

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«САМАРСКИЙ НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ
УНИВЕРСИТЕТ ИМЕНИ АКАДЕМИКА С.П. КОРОЛЕВА»
(САМАРСКИЙ УНИВЕРСИТЕТ)

И.Б. КРИВЧЕНКО, О.Н. РОМАДАНОВА, И.В. САВИНА

LEARN AND ENJOY

Рекомендовано редакционно-издательским советом федерального государственного автономного образовательного учреждения высшего образования «Самарский национальный исследовательский университет имени академика С.П. Королева» в качестве учебного пособия для обучающихся по основной образовательной программе высшего образования по направлению подготовки 41.03.05 Международные отношения

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Содержит тематические разделы и включает задания, направленные на развитие творческих способностей студентов, на активизацию их фоновых знаний о культуре и традициях Великобритании и США.

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TUG-OF-LOVE CHILDREN

Mrs Doubtfire

(comedy, drama, family, released 1994, USA)



After a bitter divorce, actor Daniel Hillard disguises himself as a female housekeeper to spend time with his children held in custody by his former wife.

Directed by

Chris Columbus

Chuck Jones ... (animation sequences) (uncredited)
















Writing Credits (WGA)











Anne Fine ... (novel)

Randi Mayem Singer ... (screenplay) and

Leslie Dixon ... (screenplay)

Cast

	Robin Williams	... Daniel Hillard / Mrs. Doubtfire
	Sally Field	... Miranda Hillard
	Pierce Brosnan	... Stu
	Harvey Fierstein	... Frank
	Polly Holliday	... Gloria
	Lisa Jakub	... Lydia Hillard
	Matthew Lawrence	... Chris Hillard
	Mara Wilson	... Natalie Hillard
	Robert Prosky	... Mr. Lundy
	Anne Haney	... Mrs. Sellner
	Martin Mull	... Justin Gregory
	Terence McGovern	... ADR Director Lou
	Karen Kahn	... Female Employee #1
	Ralph Peduto	... Cop
	Scott Beach	... Judge

	Juliette Marshall	... Miranda's Attorney
	Drew Letchworth	... Daniel's Attorney
	Jessica Myerson	... Miranda's Mother
	Betsy Monroe	... Stunning Woman
	Rick Overton	... Maitre D'
	Dan Spencer	... Cook
	Paul Guilfoyle	... Head Chef
	Molly McClure	... Woman Housekeeper
	Andy Prosky	... T.V. Director (as Andrew L. Prosky)
	William Newman	... Mr. Sprinkles

Mrs. Doubtfire

Task I. Fill in the blanks with the appropriate words from the movie:

1. What is Daniel's explanation for his quitting the job?

(the first scene with his kids):

- *You mean you got fired?*
- *No, I quit. For reasons of ____.*

2. What does Miranda require of the baby-sitter in the kitchen?

The first telephone call to Miranda (Daniel as Mrs. Doubtfire):

I must tell you, a little ___ cooking is required. – Oh, I don't mind that, dear. I'd love some ___ cooking. But I do have one rule: they'll only eat good ___ food with me. And if there's any dispute, it's either good, ___ food or ___ tummies.

3. What does Mrs. Doubtfire tell the children about her sports career?

Well, I was a ___. I was ___ of the women's team. We won ___ university championships. Oh, but that was ___ ago! But I was more ___ then. I always put my studies ahead of my ___.

4. What is Daniel's and Jonathan Lundy's (Danie'l boss) impression of the show? What changes should be made?

(The dinosaur scene in the studio):

Show's ___. I'm gonna ___ it. It's pulling down the whole afternoon ___. It's gone. – You know what you gotta do? Start from ___. Give it, maybe a ___ number.

5. How does Daniel explain to the judge why he should be with his children?

(Daniel's speech during the second trial):

In regards to my behaviour, I can only plead ___. Because, ever since my children were born, the moment I looked at them, I was ___ about them. Only I held them, I was ___. I'm ___ to my children, sir. I love them with all my heart. And the idea of someone telling me I can't be with them, I can't see them every day... It's like someone saying I can't have ___.

Task II. Speak

On Miranda and Daniel's Relationship:

1. What do you think of Miranda's words during the after-birthday party clean-up and row with Daniel? What 'choices' does Miranda mention?
2. What was Daniel and Miranda's relationship like in the beginning?
3. Why did the relationship between husband and wife get worse?
4. What doesn't Miranda like about Daniel and herself in their marriage?

In Court:

1. Why is custody awarded solely to Miranda (the first trial)?

2. What does Daniel set forth during the second trial as the grounds for his wish to be with the children?

3. Why can't the judge take into consideration Daniel's words? Why does he award full custody to Miranda?

About Mrs. Doubtfire:

1. What's Mrs. Doubtfire's first name?

2. What story does Mrs. Doubtfire invent about Mr. Doubtfire's death?

At the Restaurant:

1. Why does Miranda invite Mrs. Doubtfire to the Bridge Restaurant?

2. Why does Daniel's boss invite him to the restaurant?

3. What is Miranda's and then Mrs. Doubtfire's reaction to the necklace granted to Miranda as a birthday present by Stu?

Task III. Topics for Discussion

1. Render the plot of the movie.

2. Speak on marriage and divorce (as they are raised by the movie):

a) Comment on Miranda's response to Mrs. Doubtfire's words about husbands with flaws:

Mrs. Doubtfire: *I always say: a flawed husband is better than none at all.*

Miranda: *Who needs a husband when I've got you?*

b) What do Daniel / Mrs. Doubtfire and Miranda imply by saying: *It's so sad, because marriage can be such a blessing. – So can divorce.*

c) Do you find Miranda's grounds for the divorce reasonable?

d) Why do you think Miranda changes her mind about the custody after the second court?

e) What is the impact of divorce on the family?

f) Why is Daniel seen as too irresponsible to have custody?

g) Do you find the institution of custody fair? What points are taken into consideration when custody is awarded?

h) What difficulties do the children face or go through with their parents' divorce?

3. Speak on parenthood and affection for children:

a) What does Daniel's love for his children manifest itself in? and Miranda's?

Why, in your opinion, doesn't Miranda express her feelings for the kids so openly?

b) Have roles of men and women changed in contemporary society? What factors have influenced these changes?

4. Share your impressions of the film.

a) Did it live up to your expectations?

b) Were the actors cast to perfection?

c) Is the story-line clear?

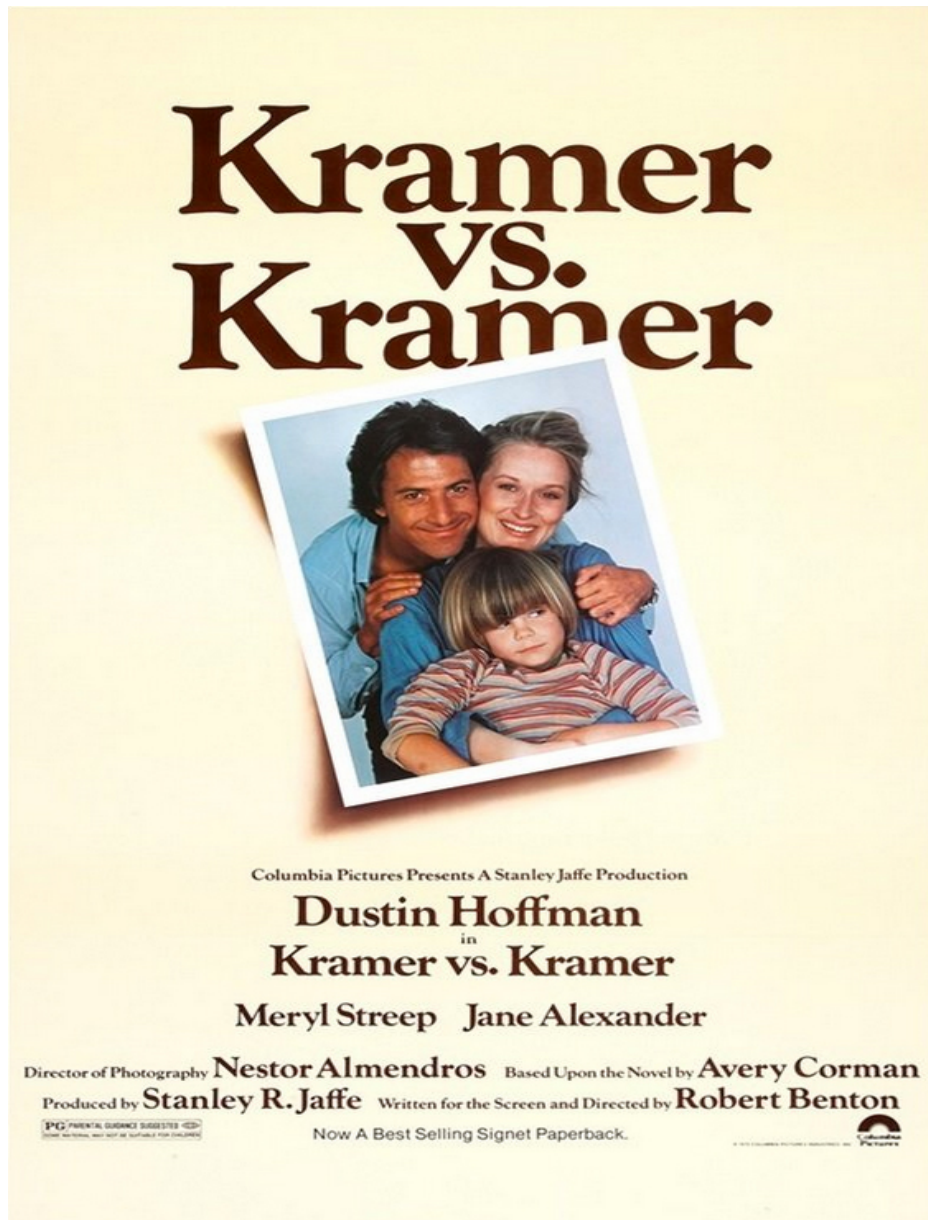
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WRITING_A_MOVIE_REVIEW

APPENDIX

REFERENCE_LIST

Kramer vs. Kramer
(drama, released 1979, USA)



Ted Kramer's wife leaves him, allowing for a lost bond to be rediscovered between Ted and his son, Billy. But a heated custody battle ensues over the divorced couple's son, deepening the wounds left by the separation.

Directed by
















Robert Benton

Writing Credits

Avery Corman ... (from the novel by)

Robert Benton ... (written for the screen by)

Cast

	Dustin Hoffman	... Ted Kramer
	Meryl Streep	... Joanna Kramer
	Jane Alexander	... Margaret Phelps
	Justin Henry	... Billy Kramer
	Howard Duff	... John Shaunessy
	George Coe	... Jim O'Connor
	JoBeth Williams	... Phyllis Bernard (as Jobeth Williams)
	Bill Moor	... Gressen
	Howland Chamberlain	... Judge Atkins
	Jack Ramage	... Spencer
	Jess Osuna	... Ackerman
	Nicholas Hormann	... Interviewer
	Ellen Parker	... Teacher
	Iris Klein	... Partygoer (as Iris Alhanti)
	Joe Seneca	... Partygoer

Kramer vs. Kramer

1. Transcribe and translate:

fault; yell; hostile; occur; hermit, recluse; scar; rough; tough; onions; hustle

2. Translate some of the words belonging to slang:

slips (for the laundry and the cleaning); ConEd (Consolidated Edison Co. – public utility corporation); fella, runt; geezer; hack; swell (so well); gig (job); kicker; pow; gross; go-getter; shrink; pep-talk (motivational talk); women's lib (liberation – feminism); lousy; play rough (be hard on smb); neat (interesting, cool)

3. Translate the following sentences paying attention to their meaning:

- You really pick your times, don't you (This is not a convenient time).
- She loused up one of the five best days in your life (She ruined it).
- We gonna get this show on the road (We are to get ready, make a start).
- I've been remiss (I've forgotten about my family).
- Don't blow this (Don't ruin it. Don't make a mistake).
- I'm on top of it (I'm in control).
- You're giving me a shot and I won't blow it (You are giving me a chance and I'll do my best).
- Hold your horses (Wait a minute).
- Hold a grudge (stay angry for a long time).
- What's this crap?

4. Translate the following phrasal verbs:

do smth wrong; take smth easy; sit on smth; make a living; do a favour; walk out on smb; make one's point; what's going on; pick smb up from scholl; run over; show up; do the floors; hang around; go through; turn up; bring up; set/put someone up to (persuade to do)

5. Translate the following sentences:

He's better off without me (He'll be happier without me).

She'll sit on it (She'll think about it).

Don't let it get you down (Don't let it bother you).

6. Study the following legal language:

- vs – versus, against
- divorce – legal termination of marriage
- custody – supervision of a child (one parent is the custodial parent and the other parent has visitation rights for weekends and holidays – this is decided by the court)
 - alimony – the fee a divorced man pays to his ex-wife every month so that her standard of living doesn't decrease (this is not so common now, as most women work and support themselves)
 - child support – the fee that the non-custodial parent pays to the custodial parent in order to help financially with the child's upbringing.
- to kidnap – to steal a person
- open and shut case – a clear case, easy for the judge to decide
- desertion – abandonment of family / responsibilities
- burden of proof – the responsibility to show evidence
- unfit mother – irresponsible mother
- The court tends to side with the mother – the court usually decides in favour of the mother.
 - be held in contempt of court – be punished for not obeying the court
 - appeal the court's decision – request another decision
 - take the stand – tell your side of the story in court / testify
 - Till death do ya part – part of the traditional marriage vow, repeated by bride and groom during the ceremony. **Find the whole text.**

7. Translate the following sentences:

- to sue smb for custody of the child
- she's within her legal rights
- that would be a compelling point against her, right?
- establish a precedent for awarding the child to the mother even though she previously abandoned the baby
 - prepare an evaluation sheet (on behalf of the medical person)
 - Are you introducing the question of negligence here, counselor?
 - Do you have any affidavits to support negligence?

- If the petitioner has no further witnesses, we will hear the respondent tomorrow morning at 9:30.

8. Study the following business language:

- climb the corporate ladder – to succeed in a corporate career, working hard and receiving incremental promotions in order to reach the top

- account – the client who is loyal to the advertising agency

- Madison Avenue – the street in New York where the top advertising agencies are located

- we were officially handed the Fire and Ice account by Revlon – we were officially offered the contract with the company

- That represents a gross billing in excess of ...– the total cost the account will have to pay to the advertising company under the terms of the contract

- take a sum of money from the savings account – to withdraw some money which has originally been put off

- deliver goods – to supply goods

- the closing – the final agreement of a business matter / deal (the contract stage)

- give a pitch – present / demonstrate an idea. To make a pitch for an advertising account would be to show clients your ideas and try to win their business for your agency. Different agencies make pitches, then the client decides which ad agency to use.

- take Kramer off the account – take his clients away from him

- let go – fire, lay off

- lose the commission – not to get the money you are supposed to for providing certain services

- the potential revenue for the company inherent in the programs – the possible income

9. Study the following examples of kids' language:

- Daddy's gonna bring home the bacon and he's gonna fry it, too (to bring home the bacon means to earn money and support the family)

- PTA meeting – parent-teacher association

- yucky – disgusting

- yummy – tasty
- Goodnight
- Sleep tight
- Don't let the bedbugs bite
- See you in the morning light
- Crying Chrissie – a girl's toy

• “I Dream of Jeannie” is an American fantasy sitcom television series starring Barbara Eden as a 2,000-year-old genie and Larry Hagman as an astronaut who becomes her master, with whom she falls in love and eventually marries. Produced by Screen Gems, the show originally aired from September 18, 1965, to May 26, 1970, with new episodes, and through September 1970 with season repeats, on NBC. The show ran for five seasons and 139 episodes were produced.

- A joke told by Billy:
 - What time is it when an elephant sits on your face?
 - = Time to get a new face

There are three main types of jokes popular with kids:

- involving elephants
- “What do you call...”
- a simple question and answer

10. Complete the following children's jokes with an appropriate word:

a doorknocker; an elephant; a judge; a mother; a robber

1. – What do you call an _____ that has a machine-gun?
= Sir.
2. – What do you call a _____ who's very small?
= Minimum.
3. – What happened to the _____ who stole a calendar?
= He got twelve months.
4. – What do you call a _____ who's got no thumbs?
= Mr Justice Fingers.
5. – What prize did the man who invented the _____ win?
= The Nobel Prize.

Can you translate any of the jokes into Russian?

11. Match the dishes with their descriptions:

- | | |
|-----------------------|--|
| 1. French toast | a) a prepared frozen box dinner that is microwaved |
| 2. OJ | b) unhealthy breakfast food – fried, sugary bread pastries, sometimes with chocolate |
| 3. egg cream | c) orange juice |
| 4. TV dinner | d) breakfast food – bread dipped in egg/milk, then fried |
| 5. donuts / doughnuts | e) a traditional American cold drink made from eggs, seltzer water |

12. Read the descriptions of the main characters the first time we meet them.

Did the actors manage to play their part to perfection?

1. At the moment, TED KRAMER, nice-looking without being what you would call a matinee idol, paces back and forth. His tie is loosened, he checks his watch every fifteen seconds. Clearly he is very distraught.

2. We SEE a beautiful five year old boy (BILLY KRAMER). He lies in bed, half asleep. HOLD FOR A BEAT as a beautiful woman (JOANNA KRAMER) leans over, kisses the child and hugs him tightly to her. Joanna stops in the doorway, silhouetted against the light. She turns, takes a last look at her son, then steps outside.

3. Now that the light is brighter, we can SEE her more clearly. In her mid-thirties, she is beautiful, dressed in a style that can best be described as Bloomingdale's. HOLD FOR A BEAT as she leans against the door. It is clear from her expression that she is terribly upset. Then, making up her mind, she crosses to a closet and takes out a suitcase, lays it out on the bed and opens it. She crosses to a closet, grabs an armload of clothes and dumps them helter-skelter into the suitcase.

13. Read the following scene of the film. Comment on it. Why was Joanna so precise in writing down the instructions?

INSERT: A long and meticulous list that Joanna is making out of the phone numbers and addresses of doctors and hospitals, of what the various medicines are for, and of the foods that Billy is and isn't permitted to eat.

As Joanna puts the finishing touches on the list and carefully arranges it on top of the kitchen counter next to a box of unsweetened, whole grain cereal and a jar of honey.

Note: It is this same set of notes that Ted will later unthinkingly throw away.

14. Who do the following phrases belong to:

1. Ted, Joanna and I used to talk a lot and... well, she told me a lot of... ah, things about the two of you.
2. Spoiled rotten little brat (an unpleasant child that always gets what he wants)
3. You're not gonna get rid of me that easy.
4. Mommy left because I was bad.
5. I was too wrapped up thinking about myself
6. We'll beat the pants off them – we'll win overwhelmingly
7. My, we're a hot shot, aren't we? (Smb who thinks he is very important)
8. Welcome aboard!

15. Here are Kramer's rights of visitation:

2 weekends per month, half of vacation and dinner once a week.

The sentence runs as follows:

Ordered, adjudged and decreed that the petitioner be awarded custody of the minor child, effective Monday the 23rd of January. That the respondent pay for the maintenance and support of said child, four hundred dollars each month. That the father shall have the following rights of visitation: every other weekend, one night each week to be mutually agreed upon and one half of the child's vacation period.

Was Ted Kramer satisfied with such a decision of the judge?

16. Answer the following questions:

1. What was Ted Kramer's job? Was he good at it?
2. Were the Kramers happily married?
3. Was it easy for Ted Kramer to adjust to a single-parent pattern of life? What difficulties did he come across?
4. Did Ted manage to prove that Joanna was an unfit mother?

5. What personal information did each side referred to during the trial?
6. In which way was Ted's lawyer hard on Joanna?
7. Can you prove that Ted himself had become an armchair lawyer by the time of the trial? Why?
8. Was he going to appeal the court's decision?
9. What put him off appealing it? What does it tell us of Ted's personality and his relations with Billy?
10. What was Joanna's final decision? Was it an easy choice to make?
11. What do you make of her choice?
12. Give a gist of the film using the legal vocabulary.

Additional tasks

1. Translate. Pay attention to the collocations with "make":

- The school can **make arrangements for** pupils with special needs.
- The new manager is planning to **make some changes**.
- Amelia had to **make a choice** between her career and her family.
- Would anyone like to **make any comments** on the talk?
- She **made a useful contribution to** the discussion.
- I'm glad it's you who has to **make the decision**, not me.
- Michael is really **making an effort** with his maths this term.
- I'm too tired to go out tonight. Let's **make an excuse** and stay at home.
- Caroline is very good at **making friends**.
- Repainting the room has really **made an improvement**.
- They've **made a mistake** in our bill.
- I've got to **make some phone calls** before dinner.
- Holly is **making progress** with all her schoolwork.

2. Translate. Pay attention to the collocations with "do":

- All that matters in the exam is to **do your best**.
- The storm **did some damage** to our roof.
- We are **doing an experiment** to test how the metal reacts with water.
- We'll **do some exercises** practising these collocations tomorrow.

- Could you **do me a favour** and pick me up some milk from the supermarket?
Jess **did me a good turn** by lending me her car while mine was in the garage.
- Changing the rules may **do** more **harm** than good.
- No, I'm not ready. I haven't **done my hair** yet.
- My son has to **do his homework** straight after school.
- I'll **do the washing** if you **do the ironing**
- We'll **do some work** on our project and then we'll go to the cinema.

3. Use a collocation with “make” and a noun instead of the underlined words in each of these conversations:

1. Naomi: The bill says we've had three desserts. We only had two.
Stella: The waiter must have been mistaken.
2. Avery: It's so difficult. Should I take the job or not?
Owen: I know it's difficult. But you have to decide one way or the other.
3. Grace: Can you and Ethan come to dinner on Saturday?
Lily: Yes, we'll have to arrange to get a babysitter, but it should be OK.
4. Zoe: Did you hear about the air traffic controllers' strike in the USA?
Aaron: Yes. We had to change our travel itinerary because of it.
5. Luke: Can I have chips *and* rice with my lunch?
Clare: No, you have to choose, chips or rice, but not both.
6. Gavin: Do you intend to speak at the meeting?
Victoria: Yes, I hope I can contribute to the debate.

4. Choose the correct collocation, do or make:

1. Did the fire *do / make* much damage to the factory?
2. I hate *doing / making* my homework at the last minute.
3. You must *do / make* an effort to work harder.
4. Did you *do / make* any work at the weekend?
5. We are trying to *do / make* improvements to the system for registering.
6. Do you think it would *do / make* any harm if I cut some leaves off this plant?

5. Distribute the following phrases into two columns depending on the verb they collocate with:

a good impression; business; arrangement; a decision; a difference; research; a profit / loss; your best; a start/ a move; smth clear; a good job; a degree; an effort; smb a favour; a suggestion

make

do

6. Complete the sentences with some of the expressions:

1. When you go for a job interview, it's important to _____.
2. I think we're all getting tired. Can I _____? How about a break?
3. A lot of _____ has been _____ into the causes of cancer.
4. I think the director is basically _____. He's reliable, he's honest, and he gets good results.
5. I'd like to _____ right now that I'm totally opposed to this idea.
6. Right. I think we should _____ and get down to business.
7. I don't mind if we go now or later. It _____ no _____ to me.
8. Could you _____ me _____ and lend me some money till tomorrow?

7. Match an expression in A with a line in B:

A

B

- | | |
|---|--|
| 1. She's made the big time as an actress. | a. "She's an accountant." |
| 2. We'll never make the airport in time. | b. "I can make myself understood." |
| 3. "What does she do for a living?" | c. "Yeah. It really made my day." |
| 4. "You'll all have to do more overtime and work weekends." | d. The traffic's too bad. |
| 5. "How much do you want to borrow? £20?" | e. She can command \$20 million a movie. |

6. "How much Spanish do you speak?" f. "Great. That'll do fine."
7. "I hear the boss said you'd done really well." g. "That does it! I'm going to look for another job!"

8. Fill in the gaps with:

do away with smth; do without smth; could do with smth; do smth up

1. I'm so thirsty. I _____ a cup of tea.
2. We've bought an old flat. We're going to _____ it _____ over the next few years.
3. I think we should _____ the monarchy. They're all useless. And expensive.
4. I could never _____ my personal assistant. She organizes everything for me.

9. Fill in the gaps with:

make smth up; make up for smth; make smth of sb; make off with smth

1. Thieves broke into the castle and _____ jewellery and antique paintings.
2. Jake's parents buy him loads of toys. They are trying to _____ always being at work.
3. What do you _____ the new boss? I quite like him.
4. You didn't believe his story, did you? He _____ the whole thing up.

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PARENT – CHILDREN RELATIONS

Home Alone

(comedy, family. released 1990, USA)



An eight-year-old troublemaker must protect his house from a pair of burglars when he is accidentally left home alone by his family during Christmas vacation.

Directed by

Chris Columbus

Writing Credits (WGA)

John Hughes ... (written by)

Cast

	Macaulay Culkin	... Kevin
	Joe Pesci	... Harry
	Daniel Stern	... Marv
	John Heard	... Peter
	Roberts Blossom	... Marley
	Catherine O'Hara	... Kate
	Angela Goethals	... Linnie
	Devin Ratray	... Buzz
	Gerry Bamman	... Uncle Frank
	Hillary Wolf	... Megan
	John Candy	... Gus Polinski
	Larry Hankin	... Officer Balzak
	Michael C. Maronna	... Jeff
	Kristin Minter	... Heather
	Diana Rein	... Sondra (as Daiana Campeanu)

	Jedidiah Cohen	... Rod
	Kieran Culkin	... Fuller
	Senta Moses Mikan	... Tracy (as Senta Moses)
	Anna Slotky	... Brook
	Terrie Snell	... Aunt Leslie
	Jeffrey Wiseman	... Mitch Murphy
	Virginia Smith	... Georgette
	Matt Doherty	... Steffan
	Ralph Foody	... Gangster #1 (Johnny)
	Michael Guido	... Gangster #2 (Snakes)
	Ray Toler	... Uncle Rob
	Billie Bird	... Woman in Airport
	Bill Erwin	... Man in Airport
	Gerry Becker	... Officer #1
	D. Danny Warhol	... Pizza Boy (as Dan Charles Zukoski)
	Lynn Mansbach	... French Woman

	Peter Siragusa	... Lineman
	Alan Wilder	... Scranton Ticket Agent
	Hope Davis	... French Ticket Agent
	Dianne B. Shaw	... Airline Counter Person
	Tracy J. Connor	... Check Out Girl (as Tracy Connor)
	James Ryan	... Stock Boy (as Jim Ryan)
	Ken Hudson Campbell	... Santa (as Kenneth Hudson Campbell)
	Sandra Macat	... Santa's Elf
	Mark Beltzman	... Stosh

Home Alone

Before you watch remember the symbols of Christmas: certain flowers, colours, meals, food, traditions, good omens.

How are they used in the film?

1. Transcribe and translate:

orphanage; tough; shovel; victim; mummy; burglar; neighborhood; precautions; eggnog; garage; crowbar; shoplifter; rob; distraught; corpse; resilient.

2. Translate the following word combinations:

a voltage adapter; plain cheese (pizza); hide-a-bed; garbage can; junk food; cat burglar; commit suicide; funeral pallour ; fabric softener.

3. Translate paying attention to slang expressions:

a movie; a kid; a jerk; puke breath; crap; cheese face; barf it all up; dough; silver doughnut; gem; cheapskate ; hoard; moron.

- “The dope was whining about his suitcase.”
- “Why do I always get treated like scum?”
- “I’m the only one getting dumped on.”
- “You’re the only one acting up.”
- “I am upstairs, dummy.”
- “Kevin, you are such a disease.”
- “Where are you, you little creep?”
- “I’m going through all your private stuff. You better come out and pound me.”
- “Hey, I tell you what I’m going to do, snakes. I’m gonna give you to the count of ten to git your ugly no good yellow keister off my property before I pump you full of lead.”
- “If you come back, I’ll never be a pain in the butt again. I promise.”
- “May be we can get you on a standby. There’s a possibility that the seat will open up.”
- “This is ridiculous. Only a whimp would be hiding under a bed. And I can’t be a whimp. I’m the man of the house.”
- “I think we got scammed by a kindergarten.”

4. Match the synonymous phrases:

- | | |
|----------------------------------|--|
| 1. He’ll take care of it | a. This one is in low spirits / misbehaving. |
| 2. This one’s out of sorts. | b. She said 8:00, not a minute later. |
| 3. Families suck! | c. He’ll pay. |
| 4. She said 8:00 sharp. | d. He has a weapon. |
| 5. Do a head count. | e. They make me sick. |
| 6. Hang around. | f. Fuller, don’t drink too much Pepsi! |
| 7. Fuller, go easy on the Pepsi! | g. Men, try this! |
| 8. He is armed. | h. Hang about. |
| 9. Hey guys, check this out! | i. We outwitted you. |

10. Hi, pal. We outsmarted you j. Make sure that everyone is in the vans. this time.

5. Match the question and the answer:

1. "How am I supposed to shave in France?"

2. "Dad, nobody will let me do anything?" says Kevin.

3. "You guys going out of town? We're going to Orlando, Florida. Well, actually, first we're going to Missouri to pick up my grandma. Do you know that the McCalisters are going to France? Do you know if it's cold there? Do you know if these vans get good mileage?"

a) "You want to do something, you can pick up those micro-machines in the hall. Aunt Leslie stepped on one and almost broke her neck."

b) "Gee kid, I don't know. Hit the road," answers the driver.

c) "Grow a goatee."

6. How is humorous effect achieved in the following episodes? Match:

1. "Didn't we talk about that?" says his father.

Kevin replies, with an attitude. "Did I burn down the joint? I don't think so. I was making ornaments out of fish-hooks."

"My new fish-hooks?" replies the father.

"I can't make ornaments out of the old ones, with dry worm guts stuck on them."

2. The policeman stops one of the children.

"Pardon me, are your parents home?"

"Yeah, but they don't live here," she says, as she walks away.

3. The policeman grabs a little girl by the shoulder. "Hi, are your parents home?"

"Yeah."

"Do they live here?"

"No."

"No. Why should they. All kids, no parents. Probably a fancy orphanage."

4. Jeff throws a packed bag down the staircase. “BOMBS AWAY!” The bag lands at the feet of the policeman.

5. Kevin stands alone on the balcony. “This house is so full of people it makes me sick. When I grow up and get married, I'm living alone. DID YOU HEAR ME? I'M LIVING ALONE!!!” Kevin shouts as he jumps up and down.

6. Aunt Leslie, Uncle Frank, and Peter try to console Kay on the plane.

“The Captain is doing all he can, but the phones are still out of order,” says a stewardess.

“Horrible, horrible,” says Frank.

“How could we do this. We forgot him.” says Kay.

“Didn't forget him. We miscounted,” says Peter.

“What kind of mother am I?” says Kay.

“If it makes you feel any better,” says Frank, “I forgot my reading glasses.”

They all stare at him in disbelief

7. “There is no way on earth we're going to make this plane. It leaves in forty-five minutes,” says Frank.

“Think positive, Frank,” says Peter.

a) Humor generated by a literal response to a question which states a truth, but doesn't give the answer that the questioner desired. This is a deviation from expected patterns of communication. The norm is that if a person asks a question, you should attempt to satisfy his information request, not make a true statement that is irrelevant to his needs. An instance of miscommunication.

b) Humor generated from the clash of two opposing points of view, each understandable or expressing a truth from their perspective. Kevin's behavior is appropriate from his perspective, but inappropriate from the father's perspective.

c) Humorous, because this is an unexpected, yet plausible, interpretation of the situation.

d) Frank's statements are inappropriate to the situation. This comparison trivializes the situation. Reading glasses are radically smaller in importance to a small eight year old child.

e) Humor generated by the contradiction of "being married" and "living alone", plus the exaggerated reactions of Kevin jumping up and down in a tantrum.

f) The audience laughs because of the near-miss of a disaster. The built up tension is released through laughter. This is an instance of a relief theory of laughter.

g) Humorous because there is no hope for catching the plane.

7. Comment on the importance of the following episodes in the plot:

1) The old man shovels snow off the path, then uses the shovel to spread salt on the walk. Kevin is frightened.

“What's he doing now?” asks the boy with glasses.

“He walks up and down the street every night salting the sidewalks.”

“Maybe he's trying to be nice.”

“No way. See that garbage can filled with salt. That's where he keeps his victims. The salt turns the bodies into mummies.”

Kevin becomes terrorized. “Mummies,” he says.

The old man looks up from his work and sees the three boys watching him.

They quickly pull the drapes across the window. The old man continues to stare up at the window.

2) Buzz mocks Kevin by telling him to get a plate, then fakes throwing up the pizza. Kevin charges into Buzz's stomach, and accidentally knocks over cups of milk which wet the plane tickets.

“Passports!” yells Peter, as he puts down the plastic Pepsi bottle. The bottle tips over and spills soda onto the table. Uncle Frank pushes his chair back and smashes Fuller against the wall. Peter tries to sop up the milk with napkins. He unwittingly throws one of the plane tickets into the garbage pail.

3) “Hold the plane,” yells Peter.

“Did we miss the flight?” asks Kay.

“No, you just made it. Take whatever is free,” replies the attendant.

“Don't you feel like a heel flying first class with all your kids back in coach?” Kay asks Peter.

4) “Nice move. Always leave the water running. Now we know each and every house you hit,” says one policeman.

a) This is necessary so that later when they board the plane that airline attendant won't ask the parents why they have one extra ticket before the plane departs.

b) The thieves grow really angry with Kevin.

c) Buzz creates a story about that old man that causes him to become the source of terror and an antagonist in the mind of Kevin. This fear Kevin must overcome before he confronts the real villains of the story. This also setups the audience because it misdirects their beliefs and expectations. They, like Kevin, believe that the old man is the real villain of the story.

d) Children and adults get seated far from each other so nobody notices Kevin's absence.

8. Roleplay either of the dialogues. Pay attention to the emotional side of the conversation:

1) “I'm calling from Paris. I have a son...”

“Has the child been involved in an altercation with a drunken or mentally ill member of his immediate family.”

“No!”

“Has he been involved in a household accident?”

“I don't know?” answers Kay.

“Has the child ingested poison or has an object been ingested in his throat?”

“No, he's just home alone, and I want somebody to go by our house and check on him.”

“You want us to go by your house just to check on him?” answers the policeman.

“Yes,” answers Kay.

2) “We'll bum his head with a blowtorch.”

“Smash his face with an iron,” says Marv.

From behind the old man enters carrying a shovel.

“Slap him right in the face with a paint can, maybe,” says Harry.

“Or shove a nail through his foot,” says Marv.

“First I'm going to bite off every one of these fingers, one at a time,” says Harry as he puts one of Kevin's fingers in his mouth...

9. Answer the questions:

- 1) Why did nobody notice Kevin's absence in the morning?
- 2) Why were the grown-ups and kids seated in different class?
- 3) What symbols of Christmas do we come across in the film?
- 4) What colours predominate in the interior?
- 5) What traditional plants do you see?
- 6) How does Kevin overcome his fears?
- 7) How many nights does the boy spend alone?
- 8) How does he manage to keep the thieves away?
- 9) Who helps Kevin when he is surrendered by the criminals?
- 10) What happens when the mother comes?

Some more comments:

It's not even rated R. – restricted, films in the USA to be watched with adults only.

Angels with filthy souls – the film Kevin watches.

Thomas McGuane “Nobody's Angel” – the book Kevin's father reads on the plane.

Find some additional information about the issues above.

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RELATIONS IN MARRIAGE

The Painted Veil (drama, romance, released 2006, China, USA)



A British medical doctor fights a cholera epidemic in a small Chinese village, while being trapped at home in a loveless marriage to an unfaithful wife.

Directed by













John Curran

Writing Credits (WGA)

Ron Nyswaner ... (screenplay)

W. Somerset Maugham ... (novel)

Cast

	Catherine An	... Hostess
	Bin Li	... Te-Ming
	Bin Wu	... Student 1
	Alan David	... Mr. Garstin
	Marie-Laure Descoureaux	... Sister St. Joseph
	Sally Hawkins	... Mary (scenes deleted)
	Juliet Howland	... Dorothy Townsend
	Toby Jones	... Waddington
	Lorraine Laurence	... Sister Maryse
	Gwing-Gai Lee	... Angry Chinese Man (as Johnny Lee)
	Li Feng	... Sung Ching
	Gesang Meiduo	... Amah
	Edward Norton	... Walter Fane
	Yin Qing	... Student 2
	Ian Renwick	... Geoffrey Denison (as Ian Rennick)



Diana Rigg

... Mother Superior



Liev Schreiber

... Charlie Townsend



Sihan Cheng

... Warlord Kwei (as Shihan Cheng)



Liang Sijie

... Student 3



Maggie Steed

... Mrs. Garstin



Henry Sylow

... Walter Junior



Zoe Telford

... Leona



Lucy Voller

... Doris Garstin



Naomi Watts

... Kitty Fane



Anthony Chau-Sang Wong ... Colonel Yu (as Anthony Wong)



Yan Lü

... Wan Xi



Yu Xia

... Wu Lien

The Painted Veil

1. Transcribe and translate:

clumsy; cautious; apologize; assume; glamorous; mourn; condemn; drudgery; weep; vivacious; delude; tributary; the Yangtze river; monstrous; compromise; strangle; assets; urgent; induce; arduous; colonel; dicey; martyr; inoculation; precautions; troops; well (n); coward; acquaintance; contaminate; superstitious; despise; grieve; infirmary; corpse; burial; divert; massacre; crippling hangover; stalk; exorbitant; nauseous; refugee; appreciate.

2. Describe the characters using the following phrases:

manages a government laboratory in Shanghai, assigned to the consulate in Shanghai; a civil servant; ...charming wife; has his little flirtations; bacteriologist; studies microorganisms that carry disease; an infectious disease specialist; the wife of our good and brave doctor; found it most unflattering that the women who fell for her husband were so consistently second-rate; MD.

Waddington

Charlie Townsend

Kitty Fane

Walter Fane

3. Translate the following phrasal verbs and word combinations:

call around; have a long chat; go on; take a nap; press on (move on); take charge; go ahead; get used to smth; keep smb out of smth; let smb. out of smth; work smth out; pass smth up; have a look all around; bring up; keep doing smth.

4. Match the synonymous phrases:

- | | |
|--------------------------------|--|
| 1. the point is | a) hurry up |
| 2. regardless of | b) notwithstanding |
| 3. press on | c) it's essential that |
| 4. It's raining cats and dogs. | d) be a matter of indifference to smb. |
| 5. be of no concern to smb. | e) It's pouring buckets. |

- | | |
|--|--|
| 6. His offer comes with a condition. | f) relieve smb. of the stress from some situation |
| 7. put on airs | |
| 8. run the hospital | g) be conceited; express contempt |
| 9. be sick to death of smth. | h) manage the hospital |
| 10. put one's mind at rest from some situation | i) be sick and tired with smth.
j) He will do it on condition that... |

5. Say who the following statements belong to:

1. How long do you expect your father to go on supporting you?
2. Surely, you are not expecting me to answer this second.
3. You could knock me down with a feather.
4. Does seem silly to put all that effort into something that's just going to die.
5. Could you not tell that I'm in love with you?
6. I gave up on Kitty years ago.
7. You didn't commit yourself, did you? Acknowledge anything?
8. Well, this is a bloody scrape we're in.
9. Oh, have you brought any gramophone records...I'm sick of all mine.
10. Is it a long, drawn-out affair, dying of cholera?
11. It would be nice to do this work together without your country's guns pointing at our people
12. Give me one reason to put myself to an inconvenience on your account.
13. Shall I call Dr. Fane out to see you?
14. Cut of all access to the river.
15. You might have answered (reproach).

6. Explain the following word combinations:

- a) to be about to do smth.
- b) an outbreak of cholera
- c) to do the best
- d) file one's petition for divorce
- e) divorce smb. for adultery
- f) be short-handed
- g) get through the epidemic
- h) scrub the floors

- i) shut off the water supply
- j) we're out of whiskey

7. Translate paying attention to the stylistic devices:

1. People are dropping like flies. (*simile*)
2. You may have suppressed a very small strike but in doing so, you have started a very large demonstration.
3. You've rescued me from a pack of wild bores.
4. It gave us a devil of a time in some places.

8. Translate paying attention to the morphological structure of the word:

underestimate; walkout; handful; inconvenient

9. Answer the following questions:

- 1) Did the film live up to your expectations?
- 2) What differences have you noticed between the novel and its screen adaptation?
- 3) Were the actors cast to perfection? Who played the main parts? Comment on their acting.
- 4) Is there much music in the film? Why/Why not? Is the soundtrack / score appropriate?
- 5) Why is the film so retrospective? When does the director make use of flashbacks?
- 6) What episode is the climax of the film?
- 7) How are the main characters portrayed in the film? Are the devices different from those employed in the novel?
- 8) What message do the final shots have?
- 9) Compare the ending of the screen adaptation with the ending of the novel. Which one moves you the most?
- 10) What is the general impression the film has produced on you?
- 11) How is the image of drops represented in soundtrack?
- 12) Why does the main motive become somehow lame when Kitty plays the music at the convent?
- 13) What is the significance of the final children's son about the fountain with clear water?

10. Read the interview “The Good Guy: Edward Norton”

- By [Logan Hill](#)
- Published Oct 25, 2007



(Photo: Patrick McMullan)

In *The Painted Veil*, adapted from the W. Somerset Maugham novel, Edward Norton plays a pent-up British doctor who attempts to stem a cholera outbreak in 1925 China—while struggling to punish the wife (Naomi Watts) he found in bed with Liev Schreiber. He’s the kind of guy who, like Norton, might find Oscar gift bags “disgusting and shameful.” Logan Hill spoke with Norton.

You shot the film in rural China. Did Chinese censors impact the production?

Definitely. It was built on the idea that we’d release the same film in China—that we wouldn’t make two versions. But, to be honest, John [Curran, the director] and I discovered that the government had more oversight than

we’d imagined, uncomfortably late in the process, to put it mildly.

Did officials review scripts?

Yes. They made demands at all phases of it. And John stuck up very resolutely for things like the need to portray cholera viscerally, or to see people living in poverty. More pointedly, you’d get notes that involved their desire to cut all or most of a sequence in which crowds are protesting. They don’t want depictions of students putting up posters. But now the film is going to be released in China with no further edits.

But you still expanded the novel to address history more, right?

[My character] Walter embodies a kind of colonial narrow-mindedness, rationalism above politics, or even greed. He thinks he’s just trying to improve things through science, but of course he’s myopic about doing so while British cannons are pointing at the ports. For me, that became a kind of tragic personification about the wrongheadedness of Western arrogance.

It seems as if American films are grappling with these issues more than ever. But like *Babel*, *The Painted Veil* grounds politics in a romance.

Well, in *The Painted Veil*, the political drama is just the second level. First, it's a story about a man and a woman struggling in a relationship to overcome the worst in themselves.

You had three films this year. Is it odd to see awards committees singling out one performance over another?

It's impossible to ascribe anything meaningful to that process—you only have to taste it once to know it's like politics. These things are gamed by the studios with so much money.

Well, you've been leading the charge against award-show gift baskets.

I—well, I should say, a lot of people who I would call our generation, really—just said, "I'm sick of this. It's not who we are, it makes us look ridiculous and out of touch. If these evenings are going to be a celebration of our craft and what we express about what's going on in the world, then picking through \$35,000 gift baskets is disgusting and shameful." My suggestion was to have the Academy commit to contributions in the name of the winners, but I don't know what will come of that. Definitely, though, I got word the other night from the Academy's producers that the gift baskets have been scrapped.

The Painted Veil

Warner Independent. December 25

11. Make up your own interview with one of the actors from the cast.

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EMPLOYMENT
The Devil Wears Prada
(comedy, drama, released 2006, USA, France)



A smart but sensible new graduate lands a job as an assistant to Miranda Priestly, the demanding editor-in-chief of a high fashion magazine.

Directed by

David Frankel

Writing Credits (WGA)

Aline Brosh McKenna ... (screenplay)

Lauren Weisberger ... (novel)

Cast



Meryl Streep

... Miranda Priestly



Anne Hathaway

... Andy Sachs



Emily Blunt

... Emily



Stanley Tucci

... Nigel



Simon Baker

... Christian Thompson



Adrian Grenier

... Nate



Tracie Thoms

... Lily



Rich Sommer

... Doug



Daniel Sunjata

... James Holt



David Marshall Grant

... Richard Sachs



James Naughton

... Stephen



Tibor Feldman

... Irv Ravitz



Rebecca Mader

... Jocelyn
















Jimena Hoyos

... Lucia



Gisele Bündchen

... Serena

	George C. Wolfe	... Paul
	John Rothman	... Editor
	Stephanie Szostak	... Jacqueline Follet
	Colleen Dengel	... Caroline
	Suzanne Dengel	... Cassidy
	Heidi Klum	... Herself
	Valentino Garavani	... Himself
	Bridget Hall	... Herself
	Ines Rivero	... Clacker in Elevator
	Alyssa Sutherland	... Clacker
	Robert Verdi	... Fashion Reporter
	Paul Keany	... St. Regis Butler
	David Callegati	... Massimo (as Davide Callegati)

The Devil Wears Prada

1. Transcribe the following words:

slender; odd; deign; divine; psycho; available; ballerina skirt; accessories; turquoise; lapis; cerulean; stiletto; panicked; nauseous; suicidal; lingerie; vicious; quit; whine; python headband; catastrophe; appalled; outfit; straight; invisible; jeopardize; necklace; chic; fidget; ambassador; assume; scare; champagne.

2. Explain the words through synonyms and antonyms:

ridiculous; itinerary; gorgeous; notorious; tough; split up; impaired; devastated; inspire; screw smth up; help smb out; see the point of changing smth; pick on smb; let oneself in; make a difference; give me a hard time; this job was forced on you; turn one's back on friends and family; make decisions; be mad; take a break in relations; barely speak .

3. Translate the following phrases and sentences which refer to career:

- Human Resources
- second assistant...
- get promoted
- to replace smb
- to sack
- editor in chief
- It sounds like a great opportunity
- an interest in fashion is crucial
- to confirm an appointment
- incompetence
- layout
- fit in the job
- a corporate research analyst
- run errands
- Yet I am in charge of her schedule, her appointments and her expenses
- hire

- prior commitment
- work ethic...
- your boss is a wacko
- to profile smb for interview
- a commitment to excellence
- call for reference

4. Paraphrase the slang expressions:

- Gird your loins!
- My job sucks.
- drop smb off
- pick smb up at 9:45 sharp
- Bloody time
- lousy jackets

5. Study the telephone language:

Um, you know, she is in a meeting. Can I please take a message?

Okay. Can you please spell Gabbana?

Did Demarchelier confirm?

No, actually, she's not available, but I'll leave word.

I'd like to move the preview up to today at 12:30.

Let me call you back.

Use the phrases to make up a short dialogue over the phone.

6. Comment on the following scenes from the film. What are the reasons for these situations?

A.

- My personal life is hanging by a thread, that's all.

= Let me know when your whole life goes up in smoke.

That means it's time for a promotion.

B.

- Oh, thanks. Em. You look so thin.

= Do I?

- Yeah.

= Oh, it's for Paris. I'm on this new diet. It's very effective. Well, I don't eat anything. And then when I feel like I'm about to faint, I eat a cube of cheese.

- Well, it's definitely working.

= I know. I'm just one stomach flu away from my goal weight.

7. Translate the sentences paying attention to the underlined constructions:

You used to say this was just a job.

You used to make fun of the Runway girls.

You must have done something right.

8. Answer the following questions:

1. Was Andy qualified enough for the job?
2. What skills were required for the vacancy?
3. Was it easy for Andy to go up the career ladder? What sacrifice did she have to make?
4. How should a person behave at a job interview?
5. What qualifications and skills should one possess to secure a job in fashion industry?
6. What do you make of Miranda as a boss?

Tips in how to be successful at the interview

You will never have a second chance to make the first impression so think about your appearance beforehand.

Don't fail to come in time. It might be a good idea to arrive 15-20 min earlier because it might be required to fill in some application forms.

Try and find out some information about the company in advance

Get ready to speak about your strengths and weaknesses. Be ready to describe how you handle stress and pressure, success and failure.

Stick to the point answering the interviewer's questions. Prepare questions to ask. You hit the interviewer with a soft question first: working hours, overtime, insurance, opportunities for promotion. The question of the salary is not considered to be a safe one so it should never be the first one to ask.

Make people feel you really want the job, show confidence (maintain eye contact, but don't stare), show involvement.

PEOPLE AND LIFESTYLES

Edward Scissorhands

(drama, fantasy, romance, released 1990, USA)



In a castle high on top of a hill lives an inventor's greatest creation - Edward, a near-complete person. The creator died before he could finish Edward's hands; instead, he is left with metal scissors for hands. Since then, he has lived alone, until a kind lady called Peg discovers him and welcomes him into her home. At first, everyone welcomes him into the community, but soon things begin to take a change for the worse.

Directed by

Tim Burton

Writing Credits (WGA)

Tim Burton ... (story) &

Caroline Thompson ... (story)

Caroline Thompson ... (screenplay)

Cast



Johnny Depp

... Edward Scissorhands



Winona Ryder

... Kim



Dianne Wiest

... Peg



Anthony Michael Hall

... Jim



Kathy Baker

... Joyce



Robert Oliveri

... Kevin



Conchata Ferrell

... Helen



Caroline Aaron

... Marge



Dick Anthony Williams

... Officer Allen



O-Lan Jones

... Esmeralda



Vincent Price

... The Inventor



Alan Arkin

... Bill



Susan Blommaert

... Tinka (as Susan J. Blommaert)



Linda Perri

... Cissy (as Linda Perry)



John Davidson

... Host-TV

	Biff Yeager	... George
	Marti Greenberg	... Suzanne
	Bryan Larkin	... Max
	Stuart Lancaster	... Retired Man
	Gina Gallagher	... Granddaughter
	Aaron Lustig	... Psychologist
	Alan Fudge	... Loan Officer
	Steven Brill	... Dishwasher Man
	Marc Macaulay	... Reporter
	Brett Rice	... Reporter

Edward Scissorhands

1. Translate and transcribe:

snuggle in; mansion; haunted; incomplete; commercial; blind; vehicle; driveway; huge; glum; senior prom; spectacular; loony; hectic; coleslaw; ambrosia; tempt; expel; ridiculous; exceptional; recipe; chew; murderer; gland; sympathy; thirsty; weird; sanitary; gorgeous; bouffant; stranded; prosthetics; smock; itchy; outrage; insurance; up the rear; hassle; prosecute; weapon; psycho; observation; blithely; retarded; dope; freak; puke; cripple.

2. Translate the phrases:

it goes without saying; thank goodness; as harmless as cherry pie; make yourself at home; help yourself to; be off the grounds; show and tell (at school); trample down the perversion; deviled eggs (spicy); chop; nick; to be eager to do smth; heck of handshake; snip; green thumb; Soup's on (кетчуп); shish kebab (шашлык); a figure of speech; to take things literally; commit embarrassing blunders; Everything's still sopping; Up with your feet; shake one's hand; scare smb (half) to death; to have a proper introduction; give smb the creeps; I'll be darned! My goodness sake! take one's breath away; talk to smb in person; as pleased as Punch; run one's own business; I gather; up the rear; rack one's brain; Are you nuts?

3. Match the phrasal verbs and their meanings:

- | | |
|----------------------|---------------------------------------|
| 1. barge in | a) call upon smb, come to one's place |
| 2. drop in | b) wash, tidy |
| 3. dress up | c) interfere |
| 4. freshen up | d) make sharper |
| 5. rust up | e) put on one's best clothes |
| 6. clean smth up | f) stop it |
| 7. sharpen up | g) turn up, come, appear |
| 8. knock it off | h) refresh oneself |
| 9. simmer down | i) hush smth down |
| 10. shut up | j) become rusty |
| 11. calm things down | k) calm down |
| 12. show up | l) faint, collapse |
| 13. pass out | m) hold one's tongue |

4. Comment on the following jokes. How is the humorous effect achieved?

GEORGE

(to Edward)

Eddie. The guys and I were talking, we'd like want to invite you to our card game on Friday night. Would you like that? Only thing is, you can't cut.

AN OLD MAN

I have my own infirmity. Never did me a bit of harm. Took some shrapnel during the war and ever since then I can't feel a thing. Not a damn thing. Listen. Don't you ever let anybody tell you, you have a handicap?

5. Read the following excerpts and write out the beauty words:

1. Today I've come to show you our exquisite new line of soft colors in shadows, blushes and lipstick. Everything you need to accent and highlight your changing looks.

2. I also have a complete selection of your old favorites, those tried-and-true products we've all come to depend on year-in and year-out.

3. Now, we should decide on lipsticks. Okay, dear, what one did you like best? There was the Winsome Wahini which looked charming on you. Or the Bahenie Bliss.

4. But at the very least let me give you a good astringent and this will help to prevent infection

5. The light concealing cream goes on first, then you blend and blend and blend. Blending is the secret. More concealing for you? But your complexion is so fair. Now this has a touch of lavender in it. Give it a try here. Close enough. OK. This should do the trick here. I have another idea. We'll cover up the scars and start with a completely smooth surface. Don't eat this stuff!

6. This whole beauty parlor, that's what's going to teach you volumes. There's nothing like running your own business. I've never done it myself, but from what I gather it's the greatest satisfaction a working man can have.

6. Read the following excerpts and write out the banking terms:

1. Yeah, take out a loan. Get yourself started. Nothing to worry about. With your talent and reputation, it's going to be a snap.

2. No credit, no record of jobs you've held, no savings, no personal investment, no social security number. You may as well not even exist. There is no collateral.

3. We already have a second on the house, but don't the testimonials make a difference? Did you see here, the mayor's wife can't wait to become a client?

4. We simply can't do it. Now get yourself a social security card. Establish credit and buy yourself a car. You have the side to advantage. You can get one of those handicapped placards. No problem. Park anywhere you like.

7. Translate, paying attention to slang:

You are all hiding in there like a bunch of old hermit crabs.

We think that's mighty selfish of you.

He's so cheap he won't help me buy my own car.

We're getting the head of the company

8. Answer the questions:

1. How did Edward Scissorhands appear in the place?
2. What's the attitude of other people to him?
3. Is he particularly good at doing anything?
4. What makes it impossible for him to start up his own business?
5. Do the people around let him live the life he wants?
6. In which way do people around treat Edward?
7. What kind of lifestyle does he finally choose for himself?
8. Does it often snow in the place? When does it usually happen?

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About a Boy

(comedy, drama, romance, released 2002, UK, USA)



A cynical, immature young man is taught how to act like a grown-up by a little boy.

Directed by

Chris Weitz

Paul Weitz

Writing Credits (WGA)
















Nick Hornby ... (novel)

Peter Hedges ... (screenplay) and

Chris Weitz ... (screenplay) &

Paul Weitz ... (screenplay)

Cast

	Hugh Grant	... Will Freeman
	Nicholas Hoult	... Marcus Brewer
	Sharon Small	... Christine
	Madison Cook	... Imogen
	Jordan Cook	... Imogen
	Nicholas Hutchison	... John
	Ryan Speechley	... Barney
	Joseph Speechley	... Barney
	Toni Collette	... Fiona Brewer
	Natalia Tena	... Ellie (as Nat Gastian Tena)
	Laura Kennington	... Ellie's Friend
	Susannah Doyle	... Bitter Ex-Girlfriend
	Tessa Vale	... Class Teacher
	Lorna Dallison	... Woman in Supermarket
	Victoria Smurfit	... Suzie

	Mark Drewry	... Clive
	Denise Stephenson	... Lindsey
	Rosalind Knight	... Lindsey's Mum
	Rachel Weisz	... Rachel
	Murray Lachlan Young	... New Year's Eve Party Guest
	Augustus Prew	... Ali

About A Boy

1. Transcribe the following words:

frown, weird; pregnant; conscious; stomach; guarantee; invisible; miraculously

2. Translate the following phrasal verbs and phrases:

take to smb; turn up; break up with smb; smth is not working out; figure smth out; hang out; cheat on smb; live off smth; be off colour; be nuts; wade in; on the spur of the moment; to run out of smth; blend in with the crowd; hang on

Use them in situations of your own.

3. Read and compare the two variants of script synopsis. What story-line is preferred in each case?

A.

Will Freeman is a hip Londoner who one day realizes that his friends are all involved with the responsibilities of married life and that leaves him alone in the cold. Passing himself off as a single father, he starts to meet a string of single mums, confident in his ability to leave them behind when they start to ask for a commitment. But Will's hope of a continued bachelorhood is interrupted when he meets 12-year old Marcus, in many ways his complete opposite.

B.

Twelve year old Marcus Brewer lives with his chronically depressed single mother, Fiona Brewer. Both Fiona and Marcus beat to their own respective drummers. Marcus will do whatever he can to make his depressed mother happy, even if it causes himself grief. As such, he realizes that he is perceived as different than most kids, as even the self-professed weird kids don't want to hang out with him as he is the target of bullying. Part of the taunts against him are the fact that he sings and speaks to himself without even realizing that he is doing it. Meanwhile, thirty-eight year old Will Freeman is a slacker who has lived comfortably off the royalties of a song written by his deceased father, and as such has never had to work a day in his life. He is a solitary man who places himself as the first and only priority in life. He comes across the idea that dating single moms meets his selfish carnal needs. It is in this capacity that Will meets Marcus, as one of Will's single mother conquest.

4. Answer the following questions:

1. Why is Marcus constantly bullied at school?
2. Is his mother quick to notice and tackle her son's problems?
3. In which way can you characterize Will's lifestyle?
4. Does Will become more mature throughout the film?
5. Describe a traditional Christmas dinner in the UK and the USA. Did the Christmas at Marcus's place fit into this system?
6. What is Fiona's job? What is Fiona like? What does she look like?
7. Do you believe in the alternations to Will's personality?
8. What quote does the film begin with and finish with? What kind of interpretation do we come across?

5. Speak about the different lifestyles of the main characters of the film.

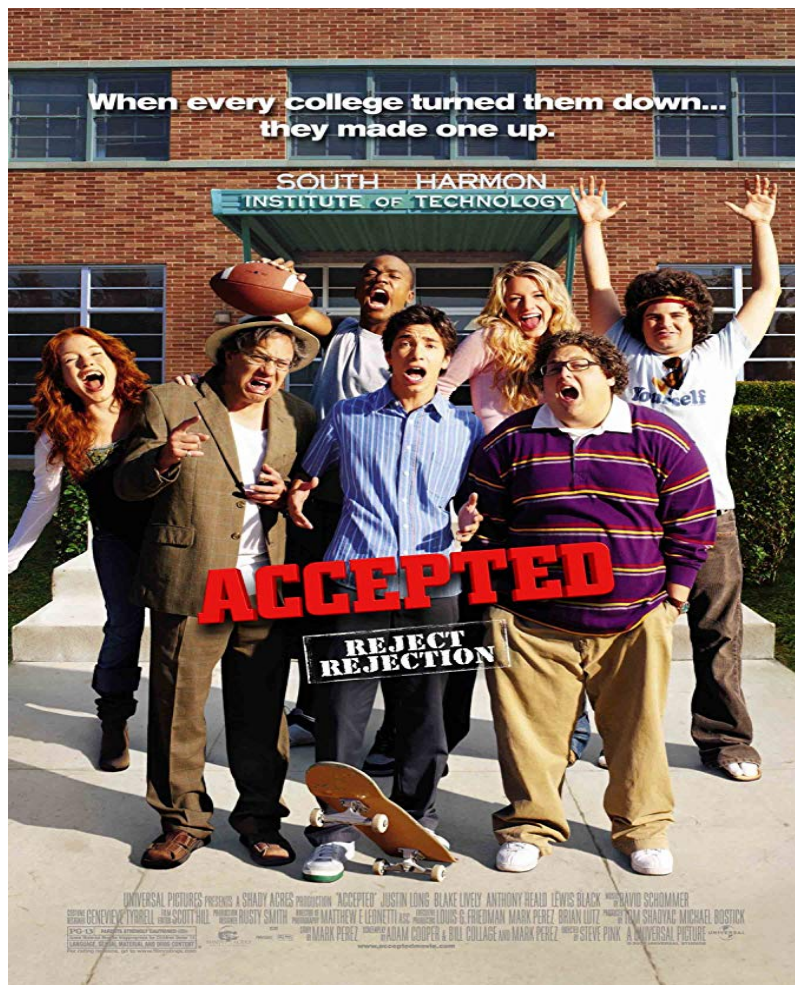
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EDUCATION
Accepted
(a comedy, released 2006, USA)



After being rejected from every college he applied to, Bartleby Gaines decided to create a fictitious university, South Harmon Institute of Technology, with his friends, to fool their parents. But when their deception works too well and every other college rejects start to apply to his school, B. must find a way to give the education and future his students and friends deserve, including his own, while trying to win the heart of the girl next door.

Directed by

Steve Pink

Writing Credits (WGA)

Adam Cooper (screenplay) &

..

Bill Collage (screenplay)

..





Mark Perez (screenplay)












..

Mark Perez (story)

..

Cast (the main characters)

	Justin Long	...	Bartleby Gaines
	Jonah Hill	...	Sherman Schrader
	Adam Herschman	...	Glen
	Columbus Short	...	Daryl 'Hands' Holloway
	Maria Thayer	...	Rory Thayer
	Lewis Black	...	Ben Lewis
	Blake Lively	...	Monica Moreland
	Mark Derwin	...	Jack Gaines
	Ann Cusack	...	Diane Gaines
	Hannah Marks	...	Lizzie Gaines
	Robin Lord Taylor	...	Abernathy Darwin Dunlap
	Sam Horrigan	...	Mike Welsh

	Joe Hursley	...	Maurice / The Ringers
	Jeremy Howard	...	Freaky Student
	Anthony Heald	...	Dean Richard Van Horne
	Travis Van Winkle	...	Hoyt Ambrose
	Kaitlin Doubleday	...	Gwynn
	Diora Baird	...	Kiki
	Ross Patterson	...	Mike McNaughton
	Artie Baxter	...	Mike Chambers
	Kellan Lutz	...	Dwayne
	Brendan Miller	...	Wayne
	Chantelle Tibbs	...	Confused Kid

Tasks before watching the film

1. Find the Russian equivalents to the following words and phrases. Transcribe the difficult words:

1. the graduating class
2. to leave a legacy
3. to be rejected by seven schools
4. a prom
5. according to these estimates that I got off the Web
6. someone with no education beyond high school

7. to be fiscally irresponsible
8. to get accepted
9. rich kids with mediocre grades and well-connected parents
10. to get a zero on one's SATs
11. to match the amount of students...
12. the chairman of the Student Community Outreach Committee
13. a good learning environment.
14. a fully functioning member of society
15. to expand the way that they look at their world
16. to open their minds to new ideas and experiences
17. to begin that long journey from the innocence of youth to the responsibilities of adulthood.
18. to mold your kids into individuals
19. to sever the ties of the parent-child relationship
20. a founding father
21. to have enough extracurriculars
22. to sign up for classes
23. to extend orientation
24. to be in charge of room assignments
25. to transfer
26. to offer a highly structured time-tested curriculum carefully designed to stimulate the young mind
27. a renaissance of the human spirit
28. to spring up out of the ground overnight.
29. to go through the appropriate legal channels
30. to think of something off the top of one's head
31. to be inducted into the brotherhood
32. a body of people with a shared common purpose of a higher education.
33. to be accredited
34. to apply for accreditation
35. to go before the state accrediting board with a licensed administrator
36. the State Board of Accreditation
37. to present the case
38. to meet the requirements

39. to see some merit or scholastic value in something
40. a stress-free environment
41. to instill ideas
42. to be granted a one-year probationary period

Tasks after watching the film

2. Explain the meaning of the italicized words and phrases:

1. I wasn't even *aiming high* with that one. That was my *fallback*! It was my safety school, my *fail-safe*!
2. - Mom and Dad are gonna kill you.
- *O ye of little faith*. They're not gonna kill me.
3. And even then, it's still *a long shot*.
4. This is just a temporary *stopgap* measure, okay? Nothing more.
5. Now, where we gonna find a place to *pass off as* a college?
6. Don't *sully* my dignity with your cash.
7. Do I have to *spoon-feed* it to you?
8. I told you this was a bad idea from the *get-go*.
9. There's a great *op-ed piece* in there about not believing everything you read. It's really provocative.
10. You are *taking* this way *too far*.
11. Your *allegiance* is being called into question.
12. All I ever wanted was *a run-of-the-mill college* experience.
13. It's a *sham*, a fraud that *undermines* the efforts of real colleges everywhere.
14. Your phony school *demeans* real colleges everywhere!

3. Translate paying attention to the italicized colloquial expressions:

1. - No. I'm not *huffing*, Mom. I'm not *stoned*. I'm completely fine. In fact, I'm more clear and level-headed than I've ever been.
- Okay, *cut the crap*, Bartleby.
2. - Did you have any cake?
- No, you know, I'm *not much of a cake guy*.
- Oh, it is *a hell of a cake*.
3. You have to *hook me up* with one of these acceptance letters, bro.

4. I'm *going off the grid*. No more, uh, franchises, no more Botox...
5. Well, today *the tide is gonna turn*, my friend.
6. *The jig's up*. I'm telling Mom and Dad.
7. - B, this is so *cheesy*, in the greatest way.
- There is nothing cheesy about a *clap-on* disco ball.
8. This party's *off the hook*!
9. All those students have been *duped*.
10. Just go do your thing. *Sling some bull*.

4. Answer the following questions:

1. How many colleges did the main character apply to?
2. Why was he rejected everywhere?
3. Why was 'Hands' rejected?
4. Why didn't Rory get into college?
5. Why didn't Bartleby tell his parents the truth?
6. Should he have told his parents the truth?
7. How did he deceive his parents?
8. Did he expect other students to turn up?
9. Why didn't he tell them the truth?
10. How did he organize tuition in his college?
11. How does this characterize him?
12. Did he succeed in the end?

5. Comment on the following thoughts and ideas. Who expressed them? Why?

Do you share any of them?

1. Society has rules. And the first rule is you go to college. You want to have a happy and successful life? You go to college. If you want to be somebody, you go to college. If you want to fit in, you go to college.
2. The exclusivity of any university is judged primarily by the amount of students it rejects.
3. I got fed up with the education racket.
4. And indoctrinating them into a life-long hell of debt and indecision.
5. All we are doing is breeding a whole new generation of buyers and sellers.

6. College is a service industry. Look, you see all these kids out here? They all paid to come here.

7. That's the kind of group-think mob mentality that's dumbing down America and flushing your brains down the toilet.

8. And their 100 years of tradition of hazing kids and humiliating anyone who's a little bit different. Of putting so much pressure on kids that they turn into these stress freaks and caffeine addicts.

9. 'Cause you rob these kids of their creativity and their passion. That's the real crime! Did it teach you to follow your heart or to just play it safe, roll over?

10. 'Cause you don't need teachers or classrooms or fancy highbrow traditions or money to really learn. You just need people with a desire to better themselves.

6. Points for discussion:

The film contrasts two colleges, the traditional Harmon College and the experimental South Harmon Institute of Technology.

1. What aspects of students' life and studies at a traditional college are made fun of?
2. What is the aim of education at a traditional college?
3. What opinion does Dean Lewis express on this issue?
4. What is the desirable aim of education?

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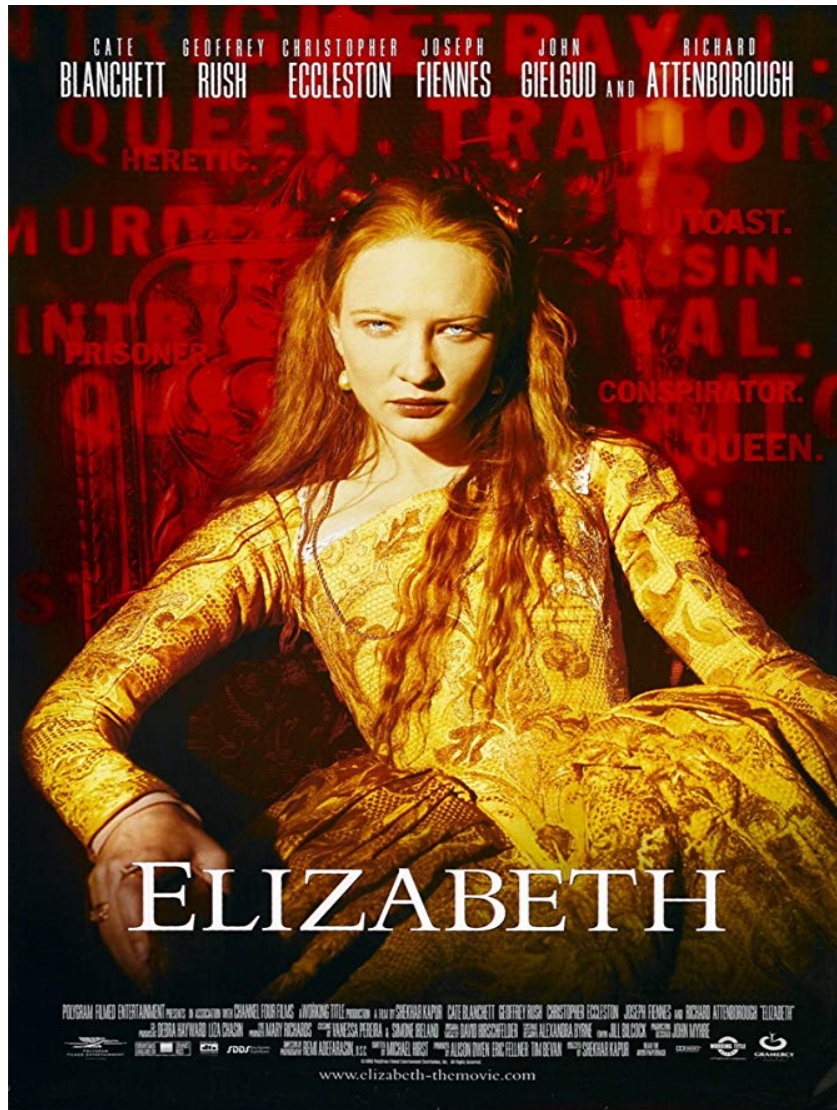
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POLITICAL LEADERS

Elizabeth (1998)

(history, drama, biography)

















Directed by


















Shekhar Kapur


















Writing Credits

Michael Hirst ... (written by)

Cast (in credits order) verified as complete

	Liz Giles	... Female Martyr
	Rod Culbertson	... Master Ridley
	Paul Fox	... Male Martyr
	Terence Rigby	... Bishop Gardiner
	Christopher Eccleston	... Duke of Norfolk
	Peter Stockbridge	... Palace Chamberlain
	Amanda Ryan	... Lettice Howard
	Kathy Burke	... Queen Mary Tudor
	Valerie Gale	... Mary's Dwarf
	George Antoni	... King Philip II of Spain (as George Yiasoumi)
	James Frain	... Alvaro de la Quadra
	Jamie Foreman	... Earl of Sussex
	Edward Hardwicke	... Earl of Arundel
	Cate Blanchett	... Elizabeth I
	Emily Mortimer	... Kat Ashley
	Joseph Fiennes	... Robert Dudley, Earl of Leicester
	Kelly Macdonald	... Isabel Knollys

	Wayne Sleep	... Dance Tutor
	Sally Grey	... Lady in Waiting
	Kate Loustau	... Lady in Waiting
	Elika Gibbs	... Lady in Waiting
	Sarah Owen	... Lady in Waiting
	Lily Allen	... Lady in Waiting
	Joe White	... Master of the Tower
	Matt Andrews	... Norfolk's Man
	Liam Foley	... Norfolk's Man
	Geoffrey Rush	... Sir Francis Walsingham
	Ben Frain	... Young French Man
	Richard Attenborough	... Sir William Cecil
	Lewis Jones	... Priest
	Michael Beint	... Bishop Carlisle
	Angus Deayton	... Waad, Chancellor of the Eschequer
	Eric Cantona	... Monsieur de Foix
	Kenny Doughty	... Sir Thomas Elyot

	Hayley Burroughs	... Elizabeth's Dwarf
	Fanny Ardant	... Mary of Guise
	Joseph O'Connor	... Earl of Derby (as Joseph O'Connor)
	Brendan O'Hea	... Lord William Howard
	Edward Highmore	... Lord Harewood
	Daniel Moynihan	... First Bishop
	Jeremy Hawk	... Second Bishop
	James Rowe	... Bishop (in Cellar)
	Donald Pelmear	... Third Bishop
	Tim Bevan	... Handsome Man
	Charles Cartmell	... Dudley's Man
	Edward Purver	... Dudley's Man
	Vincent Cassel	... Duc d'Anjou
	John Gielgud	... The Pope
	Daniel Craig	... John Ballard
	Vladimir Vega	... Vatican Cardinal
	Alfie Allen	... Arundel's Son



Daisy Bevan ... Arundel's Daughter



Jennifer Lewicki ... Arundel's Housemaid



Viviane Horne ... Arundel's Wife



Nick Smallman ... Walsingham's Man

Rest of cast listed alphabetically:



Martin L. Evans ... Male Martyr 2 (uncredited)



Jean-Pierre Léaud ... (uncredited)



Ben Mars ... Royal Guard of Honour (uncredited)



Daniel O'Meara ... Henchman (uncredited)



Jocelyn Quivrin ... French Guard (uncredited)



Matthew Rhys ... (uncredited)



Christian Simpson ... Royal Guard (uncredited)

Elizabeth

1. Read the description of the opening scene of the film. What historical situation does it refer to? What kind of opposition is the film going to be based on?

England 1554. Henry VIII is dead. The country is divided. Catholic against protestant. Henry's eldest daughter Mary, a fervent catholic, is queen. She is childless. The Catholics' greatest fear is the succession of Mary's protestant halfsister Elizabeth.

2. Transcribe and translate:

gracious; heretic; repugnance; ambassador; bastard; treachery; conspire; confess; innocently; tumour; warrant; conscience; massacre; exile; guarantee; catastrophe; threat; relinquish; allegiance; virtue; righteous; shrew; subtle; precipitously; martyr; reign.

3. Give synonyms to:

snare (n); tribulation (n); miracle (n); rebellion (n); treason (n); in vain; faithful (adj); consummate (adj); enrapture (v); worship (v); marvelous (adj); realm (n); rumour (n); affection (n); assassination (n); possessions (n).

4. Give antonyms to:

encompass (v); guilty (adj); despise (v); humble (adj); ceaselessly (adv); sufficient (adj); abandon (v); divine (adj).

5. Translate the following phrases and use them in sentences of your own:

to be of consequence; to be overwrought; to be content to do smth; to have the stomach for smth; to be eager to do smth; to heed one's advice; under torture.

6. Comment on the use of conditionals. Translate the sentences into Russian:

a) She must never be allowed to succeed. But if she... If she were brought properly to trial, she would not be found guilty, and we would be condemned. She has friends in Parliament.

b) There would be butchery indeed if such a plan were even conceivable. My sister was born of that whore Anne Boleyn!

7. Answer the questions:

1. What can you say about Henry VIII?
2. What was his administrative policy?
3. What alternations did he bring to the Church of England?
4. What made the opposition of protestants and Catholics possible?
5. How many wives did Henry VIII have?
6. What was the relation between Mary, the Queen of Scots, and Elizabeth I?

7. What is **the Tower**? Why is it written with the capital letter? Why does it go with the definite article? Speak about this place in detail.

8. Why is the allusion to piracy in the age of Queen Elizabeth so important?

9. What kind of international relations between England and France, England and Spain were established at the period? What could promote the relations?

10. Read the following lines from the film: “When I am gone, you will do everything in your power to uphold the Catholic faith. Do not take away from the people the consolations of the Blessed Virgin.”

Comment on Mary’s words. Did Elizabeth I live up to her sister’s expectations? What epithet was attached to her name?

11. Was the reign of Queen Elizabeth I a successful one? What traits of character of a leader did she have?

8. Read the following review. Is it positive or negative? Prove your point of view. Does the plot of the film correspond to the historic events?

User Reviews

This interesting movie describes the turbulent ascension to the throne and the early reign of Queen Elizabeth the First,

25 July 2013 | by [ma-cortes](#) – [See all my reviews](#)

Good costumer drama that takes a brilliant look at the agitated life of famous Queen of England. This is a sweeping chronicle of 16th-century English Queen from his beginning until splendor years. She was declared illegitimate aged 3 and tried for treason aged 21; however being crowned Queen aged 25. At the beginning, Elizabeth (Cate Blanchett) was imprisoned by Bloody Mary (Kathy Burke), who rightly feared Protestant plots to place Elizabeth on the throne. She's the Protestant Elizabeth, she was a brilliant stateswoman who managed to restore England to power and glory amidst public and private confusion. This excellent historic drama recreates the wars, loves, turmoil and struggle for power by Robert Dudley, Earl of Leicester (Joseph Fiennes) whom the Queen Elizabeth I both loved and feared, and whose downfall she ultimately invoked. Elizabeth indeed proved to be her father's daughter as she must keep her head, her mother was Anne Boleyn, executed for alleged adultery. To ensure

her security on the kingdom, Elizabeth has to show some leadership, which includes, according to some of her many advisers (Richard Attenborough, Edward Hardwicke, Christopher Eccleston, Geoffrey Rush). Meanwhile, she's dealing with Protestant religion, intrigues with Spain and France and the vexing question of a political marriage to French prince (Vincent Cassel). Elizabeth chose her advisers with consummate care, and she was well served by them. The first and best was William Cecil, 1st Baron Burghley, he stayed in office for forty years. The heathen Protestant Elizabeth dreads the prospect of the Catholic Church followers and Pope (John Gielgud) about her ascending the English throne, leading to intrigue and divisiveness within the court. A film of the early years of the reign of Elizabeth I of England and her difficult task of learning what is necessary to be a monarch.

This is a correct portrayal about political intrigue, lovers and war during the Elizabeth I kingdom. As are splendidly recreated intrigues, treason, turmoil and power fight of its time, including her troublesome days and machinations surrounding. It's magnificently captured by marvelous sets, splendid production design and glamorous gowns. This elaborate, colorful costumed drama packs outstanding performances from Cate Blanchet as an impulsive queen, Joseph Fiennes as a dashing and arrogant Earl, besides a top-notch support cast giving strong acting, such as the charismatic Geoffrey Rush as Sir Francis Walsingham, Richard Attenborough as Sir William Cecil, Christopher Eccleston as Duke of Norfolk, Jamie Foreman as Earl of Sussex, Fanny Ardant as Mary of Guise, Vincent Cassel as Duc d'Anjou, Kelly MacDonal, James Frain, Emily Mortimer, Amanda Ryan, among them. The fine cast does quite well in historic setting. This interesting historical drama contains a wonderful cinematography that adds color to the atmosphere by Remi Adefarasin who also photographed the second part titled "Elizabeth: The Golden Age". Evocative and imaginative musical score fitting to the past time by David Hirschfelder. The motion picture was rightly written by Michael Hirst (The Tudor) and finely directed by Shaker Kapur, an Indian director, costumed expert (Elizabeth I and II, Bandit Queen, Four feathers).

Other renditions about this known Queen are the following: "Elizabeth: The golden age" with Cate Blanchett, Jordi Molla, Joseph Fiennes, Geoffrey Rush directed by Shaker Kapur; "Elizabeth R" directed by Herbert Wise (72, TV) with Bette Davis; "Elizabeth the Queen" (68, TV) with Judith Anderson and Charlton Heston; and classic version, "The Queen Virgin" by George Sidney with Jean Simmons and Stewart

Granger and "The private lives of Elizabeth and Essex" by Michael Curtiz with Bette Davis and Errol Flynn, among others.

Additional tasks

Carry on with the next part of the film "Elizabeth: The golden age". Mind that the representation of the historic period was greatly fictionalised for the purposes of entertainment. To find out more about the fictions in the film go to: https://en.wikipedia.org/wiki/Elizabeth:_The_Golden_Age.

Find out more information about the historical period depicted in the film. Compare the film with the historical sources.

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Iron Lady
(biography, drama, released 2011, UK, France)



An elderly [Margaret Thatcher](#) talks to the imagined presence of her recently deceased husband as she struggles to come to terms with his death while scenes from her past life, from girlhood to British prime minister, intervene.

Directed by

[Phyllida Lloyd](#)

Writing Credits

[Abi Morgan](#) ... (screenplay)

Cast



Meryl Streep ... Margaret Thatcher



Jim Broadbent ... Denis Thatcher



Susan Brown ... June - Housekeeper



Alice da Cunha ... Cleaner



Phoebe Waller-Bridge ... Susie - Margaret's Secretary



Iain Glen ... Alfred Roberts



Alexandra Roach ... Young Margaret Thatcher



Olivia Colman ... Carol Thatcher



Harry Lloyd ... Young Denis Thatcher



Sylvestra Le Touzel ... Hostess 1949



Michael Culkin ... Host 1949



Stephanie Jacob ... Female Guest 1949



Robert Portal ... Grey Suited Guest - 1949



Richard Dixon ... Male Guest - 1949



Amanda Root ... Amanda



Clifford Rose

... James R



Michael Cochrane

... William



Michael Simkins

... Peter



Eloise Webb

... Young Carol



Alexander Beardsley

... Young Mark



Nicholas Farrell

... Airey Neave



John Sessions

... Edward Heath



Anthony Head

... Geoffrey Howe



Richard Syms

... House of Commons Speaker



David Westhead

... Labour Shadow Minister



Julian Wadham

... Francis Pym



Richard E. Grant

... Michael Heseltine (as Richard E Grant)



Michael Pennington

... Michael Foot - Leader of the Opposition

Iron Lady

Before you watch comment on the following:

The philosophy of Margaret Thatcher is: “It’s time to return “great” into Great Britain”

1. Read through the introductory part of the script. Which stage of Margaret Thatcher’s career does this episode refer to?

The HUM of a large refrigerator just audible over the sound of Indian music. MARGARET, briefly glimpsed pondering cartons of milk. The electronic PEEP of the cash til. A man on a mobile phone pushes past MARGARET, who takes her place second in the queue. The female shopkeeper piles newspapers on the counter in front of MARGARET. Distracted by images of the bombed hotel on the TV, she hesitates for beat.

MAN BEHIND THE COUNTER

One forty-nine please.

MARGARET

How much is the milk?

MAN BEHIND THE COUNTER

Forty-nine pence.

(taking the change)

Thank you.

MARGARET turns to leave, jostled by a tall young man wired into an ipod.

Later:

MARGARET sits at breakfast with her husband DENIS, sipping tea. DENIS butters his toast. MARGARET shakes her head.

MARGARET

Too much. Much too much butter.

DENIS

I like butter.

MARGARET

Milk's gone up.

MARGARET reaches for a jug, pouring milk into it, sliding it down on a table.

Why did people use to call Margaret Thatcher “milk snatcher”?

2. Transcribe the words:

bombings; frightful; blood; reluctant; halibut; ridiculous

3. Translate the words, make your own sentences with them:

atta-girl – that a girl / good girl (words of encouragement); go through appointments; miss Hoity-Toity; Bloody taxi driver drop by; get a tip; offer condolences, honourable gentleman; Don't let her take my paper away.

4. What are the two main settings of the film? Is Margaret Thatcher shown to the viewer from two different sides?

5. The speech of the Iron Lady is marked by the constant use of use of “must” or “should” / “shall”. Translate the following sentences into the Russian language:

A.

We **must** release a statement, offering our condolences.

We **must** never, ever, ever give in to terrorists.

You **must** find something better to do with your time.

(with false patience) What I'm saying is that someone **must** force the point, say the unsayable. None of these men have the guts.

But he's weak, and he's weakened the party. One **must** know when to go.

There **must be** closures of uneconomic coal mines, we seek only an efficient industry.

But we **shall** never give in to them. We **shall** never waver, not for a second, in our determination to see this country prosper once again.

We **will stand on** principle or we **shall** not stand at all.

B.

You look exhausted, dear. You really **must** try to get some sleep.

No - one's life **must** matter, Denis. Beyond the cooking and the cleaning and the children, one's life **must** mean more than that - I cannot die washing up a tea cup.

Which sphere's of Margaret Thatcher's life does each group of sentences refer to?

6. Comment on the following statements which are typical of Margaret Thatcher's speech:

Yes. Frightful.

Silly man.

Obstinate.

Yes. Clever man. Quite a smoothie.

Disaster.

Not splendidly enough.

Yes. Yes!

Pearls. I'll wear the pearls.

**7. What kind of conflict was Great Britain involved into in 1982?
What decisions were reached?**

8. Explore the following scene:

INT. CENTRE OF OPERATIONS. 1982. DAY.

NAVAL MEN **murmuring** messages quietly to NAVAL ATTACHES.

Male lips to **male** ears, something MARGARET has seen all her life. FRANCIS PYM and JOHN NOTT stand near MARGARET.

What verb is used to characterize male speech?

Where is the scene set?

Who is usually gossiping associated with?

9. Compare Margaret Thatcher's speech and the speech of her ministers.

Margaret Thatcher is really precise when she asks:

Is this ship a threat?

The answer is noticeably not that exact:

Both of these ships are carrying exocet missiles, Prime Minister. Just yesterday they launched - then aborted - an attack inside the exclusion zone. **There is a risk** they could try it again.

Another minister is even less exact:

The Belgrano is sailing directly away from the islands. **Can it really be regarded as a threat?**

Another military man utters:

She's been changing course continually. **There's a strong possibility** that they're attempting a pincer movement on our carrier group.

After that the naval officers start making suggestions. Observe the way they do it:

I advise that we engage them: hit the Belgrano as a warning to the others. Send them all back to port.

This will be an **escalation**, Prime Minister.

All this time Margaret Thatcher listens to all these men. After that she utters only two words:

Sink it.

10. The speech of Margaret Thatcher shows few examples of uncertainty, mostly at the beginning of her political career:

Prime Minister?! Oh no. Oh no no no. In Britain? There will be no female Prime Minister here, not in my lifetime. No. And I told Airey, I don't expect to win the leadership, but I am going to run. Just to shake up the party.

We both know that it's highly **unlikely** that I **would ever** be elected leader, **I'll never** be elected leader. But I will run. I will run. Just to nip at their heels and make them reaffirm the principles on which the Conservative Party must stand. There's so much to do.

In other cases she is always sure of what she does:

I do say so.

I do think my time is best spent seeing an end to the Cold War, don't you? After all this time they know what I stand for.

11. Mind some of the characteristics peculiar for political discourse. What stylistic devices are used in each case?

All I wanted was for my children to grow up well and be happy - happier than I was certainly. **And I wanted** you to be happy of course. Were you happy, Denis? Tell me the truth.

1941, when Japan attacked Pearl Harbour. **Did America** go cap in hand and ask Tojo for a peaceful negotiation of terms? **Did she** turn her back on her own citizens there because the islands were thousands of miles from mainland United States? **No, no, no!** We will stand on principle or we shall not stand at all.

Nonsense. Arrant **nonsense.** This is a simple proposition. In order to live in this country, you must **pay** for the privilege - **something**, anything! If you **pay nothing**, you **care** nothing. What do you **care** where you throw your rubbish? Your council estate is a mess, your town, graffiti, what do you care? It's not your **problem**, it's somebody else's **problem** - it's the government's **problem!** **YOUR problem** is, some of you, is that you haven't got the courage for this fight. You haven't had to **fight** hard for anything. It's all been given to you - and you feel **guilty** about it! Well, may I say, on behalf of all those who **HAVE** had to **fight** their way up, (and who don't feel **guilty** about it) we resent those slackers who **take, take, take**, and contribute nothing to the community!

Gentlemen, if we don't cut spending we will be bankrupt. Yes the **medicine** is harsh but the **patient** requires it in order to live. Shall we **withhold** the **medicine**? No! We are not wrong. We did not seek election and win in order to manage the decline of a great nation.

...the **health** of the British economy.

Gentlemen, the Argentinian Junta – which is a fascist gang – has invaded our **sovereign** territory.

A man might call it fiscal responsibility, a woman might call it good housekeeping.

The government has now decided (отсоединение) that a large task force will sail, as soon as all preparations are complete.

The people of this country chose **us** (присоединение) because they believe we can restore the health of the British economy and **we** will do just that! Barring a failure of nerve.

We were faced with an act of unprovoked aggression and **we** responded as **we** have responded in times past: with unity, strength and courage, sure in the knowledge that though much is sacrificed, in the end, right will prevail over wrong.

Gentlemen, **I** need **you** to tell **me** today if that is possible.

12 How is Margaret Thatcher's personality revealed through her speech?

13. Speak about the peculiarities of political discourse.

14. Speak about Margaret Thatcher and her political career.

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The Queen

(biography, drama, history, released 2006, UK, USA, France)



After the death of Princess Diana, Queen Elizabeth II struggles with her reaction to a sequence of events nobody could have predicted.

Directed by

Stephen Frears

Writing Credits

Peter Morgan ... (written by)

Cast



Helen Mirren ... The Queen



James Cromwell ... Prince Philip



Alex Jennings ... Prince Charles



Roger Allam ... Robin Janvrin



Sylvia Syms ... Queen Mother



Tim McMullan ... Stephen Lamport



Robin Soans ... Equerry



Lola Peploe ... Janvrin's Secretary



Douglas Reith ... Lord Airlie



Pat Laffan ... Head Ghillie



John McGlynn ... Balmoral Head Ghillie



Gray O'Brien ... Charles' Valet



Dolina MacLennan ... Balmoral Switchboard Operator



Jake Taylor Shantos ... Prince William



Dash Barber ... Prince Harry

	Michael Sheen	... Tony Blair
	Helen McCrory	... Cherie Blair
	Mark Bazeley	... Alastair Campbell
	Julian Firth	... Blair's Aide
	Harry Alexander Coath	... Euan Blair
	Earl Cameron	... Portrait Artist
	Elliot Levey	... TV Director
	Laurence Burg	... Princess Diana
	Michel Gay	... Dodi Fayed

The Queen

The monarch has always been the key figure in the British society. Queen Elizabeth II is always in the public eye. Britain is a constitutional monarchy. That means that the image of the Prime Minister is also quite important. However, if we compare the speech of the main character of the film with the previous one (the Iron lady) we will definitely notice certain differences.

Before you watch answer the questions:

1. What are the symbols of British monarchy?
2. What is the political structure of the UK?
3. Where is Balmoral situated?

1. Pay attention to the way the Queen speaks. The Queen has a rich vocabulary and uses different ways of evaluating things:

Well, we'll try not to hold that against him.

Oh.

How lovely. Such a **blessing**.

It's quite **awful**...

Your children must be very proud.

You must be very proud.

Unlike Margaret Thatcher can afford being imprecise:

I **rather** envy you being able to vote.

It's **quite** awful...

Out of the question

All right.

I see.

Instead of simply using Yes / No she uses a number of various ways:

Yes that's sensible.

Yes, I can hardly wait.

No. I'm going to do my diary a little longer.

2. The queen in the film is really interactive. She never prescribes. She rather asks. Observe the ways she does it:

He's a hard one to read, isn't he?

Is he going to 'modernise' us, do you think?

You've three, haven't you?

I think the Princess has already paid a high enough price for exposure to the press, don't you?

Did you stay up?

Have we sent him a protocol sheet?

Have we shown you how to start a nuclear war yet?

Where will you be spending the summer?

Not a moderniser, then?

Was it as expected..?

3. Her opinion is valuable and she likes to express it. What are the linguistic means she employs?

I suppose that is some consolation.

I'm not sure I like the sound of that.

I hope you told her to come back?

Can't imagine she was pleased.

I'm afraid we're going to have to leave it there.

4. The queen also manages to show that her interlocutor is important for her that is why she uses direct address:

Have you voted yet, **Mr Crawford**?

How nice to see you again, **Mrs Blair**.

Thank you, **Robin**.

Good morning, **Prime Minister**.

5. Answer the following questions:

1. What important event is described at the beginning of the film?
2. The Queen emphasizes that Tony Blair is a modernizer. What does she mean?
3. In one of the scenes the Queen refer to Queen Victoria. What importance does this allusion bear in the narrative?
4. What is meant by the phrase "to win by a landslide"? Describe the political career of Tony Blair. What party did he belong to? What were the important decisions he made?
5. What attitude to the monarchy do the surveys and opinion polls show?
6. How does the Queen manage to rule out of the situation?
7. What relationsa did she finally manage to establish with the new Prime Minister?

8. Speak about the royal family in the UK.

9. What important events have taken place in the royal family since the time described in the film?

10. Speak about some of the British traditions.

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ISSUES OF POLITICAL IMPORTANCE

The Boy in Striped Pyjamas

(drama, released 2008, UK, USA)



Through the innocent eyes of Bruno, the eight-year-old son of the commandant at a German concentration camp, a forbidden friendship with a Jewish boy on the other side of the camp fence has startling and unexpected consequences.

Directed by



Mark Herman











Writing Credits

John Boyne ... (novel)

Mark Herman ... (screenplay)

Cast (in credits order) verified as complete

	Asa Butterfield	... Bruno
	Zac Mattoon O'Brien	... Leon (as Zac Mattoon-O'Brien)
	Domonkos Németh	... Martin
	Henry Kingsmill	... Karl
	Vera Farmiga	... Mother
	Cara Horgan	... Maria
	Zsuzsa Holl	... Berlin Cook
	Amber Beattie	... Gretel
	László Áron	... Lars
	David Thewlis	... Father
	Richard Johnson	... Grandpa
	Sheila Hancock	... Grandma
	Charlie Baker	... Palm Court Singer
	Iván Verebély	... Meinberg
	Béla Fesztbaum	... Schultz

	Attila Egyed	... Heinz
	Rupert Friend	... Lieutenant Kotler
	David Hayman	... Pavel
	Jim Norton	... Herr Liszt
	Jack Scanlon	... Shmuel
	László Nádasi	... Isaak
	László Quitt	... Kapo 1
	Mihály Szabados	... Kapo 2
	Zsolt Sáfár Kovács	... Kapo 3 Sonderkommando
	Gábor Harsai	... Elderly Jewish Man (as Gábor Harsay)

The Boy in the Striped Pyjamas

Read through the following synopsis and make sure that you are emotionally ready to watch this film:

The Boy in the Striped Pyjamas is a 2008 historical tragedy film set in World War II, based on John Boyne's 2006 novel of the same name. Written and directed by Mark Herman, produced by BBC Films and Heyday Films, and distributed by Miramax, the film stars Jack Scanlon as the title role. It was released on 12 September 2008 in the United Kingdom.

The Holocaust drama relates the horror of a Nazi extermination camp through the eyes of two 8-year-old boys: Bruno (Butterfield), the son of the camp's Nazi commandant, and Shmuel (Jack Scanlon), a Jewish inmate.

The film has drawn criticism from some Holocaust educators for its factual inaccuracy. Nevertheless, it provides a great emotional impact and food for thought.

1. Transcribe the following words:

lamb, sweetheart, whisper, though, miserable, apparently, horrid; tutor; oath; soldier, vital; require; funeral; appropriate;

2. Match the word combinations and their meanings:

- | | |
|---------------------------|---------------------------|
| 1. been given a promotion | a) schoolbag |
| 2. get puckish | b) to be unwell |
| 3. satchel | c) to want smth to happen |
| 4. to be sworn to secrecy | d) very small |
| 5. be under the weather | e) control oneself |
| 6. to look forward to | f) improve |
| 7. tiny | g) get hungry |
| 8. pull oneself together | h) be on friendly terms |
| 9. get on with | i) to get a better job |
| 10. make up for | j) to make a vow |

3. What tenses are used in the sentences below? Match with their meanings:

1. I wanted to look in the back garden but Mum wouldn't let me.
2. I expect you'll be missing your friends.
3. Now, what are you going to be when you grow up?
4. Have you been reading newspapers?
5. The termination of the lesson is for the tutor to decide, Bruno, not the pupil.
6. Well, do we know what he's teaching them?
7. If it had been just one man, I'm sure something would've been done about him.
8. I think we're just waiting in here until the rain stops.

- a) intentions

- b) an action which will soon be in progress
- c) repeated action in the past
- d) the action happening at the moment of speaking
- e) the action which started in the past and is still in progress
- f) it is up to a certain person to decide
- g) the action happening now right to the moment another action takes place
- h) a regret about the past

4. Answer the following questions:

1. Why did Bruno's family have to move out of Berlin?
2. What did the boy feel?
3. What did the tutor teach the children? Was he fit for working with the children of this age?
4. How did the boy entertain himself?
5. What happened to the person who had failed to report his father as a traitor?
6. Why did the children's grandmother never come? Did she approve of her son's promotion?
7. Were there any tokens of Bruno's communicating with another kid?
8. Was there any chance for the family to move out of the place?
9. What was the father of the family busy with?
10. Speak about World War II in the aspect of international relations.

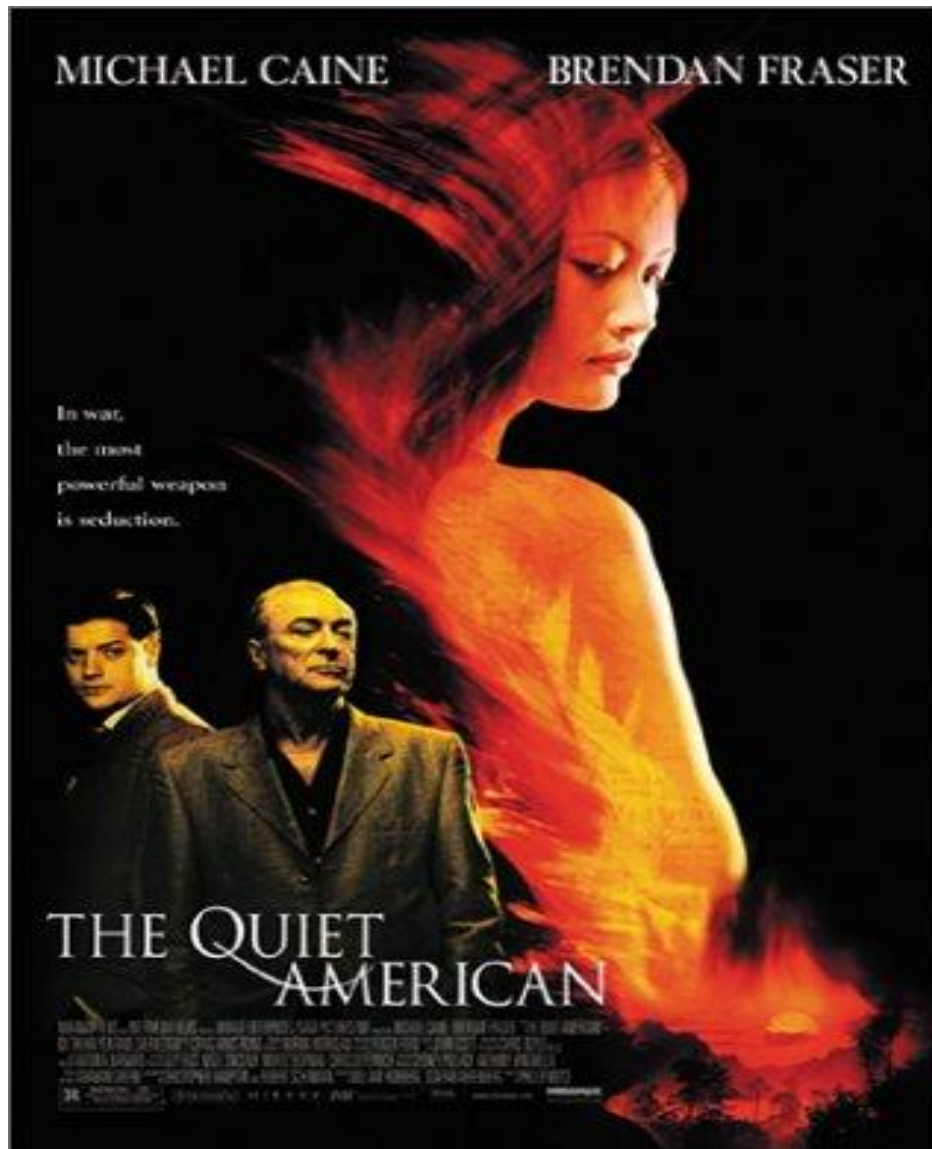
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The Quiet American
(drama, romance, thriller, released 2002, UK, USA)



An old British reporter vies with a young U.S. doctor for the affections of a beautiful Vietnamese woman.

Directed by

Phillip Noyce

Writing Credits (WGA)

Graham Greene ... (novel)

Christopher Hampton ... (screenplay) and

Robert Schenkkan ... (screenplay)

Cast

	Michael Caine	... Thomas Fowler
	Brendan Fraser	... Alden Pyle
	Thi Hai Yen Do	... Phuong
	Rade Serbedzija	... Inspector Vigot (as Rade Sherbedgia)
	Tzi Ma	... Hinh
	Robert Stanton	... Joe Tunney
	Holmes Osborne	... Bill Granger
	Quang Hai	... General Thé
	Ferdinand Hoang	... Mr. Muoi
	Pham Thi Mai Hoa	... Phuong's Sister
	Mathias Mlekuz	... French Captain
	Kevin Tran	... Watch Tower Soldier
	Lap Phan	... Watch Tower Soldier
	Jeff Truman	... Dancing American
	Hong Nhung	... House of 500 Girls' Singer

	Ha Phong Nguyen	... Muoi's Henchman (as Nguyen Ha Phong)
	Navia Nguyen	... House of 500 Girls' Woman
	Mai Nguyen Trinh	... Assassin (as Trinh Mal Nguyen)
	George Rafael	... French Soldier (as George Mangos)

The Quiet American

1. Transcribe and translate:

filthy; murder; assassinate; stab; anniversary; cute; shorthand; bullet; massacre; rally; colonel; general; predicament; reprieve; siege; elevenses; underestimate; atrocities; prattle; bomb blast.

2. Match the phrases with their meanings:

- | | |
|---|--|
| 1. Put two and two together. | a) Will you take me to Saigon in your car? |
| 2. Good ↓ morning. | b) Come on, say what you want. |
| 3. Come on! | c) We have a chance. |
| 4. I doubt. | d) Go away! |
| 5. A taxi-dancer. | e) Can anybody give me a lift? |
| 6. Anyone due to go out to Hong-Kong? | f) Some mad task. |
| 7. Fire away! | g) Speak! |
| 8. He's up to smth. | h) In private; eye to eye. |
| 9. Can I get a ride to Saigon with you? | i) I'm not sure. |
| 10. We're out of petrol. | j) She tried to get money from me. |
| 11. Flip through a magazine. | k) Look through a magazine. |
| 12. Our odds aren't too bad. | l) Good bye. |
| 13. Get lost! | m) He is about to do smth (not very good). |
| | n) We've no petrol left. |

7) How are the main characters portrayed in the film? Are the devices different from those employed in the novel?

8) What message do the final shots have?

9) Trace the events in Vietnam through the headings of the articles represented on the screen:

a) French defeat signals withdrawal from Vietnam: Cease-fire at Dien Bien Phu means end to conflict between France and Vietnam is near (May 7, 1954).

b) Communists to rule north in divided Vietnam: Negotiators at peace talks agree to split Vietnam at 17th parallel ending conflict (July 21, 1954).

c) Communist leader declares war to unite Vietnam: Ho Chi Minh changes tactics from political to military struggle (March 20, 1959).

d) US increase military support to South Vietnam army: Green berets will act as advisors to combat increased attacks by communist North.

e) US begins air strikes against North Vietnam: Strategic bombing campaign is warning to Ho Chi Minh (March 2, 1965).

f) Ground operations begin: 184,300 US troops in Vietnam. Marines clash with communist forces following beach assault (August 24, 1965).

g) 495,000 US forces now in Vietnam: President Johnson reinforces commitment to fight communists (December 23, 1966).

10) What is the general impression the film has produced on you?

6. Make a report on Vietnam and its political situation in the XX century. Make use of the information you got while reading the novel and watching the film.

7. Read and decide for yourself whether you would like to go to Vietnam:

Graham Greene's Vietnam – The Quiet American

The Quiet American by Graham Greene ought to be required reading for anyone planning a visit to Vietnam. For more than forty years, this prophetic portrait of the failing days of French colonial rule has been alternately praised and reviled by critics, but still stands as the definitive, though fictionalized account of the terrible confrontation between moral dissipation and dangerous naiveté that plagued this

tropical nation for so many decades. Vietnam has come a long way from those troubled times.

Since Graham Greene's death in 1991 a plethora of biographies has emerged, each stressing the real world sources for much of what the author wrote, and each including old photographs of the places where he lived and drank and caroused. Given the intervening twenty years of war and twenty more of political isolation, it would come as no surprise to find that none of Greene's old haunts in Vietnam are still standing. But not only are they still there, many of them have been restored to better than mint condition. Indeed, Vietnam today is full of astonishing contrasts to the opium-soaked, decadent world of Greene's novel, and the irony of some of these contrasts can only be deliberate.

Taking yourself on a Graham Greene tour of Ho Chi Minh City, you should begin in the Rue Catinat, now called Dong Khoi. Though the name has changed, the street is impossible to miss. Where it reaches the Saigon River, the street is prominently marked by Catinat Fashions, an upmarket haberdasher housed in a beautifully restored French Colonial building and finished in cream stucco to match the even more sumptuously restored Majestic Hotel across the street. Greene stayed at the Majestic, preferring it to the Continental, the more popular journalist hangout, also on the Rue Catinat a few blocks inland.

Built in 1928, the Majestic Hotel offered opulence much closer to the life Greene enjoyed as a wealthy and famous novelist than to the seedy back-alley rooms inhabited by Tom Fowler, Greene's protagonist in *The Quiet American*. Perhaps Greene liked the Majestic because here he was somewhat insulated from the dangers of the street. In the cozy central courtyard, lounging around the pool he could easily have imagined being in Nice or St. Tropez, and Greene was a born again Frenchman. The Majestic's roof bar has a fine view both up and down the river where you can contemplate the strange flavors of Vietnam's cultural melange from a safe height. Below, sampans share the waterway with high speed hydrofoils. After dark, above the dark tangle of bamboo scaffolding and corrugated iron shanties on the opposite bank, giant neon billboards advertising Heinekin, Phillips and AIWA seem to hang suspended. Icons of the re-instated corporate pantheon. Even more incongruous is the mariachi band on the Majestic's open roof-deck wearing sombreros and black suits and playing Mexican swing for the tourists.

Greene lived in at least two places on the Rue Catinat and chose a third as the model for Fowler's apartment in *The Quiet American*. He didn't need to go far to find Fowler's place. It is on the next corner in from the Majestic. A picture in Norman Sherry's biography *The Life of Graham Greene* shows this building in pretty sorry shape, but now it is The Grand Hotel, a spotless edifice, more cream stucco and white marble punctuated with dark mahogany counters and liveried attendants. A little farther up the Rue Catinat is the Palais Cafe, where Fowler played quatre-vingt-et-un with lieutenant Vigot of the Sureté. This bar too has been renovated, but it is somewhat darker and livelier at night than the sedate hotels down the street. Greene also stayed for a time in an apartment a little farther up the Rue Catinat, at number 109. This building is now a modest hotel called the Mondial.

Last on this leg of the Greene tour is the Continental Hotel, for decades a gathering place for foreign journalists and a hotbed of political intrigue. The Continental was restored somewhat earlier than the other hotels on the Rue Catinat. It has a slightly more traditional Vietnamese feel than the distinctly French-influenced Majestic and Grand (The Continental is half the price). There is no outdoor bar at the Continental anymore, but indoors, crouched behind a Bombay Sapphire martini on the rattan furniture of the lobby bar, it is not difficult to imagine the author coming in to meet friends before dinner, or Fowler making an assignation with Pyle, the American secret agent.

Venturing farther afield, the contrasts between Vietnam then and now become even more striking. For example, in *The Quiet American* Greene refers to a place he calls "The House of 500 Girls." It was actually known as The Parc au Buffles by the French and was a three-sided complex catering to the darker side of old Saigon. That was then. Now in the center building where the casino used to be is an arts education center. Off to the left where there were once rooms for smoking opium is now a roller skating rink, Chuck Berry music blaring, hundreds of little wheels rumbling over wooden floors and young people still in school uniforms laughing with glee as they swirl around and around. On the right, replacing the brothel, is a ballet academy.

The Dakow bridge, where in *The Quiet American* Pyle gets murdered by the resistance for his misdeeds, is being replaced. The old bridge is already gone, though the new one is not yet constructed. Nearby another larger construction project is underway. The shanties that once lined the estuary approaching the Dakow bridge have been removed and in their place will be a concrete seawall promenade with grass and

shade trees. Although the squalid canals of the old city are still very photogenic, even the people who live on them consider them an eyesore, and energetic programs are rapidly relocating their inhabitants to new housing projects in the south and cleaning up the water.

Many other buildings that Greene mentions are also still standing and easy to find. The central post office, the cathedral, the Banque Indo Chine (now the National Bank of Vietnam) and more are all still in beautiful condition and within walking distance of the Dong Khoi, the Rue Catinat.

Right now is a magical time in Vietnam. The crime rate is way down; prosperity is up and the whole nation seems to have its attention turned outward toward the rest of the world, poised to learn and to grow. Be advised though, the first American fast food franchise opened in Ho Chi Minh City in January of 1998. If you want to see Vietnam while its new charm is still fresh, now is the time

(by Literary Traveler).

Give a summary of what you have read comparing Graham Greene's Vietnam as it is represented in the film to the country of nowadays.

Imagine you work for a travel agency, advertise the place.

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WRITING A MOVIE REVIEW

What is a movie review? A film review does not mean writing what happened in a film; instead, it involves doing a critical assessment of it. A movie review is a detailed analysis of a film or a documentary. It involves analysis, research, and reporting the writer's views in a structured way. The writer assumes a position of educating readers whether they should watch the film or not. In fact, many people read movie reviews to decide whether they want to see a film or not.

A film review tests students' critical thinking and reporting skills. It also examines their dexterity in writing in a logical, concise, lucid, and creative manner.

Writing a movie review though challenging for some students can be quite easy. What you should know is that the format of presenting a review is the same which makes it an interesting task. Here we offer a step-by-step process of how to write a good film review or how to write an introduction for a movie review that any student can follow:

Watch the movie: Before you can review any film, you must watch it. You cannot review a motion picture you have not watched. Therefore, for success watch the film at least twice. Note: do not watch it like you're a regular moviegoer or movie enthusiast. Be focused and conscious through the film. Take notes if necessary.

You will need to take notes hence have a notebook and pen handy. Record all events and characters (major and minor). Try to be meticulous, do not overlook anything.

Research the movie: Watching the film should give you the overview and feel of the movie. With that, it should be easy and exciting to research the movie. The research augments what you have watched in the movie. In your research, you should find out who the filmmaker is, what prompted the making of the movie, the characterization, historical events the lead to the film, location, plot and so on.

If you are aware of the details behind the movie, the movie will be more understandable and engaging. Note also that if you do not understand the movie you cannot move to the next step which involves analysis. Try not to proceed to the next step unless you understand the movie. If it entails watching it again until you fully get it, do it. The following should form part of your findings regarding the film:

1. Genre

2. Title and year
3. Names of the lead actors
4. Name of the director
5. Title of the book (if based on a book)

Draft the review outline: Draft an outline with which you will write the review. The overview will help you organize your review concisely and logically. The outline is more like the skeletal frame on which the whole study will stand. A good draft will yield a perfect report, and the reverse is also true.

An outline enhances the quality of the film review, and it is essential you have your outline before you start writing. A sample outline looks like this:

1. Introduction

Title

Date released

Background info

Cast

Director

2. Summary of the story

3. Analysis of the plot elements

4. Creative elements

5. Opinions (add examples to back up your claims)

Characters

Camera techniques

Dialogues

Colors

Mood

Tone

Symbols

Costumes

Special effects and so on

Conclusion

Analyze the movie: After fully understanding the movie, you can start its analysis. Critically evaluate the film from the beginning to the end, noting every detail. While

analyzing, if you observed any confusing part, re-watch to grasp the idea portrayed there fully. After you fully understand it, then you are set to write the movie review. To write a decent analysis, you need to know how to write a film critique.

Augment Your Review with Examples: While watching the movie, your observations should be supported with examples, i.e., mention scenes the event took place. If the plot is faulty, mention it but state examples to support that claim. You can also mention poorly developed characters evident in the movie and others. Everything you observed in the film must be noted.

Examples of notables include locations, faulty or beautiful dialogues, quotes that appeal to you, poorly made speeches, bloopers, editing errors and so on. Do take note that it is not enough to make general statements about how awesome or awful the movie is, you must support your claim with evidence in the film. That is why it is called a movie review and not opinion sampling interview about the movie.

Comment on the originality of the movie: Finally mention the uniqueness of the film which you noticed in the one you've watched. But even if the movie happens to be a standard feature with conventional approaches, you can still mention this as well. A regular film is still a film.

Write Your Review: With all the facts gathered above, you can now use the outline to write your film review. Make every part easy and enjoyable to read. Importantly, make the introduction engaging and captivating. You should go for a grand opening that will grab the attention of any reader. A good opening keeps the reader on the article.

Let us assume your introduction is watertight and engaging; any sloppy body will lose your reader. Hence, make the body informative and engaging. The review aims to reveal as much information as possible. Therefore, do your best to give all the details in the film to the reader. Engage your analytic mind.

Another essential part of the review is the closing or conclusion. Here you give your view about the movie with evidence revealed in the body. Connect the conclusion with the introduction creatively.

Edit Your Final Draft: After writing your first version of the review, you can re-write the final one after editing. Check the final draft for spelling errors, grammar mistakes, and so on. Ensure sentences connect logically to each other and watch the format used. Make a final comparison of your work with the requirement by your professor or lecturer.

Check the number of words required and cut them if more than needed but if not, add relevant information to make them up. Do not add irrelevant details for the sake of space. Ensure your final submitted draft is well edited, polished, plagiarism-free and presented in the recommended format or style.

Tips to Follow While Writing a Movie Review

Since a movie review essay requires dedication and time investment, you might want to know the special tips to get you through the assignment seamlessly. Do recall that perfect conclusion of this assignment will add to your grades, hence the need to take it seriously. If you wish to know How to write a movie critique easily, then this section will tell you that.

The useful tips you should consider are as follows:

Watch the film at least two times

If you have seen it before, make sure you re-watch it for the assignment.

Watch the movie not as a moviegoer but with an analytic mindset of a professional reviewer

Pay attention to details

Take notes as you watch

Don't be in a rush - take your time, but be aware of the deadline

Do not write out of the context of your coursework

Follow the requirements of your professor

Use an outline to organize your work

Start working on the body of your film review first and the introduction next

Write an engaging introduction and a powerful closing.

Never forget to edit your work.

Elements of a Professional Movie Review

One similar thing about these reviews is that they all should contain the same elements regardless of the genre. The elements of a movie review provide the structure

on which you will base the analysis. A proper movie review format comprises the following components:

The Title: It's not enough that the movie title appears on the headline, it must appear in the review too. Mention it in the text and feature it in the introductory paragraph; there is no harm in doing that.

The Storyline (Plot): The motion picture review itself refers to the summary of the movie. Present it in a concise way for people who are yet to watch it. When you are beginning to write a movie review, never have the mindset that your professor or any would-be reader has watched the movie. Therefore, never leave important points or events out. Your job is to elucidate the movie clearly to the reader: mention the faults observed, and the filmmaker's brilliant points or downers.

Filmmaker: What is a movie analysis without the filmmaker? Your review must feature him or her. Therefore, dedicate a paragraph to him, write about the kind of personality he or she is. Reveal the filmmaker's political stance (if relevant), background, the controversial life of the person (if he is one), etc. You can also use the opportunity to talk about other movies the director has worked on before now, and then connect it with the one under review.

Significance to your class: Relate the content of the film or documentary to your course topic. Check its importance for historical accuracy. If the film is for history class, discuss any over-dramatization noticed in the act. However, if the film was based on a book you have reviewed in one of your classes, mention the connection between the book and the movie: state variances, comparisons and other elements present in the book that are missing in the film.

Creative elements: Creative elements make or mar films, that is why filmmakers go out of their ways to add them to their movies. It is your job to state how these elements work in the plot and the film in general. For instance, comment on the effectiveness of the sound effect in enriching the viewing experience of the movie? Talk about the lighting, costume, makeup, colors, camera, etc.

Actors: The cast carry the movie; without them, there is no movie. Your review should reveal if they acted well or poorly. State if their acting was realistic or not. Do not fail to mention if they have the skills and charisma to portray the role they played. You can also state if they were the right actors to play the role they did. Furthermore, you can suggest actors who could have played certain roles better than those in the film.

Common Movie Review Mistakes You Should Avoid

After your arduous work of submitting your film report, you might be shocked to learn that your hard work received a query. You may wish to know why, well it could be because you commit any of the following common mistakes:

Focusing on the wrong thing: Do not shift your focus. You might want to connect the film with some historical events, however, do not give unnecessary analysis or details that are not relevant to the movie under review. For instance, avoid giving the history of motion picture unless the film is about the development of the industry. Try and be focused.

Alienating yourself from the review: You are the one writing the review, therefore, do not insert yourself in it. The review already has your name and signature on it so adding the possessive pronoun "I" should be discarded. The mistake most student make is writing in the first person, e.g., "I like the movie a lot, I admired the lead character," and so on. Since the review exposes your understanding, opinions, likes, and dislikes, then it is unnecessary to insert yourself in it.

Not doing your research: As said earlier, watching the movie is one side of the coin, you need to check out other details. Researching the film is highly critical because it would expound to you all the nitty-gritty details, not in the motion picture.

Lack of evidence: In writing about a motion picture, you must substantiate any opinion or claim. You need to state your reason for liking, disliking, etc. of the film.

Avoid irrelevant discussion: Do not start explaining issues not related directly with the motion picture you are analyzing.

Unstructured review: Never write a movie review without structure, it would reveal you as an unorganized student. Hence structure your review properly by first creating the outline and organize your work.

Avoid Generalization and be Precise: Never generalize ideas when you write a movie review. Avoid general statements like "a fantastic movie," "beautiful set," "excellent acting," and such like. Support any comment you make with evidence from the film.

Review lacking substance and analysis: Avoid writing a motion picture review that does not have substance or analysis. A review is a piece of educational literature, therefore, add intelligent analysis to it.

Movie Review Examples

Here are a few examples of movie review topics to steer you in the right direction:

<https://blog.essaybasics.com/how-to-write-a-movie-review-guide/>

CONTENTS

REFERENCE_LIST

APPENDIX

Sample Reviews

Read the reviews. Pay attention to the highlighted emotions.

<http://nymag.com/movies/profiles/25635/>

The Painted Veil

The Painted Veil, based on the novel by W. Somerset Maugham, takes viewers on a journey into early 20th century rural China, where a cholera epidemic becomes the backdrop for shifts and growing pains in a fractured marriage. Due in large part to **effective** acting and a well developed screenplay, the movie provides a twofold source of satisfaction. In addition to developing real, believable characters, The Painted Veil provides an extended glimpse of what China was like during the 1920s. The movie **achieves a rare balance** for an historical fiction: making use of the backdrop without allowing it to overwhelm the characters and their story. The Painted Veil is a **multifaceted** motion picture, but the relationship between the protagonists remains the focal point.

The film opens in 1925, with husband and wife Walter and Kitty Fane (Edward Norton and Naomi Watts) in the midst of an arduous journey from Shanghai to a rural village. Walter is a doctor and is making the trip to help fight a deadly outbreak of cholera. His wife is with him reluctantly. Theirs has never been a happy marriage - Walter is not given to displays of affection and is wedded to his work - but her affair with another Englishman, Charlie Townsend (Liev Schreiber), nearly ended it. When he learned of Kitty's infidelity, Walter gave her an ultimatum: accompany him or endure the scandal that would result when he sued her for divorce on the grounds of adultery. Her decision to go left her alone and lonely in a foreign land sharing a house with a husband who will barely acknowledge her.

The Painted Veil is a story of maturation and forgiveness. Both Walter and Kitty share blame for the disastrous state of their marriage but, with the forces that destroyed it removed, they learn to reconnect. Kitty grows up by working with orphans at a local convent and Walter sheds some of his arrogance when he learns that the "Superior British" attitude will not allow him to achieve what he needs to do in order to stop the

epidemic. One could view *The Painted Veil* as an atypical love story. It's about married people who never should have been joined finding common ground.

There's also a more global theme: that of the resentment that can fester when an outsider with good intentions comes into a foreign country and displays an arrogant certainty that he understands what's right. Walter comes to the town with the best intentions, but his methods are deemed unacceptable when he violates the religious beliefs of the natives. Walter only makes headway once he has learned to work with the people not seemingly against them. On the surface, this is a common theme in movies set in the British Colonial era, but director John Curran has commented that he sees it relevant to today's world events.

The performances are **excellent**. Naomi Watts, fresh from playing King Kong's girlfriend, and Edward Norton share screen time. When the film begins, Watts' Kitty is a self-centered flapper; by the time it ends, she has become more serious and learned responsibility. For Norton's Walter, the challenge is to become more warm and flexible. Watts and Norton achieve the shifts in ways that are consistently **credible**. Support is provided by LievSchrieber as Kitty's lover, Toby Jones (**Capote in Infamous**) as a neighboring Brit in the rural village, and Diana Rigg as the convent's Mother Superior.

The cinematography by Stuart Dryburgh is **spectacular**. The filmmakers decided on the extraordinary measure of obtaining all the permits to film in China rather than using another country as a stand-in. This becomes the first American-funded movie in countless years to go on location in the country and the **authenticity is welcome**. Visually, *The Painted Veil* is **stunning** and this **enhances its emotional content**.

The release date indicates possible Oscar aspirations. The film is good enough it some areas to warrant consideration. It's **too cerebral for multiplex audiences** but should find a home in art houses where viewers are more open to stories in which thoughtful character arcs trump traditional action. A lot takes place during *The Painted Veil*'s two-hour running length, but most of what happens occurs within the hearts and minds of the leads. (<http://www.reelviews.net/reelviews/painted-veil-the>)

Love and cholera take hold in 20s China in *The Painted Veil*. It's **the stuff of classic melodrama**, but if John Curran's direction is somewhat **stuffy**, Edward Norton and Naomi Watts **breathe fresh air into** this (**ultimately uplifting**) story by British novelist Somerset Maugham. Norton is **especially good**, finding humanity in a stern scientist

who inflicts cruel and unusual punishment on his cheating wife, by hauling her to an isolated village ravaged by deadly disease.

Watts steps into the pin-heeled shoes of Greta Garbo, who first played the **impish** Kitty Fane in 1934. She's certainly **a lot less glamorous** than Garbo, but adds a modern 'Material Girl' grit to Kitty's snub-nosed boredom with London life. She marries uptight Walter (Norton) to escape her twittering parents and doesn't think twice about playing away in Shanghai with fellow ex-pat Charlie (Liev Schreiber). Her reckless streak does nothing to engender Kitty initially, but when Walter spitefully drops her in the middle of a humanitarian crisis, the mood changes.

http://www.bbc.co.uk/films/2007/04/23/the_painted_veil_2007_review.shtml

A RATHER TOO LEISURELY PACE

Curran assumes a rather too leisurely pace in getting to that mountaintop village, cramming in the David Lean 'sweeping landscape' shots between flashbacks to Shanghai. It's actually the journey beyond this point that finally lifts the veil on the hidden passions of Kitty and Walter, and makes the film engaging. They sit through endless silent dinners, but the joy is in fleeting moments when chinks in the armour are revealed and intimacy gradually grows. Yes, it **lags** at times, but overall this is a **satisfyingly** slow-burning romance, **beautifully scored and acted**.

<http://www.urbancinefile.com.au/home/view.asp?a=14206&s=Reviews>

Review by Andrew L. Urban:

John Curran's gritty feature, *Praise*, doesn't prepare us for his lyrical yet **sinewy** treatment of W. Somerset Maugham's romantic drama, which is just as well. Curran's cinematic sensibility is spot on in this often bitter but ultimately **redeeming** story of infidelity and guilt, pain and love. The setting, a wonderfully rich mix of British colonial interests in China, the staggering beauty of this remote region and the savagery of cholera all combine to provide a dynamic backdrop for the story of love gone wrong.

Naomi Watts is **marvellous** as the wife whose decisions about marriage are driven by family and social pressures, and whose naïve view of her illicit lover Charles (Liev Schreiber) makes her even unhappier than her infidelity. This is the crux of the moral and emotional journey, and Watts does it justice, evolving her character throughout the

film. Edward Norton likewise delivers a gripping characterisation as Walter, who confesses at the depths of their joint despair that what he's really **angry** about is his own folly at loving her so deeply.

Toby Jones does a great job with his role as their neighbour, Waddington, a practiced and stoic bureaucrat in the remote Chinese village where Walter ends up fighting the cholera outbreak, with help from missionary nuns under the charge of their Mother Superior (Diana Rigg - **wonderfully sagacious**).

Curran has succeeded **in conveying the emotional elements** of the story without sagging and to maintain a tone of suspense throughout, all built on character. The **spectacular, unique** locations do no harm, either, the lighting **is masterful** and Desplat's score is **understated but evocative**. **Satisfying and haunting**, The Painted Veil is a film for grown ups who **enjoy** exploring the human condition.

<http://www.dvdtalk.com/reviews/25751/painted-veil-the/>

Embraced by the sweltering emerald green of the Chinese countryside, "The Painted Veil" is one of the most stately soap operas of the year. It's an actor's **love fest**, with Naomi Watts, Edward Norton, and Liev Schreiber snatching every last drop of **ennui** and **tight-fisted emotion** they can.

After a brief courtship, Kitty (Watts) has agreed to marry Walter (Norton). A distant couple without much in common, Kitty soon embarks on an affair with a society man (Schreiber). When Walter discovers Kitty's infidelity, he volunteers himself in the name of medical science to travel to a remote Chinese village currently enduring the ravages of a full-blown cholera outbreak. Kitty, with nowhere else to go, reluctantly agrees to journey with him. Once faced with **the horrors** of the disease and the **resentment horrors** of the locals, the two warring spouses discover new forms of appreciation while standing in the shadow of death.

"Veil" is adapted from W. Somerset Maugham's 1925 novel, which also found cinematic translations in 1934 and 1957. The story is **a fragile, crystal spider's web of remorse and renewed admiration**. Truthfully, it's really a period episode of "Guiding Light," but **with stiff upper lips** and **time made for tea**. There's tragedy galore and adultery too, and director John Curran ("We Don't Live Here Anymore") **doesn't turn**

his back on any of it. The bigness of the drama is what powers "Veil" for the first half of the story. By taking on melodrama, Curran grabs hold of the audience as the characters frost and thaw in these extreme conditions. Maugham's structure favors the set-up of the tale, where the conflicts erupt quickly, and danger is pronounced in the clearest of terms.

Because of this speed, "Veil" peaks about 60 minutes in. From then on the picture slows down to a faint smolder as Kitty and Walter start to appreciate each other again from afar. Curran also takes advantage of the deceleration by revealing more of the ravages of cholera (it ain't pretty) and feeding a subplot about local political upheaval. "Veil" quickly begins to glaze and ceases to dig for new inspiration. The second half of this 125-minute film doesn't throw the theatrical punch a finishing act should, and once the story starts to lean heavily into eye-rolling catastrophe, you might be glad the film is nearing the end of its overstayed welcome.

Fans of the tea-n-manners genre should find plenty to love in "Painted Veil." The tech credits, with luxuriant cinematography by Stuart Dryburgh ("The Piano"), are incredible, and, once again, composer Alexandre Desplat ("Birth") proves a welcome addition to any motion picture. The experience just doesn't sustain itself very far; still, the initial forward push of top-heavy drama is enough to leave the viewer satisfied.

CONTENTS

WRITING_A_MOVIE_REVIEW

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