the Oscar for Mickey Mouse. All in all Walt Disney received 29 Oscars for his works.

The Disney Story

The greatest cartoon-maker in cinema history was Walt Disney (1901-66). He produced his first (black- and- white) *Mickey Mouse* cartoon in 1928. It was an instant hit with both children and adults. More cartoons followed, including *'Flowers and Trees'* (1933), the first animated film in Technicolor. Then, three years later, Disney created his second cartoon superstar - Donald Duck. By this time he had his own studio and a large team of cartoonists or 'animators'. These were the people who helped to draw the thousands of 'cels' for *'Snow White And The Seven Dwarfs'* (1937) his first full-length feature film.

A magical mixture of fantasy, comedy, music and colour, 'Snow White' was a landmark in cartoon history. It was also a huge hit with international audiences, who demanded more full-length cartoons. Disney responded with a series of classics, including: *Pinocchio (1939)*, *Fantasia (1940)*, *Dumbo (1941)*, *Bambi (1943)*, *Cinderella (1950)*, *Alice In Wonderland (1951)*, *Peter Pan (1953)*, *The Lady And The Tramp (1955)*, *The Sleeping Beauty (1959)*, *101 Dalmatians (1961)*, *The Sword in The Stone (1963)* and *The Jungle Book (1967)*.

Walt Disney himself died just before *The Jungle Book* was released. The Disney Organisation is still very much alive, though. Today, as well as films, it's also responsible for two of America's top tourist attractions - Disneyland (in California) and Disneyworld (in Florida). These 'fantasy parks' receive millions of visitors every year. And why do they come? Because over eighty years after the first Mickey Mouse cartoon, 'Disney' is still the best-loved name in children's entertainment.

Animated Drama

Cartoons are usually funny - usually, but not always. Sometimes there are animated dramas too. A recent example was *'Where the Wind Blows'*. This told the story of an old couple who survive a nuclear war.

The Roger Rabbit Revolution

One of the biggest hit movies of the last ten years was *'Who Framed Roger Rabbit?'* Using the latest animation techniques, it mixed cartoon characters with real actors.

Computer Cartoons

Traditionally, cartoons are drawn by teams of animators. That's very expensive, though, and takes a long time. These days, more and more animation is done by computers. Recent examples include *'Tron'* and *'The Last Starfighter'*.

A New Disney?

Animator Don Bluth used to work for the Disney Organisation. Today, he has a studio of his own in Ireland. The 'Sullivan-Bluth' studio employs 350 people and has had several hits in the last few years. One was *'The Land Before Time'*, which starred a baby dinosaur called *'Littlefoot'*.

There have been hundreds of cartoon stars in the history of cinema (and TV). Here are just a few of the most popular ones: Felix The Cat, Popeye, Daffy Duck, Tom and Jerry, The Pink Panther, Bugs Bunny, Mr Magoo, Woody Woodpecker, The Flintstones, Yogi Bear, Asterix The Gaul, Paddington Bear, Winnie The Pooh, Tintin, Scooby-Doo, Masters Of The Universe.

EXERCISES

Exercise I. Find the English equivalents in the text:

1. Серия рисунков;
2. кадр мультфильма;
3. проектировать плёнку со скоростью 25 кадров в секунду;
4. художник-аниматор; (3 var.)
5. быстро завоевать успех, как у детей, так и у взрослых;
6. первый цветной мультфильм;
7. группа художников-аниматоров;
8. приличный сюжет мультфильма;
9. написать сценарий к мультфильму;
10. текст может быть вторичным по отношению к зрительному действию.
11. построить декорации для кукольного фильма;
12. реквизит для создания эффектной сцены;
13. компьютерная мультипликация;
14. оживить героя мультипликации.

Exercise II. Translate the following sentences from Russian into English:

1. Мультипликационный фильм – это старейшая разновидность «живых картинок», берущих своё начало от оптических игрушек 19 века.
2. Первым мультфильмом, получившим широкую известность, стала лента Дж. Стюарта Блэктона «Смешные лица» (1906), представляющая собой серию простеньких рисунков с изображением забавных гримас.
3. В последующие годы первые мультперсонажи, вроде динозавра Гerti и невзрачного Эмиля Коля, приобрели не меньшую популярность, чем живые актёры.
4. Нетрудно представить всю сложность имитации движения, поскольку каждая секунда требует 24-х рисунков.
5. Каждый рисунок слегка отличается от предыдущего, именно эти едва заметные различия заставляют героя двигаться, когда плёнка проецируется на экран со скоростью 24 кадра в секунду.
6. Чтобы снять на плёнку 60 секунд неподвижной анимации, требуется целая неделя.
7. Десятиминутный мультфильм состоит примерно из 14400 рисунков, так что его изготовление поглощало массу времени и сил у целой группы художников-аниматоров.
8. В каждом новом рисунке задний план должен был воспроизводиться с предельной точностью.
9. Техника мультипликации намного упростилась с изобретением так называемых «селов». Это прозрачные листы из целлулоида, на которые последовательно наносятся рисунки.
10. Стало возможным накладывать каждый лист «села» на изображения заднего плана и получается комбинированный образ, который переснимается в отдельный кадр плёнки.
11. До недавнего появления компьютерной мультипликации, почти все рисованные мультфильмы изготавливались подобным методом.

Exercise III. Answer the following questions:

1. What were the names of the first cinema's cartoon characters? When did they appear?
2. What do we call a sheet of transparent film on which a drawing is made?
3. What are the stages of making an animated cartoon?
4. At what speed should the frames be projected to produce the impression of movement?
5. What was the first full-length feature film made by Walt Disney?
6. Why is the soundtrack recorded before filming in animated cartoons?

7. What is the role of a storyboard for the animation team?
8. What are the two main types of animation?
9. Is there any difference in filming these two types of animation?
10. What additional props are necessary for making a puppet cartoon?
11. How has the process of making animation changed nowadays?
12. Which type of animation do you enjoy better: drawn (2D) or stop motion (3D)?
13. What famous Russian and Soviet animators do you know?
14. Do you prefer homemade animation or of foreign production?
15. What are your favourite animated cartoons?
16. Give the names of 10 best homemade animations and 10 best foreign ones.

Exercise IV. Render the following text from Russian into English:

УОЛТ ДИСНЕЙ

Уолт Дисней дебютировал в мультипликации серией короткометражных фильмов под названием «Лаф-О-Грауз», созданной совместно с его постоянным партнёром Юбом Айверксом. В 1923 году они перебрались из Канзаса в Голливуд, где сняли мультсериалы *«Алиса в стране мультипликации»* и *«Освальд-счастливый кролик»*. Однако по-настоящему прославились лишь своим следующим творением – чёрно-белым мышонком по имени Мортимер, с большими круглыми ушами и озорным характером. Ко времени своего экранного дебюта в фильме *«Безумный аэроплан» (1928)* Мортимер был переименован в Микки Мауса. Он быстро завоевал сердца зрителей всех возрастов. Голос он впервые приобрёл в фильме *«Пароход Вилли»*, а вскоре к нему присоединились и заговорили столь хорошо знакомые нам персонажи, как Плуто, Гуфи и Дональд Дак.

Ободрённый успехом, Дисней начал экспериментировать с сюжетами, навеянными известными музыкальными произведениями. Среди наиболее примечательных его работ из цикла *«Забавные симфонии»* можно выделить *«Цветы и деревья» (1932)* и *«Три поросёнка» (1933)*, которые стали к тому же первыми мультфильмами, снятыми с помощью «Техниколора».

Ещё в 1934 году Дисней решил пойти дальше восьмиминутных короткометражек и велел своей команде приступить к работе над полнометражным мультфильмом. Её итогом стала 80-минутная картина *«Белоснежка и семь гномов» (1937)*. Эту картину стоимостью в 1,5 миллиона долларов называли диснеевской блажью, ибо мало кто в Голливуде верил в её кассовый успех. Однако благодаря идеальному сочетанию романтичности, юмора и музыки она и сегодня спустя 80 лет после выхода на экран, остаётся одним из лучших творений Диснея.

Тем не менее, невзирая на громкий успех таких фильмов, как «*Фантазия*» и «*Дамбо*», некоторые художники студии выражали недовольство методами Диснея.

В 1941 году они расстались с Диснеем и создали собственную компанию «Юнайтед продакшнз оф Америка» (ЮПА). Фильмы ЮПА, в которых фигурировали новые персонажи наподобие мистера Магу и Джеральда Макбоинга Боинга, основывались на более простой технике рисования и зачастую отличались большей изобретательностью.

Студии Диснея понадобилось определенное время, чтобы отправиться от этого удара. Она приступила к производству игровых картин вроде «*Острова сокровищ*» (1950) и документальных фильмов о путешествиях, таких, как «*Живая пустыня*» (1953). В 1954 году начали выходить еженедельные телевизионные сериалы из цикла «*Волшебный мир Диснея*». Уолт Дисней скончался в 1966 году, но по прошествии многих лет кино- и телеимперия, носящая его имя, процветает, как никогда прежде. Картины «*Красавица и Чудовище*» (1991), «*Аладдин*» (1992) и «*Король-Лев*» (1994) по очереди становились самыми кассовыми мультфильмами всех времён.

Exercise V. Act as an interpreter. One student delivers a talk in front of the English – speaking group of pupils in Russian the other interprets it in English.

Мультипликационное кино

Мультипликация открывает окно в волшебный мир фантазии. Слово мультипликация в переводе с латинского означает «умножение изображений». Быстрая смена статичных рисунков (на экране за секунду проходит 24 кадра) рождает иллюзию движения изображения.

Впервые метод покадровой съемки рисунков осуществил в 1907г. французский художник – карикатурист Эмиль Коль. Он нарисовал на листах бумаги последовательные фазы движения своих героев и снял их на пленку. Для того, чтобы снять двухминутный фильм, Коль изготовил более 2 тыс. рисунков.

Почти в это же время в России молодой талантливый оператор и режиссер В.А. Старевич задумал снять научный фильм о насекомых. Но жуки «отказывались» сниматься и не поддавались дрессировке. Тогда Старевич препарировал жуков, соединил их лапки гибкими проволочками и снял методом покадровой съемки. Движение жуков на экране выглядело естественным и выразительным. Так был создан первый кукольный фильм.

Американские художники не только усовершенствовали технику мультфильмов, но и придумали постоянного героя. Первым серийным персонажем рисованных фильмов, завоевавшим широкую популярность, стал кот Феликс американских художников П.Салливана и О.Месмера.

В конце 20-х годов на экране появился веселый мышонок Микки Маус, созданный *Уолтом Диснеем*. Поразительное мастерство одушевления персонажей отличает лучшие фильмы Диснея – «Белоснежка и семь гномов» (1938г.) и «Бэмби» (1942г.).

Этим искусством выразительного одушевления рисунков в совершенстве владеют российские мультипликаторы, например *Ф.С. Хитрук* (р. 1917г.), создавший замечательную серию фильмов о медвежонке Вини-Пухе (1975г.) и Бонифации, *Б.П. Дежкин* (р. 1914г.) – создатель серии популярных спортивных фильмов: «Необыкновенный матч» (1955г.), «Шайбу, Шайбу!» (1968г.); *В.М. Котеночкин* (р. 1927г.) – режиссер популярной серии «Ну, погоди!» (1-20 вып., 1970-1990гг.).

Движение в мультфильме – одно из основных средств художественной выразительности. Но в сознании пластического образа принимают участие и другие элементы: рисунок, слово, музыка, драматургия, цвет...

Особенно полюбился зрителям *мюзикл* – жанр музыкального представления, насыщенного танцами, песнями, музыкой. Таким является мюзикл «Бременские музыканты» (1969г.) режиссера *И.С. Ковалевской*. Яркая музыка композитора *Г.Гладкова* помогла создать веселое, феерическое зрелище.

Не менее интересные поиски ведутся и в кукольной мультипликации. В фильме режиссера *Р.А. Качанова* (р. 1925г.) «Варежка» (1967г.) происходит чудесное превращение. Маленькой девочке очень хотелось иметь щенка. И произошло чудо – вязаная варежка вдруг превратилась в трогательного щенка. Фильм призывает взрослых быть более чуткими к поэтическому миру и воображению ребенка.

Unit IV The History of Cinema

Text 1 Cinema's Early Development

Moving images have always been popular. In China, for example, there were 'shadow plays' 5,000 years ago. These used firelight to project images of puppets onto screens. So projection is a very old idea. But cinema only became possible when this old Asian idea met a new European one – photography.

The two came together in the middle of the 19th century. That's when photos were first used in 'magic lanterns'. Before then, these early projectors had used glass slides. The pictures on these slides were painted by hand and very expensive. In comparison, photos were cheap and easy to produce.

So, by 1850 projection and photography had come together. But the result still wasn't 'cinema'. How could it be when the pictures didn't move? The solution to that problem came in several stages.

✓ The first, in 1877, came via English inventor Eadweard Muybridge. He discovered a way to take photos very quickly, one after the other.

✓ Eleven years later, an American called George Eastman produced the first *celluloid* film on a roll.

✓ By 1890, it was possible to take up to 40 photos per second.

✓ Next, in 1893, came another invention – Thomas Edison's 'Kinetoscope'. The kinetoscope projected moving pictures, but it had three problems: a) it was noisy; b) the pictures it produced were of a very low quality; c) only one person could watch a kinetoscope at a time.

Before cinema could be born, one last invention was necessary – a quiet machine able to project high-quality pictures onto a large screen. And the men who produced that were two French brothers from the city of Lyons—Louis Jean and August Lumière.

Louis and Auguste Lumière

'The Lumière Cinematograph' allowed large audiences to watch 'moving pictures'. Its début took place on 28 December 1895 in a Paris cafe. That day the Lumières showed several short films. They were all documentaries, glimpses of real life—a military parade, a running horse, a boxing match, the ocean. There was no sound, no colour, and the films were very short: they lasted from 60 to 90 seconds.

One of the first films was called '*Arrival of Train at Station*'. It showed a train coming towards the camera. The audience got into a panic and ran away! The frightened people were sure that the train was coming into the theatre.

Afterwards, Auguste Lumière talked to reporters about his invention, *'It can be exploited for a certain time,'* he said, *'but apart from that it has no commercial value at all.'*

Well, he was completely wrong. In less than a year, cinemas had started to open in Europe and America. The early films were shown in music halls, cafes and even shops. Travelling projectionists brought the films to smaller cities and country towns. The public's appetite for films was instant and enormous, which meant that more and more had to be made. By 1905 movie-making wasn't just an interesting idea – it was a successful new industry. And by 1915 it was an industry with a capital – Hollywood, USA.

The Silent Era

Gradually the films became longer and started to tell stories. Edwin Sydney Porter was one of the first directors who made such a film in 1903. It was *"The Great Train Robbery"*, the first Western in the History of the Cinema. It told a primitive but dramatic story about bandits holding up a train. Gilbert M. Anderson (Bronco Billy) played in this film, as he said "everything but the camera". He rode a horse. He was a passenger on the train who was killed and he was also the bandit who shot him. This 11-minute film became a sensational hit. Porter's film and the storytelling films that followed made the cinema still more popular in the United States, "nickelodeons" began to appear.

"Nickelodeons" were cinemas where people paid a nickel (5 cents) to see several short films. It was much cheaper than other entertainment and everybody could afford it.

As soon as the films learnt to tell stories, they began to film classics. Silent films had orchestras, organists or pianists.

This was 'the silent era' - the era of Charlie Chaplin, Rudolph Valentino, Clara Bow, Douglas Fairbanks and Buster Keaton. It was called 'silent' because there was no recorded sound. Instead, the actors' dialogue appeared on cards shown every 15 or 20 seconds. The titles also gave descriptions of action or commentary. At the time it seemed perfectly normal. That's simply how films were produced.

In fact, even as late as 1924, director DW Griffith declared, 'There will never be speaking pictures'. But Griffith, like Auguste Lumière 29 years before, was wrong. A revolution was coming, and its name was...

The Talkies

Recorded sound ended the silent era in 1927. That's when Al Jolson both spoke and sang in *'The Jazz Singer'*. (His first words were 'Wait a minute, wait a minute folks. You ain't heard nothing yet!') The film mostly told us story with titles, but it had three songs and a short dialogue. The impact on

cinema-goers was enormous. They loved 'The Jazz Singer' and demanded more and more talking pictures.

The first 100% sound film "*Lights of New York*" appeared in 1928. The first colour films were made in 1932s. Before that films were usually tinted. The Soviet flag in Sergey Eisenstein's "*The Battleship Potyomkin*" was tinted red.

The studios quickly obliged and by 1930, audiences were up from 57 million a week (1926) to 110 million a week. Only 31 years after the Lumières' first film-show, modern movies had arrived.

The 1930s were the golden era of the great movie stars—Greta Garbo, Marlene Dietrich, Catherine Hapburn, Harry Cooper, Clark Gable –and a new generation of great directors. It was also the time when two new kinds of films- the musical and the gangster film – first appeared on the screen.

Television

America's TV revolution began in the years following World War Two. At first Hollywood didn't worry. After all – what was there to worry about? John Logie Baird's invention only produced small, black and white pictures. It was a gimmick. It wouldn't last. But as more and more people bought TV-sets, cinema queues began to get shorter. That was not just 5% or 10% shorter. By the early '50s, weekly audiences had been cut in *half* to 50 million. Clearly the movie industry had a serious problem on its hands.

The Modern Movie Industry

These days, cinema and television live side-by-side. The movie industry didn't collapse (as some people predicted) in the '50s and '60s. But cinema audience-figures are still low compared to 50 years ago. In Britain, for example, most people only see one or two films per year. In Europe it's three or four and in America six or seven. Because of this, modern movie-making has become very different from how it was in Louis B Mayer's time. For example:

- Hollywood has more competition from international film-makers now than ever before;
- enormous 'picture palaces' with one screen are being replaced by 'multi-screen' cinemas;
- there are still large studios, but the old 'studio system' (with groups of stars working for one company) has disappeared;
- modern films have three lives instead of one. First, they appear in the cinema, then on video, and finally they're shown on TV.

Explanatory Notes:

1. slide – an individual piece of glass or film with an image on it
2. exploited – used
3. locations – places outdoors where films are made
4. ain't – slang for 'haven't'
5. gimmick – a poor-quality idea used to make money
6. caught on – became popular
7. scheme – idea
8. idol – star

Exercise 1. Give the English equivalents for the following:

Подвижные изображения; театр теней; волшебный фонарь; проецировать что-либо на экран; за один раз; часть фильма с изображением; в сравнении; решение; фотографировать; картины низкого качества; показывать картины высокого качества; короткометражные фильмы; военный парад; киномеханики-передвижки; использовать за определенное время; не представлять коммерческой ценности; общественная потребность в фильмах; участок на улице, где делаются фильмы; техники; черно-белые фильмы; век; влияние на любителей кино; первый вестерн в истории кино; стать сенсационным хитом; экранизировать классику; эра немого кино; эра звукового кино; первый цветной фильм; раскрашивать фильмы на плёнке; появиться на экране.

Exercise 2. Paraphrase the following sentences:

1. Its **debut** took place on 28 December 1895 in a Paris cafe.
2. The public's **appetite** for films was **instant and enormous**.
3. There were lots of beautiful **locations**.
4. They soon realized that the best way to do this was to **standardize** their films.
5. This 11- minute film became a **sensational hit**.
6. The **impact** on cinema- goers was enormous.
7. The 1930s were **the golden era** of the Hollywood studio film.

Exercise 3. Answer the following questions:

1. How did they perform 'shadow plays' in China 5,000 years ago?
2. Which inventions were necessary for the birth of cinema?
3. What is the Lumiere brothers' contribution to the development of the cinematography?
4. When did the audience see the first films?

5. What kind of films were they?
6. How did the audience react to the film “*Arrival of Train at Station*”?
7. How did August Lumière characterize his invention?
8. Where could one see the early films?
12. Which film was the first storytelling film? When was it made?
13. How did storytelling films tell their stories in the silent era?
14. What did the cinema pioneers make while World War One was fought in Europe?
15. What are the names of the actors who represented ‘the silent era’?
16. Why was it called ‘the silent era’?
17. What ended ‘the silent era’ and when?
18. Why did cinema-goers love “*The Jazz Singer*”?
19. What is the first 100% sound film?
20. When were the first colour films made?
21. Why are the 1930s characterised as the golden era of the Hollywood studio films?

Exercise 4. True or False? Supply evidence from the text to confirm or to refute the following statements:

1. Shadow plays existed in China 500 years ago.
2. Louis and Andre Lumiere invented a quiet machine able to project high-quality pictures onto a large screen.
3. Hollywood is located in Florida, US.
4. “*The Lights of New York*” was the first western in the history of the cinema.
5. The first 100% sound film appeared in 1928.
6. Only the rich could afford to go to the cinema.
7. Hollywood was established in 1915.
8. The first films were documentaries, they lasted from 60 to 90 minutes.
9. One could see the early films in music halls and shops.
10. People in smaller cities and country towns had no opportunity to see a film.
11. The silent era was called ‘*silent*’ because there were no songs in the films.
12. The first films were shown on 28 December 1895, in Paris.
13. Before the 1930s films were wholly black-and-white.
14. The first colour film was “*The Battleship Potyomkin*”.

Exercise 5. Speak on the following items, using the information from the text:

1. Where did cinema come from and who invented it?
2. The Silent Era.
3. The Talkies.
4. The Modern Movie Industry.

Exercise 6. Quiz. Choose the correct answer:

1. What were the given names of the Lumiere brothers, the inventors of 'projected moving images'?

- a) Honore and Pauf
- b) Serge and Arthur
- c) Auguste and Louis

2. In 1997 we celebrated the centenary of world cinematography. This year we are celebrating the centenary of Russian cinema. What was the first Russian motion picture?

- a) "Aelita"
- b) "Stenka Razin and Knyazhna"
- c) "The Love's Slave"

3. Match the dates and the events

- a) 1895, 28th December
- b) 1927
- c) 1935
- d) 1936

A the first 'talkie' 'The Jazz Singer', USA

B the first Soviet colour film 'Grunya Kornakova'

C the first ever colour film 'Becky Sharp', USA

D the first performance of a silent film

4. What is the (1) greatest number of Oscars won by one film and (2) what is this film?

- a) 15 a) 'Titanic', 1998
- b) 13 b) 'Ben Hur', 1959
- c) 11 c) 'Gone with the Wind', 1939

5. What film role has been played by Sean Connery, George Lazenby, Roger Moore and Timothy Dalton?

- a) James Bond
- b) Sherlock Holmes
- c) Batman

6. Who played the role of a mysterious Ann Anderson who was considered by some to be the survived Great Duchess Anastasia, the daughter of Nicholas II, in 'Anastasia', 1956 and won a Best Actress Oscar?

- a) Elizabeth Taylor
- b) Vivien Leigh

c) Ingrid Bergman

7 What was the first to appear, motion pictures or animated cartoons?

- a) motion pictures
- b) animated cartoons
- c) they appeared at the same time

8 What famous skyscraper did King Kong climb?

- a) The Empire State Building
- b) The International Trade Centre
- c) The Coca-Cola Building

9 What screen star had his feet insured for \$150,000?

- a) Arnold Schwarzenegger
- b) Tom Hanks
- c) Charlie Chaplin

10. At the beginning of their career the Beatles were rejected by the Decca recording company who explained: 'We don't like their sound, and guitar music is on the way out'. The screenplay of which of these films shared the same fate?

- a) 'Titanic'
- b) 'Gone with the Wind'
- c) 'Star Wars'

11 Which of these actors dressed as a woman in a movie?

- a) Robin Williams
- b) Dustin Hoffman
- c) Oleg Tabakov

12 John Barrymore holds the world record for the number of kisses given in a single film. What is the film in which he kissed at the rate of one kiss in 53 seconds, making a grand total of 191 kisses?

- a) 'Romeo and Juliet'
- b) '9¹/₂ weeks'
- c) 'Don Juan'

Exercise 7. Translate the following sentences from Russian into English:

The History of Russian and Soviet Cinema

1. С 1896 года в многочисленных кинотеатрах России показывались главным образом французские, а затем датские, итальянские и немецкие фильмы.
2. Время от времени любители производили съёмку и демонстрировали короткометражные хроникальные/документальные фильмы.
3. В 1907 г. кинооператор А. Дранков сумел заинтересовать кинематографом Льва Толстого и снял великого писателя в его имении Ясная Поляна.
4. Он же создал первый русский игровой фильм “Стенька Разин и княжна” (1908 г.), состоящий из нескольких частей на тему хорошо известной песни “Из-за острова на стрежень”.
5. Вскоре Дранкова затмил гораздо более серьёзный и культурный предприниматель Александр Хонжонков (1877-1945).
6. Он уделял особое внимание экранизации литературных произведений и постановке исторических фильмов.
7. Под его руководством были созданы такие экранизации как “Евгений Онегин”, “Пиковая дама”, “Русалка” по Пушкину; “Мёртвые души” по Гоголю, “Маскарад” по Лермонтову”, “Идиот” по Достоевскому и “Гроза” по Островскому.
8. Особых успехов добился Хонжонков в своих больших исторических постановках “*Оборона Севастополя*” (1911г.) и “1812 год” (1912г.)
9. К началу первой мировой войны в России выпускалось до 200 полнометражных фильмов в год.
10. Огромную популярность завоевали такие актёры немного кино как Иван Мозжухин и Вера Холодная.
11. Невиданный успех завоевал фильм С. Эйзенштейна “*Броненосец Потёмкин*” (1925г.). Монументальные массовые сцены в фильме очень динамичны. Это был первый советский фильм, получивший мировое признание и награду.
12. Хотя этот фильм был снят чёрно- белым, флаг на броненосце был окрашен в красный цвет вручную на всех копиях фильма.
13. Другие хорошо известные фильмы С. Эйзенштейна «*Октябрь*» (1927г), «*Александр Невский*» (1938г) и «*Иван Грозный*» (1943-1946). Хотя первая серия этого фильма получила Сталинскую премию, вторая серия вождю не понравилась и была запрещена; она вышла на экран только в 1998 году.
14. В 1926г. В.И. Пудовкин вместе со сценаристом М. Зархи и оператором А. Головнёй создаёт свой шедевр “Мать” по повести М. Горького.

15. В 1931 году появился первый советский звуковой фильм “*Путёвка в жизнь*” режиссёра Н.В. Экка, рассказывающий о воспитании беспризорников трудом.
16. В 1934 году на экран вышел неумирающий шедевр советского кино “*Чапаев*”, поставленный братьями Васильевыми (псевдоним) по роману Фурманова.
17. Народный артист СССР Борис Бабочкин создал убедительный образ народного героя времён гражданской войны.
18. В 30е годы на экран вышло много кинокомедий, насыщенных музыкой; среди них “*Три товарища*”, “*Подкидыш*”, “*Девушка с характером*”.
19. Особого упоминания стоит кинокомедия Гр. Александрова “*Весёлые ребята*”, с Любовью Петровной Орловой и Леонидом Утёсовым в главных ролях. Фильм долго и успешно идёт на экране вот уже 75 лет.
20. Этот фильм был дебют Л.П. Орловой (1905—1975), обладавшей, наряду с вокальными и танцевальными дарованиями, подлинным драматургическим талантом, который проявился в фильме “*Цирк*” (1936 год).
21. Мировую известность завоевал образ Петра I, созданный Николаем Симоновым в одноимённом двухсерийном фильме В.Петрова (1937-39) по роману Алексея Толстого.
22. Одним из лучших фильмов, снятых перед войной был “*Александр Невский*” с Н. Черкасовым в главной роли режиссёра С. Эйзенштейна.
23. “*Пётр I*” и “*Александр Невский*” внесли большой вклад в победу над фашизмом, вдохновляя бойцов в сражениях.

Exercise 8. Discuss the history of the cinema in a form of a dialogue.

Exercise 9. Share your opinion of the films mentioned below. Add other 10 films to continue this list that are equally important in the world of the cinema.

Ten Greatest Movies Ever Made.

In some ways that's an impossible question to answer because everybody's list of favourite films is different. On the other hand, certain pictures have become landmarks in the history of movie-making. They may not be the greatest, but they're definitely cinema classics. Here are ten of them.

1. *The Battleship Potvomkin*
– 1925 – Director: Sergei Eisenstein

This silent epic was Eisenstein's second film. Based on events during the 1905 Russian revolution, it is famous for its dramatic editing. One scene in particular – a massacre on some steps in Odessa – influenced later directors. (In fact, such a massacre never happened, but Eisenstein liked the location.)

2. *Ben Hur*

– 1926 – Director: Fred Niblo

MGM's spectacular Roman saga (best-known for its chariot race) starred Ramon Novarro and Francis X Bushman and was based on a novel by Lew Wallace. Originally a silent movie, it was re-issued in 1931 with special sound-effects. Then in 1951 another version was made. This time the stars were Charlton Heston and Stephen Boyd.

3. *The Wizard of Oz*

– 1939 – Director: Victor Fleming

This classic musical also came from a book. It had been filmed twice before (in 1910 and '24) but wasn't a hit with cinema audiences until the 1939 version starring Judy Garland. One of the first films to use Technicolor, "The Wizard of Oz" also included a classic Hollywood song – 'Somewhere Over The Rainbow'.

4. *Gone with the Wind*

– 1939 – Director: Victor Fleming

At 220 minutes, GWTW held the 'longest film ever made' record for several years. Based on Margaret Mitchell's best-selling novel, it was a romance set during the American Civil War. The two main characters, Scarlett O'Hara and Rhett Butler, were played by Vivien Leigh and Clark Gable.

5. *Citizen Kane*

– 1941 – Director: Orson Welles

Orson Welles was only 26 when he directed his first and most successful film. Made in black and white, it told the story of an American newspaper tycoon, (played by Welles himself). The other stars were Joseph Cotten and Agnes Moorehead. Like 'The Battleship Potyomkin', 'Citizen Kane' used cameras, lighting and editing in completely new ways.

6. *Casablanca*

– 1942 – Director: Michael Curtiz

This romantic spy thriller nearly starred Ronald Reagan and Ann Sheridan. In the end, though, the roles went to Humphrey Bogart and Ingrid Bergman. The result was a huge success which, like 'The Wizard of Oz' still appears regularly on TV all over the world.

7. Lawrence of Arabia

– 1962 – Director: David Lean

The true-life adventures of T E Lawrence (a British soldier sent to the Middle East during World War One) starred Peter O'Toole and Omar Sharif. Both went on to become major international stars. A longer reedited version of the film was re-issued in 1989 and became a box-office hit for the second time.

8. The Sound of Music

– 1965 – Director: Robert Wise

Originally a Rodgers and Hammerstein stage musical, 'The Sound of Music' was set in Austria. It told the true story of the Von Trapp family (a story already filmed by German movie-makers in 1956 and '58) and starred Julie Andrews and Christopher Plummer.

9. Star wars

– 1977 – Director: George Lucas

This space adventure (starring Harrison Ford and Sir Alec Guinness) included some of the most amazing special-effects ever seen. It was also the start of a three-film series – (the two sequels were 'The Empire Strikes Back' (1980) and 'The Return Of The Jedi' (1983)).

10. ET

– 1982 – Director:

Steven Spielberg

A small boy's friendship with an extra-terrestrial was the idea behind this fairy-tale/science-fiction classic. It starred Henry Thomas and made a record-breaking £280 million at the box-office in just seven months.

Keys to Ex.6: 1-c; 2-b; 3. -a-D; b-A; c-C; d-B; 4.-(1)-c; (2)-a & b, both won 11 Oscars; 5-a; 6-c; 7-b; 8-a; 9-c; 10-b; 11-a, b & c; 12-c.

Text 2

The Movie Industry

Hollywood

Hollywood was established in 1912. That's when a group of New York film producers decided to open a new studio in California. Why was it California? Because film-makers realised that the climate was perfect for shooting films all the year round, labour was cheap and there were lots of beautiful locations nearby. The area had settings for nearly any film- it had mountains, desert and ocean.

As a result of their decision, Hollywood soon attracted film actors and technicians from all over the country. While World War One was fought in Europe, and for several years after, these cinema-pioneers made thousands of black and white films - comedies, tragedies, fantasies, romances and historical dramas.

The men who ran Hollywood studios were businessmen, and their main aim was to make money. They soon realised that the best way to do this was to standardise their films. When the audience liked a certain kind of film, the studios made many more of exactly the same kind. By 1920s nearly 80 % of all world films had been produced in Hollywood.

“Hollywood-in-the-Desert”

That is how it is often called. Since 1910, film-makers found Tucson, Arizona and the surrounding landscape the ideal setting for both feature films and commercials. In 1973 “Old Tucson” – an artful imitation of a western town, was built for shooting “Arizona”. Hollywood's finest art directors contributed to creating this most popular western location facility in the United States.

The shooting site comprises 105 buildings, with sheriff's office, barber's shop, general store and, of course, saloon! Whatever producers are looking for, they are sure to find it in Old Tucson: Chinese Street, Mexican Plaza, a working railway depot, a mill, a farm, a Spanish-style hacienda and an isolated ranch! These authentic looking buildings are surrounded by a 29,000 acre park. Interiors include hotel, firehouse, schoolhouse, old mission, cafe, drug -store, jail and many other places.

Old Tucson is also proud of having a Reno steam locomotive, built in 1872 for the Virginia & Truckee Railroad which is still operative. It has a passenger, freight and mail cars to be attached to it and track to run them on. If the locomotive seems too modern, the director can use any of 250 carefully maintained antique horse-drawn rigs. These include buggies, wagons and stagecoaches of all kinds.

Old Tucson wardrobe department offers about 19,000 Western costumes for men, women, children, Mexicans, Indians, Union and Confederate soldiers, farmers and cowboys.

Besides being a movie location, Old Tucson is a kind of an open air museum and out-of doors theatre where twice a day professional actors give a performances of a "western" kind in an authentic setting. The audience stands or sits on one side of the street and the other side is the scene. After the performance the viewers pose for photos together with the actors. You can also test your courage by spending half an hour in jail or have a special (and the only) copy of the local newspaper with your name and photograph printed - both for an extra fee!

A Golden Age

In 1932 Technicolor arrived. Coming only five years after the sound revolution it made cinema more popular than ever. So popular, in fact, that the next 20 years are often called Hollywood's 'golden age'. In the '30s and '40s, millions queued every week to see films produced by the top studios. These included Paramount, RKO, Warner Brothers and - most successful of all - Metro Goldwyn Mayer.

Run by Louis B Mayer, MGM's motto was 'more stars than there are in heaven'. This referred to the 'family' of film stars who had contracts with the studio. (In those days actors only worked for one company.) During the '30s and '40s, MGM's family included the Marx Brothers, Greta Garbo, Jean Harlow, Clark Gable, Joan Crawford, Spencer Tracy, Judy Garland, Gene Kelly.

It was an impressive list, but only one of several. All the other 'dream factories' had stables of top box-office names, too. In fact, competition was an important part of Hollywood's success. The reason was simple. Each studio wanted to make bigger, better films than its rivals. After 1948, though, movie tycoons like Louis B Mayer began to face another kind of competition. And this time it wasn't from inside the cinema industry - it was from outside—TV.

Hollywood Fights Back

Studio bosses tried to solve the problem in several different ways. These included:

CINEMASCOPE - This technique made it possible to show films on a wider screen than ever before. Several action-packed CinemaScope films were made. The first, a Biblical epic, was called '*The Robe*'.

3D – To watch 3D or 'three-dimensional' films, audiences had to wear special glasses. These gave images on the screen extra height, width and depth. The idea was used in several '50s horror films, but never really caught on.

CINERAMA – Three projectors were needed to show Cinerama films. Each one filled a third of a huge, curved screen. Again the idea didn't catch on – this time because it was too expensive.

SMELL-O-VISION - Another Hollywood scheme for winning back TV audiences was Smell-O-Vision. This was an electronic system which sent the smell of roses, gun smoke, coffee, etc. (whatever was showing on the screen) over movie-goers during a film.

70MM FILM - Before the '50s, movie cameras and projectors used film which was 35mm wide. The arrival of 70mm film produced a much bigger, clearer image. 70mm is still used for some films today.

Basically, then, the Hollywood studios competed with television by making movies bigger, better and more realistic. Some of their ideas succeeded – others failed. But what really saved the cinema industry wasn't a technical development at all - it was another '50s invention-teenagers.

Movies and youth culture discovered each other in the mid-'50s with two key films - 'Rebel Without a Cause' (1955), starring James Dean, and 'Rock Around The Clock' (1956), starring early pop idol --Bill Haley. For Hollywood it was a turning point. Before then, the average cinema-goer had been over 30. Suddenly, all that began to change. And it's a change that's continued ever since. Today 75% of all box-office tickets are sold to people between the ages of 15 and 25.

Exercise 1. Transcribe the following words:

Motto, tycoon, technique, debut, studio, era, dimensional, cinerama, scheme, idol, starring.

Exercise 2. Answer the following questions:

1. When was Hollywood established?
2. Why was California chosen for opening a new studio?
3. What was Hollywood's activity during the First World War?
4. What was the main aim of Hollywood in the 20s?
5. Why is Old Tucson the ideal setting for both feature films and commercials?
6. What can you buy in Old Tucson wardrobe department?
7. Why is Old Tucson considered to be a kind of an open-air museum and an out-of-doors theatre?
8. When and how did Hollywood become the capital of the film industry?

9. Why was California chosen for developing this new movie-making industry?
10. Why did the Hollywood film-makers standardise films?
11. In the 1920s - 80% of world films were produced in Hollywood.
12. What new inventions were used to rival TV?

Exercise 3. Complete the sentences using the text.

1. Hollywood was established in California because...
2. The next 20 years (since 1932 when Technicolor arrived) are often called...
3. The top studios included...
4. Run by Louis B Mayer, MGM's motto was...
5. During the 30s and 40s MGM's family included...
6. All the other 'dream factories' had...
7. Each studio wanted...
8. After 1948 movie tycoons began to face another kind of competition. And this time...
9. America's TV revolution began...
10. Clearly the movie industry had to compete with television by...

Exercise 4. Expand on the following items:

- a) Give your reasons for visiting the MOMI Museum.
- b) Motivate your participation in the events that contribute to your knowledge of the film production.

MOMI. London's Museum of the Moving Image.

MOMI is the world's most exciting museum of film and television. Operated by the British Film Institute and located on London's South Bank, next to the National Film Theatre, MOMI tells the story of the moving image from the magic of shadow puppets and optical toys to the multimedia and satellite world today. MOMI is no ordinary museum – it shares its story by showing visitors over 800 moving images, by having actors in period costume and style explain the displays, by showing films in its own cinema, by having exhibits to do and enjoy as well as see and hear. At MOMI visitors can make their own cartoons, act in a Hollywood film, watch an animator at work, read the television news or fly like Superman.

The museum employs 24 actor/guides. It has 50 different rooms or 'exhibition areas', covering over 3,000 square metres.

You can watch more than 1,000 film and TV-clips, which are playing all the time.

In *“The Wizard of Oz”*, Dorothy and her friends had to ‘follow the yellow brick road’. It’s the same for visitors to MOMI. There’s a painted yellow path, which leads you from one exhibition area to the next. There are 50 of these on three floors, starting with ‘early optical experiments’ and ending with ‘science fiction’.

Each one is packed with things to read, watch, hear and do. Take the ‘Animation’ section, for example. As well as information examples of early animation clips of cartoon films, there’s also a professional cartoonist, he can teach visitors how to draw cartoons of their own. Then, a little further on, there’s a life-size model of a film-set. This includes one of MOMI’s special actor/guides who plays the part of a Hollywood director.

Have you ever wanted to be a film star? Well, this could be your big chance, because every few minute two visitors are chosen to act a short scene in a Western saloon.

Other highlights of a MOMI tour include: a 1930s British cinema, Charlie Chaplin’s original hat and walking stick, a screen which shows 500 of the most famous clips in cinema history in just 6 minutes, a special studio where you can record a TV interview with famous movie critics.

Exercise 5. Suppose you are a visitor to the MOMI. Choose the right answer.

1. You tell the actors what to do. What are you?
a) a film-director b) a producer c) a cameraman
2. You finance the film. You are...
a) a bank manager b) a producer c) a film director
3. You have created a story and written the actors’ lines. You are...
a) a playwright b) an editor c) a scriptwriter
4. You put all the different pieces of the film together. Your profession is...
a) a cameraman b) an editor c) a scriptwriter
5. You want to start filming. What do you say?
a) Camera! b) Motor! c) Action!
6. You want to stop shooting a scene. What do you say?
a) That’s enough! b) Cut! c) Stop!
7. You are given a silent part in a crowd scene. What are you called?
a) an extra b) a super c) a co-star
8. The actors and actresses engaged in your film are called...
a) the cast b) the company c) the crew

Exercise 6. Compare New York cinemas with those in Russia.

When the New Yorker goes to the movie, he expects to see a large program: a newsreel (which is usually the first item of the program), a cartoon,

a documentary and a feature film. Sometimes two feature films are included in the program.

Foreign films are shown with subtitles or are dubbed into English.

The program may have one or two intervals during which refreshments of all kinds are offered. In some American cinemas there is a continuous showing of the program from opening till closing time. In that case exact show time is not fixed and the seats are not reserved. You may enter or leave the hall any time during the show and take any seat you like.

There is a parking ground attached to big cinemas. For those who want to see a film without leaving the car there are drive-in cinemas (the so-called drive-ins)

Most of the New York big cinemas and theatres are situated in Broadway and Times Square, which is the theatrical district of the city.

Text 3

How Did the Oscar Get Its Name?

An Oscar is a statuette awarded annually by an American professional organisation, the Academy of Motion Picture Arts and Sciences (AMPAS), for outstanding achievement in the cinema. The Academy formed in 1927 and its first president was Douglas Fairbanks. The first winners were chosen by only 5 judges. Nowadays, each year members of the Academy's 12 branches choose 5 nominations in each category (best picture, best direction, acting, camerawork, editing, sound, art direction, visual effects, etc.), and then the winners are chosen by 5,000 members of AMPAS.

Academy Awards

The Oscar is properly called an Academy Award statuette, won at each April's awards ceremony in Los Angeles. The films, actors and personnel are all nominated for work that must have been premiered in America before December 31 the previous year. The first ceremony was in 1928, supporting actor Oscars began only in 1936 and foreign film Oscars started (initially as special awards) in 1947.

Oscar is just a little over a foot tall, made of gold-plated metal, designed by MGM art director Cedric Gibbons, and sculpted by George Stanley.

The story goes that a secretary at the Academy once jokingly remarked that the statuette looked like her Uncle Oscar – Oscar Pierce, a wheat and fruit grower. The name got stuck. A remark was recorded by one of the gossip columnists, though there are various versions of this story attributed to different people. And though it was just a chance overheard remark, the word

Oscar entered the public consciousness from 1931 and both the words Oscar and Academy Award are now carefully protected by copyright.

The Oscars began in 1928 and have continued annually since with no gap for the war. The show is seen on worldwide television by an audience of nearly a billion and Bob Hope, the most regular and famous presenter, hosted it on 20 occasions, though Johnny Carson was a regular in the 1980s and Billy Crystal in the 1990s.

Exercise 1. Transcribe the following words:

Achievement; visual, confide, feature, saloon, depot, hacienda, operative, freight, buggies, statuette, gold-plated medal.

Exercise 2. Answer the following questions:

1. When was the Academy of Motion Picture Arts and Sciences formed?
2. How large were the jury in 1927? Compare it with the present –day jury.
3. What were the number of branches/ categories of the Academy initially? What are they nowadays?
4. How many nominations are there in each category?
5. What is the symbol of the Academy Award?
6. What does the statuette look like?
7. When and where does the award ceremony traditionally take place?
8. When was the first awarding ceremony hold?
9. How did the Oscar get its name? When did the word become popular?
10. Have you ever watched the ceremony of giving awards on TV? What is your impression?

It is interesting to know:

1. Sweeping the board

Ben-Hur (1959) is the all-time Academy Award champion, scooping most Oscars to date at 11, with *West Side Story* (1961) close behind at 10. *All About Eve* (1950) holds the record for most Oscar nominations at 14, though it won six, while *Forrest Gump* (1994) also took six after 13 nominations.

2. Playing it for laughs

One of the most popular recipients ever of a Best Actor Academy Award was David Niven, who won in 1958 for *Separate Tables*. As he went up to receive his award, he stumbled on the steps to the stage, explaining during his acceptance speech that he had done so because he was so loaded down with

good luck charms. However, he paused after the word "loaded", thereby, in his own words, "establishing myself as the first self-confessed drunk to win the Academy Award". He brought the house down again some years later when, while hosting the awards, he was confronted by a speaker named Bob Opel. "Isn't it fascinating," he ad-libbed to several million TV viewers, "that probably the only laugh this man will ever get in his life is by stripping off his clothes and showing his shortcomings."

3. A useful door stopper

Clark Gable, The King of Hollywood, received three nominations for the Best Actor Academy Award, winning only once, for *It Happened One Night* (1934). His acceptance speech is one of the shortest on record for a major Oscar – just two words: "Thank you." He was a hot favourite to carry off the Best Actor statuette again in 1939 for his performance as Rhett Butler in *Gone with the Wind*, but the award went instead to Robert Donat for *Goodbye Mr Chips*. In a fit of pique, Gable gave his original Oscar to the son of his wife Carole Lombard's secretary, telling the boy to "prop open his lavatory door, with it".

4. How to win an Oscar

An actress can be funny and kooky like 1968's *Funny Girl* winner Barbara Streisand's comment on her Oscar ("Hello gorgeous ... gee whiz it's some kind of a wild feeling sitting there tonight"). She can be modest and thrilled like 1984's *Places in the Heart* winner Sally Field ("I wanted more than anything to have you respect me... I can't deny the fact you like me, right now you really like me!"). O, she can be actressy and excited like 1983's *Terms of Endearment* winner Shirley MacLaine ("I'm going to cry because this show has been as long as my career ... I deserve this!")

5. How not to win an Oscar

Elizabeth Taylor didn't show up at the 1966 Oscars to collect her best actress statuette for *Who's Afraid of Virginia Woolf?*, saying oddly that Richard Burton was in Paris, scared of flying himself and refused to let her fly solo. Afterwards Taylor was annoyed that Burton had lost on his fifth best actor nomination and wouldn't receive her award, though she finally accepted it from Lord Louis Mountbatten at the British awards ceremony when she also took the British Film Academy's best foreign actress statue. Taylor didn't receive another Oscar and Burton never won after seven tries.

6. A non-competitive sport

The first Oscar-winner ever to turn down an award was actor George C. Scott, voted Best Actor in 1970 for his performance as U.S. General George Patton, the controversial World War Two commander of the Seventh Army in Italy, in *Patton: Lust for Glory* (1970). Scott declared at the time: "Life isn't a race. And because it's not a race I don't consider myself in competition with my fellow actors for awards or recognition. That is why I have rejected the Oscar and nomination for playing Patton."

7. Acceptance by proxy

Two years after George C. Scott turned down his Best Actor Academy Award for *Patton* (1970), Marlon Brando did the same, although in most spectacular fashion, for his performance in the title role of *The Godfather* (1972). Brando had already received one Best Actor Academy Award, for *On the Waterfront* (1954), but refused to attend the 1972 ceremony, sending a proxy named Sacheen Littlefeather to refuse the award in his place. Dressed in traditional Native American garb, Littlefeather announced to a bewildered audience: "I am Apache, and I am President of the National Native American Affirmative Image Committee. I'm representing Marlon Brando this evening and he has asked me to tell you that he very regretfully cannot accept this very generous award. And the reasons for this are the treatment of American Indians today by the film industry and in television re-runs." Later in the same ceremony presenter Clint Eastwood quipped that perhaps the Best Picture Award should be dedicated to "all the cowboys shot in John Ford westerns over the years".

It is interesting to know. Academy Awards

year	The Best Actress	The Best Actor	The Best Director	The Best Film
1975		Al Pacino (<i>Godfather: Part II</i>)	Francis Ford Coppola (<i>Godfather: Part II</i>)	<i>Godfather: Part II</i>
1976	Louise Fletcher (<i>One Flew Over the Cuckoo's Nest</i>)	Jack Nicholson (<i>One Flew Over the Cuckoo's Nest</i>)	Milos Forman (<i>One Flew Over the Cuckoo's Nest</i>)	<i>One Flew Over the Cuckoo's Nest</i>
1977	Talia Shire	Sylvester	John G.	<i>Rocky</i>

	(Rocky)	Stallone (Rocky)	Avildsen (Rocky)	
1978	Diane Keaton (Annie Hall)	Woody Allen (Annie Hall)	Woody Allen (Annie Hall)	Annie Hall
1979		Robert De Niro (Deer Hunter)	Michael Cimino (Deer Hunter)	Deer Hunter
1980		Dustin Hoffman (Kramer vs. Kramer)	Robert Benton (Kramer vs. Kramer)	Kramer vs. Kramer
1981	Sissy Spacek (Coal Miner's Daughter)	John Hurt (Elephant Man)	Robert Redford (Ordinary People)	Ordinary People
1982	Meryl Streep (French Lieutenant's Woman)		Hugh Hudson (Chariots of Fire)	Chariots of Fire
1983	Meryl Streep (Sophie's Choice)	Ben Kingsley (Gandhi)	Richard Attenborough (Gandhi)	Gandhi
1984	Shirley MacLaine (Terms of Endearment)	Jack Nicholson (Terms of Endearment)	James L. Brooks (Terms of Endearment)	Terms of Endearment
1985		F.Murray Abraham (Amadeus)	Milos Forman (Amadeus)	Amadeus
1986	Anne Bancroft (Agnes of God)	Jon Voight (Runaway Train)	Sydney Pollack (Out of Africa)	Out of Africa
1987	Sigourney Weaver (Aliens)		Oliver Stone (Platoon)	Platoon
1988	Glenn Close (Fatal Attraction)	Michael Douglas (Wall Street)	Bernardo Bertolucci (Last Emperor)	Last Emperor
1989	Melanie Griffith (Working Girl)	Dustin Hoffman (Rain Man)	Barry Levinson (Rain Man)	Rain Man
1990	Jessica Tandy (Driving Miss Daisy)	Tom Cruise (Born on the Fourth of July)	Oliver Stone (Born on the Fourth of July)	Driving Miss Daisy
1991	Kathy Bates (Misery)	Jeremy Irons (Reversal of	Kevin Costner Dances with	Dances with Wolves

		Fortune)	Wolves)	
1992	Jodie Foster (Silence of the Lambs)	Anthony Hopkins (Silence of the Lambs)	Jonathan Demme (Silence of the Lambs)	Silence of the Lambs
1993	Catherine Deneuve (Indochine)	Al Pacino (Scent of a Woman)	Clint Eastwood (Unforgiven)	Unforgiven
1994	Holly Hunter (Piano)	Tom Hanks (Philadelphia)	Steven Spielberg (Schindler's List)	Schindler's List
1995		Tom Hanks (Forrest Gump)	Robert Zemeckis (Forrest Gump)	Forrest Gump
1996	Susan Sarandon (Dead Man Walking)	Sean Penn (Dead Man Walking)	Mel Gibson (Braveheart)	Braveheart
1997	Frances McDormand (Fargo)	Geoffrey Rush (Shine)	Anthony Minghella(English Patient)	English Patient
1998	Helen Hunt (As Good As It Gets)	Jack Nicholson (As Good As It Gets)	James Cameron (Titanic)	Titanic
1999	Gwyneth Paltrow (Shakespeare in Love)	Roberto Benigni (Vita e bella / Life Is Beautiful)	Steven Spielberg (Saving Private Ryan)	Shakespeare in Love
2000	Annette Bening (American Beauty)	Kevin Spacey (American Beauty)	Sam Mendes (American Beauty)	American Beauty
2001	Julia Roberts (Erin Brockovich)	Russell Crowe (Gladiator)	Steven Soderbergh (Traffic)	Gladiator
2002	Halle Berry (Monster's Ball)	Denzel Washington (Training Day)	Ron Howard (Beautiful Mind)	Beautiful Mind
2003	Nicole Kidman (Hours)	Adrien Brody (Pianist)	Roman Polanski (Pianist)	Chicago
2004	Charlize Theron (Monster)	Sean Penn (Mystic River)	Peter Jackson (Lord of the Rings: The	Lord of the Rings: The Return of the

			Return of the King)	King
2005	Hilary Swank (Million Dollar Baby)	Jamie Foxx (Ray)	Clint Eastwood (Million Dollar Baby)	Million Dollar Baby

Exercise 3. Speak on Oscar winners:

1. Film directors.
2. Best Actor/ Actress.
3. Best Supporting Actor/ Actress.
4. Best Picture.
5. Best Foreign Film.
6. Legends of Cinema.

Exercise 4. Answer the following questions:

Just in Case You've Won the Oscar...

1. What film would you like to make that is sure to sweep the board at the Academy Award Ceremony?
2. If you were to thank the people who supported you while you were filming a serial, what would you say in your speech?
3. If you've won the Oscar, what would you feel?
4. If your partner was awarded the Oscar and you were not, what would you say to him?
5. What would be the reason for you to turn down an award? Why?
6. If you had an opportunity to advise an actor or an actress how to win an Oscar, what would you say?
7. Why would you like to win an Oscar?
8. How could an Oscar change your life?
9. Have you seen the film "Home Alone" with Macaulay Culkin playing the leading part? What would you do with the money if you were the most highly-paid teenager-star in Hollywood?
10. If you were nominated seven times and didn't receive any Oscar what would you say in an interview? The same thing happened to Richard Burton who never won an Oscar after seven tries.
11. If you were a film-director and a producer, who would you invite to play the leading parts, just to be sure that their acting would be nominated for the Academy Award Statuette?
12. How many Oscars would you like your film to win and in what nominations?

Exercise 5. Translate the following sentences from Russian into English:

1. Самым первым киносеансом был «Кинематограф братьев Люмьер», который проводился в Париже 28 декабря 1895 года.
2. Самым первым полнометражным фильмом был фильм «История банды Келли» (Австралия, 1906).
3. «В доброй старой Калифорнии» (1910) был первым фильмом, снятым в Голливуде.
4. «Казнь Марии Стюарт» (США, 1895) был первым фильмом с участием актеров, в котором роль Марии играл мужчина, Р.Л. Томас.
5. Первым кинорежиссером был Л.Дж. Винсент («Страсти Господни», 1898).
6. Первым мультфильмом был «Цирк Шалтая-Болтая» (США, 1898)
7. Первый сериал назывался «Что случилось с Мери» (США, 1912)
8. «Поездка на море» (Великобритания, 1908) был первым цветным фильмом.
9. Первыми звуковыми фильмами были фильмы с неизвестным названием Оскара Месстера, демонстрировавшиеся в Германии в 1896 году; показ картины сопровождался звуком, записанным на грампластинку.
10. «Тога» (США, 1953) был первым широкоэкранном фильмом.
11. Сельские картинки без названия, демонстрировавшиеся в Нью-Йорке в 1915 году, были первым стереоскопическим фильмом.
12. Безымянная лента с изображением девушки, кладущей украшение в стеклянную коробку, которая была показана в Москве в 1977 году и длилась всего 30 секунд, была первым голографическим фильмом.
13. Самым дорогим фильмом был «Водный мир» (США, 1995), который, по слухам, обошелся его создателям в 180 миллионов долларов.
14. Больше всего киноэкранов в мире в Китае. Там их число достигает 152000; там же самая многочисленная зрительская аудитория, каждый житель посещает кинотеатр 20 раз в год.
15. Больше всего ролей в кино сыграл Том Лондон. С 1903 по 1959 год он снялся более чем в 2000 фильмов.
16. Больше всего главных ролей у комедийной индийской актрисы Манорамы. Она сыграла главные роли более чем в 1000 картин.
17. Больше всего фильмов снял американец Уильям Бодин. Он снял 182 полнометражных фильма и свыше 120 короткометражных. Всего более 300 лент.

18. Больше всего ролей в одной картине сыграл Рольф Лесли в фильме «Шестьдесят лет королева» (1913). Он сыграл там 27 ролей.
19. Больше всего дублей на одну сцену было в фильме Чарли Чаплина «Огни большого города» (США, 1931). 342 дубля на 1 короткий эпизод.
20. Шерлок Холмс был вымышленным персонажем, который чаще всего появлялся на экране - более 200 раз.
21. Наполеон – историческое лицо, которое чаще всего появлялось на экране 194 раза.
22. Шекспир является самым экранизируемым автором. Существует более 300 экранизаций его произведений.
23. Самым популярным сюжетом является история о Золушке, почти 100 версий.
24. Самый большой гонорар малолетнего актера (4,5 миллиона долларов) получил Маколей Калкин за фильм «Один дома- 2» - Потерявшийся в Нью-Йорке» (1992).
25. Самый плохой фильм года тоже имеет свою награду, которая называется «золотая малина» (razzle).

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Tapescripts

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1. Как снимался фильм «Семнадцать мгновений весны».
2. Amadeus
3. Forest Gump
4. Hollywood. Special Effects.
5. Rain Man
6. Walt Disney. The Snow White and Seven Dwarfs.
7. The Love Story.
8. The French Kiss.
9. The Scent of a Woman.
10. Sense and Sensibility.
11. Fanny and Alexander.
12. The Terminal.
13. The Importance of Being Earnest.
14. The English Patient.
15. The Titanic
16. Silence of the Lambs.

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