

Южно-Уральский государственный  
гуманитарно-педагогический университет

Южно-Уральский научный центр  
Российской академии образования (РАО)

О. Ю. Афанасьева, М. Г. Федотова,  
А. С. Солоницына

## ТЕАТР И КИНО

Учебное пособие по английскому языку  
для студентов-бакалавров  
факультетов иностранных языков педагогических вузов

На английском языке

Челябинск

2023

УДК 42=57 (021)  
ББК 81.432.1 : 28.081я73  
А94

Рецензенты:

канд пед. наук, доцент Н. В. Маврина;  
канд. филол. наук, доцент Н. Е. Кунина

**Афанасьева, Ольга Юрьевна**

А94 Театр и кино : учебное пособие по английскому языку для студентов-бакалавров факультетов иностранных языков педагогических вузов : на английском языке ; поясн. записка на русском языке / О. Ю. Афанасьева, М. Г. Федотова, А. С. Солоницына ; Южно-Уральский государственный гуманитарно-педагогический университет. – [Челябинск] : Южно-Уральский научный центр РАО, 2022. – 221 с.  
ISBN 978-5-907538-03-0

Настоящее учебное пособие предназначено для студентов факультетов иностранных языков, обучающихся по направлению «Педагогическое образование», и нацелено на развитие иноязычной коммуникативной компетенции и функциональной грамотности будущих учителей английского языка. Материал пособия может быть использован для аудиторной и самостоятельной работы студентов, а также в дистанционном режиме обучения в процессе изучения таких дисциплин, как «Иностранный язык», «Практика устной и письменной речи», «Практический курс английского языка» и т. п.

УДК 42=57 (021)  
ББК 81.432.1 : 28.081я73

ISBN 978-5-907538-03-0 © Афанасьева О. Ю., Федотова М. Г., Солоницына А. С., 2023  
© Издание на английском языке, 2023  
© Оформление. Южно-Уральский научный центр РАО, 2023

## Содержание

Пояснительная записка .....	5
.....	
Unit 1 .....	8
.....	
Unit 2 .....	25
.....	
Unit 3 .....	44
.....	
Unit 4 .....	62
.....	
Unit 5 .....	80
.....	
Unit 6 .....	97
.....	
Unit 7 .....	114
.....	
Unit 8 .....	132
.....	
Unit 9 .....	152
.....	
Unit 10 .....	171
.....	
Appendix A “Additional Vocabulary. Glossary “Theatre” .....	189
.....	

Appendix B “Additional Vocabulary.	
Glossary “Cinema” .....	195
.....	
Appendix C “Additional Texts” .....	199
.....	
Список литературы .....	216
.....	

## Пояснительная записка

В настоящее время такие сферы искусства, как театр и кино переживают трансформационный этап, становясь частью единой медиасферы. Иммерсивные театральные постановки, киноролики, основанные на технологиях дополненной и виртуальной реальности, стриминговые сервисы способствуют развитию многоязычного театрального и кинематографического дискурса. Новые фильмы, сериалы и постановки активно обсуждаются в профессиональных и любительских сообществах различных возрастных и социальных категорий, что обуславливает включение темы «Театр и кино» в перечень вопросов, изучаемых на практических занятиях по иностранному языку в рамках таких курсов предметного цикла, как «Иностранный язык», «Практический курс английского языка», «Практикум по культуре речевого общения» и т. п., и отраженных в рабочих программах этих дисциплин.

Предлагаемое учебное пособие предназначено для использования в образовательном процессе на факультетах иностранных языков педагогических вузов в целях обучения будущих учителей английскому языку. Авторы предполагают, что оно может активно применяться в аудиторной работе студентов как в онлайн, так и офлайн режимах, а также во внеаудиторной работе и при подготовке к экзаменам.

Будучи рекомендованным прежде всего для студентов, обучающихся по программам бакалавриата, пособие может также использоваться студентами- магистрантами очной и заочной форм обучения.

Пособие включает десять разделов, содержательным центром каждого из которых является текст, посвященный тому или иному аспекту театрального или кинематографического искусства. Большое разнообразие текстов и различной сложности заданий к ним позволяет преподавателю применять материалы пособия как в индивидуальной, так и групповой работе студентов с учетом уровня их подготовки, при этом обучающиеся имеют возможность проверить правильность выполнения заданий при помощи ключей.

Представленные в пособии типы заданий — дотекстовые, текстовые и послетекстовые (собственно коммуникативные) — имеют целью развитие иноязычной коммуникативной компетенции, лежащей в основе функциональной грамотности будущего учителя иностранного языка, которая состоит в умениях и навыках применения усвоенных языковых знаний в реальных ситуациях профессионального и межкультурного общения.

Раздел “Additional Vocabulary” дает студентам возможность познакомиться с дополнительной лексикой по темам «Театр» и «Кино», которая будет использоваться ими при выполнении послетекстовых заданий, нацеленных на развитие их коммуникативных навыков и умений.

Кроме того, в пособии содержится раздел, включающий в себя тексты, также объединенные театральной и кинематографической тематикой, но предназначенные для развития методической компетенции будущих учителей иностранного языка. Задания к этим текстам, аналогичные заданиям к текстам 1–10, должны быть разработаны самими обучающимися в процессе внеаудиторной самостоятельной деятельности.

Следует заметить, что пособие может быть предложено не только вниманию студентов и преподавателей факультетов иностранных языков, но и лицам, интересующимся английским языком и изучающим его самостоятельно или в учреждениях дополнительного образования.

# Unit 1

## Before reading task

### Discuss the following questions:

1. What does “theatre” mean to you?
2. What is the main role of a play? Why?
3. How do plays influence people?
4. What famous plays by Russian playwrights do you know?

### Read the text:

#### In ‘Once Upon a (korean) Time,’ Bedtime Stories to Keep You Up at Night

Korean fairy tales can trend macabre; a few skew more grisly than even the Brothers Grimm. In the Korean version of “Cinderella,” for instance, Cinderella *dies*. Murder, starvation, and sacrifice form the dark heart of this folk tradition, at least in the tales that Daniel K. Isaac tells in “Once Upon a (korean) Time,” a production from Ma-Yi Theater Company that opened on Wednesday at La MaMa.

Isaac is better known as a stage and screen actor; this is his first produced play. And if the ambition of this drama, which spans nearly 100 years and two continents, often exceeds his grasp — and that of its practiced director, Ralph B. Peña — it does suggest a lively theatrical intelligence and a willingness to grapple with some outside themes.



The play begins in 1930, mid-battle, with gunfire and screaming. Out of water, out of rations and — apparently — out of time, two wounded soldiers cower in a foxhole. They soothe themselves by telling a story about a cruel older brother, a kind younger brother and some magical gourds. In a scene set a decade or so later, during World War II, three adolescents kidnapped and forced into sexual slavery by the Japanese military, dissociate from their circumstances by recounting the story of Shim-Cheong, a woman who sacrifices herself to protect her blind father.

These first scenes are the play's most difficult. The circumstances are unimaginable in their horror, so it makes sense that Isaac and Peña struggle to envision them. In the scene with the soldiers, much of the initial dialogue comes down to screaming and moaning, with expletives flying around like shrapnel. In the scene with the young women, Isaac keeps most of the sexual violence offstage, but there is a lot of screaming here, too, and one act of tremendous brutality. The actors do what they can, but they strain to convey the dread and the panic of the characters, and in neither scene does the staging feel sufficient. An extended drag sequence — with Schneider playing the Sea King in a ball gown and sparkles — offers variety and brief respite, but it is a strange and dissonant choice.

After a confusing Korean War sequence, “Once Upon a (korean) Time” settles into a more confident mode, in a scene in which a daughter finds her birth mother — unfortunately, at a Korean-owned liquor store in the midst of the Los Angeles

riots — and then another, set in present-day Koreatown, in which that same daughter, now a mother herself, meets up with her friends, all of them Korean American adoptees. At this point, it becomes clear — though, if you're a savvy spectator, it was probably clear already — that these scenes and stories have been braided together to tell the story of one woman's family.

Under Peña's direction, the shifts between time periods, and between realism and fairy tale, are not always fluid. Se Hyun Oh's set, which is mostly two monoliths, labors to suggest everything from a cave to a convenience store. Despite evocative lighting from Oliver Wason, flexible projections from Yee Eun Nam, and Phuong Nguyen's judicious costumes, these spaces rarely feel fully invoked. The final two scenes, in which stories are narrated but not fully enacted, are the most successful. And that could be either because these scenes are the least formally ambitious, or because they feel the most personal.

Isaac is not an adoptee, but, as he explains in the program notes, he grew up without much knowledge of his ancestry or Korean folklore. He has had to seek that out on his own, as an adult. And so the play, for all its temporal and geographical sweep, is also Isaac's own story, one of longing for connection with history and place. He could have rendered this tale a lot more simply, but who wants to fault a playwright for big swings and stylistic daring? "Once Upon a (korean) Time" doesn't quite fulfill its promise, but it suggests that Isaac has more stories to tell.

## While reading tasks

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- span – ...;
- a foxhole –...;
- gourd –...;
- dissociate –...;
- shrapnel –...;
- adoptee –...;
- braided –...;
- evocative –... .

**2. Match the words from column A to the words in column B to make word combinations:**

Column A	Column B
theatrical	choice
unimaginable	circumstances
tremendous	store
liquor	dialogue
savvy	spectator
dissonant	intelligence
initial	brutality

**3. Explain in English what is meant by these words:**

- macabre – ...;
- gunfire –...;
- respite –...;
- riots –...;
- savvy –...;
- invoke –...;
- render –... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

span	foxhole	gourd	dissociate	shrapnel
adoptee	braid	evocative		
macabre	gunfire	respite	riot	savvy
invoke	renders			

1. Her academic interests \_\_\_\_ a wide variety of topics.
2. The explosion set fire to a nearby hut, and its grass roof slid into their \_\_while aflame.
3. Pope's \_\_\_\_\_and a cup were standing on the floor near the bed.
4. The director has tried to \_\_\_\_\_himself from his earlier films.
5. \_\_\_\_\_ from the explosion wounded many people.
6. As the wife of an \_\_\_\_\_, I wholeheartedly support open adoption records.
7. Who \_\_\_\_\_ your hair?
8. The Italian-American restaurant is decorated in a manner \_\_\_\_of the charming outdoor cafés in Italy.
9. Police discovered a \_\_\_\_\_scene inside the house.
10. Two gunmen riddled the bus with \_\_\_\_\_.
11. The pain went on without \_\_\_\_\_.
12. A lot of property was damaged in the recent \_\_\_\_\_.
13. He's a politically \_\_\_\_\_guy.
14. I \_\_\_\_\_Heaven and men to evidence my truth.
15. The estate \_\_\_\_\_some revenue for the family.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

initial	starvation	dissociate	exceed	gourd	grasp
soothe	willingness	grapple	span		

– hunger – ...;

– cover – ...;

– surpass – ...;

– comprehension – ...;

– desire – ...;

– struggle – ...;

– comfort – ...;

– calabash – ...;

– separate – ...;

– original – ... .

### **After reading tasks**

**6. Answer the following questions. Discuss the answers with your partner:**

1. What forms the heart of Korean folk tradition?
2. What time do the events in the play take place at?
3. What scenes are called the most difficult? Why?
4. What scenes seem to be the most successful?
5. How does the play end?
6. Who is Isaac?
7. How do the soldiers soothe themselves?
8. Why does the play excite dissonant and strange feelings?
9. Why are the scenes with the mother and the daughter braided together?
10. Why is the play called Isaac's own story?

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

1. A macabre story of murder and madness was told by our teachers.
2. The lines on the sheet of paper are skewed.
3. The houses in this village seemed dark and grisly.
4. Why do executives employ external advisors to span the boundaries of the firm?
5. David seems even to exceed himself.
6. The Russians have already indicated their willingness to cooperate.
7. The two men grappled with each other for several minutes.

**8. Translate the following sentences from Russian into English:**

1. Они успокаивают себя, рассказывая историю о жестоком старшем брате
2. Мы шли по следу раненого оленя.
3. Собака поджала хвост и прижалась к земле, когда мужчина пригрозил ей хлыстом.
4. Его дочь похитили и требовали за неё выкуп.
5. Он обожал рассказывать во всех подробностях о своих приключениях журналистам.
6. Я не могу представить себе его в качестве президента.
7. У него в ноге кусок шрапнели.

8. Полицейских обвиняли в жестокости за использование чрезмерной силы при проведении арестов.

9. **Retell the text “In ‘Once Upon a (korean) Time,’ Bedtime Stories to Keep You Up at Night”.**

10. **Give a summary of the text “In ‘Once Upon a (korean) Time,’ Bedtime Stories to Keep You Up at Night”.**

11. **Make up a dialogue on “In ‘Once Upon a (Korean) Time,’ Bedtime Stories to Keep You Up at Night”.**

**12. Render the text into English:**

Сказка, представляющая собой ведущий жанр корейского фольклора, является ценнейшим памятником духовной и поэтической культуры корейского народа и имеет огромное познавательное значение. Сказка издавна любима народом. В недалеком прошлом именно сказка питала духовную культуру простых корейцев. Летними душными вечерами старики сказочники – иягикуны рассказывали сказки детям. Не одно поколение корейской детворы с восторгом слушало о чудесах и волшебниках, о хитроумных проделках чертей – токкэби, о духах умерших предков, родственников. В редкие часы отдыха иягикуну внимали и взрослые, сидя в ветхой лачуге на камышовой циновке, постеленной поверх теплого кана-ондори, во вьюжную зимнюю ночь, когда холодный, пронизывающий ветер неистовствовал за затянутым бумагой окном, или в

жаркий полдень, примостившись в тени плакучих ив на рисовом поле. Взрослые, как и дети, верили во всемогущего богатыря – чжансу, который способен избавить их от земных невзгод и притеснений янбанов. Верили в «счастливую» могилу, для которой искали и никак не могли найти одно-единственное место на «единственной» счастливой горе. В награду за поиски ожидали счастья и благословения от своих благодарных предков, давно ушедших в чосын – иной мир. Верили также в вещие сны, в которых герою является провидец в образе седобородого старца-отшельника, даоса, дающего мудрый совет, или в облике небесной феи – сонне, которая подсказывает, как найти счастье. Но в реальной жизни все было совсем иначе: желанное счастье не приходило, жизнь мстила наивным людям за их доверчивость, безжалостно разбивая призрачные надежды.

### **13. Render the text from English into Russian:**

#### **The longest soap operas ever made**

A soap opera is a long, often melodramatic piece of fiction that tends to focus on family relationships and various domestic situations. Usually it has no clear protagonist (or there are few of them, equally important to the plot), and is presented in the form of a serial. The term itself was coined<sup>2</sup> way back in the 1950s, when such radio dramas were often interrupted by soap commercials. The soap operas were usually broadcasted in the middle of the day. The target audience of the genre would be middle-aged stay-at-home



moms who needed some sort of spice in their life to make their daily chores more bearable.

The series that are widely considered to be the first soap opera ever made were Painted Dreams. This radio show started in 1930 and was broadcasted up to 1942. The plot revolved around the relationships between a widowed single mother and her teenage daughter.

The world's longest-running soap opera of our time is The Archers: starting in 1951, it's still well alive nowadays, and boasts more than 19,000 episodes as of July 2020. Set as 'a contemporary drama in a rural setting', this radio drama has won its lead actor Norman Painting a Guinness World Record Award as the longest-serving actor in a single soap opera.

The longest TV soap operas are American Guiding Light and British Coronation Street, both starting around 1960 (although Guiding Light was also on radio for good 20 years before that!). Guiding Light aired its last episode in 2009, while Coronation Street celebrated its 10,000th episode on February 7th, 2020.

If you prefer counting the longest by an episode count, the top five would be all American shows: Guiding Light (15,762 episodes in total, both TV and radio), General Hospital (14,557 episodes), Days of Our Lives (13,902 episodes), As the World Turns (13,858 episodes) and The Young and the Restless (11,745 episodes). To put it in perspective, the notorious Santa-Barbara ended at 2,137th episode, while Dynasty ended at 220th, and Charmed had only 178 episodes in total.

In the 21st century the soap genre has seen a revival with some of the famous series making a moderately successful reboot comeback, and with other series borrowing some of the more distinct soap opera traits for their own use.

**14. Make a list of different plays and playwrights. Discuss them with your partner.**

**15. Make up and act out a dialogue on the problem of making a play.**

**16. Do a web search for problems of making a play. Choose the most difficult and the easiest things about it. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of some famous foreign playwright; discuss it with your partner.**

**18. Read and translate the following extract from “The Man Who Laughs”.**

The Green Box, built on a clear model of Ursus's, contained this refinement of ingenuity that between the fore and hind wheels the central panel of the left side turned on hinges by the aid of chains and pulleys, and could be let down at will like a drawbridge. As it dropped it set at liberty three legs on hinges, which supported the panel when let down, and which

placed themselves straight on the ground like the legs of a table, and supported it above the earth like a platform. This exposed the stage, which was thus enlarged by the platform in front. This opening looked for all the world like a "mouth of hell," in the words of the itinerant Puritan preachers, who turned away from it with horror. It was, perhaps, for some such pious invention that Solon kicked out Thespis.

For all that Thespis has lasted much longer than is generally believed. The travelling theatre is still in existence. It was on those stage on wheels that, in the sixteenth and seventeenth centuries, they performed in England the ballets and dances of Amner and Pilkington; in France, the pastorals of Gilbert Colin; in Flanders, at the annual fairs, the double choruses of Clement, called Non Papa; in Germany, the "Adam and Eve" of Theiles; and, in Italy, the Venetian exhibitions of Animuccia and of Cafossis, the "Silvæ" of Gesualdo, the "Prince of Venosa," the "Satyr" of Laura Guidiccioni, the "Despair of Philene," the "Death of Ugolina," by Vincent Galileo, father of the astronomer, which Vincent Galileo sang his own music, and accompanied himself on his viol de gamba; as well as all the first attempts of the Italian opera which, from 1580, substituted free inspiration for the madrigal style.

**19. What linguistic means does the author use for description (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe the most irresistible play you've ever seen using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on one of the plays or playwrights in English following these guidelines:**

- 200 – 400 words;
- non-fictional style.

**22. Questions for discussion:**

1. Do you think everyone can become an actor or playwright?
2. Is it true that the role chooses its actor?
3. Who is the most important person in the theatre? Why?
4. Why were plays so popular in the past but now they are not?

## **Unit 1. Keys**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- span – [spæn] – охватывать;
- foxhole – ['fɒkshəʊl] – окоп;
- gourd – [gʊəd] – тыква, бутылка из тыквы;

- dissociate – [di'səʊʃieɪt] – отмежеваться;
- shrapnel – [ʃræpnəl] – шрапнель;
- adoptee – [ædɒp'ti:] – усыновленный, приемыш;
- braided – ['breɪdɪd] – сплетённый;
- evocative – [ɪ'vɒkətɪv] – вызывающий воспоминания.

**2. Match the words from column A to the words in column B to make word combinations:**

theatrical	intelligence
unimaginable	circumstances
tremendous	brutality
liquor	store
savvy	spectator
dissonant	choice
initial	dialogue

**3. Explain in English what is meant by these words:**

- macabre – very strange and unpleasant because it is connected with death or violence;
- gunfire – usually repeated shooting of one or more guns;
- respite – a pause or rest from something difficult or unpleasant;
- riots – a noisy and violent public gathering;
- savvy – practical knowledge and ability;
- invoke – to use a law in order to achieve something, or to mention something in order to explain something or to support your opinion or action;

– render – to cause someone or something to be in a particular state.

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. Her academic interests span a wide variety of topics.
2. But the explosion set fire to a nearby hut, and its grass roof slid into their foxhole while aflame.
3. Pope's gourd and a cup were standing on the floor near the bed.
4. The director has tried to dissociate himself from his earlier films.
5. Shrapnel from the explosion wounded many people.
6. As the wife of an adoptee, I wholeheartedly support open adoption records.
7. Who braided your hair?
8. The Italian-American restaurant is decorated in a manner evocative of the charming outdoor cafés in Italy.
9. Police discovered a macabre scene inside the house.
10. Two gunmen riddled the bus with gunfire.
11. The pain went on without respite.
12. A lot of property was damaged in the recent riots.
13. He's a politically savvy guy.
14. I invoke Heaven and men to evidence my truth.
15. The estate renders some revenue for the family.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

- |                         |                          |
|-------------------------|--------------------------|
| – hunger – starvation;  | – struggle – grapple;    |
| – cover – span;         | – comfort – soothe;      |
| – surpass – exceed;     | – calabash – gourd;      |
| – comprehension –       | – separate – dissociate; |
| grasp;                  | – original – initial.    |
| – desire – willingness; |                          |

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

1. Наши учителя рассказали жуткую историю об убийстве и безумии.
2. Линии на листе бумаги перекошены.
3. Дома в этой деревне казались темными и жуткими.
4. Почему руководители нанимают внешних консультантов для расширения фирмы?
5. Дэвид, кажется, даже превосходит самого себя.
6. Русские уже заявили о своей готовности сотрудничать.
7. Двое мужчин боролись друг с другом несколько минут.

**8. Translate the following sentences from Russian into English:**

1. They soothe themselves by telling a story about a cruel older brother.

2. We were trailing a wounded deer.
3. The dog cowered down when the man threatened it with a whip.
4. His daughter was kidnapped and held for ransom.
5. He enjoyed recounting his adventures to the newspaper reporters.
6. I cannot envision him as President.
7. He has a piece of shrapnel in his leg.
8. The police were accused of brutality for using excessive force in making arrests.



## Unit 2

### Before reading task

#### Discuss the following questions:

1. How do you understand the term “cinematography”?
2. What is a visual world? What elements do you think it consists of?
3. What is important to know for a director in his work?
4. What is the most important thing when making a movie in your opinion?

#### Read the text:

### Writing with motion

The term cinematography is from the Greek roots meaning "writing with motion." At the heart of it, filmmaking is shooting-but cinematography is more than the mere act of photography. It is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms. As we will use the term here, cinematic technique is the entire range of methods and techniques that we use to add layers of meaning and subtext to the "content" of the film dialogue and action. The tools of cinematic technique are used by both the director and DP, either working together or in doing their individual jobs. As mentioned, cinematography is far more than just "photographing" what is in front of the camera – the tools, the

techniques and the variations are wide ranging in scope; this is at the heart of the symbiosis of the DP (Director of Photography) and the director.

When we create a film project, one of our primary tasks is to create a visual world for the characters to inhabit. This visual world is an important part of how the audience will perceive the story; how they will understand the characters and their motivations. Think of great films like *On the Waterfront*, *Apocalypse Now*, or *The Big Sleep*. They all have a definite, identifiable universe in which they exist: it consists of the locations, the sets, the wardrobe, even the sounds, but to a large extent these visual worlds are created through the cinematography. All these elements work together, of course – everything in visual storytelling is interrelated: the sets might be fantastic, but if the lighting is terrible, then the end result will be substandard.

So how do we do it? As cinematographers, directors, production designers, and editors, how do we accomplish these aims? What are the essential elements we work with and manipulate to create this visual world? If cinema is a language, then we must ask: what is the structure of that language? What is vocabulary, what are the rules of grammar, the structure of this cinematic language? What are the tools of cinematography and filmmaking – the essential techniques, methods, and elements that we can use to tell our story visually?

Filmmaking is a strange and mysterious enterprise – it involves mixing and coordinating many different elements,

some of them artistic, some of the technical and business like. In particular, the cinematographer must be able to bridge that gap — to understand the practical side of dealing with the camera, lenses, digital aspects, file types, workflow, and so on, but also have their minds firmly planted in the artistic side of creating a visual world, visual metaphor, and storytelling. There is a third aspect as well: being an amateur psychologist. On a film set, there is no more fundamental collaboration than that of the cinematographer and director.

### **While reading tasks**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                      |                      |
|----------------------|----------------------|
| – to render –...;    | – scope –...;        |
| – workflow –...;     | – to accomplish –    |
| – enterprise –...;   | ...;                 |
| – interrelated –...; | – amateur –...;      |
| – substandard –...;  | – to inhabit –...;   |
| – to perceive –...;  | – identifiable –...; |
| – to root –...;      | – extent –...;       |
| – tool –...;         | – gap –... .         |

**2. Match the words from column A to the words in column B to make word combinations:**

<b>Column A</b>	<b>Column B</b>
fundamental	photography
mysterious	language
filmmaking is	storytelling
the "content" of the film	the story
visual	in scope
perceive	designers
production	world
identifiable	shooting
nonverbal	aims
cinematic	collaboration
visual	universe
the mere act of	methods
accomplish	designers
wide ranging in	enterprise
the entire range of	dialogue and action

**3. Explain in English what is meant by these words:**

- collaboration – ...;
- identifiable –...;
- to perceive –...;
- the sets –...;
- subtext –...;
- enterprise –...;
- storytelling –...;
- director –...;
- visual –...;
- photography –... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

technique	identifiable	wardrobe	audience
motion	mixing	visual cinematography	project
substandard	cinematic	create	accomplish
	structure	mere	

1. As cinematographers, directors, production designers, and editors, how do we \_\_\_\_\_ these aims?

2. At the heart of it, filmmaking is shooting; but cinematography is more than the \_\_\_\_\_ act of photography.

3. The sets might be fantastic, but if the lighting is terrible, then the end result will be \_\_\_\_\_.

4. When we create a film \_\_\_\_\_ one of our primary tasks is to create a visual world for the characters to inhabit.

5. The tools of cinematic \_\_\_\_\_ are used by both the director and DP.

6. What are the essential elements we work with and manipulate to \_\_\_\_\_ this visual world?

7. It involves \_\_\_\_\_ and coordinating many different elements, some of them artistic, some of the technical and business like.

8. They all have a definite, \_\_\_\_\_ universe in which they exist.

9. As mentioned, \_\_\_\_\_ is far more than just "photographing" what is in front of the camera.

10. The term cinematography is from the Greek roots meaning "writing with \_\_\_\_\_".

11. It consists of the locations, the sets, the \_\_\_\_\_, even the sounds, but to a large extent these visual worlds are created though the cinematography.

12. If cinema is a language, then we must ask: what is the \_\_\_\_\_ of that language?

13. All these elements work together, of course – everything in \_\_\_\_\_ storytelling is interrelated

14. This visual world is an important part of how the \_\_\_\_\_ will perceive the story; how they will understand the characters and their motivations.

15. What is vocabulary, what are the rules of grammar, the structure of this \_\_\_\_\_ language?

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

create	accomplish	filmmaking	interrelated	location
content	amateur	collaboration	subtext	audience
visual	perceive	editor	tool	universe

– public – ...;

– device – ...;

– visible – ...;

– cooperation – ...;

– world – ...;

– substance – ...;

– to accept – ...;

– connotation – ...;

– to achieve – ...;

– publisher – ...;

– to make – ...;

– interconnected – ...;

– unprofessional – ...;

– position – ...;

– production – ... .

## After reading tasks

**6. Answer the following questions. Discuss the answers with your partner:**

1. Where does the term “cinematography” take its roots from?
2. What is cinematography?
3. What is cinematic technique?
4. What is one of the primary tasks when making a movie?
5. What does the movie universe consist of?
6. What does making a movie involve?
7. What does it mean to bridge the gap for a cinematographer?
8. What is the fundamental collaboration on the set?
9. What is the basis of the symbiosis of the director and DP?
10. Why should all the elements in a visual storytelling be interrelated?

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

1. It is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms.
2. On a film set, there is no more fundamental collaboration than that of the cinematographer and director.

3. All these elements work together, of course – everything in visual storytelling is interrelated: the sets might be fantastic, but if the lighting is terrible, then the end result will be substandard.

4. This visual world is an important part of how the audience will perceive the story; how they will understand the characters and their motivations.

5. What are the tools of cinematography and filmmaking – the essential techniques, methods, and elements that we can use to tell our story visually?

6. As mentioned, cinematography is far more than just "photographing" what is in front of the camera – the tools, the techniques and the variations are wide ranging in scope.

### **8. Translate the following sentences from Russian into English:**

1. Термин «кинематография» имеет греческое происхождение и обозначает «движущееся письмо».

2. Приемы кинематографа используются как режиссёром, так и главным оператором, при совместной и индивидуальной работе.

3. Кинематограф – загадочное искусство, оно предполагает смешение и взаимодействие множества различных элементов, часть из них художественная, часть – техническая и деловая.

4. Все они существуют в определенной узнаваемой вселенной, состоящей из пейзажей, декораций, костюмов,



даже звуков, но в значительной степени эти визуальные миры создаются посредством кинематографии.

5. Когда мы создаем кинопроект, одной из главных задач является создание для персонажей видимого мира, в котором они будут жить.

6. Приемы кинематографа – это весь спектр методов и техник, которые мы используем для добавления смысла и подтекста к «содержанию» текста и сюжета фильма.

**9. Retell the text “Writing with motion”.**

**10. Give a summary of the text “Writing with motion”.**

**11. Make up a dialogue on the cinematography issue.**

**12. Render the text into English:**

### **История грима в кино. Начало**

Гример в кино – явление совсем молодое. В начале 20-го века съемочные группы были маленькие, фильмы были чёрно-белые. Тогда единственной задачей грима было выделить лицо актера так, чтобы оно не превращалось в белое пятно. С этим прекрасно справлялись сами актеры или кто-то из команды, отдельного гримера не было.

Важной фигурой в зарождении этой профессии является бывший театральный актер Лон Чейни. Жизнь с глухонемыми родителями научила его выразительному языку тела, работа в

цирке развила акробатические навыки. Годы потогонной работы в театральной труппе, дававшей в день по семь разных представлений, потребовали умения вживаться в самые причудливые образы. «Оформление» для своих образов он придумывал сам. Придя от безденежья в кино, которое только начинало формироваться как вид искусства, Чейни вскоре ярко проявил свои гримерские навыки, сыграв Квазимодо в «Горбуне из Нотр-Дама». Там он таскал на спине самолично изготовленный 25-килограммовый резиновый горб.

Лон Чейни шёл на невероятные жертвы ради образа. Часто, изображая калек, он выгибал и фиксировал свои конечности так, что потом они ещё долгое время отходили от онемения. После съёмок он ещё долго не мог нормально ими пользоваться. Отвратительного качества линзы посадили его зрение; а слава о его невероятных перевоплощениях сыграла злую шутку. К сожалению, его звали только на те роли, для которых был нужен его талант гримера. Актер был этим не очень-то доволен.

Однако постоянные эксперименты над собственным телом, порой доводившие актера до больницы, не прошли даром. Считается, что они изрядно поспособствовали подрыву его здоровья. Чейни заработал искривление позвоночника, потерял голос и умер от рака вскоре после появления звукового кино. Он так и не раскрыл толком своего драматического потенциала и остался в памяти современников прежде всего «человеком с тысячей лиц».

Как крупнейшему специалисту в своей области ему даже доверили написать статью о гриме для одного из изданий

«Британской энциклопедии». В народе ходила шутка о том, что если Лон захочет, то сыграет даже таракана.

### **13. Render the text from English into Russian:**

#### **VISUAL METAPHOR**

One of our most important tools of filmmakers is visual metaphor, which is the ability of images to convey a meaning in addition to their straightforward reality. Think of it as "reading between the lines" visually. In some films, things are simply what they are. In others, however, many images carry an implied meaning that can be a powerful storytelling tool. A couple of examples: in *Memento*, the extended flashback (which moves forward in time) is shown in black-and-white and the present (which moves backward in time) is told in color. Essentially, it is two parts of the same story with one part moving forwards and the other part told backward. At the point in time where they intersect, the black-and-white slowly changes to color.

**14. Find some examples of visual metaphors in movies and what they mean. Discuss them with your partner.**

**15. Make up and act out a dialogue on the role of visual metaphor in cinema.**

**16. Do a web search for other ways of storytelling and tools in the film industry besides visual metaphor. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of an example of a visual metaphor as a powerful storytelling tool.**

**18. Read and translate the following extract from “Laughter in the Dark” by Vladimir Nabokov, and reproduce it to your partner:**

Rex wrote that it was hopeless to go on trying to seduce the Hollywood people and coolly went on to suggest that Albinus, being a man of means, should finance his idea himself; in which case he, Rex, would accept a fee of so much (a startling sum), with half of it payable in advance, for designing say a Breughel film – the "Proverbs" for instance, or anything else Albinus might like to have him set in motion.

"If I were you," remarked Albinus' brother-in-law Paul, a stout good-natured man with the clasps of two pencils and two fountain pens edging his breast-pocket, "I should risk it. Ordinary films cost more – I mean those with wars and buildings crumpling up."

"Oh, but then you get it all back, and I shouldn't."

"I seem to recall," said Paul, puffing at his cigar (they were finishing supper), "that you proposed sacrificing a considerable amount – hardly less than the fee he requires. Why, what's the matter? You don't look as enthusiastic as you were a little while ago. You aren't giving it up, are you?"

"Well, I don't know. It's the practical side that rather bothers me; otherwise I do still like my idea."

**19. What linguistic means does the author use (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe the idea of a film that you would like to make as a director using some of the linguistic means you have mentioned above.**

**21. Write an essay on one of the problem of implementing the idea of the film in real filmmaking:**

- 200 – 400 words;
- concerning issues of transferring an idea into a movie;
- non-fictional style.

**22. Questions for discussion:**

1. What do you think is the most important thing when making a film?
2. What is important for a director to be able to do?
3. Why do you think it is important that all elements of cinema are interconnected?
4. How do you understand the term “cinematography”?
5. What is difficult in creating a movie?

## Unit 2. Keys

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- to render – ['rendə] – представлять;
- workflow – ['wz:kfləʊ] – рабочий процесс;
- enterprise – ['entəpraɪz] – предприятие;
- interrelated – [ɪntəri'leɪtɪd] – взаимосвязанный;
- substandard – [sʌb'stændəd] – некачественный;
- to perceive – [pə'si:v] – воспринимать;
- to root – [ru:t] – корениться, происходить;
- tool – [tu:l] – инструмент, средство;
- scope – [skəʊp] – размах;
- to accomplish – [ə'kʌmplɪʃ] – достигать;
- an amateur – ['æmətɜ:] – любитель;
- to inhabit – [ɪn'hæbɪt] – обитать;
- identifiable – [aɪdenti'faɪəbl] – индексируемый, опознаваемый;
- extent – [ɪks'tent] – степень;
- gap – [gæp] – разрыв.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                |              |
|----------------|--------------|
| – fundamental  | – mysterious |
| collaboration; | enterprise;  |

- filmmaking is shooting;
- the “content” of the film dialogue and action;
- visual world;
- perceive the story;
- production designers;
- identifiable universe;
- nonverbal communication;
- cinematic language;
- visual storytelling;
- the mere act of photography;
- accomplish aims;
- wide ranging in scope;
- the entire range of methods.

**3. Explain in English what is meant by these words:**

- collaboration – the situation of two or more people working together to create or achieve the same thing;
- identifiable – able to be recognized;
- to perceive – to come to an opinion about something, or have a belief about something;
- sets – if a story, film, etc. is set in a particular time or place, the action in it happens in that time or place;
- subtext – a hidden or less obvious meaning;
- enterprise – an organization, especially a business, or a difficult and important plan, especially one that will earn money;
- storytelling – the activity of writing, telling, or reading stories;
- a director – a person who tells actors in a movie or play how to play their parts;

- visual – relating to seeing;
- photography – the activity or job of taking photographs or filming.

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. As cinematographers, directors, production designers, and editors, how do we accomplish these aims?

2. At the heart of it, filmmaking is shooting-but cinematography is more than the mere act of photography.

3. The sets might be fantastic, but if the lighting is terrible, then the end result will be substandard.

4. When we create a film project, one of our primary tasks is to create a visual world for the characters to inhabit.

5. The tools of cinematic technique are used by both the director and DP.

6. What are the essential elements we work with and manipulate to create this visual world?

7. It involves mixing and coordinating many different elements, some of them artistic, some of the technical and business like.

8. They all have a definite, identifiable universe in which they exist.

9. As mentioned, cinematography is far more than just "photographing" what is in front of the camera.

10. The term cinematography is from the Greek roots meaning "writing with motion."



11. It consists of the locations, the sets, the wardrobe, even the sounds, but to a large extent these visual worlds are created though the cinematography.

12. If cinema is a language, then we must ask: what is the structure of that language?

13. All these elements work together, of course - everything in visual storytelling is interrelated

14. This visual world is an important part of how the audience will perceive the story; how they will understand the characters and their motivations.

15. What is vocabulary, what are the rules of grammar, the structure of this cinematic language?

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

- |                         |                          |
|-------------------------|--------------------------|
| 1) to create – to make; | 10) filmmaking –         |
| 2) location – position; | production;              |
| 3) visual – visible;    | 11) content – substance; |
| 4) collaboration –      | 12) to perceive – to     |
| cooperation;            | accept;                  |
| 5) audience – public;   | 13) universe – world;    |
| 6) tool – device;       | 14) interrelated –       |
| 7) amateur –            | interconnected;          |
| unprofessional;         | 15) subtext –            |
| 8) editor – publisher;  | connotation.             |
| 9) to accomplish – to   |                          |
| achieve;                |                          |

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

1. Это процесс обработки идей, слов, действий, эмоционального подтекста, тона и всех других форм невербального общения и их визуализации.

2. На съемочной площадке нет ничего важнее согласованных действий главного оператора и режиссера.

3. Все эти элементы работают вместе, конечно, все в визуальном повествовании взаимосвязано: декорации могут быть великолепными, но если освещение ужасное, то конечный результат будет ниже среднего.

4. Этот визуальный мир является важной частью того, как зрители будут воспринимать историю; как они будут понимать персонажей и их мотивацию.

5. Каковы инструменты кинематографии и кинопроизводства – основные техники, методы и элементы, которые мы можем использовать, чтобы визуально рассказать нашу историю?

6. Как уже упоминалось, кинематография – это не просто «фотография» всего, что находится перед камерой; инструменты, методы и другие факторы крайне разнообразны.

**8. Translate the following sentences from Russian into English:**

1. The term cinematography is from the Greek roots meaning "writing with motion".

2. The tools of cinematic technique are used by both the director and DP, either working together or in doing their individual jobs.

3. Filmmaking is a strange and mysterious enterprise - it involves mixing and coordinating many different elements, some of them artistic, some of the technical and business like.

4. They all have a definite, identifiable universe in which they exist: it consists of the locations, the sets, the wardrobe, even the sounds, but to a large extent these visual worlds are created through the cinematography.

5. When we create a film project, one of our primary tasks is to create a visual world for the characters to inhabit.

6. Cinematic technique is the entire range of methods and techniques that we use to add layers of meaning and subtext to the "content" of the film dialogue and action.

## Unit 3

### Before reading task

#### Discuss the following questions:

1. What do you know about theatre?
2. How often do you go to the theatre?
3. What is the importance of theatre?
4. Describe your theatre experience and an impact it had on you.

#### Read the text:

##### Understand the importance of theatre in society

A theatre is an elitist art form and while going to the theatre you will get a wonderful opportunity to explore the human condition and gather together. It is the intricate part of the human history because it is having the capability to show the best and worst sides of human nature. In a modern world most of the people are having a question about why is theatre important and it is useful to improve creativity level. People might easily connect with the history through the stage and make an effective emotional connection to roots. The theatre is the most crucial one for many reasons such as self-discovery, expression, history and education, performing arts, creativity.

Performing art is about being creative and it teaches people how to express ourselves more effectively. Performing art is form of the art in which artists might use their bodies, voices or

inanimate objects to convey artistic expression. Basically, performing arts are important ones for many reasons like forming new opinions, receiving constructive criticism, solve problems better, perseverance and discipline. In performing arts, children might learn that they might work together in order to achieve common goal. All forms of the performing arts might allow kids to express any pent up emotions which they could be feeling.

According to the studies say that arts important in our community because it is an improved academic performance. Some of the studies report that performing art is really useful to children to enhance their grades in the academic subjects like English and Maths. It is really useful to your kid in order to make a better career which they want. When it comes to theatre impact on society then it includes entertainment and other kinds of the factors.

Theatre is the collaborative form of the fine art, which is using live performance to present experience of the imagined or real event. Music, dance, theatre, object manipulation and other kinds of the performances are present in the human cultures.

In fact, the purpose of theater is to provide joy to people. The theatre is a branch of the performing arts and it is concerned with the acting out stories in front of the audience. The main benefits of performing arts include improving life skills and academic performance. It is a specialized form of the fine art in which artists can perform their work live to an audience. Performing arts in school is one of the best ways to express their emotions and feelings via role play and acting.

Performing arts are offering wonderful numbers of the benefits such as self-presentation skills, higher academic achievement, self-expression, empathy, compassion, and problem-solving. It is really useful to teach children both collaboration and self-reliance with others to reach the goal. Performing arts are beneficial to promote interpersonal skills. Education is paramount importance of students. Useful numbers of the advantages are involved in the performing arts such as academic performance, make future plans, maximize confidence level and be self-aware.

### **While reading tasks**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                     |                        |
|---------------------|------------------------|
| – elitist – ...;    | – branch – ...;        |
| – intricate – ...;  | – to concern – ...;    |
| – capability – ...; | – via – ...;           |
| – root – ...;       | – compassion – ...;    |
| – crucial – ...;    | – self-reliance – ...; |
| – inanimate – ...;  | – paramount – ...;     |
| – to convey – ...;  | – perseverance – ... . |
| – to enhance – ...; |                        |

**2. Match the words from column A to the words in column B to make word combinations:**

<b>Column A</b>	<b>Column B</b>
elitist	to show
to perform	subjects
to achieve	confidence
capability	nature
constructive	expression
improving	grades
to express	art form
performing	live
academic	goal
artistic	art
maximize	emotions
creativity	criticism
to enhance	importance
paramount	life skills
human	level

**3. Explain in English what is meant by these words:**

- self-reliance – ...;
- compassion – ...;
- crucial – ...;
- to convey – ...;
- paramount – ...;
- to enhance – ...;
- constructive – ...;
- perseverance – ...;
- elitist – ...;
- inanimate – ... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

provide crucial collaborative branch via concerned  
elitist inanimate self-reliance express convey achieve  
benefits enhance capability paramount

1. A theatre is an \_\_\_\_\_ art form.
2. Theatre is having the \_\_\_\_\_ to show the best and worst sides of human nature.
3. The theatre is the most \_\_\_\_\_ kind of arts for many reasons.
4. Performing art is the form of the art in which performers might use their bodies, voices or \_\_\_\_\_ objects to \_\_\_\_\_ artistic expression.
5. In performing arts, children might learn that they might work together in order to \_\_\_\_\_ common goal.
6. All forms of the performing arts might allow kids to \_\_\_\_\_ any pent up emotions.
7. Performing art is really useful to children to \_\_\_\_\_ their grades.
8. Theatre is the \_\_\_\_\_ form of the fine art.
9. The purpose of theater is to \_\_\_\_\_ joy to people.
10. The theatre is a \_\_\_\_\_ of the performing arts.
11. It is \_\_\_\_\_ with the acting out stories in front of the audience.
12. Performing arts in school is one of the best ways to express their emotions and feelings \_\_\_\_\_ role play and acting.



13. Performing arts are offering wonderful numbers of the \_\_\_\_\_.
14. It is really useful to teach children both collaboration and \_\_\_\_\_ with others.
15. Education is \_\_\_\_\_ importance of students.

**5. Match the words given in the column A with the synonyms from the column B. Reproduce the sentences from the text in which these synonyms can be used.**

Column A	Column B
intricate	central
compassion	predominant
achieve	enlarge
convey	complex
self-reliance	raise
branch	Dedication
provide	Effective
capability	Perks
crucial	express
paramount	accomplish
benefits	empathy
enhance	capacity
constructive	division
maximize	self-determination
perseverance	equip

## After reading tasks

**6. Answer the following questions. Discuss the answers with your partner:**

1. Why is theatre an intricate part of the human history?
2. Why is theatre important in a modern world?
3. Why are performing arts important?
4. How can performing arts be useful for children?
5. What might children learn in performing arts?
6. What are the main benefits of performing arts?

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

1. A theatre is an elitist art form.
2. Theatre is having the capability to show the best and worst sides of human nature.
3. People might easily connect with the history through the stage and make an effective emotional connection to roots.
4. All forms of the performing arts might allow kids to express any pent up emotions which they could be feeling.
5. Performing art is really useful to children to enhance their grades in the academic subjects.
6. The theatre is a branch of the performing arts and it is concerned with the acting out stories in front of the audience.
7. The theatre is really useful to teach children both collaboration and self-reliance to reach the goal.

**8. Translate the following sentences from Russian into English:**

1. Образование имеет первостепенное значение для учеников.

2. Сценическое искусство полезно для развития навыков межличностного общения.

3. Овладение сценическим искусством имеет множество преимуществ, таких как навыки самопрезентации, большие достижения в академической деятельности, самовыражение, умение выражать эмоции, эмпатия и умение решать проблемы.

4. Театральное искусство – это один из лучших способов выразить эмоции и чувства с помощью актерского мастерства.

5. Цель театра – дарить радость людям.

6. Театр использует живое представление, чтобы показать воображаемое или реальное событие.

7. Влияние театра на общество включает в себя развлекательный и другие аспекты.

8. Сценическое искусство учит людей, как наиболее эффективно выражать себя.

**9. Retell the text “Understand the importance of theatre in society”.**

**10. Give a summary of the text “Understand the importance of theater in society”.**

**11. Make up a dialogue about the role of theatre in people's life.**

**12. Render the text into English:**

### **Маски античного театра**

Символ театра – две маски, одна из которых плачет, а другая смеется – достались современному миру от Древней Греции. Да и сам театр в привычном современному человеку виде зародился именно там.

Маски в античном представлении были не просто декоративным элементом, они позволяли зрителям из самых дальних рядов следить за эмоциями комедиантов. Смена личин в ходе спектакля происходила только в исключительных случаях, например, в пьесе Софокла царь Эдип менял маску, когда лишался зрения.

Древнегреческие труппы состояли, как правило, из трех актеров, каждый из которых мог изображать сразу нескольких персонажей. Все три комедианта непременно были мужчинами – даже женские роли гречанкам не доверяли.

Женщины на сцене появились только в Древнем Риме. Там в пантомимах участвовали гетеры в прозрачных нарядах, тем самым придавая представлению дополнительную пикантность.

Античные государства активно приобщали население к театральному искусству: каждый свободный житель Афин обязан был регулярно посещать спектакли, для неимущих даже выделялись специальные средства на покупку билетов.

В то же время зрителей держали в строгости. В афинском театре существовала специальная должность рабдуха, он имел в

распоряжении солидную дубинку и обязан был «увещевать» с ее помощью чересчур буйных зрителей.

Находилась управа и на драматургов, если им случалось нарушить права сограждан. Пьеса Фриниха «Взятие Милета» вышла такой душещипательной, что довела до слез целый зрительный зал. В наказание за огорчение зрителей Фриниху присудили денежный штраф, а спектакль запретили.

### **13. Render the text from English into Russian:**

#### **Age on Stage: the Many Benefits of Theater Arts for Older Adults**

Many older adults opt to pursue a number of artistic pursuits in their retirement. There have been previous reviews of older adults' arts participation that note the health and social benefits of such participation, but until now, none have looked specifically at the benefits associated with theater arts. A recent review in *The Gerontologist* surveyed 77 published studies on theater participation and summarized their findings.

The first main area reviewed was theater's impact on health and well-being. Here, studies have shown decreased anxiety and loneliness, increased sense of value and purpose, and other emotional benefits including fun, happiness, and a sense a freeing of the imagination. Cognitive benefits include improvements in memory, word generation, and comprehension and problem solving.

Another major area explored was the role of theater in enhancing or transforming group relationships. This includes intergenerational relationships, relationships between

individuals from different racial and cultural backgrounds, and relationships between individuals at varying levels of care and their peers, caregivers, and families. The authors write that, “Dramatic role play and devising appear to be particularly effective in of producing a safe space for expressing and challenging age-related stereotypes and finding commonalities and accepting differences.”

**14. Make a list of theatres in your region and plays they perform. Discuss them with your partner.**

**15. Make up and act out a dialogue on the topic of theatrical performances played in one of your local theatres.**

**16. Do a web search for the topic of theatre’s influence on our society. Choose some negative and positive sides that look interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of some world famous theaters and give reasons why they are so popular; discuss it with your partner.**

**18. Read and translate the following extract from “Madame Bovary” by Gustave Flaubert, and reproduce it to your partner:**

The theatre was beginning to fill; opera-glasses were taken from their cases, and the subscribers, catching sight of one

another, were bowing. They came to seek relaxation in the fine arts after the anxieties of business; but "business" was not forgotten; they still talked cottons, spirits of wine, or indigo. The heads of old men were to be seen, inexpressive and peaceful, with their hair and complexions looking like silver medals tarnished by steam of lead. The young beaux were strutting about in the pit, showing in the opening of their waistcoats their pink or apple-green cravats, and Madame Bovary from above admired them leaning on their canes with golden knobs in the open palm of their yellow gloves.

Now the lights of the orchestra were lit, the luster, let down from the ceiling, throwing by the glimmering of its facets a sudden gaiety over the theatre; then the musicians came in one after the other; and first there was the protracted hubbub of the basses grumbling, violins squeaking, cornets trumpeting, flutes and flageolets fifing. But three knocks were heard on the stage, a rolling of drums began, the brass instruments played some chords, and the curtain rising, discovered a country-scene.

**19. What linguistic means does the author use for theatre description (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe a theatrical performance you have been to. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on the importance of theatre in your life in English following these guidelines:**

- 200 – 400 words;
- concerning issues of performing arts study;
- non-fictional style.

**22. Questions for discussion:**

1. Is the theatre only for rich people?
2. What theatre history does your country have?
3. Do you think people will always be interested in theatre?
4. Do you regard theatre only as an entertainment, or do you think it plays a more important role in people's life?
5. What springs to mind when you hear the word "theatre"?

### **Unit 3. Keys**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- elitist – [ɪ'li:tɪst] – элитарный;
- intricate – [ɪn'trɪkət] – замысловатый;
- capability – [ˌkeɪpə'bɪlɪti] – способность;
- root – [ru:t] – корень;
- crucial – ['kru:ʃl] – ключевой;
- inanimated – [ɪ'næɪmət] – неодушевленный;



- to convey – [kən'veɪ] – передавать, выражать;
- to enhance – [ɪn'hɑ:ns] – повышать, улучшать;
- branch – [brɑ:ntʃ] – ответвление, отрасль;
- to concern – [kən'sɜ:n] – относиться;
- via – ['vaɪə] – посредством, через;
- compassion – [kəm'pæʃən] – сострадание;
- self-reliance – [self-rɪ'laɪəns] – уверенность в себе;
- paramount – ['pærəmaʊnt] – первостепенный;
- perseverance – [ˌpɜ:si'veɪərəns] – усидчивость, настойчивость.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                     |                    |
|---------------------|--------------------|
| – elitist art form; | – academic         |
| – capability to     | subjects;          |
| show;               | – improving life   |
| – creativity level; | skills;            |
| – human nature;     | – to perform live; |
| – performing art;   | – to express       |
| – artistic          | emotions;          |
| expression;         | – maximize         |
| – constructive      | confidence;        |
| criticism;          | – paramount        |
| – to achieve goal;  | importance.        |
| – to enhance        |                    |
| grades;             |                    |

**3. Explain in English what is meant by these words:**

1. Self-reliance – the ability to depend on yourself or your own abilities.

2. Compassion – a strong feeling of sympathy and sadness for the suffering or bad luck of others and a wish to help them.

3. Crucial – extremely important or necessary.

4. To convey – to express a thought, feeling, or idea so that it is understood by other people.

5. Paramount – more important than anything else.

6. Enhance – to improve the quality, amount, or strength of something.

7. Constructive – useful and intended to help or improve something.

8. Perseverance – continued effort to do or achieve something, even when this is difficult or takes a long time.

9. Elitist – organized for the good of a few people who have special interests or abilities.

10. Inanimated – possessing none of the characteristics of life that an animal or plant has.

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. A theatre is an elitist art form.

2. Theatre is having the capability to show the best and worst sides of human nature.

3. The theatre is the most crucial kind of arts for many reasons.

4. Performing art is the form of the art in which performers might use their bodies, voices or inanimate objects to convey artistic expression.

5. In performing arts, children might learn that they might work together in order to achieve common goal.

6. All forms of the performing arts might allow kids to express any pent up emotions.

7. Performing art is really useful to children to enhance their grades.

8. Theatre is a collaborative form of the fine art.

9. The purpose of theater is to provide joy to people.

10. The theatre is a branch of the performing arts.

11. It is concerned with the acting out stories in front of the audience.

12. Performing arts in school is one of the best ways to express their emotions and feelings via role play and acting.

13. Performing arts are offering wonderful numbers of the benefits.

14. It is really useful to teach children both collaboration and self-reliance.

15. Education is of the paramount importance of students.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

1) intricate – complex;

2) crucial – central;

- 3) convey – express;
- 4) perseverance – dedication;
- 5) enhance – raise;
- 6) branch – division;
- 7) self-reliance – self-determination;
- 8) paramount – outstanding;
- 9) provide – equip;
- 10) benefits – perks.

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

1. Театр – это элитарная форма искусства.
2. У театра есть способность показывать лучшие и худшие стороны человеческой натуры.
3. Люди могут легко соприкоснуться с историей во время представления и почувствовать эмоциональную связь со своей историей.
4. Все формы сценического искусства позволяют детям выразить любые эмоции, которые они могут скрывать.
5. Сценическое искусство помогает детям повысить свои оценки по школьным предметам.
6. Театр – это отрасль сценического искусства, его суть заключается в постановке сюжетов перед зрителями.
7. The theatre is really useful to teach children both collaboration and self-reliance to reach the goal. – Театр очень полезен в обучении детей сотрудничеству с другими и развитию их самостоятельности для достижения целей.

**8. Translate the following sentences from Russian into English:**

1. Education is of paramount importance for students.
2. Performing arts are beneficial to promote interpersonal skills.
3. Performing arts are offering wonderful numbers of the benefits such as self-presentation skills, higher academic achievement, self-expression, empathy, compassion, and problem-solving.
4. Performing arts is one of the best ways to express emotions and feelings via role play and acting.
5. The purpose of theater is to provide joy to people.
6. Theatre is using live performance to present experience of the imagined or real event.
7. Theatre impact on society includes entertainment and other kinds of the factors.
8. Performing art teaches people how to express themselves more effectively.

## Unit 4

### Before reading task

#### Discuss the following questions:

1. What do you understand under the phrase “cinema is a memory”?
2. Are people more fascinated by theatre than cinema?
3. In what way cinema and theatre can be useful for personal development?
4. How do actors communicate with the audience?

#### Read the text:

#### **Stage as Moment, Cinema as Memory: The Diverging Aesthetics of Two Mediums**

Aesthetician György Lukács contrasts theater and cinema's relationships to fate and time. He defines fate as “that which is present in itself”. He argues that “if a pure metaphysics of drama were possible, then it would no longer know concepts such as exposition” because it would exist in an eternal present. He continues to argue that film is unrestrained by fate because it exists beyond ordinary space and time – “a life without presence”. Where theater is concerned with the creation of an eternal present, film is uniquely representative of the complex inner workings of human memory.

Cinema is a medium definitionally linked to the past. Audiences viewing a film have a continual awareness that what they watch on screen was filmed in the past and edited together retrospectively. In this manner, the events in a film are always

firmly rooted in the past, necessarily having been filmed before being rendered on-screen. Contrastingly, in a play, the action always unfolds live, situated in the present in some meaningful – if fictional – sense. Lukács ties this quality to fate; theater’s “absolute presence,” he writes, is the “necessary correlate” of fate. In contrast, he argues that “the past is merely framing, in a metaphysical sense, something that is purposeless”. Cinema, with its lack of presence, lacks true causality. Fate is irrelevant for the camera because its “causality is inhibited or bound by no substantiveness. It is a succession of images, no more substantial than a projection.”

Memory is a projection not dissimilar to cinema. Its images lack true presence, but retain an existence in the mind’s eye. Cinema travels through time much as the human memory can, reliving moments in various times with “limitless possibility”. Through film, we are able to see actors who have died rendered alive on screen. Such a feat of time cannot occur onstage. Even when a play is set in the past, it only has living people at its disposal. Where theater can only construct a present that *resembles* the past, film shows us a memory.

Often there is a large amount of recorded footage that doesn’t make it into the final cut, just as certain events don’t become long-term memories. In contrast, in a theatrical production, there are no scenes or moments left out of the presentation, because the only moments that exist in the theatrical framework are the ones the audience views onstage. These events unfold live, so there is no retrospective selection process. In this manner, cinema uniquely replicates human

memory, while theater remains rooted in the present, necessarily “merely momentary”.

In many ways, adaptations of *Hamlet*, a play deeply concerned with memory, provide an illustrative contrast between the media of film and theater. Film – like memories – lacks causality. Memories provide merely a mental image of predetermined events, and therefore lack the “substantiveness” required of true causality. Theater, in contrast, maintains a suspended present – dependent on the present existence of all it portrays. Unlike theater, which can only hint at the past while remaining firmly rooted in the present, film is a medium uniquely suited to replicating the nature of human memory.

### **While reading tasks**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                     |                        |
|---------------------|------------------------|
| – fate – ...;       | – uniquely – ...;      |
| – exposition – ...; | – predetermined – ...; |
| – eternal – ...;    | – to portray – ...;    |
| – awareness – ...;  | – hint – ...;          |
| – quality – ...;    | – pure – ...;          |
| – causality – ...;  | – feat – ...;          |
| – irrelevant – ...; | – to replicate – ... . |
| – disposal – ...;   |                        |



**2. Match the words from column A to the words in column B to make word combinations:**

<b>Column A</b>	<b>Column B</b>
contrast	space and time
exist	possibility
beyond	of human memory
inner workings	of time
link	to fate and time
lack	the final cut
limitless	memories
render	events
feat	in an eternal present
make into	to the past
long-term	framework
theatrical	true causality
remain	through time
predetermined	alive on the screen
travel	rooted in the present

**3. Explain in English what is meant by these words:**

- relationship – ...;
- concept – ...;
- eternal – ...;
- retrospective – ...;
- to root – ...;
- causality – ...;
- disposal – ...;
- to resemble – ...;
- footage – ...;
- long-term – ... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

contrast	eternal	link	render alive	unfold	edit
	resemble	dissimilar			
awareness	uniquely	beyond	merely	maintain	
	footage	causality			

1. Aesthetician György Lukács \_\_\_\_\_ theater and cinema's relationships to fate and time.

2. Theater is concerned with the creation of an \_\_\_\_\_ present.

3. Cinema is a medium definitionally \_\_\_\_\_ to the past.

4. Audiences viewing a film have a continual \_\_\_\_\_ that what they watch on screen was filmed in the past and edited together retrospectively.

5. Contrastingly, in a play, the action always \_\_\_\_\_ live, situated in the present in some meaningful – if fictional – sense.

6. Theater, in contrast, \_\_\_\_\_ a suspended present – dependent on the present existence of all it portrays.

7. Through film, we are able to see actors who have died \_\_\_\_\_ on screen.

8. In this manner, cinema \_\_\_\_\_ replicates human memory, while theater remains rooted in the present, necessarily “merely momentary”.

9. Often there is a large amount of recorded \_\_\_\_\_ that does not make it into the final cut.

10. Where theater can only construct a present that \_\_\_\_\_ the past, film shows us a memory.

11. He continues to argue that film is unrestrained by fate because it exists \_\_\_\_\_ ordinary space and time – “a life without presence”.

12. Film – like memories – lacks \_\_\_\_\_.

13. Memory is a projection not \_\_\_\_\_ to cinema.

14. Memories provide \_\_\_\_\_ a mental image of predetermined events.

**5. Match the given words from the column A with the synonyms from the column B. Reproduce the sentences from the text in which these synonyms can be used:**

<b>Column A</b>	<b>Column B</b>
continual	everlasting
fictional	simply
fate	compare
uniquely	consciousness
merely	correspond
correlate	destiny
substantial	strongly
contrast	endless
portray	differently
eternal	public
audience	mirror
awareness	depict
firmly	significant
resemble	imaginary

## After reading tasks

**6. Answer the following questions. Discuss the answers with your partner:**

1. What does György Lukács contrast cinema and theatre to?
2. What is fate in his opinion?
3. Why is a film unrestrained by fate?
4. Is cinema a medium linked to the present, the past or the future? Why?
5. How does the action unfold in a play?
6. What does cinema lack?
7. What are we able to see through films?
8. Are there scenes or moments left out of the presentation in a theatrical production?
9. What do memories provide?
10. Does theatre maintain a suspended present?

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

1. Cinema is a medium definitionally linked to the past.
2. In this manner, cinema uniquely replicates human memory, while theater remains rooted in the present, necessarily “merely momentary”.
3. Cinema, with its lack of presence, lacks true causality.
4. Theater, in contrast, maintains a suspended present – dependent on the present existence of all it portrays.
5. Contrastingly, in a play, the action always unfolds live, situated in the present in some meaningful – if fictional – sense.

6. It is a succession of images, no more substantial than a projection.

7. Even when a play is set in the past, it only has living people at its disposal.

**8. Translate the following sentences from Russian into English:**

1. Он утверждает, что фильм не ограничен судьбой, так как он существует за пределами обычного пространства и времени – «жизнь без присутствия».

2. Часто существует большое количество отснятого материала, который не попадает в окончательный вариант фильма, точно так же, как определенные события не остаются в памяти надолго.

3. Кино путешествует во времени так же, как это делает человеческая память, имея «безграничные возможности» заново проживать моменты из прошлого.

4. Его образы не ощущаются как реальные, но они отлично видны мысленному взору.

5. Там, где театр может создать настоящее, только напоминающее прошлое, кино показывает нам воспоминание.

6. Таким образом, события в фильме всегда прочно связаны с прошлым, они обязательно были отсняты и только потом показаны на экране.

7. Благодаря фильмам мы можем увидеть уже умерших актеров ожившими на экране.

**9. Retell the text “Stage as Moment, Cinema as Memory: The Diverging Aesthetics of Two Mediums”.**

**10. Give a summary of the text “Stage as Moment, Cinema as Memory: The Diverging Aesthetics of Two Mediums”.**

**11. Make up a dialogue on cinema and theatre differences.**

**12. Render the text into English:**

### **Место театра в современном мире**

Театр – искусство, которое нельзя ничем заменить. Оно всегда на устах. Новые имена, лица, фестивали и премьеры – все это уже очень давно неотъемлемая часть жизни современного общества.

Человек на каждый вид искусства реагирует по-разному, но это сугубо личная реакция. Искусство для этого и нужно, чтобы спровоцировать человека, заставить его искусственным образом ощущать разные эмоции. Я не считаю театр особенной формой массовой культуры, но признаю, что нише, в которой он находится, нельзя пустовать. Театр, как и любое искусство со временем эволюционирует, но теперь он не одинок в своем выражении.

Кино в какой-то мере – соперник театра, но у них все равно разные цели. В кинотеатре плывущая перед тобой картинка – это непрерывный процесс, который зритель воспринимает с

небывалой легкостью, порой даже не задумываясь «где, зачем и почему», а в театре возможен тот самый контакт с неким другим измерением, другой атмосферой, какой в кино добиться нельзя. Зритель в зале и актер на сцене в течение спектакля постоянно обмениваются эмоциями, происходит зрительный и чувственный контакт. Поэтому кино, в той форме, в которой оно есть сейчас, никогда не заменит театр.

Театральное искусство можно рассматривать как определенный способ воспитания. Это живое слово, оно действует на зрителя уникальным образом, когда слышишь его вживую. Театр всегда был отражением действительности, обществу как в зеркале показывали его уязвимые места, его проблемы и достижения. Затрагивание социальных проблем – одна из важнейших задач театра.

### **13. Render the text from English into Russian:**

#### **Cinema in our life**

The movies are a powerful force in contemporary life. Cinema is also used for educational purposes. Video classes are useful when studying geography, foreign languages and many other subjects. They are also the means of getting acquainted with the world. With the help of documentary and science films one can get much information about the world around. The news on TV helps to know what happens in the world each day. It also helps to attract the attention of people to different important problems, such as hunger, earthquakes, water pollution and so on.

The cinema is also the means of entertainment. After a working day one can relax watching some good movie. Nowadays people can't just imagine their life without the art of cinema.

**14. Make a list of your favorite movies and theatrical plays. Discuss them with your partner.**

**15. Make up and act out a dialogue on the problem of literary works adaptation in cinema and theatre.**

**16. Do a web search for problems of violence on the screen. Choose negative and positive aspects that look interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of the most famous book adaptations on the screen; discuss it with your partner.**

**18. Read and translate the following extract from "The picture of Dorian Gray" by Oscar Wilde, and reproduce it to your partner:**

'This play was good enough for us, Harry. It was 'Romeo and Juliet.' I must admit I was rather annoyed at the idea of seeing Shakespeare done in such a wretched hole of a place. Still, I felt interested, in a sort of way. At any rate, I determined to wait for the first act. There was a dreadful orchestra, presided



over by a young Jew who sat at a cracked piano, that nearly drove me away, but at last the drop-scene was drawn up, and the play began. Romeo was a stout elderly gentleman, with corked eyebrows, a husky tragedy voice, and a figure like a beer-barrel. Mercutio was almost as bad. He was played by the low comedian, who had introduced gags of his own and was on most familiar terms with the pit. They were as grotesque as the scenery, and that looked as if it had come out of a pantomime of fifty years ago. But Juliet! Harry, imagine a girl, hardly seventeen years of age, with a little flower-like face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of a rose. She was the loveliest thing I had ever seen in my life. You said to me once that pathos left you unmoved, but that beauty, mere beauty, could fill your eyes with tears. I tell you, Harry, I could hardly see this girl for the mist of tears that came across me.

**19. What linguistic means does the author use for theatre description (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe a theatre in the place you live using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on the impact of the cinema on the society in English following these guidelines:**

- 200 – 400 words;
- concerning issues of emotions in theatre performance;
- non-fictional style.

**22. Questions for discussion:**

1. Do you enjoy movies from your own country or other countries more? From which other countries?
2. Do you think age restrictions for films are effective?
3. What would happen if all foreign films were dubbed and not subtitled? Would people continue going to the cinema?
4. Do you think people will always be interested in theatre?
5. How does technology influence a theatre production?

## **Unit 4. Keys**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- fate – [feɪt] – судьба;
- exposition – [ɪkspə'zɪʃn] – экспозиция;
- eternal – [ɪ'tɜːn(ə)l] – вечный;
- awareness – [ə'weənɪs] – осведомленность;
- quality – ['kwɒlɪtɪ] – качество;
- causality – [kɔː'zælətɪ] – причинно-следственная связь;
- irrelevant – [ɪ'relɪvənt] – несущественный;

- disposal – [dɪs'pəʊzəl] – распоряжение;
- uniquely – [ju:'ni:kli] – уникально, однозначно;
- predetermined – [pri:dɪ'tz:mɪnd] – предопределенный;
- portray – [prə:'treɪ] – изображать;
- hint – [hɪnt] – подсказывать;
- pure – [pjʊə] – чистый, простой;
- feat – [fi:t] – подвиг, ловкость;
- replicate – ['replɪkɪt] – копировать, повторять.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                                    |                                 |
|------------------------------------|---------------------------------|
| – contrast to fate and time;       | live on the screen;             |
| – exist in an eternal present;     | – feat of time;                 |
| – beyond space and time;           | – make into the final cut;      |
| – inner workings of human memory;  | – long-term memories;           |
| – link to the past;                | – theatrical framework;         |
| – lack true causality;             | – remain rooted in the present; |
| – render a– limitless possibility; | – predetermined events;         |
|                                    | – travel through time.          |

**3. Explain in English what is meant by these words:**

- relationship – the way in which two things are connected;
- concept – a principle or idea;
- eternal – lasting forever or for a very long time;

- retrospective – relating to or thinking about the past;
- to root – to have an origin or base;
- causality – the principle that there is a cause for everything that happens;
- disposal – available to someone;
- to resemble – to be similar to someone or something;
- footage – (a piece of) film especially one showing an event;
- long-term – happening, existing, or continuing for many years or far into the future;

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. Aesthetician György Lukács contrasts theater and cinema's relationships to fate and time.
2. Theater is concerned with the creation of an eternal present.
3. Cinema is a medium definitionally linked to the past.
4. Audiences viewing a film have a continual awareness that what they watch on screen was filmed in the past and edited together retrospectively.
5. Contrastingly, in a play, the action always unfolds live, situated in the present in some meaningful – if fictional – sense.
6. Theater, in contrast, maintains a suspended present – dependent on the present existence of all it portrays.
7. Through film, we are able to see actors who have died rendered alive on screen.

8. In this manner, cinema uniquely replicates human memory, while theater remains rooted in the present, necessarily “merely momentary”.

9. Often there is a large amount of recorded footage that does not make it into the final cut.

10. Where theater can only construct a present that resembles the past, film shows us a memory.

11. He continues to argue that film is unrestrained by fate because it exists beyond ordinary space and time – “a life without presence”.

12. Film – like memories – lacks causality.

13. Memory is a projection not dissimilar to cinema.

14. Memories provide merely a mental image of predetermined events.

**5. Match the given words from the column A with the synonyms from the column B. Reproduce the sentences from the text in which these synonyms can be used:**

- |                           |                              |
|---------------------------|------------------------------|
| – continual – endless;    | – contrast – compare;        |
| – fictional – imaginary;  | – portray – depict;          |
| – fate – destiny;         | – eternal – everlasting;     |
| – uniquely – differently; | – audience – public;         |
| – merely – simply;        | – awareness – consciousness; |
| – correlate –             | – firmly –strongly;          |
| correspond;               | – resemble – mirror.         |
| – substantial –           |                              |
| significant;              |                              |

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

1. Кино – это средство, по определению связанное с прошлым.

2. Таким образом, кино уникальным образом воспроизводит человеческую память, в то время как театр остается укорененным в настоящем, обязательно «просто сиюминутном».

3. Кино, с его отстраненностью от реальности, лишено истинной причинно-следственной связи.

4. Театр, напротив, поддерживает приостановленное настоящее – зависящее от текущего момента, который он изображает.

5. Напротив, в пьесе действие всегда разворачивается вживую, находясь в настоящем, имея важный смысл, даже если события нереальны.

6. Это последовательность образов, не более существенных, чем проекция.

7. Даже когда действие пьесы происходит в прошлом, в ее распоряжении есть только живущие сейчас люди.

**8. Translate the following sentences from Russian into English:**

1. He continues to argue that film is unrestrained by fate because it exists beyond ordinary space and time – “a life without presence”.

2. Often there is a large amount of recorded footage that doesn't make it into the final cut, just as certain events don't become long-term memories.

3. Cinema travels through time much as the human memory can, reliving moments in various times with “limitless possibility”.

4. Its images lack true presence, but retain an existence in the mind’s eye.

5. Where theater can only construct a present that *resembles* the past, film shows us a memory.

6. In this manner, the events in a film are always firmly rooted in the past, necessarily having been filmed before being rendered on-screen.

7. Through film, we are able to see actors who have died rendered alive on screen.

## Unit 5

### Before reading task

#### Discuss the following questions:

1. What do you understand under the term “lockdown”?
2. What is pandemic? Why is it dangerous for whole society and its ways of entertaining?
3. In what way is it accessible to visit habitual places in pandemic?
4. What are the ways to perform theatre plays in such time?

#### Read the text:

#### **The pandemic nearly killed theatre – the creative way it fought back could leave it stronger**

When the UK went into lockdown in 2020, its multibillion-pound theatre industry could have ceased to exist. However, the vacuum caused by this physical shutdown served in many cases as a spurring force for increased creativity and resourcefulness. Productions did not stop completely, but instead went online, showcasing the potential of modern technology to bring theatre to wider audiences despite a lack of traditional performance spaces or funding.

The Creative Industries Federation projected a £74 billion drop in revenue with a loss of 400,000 jobs because of the pandemic. Even theatre impresarios Andrew Lloyd Webber and Cameron Mackintosh were forced to close their productions,



resulting in many permanent job losses and hundreds of self-employed actors and technicians taking an unwanted “rest”.

Immediately after lockdown closures, it became clear that the face of theatre would change, most evidently in the ability to gather together and create new material. “Back catalogue streaming” – the showing of old recordings of plays – dominated.

Tackling the lack of intimacy and dynamism of online theatre became the next challenge, a problem that had to be overcome without box-office funding and full audience support.

The company Original Theatre refused to let isolation beat it, becoming a connoisseur of virtual theatre. The production Apollo 13 demonstrated a new form of theatre that intertwined actor-focused storytelling with green-screen technology, original film footage, and computer graphics. But the effects were not the focus, and audience imagination was encouraged throughout.

Individuals, too, have demonstrated innovation in addressing the live problem. Rather than shying from new online environments, actor and author Robert Myles created The Show Must Go Online, a company that reimagined the complete plays of Shakespeare for Zoom. Myles featured actors from all over the world, live streaming weekly to an audience of over 200,000.

As the UK moves into its “living with COVID” strategy and theatre comes back to full fore, it is important that the industry does not forget the creativeness spurred by lockdown,

and instead uses the newly created techniques it has at its disposal. Such efforts are not an alternative, but an addition to future theatre performance.

Importantly, the need to take theatre online has resulted in global collaborations, accessible productions, and the incorporation of modern techniques to bring theatrical culture to anyone with a taste for it. For theatre to keep building, this momentum should be taken advantage of to ensure that the inclusivity and innovation of lockdown is not left behind.

### While reading tasks

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                      |                       |
|----------------------|-----------------------|
| – lockdown – ...;    | – box-office – ...;   |
| – industry – ...;    | – isolation – ...;    |
| – spurring – ...;    | – storytelling – ...; |
| – creativity – ...;  | – to create – ...;    |
| – traditional – ...; | – to reimagine – ...; |
| – revenue – ...;     | – fore – ...;         |
| – permanent – ...;   | – techniques – ... .  |

**2. Match the words from column A to the words in column B to make word combinations:**

Column A	Column B
go into	online
a spurring	a connoisseur

go	innovation
green-screen	support
create	actors
to be forced	intimacy
to become	lockdown
self employed	funding
to demonstrate	to close
theatrical	force
full audience	technology
box-office	material
the lack of	culture

**3. Explain in English what is meant by these words:**

- lack – ...;
- innovation – ...;
- audience – ...;
- online – ...;
- create – ...;
- demonstrate – ...;
- intimacy – ...;
- force – ...;
- culture – ... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

physical	lack	innovation	global	forced	face
isolation	funding	production	alternative		

1. The vacuum caused by this \_\_\_\_\_ shutdown served in many cases as a spurring force.

2. Tackling the \_\_\_\_\_ of intimacy and dynamism of online theatre became the next challenge.

3. Individuals, too, have demonstrated \_\_\_\_\_ in addressing the live problem.

4. The need to take theatre online has resulted in \_\_\_\_\_ collaborations.

5. Theatre impresarios were \_\_\_\_\_ to close their productions.

6. It became clear that the \_\_\_\_\_ of theatre would change.

7. The company refused to let \_\_\_\_\_ beat it.

8. The problem had to be overcome without box-office \_\_\_\_\_ and full audience support.

9. The \_\_\_\_\_ Apollo 13 demonstrated a new form of theatre.

10. The efforts are not an, but an \_\_\_\_\_ addition to future theatre performance.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

physical	lack	innovation	global	forced	face
isolation	funding	production	alternative		

– performance – ...;

– need – ...;

– support – ...;

– material – ...;

- choice – ...;
- disconnection – ...;
- residue – ...;
- founding – ...;
- compelled – ...;
- world-wide – ... .

### **After reading tasks**

**6. Answer the following questions. Discuss the answers with your partner:**

1. When did the UK go into lockdown?
2. Why did productions stop in pandemic?
3. What was the main and the only way to survive in pandemic for theatre?
4. What problem appeared in front of theatre crews?
5. What solution was the first in the pandemic situation for theatre?
6. What modern technics were used in the Apollo 13?
7. Why was The Show Must Go Online popular and wide-used by audience?
8. What structure and idea did that invention have?
9. What new techniques were developed during the pandemic in theatre industry?
10. Were all these ways of supporting theatre useful after pandemic?

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

1. The vacuum caused by this physical shutdown served in many cases as a spurring force.

2. Theatre impresarios were forced to close their productions.

3. It became clear that the face of theatre would change.

4. “Back catalogue streaming” – the showing of old recordings of plays – dominated.

5. Tackling the lack of intimacy and dynamism of online theatre became the next challenge.

6. The problem had to be overcome without box-office funding and full audience support.

7. The company Original Theatre refused to let isolation beat it.

**8. Translate the following sentences from Russian into English:**

1. В этом режиме актерское повествование переплетается с технологией «зеленого экрана», оригинальными кинокадрами и компьютерной графикой.

2. Эффектам не уделялось много внимания.

3. Воображение зрителей поощрялось на протяжении всего фильма.

4. Разные люди креативно подошли к значимой проблеме создания «реальной» обстановки.

5. Компания переосмыслила все пьесы Шекспира для показа на платформе Zoom.

6. Великобритания переходит к стратегии «жизнь во время COVID».

7. Важно, чтобы индустрия помнила о творческом подъеме, вдохновленном карантинном.

**9. Retell the text “The pandemic nearly killed theatre – the creative way it fought back could leave it stronger”.**

**10. Give a summary of the text “The pandemic nearly killed theatre – the creative way it fought back could leave it stronger”.**

**11. Make up a dialogue on the theatre new techniques in pandemic.**

**12. Render the text into English:**

#### **Как пандемия изменила московские театры**

Пандемия и последовавший за ней долгий карантин изменили наш мир безвозвратно. Какие-то сферы жизни понесли большие потери, каким-то удалось сохранить баланс и адаптироваться к новой реальности. Обнажилось множество серьёзных и болезненных вопросов, от которых человечество уже не в силах просто отмахнуться: они требуют и нашего внимания, и живого участия. Изменился контекст нашей жизни, и театр не может не воспринимать этих перемен, не реагировать на них.

Сегодня уже не получится сделать вид, что всё по-старому – стабильно, знакомо и удобно. Равновесие потеряно, человеческий мир стал еще более уязвим, а нам просто необходимо ответственно осознать, о чём мы будем говорить со

зрителем завтра. Про что станем играть наши спектакли? Пандемия не просто повлияла на театральный процесс, а перезапустила его. Карантинные реалии – оторванность от зрителя, невозможность репетировать в привычном режиме, находиться в тесном контакте с коллегами – дали нам всем понять, что театральное сообщество может развиваться только через диалог, открытое, разностороннее взаимодействие. Множество онлайн-проектов, появившихся за прошедшие полгода, – важный опыт. Безусловно, театр продолжит развиваться в этом направлении. Однако ни один из самых продвинутых цифровых каналов коммуникаций не способен заменить живого контакта между актёром и зрителем – того самого контакта, в котором и рождается театр уже много веков.

### **13. Render the text from English into Russian:**

#### **The Opportunity to Tell More Original Stories**

One of the most overlooked advantages of online theatre is low overhead. A more accessible, affordable performance option means students, independent producers, and amateurs alike can create their own original stories. And – best of all – showcase them for the world to see in just a few clicks.

Whether you need ready-to-stream plays provided by Concord Theatricals or a family-friendly virtual performance sourced from YouthPlays, the right script for an online performance is easier to source than ever before. And all these options mean your organization and cast can stand out from their peers in ways they never have before. Whether it's licensed



work or something original, taking theatre online enables you to be gutsier, innovative, and to take more risks in your production.

There are a million other examples out there. The point is, online theatre isn't going anywhere because it's a business model that's infinitely scalable alongside in-person performances. The additional reach and increased ticket sales can transform your theatre program, and the right tools that support your online theatre initiatives are only going to get better over time.

If online theatre has proven one thing since the start of COVID-19, it's that creativity thrives as long as you have the tools you need. As technology and art become increasingly intertwined, everyone deserves the support they need to express their artistic vision. On The Stage is here to help with our easy-to-use all-in-one solution for theatre ticketing, promotions, streaming, merchandising, and more.

**14. Make a list of famous and most talented theatre directors in your country. Discuss them with your partner.**

**15. Make up and act out a dialogue on the problem of pandemic in the theatre life.**

**16. Do a web search for problems of pandemic in other forms of entertaining. Choose a negative outcome or positive solution that looks interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of new techniques of performing plays in pandemic conditions; discuss it with your partner.**

**18. Read and translate the following extract from “On the Banks of Utopia” by Alexei Borodin, and reproduce it to your partner:**

One day we went with two friends to Odessa for a vacation. Arkady Raikin was on tour there. We went to the Philharmonic for tickets long before they were sold out, but there was already a huge line for tickets. We decided to join the people who were recording. In the end I – a modest, intelligent boy – found myself at the head of the line, that is, standing on the step and making a roll call on the list. I didn't cheat, but I became the important person to whom people were excused for the day if they couldn't make it.

Standing on top, I called out to the crowd, "Comrades, there are too many of us, let's divide into hundreds and find ten honest people..." There was laughter all over Odessa – people doubted whether there would be ten honest ones. But on the first day of the sale I was honestly let through to buy my own tickets.

**19. What linguistic means does the author use for the description of hustle and bustle at the theater box office (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe a piece of theatre life in the place you live using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay following these guidelines:**

- 200 – 400 words;
- concerning issues of theater plays;
- non-fictional style.

**22. Questions for discussion:**

1. Why do you think the problem of theatre is important?
2. Why was it really necessary to create any ways to support theatre life in pandemic?
3. What consequences of the decision may still arise in the future?
4. What other ideas may be used in the situation of pandemic which won't let it hit the reputation of the theatres?
5. Why is it necessary to create unusual types and ways to maintain the status of the theater in times that do not allow attend it as before?

## Unit 5. Keys

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- lockdown [ˈlɒkdaʊn] – закрытие, изоляция;
- industry [ˈɪndəstri] – промышленность;
- spurring [ˈspɜːrɪŋ] – стимулирующий;
- creativity [ˌkriːeɪˈtɪvɪti] – креативность, творческий потенциал;
- traditional [trəˈdɪʃənəl] – традиционный;
- revenue [ˈrevɪnjuː] – доходы, выручка;
- permanent [ˈpɜːmənənt] – постоянный;
- box-office [ˈbɒksˈɒfɪs] – кассовый сбор, касса;
- isolation [ˌaɪsəʊˈleɪʃən] – изоляция;
- storytelling [ˈstoːriˌtelɪŋ] – рассказывание историй, повествование;
- to create [tə kri(:)ˈeɪt] – создавать;
- to reimagine [tə ˌriːɪˈmædʒɪn] – заново представить себе, переосмысливать;
- fore [fɔː] – перед, на;
- techniques [təkˈniːks] – методики, техники, приемы.

**2. Match the words from column A to the words in column B to make word combinations:**

- go into lockdown;
- a spurring force;
- go online;
- to be forced to close;

- full audience support;
- to become a connoisseur;
- green-screen technology;
- to demonstrate innovation;
- self-employed actors;
- create material;
- the lack of intimacy;
- box-office funding;
- theatrical culture.

### **3. Explain in English what is meant by these words:**

- lack – not having something, or not having enough of something;
- innovation – a new idea or method that is being tried for the first time, or the use of such ideas or methods;
- audience – the people who sit and watch a performance at a theatre, cinema, etc;
- online – connected to a system of computers, especially the Internet;
- create – to make something happen or exist;
- demonstrate – to show or prove that something exists or is true;
- intimacy – a very special friendship or sexual relationship with someone;
- force – physical power or strength;
- culture – the habits, traditions, and beliefs of a country, society, or group of people.

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. The vacuum caused by this physical shutdown served in many cases as a spurring force.

2. Tackling the lack of intimacy and dynamism of online theatre became the next challenge.

3. Individuals, too, have demonstrated innovation in addressing the live problem.

4. The need to take theatre online has resulted in global collaborations.

5. Theatre impresarios were forced to close their productions.

6. It became clear that the face of theatre would change.

7. The company refused to let isolation beat it.

8. A problem had to be overcome without box-office funding and full audience support.

9. The production Apollo 13 demonstrated a new form of theatre.

10. The efforts are not an alternative, but an addition to future theatre performance.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

– physical – material;

– innovation –

– lack – need;

funding;

– global – world-wide;

– forced – compelled; – funding – support;  
– face – image; – production –  
– isolation – performance;  
disconnection; – alternative – choice.

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

1. Вакуум, вызванный этим физическим ограничением, во многих случаях послужил катализирующей силой.

2. Театральные импресарио были вынуждены остановить постановки.

3. Стало ясно, что лицо театральной индустрии изменится.

4. Преобладали «трансляции архивов» – показ старых записей спектаклей.

5. Следующей задачей стало преодоление отстраненности и пассивности онлайн-театра.

6. Проблему нужно было решить без кассовых сборов и поддержки зрителей.

7. Компания «Original Theatre» не позволила изоляции победить.

**8. Translate the following sentences from Russian into English:**

1. This form intertwined actor-focused storytelling with green-screen technology, original film footage, and computer graphics.

2. The effects were not the focus.
3. Audience imagination was encouraged throughout.
4. Individuals have demonstrated innovation in addressing the live problem.
5. The company reimagined the complete plays of Shakespeare for Zoom.
6. The UK moves into its “living with COVID” strategy.
7. It is important that the industry does not forget the creativeness spurred by lockdown.



## Unit 6

### Before reading task

#### Discuss the following questions:

1. What film directors and their works do you know?
2. Are horror films a worthy genre of cinema or should they be forbidden? Why?
3. Are there any serious differences between old films and new ones? If yes, what are they?
4. Does a director prefer to shoot a film in one genre, or can all his works be completely different?

#### Read the text:

#### Tim Burton Interview

ELFMAN: Growing up, which films and directors had the greatest impact on you? Which particular films really got under your skin?

BURTON: Bava's *Black Sunday* is probably the one that did it. I remember, in L.A., I'd watch a whole weekend of horror movies. And after you watched about two movies in a row, you'd go into this dream state, and sometime around 3 A.M. on the weekend, *Black Sunday* came on. It really was like your subconscious, like a dream, almost like hallucinating. I also think that I'm one of the few fans who actually likes dubbing in foreign films. I love Fellini or Bava dubbed because it adds a surreal nature. I prefer dubbing because the images are so strong you don't want to take your eyes away to read the subtitles.

ELFMAN: Did any film give you nightmares?

BURTON: I never really got nightmares from movies. In fact, I recall my father saying when I was three years old that I would be scared, but I never was. I was much more terrified by my own family and real life, you know? I think it would be more of a nightmare if someone told me to go to school or eat my breakfast. I would wake up in a cold sweat about those issues. I think that movies probably help you sort those kinds of things out and make you feel more comfortable. I did get freaked out when I saw *The Exorcist* for the first time, but that was about it. Images like the ones in *Black Sunday* stay with you. I always just enjoyed them.

ELFMAN: That takes me to monsters from our childhoods. How do you think they stack up against the monsters of today?

BURTON: The thing I love about the old monsters is that they had such a strong, immediately identifiable image. I find that a lot of monsters today are just so busy. They have so many little tentacles and flaps and whatever else that they don't have the kind of strength in their images that the old monsters had. It's also due to the CGI heaviness. You're missing the human element—like Boris Karloff, who actually played the monsters. Even in *Creature from the Black Lagoon*, the guy had a complete costume, so you felt like there was a human being underneath. I think that's important. It's always an interesting challenge to see if you can create a character that's got emotion. It can be done and it has been done.

ELFMAN: I guess there is a certain nostalgia for early cinema. Some of those old movies hold up and others don't.

BURTON: There are certain movies that really don't. But the ones that you really love, I think they do. Obviously, the pacing of movies has gotten much quicker, but the old ones have a slower dreamscape that weaves its way into you. When you watch older movies, you don't think, Gee, I wish this cut were quicker.

### While reading tasks

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- subconscious – ...;
- hallucinating – ...;
- dubbing – ...;
- subtitles – ...;
- nightmares – ...;
- freak – ...;
- identifiable – ...;
- tentacles – ...;
- underneath – ...;
- dreamscape – ... .

**2. Match the words from column A to the words in column B to make word combinations:**

Column A	Column B
film	under the skin
get	against

horror	nature
surreal	dreamscape
cold	director
stack up	character
identifiable	sweat
interesting	challenge
create	image
slower	Movies

**3. Explain in English what is meant by these words:**

- tentacle – ...;
- a nightmare – ...;
- to have an impact on – ...;
- to get under the skin – ...;
- nostalgia – ...;
- horror – ...;
- dubbing – ...;
- to get freaked out – ...;
- to stack up – ...;
- challenge – ... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

pacing underneath under quicker hold up nightmare  
freaked sort stack up challenge

1. Obviously, the \_\_\_\_\_ of movies has gotten much quicker.
2. Some of those old movies \_\_\_\_\_ and others don't.
3. I wish this cut were \_\_\_\_\_.

4. It's always an interesting \_\_\_\_\_ to see if you can create a character that's got emotion.

5. The guy had a complete costume, so you felt like there was a human being \_\_\_\_\_.

6. I did get \_\_\_\_\_ out when I saw The Exorcist for the first time.

7. How do you think they \_\_\_\_\_ against the monsters of today?

8. I think it would be more of a \_\_\_\_\_ if someone told me to go to school.

9. I think that movies probably help you \_\_\_\_\_ those kinds of things out and make you feel more comfortable.

10. Which particular films really got \_\_\_\_\_ your skin?

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

previous	have fun	frightened	bad dream	hero	influence
be afraid	perspiration	question	movie		

– impact – ...;

– film – ...;

– nightmare – ...;

– scared – ...;

– sweat – ...;

– to get freaked out –

...;

– issue – ...;

– enjoy – ...;

– character – ...;

– early – ... .

## After reading tasks

**6. Answer the following questions. Discuss the answers with your partner:**

1. What films influenced Burton?
2. Why does Tim Burton like dubbed Fellini or Bava?
3. Why does Tim Burton prefer dubbed films?
4. Which movies give him nightmares?
5. What was Tim more afraid of, if not the horrors?
6. What could have made Burton wake up in a cold sweat?
7. Was Tim afraid of at least one movie? Which one?
8. How do the old monsters stand up to the monsters of today?
9. What is Boris Karloff famous for?
10. What role do emotions play for a movie character?

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

1. Which particular films really got under your skin?
2. I also think that I'm one of the few fans who actually likes dubbing in foreign films.
3. It's always an interesting challenge to see if you can create a character that's got emotion.
4. I would wake up in a cold sweat about those issues.
5. I was much more terrified by my own family and real life.
6. Films and directors had the greatest impact on you.
7. You're missing the human element.
8. I find that a lot of monsters today are just so busy.

9. After you watched about two movies in a row, you'd go into this dream state.

10. It really was like a dream, almost like hallucinating.

**8. Translate the following sentences from Russian into English:**

1. Какие фильмы оказали на вас наибольшее влияние?

2. Существует определенная ностальгия по раннему кинематографу.

3. Очевидно, что темп фильмов стал намного быстрее.

4. Вообще, мне никогда не снились кошмары из-за фильмов.

5. Борис Карлофф в «Существе из Черной лагуны» играл настоящего монстра в полноценном костюме, и было видно, что под ним скрывается человек.

6. Изображения настолько привлекательны, что не хочется отводить глаза, чтобы прочитать субтитры.

7. «Боже, я бы хотел, чтобы этот кадр был быстрее».

**9. Retell the text “Tim Burton Interview”.**

**10. Give a summary of the text “Tim Burton Interview”.**

**11. Make up a dialogue on the horror films issue.**

**12. Render the text into English:**

Триллер и хоррор – это жанры фильмов, которые очень похожи друг на друга. Ведь многие люди получают массу

острых ощущений и волнения, наблюдая за ужасами. Точно так же многие фильмы, предназначенные для того, чтобы доставить зрителю острые ощущения, содержат элементы, которые можно назвать ужасами. Из-за совпадения аспектов некоторые люди по-прежнему путаются в жанре фильма.

### Ужасы

Не секрет, что у большинства из нас есть склонность бояться. Люди получают удовлетворение от страха и ужаса, но только тогда, когда они знают, что на самом деле им не причинят вреда. Люди идут смотреть такие фильмы, зная, что все, что они видят на экране, не реально. Фильмы ужасов или фантастические произведения часто содержат много сверхъестественных элементов, таких как призраки, монстры, зомби, вампиры, демоны и другие сверхъестественные существа в качестве антагониста. Каннибалы, психопаты и серийные убийцы также являются популярными злодеями в жанре ужасов. Обстановка и фон имеют жуткую и пугающую атмосферу. Фильмы ужасов, одна из самых популярных категорий жанра ужасов, часто включают в себя большое количество насилия и крови. Жанр ужасов часто пересекается с другими жанрами, такими как триллер и научная фантастика.

### Триллер

Триллер – это жанр с захватывающим сюжетом, который часто включает в себя тайну и преступление. Триллеры способны создавать ощущение неизвестности, удивления, волнения, неожиданности, предвкушения и тревоги. Таким образом, они способны удерживать аудиторию на пике, когда история движется к кульминации. Ощущение тайны и



секретности – общий элемент для триллеров. Саспенс – одна из самых важных особенностей триллера. Для создания этого эффекта широко используются такие литературные приемы, такие как различные сюжетные повороты. Злодей играет решающую роль в сюжете; именно злодей представляет собой препятствие, которое главный герой должен преодолеть. Триллеры часто изображают обычных персонажей, имеющих дело с ситуациями, которые могут произойти в реальной жизни.

### **13. Render the text from English into Russian:**

#### **Advantages of Horror Movies**

##### **1. They Can Help Relieve Depressive Feelings**

While we certainly aren't saying that horror movies can cure depression, watching them can help to boost your mood.

This is due to the adrenaline that rushes through your body when you're immersed in something scary, or something that makes you jump!

People with depression go through decreases in their adrenaline levels, so the levels can be replenished when you watch a scary movie.

The jumps and excitement that you experience can cause feelings of euphoria.

This can also help to reduce any feelings of stress you've been dealing with, as you can allow yourself to be completely immersed in the experience.

##### **2. They Can Influence Your Real-Life Decisions**

By this, we're basically saying that scary movies can tell you what not to do!

It's likely that you've found yourself screaming at a scary movie at some of the stupid decisions that the characters make. So, when it comes to the benefits of watching horror movies, we're saying that they can act as a cautionary tale for you to learn from.

This could mean deciding not to give a hitchhiker a lift, not walking home alone late at night, or just not being too trusting of strangers in general.

**14. Make a list of the best horror films nominated for an Oscar. Discuss them with your partner.**

**15. Make up and act out a dialogue on the problem of the impact of horror films on mental health.**

**16. Do a web search for problems of differences between modern techniques of shooting films and old ones. Choose a negative outcome or a positive solution that looks interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of the best films and thrillers of the 20th century; discuss it with your partner.**

**18. Read and translate the following extract from "The Catcher in the Rye" by J. D. Salinger, and reproduce it to your partner:**

I still had to get those theater tickets, so I bought a paper and looked up to see what shows were playing. On account of it

was Sunday, there were only about three shows playing. So what I did was, I went over and bought two orchestra seats for I Know My Love. It was a benefit performance or something. I didn't much want to see it, but I knew old Sally, the queen of the phonies, would start drooling all over the place when I told her I had tickets for that, because the Lunts were in it and all. She liked shows that are supposed to be very sophisticated and dry and all, with the Lunts and all. I don't. I don't like any shows very much, if you want to know the truth. They're not as bad as movies, but they're certainly nothing to rave about. In the first place, I hate actors. They never act like people. They just think they do. Some of the good ones do, in a very slight way, but not in a way that's fun to watch. And if any actor's really good, you can always tell he knows he's good, and that spoils it. You take Sir Laurence Olivier, for example. I saw him in Hamlet. D.B. took Phoebe and I to see it last year. He treated us to lunch first, and then he took us. He'd already seen it, and the way he talked about it at lunch I was anxious as hell to see it, too. But I didn't enjoy it much. I just don't see what's so marvelous about Sir Laurence Olivier, that's all. He has a terrific voice, and he's a helluva handsome guy, and he's very nice to watch when he's walking or dueling or something, but he wasn't at all the way D.B. said Hamlet was. He was too much like a goddam general, instead of a sad, screwed-up type guy. The best part in the whole picture was when old Ophelia's brother — the one that gets in the duel with Hamlet at the very end — was going away and his father was giving him a lot of advice. While the father kept giving him a lot of advice, old Ophelia was sort of horsing around with her brother, taking his dagger out of the holster, and

teasing him and all while he was trying to look interested in the bull his father was shooting. That was nice.

**19. What linguistic means does the author use for theatre performance description (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe your favourite performance using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on one of the cultural problems in English following these guidelines:**

- 200 – 400 words;
- concerning issues of film industry;
- non-fictional style.

**22. Questions for discussion:**

1. Is it worth censoring films? Why? Why not?
2. Do horror movies really affect the human psyche negatively?
3. How does cinema benefit a person?
4. The film industry is developing, the quality of pictures and sound is improving, but is the plot suffering?
5. Why is silent cinema no longer popular?

## Unit 6. Keys

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- subconscious – [sʌb'kɒnʃəs] – бессознательный;
- hallucinating – [hə'lu:sɪneɪt] – галлюцинирующий;
- dubbing – ['dʌbɪŋ] – дубляж;
- subtitles – ['sʌbtʌɪtlz] – субтитры;
- nightmares – ['naɪtmɛəs] – кошмары;
- freak – [fri:k] – чужак
- identifiable – [aɪdɪntɪ'faɪəbl] – узнаваемый;
- tentacle – ['tentəkl] – щупальце;
- underneath – [ʌndə'ni:θ] – под;
- dreamscape – ['dri:mskeɪp] – фантастический ландшафт.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                       |                       |
|-----------------------|-----------------------|
| – film director;      | – identifiable image; |
| – get under the skin; | – an interesting      |
| – horror movies;      | challenge;            |
| – surreal nature;     | – create a character; |
| – cold sweat;         | – slower dreamscape.  |
| – stack up against;   |                       |

### **3. Explain in English what is meant by these words:**

– tentacle – one of the long, thin parts like arms of some sea animals, used for feeling and holding things, catching food, or moving;

– a nightmare – a very upsetting or frightening dream;

– to have an impact on – to affect or influence someone or something;

– to get under the skin – to annoy someone;

– nostalgia – a feeling of pleasure and also slight sadness when you think about things that happened in the past;

– horror – an extremely strong feeling of fear and shock, or the frightening and shocking character of something;

– dubbing – is a post-production process used in filmmaking and video production, often in concert with sound design, in which additional or supplementary recordings are lip-synced and "mixed" with original production sound to create the finished soundtrack;

– to get freaked out – to be very excited or emotional;

– to stack up – to compare with another thing of a similar type;

– challenge – (the situation of being faced with) something that needs great mental or physical effort in order to be done successfully and therefore tests a person's ability.

### **4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. Obviously, the pacing of movies has gotten much quicker.

2. Some of those old movies hold up and others don't.
3. I wish this cut were quicker.
4. It's always an interesting challenge to see if you can create a character that's got emotion.
5. The guy had a complete costume, so you felt like there was a human being underneath.
6. I did get freaked out when I saw The Exorcist for the first time.
7. How do you think they stack up against the monsters of today?
8. I think it would be more of a nightmare if someone told me to go to school.
9. I think that movies probably help you sort those kinds of things out and make you feel more comfortable.
10. Which particular films really got under your skin?

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

- |                         |                           |
|-------------------------|---------------------------|
| – impact – influence;   | – to get freaked out – be |
| – film – movie;         | afraid;                   |
| – nightmare – bad       | – issue – question;       |
| dream;                  | – enjoy – have fun;       |
| – scared – frightened;  | – character – hero;       |
| – sweat – perspiration; | – early – previous.       |

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

1. Какие именно фильмы запали вам в душу?
2. Еще я думаю, что я один из немногих фанатов, которым нравится дубляж в иностранных фильмах.
3. Всегда интересно посмотреть, сможешь ли ты создать персонажа, наделенного эмоциями.
4. Я просыпался в холодном поту из-за этих вопросов.
5. Гораздо больше меня пугала моя собственная семья и реальная жизнь.
6. Фильмы и режиссеры оказали на вас наибольшее влияние.
7. Вы упускаете человеческий элемент.
8. Мне кажется, многие монстры сейчас просто слишком сильно заняты.
9. После того, как посмотришь парочку фильмов подряд, впадаешь в некую дремоту.
10. Это действительно было похоже на сон, почти на галлюцинацию.

**8. Translate the following sentences from Russian into English:**

1. Which films have had the greatest impact on you?
2. There is a certain nostalgia for early cinema.
3. Obviously, the pace of films has become much faster,
4. I've never really had nightmares about movies.



5. Boris Karloff in "The Creature from the Black Lagoon" played a real monster and the guy had a full suit, so it seemed that a human being was hiding under it.

6. The images are so strong you don't want to take your eyes away to read the subtitles

7. Gee, I wish this cut were quicker.

## Unit 7

### Before reading task

#### Discuss the following questions:

1. What styles of architecture do you know?
2. How do decorations in the theater affect you?
3. Do you pay attention to the facade of the theater before entering it?
4. What is more important: decorations, music or actors in the theater?

#### Read the text:

##### What are the different styles of theatre decoration?

Elizabethan and Jacobean theatres were open to the sky. However, their stages were covered and usually painted underneath with the sun, moon and stars to represent the heavens.

In eighteenth-century theatres, interiors were usually elegant and simple. Sometimes scene painters, skilled at creating illusion and special effects, were employed to adorn interiors.

During the nineteenth century, architects began to work closely with interior designers to create opulent interiors. These were often an amalgam of past styles. Exotic elements became fashionable, especially Indian, Chinese and Arabic styles. Some interiors replicated the buildings of ancient Rome, Greece or

Egypt. Other designers were influenced by the decoration of hippodromes or circuses, which were often adorned with animal motifs.

Variety theatres developed their own form of decoration. Often frivolous and ostentatious, it echoed the gaiety of its productions and drew heavily on the baroque.

Towards the end of the nineteenth century gas and later electric lighting significantly influenced theatre interior decoration. Both were able to illuminate interiors far better than candles or oil lamps and could be dimmed to darken the auditorium during the performance. Designers created more dramatic, sculptural decoration using carved and moulded plaster with deeper shadows and more pronounced surfaces. Gilded plasterwork also became popular, as did the use of mirrors and glass, including chandeliers, creating opulent auditoria and public spaces.

Theatre facades also became more opulent and imposing. They might be topped with pediments, balustrades, turrets and domes, or adorned with statues and sculptures, columns and pilasters. They were skillfully lit to create dramatic sets equal to those inside and offering a tempting glimpse of the theatrical splendour behind their doors. A grand facade was a way of attracting audiences.

After the First World War theatre interiors began to be influenced by the United States, where plush new cinemas were being built in the art deco style. This was characterized by

strong geometric forms, flat shapes, streamlined images and polished veneers and lighting effects.

The 1970s and 80s saw the rise of black box theatres, with stripped bare and blacked out interiors to allow for maximum flexibility of space to accommodate different types of performance.

A more recent trend is to create a theatre interior that celebrates and promotes distinctiveness. Other new theatres have large windowed atria, easily accessible from the street. These new cultural venues encourage the public to enter, as they can easily see inside, inviting them to use their many facilities and welcoming them into the world of theatre.

### **While reading tasks**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                     |                          |
|---------------------|--------------------------|
| – interior – ...;   | – plasterwork – ...;     |
| – opulent – ...;    | – theatrical – ...;      |
| – frivolous – ...;  | – to accommodate – ...;  |
| – chandelier – ...; | – distinctiveness – ...; |
| – splendor – ...;   | – to adorn – ...;        |
| – auditorium – ...; | – bare – ...;            |
| – venue – ...;      | – glimpse – ... .        |
| – to echo – ...;    |                          |

**2. Match the words from column A to the words in column B to make word combinations:**

<b>Column A</b>	<b>Column B</b>
special	by the decorations
adorned	shadows
flat	facades
theatre	spaces
designers were influenced	style
windowed	audiences
accessible	shapes
be topped	from the street
polished	venues
public	with animal motifs
temping	atria
art deco	with pediments
attracting	veneers
new cultural	effects
deeper	glimpse

**3. Explain in English what is meant by these words:**

- architect – ...;
- designer – ...;
- ancient – ...;
- façade – ...;
- candle – ...;
- geometric – ...;
- to encourage – ...;
- to create – ... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

carved fashionable develop imposing top illuminate windowed characterize attract rise gilded influence encourage sky
--

1. Variety theatres \_\_\_\_\_ their own form of decoration.
2. Designers created more dramatic, sculptural decoration using \_\_\_\_\_ and moulded plaster.
3. Both were able to \_\_\_\_\_ interiors far better than candles or oil lamps.
4. These new cultural venues \_\_\_\_\_ the public to enter.
5. Exotic elements became \_\_\_\_\_, especially Indian, Chinese and Arabic styles.
6. Other new theatres have large \_\_\_\_\_ atria, easily accessible from the street.
7. Theatre facades also became more opulent and \_\_\_\_\_.
8. They might be \_\_\_\_\_ with pediments, balustrades, turrets and domes.
9. However, their stages were \_\_\_\_\_ and usually painted underneath with the sun, moon.
10. This was \_\_\_\_\_ by strong geometric forms, flat shapes, streamlined images.
11. \_\_\_\_\_ plasterwork also became popular.
12. A grand facade was a way of \_\_\_\_\_ audiences.
13. Elizabethan and Jacobean theatres were open to the \_\_\_\_\_.

14. The 1970s and 80s saw the \_\_\_\_\_ of black box theatres.

15. After the First World War theatre interiors began to be \_\_\_\_\_ by the United States.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used**

attract	encourage	illuminate	decoration	auditorium	
skillfully	fashionable	splendor	maximum	strong	exotic
underneath	allow	flexibility	influence		

– inspire – ...;

– masterly – ...;

– to affect – ...;

– invite – ...;

– popular – ...;

– hall – ...;

– light up – ...;

– pliability – ...;

– powerful – ...;

– magnificence – ...;

– below – ...;

– unusual – ...;

– trimming – ...;

– permit – ...;

– most – ... .

**After reading tasks**

**6. Answer the following questions. Discuss the answers with your partner:**

1. Why were stages covered and painted underneath with the sun, moon and stars?

2. What were the theaters of the eighteenth century like?

3. What styles were popular during the nineteenth century?
4. What was the advantage of gas and electric lighting?
5. With whom and for what did architects start working during the nineteenth century?
6. What kind of decorations became popular at the end of the nineteenth century?
7. What were the facades of theaters decorated with?
8. Why was it necessary to gracefully decorate the facade of the theater?
9. What became popular in architecture after the World War I?
10. What is the latest trend in theater interior design?

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

1. However, their stages were covered and usually painted underneath with the sun, moon and stars to represent the heavens.
2. Architects began to work closely with interior designers to create opulent interiors.
3. Other designers were influenced by the decoration of hippodromes or circuses, which were often adorned with animal motifs.
4. Both were able to illuminate interiors far better than candles or oil lamps.
5. Gilded plasterwork also became popular, as did the use of mirrors and glass, including chandeliers, creating opulent auditoria and public spaces.



6. A grand facade was a way of attracting audiences.

7. Other new theatres have large windowed atria, easily accessible from the street.

**8. Translate the following sentences from Russian into English:**

1. Елизаветинские якобинские театры размещались под открытым небом.

2. Иногда художники-декораторы, искусные в создании иллюзий и спецэффектов, привлекались для украшения интерьеров.

3. Они часто были смешением прошлых стилей.

4. Некоторые интерьеры копировали здания Древнего Рима, Греции или Египта.

5. Часто легкомысленный и показной, он перекликался с жизнерадостностью своих постановок и опирался на барокко.

6. Дизайнеры создали более драматичный, скульптурный декор, используя резную и лепную штукатурку.

7. Они были искусно освещены, чтобы создать драматические декорации, сопоставимые с теми, которые находились внутри.

8. Театральные интерьеры начали испытывать влияние Соединенных Штатов, где новые кинотеатры с мягкими сиденьями строились в стиле ар-деко.

9. Более поздней тенденцией является создание театрального интерьера, который прославляет и продвигает самобытность.

10. Эти новые культурные центры привлекательны и открыты для посетителей.

**9. Retell the text “What are the different styles of theatre decoration?”**

**10. Give a summary of the text “What are the different styles of theatre decoration?”**

**11. Make up a dialogue on theater decoration styles.**

**12. Render the text into English:**

**Россияне ходят в кино чаще, чем в театры и музеи**

В целом, потребление искусства в России находится на уровне развитых стран. К такому выводу пришли специалисты НИУ ВШЭ и НИИ мировой экономики и международных отношений. По оценкам авторов исследования, около половины взрослого населения хотя бы раз в год посещают кино, концерты, театры и музеи. Последние пользуются наименьшей популярностью. В 2011-2018 годах регулярно ходили на выставки только 11% россиян. «Это, впрочем, неудивительно», – говорит искусствовед Мария Санти. По ее словам, для похода в музей человеку нужна подготовка. Зато кино доступно почти всем, отметил обозреватель журнала

Empire и Film.ru Евгений Ухов. По его мнению, это хороший способ расслабиться, не включая собственное воображение.

По данным исследования, до 2019 года более 30% россиян ходили в кино периодически, а 20% – регулярно. Пандемия, разумеется, значительно снизила посещаемость, рассказал гендиректор Объединенной сети кинотеатров Алексей Васясин.

Авторы исследования отмечают, что посещение музеев и театров напрямую зависит от возраста и семейного положения россиян. Больше всего в культурном досуге заинтересованы одинокие люди до 25 лет. Также на потребление искусства влияют занятость и доход человека: чем выше его профессиональные позиции, тем активнее он в этом отношении.

### **13. Render the text from English into Russian:**

#### **Baroque Art and Architecture**

The baroque was a style of art that existed from the late 1500s to the middle of the 18th century. The works of art were rich, dramatic and had a lot of detail. Baroque was a contrast to the Renaissance, which dominated much of European life in the period. Renaissance art was orderly and balanced. It often used geometric figures and shapes. Baroque artists and architects concentrated on curves and arches.

Many European rulers wanted to show how powerful they were during the baroque period. They paid architects to build palaces with great gardens in baroque style. Versailles near Paris and the Belvedere in Vienna are examples for such architecture.

Baroque buildings were not the same in all of Europe. In Austria, Spain and Latin America the interiors of these buildings were covered with many decorations. Baroque architecture of France was more classical and orderly. In England, Sir Christopher Wren was the prime architect of the period. He rebuilt London's St. Paul's Cathedral after it had been burned down by a fire in 1666 and replaced the old Gothic with a newer baroque style.

**14. Make a list of the most popular theaters in the world, tell a few facts about them. Discuss them with your partner.**

**15. Make up and act out a dialogue about your last trip to the theater.**

**16. Do a web search for actual problems of contemporary art. Choose a negative outcome or positive solution that looks interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of some architecture styles in chronological order with examples; discuss it with your partner.**

**18. Read and translate the following extract from “Anna Karenina” by Leo Tolstoy, and reproduce it to your partner:**

At the concert in the afternoon two very interesting things were performed. One was a fantasia, King Lear; the other was a quartette dedicated to the memory of Bach. Both were new and in the new style, and Levin was eager to form an opinion of them. After escorting his sister-in-law to her stall, he stood against a column and tried to listen as attentively and conscientiously as possible. He tried not to let his attention be distracted, and not to spoil his impression by looking at the conductor in a white tie, waving his arms, which always disturbed his enjoyment of music so much, or the ladies in bonnets, with strings carefully tied over their ears, and all these people either thinking of nothing at all or thinking of all sorts of things except the music. He tried to avoid meeting musical connoisseurs or talkative acquaintances, and stood looking at the floor straight before him, listening.

But the more he listened to the fantasia of King Lear the further he felt from forming any definite opinion of it. There was, as it were, a continual beginning, a preparation of the musical expression of some feeling, but it fell to pieces again directly, breaking into new musical motives, or simply nothing but the whims of the composer, exceedingly complex but disconnected sounds. And these fragmentary musical expressions, though sometimes beautiful, were disagreeable, because they were utterly unexpected and not led up to but

anything. Gaiety and grief and despair and tenderness and triumph followed one another without any connection, like the emotions of a madman. And those emotions, like a madman's, sprang up quite unexpectedly.

**19. What linguistic means does the author use to describe Levin's feelings (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe your feelings from watching the latest movie, play or ballet using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on one of the problems of contemporary art in English following these guidelines:**

- 200 – 400 words;
- non-fictional style.

**22. Questions for discussion:**

1. How often do you go to the theatre?
2. Is theatre only for rich people?
3. What do you like and dislike about theatre?
4. What is the best thing you've ever seen at the theatre?
5. Do you think that cinema is now more popular than theater? Why?

## Unit 7. Keys

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- interior – [ ,in'tiəriə ] – интерьер;
- opulent – [ 'ɒpjʊlənt ] – роскошный;
- frivolous – [ 'frivələs ] – легкомысленный;
- chandelier – [ ,ʃændɪ'liə ] – люстра;
- splendour – [ 'splendə ] – великолепие;
- auditorium – [ ,ɔ:di'tɔ:riəm ] – актовый зал;
- venue – [ 'venju: ] – место проведения (мероприятий);
- echo – [ 'ekəʊ ] – перекликаться;
- plasterwork – [ 'plɑ:stə ,wɜ:k ] – штукатурка;
- theatrical – [ θɪ'ætrɪkəl ] – театральный;
- to accommodate – [ ə'kɒmədeɪt ] – разместить;
- distinctiveness – [ dɪs'tɪŋktɪvnəs ] – самобытность;
- to adorn – [ ə'dɔ:n ] – украшать;
- bare – [ 'beə ] – голый;
- glimpse – [ 'glɪmps ] – проблеск.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                               |                         |                    |
|-------------------------------|-------------------------|--------------------|
| – special effects;            | – designers             | were               |
| – adorned with animal motifs; | influenced              | by the decoration; |
| – new cultural venues;        | – attracting audiences; |                    |

- accessible from the street;
- polished veneers;
- public spaces;
- theatre facades;
- windowed atria;
- flat shapes;
- tempting glimpse;
- be topped with pediments;
- art deco style;
- deeper shadows.

### **3. Explain in English what is meant by these words:**

- architect – someone who designs buildings;
- designer – someone who draws and plans how something will be made;
- ancient – very old, or having existed for a long time;
- facade – the front of a large building;
- candle – a stick of wax with string going through it that you burn to produce light;
- geometric – having a regular shape such as a circle or triangle, or having a pattern made of regular shapes;
- encourage – gives hope or confidence;
- to create – to make something happen or exist.

### **4. Fill in the gaps with the words from the box.**

#### **Translate the sentences into Russian:**

1. Variety theatres developed their own form of decoration.
2. Designers created more dramatic, sculptural decoration using carved and moulded plaster.
3. Both were able to illuminate interiors far better than candles or oil lamps.



4. These new cultural venues encourage the public to enter.
5. Exotic elements became fashionable, especially Indian, Chinese and Arabic styles.
6. Other new theatres have large windowed atria, easily accessible from the street.
7. Theatre facades also became more opulent and imposing.
8. They might be topped with pediments, balustrades, turrets and domes.
9. However, their stages were covered and usually painted underneath with the sun, moon.
10. This was characterized by strong geometric forms, flat shapes, streamlined images.
11. Gilded plasterwork also became popular.
12. A grand facade was a way of attracting audiences.
13. Elizabethan and Jacobean theatres were open to the sky.
14. The 1970s and 80s saw the rise of black box theatres.
15. After the First World War theatre interiors began to be influenced by the United States.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

- |                          |                          |
|--------------------------|--------------------------|
| – encourage – inspire;   | – attract – invite;      |
| – skillfully – masterly; | – fashionable – popular; |
| – influence – affect;    | – auditorium – hall;     |

– illuminate – light up;	– exotic – unusual;
– flexibility – pliability;	– decoration –
– strong – powerful;	trimming;
– splendor–	– allow – permit;
magnificence;	– maximum – most.
– underneath – below;	

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

1. Однако их сцены были разрисованы солнцем, луной и звездами, что означало небеса.

2. Архитекторы начали тесно сотрудничать с дизайнерами для создания роскошных интерьеров.

3. На других дизайнеров повлияло убранство ипподромов или цирков, которые часто украшались изображениями животных.

4. Оба способа освещали помещения намного лучше, чем свечи или масляные лампы.

5. Также стали популярны позолоченная штукатурка, использование зеркал и стекла, включая люстры; это помогало создать роскошные зрительные залы и общественные пространства.

6. Грандиозный фасад был способом привлечения зрителей.

7. В других новых театрах есть большие атриумы с окнами.

**8. Translate the following sentences from Russian into English:**

1. Elizabethan and Jacobean theatres were open to the sky.  
2. Sometimes scene painters, skilled at creating illusion and special effects, were employed to adorn interiors.

3. These were often an amalgam of past styles.

4. Some interiors replicated the buildings of ancient Rome, Greece or Egypt.

5. Often frivolous and ostentatious, it echoed the gaiety of its productions and drew heavily on the baroque.

6. Designers created more dramatic, sculptural decoration using carved and moulded plaster.

7. They were skilfully lit to create dramatic sets equal to those inside.

8. Theatre interiors began to be influenced by the United States, where plush new cinemas were being built in the art deco style.

9. A more recent trend is to create a theatre interior that celebrates and promotes distinctiveness.

10. These new cultural venues encourage the public to enter.

## Unit 8

### Before reading task

#### Discuss the following questions:

1. What do you know about the origin of the comedy genre?
2. Why do people watch comedies?
3. What emotions do comedies evoke in viewers?
4. What techniques are used in comedies to make the audience laugh?

#### Read the text:

#### **The comedy film is the most popular genre**

The major film genres developed in the United States. The comedy genre can be considered the oldest one (and one of the most prolific and popular). Comedy film is a genre of film in which the main emphasis is on humour. Comedies are mostly light-hearted dramas and are made to amuse and entertain the audiences. They are designed to elicit laughter from the audience. The comedy genre humorously exaggerates situations, the way of speaking, the action and characters. Films in this style traditionally have a happy ending (the black comedy being an exception). One of the oldest genres in film, some of the very first silent movies were comedies. Comedy was ideal for the early silent films, as it was dependent on visual action and physical humor rather than sound.

Comedies observe the deficiencies, foibles, and frustrations of life, providing merriment and a momentary escape from day-to-day life. They usually have happy endings, although the humor may have a serious or pessimistic side. Comedies usually come in two general formats: comedian-led (with well-timed gags, jokes, or sketches) and situation comedies that are told within a narrative. Both comedy elements may appear together and/or overlap. Comedy hybrids commonly exist with other major genres, such as musical comedy, horror comedy, and comedy thriller. Comedies have also been classified in various subgenres, such as romantic comedy, crime/caper comedy, sports comedy, teen or coming-of-age comedy, social-class comedy, military comedy and others. There are also many different kinds, types, or forms of comedy, including: slapstick, deadpan, verbal comedy, screwball, black or Dark Comedy, parody or Spoof — also Satire, Lampoon and Farce.

In many comedies, there is much overlap with the category of «farce», since the term has now been broadened and extended (from the early part of the 20th century) beyond its origins and roots in silent film (and early talkies) comedy (Charlie Chaplin, he emphasized the development of character and plot structure, in contrast to the simple reliance on gags and gimmicks that characterized the work of other comedy producers of the day), and the works of The Three Stooges. Now, farces — and farcical elements in films, may include fairly outrageous plots, unlikely and absurd circumstances, frantic-paced action, mistaken

identities, a major transgression or hidden secret sometimes based upon a misunderstanding, and lots of verbal humor, absurdities and physical slapstick, often with a concluding chase scene of some kind.

### **While reading tasks**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                        |                        |
|------------------------|------------------------|
| – prolific – ...;      | – merriment – ...;     |
| – light-hearted – ...; | – gag – ...;           |
| – to amuse – ...;      | – farce – ...;         |
| – to elicit – ...;     | – to emphasize – ...;  |
| – to exaggerate – ...; | – gimmick – ...;       |
| – deficiency – ...;    | – outrageous – ...;    |
| – foible – ...;        | – frantic-pace – ... . |
| – frustration – ...;   |                        |

**2. Match the words from column A to the words in column B to make word combinations:**

<b>Column A</b>	<b>Column B</b>
light-hearted	the audience
frustration	situations
outrageous	merriment

to amuse	action
to emphasize	side
well-timed	comedy
black	from day-to-day life
to elicit	plots
to provide	dramas
to exaggerate	gags
frantic-paced	of life
visual action and	laughter
absurd	physical humor
to escape	the development of character
a serious and pessimistic	circumstances

**3. Explain in English what is meant by these words:**

- |                        |                       |
|------------------------|-----------------------|
| – to amuse – ...;      | – gimmick – ...;      |
| – light-hearted – ...; | – farce – ...;        |
| – gag – ...;           | – absurd – ...;       |
| – to elicit – ...;     | – black comedy – ...; |
| – frustration – ...;   | – deficiency – ... .  |

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

Emphasize	pessimistic	outrageous	escape
prolific	frustration	gimmicks	elicit
gags	light-hearted	black	absurd
merriment	exaggerate	foibles	

1. Comedies can help people to \_\_\_\_\_ from day-to-day life.

2. There are different types of comedies and when people turn into ridiculous situations it is \_\_\_\_\_.

3. Comedians to entertain the audience use various \_\_\_\_\_.

4. To amuse the audience your jokes should \_\_\_\_\_ situations, the actions and characters.

5. Sometimes comedians joke about some diseases or troubles and that is \_\_\_\_\_ humour.

6. Some people want to laugh at jokes that \_\_\_\_\_ the character and the situation.

7. If you want to forget about your routine and \_\_\_\_\_ of life then try to watch comedies.

8. Comedies can \_\_\_\_\_ not only positive emotions but it can bring negative emotions too.

9. I like the idea of watching \_\_\_\_\_ dramas.

10. Farces may include \_\_\_\_\_ plots and absurd circumstances.

11. Film makers of comedies are used to make fun of people's \_\_\_\_\_ in their films.

12. The comedy genre can be considered the oldest and \_\_\_\_\_ film genre.

13. Comedies were created to provide \_\_\_\_\_ to society.

14. Despite the fact that comedies bring joy, they can have \_\_\_\_\_ side too.

15. Comedies are based on jokes, funny and silly situations and also on \_\_\_\_\_.



**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

prolific    absurd    foible    humor    gags    merriment    to escaped  
 efficiency    frustration    light-hearted    to amuse    to elicit  
                  comedian    pessimistic    outrageous

- |                       |                     |
|-----------------------|---------------------|
| – to entertain – ...; | – scandalous – ...; |
| – happiness – ...;    | – depressed – ...;  |
| – to evoke – ...;     | – jokes – ...;      |
| – nonsense – ...;     | – humorist – ...;   |
| – to flee – ...;      | – disappointment –  |
| – shortcoming – ...;  | ...;                |
| – wit – ...;          | – weakness – ... .  |
| – carefree – ...;     |                     |
| – productive – ...;   |                     |

### After reading tasks

**6. Answer the following questions. Discuss the answers with your partner:**

1. Which genre of films can be considered the oldest?
2. What are comedies made for?
3. Why were comedies perfect for silent films?
4. Can comedies have a pessimistic side?
5. What are the two main comedy formats?
6. How can comedies coexist with other genres in one film?

7. What are the comedy subgenres?
8. What kinds of comedy exist?
9. What is “farce” in comedies?
10. Can comedies have an unhappy ending? Why?

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

1. Comedy film is a genre of film in which the main emphasis is on humour.

2. Comedies are mostly light-hearted dramas and are made to amuse and entertain the audiences.

3. The comedy genre humorously exaggerates situations, the way of speaking, the action and characters.

4. Comedy was ideal for the early silent films, as it was dependent on visual action and physical humor rather than sound.

5. Comedies observe the deficiencies, foibles, and frustrations of life, providing merriment and a momentary escape from day-to-day life.

6. They are designed to elicit laughter from the audience.

7. Farces and farcical elements in films, may include fairly outrageous plots, unlikely and absurd circumstances, frantic-paced action, mistaken identities, a major transgression or hidden secret sometimes based upon a misunderstanding, and lots of verbal humor, absurdities and physical slapstick, often with a concluding chase scene of some kind.

## **8. Translate the following sentences from Russian into English:**

1. Основные жанры кино развивались в Соединенных Штатах.

2. Фильмы в этом стиле традиционно имеют счастливый конец (исключение составляет черная комедия).

3. Одним из старейших жанров в кино и одними из самых первых немых фильмов были комедии.

4. Комедии обычно бывают двух основных видов: комедийные под руководством комика (с хорошо подобранными шутками и сценками) и ситуационные комедии, которые появляются в рамках повествования.

5. Комедии часто смешиваются с другими основными жанрами, таким образом возникает музыкальная комедия, комедия ужасов и комедийный триллер.

6. Чарли Чаплин акцентировал развитие персонажа и структуры сюжета, а не простые шутки и трюки, которые характеризовали работу других комедиантов того времени.

7. В комедиях обычно счастливый конец, хотя юмор может иметь серьезную или пессимистическую окраску.

8. Комедии также классифицируются по различным поджанрам, таким как романтическая комедия, криминальная комедия, спортивная комедия, комедия для подростков или взрослых, комедия социального класса, военная комедия и другие.

**9. Retell the text “The comedy film is the most popular genre”.**

**10. Give a summary of the text “The comedy film is the most popular genre”.**

**11. Make up a dialogue on the comedy genre issue.**

**12. Render the text into English:**

**Какими бывают комедии и как они смешат**

Комедии кажутся самым простым жанром кинематографа. Зачастую они не несут в себе никакого глубокого смысла, а просто развлекают. Однако придумать хорошую шутку не так легко. Тем более что фильм не должен превращаться в стендап: нужен не только текстовый юмор, но и визуальные приёмы, которые будут веселить зрителя.

Поэтому за годы существования кино режиссёры придумали множество способов рассмешить публику: от банальных оплеух и падений до смешения жанров. Зачастую приёмы перемежаются между собой, но можно выделить некоторые из них, чтобы чуть лучше разобраться в природе экранного юмора.

**Слэпстик, или буффонада**

Именно с этого жанра началась комедия в кино. Если объяснять простыми словами, зрителю дают экранный аналог цирка. Главные герои играют преувеличенно смешно: падают

или бьют друг друга. Собственно, и само слово «слэпстик» обозначает хлопушку, которая имитирует звук пощёчины.

Нетрудно догадаться, почему шутки в фильмах изначально выглядели именно так. Во-первых, первые картины были немыми, да ещё и короткометражными. То есть добавить в них достаточное количество слов нельзя было физически, всё ограничивалось короткими вставками текста на экране. А во-вторых, первые режиссёры и актёры пришли в кино из театра и цирка, где уже использовали подобные приёмы.

Самой первой комедией считают «Политого поливальщика» («Садовника»), снятого братьями Люмьер в 1895 году. Сюжет максимально прост: садовник поливает растения, за его спиной мальчишка зажимает шланг. Герой пытается понять, куда пропала вода, и получает струю в лицо.

### **13. Render the text from English into Russian:**

#### **What is Black Comedy?**

Dark humor has been around since there have been stories to tell. However, an official black humor definition has only been around for less than a century. Black comedy is a comedic style that makes fun out of ordinarily taboo subjects. It is also referred to as dark comedy or dark humor. No matter what you call it, the goal is to amuse by presenting something shocking and unexpected. While it is typically used for mere shock value, it can also be used to provoke serious thought and discussion about subjects people may not want to talk about otherwise.

Black comedy takes humanity's worst impulses and throws a pie right in their faces. Some pieces of art use gallows humor as a way to shine a light on an important topic while others are merely trying to get you to laugh at an absurd situation.

What is a black comedy, and how did it start? The term didn't technically originate until 1935 when Surrealist theorist André Breton was interpreting the works of Jonathan Swift. Swift is perhaps best known for his essay, A Modest Proposal, which satirically suggests that the Irish could solve their economic problems by selling their children to the wealthy as food.

The general public wasn't fully exposed to a dark humor definition until 1965 when a book called Black Humor entered the marketplace. It was an anthology novel with short pieces written by the likes of Edward Albee, Thomas Pynchon, and J. P. Donleavy. It was the first anthology devoted entirely to the genre of black comedy.

**14. Make a list of your favourite comedies. Discuss them with your partner.**

**15. Make up and act out a dialogue on the problem of black comedies.**

**16. Do a web search for the effect of watching comedies. Choose a negative outcome or a positive solution that looks**

**interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of some film projects concerning comedies and their influence (on health, mood, and etc.); discuss it with your partner.**

**18. Read and translate the following extract from “Il disprezzo” by Alberto Moravia, and reproduce it to your partner:**

Here I want to say a few words about the craft of a screenwriter, if only to make it clear how I felt at that time. As you know, a screenwriter is someone who, most often in collaboration with another screenwriter and director, writes a script, that is, creates a canvas on the basis of which a film appears in the future. In accordance with the development of the action, the script specifies all the gestures and replicas of the actors, as well as various turns of the camera. Thus, the script is at the same time both a play and cinematic development, and director's plan. But although the role of the screenwriter in the creation of the film is huge and in this sense he occupies a place immediately behind the director, according to the tradition that still exists in cinema, the screenwriter is considered a secondary figure and always remains in the shadows. If we evaluate art from the point of view of direct expression, and it is impossible to evaluate it in any other way, then a screenwriter is an artist who puts his whole soul into a film, without receiving any

satisfaction from the consciousness that he expressed in a film of himself. His work is creative, and yet he is just a supplier of finds, inventions, technical, psychological and literary instructions; the director's job is then to process all this material in accordance with his talent and express himself in the film. The screenwriter, therefore, is a person who always remains in the background; he sacrifices the blood of his heart for the success of others, and although the fate of the film depends on him for two-thirds, he himself never sees his name on the posters, where the names of the director, actors and producer are emblazoned.

**19. What linguistic means does the author use for description (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe your attitude to screenwriter's work using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on one of the film genres that you like in English following these guidelines:**

- 200 – 400 words;
- concerning issues of the influence of films on people;
- non-fictional style.



## **22. Questions for discussion:**

1. Do you think that comedies help people to cope with problems in everyday life or do they just hide them?
2. Do you think black comedies should be banned? Why (not)?
3. Can watching silly comedies negatively affect mental activity and how?
4. Is the profession of a comedian serious? In what way?
5. Do you think it is easy or difficult to make people laugh nowadays? Explain your answer.

## **Unit 8. Keys**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- prolific – [prə'lifɪk] – плодovитый;
- light-hearted – [ˌlaɪt'hɑ:tɪd] – беззаботный;
- to amuse – [ə'mju:z] – развлекать;
- to elicit – [i'lisɪt] – вызывать;
- to exaggerate – [ɪg'zædʒəreɪt] – преувеличивать;
- deficiency – [dɪ'fɪʃənsi] – недостаток;
- foible – [ˈfɔɪbəl] – слабость;
- frustration – [frʌs'treɪʃən] – разочарование;
- merriment – [ˈmerɪmənt] – веселье;

- gag – [gæg] – шутка;
- farce – [fɑ:s] – фарс;
- to emphasize – ['emfəsaɪz] – подчеркивать, акцентировать;
- gimmick – ['ɡɪmɪk] – трюк;
- outrageous – [ˌaʊt'reɪdʒəs] – возмутительный;
- frantic-paced – ['fræntɪk 'peɪst] – бешеный темп.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                           |                       |
|---------------------------|-----------------------|
| – light-hearted dramas;   | – well-timed gags;    |
| – frustration of life;    | – black comedy;       |
| – outrageous plots;       | – visual action and   |
| – to amuse the            | physical humor;       |
| audience;                 | – absurd              |
| – to elicit laughter;     | circumstances;        |
| – to provide merriment;   | – to escape from day- |
| – to exaggerate           | to-day life;          |
| situations;               | – a serious and       |
| – frantic pace;           | pessimistic side.     |
| – to emphasize the        |                       |
| development of character; |                       |

**3. Explain in English what is meant by these words:**

- to amuse – to entertain someone, especially by humorous speech or action or by making them laugh or smile;
- light-hearted – happy and not serious;

– gag – a joke or funny story, especially one told by a comedian;

– to elicit – to get or produce something, especially information or a reaction;

– frustration – the feeling of being annoyed or less confident because you cannot achieve what you want, or something that makes you feel like this;

– gimmick – something that is not serious or of real value that is used to attract people's attention or interest temporarily, especially to make them buy something;

– farce – a humorous play or film where the characters become involved in unlikely situations;

– absurd – ridiculous and unreasonable, or silly in a humorous way;

– black comedy – a film, play, etc. that looks at the funny side of things that we usually consider to be very serious, like death and illness;

– deficiency – a state of not having, or not having enough, of something that is needed.

#### **4. Fill in the gaps with the words from the box.**

##### **Translate the sentences into Russian:**

1. Comedies can help people escape from day-to-day life.
2. There are different types of comedies and when people turn into ridiculous situations it is absurd.
3. Comedians to entertain the audience use various gags.

4. To amuse the audience your jokes should exaggerate situations, the actions and characters.

5. Sometimes comedians joke about some diseases or troubles and that is black humor.

6. Some people want to laugh at jokes that emphasize the character and the situation.

7. If you want to forget about your routine and frustration of life then try to watch comedies.

8. Comedies can elicit not only positive emotions but it can bring negative emotions too.

9. I like the idea of watching light-hearted dramas.

10. Farces may include outrageous plots and absurd circumstances.

11. Film makers of comedies are used to make fun of people's foibles in their films.

12. The comedy genre can be considered the oldest and prolific film genre.

13. Comedies were created to provide merriment to society.

14. Despite the fact that comedies bring joy, they can have a pessimistic side too.

15. Comedies are based on jokes, funny and silly situations and also on gimmicks.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

– prolific – productive;	– light-hearted –
–absurd – nonsense;	carefree;
– foible – weakness;	– to amuse – to
– humor – wit;	entertain;
– gags – jokes;	– to elicit – to evoke;
– merriment –	– comedian – humorist;
happiness;	– pessimistic –
– to escape – to flee;	depressed;
– deficiency –	– outrageous –
shortcoming;	scandalous.
– frustration –	
disappointment;	

**6. Translate the following sentences from English into Russian:**

1. Комедийный фильм – это жанр кино, в котором основной акцент делается на юморе.

2. Комедии – это в основном беззаботные фильмы, созданные для того, чтобы позабавить и развлечь аудиторию.

3. Жанр комедии с юмором преувеличивает ситуации, манеру говорить, действия и самих персонажей.

4. Комедия была идеальной для первых немых фильмов, поскольку она зависела от визуального действия и физических розыгрышей, а не от звука.

5. Комедии рассказывают о недостатках, слабостях, жизненных разочарованиях, обеспечивая веселье и кратковременное бегство от повседневной жизни.

6. Они предназначены для того, чтобы вызвать смех у аудитории.

7. Фарс и элементы фарса в фильмах могут включать в себя довольно возмутительные сюжеты, маловероятные и абсурдные обстоятельства, бешеный темп действия, ошибочные суждения, серьезные нарушения правил или раскрытие секретов, иногда основанное на недоразумениях; а также много словесного юмора, нелепостей и розыгрышей, часто с заключительной сценой погони.

## **8. Translate the following sentences from Russian into English:**

1. The major film genres developed in the United States.

2. Films in this style traditionally have a happy ending (the black comedy being an exception).

3. One of the oldest genres in film, some of the very first silent movies were comedies.

4. Comedies usually come in two general formats: comedian-led (with well-timed gags, jokes, or sketches) and situation comedies that are told within a narrative.

5. Comedy hybrids commonly exist with other major genres, such as musical comedy, horror comedy, and comedy thriller.

6. Charlie Chaplin, he emphasized the development of character and plot structure, in contrast to the simple reliance on gags and gimmicks that characterized the work of other comedy producers of the day.

7. They usually have happy endings, although the humor may have a serious or pessimistic side.

8. Comedies have also been classified in various subgenres, such as romantic comedy, crime/caper comedy, sports comedy, teen or coming-of-age comedy, social-class comedy, military comedy and others.

## Unit 9

### Before reading task

#### Discuss the following questions:

1. What do you know about color films?
2. When was the first color film shot?
3. Have you ever watched black and white movies? What were your impressions?
4. What black and white movies do you know?

#### Read the text:

### Early Color Films

It is commonly thought that "older" movies are in black and white and "newer" movies are in color as if there is a distinct dividing line between the two. However, as with most developments in art and technology, there is not an exact break between when the industry stopped using black and white film and when it started using color film. On top of that, film fans know that some filmmakers continue to choose to shoot their films in black and white decades after color film became the standard. In fact, for many years in the earliest decades of film, shooting in color was a similar artistic choice — with color movies existing for far longer than most people believe. Early color film processes were developed very shortly after the motion picture was invented. However, these processes were either rudimentary, expensive, or both. Even in the earliest days



of silent film, color was used in motion pictures. The most common process was to use dye to tint the color of certain scenes — for example, have scenes that occur outside at night tinted a deep purple or blue color to simulate the nighttime and to visually distinguish those scenes from ones that took place inside or during the day. Of course, this was merely a representation of color. Another technique utilized in films like "Life and Passion of the Christ"(1903) and "A Trip to the Moon" (1902) was stenciling, in which each frame of a film was hand-colored. The process to hand-color each frame of a film — even films much shorter than the typical film of today — was painstaking, expensive, and time-consuming. Over the next several decades, advances were made that improved film color stenciling and helped to speed the process, but the time and expense that it required resulted in it being utilized for only a small percentage of films. One of the most important developments in color film was Kinemacolor, created by Englishman George Albert Smith in 1906. Kinemacolor movies projected film through red and green filters to simulate the actual colors used in the film. While this was a step forward, the two-color film process did not accurately represent a full spectrum of color, leaving many colors to appear either too bright, washed out, or missing entirely. The first motion picture to use the Kinemacolor process was Smith's 1908 travelogue short "A Visit to the Seaside". Kinemacolor was most popular in its native U.K., but installing the necessary equipment was cost prohibitive for many theaters.

## While reading tasks

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- hand-colored – ...;
- prohibitive – ...;
- painstaking – ...;
- time-consuming – ...;
- to tint – ...;
- representation – ...;
- silent – ...;
- filmmaker – ...;
- to shoot – ...;
- utilized – ...;
- stenciling – ...;
- native – ...;
- frame – ...;
- rudimentary – ...;
- travelogue – ... .

**2. Match the words from column A to the words in column B to make word combinations:**

Column A	Column B
necessary	choice
motion	film
painstaking	color
artistic	distinguish
important	equipment
spectrum of	filters
distinguish	spectrum
visually	development
film	line
accurately	break

exact	picture
red and green	scenes
full	fans
dividing	represent
simulate	nighttime

**3. Explain in English what is meant by these words:**

- filmmaker – ...;
- rudimentary – ...;
- silent – ...;
- frame – ...;
- travelogue – ...;
- equipment – ...;
- expense – ...;
- representation – ...;
- filter – ...;
- painstaking – ... .

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

silent color native equipment technique painstaking  
 processes shoot filmmakers speed motion percentage  
 decade spectrum rudimentary

1. Film fans know that some filmmakers continue to choose to \_\_\_\_ their films in black and white
2. The typical film of today was \_\_\_\_\_, expensive, and time-consuming.
3. The first \_\_\_\_\_ picture to use the Kinemacolor process was "A Visit to the Seaside".
4. Kinemacolor was most popular in its \_\_\_\_\_ UK.
5. Over the next several \_\_\_\_\_, advances were made.
6. They helped to \_\_\_\_\_ the process.

7. These processes were either \_\_\_\_\_, expensive, or both.

8. Some \_\_\_\_\_ continue to choose to shoot their films in black and white

9. The two-color film process did not represent a full \_\_\_\_\_ of color.

10. That it required resulted in it being utilized for a small \_\_\_\_\_ of films.

11. Another \_\_\_\_\_ was utilized in films like "Life and Passion of the Christ".

12. Early color film \_\_\_\_\_ were developed very shortly after the motion picture was invented.

13. Installing the necessary \_\_\_\_\_ was cost prohibitive for many theaters.

14. One of the most important developments in \_\_\_\_\_ film was Kinemacolor.

15. Even in the earliest days of \_\_\_\_\_ film, color was used in motion pictures.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

aboriginal	performance	restrictive	mark			
thorough	used	slow	usual	director	creative	basics
hot	exactly	essential	imitate			

- filmmaker – ...;
- native – ...;
- rudimentary – ...;
- frame – ...;
- prohibitive – ...;
- painstaking – ...;
- utilized – ...;
- stenciling – ...;
- artistic – ...;
- accurately – ...;
- important – ...;
- time-consuming – ...;
- typical – ...;
- representation – ...;
- simulate – ... .

### **After reading tasks**

**6. Answer the following questions. Discuss the answers with your partner:**

1. Is there an exact break between when the industry stopped using black and white film and when it started using color film?
2. Why do filmmakers continue to choose to shoot their films in black and white?
3. When were early color film processes developed?
4. What was the most common process?
5. In what color were the scenes taking place outside at night painted?
6. Why did these scenes get painted in this color?
7. What is stenciling?
8. Where was it used?
9. Who created Kinemacolor?
10. When was this technology created?

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

1. These processes were either rudimentary, expensive, or both.

2. Some filmmakers continue to choose to shoot their films in black and white.

3. The two-color film process did not represent a full spectrum of color.

4. That it required resulted in it being utilized for a small percentage of films.

5. Another technique was utilized in films like "Life and Passion of the Christ".

6. Early color film processes were developed very shortly after the motion picture was invented.

7. Installing the necessary equipment was cost prohibitive for many theaters.

**8. Translate the following sentences from Russian into English:**

1. В первые десятилетия существования кинематографа, съемка в цвете была таким же художественным выбором.

2. Даже на заре немого кино в кинофильмах использовался цвет.

3. Еще одной техникой была трафаретная печать, при которой каждый кадр фильма раскрашивался вручную.

4. Одной из наиболее важных разработок в области цветного кино стала технология Kinemascope.

5. Первым фильмом, в котором использовался процесс Kinemascolor, был «Поездка на побережье».

**9. Retell the text “Early Color Films”.**

**10. Give a summary of the text “Early Color Films”.**

**11. Make up a dialogue on color films.**

**12. Render the text into English:**

**Уже не тот: почему говорят, что российский кинематограф хуже советского и так ли это?**

Распространено мнение об однозначном превосходстве советского кинематографа над российским кино. Однако реальность куда менее однозначна. В человеческой психике есть целый ряд когнитивных искажений, способствующих такому ложному впечатлению. Есть и объективные причины, которые находятся в тесной взаимосвязи с психологическими факторами. У многих вызовет удивление тот факт, что условные 100 советских фильмов, которые крутят по ТВ с разной степенью частоты и которые обожаемы всеми от мала до велика (хотя и это очень спорно), — это далеко не все советское кинонаследие, а узкая и уже традиционная выборка, основанная на рейтингах показов и зрительских симпатиях.

Остальные же сотни кинокартин, не вошедшие в эту выборку, являются фильмами не столь высокого, а то и крайне посредственного качества. Большая часть граждан нашей

страны их, скорее всего, не видела или не помнит, потому что эти фильмы за отсутствием необходимости и не показывает никто, и не вспоминает.

И тут мы переходим к психологическому феномену, тесно связанному с ностальгией, — «розовой ретроспекции». Но если первое — это тоска по событиям прошлого, то второе — интересное когнитивное искажение, называемое в народе «уже не тот», которое изменяет объективный взгляд на реальность за счет упрощения и гиперболизации воспоминаний. Грубо говоря, человеческое подсознание сжимает продолжительную советскую эпоху в небольшой промежуток времени и концентрируется на условных нескольких десятках хороших фильмов, а сотни плохих исключает вовсе. Более того, есть такой психологический эффект, называемый импринтингом: человек при столкновении с какой-либо стороной действительности (в нашем случае — отечественным кинематографом) склонен считать, что первый встреченный им объект самый лучший, а остальные — тем «хуже», чем меньше они похожи на первый. Данное явление также достаточно распространено.

**13. Render the text from English into Russian:  
Is Modern Black and White Cinematography Just  
a Gimmick?**

With several major black and white releases on the horizon, let's take a look at the pros and cons of this nostalgic cinematography.



At this point, black and white cinematography is nothing more than an aesthetic and creative choice. It's much the same as grading the footage a certain way, or using a particular LUT. It's not a requirement caused by limitations or necessity — it's a creative direction.

However, one could argue that it's the most extreme example of this particular type of color grading aesthetic direction — to altogether remove all saturation from your image to evoke a certain mood or emotion from the audience.

Usually that mood is nostalgia, and black and white is used to illicit a feeling of the past. It's inherently more cinematic, hearkening back to the origins of filmmaking and the silver screen.

But, does this type of imagery only exist to trick the audience into thinking the film itself is more substantial or artistic than it is?

The quality of black and white cinematography can be directly correlated to the director and cinematographer's love of cinema. Usually, the decision to shoot in black and white stems from a love for older pieces of cinema.

It's hard to separate the love and nostalgia they feel for those movies from the modern audience's expectations of what images need to look like. When this genuine inspiration is paired with a healthy collaboration between the director and DP, we get some pretty stunning images.

There's hope for black and white movies to continue gracing our screens.

Black and white films historically don't perform as well at the box office, and are therefore hard to market to mainstream audiences regardless of the filmmaker or actors who made the movie.

**14. Make a list of advantages of black and white movies. Discuss them with your partner.**

**15. Make up and act out a dialogue on advantages and disadvantages of modern Russian cinematography.**

**16. Do a web search for some film directors working in black and white mode. Find out more about them on the Internet. Tell your partner what you learned.**

**17. Give a presentation of some Oscar black and white movies, discuss it with your partner.**

**18. Read and translate the following extract from "The picture of Dorian Gray" by Oscar Wilde, and reproduce it to your partner:**

After I left you yesterday evening, Harry, I dressed, had some dinner at that little Italian restaurant in Rupert Street you introduced me to, and went down at eight o'clock to the theatre. Sibyl was playing Rosalind. Of course the scenery was dreadful, and the Orlando absurd. But Sibyl! You should have seen her! When she came on in her boy's clothes she was perfectly

wonderful. She wore a moss-coloured velvet jerkin with cinnamon sleeves, slim brown cross-gartered hose, a dainty little green cap with a hawk's feather caught in a jewel, and a hooded cloak lined with dull red. She had never seemed to me more exquisite. She had all the delicate grace of that Tanagra figurine that you have in your studio, Basil. Her hair clustered round her face like dark leaves round a pale rose. As for her acting well, you shall see her tonight. She is simply a born artist. I sat in the dingy box absolutely enthralled. I forgot that I was in London and in the nineteenth century. I was away with my love in a forest that no man had ever seen. After the performance was over I went behind, and spoke to her. As we were sitting together, suddenly there came into her eyes a look that I had never seen there before. My lips moved towards hers. We kissed each other. I can't describe to you what I felt at that moment. It seemed to me that all my life had been narrowed to one perfect point of rose-coloured joy.

**19. What linguistic means does the author use for the description of Sibyl (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe your favorite movie or series character using relevant linguistic means to depict their appearance and clothing. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on one of the series you have watched recently in English following these guidelines:**

- 200 – 400 words;
- concerning issues of strong and weak sides of the series in question;
- non-fictional style.

**22. Questions for discussion:**

1. How do black and white movies affect people?
2. What is the difference between series and other types of visual arts?
3. Why do young people prefer series to movies?
4. How does modern movie industry affect the moral education of children?
5. How can we encourage young people to watch classical movies?

## **Unit 9. Keys**

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- prohibitive – [prə'hɪbɪtɪv] – запретительный;
- painstaking – ['peɪns,tetkɪŋ] – старательный;
- time-consuming – ['taɪmkən,sju:mɪŋ] – трудоёмкий;

- to tint – [tɪnt] – подкрашивать;
- representation – [ˌreprɪzən'teɪʃən] – представление;
- silent – ['saɪlənt] – тихий;
- filmmaker – ['fɪlm, meɪkər] – кинорежиссёр;
- to shoot – [ʃu:t] – стрелять;
- utilized – ['ju:tɪlaɪzd] – использованный;
- stenciling – ['stensɪlɪŋ] – маркировка;
- native – ['neɪtɪv] – родной;
- frame – [freɪm] – кадр;
- rudimentary – [ˌru:dɪ'mentəri] – элементарный;
- travelogue – ['trævələʊg] – фильм о путешествиях.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                                |                              |
|--------------------------------|------------------------------|
| – necessary equipment;         | – film fans;                 |
| – motion picture;              | – accurately represent;      |
| – painstaking film;            | – exact break;               |
| – artistic choice;             | – red and green filters;     |
| –                    important | – full spectrum;             |
| development;                   | – dividing line;             |
| – spectrum of color;           | –        simulate        the |
| – distinguish scenes;          | nighttime.                   |
| – visually distinguish;        |                              |

**3. Explain in English what is meant by these words:**

- filmmaker – someone who is in charge of making a film;
- rudimentary – only basic, and not deep or detailed;

- silent – without any sound;
- frame – one of the pictures on a strip of photographic film, or one of the single pictures that together form a television or cinema film;
- travelogue – a film or book about travelling to or in a particular place;
- equipment – the set of necessary tools, clothing, etc. for a particular purpose;
- expense – the use of money, time, or effort;
- representation – a person or organization that speaks, acts, or is present officially for someone else;
- filter – a thin piece of plastic or glass placed in front of a camera lens in order to change the color or amount of light entering it;
- painstaking – extremely careful and correct, and involving a lot of effort.

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. Film fans know that some filmmakers continue to choose to shoot their films in black and white
2. The typical film of today was painstaking, expensive, and time-consuming.
3. The first motion picture to use the Kinemacolor process was "A Visit to the Seaside".
4. Kinemacolor was most popular in its native UK.
5. Over the next several decades, advances were made.

6. They helped to speed the process.
7. These processes were either rudimentary, expensive, or both.
8. Some filmmakers continue to choose to shoot their films in black and white.
9. The two-color film process did not represent a full spectrum of color.
10. That it required resulted in it being utilized for a small percentage of films.
11. Another technique was utilized in films like "Life and Passion of the Christ".
12. Early color film processes were developed very shortly after the motion picture was invented.
13. Installing the necessary equipment was cost prohibitive for many theaters.
14. One of the most important developments in color film was Kinemacolor.
15. Even in the earliest days of silent film, color was used in motion pictures.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

- |                         |                 |
|-------------------------|-----------------|
| – filmmaker – director; | – prohibitive – |
| – native – aboriginal;  | restrictive;    |
| – rudimentary – basic;  | – painstaking – |
| – frame – shot;         | thorough;       |

- utilized – used;
- stenciling – mark;
- artistic – creative;
- accurately – exactly;
- important – essential;
- time-consuming – slow;
- typical – usual;
- representation – performance;
- simulate – imitate.

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

1. Эти процессы были либо рудиментарными, либо дорогостоящими, либо и тем, и другим.

2. Некоторые кинематографисты продолжают снимать свои фильмы в черно-белом цвете.

3. Процесс производства двухцветной пленки не предоставлял полного спектра цветов.

4. Такая необходимость привела к тому, что эта технология применялась для небольшого процента фильмов.

5. Еще одна техника использовалась в таких фильмах, как «Жизнь и страсти Христовы».

6. Ранние технологии производства цветных пленок были разработаны вскоре после изобретения кинематографа.

7. Установка необходимого оборудования была непомерно дорогой для многих кинотеатров.



**8. Translate the following sentences from Russian into English:**

1. In the earliest decades of film, shooting in color was a similar artistic choice.

2. Even in the earliest days of silent film, color was used.

3. Another technique was stenciling, in which each frame of a film was hand-colored.

4. One of the most important developments in color film was Kinemacolor.

5. The first motion picture to use the Kinemacolor process was "A Visit to the Seaside".

RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES  
RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES  
RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES  
RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES  
RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES  
RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES  
RITUAL, MYTH AND TRAGEDY:  
ORIGINS OF THEATRE IN  
DIONYSIAN RITES

## Unit 10

### Before reading task

#### Discuss the following questions:

1. What do you know about Greek mythology and god Dionysus?
2. How do you think the theatre was born?
3. In what way are theatrical arts important for education?
4. What are the most famous theatres all over the world?

#### Read the text:

#### Ritual, Myth, and Tragedy: Origins of Theatre in Dionysian Rites

In the deep, dark forests and in the lush green valleys, worshippers of Dionysus celebrated the eternal cycles of death and rebirth, symbolized in the sacred mask of the wild god. Drunk and intoxicated, wearing the mask of Dionysus, the actor is at once the shaman and the priest. Channeling the presence of the fearsome divinity, he drinks the sacred wine and eats the raw flesh of his prey. In this eternal moment, he becomes one with the god and the beast residing inside of him. Within Ancient Greek culture, the sacred rites of Dionysus have been appropriated and transformed to theatre performances. The shaman became the actor, the participants became the audience, the sacred altar became the stage. From myth as a ritual performance emerged the theatre of tragedy, in which the undying spirit of Dionysus, majestic and terrifying, speaks to us even today.

The theatrical performances were preceded by a variety of ritualized performances, which strongly conditioned the audience's perception of them. Before the festival, there would be a religious procession bringing Dionysus' effigy into the theatre and sacrifices would be made in the precinct of Dionysus, possibly in connection with choral dances at various altars. On the first day of the festival, before the scenic spectacle began, the city's strategoi would have poured the libations, the tribute of the allied cities would have been displayed, public honors to benefactors of the polis of Athens would have been announced, and the war orphans would have paraded in recognition of their fathers' sacrifice and as a reminder of the citizen's principal duty.

Like other fertility rites, those of Dionysus expressed the ancient magical belief that man, animal and nature are one. And like the others, they issued later in professed Mysteries, in secret rites and stories which "surprisingly revealed to man his rightful place in the world". However, the Dionysian rites were also a means of and channeling the ecstatic emotional experience of intoxication and euphoria, experienced within the cult of Dionysus. Dionysian mysteries present an aesthetic contextualization and Apollonian appropriation of the myth of the dying and the resurrecting god. The god of nature and wilderness, Dionysus is the embodiment of the ever-renewing and regenerating cycle of nature. Through sacred rites, his worshippers repeat the divine sacrifice and thus return to the primordial times, the mythical age.

## While reading tasks

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used:**

- |                      |                         |
|----------------------|-------------------------|
| – lush – ...;        | – raw – ...;            |
| – worshippers – ...; | – prey – ...;           |
| – eternal – ...;     | – to appropriate – ...; |
| – rebirth – ...;     | – procession – ...;     |
| – intoxicated – ...; | – effigy – ...;         |
| – sacred – ...;      | – residing – ...;       |
| – shaman – ...;      | – beast – ... .         |
| – priest – ...;      |                         |

**2. Match the words from column A to the words in column B to make word combinations:**

Column A	Column B
secret	times
divine	perception
ritualized	of Dionysus
the audience's	belief
primordial	altars
tribute	performances
the cult	spectacle
various	rites
public	of the allied cities
the scenic	of Athens

mythical	honors to benefactors
the polis	spirit
ancient	wine
undying	sacrifice
sacred	age

**3. Explain in English what is meant by these words:**

- |                     |                      |
|---------------------|----------------------|
| – priest – ...;     | – rites – ...;       |
| – orphans – ...;    | – libations – ...;   |
| – polis – ...;      | – tribute – ...;     |
| – fertility – ...;  | – allied – ...;      |
| – channeling – ...; | – perception – ... . |

**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

fertility	rightful	eternal	procession	ritualized
appropriated	aesthetic	tragedy	resurrecting	prey
altar	embodiment	effigy	shaman	divine

1. Like other \_\_\_\_\_ rites, those of Dionysus expressed the ancient magical belief.
2. In this \_\_\_\_\_ moment, he becomes one with the god and the beast residing inside of him.
3. The theatrical performances were preceded by a variety of \_\_\_\_\_ performances.
4. The sacred rites of Dionysus have been \_\_\_\_\_ and transformed to theatre performances.

5. From myth as a ritual performance emerged the theatre of \_\_\_\_\_, in which the undying spirit of Dionysus speaks to us even today.

6. Channeling the presence of the fearsome divinity, he drinks the sacred wine and eats the raw flesh of his \_\_\_\_\_.

7. The shaman became the actor, the participants became the audience, the sacred \_\_\_\_\_ became the stage.

8. The god of nature and wilderness, Dionysus is the \_\_\_\_\_ of the ever-renewing and regenerating cycle of nature.

9. There would be a religious procession bringing Dionysus' \_\_\_\_\_ into the theatre and sacrifices would be made in the precinct of Dionysus.

10. Dionysian mysteries present an aesthetic contextualization and Apollonian appropriation of the myth of the dying and the \_\_\_\_\_ god.

11. Wearing the mask of Dionysus, the actor is at once the \_\_\_\_\_ and the priest.

12. Before the festival, there would be a religious \_\_\_\_\_.

13. Through sacred rites, his worshippers repeat the \_\_\_\_\_ sacrifice.

14. Stories surprisingly revealed to man his \_\_\_\_\_ place in the world.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

eternal	duty	rightful	myth	regenerating
primordial	sacred	intoxication	benefactor	perception
undying	transformed	terrifying	reveal	mystery

- |                         |                        |
|-------------------------|------------------------|
| – infinite – ...;       | – holy – ...;          |
| – disclose – ...;       | – poisoning – ...;     |
| – responsibility – ...; | – contributor – ...;   |
| – secret – ...;         | – comprehension – ...; |
| – deserved – ...;       | – immortal – ...;      |
| – fable – ...;          | – transitional – ... . |
| – revitalizing – ...;   | – horrifying – ...;    |
| – original – ...;       |                        |

### **After reading tasks**

**6. Answer the following questions. Discuss the answers with your partner:**

1. Where did worshippers of Dionysus celebrate the eternal cycles of death and rebirth?
2. What did the sacred mask of the wild god symbolize?
3. Who was the shaman and the priest at the same time?
4. What did a shaman eat during the festival?
5. Who was the audience of rituals?
6. What were theatrical performances preceded by?
7. What was the essential procession before the festival?



8. What was the aim of the parade of orphans?
9. What did Dionysus' rites express?

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

1. Worshippers of Dionysus celebrated the eternal cycles of death and rebirth, symbolized in the sacred mask of the wild god.

2. Drunk and intoxicated, wearing the mask of Dionysus, the actor is at once the shaman and the priest.

3. He drinks the sacred wine and eats the raw flesh of his prey.

4. In this eternal moment, he becomes one with the god and the beast residing inside of him.

5. The sacred rites of Dionysus have been appropriated and transformed to theatre performances.

6. The shaman became the actor, the participants became the audience, the sacred altar became the stage.

7. The theatrical performances were preceded by a variety of ritualized performances.

**8. Translate the following sentences from Russian into English:**

1. Перед праздником в театре должна была пройти религиозная процессия с изображением Диониса.

2. Жертвоприношения приносили на территории Диониса, возможно, в связи с пением и танцами у различных алтарей.

3. В первый день празднества, перед началом большого зрелища, городские стратеги разливали вино.

4. Сироты военного времени проходили парадом в знак признания жертвы своих отцов и в качестве напоминания о главном долге гражданина.

5. Истории удивительным образом открыли человеку его законное место в мире.

6. Дионисийские мистерии представляют собой эстетическую контекстуализацию.

7. Его последователи тоже приносят жертву божествам.

**9. Retell the text “Ritual, Myth and Tragedy: Origins of Theatre in Dionysian Rites”.**

**10. Give a summary of the text “Ritual, Myth and Tragedy: Origins of Theatre in Dionysian Rites”.**

**11. Make up a dialogue on the issue of theatre’s origins.**

**12. Render the text into English:**

**Грань между театром и ритуалом в Древней Греции**

Древние греки разыгрывали мифы и истории, а также разыгрывали социальные и религиозные ритуалы, используя текст, музыку, танец, костюм и олицетворение в той или иной комбинации. «Театральные» представления в форме сольных или групповых выступлений, официально представляемых публике в специально отведенном месте и по общепризнанному

случаю, можно найти почти во всех обществах, древних или современных, восточных и западных. Границу между ритуалом и театром, церемонией и игрой не всегда легко провести. Древнегреческие ритуалы имели жизненный нарратив и перформативный аспект, объединенные как миф и ритуал. В рамках эстетической контекстуализации мифа «слышание» и «видение» историй в представлениях было необходимо для повышения доверия к богам.

Мифы не только приобретают большую значимость, когда разыгрываются посредством ритуалов, но именно миф делает ритуал интересным и значимым. Греческие религиозные хоровые песни, гимны, пеаны и дифирамбы рассказывают миф как часть ритуального представления. Греческая трагедия имеет глубокие корни в религиозном ритуале. Оркестр театра Диониса был местом особой святости, актера иногда отождествляли со священником, и община окружала празднование точно так же, как племя занимало священную землю в недраматическом ритуале.

Отмечается еще одна параллель между греческой драмой и ритуалом — наложение драматического и «церемониального времени». Понятие «церемониальное время» определяется некоторыми антропологами как «использование ритуала или магии в священном месте как для вызова духов умерших, так и для предсказания будущего. Направляемое шаманом соответствующей силы, все время течет в настоящий момент».

**13. Render the text from English into Russian:**

**The elements of theatre**

Theatre may be conceived as involving the following elements – what is performed, the performance itself and the audience. What is performed may be “dance, musical drama, variety entertainment, mime, the improvisation and portrayal of a story involving impersonation and dialogue, or the acting out of a written script including plot and character portrayal”. In theatre, the audience consists of onlookers who usually do not directly participate in the performance; rather, they are instructed. The dramatic theatre often addresses the validation of cultural institutions, societal hierarchies and ethical values. The usual focus on pre-Classic and Classic Greece as the origin of theatre emphasizes the fact that Ancient Greek theatre involved a portrayal of the actions of deities, other supernatural entities and mortals.

**14. Make a list of most famous theatres in your region and the actors they cast. Discuss them with your partner.**

**15. Make up and act out a dialogue on the problem of lack of interest in theatrical performances in your region.**

**16. Do a web search for negative sides of theatre in comparison with cinema. Choose a negative outcome or positive solution that looks interesting. Find out more about it on the Internet. Tell your partner what you learned.**

**17. Give a presentation of some projects increasing the interest of young people in theatre; discuss it with your partner.**

**18. Read and translate the following extract from “The Phantom of the Opera” by Gaston Louis Alfred Leroux, and reproduce it to your partner:**

### **The Cour de l' Administration**

The corps de ballet was flung into consternation. At first sight, this fiery head in no way corresponded with Joseph Buquet's description of the ghost. But the young ladies soon persuaded themselves that the ghost had several heads, which he changed about as he pleased. And, of course, they at once imagined that they were in the greatest danger. Once a fireman did not hesitate to faint, leaders and front-row and back-row girls alike had plenty of excuses for the fright that made them quicken their pace when passing some dark corner or ill-lighted corridor. Sorelli herself, on the day after the adventure of the fireman, placed a horseshoe on the table in front of the stage-door-keeper's box, which everyone who entered the Opera otherwise than as a spectator must touch before setting foot on the first tread of the staircase. This horseshoe was not invented by me — any more than any other part of this story, alas! — and may still be seen on the table in the passage outside the stage-door-keeper's box, when you enter the Opera through the court known as the Cour de l' Administration.

**19. What linguistic means does the author use in the given excerpt (metaphors, similes, epithets, repetitions, alliteration etc.)?**

**20. Describe some theatre in the place you live using relevant linguistic means. You can be as poetic, funny or serious as you want to.**

**21. Write an essay on the problem of theatre's influence in English following these guidelines:**

- 200 – 400 words;
- concerning issues of theatre's origin;
- non-fictional style.

**22. Questions for discussion:**

1. What impact does theatre have on society?
2. Is it really necessary to go to theatre performances instead of cinema?
3. What problems might theatrical art face in the future?
4. How can such problems be solved?
5. Is it necessary to promote this art and the actors who specialize in it?

## Unit 10. Keys

**1. Read, translate and transcribe the following words. Reproduce the sentences from the text in which these words are used.**

- lush – [lʌʃ] – пышный;
- worshipper – [ˈwɜːʃɪpə] – поклонник;
- eternal – [ɪˈtɜːn(ə)l] – вечный;
- rebirth – [riːˈbɜːθ] – возрождение;
- intoxicated – [ɪnˈtɒksɪˌkeɪtɪd] – одурманенный;
- sacred – [ˈseɪkrɪd] – священный;
- shaman – [ˈʃeɪmən] – шаман;
- priest – [priːst] – жрец;
- raw – [rɔː] – сырой;
- prey – [preɪ] – жертва;
- to appropriate – [əˈprəʊprieɪt] – соответствовать;
- procession – [prəˈseɪʃ(ə)n] – процессия;
- effigy – [ˈefɪdʒɪ] – изображение;
- residing – [rɪˈzaɪdɪŋ] – находящийся;
- beast – [biːst] – зверь.

**2. Match the words from column A to the words in column B to make word combinations:**

- |                     |             |                     |
|---------------------|-------------|---------------------|
| – secret rites;     | –           | audience's          |
| – divine sacrifice; | perception; |                     |
| –                   | ritualized  | – primordial times; |
| performances;       |             |                     |

- tribute of the allied cities;
- the cult of Dionysus;
- various altars;
- public honors to benefactors;
- scenic spectacle;
- mythical age;
- the polis of Athens;
- ancient belief;
- undying spirit;
- sacred wine.

### **3. Explain in English what is meant by these words:**

- priest – a person who is qualified to perform religious duties and ceremonies in the Roman Catholic, Anglican and Orthodox Churches;
- orphan – a child whose parents are dead;
- polis – a city state in ancient Greece, especially as considered in its ideal form for philosophical purposes;
- fertility – the quality in land or soil of making plants grow well;
- channeling – directing money, feelings, ideas, etc. towards a particular thing or purpose;
- rite – a ceremony performed by a particular group of people, often for religious purposes;
- libation – a gift of wine to a god;
- tribute – an act, a statement or a gift that is intended to show your love or respect, especially for a dead person;
- allied – connected with countries or groups that join together to fight a war or work for a shared aim;
- perception – an idea, a belief or an image you have as a result of how you see or understand something.



**4. Fill in the gaps with the words from the box.**

**Translate the sentences into Russian:**

1. Like other fertility rites, those of Dionysus expressed the ancient magical belief.

2. In this eternal moment, he becomes one with the god and the beast residing inside of him.

3. The theatrical performances were preceded by a variety of ritualized performances.

4. The sacred rites of Dionysus have been appropriated and transformed to theatre performances.

5. From myth as a ritual performance emerged the theatre of tragedy, in which the undying spirit of Dionysus speaks to us even today.

6. Channeling the presence of the fearsome divinity, he drinks the sacred wine and eats the raw flesh of his prey.

7. The shaman became the actor, the participants became the audience, the sacred altar became the stage.

8. The god of nature and wilderness, Dionysus is the embodiment of the ever-renewing and regenerating cycle of nature.

9. There would be a religious procession bringing Dionysus' effigy into the theatre and sacrifices would be made in the precinct of Dionysus.

10. Dionysian mysteries present an aesthetic contextualization and Apollonian appropriation of the myth of the dying and the resurrecting god.

11. Wearing the mask of Dionysus, the actor is at once the shaman and the priest.

12. Before the festival, there would be a religious procession.

13. Through sacred rites, his worshippers repeat the divine sacrifice.

14. Stories surprisingly revealed to man his rightful place in the world.

15. Dionysian mysteries present an aesthetic contextualization and Apollonian appropriation of the myth.

**5. Replace the given words with the synonyms from the box. Reproduce the sentences from the text in which these synonyms can be used:**

– infinite – eternal;	– comprehension –
– responsibility – duty;	perception;
– deserved – rightful;	– immortal – undying;
– fable – myth;	– transitional –
– revitalizing –	transformed;
regenerating;	– horrifying –
– original – primordial;	terrifying;
– holy – sacred;	– disclose – reveal;
– poisoning –	– secret – mystery.
intoxication;	
– contributor –	
benefactor;	

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

1. Поклонники Диониса прославляли вечные циклы смерти и возрождения, символизируемые священной маской дикого бога.

2. Пьяный и одурманенный, в маске Диониса, актер одновременно и шаман, и жрец.

3. Он пьет священное вино и ест сырую плоть своей жертвы.

4. В этот вечный момент он становится единым с богом и зверем, живущим внутри него.

5. Священные обряды Диониса были освоены и превращены в театральные представления.

6. Шаман стал актером, участники — зрителями, священный алтарь — сценой.

7. Театральным представлениям предшествовали разнообразные ритуальные представления.

**8. Translate the following sentences from Russian into English:**

1. Before the festival, there would be a religious procession bringing Dionysus' effigy into the theatre.

2. Sacrifices would be made in the precinct of Dionysus, possibly in connection with choral dances at various altars.

3. On the first day of the festival, before the scenic spectacle began, the city's strategoi would have poured the libations.

4. The war orphans would have paraded in recognition of their fathers' sacrifice and as a reminder of the citizen's principal duty.

5. Stories surprisingly revealed to the man his rightful place in the world.

6. Dionysian mysteries present an aesthetic contextualization.

7. His worshippers repeat the divine sacrifice.

## Appendix A

### Additional Vocabulary. Glossary “Theatre”

- 1) to act – to perform for an audience representing another person;
- 2) actor – performer, player, thespian;
- 3) ad lib – to create lines or action spontaneously when necessary;
- 4) articulation– process of starting and stopping vowel and consonant sounds;
- 5) audible – able to be heard;
- 6) audience – people who watch and or listen and respond to a performance;
- 7) to audition – try out for a role in a play;
- 8) backstage – area that the audience cannot see;
- 9) believable – convincing to the audience;
- 10) blackout – the extinguishing of all stage lights, as in separating the scenes of a play;
- 11) "break a leg" – wish for good luck in a performance;
- 12) to build vocally – use the voice to change mood and increase intensity
- 13) cast – actors in a play;
- 14) casting – selecting the actor who will play each role in a show;
- 15) characterization – putting together all facets of a character to make that person a believable individual who can be portrayed before an audience;

- 16) climax – high point in the action of a scene;
- 17) collaboration – the work of many people toward a common project; work done by many people;
- 8) comedy – play that treats situations or characters in a humorous way; play with a happy ending;
- 19) company – actors and crew of a production;
- 20) crew – group of workers who handle a specific aspect of a production;
- 21) cue – last word or action before your line or action; signal for next line, sound effect, light change, etc;
- 22) curtain call – appearance of the cast at the end of the show in response to the audience applause;
- 23) dialogue – spoken lines in a skit or play; actual words that the characters say;
- 24) diaphragm – muscle below the ribs that expands out and down causing air to enter the lungs;
- 25) director – the person in charge of a production; – the BOSS of the play;
- 26) dress rehearsal – final rehearsal before the show opens with full costumes, makeup, lights, sound, props, etc;
- 27) entrance – come onto the stage;
- 28) to exhale – expel air from the body;
- 29) to exit – leave the stage;
- 30) exposition – beginning of the play which explains the who, what and where of the plot;
- 31) extra – cast member who serves as background for action; usually used in television or films;

32) eye contact – a performer looking out at the audience directly from time to time; (Should be done at least half the time;)

33) finale – concluding part of any performance;

34) follow spot – spotlight that can be moved around during a performance;

35) gesture – movement of a part of the body to communicate an emotion or idea;

36) house – the audience; place where the audience sits; front, out front;

37) imagery – words or phrases that appeal to the senses;

38) imagination – ability to form mental images or concepts that are not actually present in reality; A necessary component of theatre, utilized by actors and the audience;

39) improvisation – make up dialogue and action as you go; usually guided by an idea, theme, or topic; Acting without rehearsal;

40) inflection – gliding from one pitch level to another; Can change the meaning of words;

41) to inhale – take air into the lungs;

42) intermission – short break between the acts of a play or parts of a performance;

43) introduction – announce a scene or selection to an audience, giving information; includes title, author or playwright, and any necessary information to understand the performance;

44) larynx – voice box, contains the vocal chords;

- 45) lines – pieces or sentences of dialogue;
- 46) makeup – cosmetics of various colors applied to the actor's skin so that facial features are visible and/or altered under stage lighting;
- 47) to mask – hide from audience view;
- 48) mime – stylized pantomime; done in makeup and costume;
- 49) motivation – the reason behind a character's behavior;
- 50) objective – character's goal;
- 51) onomatopoeia – words that sound like what they mean; ex; boom, clack, zip;
- 52) pacing – tempo or speed at which scene is played; Very important in comedy;
- 53) pantomime – acting without talking or sound effects;
- 54) pitch – highness or lowness of the voice;
- 55) places – order for actors and crew to get into position for the beginning of a scene;
- 56) playwright – person who plans and writes plays;
- 57) producer – person who finds financial investors, hires the director and production staff, sets the budget, etc; for a play production;
- 58) to project – throw the voice to the farthest person in the audience;
- 59) prompt book – script marked with directions and cues for use by the crews;
- 60) prompter – person situated offstage who supplies missed lines during a performance;



- 61) rate – speed or tempo;
- 62) rehearsal – cast members working on a production under the guidance of the director;
- 63) resolution – ending, happy or sad; conclusion to a story;
- 64) resonance – enrichment of sound from its vibration in a closed space;
- 65) resonators – body chambers where sound vibrates; throat, mouth, nasal cavity and sinus cavities;
- 66) role – part or character played by an actor;
- 67) royalty – money paid to a playwright for permission to stage his/her play;
- 68) scene – performance with beginning, middle and end; section of a play that occurs at one place, at one time;
- 69) scenery – hangings, structures, etc; that represent a location or decorate the stage; set;
- 70) script – written copy of a play;
- 71) stage directions – script instructions for movement, business, lighting, sound, etc;
- 72) stage fright – nervous feeling about performing;
- 73) take a scene – get audience attention;
- 74) technical director – person in charge of everything back of the grand drape except the actors and costumes; answers to the stage manager;
- 75) technical rehearsal – rehearsal for perfecting lights, scenery, sound, and other technical elements;

76) tongue twister – difficult to pronounce phrases or sentences used as articulation exercises;

77) tragedy – a play in which the protagonist fails to achieve their goal; a play with a sad or tragic ending;

78) trapdoor, trap – an opening in the stage floor that permits actors to enter from and exit to an area beneath the stage;

79) troupe – group of actors, especially those that tour from place to place;

80) vocal variety – changes in rate, pitch, volume and intensity that help a listener stay interested in a vocal performance;

81) volume – loudness or softness of the voice, sound effects or music;

82) wardrobe – costumes.

## Appendix B

### Additional Vocabulary. Glossary “Cinema”

- 1) blooper – embarrassing mistake;
- 2) box office – office where tickets of admission are sold;
- 3) cameraman – photographer who operates a movie camera;
- 4) choreographer – someone who creates new dances;
- 5) cinema – medium that disseminates moving pictures;
- 6) costumer – someone who designs or supplies costumes;
- 7) critic – person engaged in the analysis and interpretation of art;
- 8) director – one who supervises the actors and making of a film;
- 9) dubbing – new soundtrack that is added to a film;
- 10) editor – person who determines the final content of a text;
- 11) film – series of moving pictures that tells a story;
- 12) flash-forward – transition (in literary or theatrical works or films) to a later event or scene that interrupts the normal chronological development of the story;
- 13) flashback – transition in a story to an earlier event or scene;
- 14) grip – worker who moves the camera while a show is being made;
- 15) hairstylist – someone who cuts or beautifies hair;

16) lighting – apparatus for supplying artificial light effects for the stage or a film;

17) movie theater – theater where films are shown;

18) negative – photographic film showing an image with colors reversed;

19) outtake – scene that is filmed but is not used in the final editing of the film;

20) premiere – the first public performance of a play or movie;

21) puppeteer – one who operates dolls or marionettes;

22) reel – roll of photographic film holding a series of frames;

23) scene – series of pictures constituting a unit of action in a film;

24) score – written form of a musical composition;

25) script – something written by hand;

26) sequel – part added to a book or film that continues and extends it;

27) sound effect – effect that imitates a sound called for in the script of a play;

28) soundtrack – sound recording on a narrow strip of a motion picture film;

29) special effect – effect used to produce scenes that cannot be achieved by normal techniques (especially on film);

30) squib – firework consisting of a tube filled with powder (as a broken firecracker) that burns with a fizzing noise;

31) studio – workplace consisting of a room or building where movies or television shows or radio programs are produced and recorded;

32) stunt man – stand-in for movie stars to perform dangerous stunts;

33) subtitle – translation of foreign dialogue of a movie or TV program;

34) synopsis – sketchy summary of the main points of an argument;

35) to zoom in – examine closely; focus one's attention on;

36) voice over – narration by an unseen speaker in a film or television show.

### **Movie genres**

1) action/adventure – fighting, chases, explosions, and fast scenes;

2) animation – computer-animated or hand-drawn characters;

3) comedy – a movie using jokes, sarcasm and irony as the main means of creating a plot;

4) documentary – story about someone or something that actually took place in history;

5) drama – emotionally charged personal challenges;

6) foreign – any movie not in English;

7) horror/thriller/suspense/mystery – dark, scary and bloody scenes;

8) kids/family – fun for the whole family;

9) romance – love story;

10) sci-fiction/fantasy – not a true story, but based on make-believe, full of imaginative ideas and special effects;

11) musical – story told with song and dance.

## Appendix C

### Additional Texts

#### Text 1 “Let’s Talk Theatre”

I love the theatre. Whenever there is a good play on in London, I try my best to go and see it. Of course, living near London and with 241 professional theatres in the city I am spoilt for choice.

On Saturday night, my husband and I went to the Old Vic to see Kevin Spacey in a one-man play, Clarence Darrow. It was a first-class performance given by an astounding actor. He had so much energy on stage and such a presence that he kept you hooked throughout the performance.

This is what one newspaper review had to say: “... Spacey is captivating throughout. He prowls around the small stage, and out into the audience, addressing small sections as the jurors in whatever case he’s recollecting. And wherever he might be — right in front of you or with his back turned on the other side of the theatre — you can’t take your eyes off him, and hang on his every word. That’s the mark of an acting legend, and one whose presence will be greatly missed from the London stage.”

The play was first shown last year but because of its huge sell-out success, the Old Vic decided to stage the play one more time for a limited period. It’s particularly special as Kevin Spacey ends his 10-year stint as the Old Vic’s artistic director

this autumn. The entire season is sold out – a testament to how well-regarded he is as an actor (or thespian).

The Old Vic's stage is in the center of the theatre and the audience is on all sides of it. It's what is known as a "theatre in the round". The idea is to make the audience feel more involved with what is happening on stage.

### Booking Tickets

I booked the tickets a month or so ago online. You can book tickets by telephone or in person at the box office of the theatre. I always book online and collect my tickets from the box office on the day of the performance.

### The Seating Plan

Most theatres are divided into different sections. The section that is on the same level as the stage is known as the stalls. The next level is sometimes known as the Royal or Grand Circle. Depending on the size of the theatre, you can have between three to five levels. Stalls, Royal/Grand Circle, Dress Circle, Upper Circle and Balcony. The prices vary according to what seats you choose. The Front Stalls, Front Royal Circle and Front Upper Circles are normally the most expensive with the Balcony seats being the cheapest as well as seats with a restricted view. I've never understood why anyone would choose, let alone, pay for a seat with a restricted view!

The seats in a lot of the older theatres in London have limited legroom which can be extremely uncomfortable for a tall person. In fact, my husband who is tall really struggles and



Saturday night was unfortunately excruciating for him. By the interval, he couldn't feel his feet!

### Types of Theatre

When tourists visit London and decide to take in a show, they normally opt for one of the West End musicals. Shows such as Mamma Mia, Les Miserables, Cats, Phantom of the Opera and so on have been playing for years in the West End and are hugely popular with foreign tourists. However, the West End theatres don't only show musicals but also non-musical productions. These productions often start in regional or smaller theatres and depending on their success, they move to the West End.

As I've got older, I've become more attracted to the productions from smaller, local theatres. Not only are they smaller and offer a lot more intimate audience experience, they offer new playwrights and directors the opportunity to showcase their talents. These theatres commission new plays and encourage different and sometimes daring productions of old plays.

### Smaller Theatres Take More Risks

They are prepared to take more risks than their West End counterparts and that is what I believe theatre is all about. Theatre should be a place where our (the audience) views and prejudices are challenged and where new ideas are introduced. It's where actors and actresses have the opportunity to test their

skills and try out different roles. Theatre should be about encouraging playwrights, old and new, to try out fresh ideas on the audience. It should be a place of experiment, entertainment and education. It's also a place where our minds can wander freely with our imagination.

My fellow theatre-goers

I have learnt so much about life over my theatre-going years. Not only from the play but also from watching my fellow theatre-goers. I often go to the theatre on my own. I love nothing more than going to a matinee performance (rather than an evening performance). When I go on my own, I am free to look and observe the people around me. And it's fascinating just to watch how people interact with each other. There could be people milling in the bar drinking and ordering their drinks for the interval; there could be people catching up with each other's news or reading the theatre programme and there could be people like me who are on their own and are observing others or simply reading a book. Nowadays, it's more likely to be their smartphones, though!

Turn off your phones, the performance is about to start

I love that moment when the lights dim, the audience is shushed into silence and the actors come onto the stage. I take a sharp intake of breath and almost burst with anticipation of what is to come next.

Do you like the theatre? Do you have a good choice of theatres where you live? Or perhaps you have more amateur dramatics theatre (AmDram) or fringe theatres near you?

### **Text 2 “How to Dress for the Theatre”**

1. Pick out flattering formal attire. In some cases, such as opening nights and special "black tie" events hosted by the theater, attending a stage production might require formal dress. For these occasions, you should plan to piece together some of the more elegant selections from your wardrobe. Typically, black and white will be the best chromatic choices for such events.

If a production is advertised as "black tie" or "white tie," or if it's an inherently formal type of event, like an opening night or opera, this means that formal dress standards are expected.

2. Wear clothing that is appropriate for a special event setting. In contemporary times, the rules of formal dress have changed somewhat. One effective strategy is to dress in a manner similar to the way you would for a night out at an upscale restaurant, or perhaps even a professional setting. If you're a woman, this may be a mid-length skirt or pant suit, although evening wear like a tasteful cocktail dress will create a more alluring look. Men should choose a well-fitting suit in dark, neutral evening hues; shirtsleeves with a tie and pressed slacks are also generally acceptable.

For modern formal theater events, the same attire you might wear to a wedding, funeral or charity dinner will generally be sufficient.

3. Accessorize for your ensemble. Finalize your formal look with necklaces, bracelets, watches and other jewelry. Wear closed-toes shoes with appropriate stockings or dress socks, even in the summer. Carry a matching purse or handbag for small belongings (if you have a larger bag that might take up too much aisle space, leave it at home). And, of course, be courteous to the actors and other patrons and keep cell phones and other devices put away until after the show.

Oversized or abundant jewelry can look gaudy and distract from a sharp outfit.

Binoculars are permissible if the theater where the production is being staged is quite large, or for those who have trouble seeing at a distance. Because they don't make noise or emit light, like phones and camera, binoculars are considered normal theater accessories.

4. Wash and style your hair. Your hair is also a vital part of your appearance. Scruffy hair that is tangled and in need of a wash can spoil an otherwise dapper ensemble, so be sure to wash it the night before or the morning of the show. Buns, loose curls or straightened hair is encouraged for women. Men should keep hair tamed with pomade, slick or part hair that is grown out or pull long hair back neatly.

Consult a style guide for options on how to style hair of your consistency and length.

As silly as it sounds, hats and tall hairdos can obstruct the view of the people sitting around you. As a rule, hats should not

be worn indoors, and you should think of the other theater patrons when coiffing your locks.

### **Text 3 “How to Make Greek Theatre Masks”**

Greek theater masks are known for their highly emotional expressions, the most iconic being the tragedy and comedy masks that are often used as symbols of the theater. Although none have survived to this day, we know that the masks had highly exaggerated expressions that could be seen by all theatergoers. It’s quite easy to make your Greek theater mask from materials like paper plates, cardstock, paper mâché, or plaster. After you finish making and decorating your mask, you can put on a show of your own!

#### **Designing Your Mask**

1. Research for inspiration. Before you start making your mask, first decide on a design. Use the Internet or books on Greek theater to inspire ideas of what your mask could look like. You don’t have to base your design on these examples, but they can guide you in the right direction if you don’t know where to start.

2. Decide what emotion you want to convey. You should choose a simple but clear expression to represent. You may decide to make a mask that is happy, sad, angry, excited, etc.

If you are making the mask for a particular play, think about your characters and the primary emotions they feel during the play.

Remember that you will be poking out eye holes, so ensure your design has large, open eyes.

3. Draw your design. Once you have settled on a plan, draw it on a piece of paper. Even though you won't use this paper to make your mask, recording your design will help you to remember it exactly as you wanted it.

### Constructing Your Mask

1. Create a mask from paper plates or card stock. Paper plates and card stock are the easiest materials to work with to make your mask. Cut out an oval shape in the material that mimics the shape of your face. Draw your design onto the material, and use scissors to cut out the eyes and the mouth.

Before drawing on the eyes and mouth put the mask up to your face. With a pencil, make a mark where your eyes and mouth fall. Then draw the eyes and mouth over these marks and cut them out.

2. Make a mask from papier mâché. You can also use paper mâché to build the mask around a balloon. First, inflate a regular-sized balloon and tie it. Take a couple of strips of newspaper and dip them into the bowl of decoupage glue. Then stick them onto the balloon. Do this until you have two or three layers of newspaper in roughly the shape of a mask.

Leave the paper mâché for a couple of hours to let it dry. Once it has dried, poke the balloon with a pin or other sharp object. Then peel the balloon away so you are left with just the mask.

Cut out the eyes and the mouth. Use scissors to cut out the eye and mouth holes. If you cannot cut through the papier mâché with scissors, use an Exacto knife to cut out the holes.

3. Make a mask with plaster bandages. By using plaster, you can mold the mask to your face so it fits perfectly. Before starting the mask, apply a layer of Vaseline around the edge of your face near your hairline, as well as over your eyebrows. Put small squares of dampened paper towel over your eyes. Then lie down and have a friend start layering on the plaster bandages by dipping them in water and putting them directly on your face. They should lay down around three layers of bandages. Make sure your friend keeps the eye and the mouth area open. Peel off the mask and wash your face to get rid of any Vaseline or plaster.

### Finishing Your Mask

1. Strengthen the mask. If you made your mask from papier mâché or bandages, you might want to reinforce your mask. If you notice any layers of the mask that poke out and interfere with the shape, trim them with scissors. Also, use glue to reinforce layers that are peeling apart from each other.

2. Create features. If you want your mask to look more realistic, add to it to create features. If you used papier mâché you can add features like a nose by adding on more paper. You can also model features out of clay and papier mâché around them, then glue the features onto the mask.

If you made your mask from bandages, you can also put on new bandages if you want to exaggerate the shape of certain features or reinforce thin layers.

3. Color the mask. Now that you are done making the basic shape of the mask, go ahead and color it as you wish! You may decide to paint a flesh tone over your whole mask, and then paint on features like lips or eyebrows. You can also go for bolder, non-traditional colors. Do whatever you feel best suits your design.

If you have made the mask from card stock or paper plates, you can use crayons, markers, or paint to color the mask.

If you used papier mâché or bandages, you should paint your mask because crayons and markers won't be as effective on these materials.

4. Add hair. Many Greek theater masks also included hair. If you are happy with the way your mask looks, you don't have to add hair. However, if you do want to add hair, use construction paper, wool, yarn, or whatever material you have available. Adding hair can make your mask look more realistic and human-like.

5. Add elastic. Poke holes on each side of the mask. String elastic through one of the holes, then tie the elastic to secure it. Do the same on the other side. Adding elastic allows you to wear your mask without holding it up so that you can use your hands freely.

If you would prefer to hold your mask, attach a stick to the bottom so you can hold it more easily in front of your face.



## **Text 4 “How to Be a Film Actor”**

Imagine what it would be like to see your name up on the silver screen at the movie theater. But how do you actually become an actor and break into the movie industry? From honing your craft to landing your first auditions, we'll walk you through the skills and industry secrets you need to become a professional film actor.

1. Get work as an extra. Extras are the background actors in movies, so they don't usually have speaking parts. However, it's sometimes a paying gig and it can get you exposure, and there are famous actors out there who were discovered while working as extras.

To find work as an extra, check publications, casting calls, newspapers, and the internet to see if there are any nearby movies being filmed that require help.

2. Look for films shooting in your area. If you live in a smaller town rather than a major movie production hub, there's always a chance that your city will be chosen as the filming location for a big movie. Otherwise, look for art houses, colleges, and other production studios nearby that might require actors from time to time, and audition any time there's an opportunity.

To find out about possible roles, check local and community papers, bulletins, theaters, and colleges.

If a large production does happen to be filming in your city, contact the casting company to ask about auditions for parts or extras.

3. Audition for everything you can. Auditions are tough and nerve-racking, but unless you're a big-name actor, it's usually the only way you'll get a part. Like everything, auditions take practice, and the more you do, the easier it will be to make a good impression when you're auditioning for bigger roles.

Audition for any role you can, no matter how small the part or how low-budget the film. It doesn't matter if you don't want the part—audition practice is invaluable, and the role could end up being a good opportunity.

When you go for the audition be prepared by knowing your lines, scenes, the basic storyline, and the character you're playing.

4. Get yourself an agent. Having an agent isn't strictly necessary to land roles, but an agent's sole job is to help you find work, and this can facilitate you finding your first few gigs.

Check online to see if there are agents in your area taking on new clients. Just be careful about the agency you join. Agents make money when they find gigs for clients, so don't accept help from someone who wants a membership fee.

5. Accept any role you're offered. When you're first getting started in the acting industry and haven't yet made any sort of name for yourself, you need all the exposure you can get. This means taking on any acting job you can get, no matter how silly, low-budget, or unsuccessful the movie is.

The more auditions you do the more roles you'll get, and the more parts you have, the more likely it is that you'll get noticed and be given more opportunities as an actor.

## **Text 5 “Learning Film Acting Craft”**

1. Take acting lessons. Acting is an art and a craft that requires lots of skill and technique, and classes are a great place to learn the basics. There are also acting camps that you can go to in some cities, and these will dedicate even more time to teaching you how to be an actor. Acting classes are also beneficial for children who want to get into film acting, because they look good on a resume and are a good place to network. In class, you'll learn things like how to:

- 1) be confident and overcome shyness and stage fright;
- 2) project your voice and have a good stage presence;
- 3) see things from different perspectives so you can bring characters to life.

2. Participate in local theater. Like with any job, actors need to have a resume that highlights their acting experience and capabilities. You can gain this experience from drama clubs, community theater, school productions, dinner theaters, and even church productions.

Many of these sources put on multiple plays every year, so check back often to see if they are auditioning for roles. Even if there's nothing available in terms of acting roles, you can always get involved by joining the crew.

You can also get experience and get comfortable on the stage by taking part in improvisation nights, talent shows, and open mic nights in your city.

3. Hone the skills of a film actor. There are a number of ways that acting for film is different from theater and other

kinds of acting. To become a successful film actor, you need to learn and practice the different skills that are unique to the craft.

Whereas some actors get stage fright, others freeze up in front of the camera. Getting comfortable working in front of the camera will take some time, but just remember that the producer, director, and fellow actors are your live audience. Try to focus on them instead of the camera.

With film acting, there's a delicate balance between making sure the camera captures your body language and facial expressions while also acting naturally and as though the camera weren't there.

Your interactions and dialogues with other actors also need to be as natural as possible. Practice this by rehearsing various roles, characters, and dialogues with friends and colleagues in your time off.

Because most film making means taking multiple cuts for each scene, you also have to be patient and have the stamina to consistently deliver excellent performances, even when you're re-shooting the same scene for the twentieth time.

4. Find a mentor. There's nobody better than an experienced actor to help set you on the right path, because this person has already experienced exactly what you're going through. Ask around at your community theater or drama club to see if there are any established actors who might take you under their wing.

Mentors can give you pointers, introduce you to others in the industry, teach you tricks of the trade, give advice about where to find roles, and help you hone your craft.

### **Text 6 “How to Be a Film Critic”**

Film critics study movies, provide insightful commentary, and let us know whether a movie is a success or a flop. Whether you want to be a professional or hobbyist film critic, you must first possess a passion for film. Watching as many films as you can and reading the work of other critics is key for your development as a film critic. As with any craft, practice is crucial. Practice writing film criticisms as often as you can. Continue to sharpen your writing skills, because these are central to the film critic’s job. With enough practice and passion, you might even become a professional film critic!

1. Cultivate a passion for film criticism. It’s hard to make it as a big-time film critic. Many critics work hard for years before earning any money at all. Moreover, many critics write film reviews as a hobby, simply because they love film. Film criticism takes a lot of time and effort, and a steady income is not guaranteed, so passion is key.

A passion for film criticism will show through in your work.

2. Watch a variety of quality films. If you want to critique films, you need to know what makes a quality film. Look for critically acclaimed films across all the different genres, and

watch them. Consider classic films, indie films, foreign films, short films, animated films, comedies, and dramas.

Be sure to watch as many “classic films” as you can – film critics often reference these. Search “classic films” online to find a number of lists.

Purchasing a subscription to a streaming service like Netflix is a great way to get access to a wide variety of films.

3. Read the work of other film critics. Reading the work of established film critics will help you gain a better understanding of film critic writing and film as an art form. Find a few critics who you really like, and follow their work.

Form your own opinions about a given film, then read a critic’s review to see how your opinions compare with theirs.

Take note of your favorite critics’ writing style and tone, and examine how they present their ideas. How do humor and context factor in to the critique?

4. Study journalism. The majority of film critics are journalists who end up specializing in film writing. If you are in college, consider majoring or minoring in journalism. Otherwise, you can take a journalism class at your local community college or online.

You don’t need to study journalism to become a film critic, but it’s helpful if you want to make a career out of film criticism.

5. Take some film classes. Try taking some film classes at your school, online, or at your local community college. Majoring or minoring in film can be helpful if you are looking to be a professional film critic.

6. Start a film blog. The two major routes to becoming a film critic are through the field of journalism, and through film blogging. Film critics often start film critique blogs for pleasure. A blog can be a stepping stone to a career in film criticism. Your blog will allow you to practice your writing skills and create a portfolio of your work.

Don't be shy when it comes to expressing your opinion on your blog. Your content should be high quality, but also honest and genuine.

## Список литературы

1. А любите ли вы театр?.. : [сайт]. – 2022. – URL: <https://school1.kngcit.ru/news/361-a-lyubite-li-vy-teatr> (дата обращения: 30.11.2022). – Текст : электронный.

2. Англо-русский экологический словарь, сост. И. В. Рябова : [сайт]. – Москва, 2018. – URL: <https://kmpo.ranepa.ru/obrazovanie/nauchno-metodicheskaya-rabota/edinaya-nauchnaya-tema/rezultaty/doc/> (дата обращения: 08.12.2022). – Текст : электронный.

3. История грима в кино : [сайт]. – 2020. – URL: <https://jam-store.com/raznoe/istorija-grima-v-kino/> (дата обращения: 16.11.2022). – Текст : электронный.

4. Как пандемия изменила московские театры : [сайт]. – 2021. – URL: <https://teatral-online.ru/news/29052/> (дата обращения: 19.12.2022). – Текст : электронный.

5. Корейские народные сказки : [сайт]. – 2023. – URL: <http://www.lib.ru/TALES/koreja.txt> (дата обращения: 01.02.2023). – Текст : электронный.

6. Пародии, переодевания и чёрный юмор: какими бывают комедии и как они смешат : [сайт]. – 2022. – URL: <https://lifehacker.ru/kakimi-byvayut-komedii/> (дата обращения: 04.01.2023). – Текст : электронный.

7. Разница между жанрами триллер и ужасы : [сайт]. – 2020. – URL: [https://filmz.ru/pub/1/32582\\_1.htm](https://filmz.ru/pub/1/32582_1.htm) (дата обращения: 10.01.2023). Текст : электронный.

8. Россияне ходят в кино чаще, чем в театры и музеи : [сайт]. – 2021. – URL: <https://www.mosfm.com/audios/143093> (дата обращения: 24.12.2022). – Текст : электронный.



9. Театр – искусство отражения жизни : [сайт]. – 2021. – URL: [https://vk.com/@et\\_remark-teatr-iskusstvo-otrazheniya-zhizni](https://vk.com/@et_remark-teatr-iskusstvo-otrazheniya-zhizni) (дата обращения: 27.11.2022). Текст : электронный.

10. Уже не тот: почему говорят, что российский кинематограф хуже советского и так ли это? : [сайт]. – 2022. – URL: <https://artifex.ru/кино/советский-vs-российский-кинематограф/> (дата обращения: 07.12.2022). – Текст : электронный.

11. Breaking News English (2022), available at: <https://breakingnewsenglish.com/> (Accessed: 20 November 2022).

12. English Online (2022), “Baroque Art and Architecture”, available at: <https://www.english-online.at/art-architecture/baroque/baroque-art-and-architecture.htm> (Accessed: 25 November 2022).

13. Epiphany, Journal of Transdisciplinary Studies (2015), “Ritual, Myth, and Tragedy: Origins of Theatre in Dionysian Rites”, available at: <http://epiphany.ius.edu.ba/index.php/epiphany/article/view/117> (Accessed: 11 January 2023).

14. Flaubert, G. (2021) *Madame Bovary*, Project Gutenberg, available at: <https://www.gutenberg.org/files/2413/2413-h/2413-h.htm> (Accessed 19 August 2022).

15. Inquiries Journal (2020), “Stage as Moment, Cinema as Memory: The Diverging Aesthetics of Two Mediums”, available at: <http://www.inquiriesjournal.com/articles/1819/stage-as-moment-cinema-as-memory-the-diverging-aesthetics-of-two-mediums> (Accessed: 20 January 2023).

16. Inyaz-school.ru (2012), “The comedy film is the most popular genre”, available at: <https://inyaz-school.ru/topik-po-anglijskomu-yazyku-the-comedy-film-is-the-most-popular-genre/#:~:text=The%20comedy%20genre%20can%20be,elicit%20laughter%20from%20the%20audience.> (Accessed: 26 November 2022).

17. Leroux, G. (2008) *The Phantom of the Opera*, Project Gutenberg, available at: <https://www.gutenberg.org/files/175/175-h/175-h.htm> (Accessed 19 August 2022).

18. LiveAbout dotcom (2019), “How Movies Went From Black and White to Color”, available at: <https://www.liveabout.com/how-movies-went-from-black-white-to-color-4153390> (Accessed: 30 December 2022).

19. Mather Institute (2016), “Age on Stage: the Many Benefits of Theater Arts for Older Adults”, available at: <https://www.matherinstitute.com/2016/08/01/age-on-stage-the-many-benefits-of-theater-arts-for-older-adults/> (Accessed: 01 February 2023).

20. Moravia, A. (1954), *Il Disprezzo*, available at: [https://openlibrary.org/works/OL14857500W/Il\\_disprezzo](https://openlibrary.org/works/OL14857500W/Il_disprezzo) (Accessed: 15 November 2022).

21. MusicGateway (2021), “The Benefits Of Watching Horror Movies – Or Is It Bad To Watch Them?”, available at: <https://www.musicgateway.com/blog/film-industry/movie-business/benefits-of-watching-horror-movies-are-scary-movies-good-for-you> (Accessed: 30 January 2023).

22. Nabokov, V. V. (1998), *Laughter in the Dark*, available at: <https://archive.org/details/laughterindarkpe00vlad> (Accessed at: 18 December 2022).

23. On The Stage (2021), “The Opportunity to Tell More Original Stories”, available at: <https://onthestage.com/blog/three-reasons-online-theatre-is-here-to-stay/> (Accessed: 20 January 2023).

24. O’Reilly (2023), “Writing with Motion”, available at: [https://www.oreilly.com/library/view/cinematography-theory-and/9780240812090/06\\_Chapter1.html](https://www.oreilly.com/library/view/cinematography-theory-and/9780240812090/06_Chapter1.html) (Accessed: 13 January 2023).

25. ROMA Cinephilia Magazine (2022), “Tim Burton Interview”, available at: <https://www.romacinephilia.com/post/tim-burton-interview> (Accessed: 01 November 2022).

26. Salinger, J. D. (2019), *The Catcher in The Rye*, available at: [https://archive.org/details/1\\_20191103\\_20191103\\_1326/mode/1up](https://archive.org/details/1_20191103_20191103_1326/mode/1up) (Accessed: 15 November 2022).

27. StudioBinder (2020), “An overview of black comedy”, available at: <https://www.studiobinder.com/blog/what-is-black-comedy-definition/> (Accessed: 18 January 2023).

28. The Beat (2022), “Is Modern Black and White Cinematography Just a Gimmick?”, available at: <https://www.premiumbeat.com/blog/black-and-white-cinematography-gimmick/> (Accessed: 31 January 2023).

29. The Conversation (2022), “The pandemic nearly killed theatre – the creative way it fought back could leave it stronger”, available at: <https://theconversation.com/the-pandemic-nearly-killed-theatre-the-creative-way-it-fought-back-could-leave-it-stronger-176185> (Accessed: 11 February 2023).

30. Theatres Trust (2023), “What are the different styles of theatre decoration?”, available at: <http://www.theatrust.org.uk/discover-theatres/theatre-faqs/169-what-are-the-different-styles-of-theatre-decoration> (Accessed: 23 January 2023).

31. Theatre Arts Vocabulary (2023), available at: [https://hosting.iar.unicamp.br/lab/luz/ld/C%EAAnica/Gloss%Elrios/theatre\\_arts\\_vocabulary\\_list.pdf](https://hosting.iar.unicamp.br/lab/luz/ld/C%EAAnica/Gloss%Elrios/theatre_arts_vocabulary_list.pdf) (Accessed: 10 February 2023).

32. The New York Times (2022), “In ‘Once Upon a (korean) Time,’ Bedtime Stories to Keep You Up at Night”, available at: <https://www.nytimes.com/2022/08/31/theater/review-once-upon-a-korean-time.html> (Accessed: 19 October 2022).

33. Tolstoy, L. (1998) *Anna Karenina*, Project Gutenberg, available at: <https://www.gutenberg.org/files/1399/1399-h/1399-h.htm> (Accessed 19 August 2022).

34. Vocabulary.com (2023), available at: <https://www.vocabulary.com/lists/277003> (Accessed 14 January 2023).

35. WikiHow (2023) “How to be a film actor”, available at: <https://www.wikihow.com/Be-a-Film-Actor> (Accessed 30 January 2023).

36. WikiHow (2023) “How to Be a Film Critic”, available at: <https://www.wikihow.com/Be-a-Film-Critic> (Accessed 04 February 2023).

37. WikiHow (2021) “How to Dress for the Theatre”, available at: <https://www.wikihow.com/Dress-for-the-Theatre> (Accessed 15 January 2023).

38. WikiHow (2022) “How to Make Greek Theatre Masks”, available at: <https://www.wikihow.com/Make-Greek-Theatre-Masks> (Accessed 24 December 2022).

39. World of Theatre (2018) “Understand the Importance of Theatre in Society”, available at: <http://www.theatredumississippi.org/2018/07/importance-of-theatre-in-society/> (Accessed: 20 December 2022).

*Учебное издание*

**Афанасьева** Ольга Юрьевна,  
**Федотова** Марина Геннадьевна,  
**Солоницына** Анастасия Сергеевна

ТЕАТР И КИНО

На английском языке

Ответственный редактор

Е. Ю. Никитина

Компьютерная верстка

В. М. Жанко

Подписано в печать 01.06.2023. Формат 60x84 1/16.  
Усл. печ. л. 13,02. Тираж 500 экз. Заказ 221.

Южно-Уральский научный центр Российской академии  
образования. 454080, Челябинск, проспект Ленина, 69, к. 454.

Учебная типография Федерального государственного бюджетного  
образовательного учреждения высшего образования «Южно-  
Уральский государственный гуманитарно-педагогический  
университет. 454080, Челябинск, проспект Ленина, 69.