

Учреждение образования  
«Брестский государственный университет имени А.С. Пушкина»

**Г.В. Нестерчук**

## **Практика иностранного языка**

Учебно-методический комплекс  
для студентов специальностей  
1-02 05 05-01 Информатика. Иностранный язык,  
1-02 01 02-04 История. Иностранный язык

В трех частях

Часть 2

### **Cinema and Visual Arts**

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## **Кино и изобразительное искусство**

Учебно-методическое пособие

Брест  
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Издание предназначено для студентов, изучающих английский язык как дополнительную специальность, и предоставляет возможность совершенствования навыков и умений чтения и говорения (монологическая и диалогическая речь) по темам социально-культурной сферы общения «Кино» и «Изобразительное искусство». Содержит текстовый материал образовательного характера и ставит задачу практического овладения языком в диалоге культур. Включает также письменные задания, направленные на совершенствование навыков и умений письменной речи, повторение некоторых грамматических тем и проверку сформированности лингвистической и социокультурной компетенции будущего специалиста.

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## ПРЕДИСЛОВИЕ

Учебно-методическое пособие является составной частью учебно-методического комплекса «Практика иностранного языка» и предназначено для аудиторной и самостоятельной работы студентов 4 курса физико-математического и исторического факультетов, для которых английский язык является дополнительной специальностью. УМК включает три составных элемента – три учебно-методических пособия: «Teaching and Education», «Books and Reading», «Cinema and Visual Arts».

Настоящее учебно-методическое пособие решает общую задачу обеспечения подготовки преподавателя, характеризующегося высоким культурным уровнем и широким кругозором, и ставит своей целью совершенствование навыков и умений чтения и говорения (монологическая и диалогическая речь) по темам социально-культурной сферы общения «Кино» и «Изобразительное искусство».

Пособие состоит из 6 разделов 1) Film Art, 2) British and American Cinema, 3) Talking about Films, 4) The World of Arts, 5) British and American Visual Arts, 6) Art Museums and Their Treasures. Каждый раздел строится по единой схеме и включает:

*Vocabulary Study* – тематический словарь и комплекс упражнений на активизацию языкового материала;

*Reading & Discussing* – обширную подборку текстов, обеспечивающих конкретное информационное наполнение темы, и заданий к ним для углубления коммуникативной компетенции обучаемых в рамках заданной проблематики, а также совершенствования навыков различных видов чтения;

*Written Work and Grammar Revision* – задания для совершенствования навыков и умений письменной речи, перевода с русского на английский и повторения некоторых грамматических тем (Article, Pronoun, Adverb, Verb) на базе тематической лексики.

Содержание пособия подчинено современным концептуальным подходам к изучению иностранного языка в вузе, носит образовательный характер и ставит задачу практического овладения языком наряду с развитием индивидуальности каждого обучаемого в диалоге культур. В систему упражнений положены принципы активизации обучаемых, нарастания трудностей, взаимосвязанного формирования языковых навыков и речевых умений, частотности языкового материала и проблемности.

Пособие может использоваться на других факультетах вуза, где английский язык изучается по углубленной программе и является одной из основных специальностей.

*Г.В. Нестерчук*

# CINEMA

## UNIT 1

### FILM ART

#### Vocabulary Study

#### I. Study the following words and translate the illustrative sentences into Russian.

**1. cinema** а) кино, киноискусство, кинематография; *e. g.* The cinema was born at the end of the XIX century.

б) кинотеатр; *syn.*: theatre, picture-house; *e. g.* Is there a cinema in your street? This French film will be shown in two cinemas next week.

**2. film** а) (кино)-фильм/картина/лента; *syn.*: picture, movie;

б) кино, киноискусство; *e. g.* A lot of books and articles have been written on the art of the film. Distant lands and nations can become familiar to us through the medium of film (посредством кино). The image of women in American film (in the American cinema) has changed very little in the past twenty years.

**3. to shoot** снимать, производить съемки; *e. g.* to shoot a film/picture/scene снимать фильм/картину/сцену; to shoot a screen/camera-test делать пробные съемки (кинопробу); to shoot on location делать натурные съемки; *e. g.* The departure scene was shot at the Kazan Railway Station. The screen-tests that were shot of the young actress proved to be a success. Location shooting for the film was done in the Crimea.

**4. to film** а) снимать для кино, делать фильм о...; *e. g.* to film people (animals, children); to film a scene (a picture, a conference, an examination, etc.); *e. g.* He has never filmed children before. She gave her consent to be filmed in Bondarchuk's new picture.

б) экранизировать, ставить фильм по...; *e. g.* Dostoyevsky's *Idiot* has been filmed several times.

в) сниматься (в кино); *e. g.* This movie star films in America, Italy and France.

г) получаться (в кино); *e. g.* to film well/badly; *e. g.* Although the young actress was quite pretty, the producer doubted if she would film well.

**5. show** сеанс в кинотеатре; *e. g.* I bought two tickets for the 7 o'clock show. Let's drop in at the buffet before the show. *syn.*: house; *e. g.* The house begins/ends at 7 o'clock.

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

**7. matinee** дневной сеанс; *e. g.* This cinema runs two matinees every day.

**8. dialogue** текст, реплики, звучащие с экрана; *e. g.* Catchy tunes and sparkling dialogue make the film worth seeing.

**9. script** текст роли, сценарий; *e. g.* Jane read the script over and over again and still felt there was something lacking in it. The director made a few changes in the script.

**10. serial** многосерийный кино/телефильм; *e. g.* Adventure serials are very popular with children.

**11. episode** часть многосерийного фильма; *e. g.* From the very first episode of the new serial it is already quite clear what's going to happen in the next.

**12. part** серия, *e. g.* a two-part film двухсерийный фильм; *e. g.* The film *Tom Jones* consists of two parts and lasts about two and a half hours.

**13. scene** сцена; *e. g.* to take/shoot/film a scene снять сцену; to retake a scene переснять сцену; the opening scene первая сцена, первый эпизод; the closing (final) scene последняя сцена, последний эпизод; crowd scenes массовые сцены. Но: Этот актер снимается только в массовых сценах. – This actor is only used as a super (an extra).

**14. sequence** несколько сцен, составляющих эпизод; *e. g.* There are a few magnificent riding sequences in the film.

**15. shot** кадр; *e. g.* war shots, documentary shots, long-shots кадры, снятые дальним (общим) планом; close-ups кадры, снятые ближним (крупным) планом; *e. g.* It's a delight to watch the young actress both in the long-shots and in the close-ups.

**16. still** фотоснимок кадра из фильма (для рекламы и т. п.); *e. g.* We stopped to look at the stills advertising the new Polish picture.

**17. cinema-goer** зритель; *syn.*: film-goer, picture-goer; *e. g.* One of the reasons for falling attendance at the cinema in Britain is the dissatisfaction of the cinema-goers with the way many cinemas are run.

**18. audience** публика, сидящая в зале; *syn.*: viewers; *e. g.* How did the audience (viewers) react to the film? I think it's a film for more sophisticated audiences.

## II. Read the following passage, pay attention to the words and word combinations in bold and translate them into Russian.

We love watching films (= **movies** in American English) – either on TV, on DVD, downloaded onto our PCs or at the cinema.

What sort of films do you enjoy? You've got a lot of **genres** to choose from: **westerns** (set in the American Wild West) or **spaghetti westerns** (those filmed in Italy), **action** films (fights, car chases, etc.), adventure, **animated** (cartoons),

or **horror** (lots of blood or ghostly visits). Perhaps you prefer comedy (or “**romcom**” – romantic comedy) or dramas. Sometimes these are **epics** (long, historical dramas) and sometimes these are **adaptations** (adapted either from a previous film or from a book or play). What about **thrillers** (or suspense) or musicals (with song and dance) and science fiction (**set in a futuristic world**)? Or maybe you prefer the old black and white films or the **classics**?

In a celebrity-obsessed world, actors are as famous as politicians (maybe even more so!) We like to see our favourite actors **playing a character** – even a **minor character** – in films, whether these are in **lead roles** (=main roles), or **supporting roles** (not main roles). Every year the **Oscars** are given to lead actors and supporting actors, but never to the **extras** (the actors who play people in a crowd, often without a speaking part.) We like reading the film **credits** firstly to see who’s in the **cast** (everyone who acted in the film) and if there’s a **special appearance** by a famous actor who’s only in the film for a couple of minutes.

Then we like to see who the **director** or **producer** is, the **screenwriter** who wrote the **screenplay** (the script that the actors speak) and who composed the **soundtrack** (the music background in the film). We’ll read film **reviews** to find out more about the **plot** (or storyline) and how good the **lighting**, **cinematography** (art of **shooting the film**) or **costumes** are. We might even watch a **trailer** (a short extract from the film) to see the **special effects**.

### III. Look through the following compound words with ‘film’ and translate them into Russian.

a film review	a film-goer
a film critic	a film actor
a film premiere	a film producer
a film star	a film fan/lover
a film-maker	a film festival
a film festival	a film buff

### IV. Study the following words and word combinations to describe different types of film.

award-winning film – фильм, получивший премию  
 colour film – цветной фильм  
 black and white (film) – черно-белый фильм  
 3D (three-dimension) film – стереофильм  
 feature film – художественный фильм  
 documentary (film) – документальный фильм  
 news-reel – хроника, журнал

short (a short-length film) – короткометражный фильм  
 (animated) cartoon (film) – мультипликационный фильм  
 musical (film) – музыкальная (кино) комедия  
 nature film – фильм о природе  
 popular-science film – научно-популярный фильм  
 science-fiction film – научно-фантастический фильм  
 travelogue – фильм о путешествиях, географический фильм  
 educational (instructional) film – учебный фильм  
 adventure film – приключенческий фильм  
 war film – военный фильм  
 crime film – детектив  
 horror film – фильм ужасов  
 western or a cowboy film – вестерн или ковбойский фильм  
 thriller – приключенческий или детективный фильм с острыми ситуациями  
 action film – приключенческий (иногда и детективный) фильм, насыщенный быстро и динамично развивающимися событиями  
 sitcom (situation comedy) – ситком, ситуационная комедия (жанр телевизионного комедийного сериала)

## V. Match the types of film with their contents.

<i>travelogue</i>	<i>cartoon</i>
<i>comedy</i>	<i>costume drama</i>
<i>documentary</i>	<i>drama</i>
<i>horror</i>	<i>romantic comedy</i>
<i>sci-fi</i>	<i>thriller</i>

- 1) a film about the places visited by a traveller
- 2) a film that is set in the future and there are some imaginary scientific developments
- 3) a type of film which combines comedy with a love story
- 4) a film with a very exciting story that often involves a crime
- 5) a film that tries to make the audience laugh
- 6) a film that tells a true story, often shown on television
- 7) a film in which the characters are drawn, made by computer or made from models
- 8) a historical film, often made famous by the clothes the actors wear
- 9) a film which tries to make the audience very frightened
- 10) a serious film

**VI. Here are some words connected with the film industry. Match the word with the meaning.**

<i>a star</i>	<i>multiplex</i>
<i>a trailer</i>	<i>pictures</i>
<i>cinema</i>	<i>producer</i>
<i>credits</i>	<i>sound track</i>
<i>director</i>	<i>special effects</i>

- 1) the music that goes with a film
- 2) a series of short sections of a film that are shown to advertise it
- 3) an informal word for the cinema
- 4) the person who is responsible for the artistic part of a film
- 5) a cinema with many different screens so it can show many films at the same time
- 6) a famous film actor
- 7) the person who is responsible for the business side of the film
- 8) the place where you go to see a film
- 9) unusual sounds or images in films created artificially and using new technology
- 10) a list of people involved in making a film, usually shown at the end of it

**VII. Choose the correct cinema-related words to complete the sentences.**

<i>extra</i>	<i>nominated</i>	<i>premiere</i>
<i>sequel</i>	<i>box office</i>	<i>scene</i>
<i>screenplay</i>	<i>animated</i>	<i>frame</i>
<i>genre</i>	<i>critic</i>	<i>audition</i>

1. Someone whose job is to review films for a newspaper or TV programme is .....
2. A cartoon-like film using drawings and not real people is called .....
3. A second film made to continue the story started in the first is .....
4. A shot or series of shots in a movie constituting a unit of continuous related action is .....
5. A category or type of film, e.g. action is .....
6. A single picture on a roll of movie film or videotape is .....
7. The script for a movie, including descriptions of scenes and some camera directions is .....
8. Selected to be on a short list for a prize is .....
9. A trial performance, as by an actor, dancer, or musician, to demonstrate suitability or skill is .....

10. The first showing of a film is called .....
11. A performer hired to play a minor part, as in a crowd scene in a film is .....
12. A booth at the cinema where tickets are sold is .....

### VIII. Fill in the blanks with the words from the box.

<i>action</i>	<i>character</i>	<i>plot</i>	<i>setting</i>
<i>actors</i>	<i>comedy</i>	<i>projector</i>	<i>star</i>
<i>animation</i>	<i>critic</i>	<i>scenes</i>	<i>theater</i>
<i>blockbusters</i>	<i>documentary</i>	<i>sci-fi</i>	<i>ticket</i>
<i>cameo</i>	<i>extra</i>	<i>screen</i>	<i>usher</i>
<i>camera</i>	<i>genre</i>	<i>sequel</i>	<i>horror</i>

### Parts of the Movie

The place or time a movie takes place is called the ..... . What happens in a movie is called the ..... . A movie is usually broken up into many ..... . The movie is filmed with a .....

### People in Movies

The people who act in the movie are ..... . A ..... is a part that an actor plays. The main actor is sometimes called the ..... . When a famous person has a short appearance in a film it is called a ..... . An ..... is an unimportant person who acts in the background. A ..... is a person who watches movies and writes reviews about them.

### Movie Genres

The type of movie is the movie ..... . A movie that makes you laugh is a ..... . A movie that makes you scream is a ..... . A movie that is exciting with lots of guns and explosions is an ..... movie. Movies about the future or space are known as ..... films. And a movie about real life is a ..... . An ..... film has cartoon characters.

### Blockbusters

Movies with big budgets that sell a lot of tickets are called ..... . Many of these movies do so well that movie producers make a ....., or part II.

### At the Cinema

The place where you watch a movie is called a ..... . To see a movie, usually, you have to buy a ..... . The movie is projected onto a large ..... using a movie ..... . An ..... is a person who shows you to your seat and makes sure everybody is quiet during the movie.

**IX. Translate the following sentences into Russian paying attention to the word combinations in bold.**

1. While they were **watching the film**, Helen suddenly felt somebody touch her shoulder from behind.
2. **The film was shot** in 1973 but **released** only two years later.
3. **The film was on** for two weeks at the local cinema. Where **is the film showing** now?
4. It is hard to explain why **the film works**, but it does, in spite of a number of drawbacks.
5. The play **was adapted for the screen** by the director himself.
6. That was the first attempt **to screen** Jack London.
7. Most of Graham Greene's novels **screen well**.
8. It seems a pity wasting an **all-star cast** on a film like that.
9. **Casting actors for the parts** is usually the job of the producer.
10. Russia **entered two films for** the Cannes Film Festival.
11. Do you remember the old German film *Peter* with Franchesca Gaal **in the title-role**?
12. I hope this film is not **dubbed in Russian**, I want to hear the English **dialogue**.
13. Most foreign films screened in Russia are dubbed, but there are some films, especially musicals, that only **have subtitles**.
14. That French musical **had an amazingly long run** even in most of the suburban cinemas.
15. The picture seems to be rather **dragged-out**, especially towards the end.
16. I liked the film in spite of its **hackneyed plot**.
17. The young director could never have hoped that his film would **be such a hit**.

**X. Choose the best alternative to complete the following sentences.**

1. A ..... is a film without any recorded sound or dialogues. The films were silent until the late 1920's.  
 a) *silent film*                      b) *short film*                      c) *feature film*
2. In silent films ..... were required to emphasize their body language and facial expressions.  
 a) *actors and actresses*    b) *film makers*                      c) *movie stars*
3. The famous film *Once upon a Time in the West*, which was shot in 1968, is a .....  
 a) *documentary*                      b) *western*                      c) *cartoon*
4. A ..... is a piece of work written especially for a film. The major components are actions and dialogues.  
 a) *screenplay*                      b) *credits*                      c) *trailer*

5. *Jaws* is an American movie. This film is the second Steven Spielberg's ..... film.

- a) *feature*                      b) *travelogue*                      c) *popular-science*

6. A ..... is a type of film which places emphasis on human drama on a grand scale. An example of this type of film is the *Lord of the Rings*.

- a) *cartoon*                      b) *comedy*                      c) *epic*

7. Illusions used in films to simulate imagined events in a story are called ..... . Since 1990 many classical effects techniques have been superseded by 3D computer graphics.

- a) *film music*                      b) *special effects*                      c) *screen version*

8. Animals are among the most popular subjects for ..... films. For example the film *March of the Penguins* takes us into the harsh environment of the Antarctic.

- a) *adventure*                      b) *documentary*                      c) *animated*

9. A ..... is a selection of clips from one film intended to attract people.

- a) *title*                      b) *film poster*                      c) *trailer*

10. A ..... is a centre for preserving and enriching the film heritage documents. Anyone can provide documentation, information and publications about films in this centre.

- a) *film library*                      b) *catalogue*                      c) *public library*

## Reading & Discussing

**I. In today's busy world of traffic, noisy airports, e-mails and conference calls, people are often in search of a chance to get away. The cinema provides that sense of escape, a sanctuary where the audience can forget their cares or their daily lives and let themselves be transported into a gripping story. Is it that special experience, that escape that will ensure film to remain strong for a very long time as a form of art? Read the following text and answer the question above.**

### Film as Art

Film is a young medium, at least compared to most other media. Painting, literature, dance, and theatre have existed for thousands of years, but film came into existence only a little more than a century ago. Yet in this fairly short span, the newcomer has established itself as an energetic and powerful art form.

Motion pictures are so much a part of our lives that it's hard to imagine a world without them. We enjoy them in theatres, at home, in offices, in cars and buses, and on airplanes. We carry films with us in our laptops and iPods. We press the button, and our machines conjure up movies for our pleasure.

For about a hundred years, people have been trying to understand why this medium has captivated us so much. Films communicate information and ideas, and they show us places and ways of life we might not otherwise know. Important as these benefits are, though, something more is at stake. Films offer us ways of seeing and feeling that we find deeply gratifying. They take us through experiences. The experiences are often driven by stories, with characters we come to care about, but films might also develop an idea or explore visual qualities or sound textures. A film takes us on a journey, offering a patterned experience that engages our minds and emotions. It doesn't happen by accident. Films are designed to have effects on viewers.

Late in the 19th century, moving pictures emerged as a public amusement. They succeeded because they spoke to the imaginative needs of a broad-based audience. All the traditions that emerged – telling fictional stories, recording actual events, animating objects or pictures, experimenting with pure form – aimed to give viewers experiences they couldn't get from other media. The men and women who made films discovered that they could control the aspects of cinema to give their audience richer, more engaging experiences. Learning from one another, expanding and refining the options available, film-makers developed skills that became the basis of film as an art form.

The popular origins of cinema suggest that some common ways of talking won't help us much in understanding film. Take the distinction between art and entertainment. Some people would say that blockbusters playing at the multiplex are merely "entertainment", while films for a narrower public – perhaps independent films, or festival fair, or specialized experimental works – are true art. Usually the art/entertainment split carries a not-so-hidden value judgment: art is high-brow whereas entertainment is superficial. Yet things aren't that simple. Many of the artistic resources of cinema were discovered by filmmakers working for the general public. During the 1910s and 1920s, for instance, many films that aimed only to be entertaining opened up new possibilities for film editing.

As for the matter of value, it's clear that popular traditions can foster art of high quality. Just as Shakespeare and Dickens wrote for a broad audience, much of the greatest twentieth-century music, including jazz and the blues, was rooted in popular traditions. Cinema is an art because it offers filmmakers ways to design experiences for viewers, and those experiences can be valuable regardless of their pedigree. Films for audiences both small and large belong to that very inclusive art we call cinema.

Sometimes, too, people treat film art as opposed to film as a business. This split is related to the issue of entertainment, since entertainment generally is sold to a mass audience. Again, however, in most modern societies, no art floats free of economic ties. Novels good, bad, or indifferent are published because

publishers expect to sell them. Painters hope that collectors and museums will acquire their work. True, some artworks are subsidized through taxes or private donations, but that process, too, involves the artist in a financial transaction. Films are no different.

Some movies are made in the hope that consumers will pay to see them. Others are funded by patronage (an investor or organization wants to see the film made) or public money (France, for instance, generously subsidizes film projects). Even if you decide to make your own digital movie, you face the problem of paying for it – and you may hope to earn a little extra for all your time and effort.

The crucial point is that considerations of money don't necessarily make the artist any less creative or the project any less worthwhile. Money can corrupt any line of business (consider politics), but it doesn't have to. In Renaissance Italy, painters were commissioned by the Catholic Church to illustrate events from the Bible. Michelangelo and Leonardo da Vinci worked for hire, but it would be hard to argue that it hurt their artistry.

Here we won't assume that film art precludes entertainment. We won't take the opposite position either – claiming that only Hollywood mass-market movies are worth our attention. Similarly we don't think that film art rises above commercial demands, but we also won't assume that money rules everything. Any art form offers a vast range of creative possibilities. Our basic assumption is that as an art, film offers experiences that viewers find worthwhile – diverting, provocative, puzzling, or rapturous.

## **II. Do you agree that**

- 1) film is a young medium which has established itself as a powerful art form?
- 2) films communicate information and ideas?
- 3) films explore our visual qualities?
- 4) moving pictures emerged as a public amusement?
- 5) films are aimed at a narrower public?
- 6) cinema is superficial?
- 7) cinema is sold to a mass audience?
- 8) films are made to get money?
- 9) film art precludes entertainment?
- 10) only Hollywood mass-market movies are worth our attention?
- 11) film art rises above commercial demands?
- 12) film offers a vast range of creative possibilities?

**III. Sixty years ago, audiences went to the movies reflexively. Now we go to the movies mostly to see things we recognize – actors, stories, and crusaders**

**wearing costumes. Do you agree? Read the following article and find the answer to the title question.**

### **Why Do We Still Go to the Movies in the 21<sup>st</sup> Century?**

*by Nalaka Gunawardene*

Going to the movies has been a shared cultural activity for at least four generations. And we still keep going to the movies, even though we now have other ways of seeing the same films. Why?

One day I went to the local cinema to see 2012, Roland Emmerich's latest depiction of the mother of all disasters. For 158 gripping minutes, I willingly suspended disbelief and allowed the myth-makers of Hollywood to scare me out of my wits. As did, it seemed, the few hundred other people watching it on a wide screen with surround sound. There is no way the literally earth-shattering scenes of this movie would seem and feel remotely realistic anywhere else...

But cinemas are far from perfect – for instance, we have to put up with a bunch of screaming brats whose parents have unwisely brought them for the wrong kind of movie. I've sat through far more noisy and boorish behaviour at cinemas: notable among them is watching *The Titanic* at a massive, packed cinema sometime in 1998 – and discovering how 'interactive' movie-goers can get.

I just refuse to see such blockbusters on a small screen. (OK, I might watch movies on long flights when I get tired of reading, but I have never been able to bring myself to watching a movie on an iPod.)

In fact, the movie industry is as much caught up in the digital wave as all other aspects of media. How much has our world of moving-image entertainment changed in the past decade? We now live in a world of the 24-Hour Movie, one that plays anytime and anywhere you want (and sometimes whether you want it to or not). It's a movie we can access at home by pressing a few buttons on the remote (and agreeing to pay more for it than you might at the local video store) or with a few clicks of the mouse. The 24-Hour Movie fills our screens with images that, more and more, have been created algorithmically rather than photographically.

Yet, unlike in other media experiences, the changes in the movie industry have gone largely unnoticed by ordinary viewers. Film is profoundly changing – or, if you believe some theorists and historians, is already dead – something that most movie-goers don't know. Yet, because the visible evidence of this changeover has become literally hard to see, and because the implications are difficult to grasp, it is also understandable why the shift to digital has not attracted more intense analysis outside film and media studies.

It is probably right: by adapting and evolving with the times, the cinema has survived for over a century. Television failed to kill movies. Video failed to kill movies. Internet piracy – not to mention all the other diversions available online

– has also failed to annihilate this most stubbornly resilient of art forms. Film-makers will, it is true, tell you that it is now more difficult than ever to negotiate financing for movies that cost between \$3 and \$15 million. But you couldn't say that the current recession has crippled the movie business.

All this makes me wonder what movie-going might be like in another decade or two. 3D and IMAX are no longer so uncommon or special, and the entertainment industry is working hard to relate to not just our seeing and hearing, but other senses as well. (Did you know that, as long ago as the 1960s, they tried to introduce smelling movies? Smell-O-Vision was a system that released odours during the projection of a film so that the viewer could "smell" what was happening in the movie. The technique injected 30 different smells into a movie theatre's seats when triggered by the film's soundtrack. For some reason, it never caught on.)

Perhaps it's not simply a matter of money or technology. There is also a whole sociology of movie going and movie watching – many of us go to the cinema not just for the personal sensory experience of a celluloid dream, but also for the shared experience of it. I like bumping into friends at cinemas. At a premiere or special screening, I also get to steal a few glimpses of the glitterati of the film world.

Have you ever been to a film musical and had the uncontrollable urge to burst into song? London's Prince Charles Cinema not only allows, but encourages viewers to do just this – though only on certain days of the month. Their most famous offering is Sing-a-long-a *Sound of Music*: a few years ago I joined several hundred others and Julie Andrews in such a memorable experience. I have a digitally remastered DVD of the 1965 movie, but watching it at home can't compare with the sense of community that one feels when the lyrics for all the songs appear on the movie screen, giving the audience every reason to sing their hearts out.

I'm not sure how popular (or even acceptable) such community movie watching would be in different cultures. But going to the movies retains its charm and appeal in this digital age, even if we have come a long way since the glorious days of movie going.

#### **IV. Answer the following questions.**

1. What does "a shared cultural activity" mean?
2. What movie genre does Roland Emmerich work in?
3. Why are cinemas far from perfect nowadays?
4. What is an 'interactive' movie-goer like?
5. Do you prefer seeing blockbusters on a small screen or a big screen?
6. How much has movie entertainment changed in the past decade?
7. Why do you think television and video have failed to kill movies?

8. What might movie-going be like in another decade or two?
9. What is your reason for going to the movies?
10. Would you like to go to the London's Prince Charles Cinema? Why? Why not?
11. Have you seen *The Sound of Music*?

**V. In the 1950s, movies were the third-largest retail business in the US, after grocery stores and cars. The typical American used to buy 20-30 tickets a year. Today, he buys about four. Read the article by Mike Masnick and find out the reason for that.**

### **People Don't Like Going to the Movies Any More**

The movie industry has been on this crusade lately, with Motion Picture Association of America head going on and on saying that the reason people aren't going to the movies is because they're at home downloading movies. However, most people recognize that's unlikely to be the leading cause of problems for the industry. Instead, it's that movies are now competing with a lot of other entertainment options and the experience of going out to the movies isn't very much fun any longer. The theatres all seem crowded. You have to sit through what seems like half an hour of commercials. The prices just keep getting higher. And, of course, you have to deal with rude and annoying people who seem to have no problem annoying everyone else.

So, is it really any surprise at all that a whopping 73% of people surveyed say they prefer watching movies at home? Is it any wonder that so many in the industry are scared to death of DVDs being released at the same time as the movie itself?

The theatre industry (not the movie industry as a whole) is facing something of a crisis – but it has nothing to do with people downloading, and everything to do with theatre owners inability to recognize that going to the movies is a social experience, and working on ways to make that social experience a lot more enjoyable.

Theatre owners in China realized this, and saw their box office take shoot up to record levels. Theatres in the UK are starting to recognize this and are adding extra incentives to go out to the theatre. If the movie industry would stop rushing to blame downloading and look at the advantages they offer while minimizing a lot of the things that annoy people, perhaps they wouldn't be having so many problems these days. Of course, rather than do that, they're trying to become even more hated while begging Congress to come up with ways to protect their business model.

## **VI. Agree or disagree with the following statements.**

1. People don't like going to the movies any more.
2. People prefer watching films at home.
3. Going out to the movies is great fun.
4. Cinemas are crowded nowadays.
5. Commercials are played for more than half an hour.
6. The audience are annoying.
7. The prices are getting higher and higher.
8. The cinema industry is facing a crisis.
9. The movie industry protects its business in many ways.

## **VII. Search the Internet to find information on the problems below and share your opinion with the other students in class.**

1. The six major studios (MGM, Warner Bros., Paramount, Twentieth Century-Fox, and RKO), owning their own theatre chains control the means and distribution of a product. All their films make money. Is it true?

2. Hollywood is better than ever at figuring out how to give audiences exactly they want. Scripts are revised by teams of editors and are studied by analytic companies to tell studios if the plot lines fit with audience's expectations. When enough scenes have been aligned to approximate a first draft of a movie, screening companies arrange private viewings to watch undeveloped versions of the films and give their feedback. Is it worth doing?

3. American audiences are amongst the most tech savvy consumers in the world. Nearly three-quarters of all frequent movie-goers own at least four different devices, such as tablets, PCs, smartphones, smart TVs, or video game systems. For them, the cinema screen is another device for consuming content. What about our cinema-goers?

4. Despite the staggering number of options that are available for watching films and TV shows today – whether physical like BluRay or one of the nearly 400 legal online services like iTunes, Netflix, Hulu, or Amazon Prime – people still love sitting inside a movie theatre with their friends and loved ones watching a well-told story unfolding on the big screen. Give example to prove that the theatre-going experience is growing.

5. New technologies and services are making it easier for audiences around the globe to watch and share content, but cinema still reigns supreme. Do you agree that cinemas in Brest drum up viewers with their show-floor full of vendors displaying the latest in theatre seating, high definition sound systems, a

wide selection of concession options; and the auditorium packed with exhibitors getting a taste of the industry's upcoming state of films? Make a comparison with British and American cinemas.

## Written Work & Grammar Revision

**I. Write a passage to answer the question “*To what extent has the home video replaced going to the cinema in your country?*”**

**II. Complete the article with suitable relative pronouns or adverbs. Use one word only.**

### Jack of Hearts

Jack of Hearts is a new six-part drama series \_\_\_\_\_ comes to our screens this week. It has been given the prime Wednesday evening slot, \_\_\_\_\_ shows that the network has faith in its latest creation. The first episode opens to a scene \_\_\_\_\_ a young man is being chased. He stops at a phone box and makes a desperate call. This calls wakes up a man \_\_\_\_\_ most viewers will recognise as Keith Alien – an actor \_\_\_\_\_ characters are usually villains on the wrong side of the law. This time, however, he is playing a hard-pressed probation officer with a complicated professional and personal life, both of \_\_\_\_\_ form the main themes of the series. The writers have managed to find a different angle on his personal problems. At the centre of these problems is his stepdaughter, for \_\_\_\_\_ he attempts to keep the household together. His relationship with his wife, \_\_\_\_\_ seems to be a short-tempered, moody woman, is further threatened later in the series \_\_\_\_\_ she joins the staff of a college at \_\_\_\_\_ she is faced with a problem from her past. Thus the ground is prepared in this first episode for a series \_\_\_\_\_ may help to lift British summertime TV out of its regular slump.

**III. Read the text and choose the best alternative to fill in the gaps. What's your point of view?**

A popular character in the nation's top television soap is (1) ..... for something of which she was probably innocent. Having been (2) ..... guilty of a series of fraudulent acts, she contemplates months of incarceration. A good storyline, but wait!

Within hours the television station is being (3) ..... with calls of protest. A national newspaper soon (4) ..... up a campaign to have her freed. Thousands of T-shirts are printed with slogans (5) ..... for her release. Offices and factory floors (6) ..... to the sounds of animated debate. It is even mentioned in Parliament. It's easy to (7) ..... off such idiocies as 'a bit of fun', but there's

surely a more serious side. A fair proportion of viewers were obviously **(8)** ..... in by the story to such an extent that their perception of fact and fiction was clearly **(9)** ..... . Everywhere, millions will **(10)** ..... over their seven-day TV guide to get a preview of the week's soaps. If a character is **(11)** ..... to be past his or her sell-by date, and the decision has been taken to **(12)** ..... him or her out, possibly to have them **(13)** ..... off in spectacular fashion, viewing figures are likely to soar by up to twenty-five per cent. A life-threatening fire can be **(14)** ..... upon to add millions to the ratings. A major wedding can find half of Britain sitting **(15)** ..... to the screen! It's all very strange.

- |                 |              |              |                |
|-----------------|--------------|--------------|----------------|
| 1. a) jailed    | b) prisoned  | c) sentenced | d) charged     |
| 2. a) arrested  | b) called    | c) found     | d) discovered  |
| 3. a) bombed    | b) attacked  | c) streamed  | d) inundated   |
| 4. a) opens     | b) starts    | c) puts      | d) establishes |
| 5. a) demanding | b) calling   | c) insisting | d) sounding    |
| 6. a) echo      | b) ring      | c) fill      | d) deafen      |
| 7. a) laugh     | b) smile     | c) take      | d) put         |
| 8. a) thrown    | b) carried   | c) indulged  | d) taken       |
| 9. a) blurred   | b) hampered  | c) tampered  | d) glossed     |
| 10. a) flick    | b) go        | c) pore      | d) sit         |
| 11. a) decided  | b) resolved  | c) deemed    | d) suspected   |
| 12. a) write    | b) cast      | c) sort      | d) work        |
| 13. a) ridden   | b) taken     | c) driven    | d) killed      |
| 14. a) leaned   | b) construed | c) relied    | d) improved    |
| 15. a) swamped  | b) stuck     | c) paralysed | d) glued       |

## UNIT 2

## BRITISH AND AMERICAN CINEMA

## Vocabulary Study

**I. Get acquainted with the following information about differences in the usage of some words related to cinema in Russian and English.**

The words режиссер *director*, сценарист *screen writer*, оператор *cameraman*, композитор *composer*, художник *artist*, звукооператор *sound engineer* are usually used in film reviews.

There is no full correspondence in credits concerning English and Russian films, e.g. режиссер *directed by A.*, автор сценария *screen play by B.*, (главный) оператор *director of photography – C. (or photography by C.)*, композитор *music by D.*, художник *art director – E.*, звукооператор *sound by F.*

While translating from Russian into English or vice versa you should remember about different sentence structures in the compared languages, e. g. Роль шерифа в фильме блестяще исполнил Марлон Брандо. – Marlon Brando is superb as the sheriff in the film *or* Marlon Brando's performance as the sheriff is superb *or* Marlon Brando gives a superb performance as the sheriff.

The words combinations режиссерская работа, актерская работа, операторская работа are translated as *direction, acting, photography*, e. g. Как сценарий, так и актерская работа оставляют желать много лучшего. – Both the screen play and the acting leave much to be desired. Великолепна режиссерская работа в фильме. – The film is directed with superb skill.

**II. Read the definitions of some cinema-related words and translate the illustrative sentences into Russian.**

**1. chick flick** – a movie is called a “chick flick” if it mostly appeals to women. These movies are usually about romance. Most men try to stay away from these movies.

*Sam's girlfriend made him go to a chick flick.*

**2. blood and gore movie** – this phrase is used to describe a horror movie that shows a lot of violence and death. The point of the movie is to scare you by showing the murders up close.

*I won't let my daughters watch blood and gore movies. They are too scary.*

**3. box office flop** – this term describes a movie that does poorly in the theatres. Not many people turn out to see it and it usually loses money for the production company.

*This movie is horrible. It is sure to be a box office flop.*

**4. B Movie** – a “B movie” is one that is made on a low budget and doesn’t have famous actors.

*My friend has all of these unheard of B movies that he shows his guests.*

**5. Indie Movie** – the term “indie” is short for “independent”. So these are films that are made outside of the Hollywood scene where all the big movies are made.

*Some of the best actors start out in indie films. This is where they get discovered.*

**6. A lister** – this is a term that describes the elite actors in Hollywood. These are the select few that earn multimillions for doing a movie. A few examples of actors on the “A list” are Brad Pitt, Tom Cruise, and Jennifer Aniston.

*Tom Cruise is an A lister. He is in some huge movies.*

**7. all star cast** – a movie is said to have an “all star cast” when there are more than two or three big name actors in it.

*With an all star cast like that the movie has to be good! All three of those actors are huge names.”*

**8. Hollywood mogul** – this is a business person in Hollywood who is powerful and successful in the movie industry. This person is involved with the process of determining which movies get made and when.

*He was a rich Hollywood mogul that everyone knew and respected. He lived in a mansion in the Hollywood Hills.*

### III. Fill in the blanks with the words from the box.

<i>blockbusters</i>	<i>indie movies</i>
<i>movie trailers</i>	<i>Oscar winning actors</i>
<i>blood and gore</i>	<i>A listers</i>
<i>B movies</i>	<i>matinee</i>
<i>Hollywood moguls</i>	<i>animated movie</i>

Last year my friend John and I took a trip to Hollywood for a vacation. John is studying film in college and he wanted to check out the city where it all happens. He had seen the filming sites for some \_\_\_\_\_, but never for a major Hollywood movie.

We checked into a cheap hotel outside of LA and we talked about our plans for the week. My sister is an aspiring actress in town so she knows where tourists should go if they have limited time. She said to check out first the homes of the major \_\_\_\_\_. These guys don’t act, but they make even more money

than most \_\_\_\_\_, who are the best at what they do. Their homes are big mansions on the beach. Obviously producing movies can be pretty lucrative too. So we did take her advice and the first day we drove over to the exclusive neighborhoods. That was fun for about an hour and then it became tedious.

The next day we decided to walk around Hollywood in hopes of randomly seeing a movie star or two. We did see a few minor actors that we recognized from different \_\_\_\_\_, but we didn't see any \_\_\_\_\_ like Tom Cruise or Tom Hanks. We had fun anyway just walking around and checking out the city.

The following afternoon one of my sister's friends invited us to see a movie he had put out. He warned us beforehand that there was a lot of violence. It was a \_\_\_\_\_ movie. It started at 3:00 PM so it was a \_\_\_\_\_. Before this guy's movie started we saw a few \_\_\_\_\_ for other low budget movies and then ours started. It turned out to be an \_\_\_\_\_. The characters looked like Disney characters, but they definitely didn't act that way. As promised, there was a lot of blood and violence. It just so happened that the characters were cartoons. It was pretty bad and I think it is safe to say that my sister's friend will not be making any \_\_\_\_\_ in the near future.

Two days later we got back on the plane and left. It was a fun time. I don't think I'd like to live there, but I would visit again in a heart beat.

#### IV. Read the conversation and give the definitions of the words in bold using the examples of Ex. II Vocabulary Study.

**Robert:** Hey Jim. What did you do Saturday night? I didn't see you at Sally's party.

**Jim:** I went to the movies with my girlfriend. She dragged me to see a chic flick. It was horrible.

**Robert:** That's too bad. What did you see?

**Jim:** I don't remember the name. I slept through most of it. It had to have been a **tear jerker** because all the women in the theatre left the movie crying.

**Robert:** Do you remember who was in it?

**Jim:** No. I didn't recognize any of the actors. There were definitely no A listers or **Oscar nominated actors** in that one. I don't imagine it will be winning any Oscars.

**Robert:** We should go to a movie this weekend. We both have similar tastes. I'd like to see the **sequel** to that **sci fi movie** we saw last year. There's also a scary blood and gore movie coming out this week.

**Jim:** I've got plans both Friday and Saturday night. I could go to a **matinee** though. Before that horrible movie my girlfriend made me watch, I saw the **trailer** for an indie film I'd like to see. It's about a guy who takes a trip across the country after graduating from college. Not an action-packed **blockbuster**, but it should be interesting.

**Robert:** Yeah, that will work. Those kinds of movies usually aren't too crowded. Lots of kids go to the movies on Saturday afternoon, but they will all be watching an **animated Disney movie** and not bothering us.

**Jim:** Yes. They don't let kids into the movies we like. OK. Let's plan for Saturday afternoon. See you then.

## V. Answer the multiple choice questions.

1. What kind of movie did Jim see Saturday night?  
 a) *a sci fi movie*                      b) *a chic flick*  
 c) *an action movie*                    d) *a B movie*
2. People left the movie crying so it was a/an .....  
 a) *tear jerker*                          b) *bad movie*  
 c) *indie film*                            d) *movie trailer*
3. Jim says the movie will not win a/an .....  
 a) *indie*                                  b) *A lister*  
 c) *Oscar*                                 d) *prize*
4. Robert wants to see the ..... to a movie he and Jim saw last year.  
 a) *indie*                                  b) *trailer*  
 c) *Oscar*                                 d) *sequel*
5. Since Jim has plans at night, he offers to see a/an .....  
 a) *chic flick*                            b) *different movie*  
 c) *matinee*                              d) *action film*
6. Jim wants to see a/an ..... film.  
 a) *Oscar nominated*                b) *blood and gore*  
 c) *sci fi*                                  d) *indie*
7. Jim found out about this movie he wants to see from a/an ..... he saw before seeing a movie with his girlfriend.  
 a) *trailer*                                b) *commercial*  
 c) *animated film*                      d) *Oscar*
8. Robert predicts that the movie they are going to see won't be full of little kids because kids watch ..... movies.  
 a) *blood and gore*                    b) *animated*  
 c) *tear jerker*                          d) *chic flick*

## Reading & Discussing

**I. British films are admired by people all around the world for its entertainment and educational values. Taking a look back into the history of British films one can notice that the British film industry has definitely come a long way! Read the text to be ready to answer the questions.**

## **The Mystery That Started It All**

The British film industry, which came into being in the last years of the 19th century, has produced some amazing footage during its more than a century's existence. Documentaries, plays and news plus literally hundreds of superb films have entertained, amazed and enthralled us all.

But how many people know that the world's first single lens motion picture camera was patented in Leeds, England in 1888 by a Frenchman, Louis Aime Augustin Le Prince? The first films were made on a sensitised paper roll which measured a little over 2 inches wide. We don't know if he got an order from the Paris Opera, but we do know that Le Prince was at the centre of the first real cinema mystery. On September 16, 1890, he boarded a train at Dijon for Paris carrying with him his motion picture camera and films. He never arrived in Paris. No traces of Le Prince or his motion picture camera were ever found. The mystery was never solved, however, a photograph of a drowning victim from 1890 resembling Le Prince was discovered in 2003 during research in the Paris police archives.

Just a few years later in 1895, a pair of Greek showmen, George Georgiades and his partner George Tragides, were at the centre of a row with the already powerful American Edison company. The pair originally purchased six Kinetoscopes from Edison forming the American Kinetoscope Company and opening Kinetoscopes at several locations in London, amongst them The Strand and Old Broad Street. They wanted to expand their operation but machinery was both rare and expensive so they approached R.W. Paul who owned an optical instrument works in Saffron Hill, to manufacture some "spurious" Edison Kinetoscope projectors as Edison had not patented them in the UK. Unfortunately Edison refused to sell films for pirated machines, so Paul approached American born cinema pioneer Birt Acres (the first man successfully to take and project a 35 mm film in England) to help construct a camera to shoot their own films. They obtained film from the American Celluloid Co. of Newark, N.J. and started filming on their own with Birt Acres as the cameraman. Commercial production began with the *Oxford and Cambridge Boat Race*, and by the beginning of June several simple comic, dramatic and actuality subjects were available. These included *The Arrest of a Pickpocket*, *The Comic Shoeblack*, *The Boxing Kangaroo*, *Performing Bears*, and a film of the *Derby*. A photograph of Acres filming the 1895 Derby has also survived. Their first screening was at the London headquarters of the Royal Photographic Society, 14 Hanover Square on January 14, 1896. On February 20, 1896, French showman and magician, Felicien Treway, had the first British screening before a paying audience using a Lumiere Cinematograph at the Regent Street Polytechnic in London. Treway had a 3-week booking and charged an extravagant one shilling per person for a seat.

Over the next few years, William Friese-Green (born William Edward Green, the son of a Bristol metalworker) was responsible for extensive research and advanced the creation of British cameras. Unfortunately his technology was not successfully incorporated into any practical application. Friese-Green's most bitter opponent was ex-hypnotist, mind reader and showman George Albert Smith who is thought by many to be the real driving force behind the early cinema industry. In 1892, Smith acquired the lease to St Ann's Well Garden in Hove, Brighton and turned it into a pleasure garden (you can still visit it today!). The garden became his "film factory" and is the scene of many early films. In 1897 Smith turned the garden's pump house into a space for developing and printing and in the grounds, probably in 1899, he built a 'glasshouse' film studio. Brighton engineer Alfred Darling was a gifted manufacturer of cameras, projectors, printers and perforators while Smith's wife, Laura Eugenia Bayley, acted in many of his films as did the local Brighton comedian, Tom Green. By the late 1890s, Smith had developed into a successful commercial film processor.

Unfortunately the halcyon years came swiftly to an end when at the beginning of the 20<sup>th</sup> century Pathe and Gaumont began flooding the British market with films and the UK fell rapidly behind. Then World War I slowed the British film industry almost to a halt. Immediately after the war, efforts were made to pick up the industry and resume production although films remained very live theatre oriented with producers filming plays exactly as they had been performed on stage down to the same actors and sets. Sadly, the British film industry could not keep pace with advances being made abroad and soon became technically out of date. The industry wasn't helped by the great British public who only wanted to see American films. By 1918, home production had virtually ceased and in 1924 British production finally stopped. But then Parliament passed the Cinematographers Trade Bill, designed to ensure there was a guaranteed home market for British made films. It limited the number of movies coming from other countries to give home studios a chance. The result was more British movies, but poor quality was a major issue.

The appearance of sound helped the British Film Industry's unstable financial position. In 1929, for example, 138 films were made and growth looked promising. In 1933, J. Arthur Rank, who had started by making religious films, founded British National. In 1935, he went into partnership with C.M. Woolf to take over Pinewood Studios. At the same time, Oscar Deutsch was building up the Odeon chain of cinemas. But by 1937, the boom had turned into a slump. The year before, the British film industry had over produced, making 220 pictures. The result was poorly made, rushed films that were not worth watching and nobody wanted. This had a backlash effect and opened the door to the American industry, and American companies started buying the

British Production companies so they would qualify under the home market quota.

Then with the start of World War II, the industry took another turn. Many studio employees were engaged in the war, reducing available manpower. Half the studio space was requisitioned for military purposes, and an average of just 60 films were produced annually. The fickle British public then demanded more realistic films, so British studios were forced to turn to documentaries and war related movies. This proved a great success.

After the war, the Rank Organization became the dominant force in the industry. The shift was to make British films more acceptable to the audiences outside of the UK. In addition, television caused such a tremendous decline in attendance that British film theatres were closing in record numbers. Studios quickly switched to producing TV shows and TV movies to stay afloat. Even though there were a few bright spots over the next few decades like the Hammer horror films, British production faced some bleak times.

In the late 50s, 60s and 70s, restrictions on the US studios had the American studios look at the UK as a production ground. There was such an influx of the US production in the UK that American finances virtually took over the British industry. The late 70s and 80s saw the UK film industry turning to more television production and branching for major American studios. But by the late 80s, there seemed to be a major decline in the US production in the UK. The British film industry is nothing if not resilient. It didn't take long before the vacuum was filled by a host of independently made British movies. Through the 90s, British production increased with such hits as *Trainspotting*, *Brassed Off*, *Elizabeth*, *The Full Monty* and many more.

The British film is now a solid force in the industry and we can look forward to many more hours of home-grown cinematography but it is nice to remember where it all came from. You might like to take a walk in lovely St Ann's Well Gardens next time you are in Brighton and see if you can spot the shadows left behind by those early film-makers!

## **II. Answer the questions.**

1. How old is the British film industry?
2. What is the mystery that started the British film industry?
3. When did commercial film production begin? What were the first films?
4. Who is considered to have been the real driving force behind the early cinema industry in Britain and why?
5. What were the main factors at the beginning of the 20th century to slow and stop the development of the British film industry?
6. What characterizes the boom of the 30s in the British cinema?

7. Why did turning to documentaries and war related movies prove to be a great success?
8. What caused a tremendous decline in cinema attendance after World War II?
9. Why did the American studios look at the UK as a production ground in the second half of the 20<sup>th</sup> century?
10. What changes took place in the British cinema in the 1990s?

**III. Find the translation of the films mentioned in the text and factual information about them.**

**IV. Great Britain has had a major influence on modern cinema and produced some of the most critically acclaimed and commercially successful films of all time. Scan the text to find proofs for that.**

### **A History of Successful Productions**

It is generally regarded that the British film industry enjoyed a ‘golden age’ in the 1940s, led by the studios of J. Arthur Rank and Alexander Korda. During this period, renowned British directors such as Michael Powell, Carol Reed and David Lean made some of their best works. Despite a history of successful productions, the industry has often been characterised by a debate about its identity (including economic and cultural issues) and the influences of American and European cinema.

The British film industry has produced some of the greatest actors and directors of all time including Sir Alfred Hitchcock, Pressburger, Sir Laurence Olivier, Vivien Leigh, Audrey Hepburn, Kate Winslet, Sir John Gielgud, Sir Sean Connery, Sir Michael Caine and Sir Anthony Hopkins. Critically acclaimed films by British directors include *City Lights*, *The Third Man*, *Lawrence of Arabia* and *Rear Window*. Some of the most commercially-successful films of all time have been produced in the United Kingdom, including the two highest-grossing film franchises *Harry Potter* and *James Bond*.

During the early 20<sup>th</sup> century, the British film industry witnessed a host of narrative short films that consisted mainly of melodramatic movies and comedies. The movie *A Daring Daylight Robbery* started a new genre of movies in the UK film industry, i. e. the chase genre.

Today, i. e. in the 21<sup>st</sup> century, the British film industry has definitely transformed for the better. Currently there is a lot of use of visual effects (abbreviated VFX) and special effects in movies. Thanks to this technology, the new genre of movies in the industry, i. e. fantasy, was born.

Many British films are co-productions with American producers, often using both British and American actors, and British actors feature regularly in Hollywood films. Many successful Hollywood films have been based on British

people, stories or events, including *Titanic*, *The Lord of the Rings* and *Pirates of the Caribbean*, and British influence can be seen in the ‘English Cycle’ of Disney animated films, including *Alice in Wonderland*, *Robin Hood* and *One Hundred and One Dalmatians*.

The British film industry employs around 36,000 people directly and around 63,000 indirectly in the UK.

#### **V. Answer the following questions.**

1. What directors are connected with the ‘Golden Age’ of the British cinema?
2. What is the early twentieth century in the British cinema characterized by?
3. What is the chase genre?
4. What is the birth of fantasy connected with?
5. What British actors can you name? What films did they star in?

#### **VI. Before reading the text look up the following words and expressions for dictionary definitions.**

to undergo a revival  
 to achieve notable success in smth.  
 to part-finance  
 to be promoted by  
 to be unrestricted by commercial considerations  
 to encourage  
 overseas  
 to license/censor films  
 segregated premises

### **Contemporary Britain’s Cinema**

There are about 1,300 cinema screens in Britain. About half of these are operated by three large commercial cinema chains.

Though cinema attendance experienced some decline in the second half of the 20<sup>th</sup> century because of the competition with television viewing and the rapid increase of home video, the British film industry, however, is widely acknowledged to have undergone a revival. British films, actors, creative and technical film services have been achieving notable successes at international film festivals. Attendances have started to rise again since 1984.

Following the earlier decline, the number of new feature films being made by British film companies is now increasing. This increase is due in part to the growing involvement of television companies such as Channel 4 in film production and to the success of certain low-budget films. A recently founded

private body, the British Screen Finance Consortium, whose members are drawn from the film, television and video industries, investing its own money together with contributions from the Government amounting to 10 million over five years, will part-finance the production of low and medium budget films.

The development of film and television as an art form is promoted by the British Film Institute, which was founded in 1933. The Institute offers direct financial and technical help (through its Film Production Board) to new and experienced film-makers who cannot find support elsewhere, and helps to fund film and video workshops in liaison with the Channel Four Television Company.

The British Film Institute administers the National Film Theatre in London, which has two cinemas showing films of outstanding historical, artistic or technical interest and is unique in offering programmes which are unrestricted by commercial considerations or by the age or nationality of the films. It is the National Film Theatre that stages the London Film Festival each autumn, at which about 180 of the finest new films from all over the world are screened.

The British Film Institute also administers the National Film Archive, and has a library from which films and videos may be hired. It has promoted and helps to fund the development of several regional film theatres, and is involved in establishing film and television centres in a number of major cities.

British Film Year was launched in April 1985. Its main aims were to encourage cinema-going, to develop the use of films as a medium of education, to highlight Britain's great national assets as a film-making country and to promote British films and British film-making ability overseas.

Training in film production is given by an independent National Film and Television School offering courses for writers, directors and camera technicians, and also at the London International Film School, the Royal College of Art and some polytechnics.

Local authorities have powers to license cinemas and censor films. In considering the suitability of films the local authorities normally rely on the judgement of the British Board of Film Classification. It was set up to ensure that a proper standard was maintained in films offered to the public. Films passed by the Board are put into one of five categories: U meaning "universal" – suitable for all; PG meaning "paternal guidance", in which some scenes may be unsuitable for young children, "15" and "18" for people of not less than 15 and 18 years of age respectively; and "Restricted 18", for restricted showing only at segregated premises to which no one under 18 is admitted.

## **VII. Answer the following questions.**

1. What was the reason for decline in cinema attendance in the second half of the 20<sup>th</sup> century?

2. What contributed to the increase in the number of new feature films being made by British film companies?
3. Where does financing come from to produce low and medium budget films in Great Britain?
4. What organization promotes the development of film and television as an art form?
5. What are the functions of the British Film Institute?
6. What is the main aim of British Film Year?
7. What British authorities have powers to license cinemas and censor films?
8. What are the main categories films are put into by the British Board of Film Classification?

**VIII. The history of film spans over a hundred years, from the latter part of the 19th century to the present day. Motion pictures developed gradually from a carnival novelty to one of the most important tools of communication and entertainment, and mass media in the 20<sup>th</sup> century and into the 21<sup>st</sup> century. Read the following text about the British film industry and find out the information to answer the questions.**

1. When did the British film industry begin to develop and who were its first pioneers?
2. What was the British Board of Film Censors founded for in 1912?
3. How does the text account for the disadvantages of British production?

### **Establishment of an Industry: the Pioneers**

Britain was one of the “founding fathers” of film. Britain’s pioneers included an optical instrument manufacturer, Birt Acres, who filmed the Derby and the opening of the Kiel Canal in 1895, and gave public and private demonstrations from August 1895 onwards; William Friese-Green, a photographer whose imagination and inventive skills were stirred by the idea of movies in the 1880s and who shot a pioneer film in 1889 in Hyde Park and claimed to have shown it to a passing policeman (a scene reconstructed in the feature film *The Magic Box*); and R.W. Paul, an instrument-maker, who constructed a peep-show device, like Edison’s kinetoscope, which was in public use in 1895, and whose first public display of his films on a screen virtually coincided with that of the Lumieres in Paris.

From 1896 films of every kind, though very short at first, were to be manufactured, sold and shown in fairground booths (the first movie theatre, in effect), music halls (as news and entertainment items), or in special temporary premises hired for the purpose – weekend shows, in local halls, and the like. These films were poured out to meet the overwhelming public demand which

showmen everywhere hastened to satisfy, and the first of the trade associations, the Cinematograph Manufacturers' Association, was founded as early as 1907.

The British Board of Film Censors was founded in 1912 to keep the foreign rather than the home product 'genteel', establishing categorization of "U" for Universal, that is, suitable for children, and "A", more suitable for Adults, which was to last until the 1950s. The Cinematograph Exhibitors' Association was founded the same year.

The fault with British production (as compared to the American one) was that it stayed rigidly out-of-date in the face of the great advances made by American directors of the period up to 1920. Hepworth, Samuelson, and even Barker made literary and theatrical subjects. British films seemed tied to the popular novel, the popular play, and to popular stars of the theatre.

**IX. Read the following article to find out why few British films were enjoying significant commercial success at the end of the 20<sup>th</sup> century while cinema audiences were climbing.**

### **Key Problems of British Cinema**

Any consideration of the cinema of Great Britain raises two key problems. First is the dominance of Hollywood cinema. English is the primary language of British cinema and, of course, of Hollywood. Britain's decline in the 20<sup>th</sup> century has been matched by the rise of the United States as an economic power. As a key American export, Hollywood film served as a considerable influence on and a hindrance to the development of cinema in Great Britain. The absence of any language barrier made the British market an attractive one for Hollywood. Throughout most of its history, British cinema has struggled to compete against the Hollywood monolith.

The second problem is the very notion of Great Britain itself, which is hardly a unified whole, but rather is composed of other nations, prominently England but also Scotland and Wales. Additionally, Northern Ireland – which together with Great Britain constitutes the United Kingdom (UK) – must compete with other UK films as well as with the burgeoning film industry in the Republic of Ireland. In both a critical and popular sense, it is England that has been equated with Britain, and it is the English film industry, with its economic base in London, that has dominated British cinema. A further complication is the United Kingdom's ties to the European Union, which has led to an increase in co-productions where aspects of national identity tend to become subsumed.

Presently, the United Kingdom averages about one hundred feature films per year, but this number includes co-productions in which British interests may comprise only a minority stake. In the 1980s the average number of features produced was only forty-three, so current numbers represent a substantial rise.

Changes in funding practices, as well as increased emphasis on co-productions, are leading causes of this apparent production boom. Funding was previously much more closely tied to exhibition, or at least to the possibilities of exhibition, either theatrically or on television. Current funding is primarily through the National Lottery, the monies from which are doled out by various regional film bodies, which are able to encourage production but rarely provide exhibition outlets. Anxiety over the state of the British film industry has been a recurring issue throughout the industry's history. In reality, Great Britain shares fears of Hollywood dominance with numerous other nations and yet, despite an ongoing inferiority complex, has a cinema history that is rich, varied, and reasonably successful.

**X. Discuss the following questions with your partner. Find additional information to answer them.**

1. Why is the British market so attractive for Hollywood?
2. What film industries does the English film industry have to compete with in the United Kingdom and why?
3. What are the disadvantages of the United Kingdom's ties to the European Union in the field of film industry?
4. What does the government need to be serious about to establish a quality British production company?
5. Did the turn of the new century see any revival of the British film?

**XI. Although England has not been quite as famous as Hollywood in producing blockbuster films, at least not in the popular imagination, the 10 most famous English movies have made a substantial impact on the film industry. If you want to get a taste of the most famous English movies, then be sure to check out any of the following films.**

**10 Most Famous English Movies**

*Monty Python and the Holy Grail.* This film, from the most famous group of funnymen in comedy, is not only one of the most famous English films, but also one of the funniest. With its mix of absurdity and quirky British humour, you're guaranteed to be on the floor with laughter after watching this famous English movie.

*The Madness of King George.* If historical drama is more to your liking then this film will certainly fit the bill. Depicting the unfortunate madness of England's King George III, this film manages to be both entertaining and emotional. This very famous and popular English film is definitely a must for anyone who is interested in English history.

*Anne of the Thousand Days.* This film also falls into the historical drama category, and tells the story of Anne Boleyn, the ill-fated queen who met her death at the hands of Henry VIII. With its excellent casting and engaging storyline, this English film is sure to please if you like to watch the past come to life on the screen.

*The Crying Game.* This emotionally moving film tells the story of an Irish member of the IRA and his love affair with a transsexual. With its splendid mix of psychological drama and unexpected romance (with one of the most famous revealing scenes in the history of the cinema), this well deserves its place among the most famous English movies.

*Billy Elliot.* This stirring famous English film tells the story of the son of a miner, who wishes for nothing more than to become a professional dancer. With its emotionally satisfying ending, and the excellent casting (Julie Walters, famous for the “Harry Potter” films, has a starring role), this is a very famous English picture that was later adapted into a popular musical by Sir Elton John.

*The Last King of Scotland.* If you like your English movies bloody and terrifying then look no further than this film. *The Last King of Scotland* depicts the tyrannical regime of dictator Idi Amin, from the viewpoint of his fictional Scottish doctor. Be aware, however, that this film is not at all for the faint of heart.

*Elizabeth.* This splendid and resounding historical drama, featuring the wonderful acting talent of Cate Blanchett, tells the story of the early part of Queen Elizabeth I’s reign. With its mixture of powerful emotions, convoluted political twists, and gritty realism (although not historical accuracy), this is one famous English movie that should not be missed.

*Goldfinger.* If you’ve heard of just one famous English movie, this would probably be it. It’s one of the most successful installments of the ever-popular James Bond franchise. With the powerful presence of Sean Connery in the lead, it’s small wonder that this has gone down as one of the most famous English movies.

*Lawrence of Arabia.* This sprawling historical English epic movie, which tells the story of the famous Lawrence of Arabia, has Peter O’Toole in the starring role. If you like your films truly epic, look no further than this film. *Lawrence of Arabia* spans several years in the telling of its exciting story.

*Sense and Sensibility.* This splendid adaptation of the classic novel by Jane Austen, directed by the capable Ang Lee, features a number of the most successful and famous British actors and actresses. The list includes Emma Thompson, Alan Rickman, Kate Winslet, and Hugh Grant. This is one classic romance that everyone should watch.

**XII. Choose one of the films from the list above, find its review and summary and make a presentation of it in class.**

**XIII. Make your own selection of 10 most famous Russian/Belarusian films by analogy.**

**XIV. The late 50s, 60s and 70s produced a large group of British actors, actresses and directors that in the US were thought of as the American instead of British. Among them you can find the name of Richard Attenborough. Steven Spielberg said about him: “He’s made some of the best movies of all time – he made *Gandhi*! – and has made such a contribution to society, to cinema and to everyone whose hearts he has touched with his words, works, his leadership and that divine inspiration that radiates from that wonderful smile.” Read the following text to get acquainted with his activities as an actor and director and answer the questions after it.**

### **Richard Attenborough**

Richard Attenborough (1923 – 2014) was an English actor, film director and film producer. He was the President of the Royal Academy of Dramatic Art.

The stocky British filmmaker was awarded a life peerage by Queen Elizabeth II in 1993 for his stage work and for his efforts behind and in front of the camera to promote the British cinema.

Attenborough’s acting career started on stage in 1942 and he appeared in shows at Leicester’s Little Theatre, Dover Street. In 1949 exhibitors voted him the sixth most popular British actor. Attenborough worked prolifically in British films for the next 30 years, including in the 1950s, appearing in several successful comedies, such as *Privates Progress* (1956) and *I’m All Right Jack* (1959).

In 1963 he appeared in the ensemble cast of *The Great Escape*. It was his first appearance in a major Hollywood film blockbuster and his most successful film thus far. During the 1960s he expanded his range of character roles in films such as *Séance on a Wet Afternoon* (1964) and *Guns at Batasi* (1964), for which he won the BAFTA Award for Best Actor. In 1965 he played in *The Flight of the Phoenix* and in 1967 and 1968 he won Golden Globe Awards in the category of Best Supporting Actor, the first time for *The Sand Pebbles*, and the second time for *Doctor Dolittle*.

In the late 1950s Attenborough formed a production company, Beaver Films with Bryan Forbes and began to build a profile as a producer on projects including *The League of Gentlemen* (1959), *The Angry Silence* (1960) and *Whistle Down the Wind* (1961) appearing in the cast of the first two films.

His feature film directorial debut was the all-star screen version of the hit musical *Oh! What a Lovely War* (1969), after which his acting appearances

became sporadic as he concentrated more on directing and producing. He later directed an epic period film *Young Winston* (1972) based on the early life of Winston Churchill, but few of his directing efforts achieved the stature of *Gandhi*, for which he won the 1982 Academy Award for Best Director. There were noteworthy attempts to deal with historical and biographical subjects including *Cry Freedom* about South African apartheid; *Chaplin*, a biography of the immortal screen comic; and *Shadowlands* based on William Nicholson's play focusing on the British writer C.S. Lewis.

Despite more than 50 years as a stage and screen actor – including supporting roles in adventure pictures – it was only in 1993 that Attenborough achieved widespread international recognition for his starring role in *Jurassic Park*, the largest-grossing film ever at the time.

He had a lifelong ambition to make a film about his hero, the political theorist and revolutionary Thomas Paine, whom he called “one of the finest men that ever lived”. He said in an interview in 2006 that “I could understand him. He wrote in simple English. I found all his aspirations – the rights of women, the health service, universal education... everything you can think of that we want is in Rights of Man or The Age of Reason or Common Sense.”

#### **XV. Answer the questions.**

1. Have you seen any of the films directed by Richard Attenborough?
2. Did you enjoy them?
3. What are they about?
4. Don't you want to see any of the films with his participation?
5. What do you know about his social activities?

**XVI. Hollywood! A magical, amazing, magnificent, fascinating, fantasmagorical funpark where dreams are made. Today, Hollywood is the most famous place in the world for making blockbuster feature films. It's where movie-stars earn multi-million dollar paychecks, it's where aspiring actors hope to make it, and make it big...one day. It's where directors create their masterpieces and where producers hope to push their latest pitch. It's the dream factory where thousands of people work to produce fantasies that millions of others will buy. But where did this dream factory come from and how did it come into existence? Well, we're going to find out.**

#### **What is 'Hollywood'?**

The first thing we need to understand is the name 'Hollywood' and where it is. It is, admittedly, a very generic name. Just like there are lots of places named 'Springfield' or 'Townsville' or 'Harrison' (maybe), there are lots of places in the United States named 'Hollywood'. Don't believe me? Go look at a map. In

America alone, there are at least a dozen towns named 'Hollywood' and three places named 'Hollywood' in Great Britain and the Republic of Ireland. But when most people say 'Hollywood', we all know the one they're talking about. Hollywood, California.

To be clear, Hollywood is not actually a town. It's a district of the City of Los Angeles, California. The area known as 'Hollywood' today started in the second half of the 19th century as just another suburb of Los Angeles. Developed between the 1880s and the early 1900s, Hollywood takes up a space of 500 acres. The area is designed as a quiet, upper-class neighbourhood where the wealthy, the high rollers and the fat-cats can live in luxury. To advertise this wonderful new part of town, an enormous sign is erected on the hills overlooking Los Angeles.

Moving pictures started as an experiment at the close of the 19th century. By the first decade of the 20th century, people were beginning to hear about these new moving images and the possibility that they held for entertainment. Film studios were small concerns, few and far between. Films were cheap thrills. You could go to a simple cinema in town and pay five cents to watch a short flicker-show...which almost literally coined the term... 'Nickelodeon'. But by the 1910s, interest in the filmmaking industry began to grow as people saw the potential of this new technology, and Hollywood would be there every step of the way.

The first film ever made in Hollywood was just seventeen minutes long. A far cry from the three-hour-long, multipart blockbusters we know today. But it was a start. In 1912, the first official film-studio opened in Hollywood, called Nestor Studio. The first official Hollywood film, made in a Hollywood studio, would come out two years later in 1914, directed by one of the legends of the Golden Age of Hollywood. His name was Cecil B. De Mille. By 1915, the American film industry (before then, based mostly in New York) had started moving to Los Angeles. The American film industry was born.

During the 1910s, Hollywood was still making a name for itself. Although film was becoming more widespread, it was still in a rather rudimentary state. The 1920s saw the rise of Hollywood. The first stars were born. People like Harold Lloyd, Charlie Chaplin and Rudolph Valentino. Films during these early years were crude. Without the benefit of synchronised audio, actors relied on exaggerated body-language and close-ups of facial expressions to convey emotional messages such as anger, frustration, horror and comedy.

Many terms used in the film industry today survive from this early era. Today, a *'flick'* is a feature film or a *'movie'*. *'Flick'* came from the propensity of early images to flicker across the screen as the film-reels rolled over the projection-lights. *'Movie'* naturally comes from the bigger word *'moving picture'* and *'film'* from the delicate and highly combustible cellulose nitrate film that early films were produced on – so flammable that it was against the

law to carry film-reels on public transport due to the immense fire-hazard. The very word '*cinema*' comes from the larger word '*cinematograph*', an early form of projection camera. If the film produced wasn't good enough, then the editor would take out a pair of scissors, slice off the bad film and splice the good bits of film together to make a complete reel – anything not up to scratch literally ended up "...on the cutting-room floor".

Despite technological shortcomings, films were being produced with amazing speed in Hollywood during the 1920s, up to eight hundred a year. Most of them were short, one-reel flicker-shows, but the idea of the 'feature-length film' was beginning to gain ground. The first feature-length film was actually produced in Australia in the early 1900s, and was about the famous Ned Kelly gang... Hollywood had a bit of catching up to do!

Due to the lack of audio, many early picture-houses featured a piano (or if they could afford it, an organ) to provide musical accompaniment. Most music was generic, written to provide a background to various filmic situations – love-scenes, dramatic fights, light relaxing music for summer days, scary, dramatic music for stormy weather or horror films... Only the really big-budget films had musical scores written specifically for them. Cinema pianists had to be the best of the best, to accompany the film exactly in-sync for the music to work with what was being portrayed on screen. One of the most famous silent-film organists was the late Rosa Rio, who died in 2010. Playing the piano from the age of seven, her musical career ran for over a century (that's right, 1909-2009). She started out as a silent-film pianist, then she moved to radio, then to television, providing some of the most famous theme-tunes ever known, such as the haunting and slow organ music that accompanied the opening of every episode of the famous radio-program, '*The Shadow*'.

"Talkies", so-called because the actors could be heard to talk, came out in the late 1920s, when film studios figured out how to synchronise recorded sound with moving pictures. Talkies were a watershed of an invention. Some people loved them... Others hated them! Many silent-film actors were put out of work because they just didn't understand the new technology and were unable to adapt to it. Charlie Chaplin was one of the lucky few that did, although he held off making his first 'talkie' film until well into the 1930s, by which time silent films were fast becoming ancient history. It was because of the invention of talkies that one of the most famous pieces of filmmaking equipment was created, the clapper-board. The clapper-board was used to help the film-makers. By showing the film, but most importantly, the act, scene and take-numbers, they could accurately synchronise motion with sound, from the 'clack!' that started each reel. It was invented in the late 1920s in Melbourne, Australia.

A lot of people like to think of old Hollywood films as weak, soppy, exaggerated and overacted. And perhaps they are. But that's only because of the

intense censorship that existed in Hollywood at the time. Any Hollywood films made before 1934 (especially those made between 1927–1934) are classed as “Pre-Code” films. These films were full of sex, violence, blood, rough fist-fights and even homosexuality. It was during this time that many of the great gangster films were made, such as the infamous *Scarface* and *Little Caesar*. Free from creative restriction, film-makers and actors let themselves loose on the camera and film-set, shooting what they wished.

It was in 1934 that all this fun and joy had to end. It was dangerous. It was immoral. It was offensive to women, children, civilised men. Religious and morality groups spoke out against the perceived ‘immorality’ of these films, and demanded that the government take steps to clean up the act of the American motion-picture industry. As a result, a strict list of rules was created.

The damage that the ‘Hays Code’ as it was called, did to the American film industry was catastrophic. Many actors were furious and felt that their creativity was being severely impeded. Many movies from earlier years, mostly those from the mid-1920s to the mid-1930s were heavily edited to comply with the new censorship laws, the result being that many classic films are now only available in their post-code states. In some cases, films were destroyed outright because they didn’t comply with the rules of the Hays Code.

The Code couldn’t last. By the 1940s it was already being eroded as people complained that, while the Code did have its good points (needless or pointless violence and sex was removed from films, for example), it increasingly caused problems for film-makers who were unable to shoot particular scenes. The Code died a slow death, though. It wasn’t until the mid-1960s that it was finally abandoned, to be replaced by the Motion Picture Association of America’s rating-system that we know today (“G”, “PG”, “PG 13+”, “R” and “NC-17”) which allowed films of all kinds to be created, and merely advised people of their content prior to watching them.

With the arrival of talkies, filmmaking really took off. The 1930s to the 1950s is considered the ‘Golden Age of Hollywood’. In this roughly twenty-to-thirty year gap, some of the most famous films ever were shot in Hollywood. Classics like *Gone with the Wind*, *The Wizard of Oz*, the classic *Sherlock Holmes* films starring Basil Rathbone, *San Francisco* starring Clark Gable and many famous Hitchcock films, such as *North by Northwest* in 1959.

Hundreds of films were produced every year by big movie studios. The big-name film-makers produced their films entirely on their own lots. They also controlled film distribution rights as well as some of the better cinemas in town, which meant that they could make more money. Some of the big studios have survived into the 21st century. These include MGM (“Metro-Goldwyn-Mayer”), Paramount Pictures, Warner Brothers, Fox Film Corporation (later “20<sup>th</sup> Century Fox”).

Before the age of television, Hollywood was pumping out hundreds of films a year, dozens of films a month. Some films made it big, some have faded into history. In the 1930s and 40s, Hollywood films were extremely popular – for just a few cents you could buy a ticket and forget your troubles for a couple of hours and not worry about the Depression or the War that was going on around you. Hollywood boomed in this era for that reason. With so many films being made, less emphasis was put on films to make them a hit and fewer people worried if a film was a flop – there was nothing to compete against so it probably didn't matter. Some films did make it big – *Casablanca*, *San Francisco*, *The Big Sleep* and *Twelve Angry Men* to name but a few.

The 'Golden Age of Hollywood' ended in the 1950s and 60s. Some people feared that television would put the movie-making industry and cinemas out of business, but this fear proved groundless. What television did do was change the way Hollywood operated and affected the kinds of films they made. With fewer people going to the cinema, the number of films made dropped significantly, to about four hundred a year today.

## **XVII. Prove that**

- 1) there are lots of places in the world named 'Hollywood';
- 2) Hollywood is not a town;
- 3) the term 'Nickelodeon' comes from a five-cent payment to watch a short flicker-show;
- 4) the American film industry was born in 1915;
- 5) the 1920s saw the rise of Hollywood;
- 6) many terms used in the film-industry today were born at the beginning of the 20<sup>th</sup> century;
- 7) Hollywood was lagging behind in the feature-length film production in the 1920s;
- 8) only big-budget films had musical accompaniment;
- 9) many silent-film actors were put out of work because of 'talkies';
- 10) any Hollywood films made before 1934 are classed as "Pre-Code" films;
- 11) the 'Hays Code' was catastrophic to the American film industry;
- 12) the 1930s–1950s are considered the 'Golden Age of Hollywood';
- 13) the 'Golden Age of Hollywood' ended in the 1960s.

## **XVIII. Make a plan and speak about the past and present of the American film industry.**

## **XIX. Read the text and complete the sentences below.**

## Why Is Hollywood a Term of Disparagement?

*after E. Waugh*

Now, let's dwell on the life of a Hollywood star. She lives in a suburb and her life and job are very peculiar. She sees no one from one year's end to another except for a number of people all in the same business as herself.

Her job consists of working in isolated fragments, chosen at the convenience of the technicians. She rehearses hour after hour relying entirely on the director's instructions, for a few minutes on the screen. At last she achieves the expression the director required.

She is shot and they start another fragment. And finally she has produced only the raw material for the cutter who may or may not use it. And she must be young. If she is not young she is regarded as fit only for supporting roles. The work is physically difficult, she is not expected to be intellectual, and there is a set pattern of conditions under which she must live. If she attempted to live in a simpler style in order to save money, she would lose 'face'. If she tried to live more elaborately, she would be taxed. She can make maximum in one film and after that for the rest of her life she is working for nothing.

1. The star's work consists of ...
2. If she is not young enough ...
3. She can make maximum in one film ...

**XX. In the hundred years that Hollywood has been making films, certain years have stood out in terms of significance. Whether it was the amount of box office successes, critically acclaimed films, or films that went on to become greatly influential, some years just clicked for Hollywood. Look through the following information and say why the years mentioned below are believed to be the greatest in American cinema history.**

### 11 Greatest Years in American Cinema History

**11. 1941** The (mostly) uncontested greatest film of all time *Citizen Kane* wasn't the only landmark film to be released this year. Also released were the (mostly) uncontested greatest film noir *The Maltese Falcon*, the highly influential satire *Sullivan's Travels*, and the film that will forever define "mise-en-scene", best picture winner *How Green was my Valley*. Other classics from that year include Hitchcock's *Suspicion*, Disney's *Dumbo*, the southern drama *The Little Foxes*, the beloved screwball comedy *The Lady Eve*, and one of the highest grossing films when adjusted for inflation, *Sergeant York*.

**10. 1975** The blockbuster was born in the middle of the decade that reinvigorated Hollywood with *Jaws*. *One Flew over the Cuckoo's Nest* became

only the second film to win all five major Academy Awards. The long running social phenomenon and penultimate midnight movie *Rocky Horror Picture Show* was released to limited fanfare (with the exception of Los Angeles where it sold out every night). Speaking of transsexuals, *Dog Day Afternoon* cemented Pacino as the best actor of his generation (and perhaps ever).

**9. 1959** No year captured the essence of the 50's (known mostly for their wide variety) than the one that brought us the epic of epics *Ben-Hur*. Censorship boundaries were pushed with the crossdressing classic comedy *Some Like it Hot* and the tense courtroom drama *Anatomy of a Murder*. We'll never forget the crop duster chase scene in *North by Northwest* and would've never gotten *Psycho* if it weren't for the success of the creepy horror classic *House on Haunted Hill* (it is well documented that Hitchcock was inspired to make his own low budget horror film after seeing it).

**8. 1969** Perhaps more astonishing than a man walking on the moon is that four films from this year appeared on AFI's top 100 American films list (both iterations). They are John Schlesinger's gigolo masterpiece *Midnight Cowboy*, the action marvel *Butch Cassidy* and the *Sundance Kid*, Peckinpah's brooding epic western *The Wild Bunch*, and the iconic counterculture film *Easy Rider*. Other influential films released this year include the dance-marathon flick *They Shoot Horses, Don't They?* and the Gordon Parks' drama *The Learning Tree*.

**7. 1933** The final year of the pre-code era gave us the most iconic scene in Hollywood history with King Kong. It also gave us the most beloved Marx Brothers comedy *Duck Soup*, the Laurel and Hardy classic *Sons of the Desert*, the creepy James Whale classic *The Invisible Man*, and two of the most influential movie musicals of all time *42nd Street* and *Footlight Parade*.

**6. 1984** For those of us in our 30's and 40's, this is a monumental year, a year that clearly defined the decade of excess and escapist fare. The biggest titles released were *Ghostbusters*, *Beverly Hills Cop*, *The Terminator*, *The Karate Kid*, and *Gremlins*. John Hughes also made his directorial debut with the teen classic *Sixteen Candles*, Freddy showed his claws for the first time in *Nightmare on Elm Street*, and two brothers from Minnesota who borrowed money from friends and family released their first film *Blood Simple* (Coen Brothers).

**5. 1994** This year took the box office by storm with two unlikely films *Forrest Gump* and *The Lion King*. Tarantino cemented his brand of filmmaking with *Pulp Fiction* and a film based on a Stephen King novella that now sits on top of IMDB's top 250 films of all time, *The Shawshank Redemption*, was released. It was also the year of Jim Carrey (*Ace Ventura*, *The Mask*, and *Dumb and Dumber*), Gen X defining films, (*Reality Bites* and *Clerks*), and action blockbusters that defined the era (*True Lies*, *Speed*, and *Clear and Present Danger*).

**4. 1967** Widely considered one of the most ground-breaking years in film by helping usher in the “New Hollywood” era marked mostly by the releases of the taboo shattering and generationally defining films *Bonnie and Clyde* and *The Graduate*. Sidney Poitier became a box office star with three films (all dealing with race relations), *To Sir, With Love*, *Guess Who’s Coming to Dinner*, and best picture winner *In the Heat of the Night*. We also saw a blind Audrey Hepburn hold her own in the influential home invasion thriller *Wait Until Dark*.

**3. 1971** In the decade that produced many classic films, the year that introduced us to Popeye Doyle (*The French Connection*), Alex Delarge (*A Clockwork Orange*), Dirty Harry, Shaft, and Harold and Maude, certainly produced the most classics. We also got the golden ticket to see *Willy Wonka and the Chocolate Factory*, witnessed the coming of age classic *The Last Picture Show*, were shaken to the core by *Straw Dogs*, and mesmerized by Jane Fonda and Donald Sutherland in *Klute*.

**2. 1999** Time may prove the final year of the millennium to be the greatest year in history for it’s hard to deny that its impact still wafts over many of the films Hollywood produces. We first saw bullet time with *The Matrix*, wept over a floating plastic bag in the critical darling *American Beauty*, saw dead people in *The Sixth Sense*, learned how to make soap in *Fight Club*, and freaked out over some found footage in *The Blair Witch Project*. We also got Kubrick’s final masterpiece *Eyes Wide Shut*.

**1. 1939** The still undisputed champ is the year that brought us two of the most iconic films ever made, *Gone With the Wind* and *The Wizard of Oz*. Jimmy Stewart made his mark in the quintessential whistleblower film *Mr. Smith Goes to Washington* and Laurence Olivier starred in the enduring classic *Wuthering Heights*.

**XXI. Why are none of the years on this list from the 21<sup>st</sup> century?**

**XXII. Read the text about cinema criticism in the USA and express your point of view on the problem discussed.**

### **Cinema Criticism in the USA**

*after Donald E. Staples*

The roots of American film criticism can be traced as far back as the beginning of the 20<sup>th</sup> century. Among those who established a classical tradition in film criticism in the US was Lindsay, whose *The Art of the Moving Picture* was published in 1915. Lindsay was one of the first American intellectuals who gave cinema the aesthetic prestige of an art. He rejected the doctrine of pure cinema and welcomed the influences of painting, drama and literature on the new medium. Besides him the most famous reviewers in the silent era were

Munsterberg and Sherwood. Among the film critics of the older generation Farber (*Negative Space*), Jyler (*Magic and Myth of the Movies*), William Everson, the only really encyclopaedic film authority in the US and Lewis Jacobs, the author of *The Rise of the American Film*, which remains the best film history of the US, can be named.

Let us look at some ideological aspects in American film criticism. First of all, there is a debate connected with the cult of “foreign films”. It is interesting to note that the first cult of foreign films appeared in the 20s around the German and Russian cinemas notable for expressive camera mobility and revolutionary theories of montage. The French cinema attracted some critics in the 30s mainly for its free treatment of sex. The Italian neo-realism dominated the late 40s and early 50s. Then came the era of cult directors from different countries such as Bergman, Fellini, Antonioni, Kurosawa and many others. However, at present foreign films are losing their commercial appeal because the American movies are becoming more sophisticated and mature.

American cinema has always been criticised for the lack of freedom in Hollywood. Although there is no political freedom yet, the moral climate has recently changed so much in the opposite direction that the American critics can no longer talk of the lack of frankness as far as sex and violence are concerned. Some critics welcome this moral liberation, others, on the contrary, look upon it as cynical, corrupting the public and distracting its attention from the topical social problems.

Another trend in American film criticism is the growing interest for directorial styles and cinematographic techniques. In the past, the sociologically oriented film historians – Jacobs, Grierson, Kracauer, Rota, Leyda and others – looked upon movies as a mass medium rather than an art form. Much of their moralistic rhetoric still exists in American cinema criticism, but it is balanced by a more objective stylistic analysis. One of the most interesting cultural phenomena of the past decade is the renewed interest in the film director as an artist. Part of this interest can be traced to the disintegration of the studio system, part to the growing authority of directors themselves. Some critics look upon a director as a creator, others as a story-teller with images and camera angles rather than words, others simply as a decorator of other people’s scenarios. That is why film criticism is divided into two conflicting camps.

On the one hand, we have a literary approach, which ignores visual style in film reviews. On the other hand, we have visualists who reject the plots and dialogues as literary impurities. The most interesting critics are, of course, those who try to combine both the literary and the visual.

### **XXIII. Answer the following questions.**

1. Who were the first cinema critics in America?
2. What trends of film criticism of the past does the author trace?
3. What does the author say about the change in the moral climate of American cinema in the recent years?
4. How does the author explain the renewed interest for directorial styles?
5. What approaches to film reviewing does the author name?

**XXIV. The Oscar statuette – a symbol admired around the world – acknowledges the highest level of achievement in filmmaking, but there are other famous film festivals encouraging excellence in this field. Read the following texts about the most prestigious ones in Europe.**

### **The Cannes Film Festival**

The Cannes Film Festival is a world famous international event which is held in the south of France every year. The festival is the world's biggest and best known film festival. The festival hands out annual awards for excellence in films and is considered to be the world's most important showcase for independent films and world cinema.

The top prize awarded at the festival is the coveted Palme D'or (Golden Palm) award for Best Film. Other prestigious awards include Grand Prize of the Festival, The Jury Prize, Best Short Film, Best Director, Best Screenplay, Best Actress, and Best Actor. As well as the main competition, the Cannes Film Festival hosts special screening events to showcase films and documentaries which have not been entered into the competition. The festival has a truly international flavour and features a cross-selection of films ranging from small independent productions to big-budget films starring famous actors.

The Cannes Film Festival is one of the world's oldest film festivals and it is regarded by many people in the film industry as the most important event on the film festival circuit. Red carpet glamour, high profile films and famous Hollywood actors and actresses are all things which go hand in hand with the glittering event, which can be guaranteed to draw a cast of well-known celebrities, movie stars and top notch film directors from around the world.

The opening ceremony heralds a spectacular twelve days of parties, celebrity spotting, and wheeling and dealing among movie moguls and major players in the film industry.

### **British Film and Television Awards**

The British Academy of Film and Television Arts (BAFTA) gives annual awards for excellence in film, television, animation and video games. The BAFTA awards are regarded by many as the British equivalent of the Oscars. Its

stated aims are to “support, develop and promote the art forms of the moving image, by identifying and rewarding excellence, inspiring practitioners and benefiting the public”. The organization is an independent charity which is funded by membership fees and donations.

As well as hosting prestigious annual award ceremonies, BAFTA runs a year-round programme of industry and public events, many of which are broadcast on the BAFTA website.

BAFTA has enjoyed a long history of involvement and support from the Royal Family dating back to 1959, when Prince Philip, the Duke of Edinburgh, was appointed its first President. Prince William, the Duke of Cambridge became the President in February, 2010 and has been continuing a long tradition of Royal patronage; all but one (Richard Attenborough, 2001–2010) in its history have been members of the Royal Family.

The BAFTA award is the bronze mask based on the original design by Mitzi Cunliffe.

The 2014 BAFTA film awards ceremony took place at the Royal Opera House in London on February 16, 2014 and was broadcast by the BBC.

**XXV. Search the Internet sites to find the information to be able to answer the following questions about the American Academy Awards.**

1. How many categories are the Oscars presented in?
2. When and where did the first Academy Awards ceremony take place?
3. How many statuettes were awarded at the first ceremony for cinematic achievements?
4. When was the sealed-envelope system adopted?
5. When did the Oscar ceremony start being televised?
6. What were special awards presented to Warner Bros. and Charles Chaplin for in 1929?
7. When did a documentary category appear on the ballot for the first time?
8. When did The Foreign Language Film become an annual category?
9. When was The Animated Feature Film Award introduced? What animated film won it?
10. What is the official name of the Oscar? How did the statuette get that name?
11. What Russian films won the Oscar?

**XXVI. Choose your own Oscar nominations for the following categories. Ask your group-mates if they have similar ideas to yours.**

Best film  
Best actor  
Best actress

Best director  
 Best film music  
 Best special effects  
 Best costume design

**XXVII. What film festivals take place in Belarus and Russia? Choose one to speak about.**

## **Written Work & Grammar Revision**

**I. Steven Spielberg is making a movie based on the electronic arts game *Need for Speed*, though in one of the interviews he spoke of vast differences between filmmaking and video games because the latter are not able to tell stories and make consumers care about the characters. Express your point of view on the problem in written form.**

**II. Britain is not classed as world cinema, but it competes with Hollywood and has the capacity to win awards against the huge American film industry. Write an essay “*There are better things to come for Britain’s Film Industry*”.**

**III. Complete the following piece of information with correct tense forms.**

Kathryn Bigelow (*just/win*) the Academy Award for Best Director – the first woman ever to do so. So, who is she?

Bigelow was born in California in 1951. She studied film at Columbia University and (*work*) in film since the mid-1970s. She (*be*) a female pioneer in the male-dominated world of film directing – she (*direct*) since 1978 and for that time (*direct*) eight feature films. In the last ten years, she (*also/produce*) films. Some of her films (*be*) modest successes, but she is best known now for *The Hurt Locker*, the film for which she won the Oscar. Only four women (*ever/nominate*) for Best Director, and of the others, Jane Campion and Sofia Coppola (*have*) other Oscar awards.

As well as directing, Bigelow (*act*) in one film and (*also/appear*) as a model during her career. Since her success with *The Hurt Locker* she (*look*) at possibilities for a new crime film set in South America.

**IV. Translate the following into English in written form.**

Во многих кинотеатрах Нью-Йорка программа часто состоит из киножурнала, мультфильма, документального и художественного фильмов.

Иностранные фильмы показываются с титрами или дублируются на английский язык.

В большинстве кинотеатров фильмы показываются без перерыва. Места в таких кинотеатрах не нумерованы.

Большинство театров и больших кинотеатров Нью-Йорка расположено на Бродвее и на Таймс Сквер. Это — театральный район города.

Ежегодно в Соединенных Штатах выпускается огромное количество фильмов. Выпускаемые в Голливуде фильмы различны по своему жанру и художественной ценности. Голливуд справедливо упрекали в том, что он создает на экране мир грез, который не имеет ничего общего с действительностью. Сейчас продукция Голливуда изменилась, и большинство американских фильмов более реалистичны. Они поднимают важные социальные вопросы, стоящие перед современным американским обществом. Экран исследует причины криминальных поступков и высказывает мысль о том, что отрицательные персонажи порождаются окружающей обстановкой. Научно-фантастические фильмы акцентируют предположение, что огромные научные достижения человечества могут в конечном итоге привести мир к катастрофе.

Конечно, выпускается также большое количество второразрядных фильмов, не являющихся ни познавательными, ни занимательными. Но, в любом случае, постановка, съемки (работа оператора) и игра актеров обычно на высоте.

## UNIT 3

## TALKING ABOUT FILMS

## Vocabulary Study

I. Films or movies are popular all over the world. As a consequence, they are a very common topic of conversation. So it's important to know how to describe where, when and how a film was made, who the actors in a film are and what the story of the film is. There is specific vocabulary which is used to do this. In the following text, Simon and Rebecca are talking and giving their opinions about the film *Saving Private Ryan*. Try to guess what the meaning of the words/phrases in bold are.

## Describing a Film

**Rebecca:** One of my favourite films is *Saving Private Ryan*. I know it's a war film, but I love it.

**Simon:** It's a classic. It's got a brilliant **cast**, there are so many excellent actors in it like Matt Damon, Vin Diesel etc... And of course, there is Tom Hanks as the **main character** Captain Miller. It's one of his best films.

**Rebecca:** Plus there are some very good **cameo roles**. The famous actor Ted Dansen is in the film for about 3 minutes. It's a shame that he wasn't in the film for longer. Also, do you know that although the film is **set** in France during the D-Day invasion, it was actually **filmed** in the south of England?

**Simon:** Yeah, I read it somewhere. I think it was one of the best films **directed** by Steven Spielberg. I love the opening **scene** when they are landing on the beach on D-Day. That scene has some of the best twenty minutes of action in the whole history of cinema for me. The **special effects** are excellent, with the explosions and the people being blown up. It looks so real.

**Rebecca:** It's an excellent scene. I always remember the **stunt** of the men on fire. But for me, I like the scene when the men are walking in the countryside and talking about why they have to save Private Ryan. The **dialogue** is excellent. I can imagine that I would say that if I were in a similar situation.

**Simon:** The film has an excellent **plot**. How they have to go and save a soldier whose three brothers have all died fighting and how they have to go behind enemy lines to do it.

**Rebecca:** I think it's a real story, although they probably changed some things. To be honest, I can't remember the film's **score**. Can you remember the music in the film?

**Simon:** Not really. I think there was some music with trumpets at the beginning in the graveyard. But apart from that, I only remember the Edith Piaf song at the end. But that's not part of the score. Did I tell you that when the film **came out** in 1998, I was living in Madrid? So, the first time I saw it, it was **dubbed** into Spanish. I didn't speak much Spanish then, so I didn't understand a lot. It's a shame that it didn't have **subtitles**, so I could have read the dialogue.

**Rebecca:** Dubbed films are strange. The voices are always very different to the original voices of the actors. Oh, by the way, have you seen the TV series *Band of Brothers*?

**Simon:** No I haven't.

**Rebecca:** Well, it's very similar to *Saving Private Ryan*. It's set during the Second World War and it follows a group of American soldiers. It **stars** a lot of unknown young actors as the soldiers.

**Simon:** I'll have to watch the series.

## II. Fill in the blanks with one of the words/phrases in bold from the text.

1. The words/lines that actors say in a film are called \_\_\_\_\_.
2. A verb that is used to say which actors/actresses are in a film is \_\_\_\_\_.
3. The most important role/character in a film is called the \_\_\_\_\_.
4. When the voices of the actors in a film are replaced by those of other people, it is \_\_\_\_\_.
5. A verb that says where the story of a film is located/based is \_\_\_\_\_.
6. An individual part of a film is often called a \_\_\_\_\_.
7. When the dialogue is written on the screen, the film has \_\_\_\_\_.
8. A noun that means all the actors in a film is \_\_\_\_\_.
9. A part of a film which isn't normally done by an actor because it is too dangerous is called a \_\_\_\_\_.
10. The basic story of a film is called the \_\_\_\_\_.
11. Computer generated images in a film, is a type of \_\_\_\_\_.

## III. Match the following expressions with their explanations and use them in the sentences of your own.

- |                               |  |
|-------------------------------|--|
| 1) to catch the latest movie  | a) to receive positive or negative feedback      |
| 2) the central character      | b) to be praised by another person               |
| 3) to come highly recommended | c) at the cinema                                 |
| 4) to get a good/bad review   | d) to see a film that has just come out          |
| 5) to go on general release   | e) when a film can be seen by the general public |
| 6) on the big screen          | f) performances of a film                        |
| 7) showings                   | g) the main person in a film or book             |

**IV. Complete the following sentences using the best suitable word and give its definition.**

1. There are some great actors in the .....  
*a) cast                      b) shoots                      c) screenplay*
2. The actor who won the Oscar has ..... many similar roles before.  
*a) acted                      b) been                      c) played*
3. He won an Oscar for the .....  
*a) music                      b) soundplay                      c) soundtrack*
4. He won a ..... actor Oscar.  
*a) extra                      b) main                      c) supporting*
5. The ..... is very famous.  
*a) director                      b) editor                      c) register*
6. I love watching all the old Hollywood .....  
*a) big screens                      b) classics                      c) studios*
7. The film was produced by one of the big Hollywood .....  
*a) companies                      b) firms                      c) studios*
8. His new film is ..... in California.  
*a) located                      b) placed                      c) set*
9. It was filmed ..... location in Hawaii.  
*a) in                      b) on                      c) by*
10. The film includes some spectacular ..... effects.  
*a) light                      b) special                      c) sound*
11. I saw a great ..... for his new film. I'm definitely going to see it when it comes out.  
*a) preview                      b) prequel                      c) trailer*
12. There are some violent ..... in his new film.  
*a) roles                      b) scenes                      c) stage effects*
13. As it's a thriller, the ..... has lots of twists and turns.  
*a) acting                      b) character                      c) plot*
14. The film tells the ..... of a young man during the war.  
*a) account                      b) life                      c) story*
15. It's a .....-to-life story.  
*a) real                      b) similar                      c) true*
16. His new film is ..... of a Jane Austen novel.  
*a) an adaptation                      b) a film version                      c) a reprise*
17. Her new film has got some great .....  
*a) previews                      b) sequels                      c) reviews*
18. The film ..... loved the film.  
*a) critics                      b) experts                      c) previewers*
19. They particularly praised the ..... of the main actor.  
*a) acting                      b) performance                      c) role*

20. Her new film is ..... for an Oscar.

a) *named*

b) *suggested*

c) *up*

**V. Use the context to work out the meaning of the expressions in bold. Give their Russian equivalents.**

1. The director was unknown and couldn't get funding, so the film was made on a **shoe-string budget** with a cast of amateurs.

2. It was a **box office smash** in America, and made millions of dollars, but in this country it was a **flop**.

3. I planned to see the film after reading all the **rave reviews** in the papers, but seeing the **trailer** at the cinema put me off going.

4. It's a faithful **adaptation** of the Dickens novel.

5. Patrick never leaves the cinema till all the **credits** have been shown.

6. It has become a **cult film** for a certain group of cinema-goers, but it doesn't appeal to a mass audience.

7. It tells the tale of a family of immigrant workers and is a **bleak portrayal** of life in turn-of-the-century New York.

8. The **opening sequence** starts with a **close-up** of the heroine on the train.

9. The **screenplay** is by Tom Stoppard, and John Williams composed the **score**.

10. My brother is a real **film buff**; he can list all the films any director has made.

**VI. Complete the following texts using the words from the box.**

**1. Titanic**

<i>awards</i>	<i>critics</i>	<i>musical</i>
<i>box-office</i>	<i>set</i>	<i>played</i>
<i>successful</i>	<i>directed</i>	<i>stars</i>
<i>characters</i>	<i>released</i>	<i>roles</i>
<i>visual</i>	<i>director</i>	<i>plays</i>
<i>costume</i>	<i>life</i>	

Titanic was \_\_\_\_\_ by James Cameron and is one of the most \_\_\_\_\_ films ever made, at least, in commercial terms, and has grossed more than one billion dollars for its makers.

It \_\_\_\_\_ Leonardo Di Caprio and Kate Winslet with Gloria Stuart and Billy Zane in supporting \_\_\_\_\_. It was the film that made Di Caprio famous.

It is \_\_\_\_\_ aboard the ill-fated liner Titanic that sank on 14 April, 1912 after hitting an iceberg in the north Atlantic. It is not, however, a true-to-\_\_\_\_\_ account of the disaster, focusing instead, on an on-board romance between two entirely fictional \_\_\_\_\_.

Di Caprio \_\_\_\_\_ Jack, a young artist, leaving England for a better life in the United States. He is poor and travelling in the cheapest part of the ship. Rose, \_\_\_\_\_ by Kate Winslet, is a rich young woman engaged to be married and travelling in the luxury of a first class cabin.

They meet by chance and are immediately attracted to each other. Jack is handsome, lively, and above all, good fun. By contrast, Cal Hockley, the wealthy man that Rose is engaged to, is pompous and arrogant. Rose and Jack quickly fall in love after Jack saves Rose's life when she nearly falls over the side of the ship.

The film was a huge \_\_\_\_\_ success when it was \_\_\_\_\_ in 1997, although some \_\_\_\_\_ were less enthusiastic, seeing the movie as over-sentimental. Nonetheless, it managed to win no less than 11 Academy \_\_\_\_\_ including those for Best \_\_\_\_\_, Best \_\_\_\_\_ Score, Best \_\_\_\_\_ Effects and Best \_\_\_\_\_ Design.

## 2. Harry Potter

<i>box office</i>	<i>has been released</i>	<i>character</i>
<i>is set</i>	<i>was made</i>	<i>is played</i>
<i>was directed</i>	<i>is based</i>	<i>cast</i>

*Harry Potter and the Philosopher's Stone* \_\_\_\_\_ in 2001. It is an adventure film and \_\_\_\_\_ on the novel by J.K. Rowling. The main \_\_\_\_\_, Harry Potter, \_\_\_\_\_ by Daniel Radcliffe. Harry is an 11-year-old boy who discovers he has magical powers.

The film \_\_\_\_\_ by Chris Columbus and \_\_\_\_\_ in an imaginary school for wizards called Hogwart's. The \_\_\_\_\_ includes a number of well-known British actors and actresses such as John Cleese, Robbie Coltrane and Richard Harris.

The film earned over 976 million dollars at the \_\_\_\_\_ and received generally positive reviews from the critics. It \_\_\_\_\_ on DVD.

**VII. Check in pairs the meaning of the adjectives in boxes A and B. Which adjectives suggest a negative opinion? Choose some words from your box and ask your partner for a definition.**

### A

<i>action-packed</i>	<i>depressing</i>	<i>rapid</i>	<i>slow-moving</i>
<i>moving</i>	<i>poignant</i>	<i>predictable</i>	<i>powerful</i>
<i>impressive</i>	<i>entertaining</i>	<i>enjoyable</i>	<i>charming</i>
<i>well-received</i>	<i>offbeat</i>	<i>unconventional</i>	<i>epic</i>
<i>subtle</i>	<i>understated</i>	<i>compelling</i>	<i>overstated</i>

## B

<i>hilarious</i>	<i>flat</i>	<i>dramatic</i>	<i>amusing</i>
<i>oversimplified</i>	<i>sentimental</i>	<i>soppy</i>	<i>over-romantic</i>
<i>perceptive</i>	<i>gripping</i>	<i>insightful</i>	<i>thought-provoking</i>
<i>corny</i>	<i>brilliant</i>	<i>bleak</i>	<i>dated</i>
<i>overrated</i>	<i>underrated</i>	<i>stylish</i>	<i>intelligent</i>

Which adjectives describe the kind of films you like / dislike?

VIII. Translate the following adjectives used to describe a film and fill them in the conversation.

<i>alternative</i>	<i>light</i>
<i>artsy</i>	<i>mainstream</i>
<i>entertaining</i>	<i>superficial</i>
<i>hilarious</i>	<i>suspenseful</i>
<i>intense</i>	<i>thought-provoking</i>

### Entertaining Films

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

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

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

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

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

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

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

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

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

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

**IX. If you've just seen a great film, you might want to tell your friends about it. Here are some tips for doing that.**

### **Telling a Story about a Film**

Here are some ways you can tell the story (plot) of a film you've seen.

*It's set in ... (New York / in the 1950's).*

*The film's shot on location in Arizona.*

*The main characters are ... and they're played by ...*

*It's a mystery / thriller / love-story, etc.*

You can tell the story of the film in the present simple tense, e. g. *Well, the main character decides to ... (rob a bank). But when he drives there ...*

### **Giving Your Opinion**

*I thought the film was great / OK / fantastic...*

*The actors / costumes / screenplay are/is ...*

*The special effects are fantastic / terrible*

*The best scene / the worst scene is when...*

*The plot is believable / seems a bit unlikely*

### **Not Telling All**

You don't want to spoil the film for your friends, so you can say something like:  
*I don't want to spoil it for you, so I'm not going to tell you what happens in the end. or You'll have to go and see it for yourself. or I don't want to ruin the surprise for you.*

### **Useful Adjectives**

All these are useful words and phrases to spice up your description:

*true-to-life (a real story)*

*the real story of*

*remarkable (unusual, good)*

*masterpiece (the best work someone has done)*

*Oscar-winning*

## Useful Expressions

*That's / It's not really my thing.* = I don't like it.

*It doesn't do it for me.* = I don't like it. *e.g.* Lots of people think Tom Cruise is fantastic but he doesn't really do it for me.

### X. Match the beginnings on the left with the endings on the right.

- |                             |   |
|-----------------------------|---|
| 1. It came out              | a) Well, there's this pair of female drug dealers |
| 2. Who's in it?             | b) I really enjoyed it                            |
| 3. It's based on            | c) is awful                                       |
| 4. It's on at               | d) Mel Gibson and Julia Roberts                   |
| 5. Danny DeVito             | e) are amazing                                    |
| 6. The acting               | f) plays a detective who's also a Kung Fu master  |
| 7. The script               | g) is really funny in it                          |
| 8. What's it about?         | h) is a bit wooden                                |
| 9. What do you think of it? | i) the novel by Robert Ludlum                     |
| 10. The special effects     | j) about a year ago                               |
| 11. Jackie Chan             | k) the Queensway                                  |

### XI. Complete the following sentences to talk about films.

1. What \_\_\_\_\_ of film is it? – It's a kind of romantic comedy.
2. What's it \_\_\_\_\_? – It's basically about his fall from grace.
3. Who's \_\_\_\_\_ it? – Matt Damon plays the lead.
4. Who's it \_\_\_\_\_ by? – Woody Allen.
5. Did it have a happy \_\_\_\_\_? – No, I was in tears at the end.
6. It's \_\_\_\_\_ in America in the 1950s.
7. It was \_\_\_\_\_ in New Zealand.
8. It's \_\_\_\_\_ on a novel by Graham Greene.
9. It's \_\_\_\_\_ seven Oscar nominations.
10. Have you seen any good films \_\_\_\_\_?
11. What did you think \_\_\_\_\_ it? / Is it \_\_\_\_\_ seeing?
12. What did you \_\_\_\_\_ the camera work / the special effects?
13. It \_\_\_\_\_ up to / didn't \_\_\_\_\_ up to my expectations.
14. I \_\_\_\_\_ the score / cinematography.

### XII. Choose the right answer.

1. The ..... music for the film has been taken from the works by Chopin.  
 a) incidental      b) intervening      c) passing      d) supplementary

2. They all sat in the fourth ..... of the cinema.  
*a) bench                      b) line                      c) rank                      d) row*
3. Lawrence Olivier gave an excellent ..... in the film.  
*a) act                      b) character                      c) performance                      d) play*
4. There was an interesting ..... of the film in the paper last week.  
*a) comment                      b) resume                      c) revision                      d) review*
5. What time is the first ..... of the film?  
*a) act                      b) performance                      c) programme                      d) show*
6. There is an interesting ..... nowadays to make films portraying love between the youngsters.  
*a) direction                      b) surge                      c) tradition                      d) trend*
7. Although he is said to be a dramatic actor, he is ..... starring in a musical.  
*a) actually                      b) currently                      c) lately                      d) recently*
8. The latest video ..... contains details of over one thousand films.  
*a) brochure                      b) catalogue                      c) leaflet                      d) prospectus*
9. “..... children are not admitted to this film”.  
*a) Unaccompanied                      b) Unattached*  
*c) Unattended                      d) Unrelated*
10. This film is not ..... for children.  
*a) adapted                      b) agreeable                      c) right                      d) suitable*
11. The film started with the heroine’s death so most of it was shot in .....  
*a) backtrack                      b) flashback                      c) reverse                      d) switchback*
12. I found the last scene extremely ..... and well-directed.  
*a) moving                      b) pathetic                      c) pitiful                      d) sympathetic*

## Reading & Discussing

**I. What do you remember most about the film you’ve seen? Perhaps you remember the actress who played the leading role. Perhaps it is the special effects. Read the following passage and express your opinion on the importance of the director in filmmaking.**

### Movie Directors

Filmmaking is a cooperative process. Many people make decisions. The most important person is the director. A film director has many jobs. He decides how the film will look. Will it be dark or filled with bright colors? He controls the pace of the story. He helps the actors become their characters. Most importantly, he makes sure that all the ideas come together to make a great movie.

Some directors have a style that can be seen in all of their movies. Steven Spielberg is famous for the cross between comedy and action. This is seen in movies like *Raiders of the Lost Ark*. Alfred Hitchcock created exciting expectations by cutting back and forth between images.

Some directors add to the film industry and entertainment as a whole. James Cameron, the director of *Titanic* and *Avatar*, established new film techniques. They are now used by everyone. He made 3D popular again.

## II. Choose the best answer.

1. What is the main idea of the passage?
  - a) *An actress is often the most memorable.*
  - b) *Movies are cooperative processes.*
  - c) *Movie directors are important.*
  - d) *Movies are the most exciting type of entertainment.*
2. What does a movie director *not* do?
  - a) *bring ideas together*
  - b) *make movie tickets*
  - c) *control the speed of the story*
  - d) *help the actors become their characters*
3. Who crossed action and comedy?
  - a) *Alfred Hitchcock*
  - b) *Steven Spielberg*
  - c) *James Cameron*
  - d) *No one, yet*
4. What is *true* of some movie directors?
  - a) *They are not very good.*
  - b) *They don't like movies.*
  - c) *They are also actors.*
  - d) *They have a special style.*
5. What did James Cameron make popular again?
  - a) *science fiction*
  - b) *comedy*
  - c) *action*
  - d) *3D*

**III. What English or American film directors can you name? Read the following information about the most famous of them and say what they are noted for.**

### 10 Greatest Film Directors

**1. Alfred Hitchcock** (13 August 1899 – 29 April 1980) was an English film director and producer. He pioneered many techniques in the suspense and psychological thriller genres. After a successful career in British cinema in both silent films and early talkies, Hitchcock moved to Hollywood. On 19 April 1955, he became an American citizen while remaining a British subject. Over a career spanning more than half a century, Hitchcock fashioned for himself a

distinctive and recognisable directorial style. His stories frequently feature fugitives on the run from the law alongside “icy blonde” female characters. Many of Hitchcock’s films have twist endings and thrilling plots featuring depictions of violence, murder, and crime, although many of the mysteries function to serve thematic elements in the film and the extremely complex psychological examinations of the characters.

**2. Stanley Kubrick** (July 26, 1928 – March 7, 1999) was an American film director, screenwriter, producer, cinematographer and editor. He is regarded as having been one of America’s greatest film-makers. His films, typically adaptations of novels or short stories, were noted for their “dazzling” and unique cinematography, attention to details to achieve realism and an inspired use of music scores. Kubrick’s films covered a variety of genres, including war, black comedy, horror and science fiction. Kubrick was also noted for being a perfectionist, using painstaking care with scene staging and working closely with his actors. Starting out as a photographer in New York City, he taught himself all aspects of film production and directing after graduating from high school. His earliest films were made on a shoe-string budget, followed by one Hollywood blockbuster, after which he spent most of the rest of his career living and filming in England. His home became his workplace where he did his writing, research, editing and management of production details.

**3. Martin Scorsese** (born November 17, 1942) is an American film director, screenwriter, producer, actor, and film historian. In 1990 he founded The Film Foundation, a non-profit organization dedicated to film preservation, and in 2007 he founded the World Cinema Foundation. He is a recipient of many awards for his contributions to the cinema (an Academy Award, Palme d’Or, Emmys, Golden Globes, BAFTAs, and The Directors Guild of America Awards). Scorsese’s body of work addresses such themes as Italian American identity, Roman Catholic concepts of guilt and redemption, machismo, modern crime, and violence. Scorsese is hailed as one of the most significant and influential filmmakers of all time, directing landmark films such as *Mean Streets* (1973), *Taxi Driver* (1976), *Raging Bull* (1980), and *Goodfellas* (1990) – all of which he collaborated on with his close friend and actor Robert De Niro. He won the Academy Award for Best Director for *The Departed* (2006), having been nominated a previous five times.

**4. Steven Spielberg** (born December 18, 1946) is an American film director, screenwriter, producer, video game designer, and studio entrepreneur. In a career of more than four decades, Spielberg’s films have covered many themes and genres. Spielberg’s early science-fiction and adventure films were seen as archetypes of modern Hollywood blockbuster filmmaking. In later years, his films began addressing such issues as the Holocaust, slavery, war and terrorism. He is considered one of the most popular and influential film-makers

in the history of cinema. He is also one of the co-founders of DreamWorks movie studio. Spielberg won the Academy Award for Best Director for *Schindler's List* (1993) and *Saving Private Ryan* (1998). Three of Spielberg's films – *Jaws* (1975), *E.T. the Extra-Terrestrial* (1982), and *Jurassic Park* (1993) – achieved box office records, each becoming the highest-grossing film made at the time. To date, the unadjusted gross of all Spielberg-directed films exceeds \$8.5 billion worldwide.

**5. Francis Ford Coppola** (born April 7, 1939) is an American film director, producer and screenwriter. He is widely acclaimed as one of Hollywood's most innovative and influential film directors. He epitomized the group of filmmakers known as the New Hollywood, that includes Martin Scorsese, Terrence Malick, Robert Altman, Woody Allen, William Friedkin, Philip Kaufman, and George Lucas who emerged in the early 1970s with unconventional ideas that challenged contemporary film-making. He co-wrote the script for *Patton* (1970), which won an Academy Award for Best Writing (Original Screenplay). His directorial fame escalated with the release of *The Godfather* (1972), a film which revolutionized movie-making in the gangster genre, earning praise from critics and public alike. It won three Academy Awards, including his second, for Academy Award for Best Writing (Adapted Screenplay), and was instrumental in cementing his position as a prominent American film director. Coppola followed it with a critically successful sequel, *The Godfather Part II* (1974), which became the first sequel to win the Academy Award for Best Picture.

**6. Quentin Tarantino** (born March 27, 1963) is an American film director, screenwriter, producer, cinematographer and actor. He has received many industry awards, including an Academy Award, a Golden Globe Award, a BAFTA and the Palme d'Or and has been nominated for an Emmy and Grammy. Born in Knoxville, Tennessee, Tarantino was an avid film fan. His career began in the late 1980s, when he wrote and directed *My Best Friend's Birthday*. Its screenplay would form the basis for *True Romance*. In the early 1990s, he began his career as an independent filmmaker with films employing nonlinear storylines and the aestheticization of violence. His films include *Reservoir Dogs* (1992), *Pulp Fiction* (1994), *Jackie Brown* (1997), *Kill Bill* (2003, 2004), *Death Proof* (2007), and *Inglourious Basterds* (2009). His movies are generally characterized by stylistic influences from grindhouse, kung fu, and spaghetti western films. Tarantino also frequently collaborates with his friend and fellow filmmaker Robert Rodriguez.

**7. Orson Welles** (May 6, 1915 – October 10, 1985) was an American actor, director, writer and producer who worked extensively in theatre, radio and film. He is best remembered for his innovative work in all three media, most notably *Caesar* (1937), a groundbreaking Broadway adaptation of *Julius Caesar* and the debut of the *Mercury Theatre*; *The War of the Worlds* (1938), the most famous

broadcast in the history of radio; and *Citizen Kane* (1941), which many critics and scholars name as the best film of all time. After directing a number of high-profile theatrical productions in his early twenties, including an innovative adaptation of *Macbeth* and *The Cradle Will Rock*, Welles found national and international fame as the director and narrator of a 1938 radio adaptation of H.G. Wells' novel *The War of the Worlds* performed for the radio drama anthology series *Mercury Theatre on the Air*. It was reported to have caused widespread panic when listeners thought that an invasion by extraterrestrial beings was occurring. Although these reports of panic were mostly false and overstated, they rocketed Welles to instant notoriety.

**8. Charlie Chaplin** (16 April 1889 – 25 December 1977) was an English comic actor, film director and composer best known for his work during the silent film era. He became the most famous film star in the world before the end of World War I. Chaplin used mime, slapstick and other visual comedy routines, and continued well into the era of the talkies, though his films decreased in frequency from the end of the 1920s. His most famous role was that of *The Tramp*, which he first played in the Keystone comedy *Kid Auto Races at Venice* in 1914. From the April 1914 one-reeler *Twenty Minutes of Love* onwards he was writing and directing most of his films, by 1916 he was also producing them, and from 1918 he was even composing the music for them. With Mary Pickford, Douglas Fairbanks and D.W. Griffith, he co-founded United Artists in 1919. Chaplin was one of the most creative and influential personalities of the silent-film era. He was influenced by his predecessor, the French silent film comedian Max Linder, to whom he dedicated one of his films.

**9. Clint Eastwood** (born May 31, 1930) is an American film actor, director, producer, composer, and politician. Eastwood first came to prominence as a supporting cast member in the TV series *Rawhide* (1959–1965). He rose to fame for playing the *Man with No Name* in Sergio Leone's Dollars trilogy of spaghetti westerns (*A Fistful of Dollars*, *For a Few Dollars More*, and *The Good, the Bad and the Ugly*) during the late 1960s, and as Harry Callahan in the Dirty Harry films (*Dirty Harry*, *Magnum Force*, *The Enforcer*, *Sudden Impact*, and *The Dead Pool*) throughout the 1970s and 1980s. These roles, among others, have made him an enduring cultural icon of masculinity. For his work in the films *Unforgiven* (1992) and *Million Dollar Baby* (2004), Eastwood won Academy Awards for Best Director and Producer of the Best Picture, as well as receiving nominations for Best Actor.

**10. Woody Allen** (born Allan Stewart Konigsberg, December 1, 1935) is an American screenwriter, director, actor, comedian, author, and playwright, whose career spans over half a century. He began as a comedy writer in the 1950s, penning jokes and scripts for television and also publishing several books of short humour pieces. In the early 1960s, Allen started performing as a stand-up

comic, emphasizing monologues rather than traditional jokes. As a comic, he developed the persona of an insecure, intellectual, fretful nebbish, which he insists is quite different from his real-life personality. In 2004, Comedy Central ranked Allen in fourth place on a list of the 100 greatest stand-up comics, while a UK survey ranked Allen as the third greatest comedian. By the mid-1960s Allen was writing and directing films, first specializing in slapstick comedies before moving into more dramatic material influenced by European art films during the 1970s. He is often identified as part of the New Hollywood wave of film-makers of the mid-1960s to late '70s. Allen often stars in his own films, typically in the persona he developed as a standup.

#### **IV. Answer the following questions.**

1. Have you seen any of the films of these directors? Can you give their titles in English and Russian?
2. Did you enjoy them? Was it because of the plot, the actors, the special effects or the director's work?

#### **V. Before reading the following text look through the list and tick those items which you can comment on.**

- 1) silent screen comedians
- 2) a feature-length comedy
- 3) a pantomime
- 4) the improvisational theatre
- 5) a theatre form
- 6) a film company
- 7) a short film
- 8) a producer
- 9) a director
- 10) a script-writer
- 11) a leading actor
- 12) the golden age of silent screen comedy
- 13) silent films
- 14) to be successful at the book-office
- 15) the man-child portrait
- 16) the sound age

#### **VI. Read the text and summarize your factual knowledge of the silent cinema best actors' work.**

## Silent Cinema Actors

None of the Great silent screen comedians is alive today. Chaplin died in 1977, Harold Lloyd died in 1971. Buster Keaton in 1966, Harry Langton in 1944. Although their movies faded in the 30s, they left us invaluable short and feature-length comedies of the 1920s. All of them were superior actors of rare gift. They were contemporaries and colleagues, but their fates were different.

The most beloved of the four, the most appreciated by critics, Charles Chaplin, was the first to win general acclaim. Chaplin was a master of pantomime – skilled in acrobatics and dancing, which he had learned in the London music hall. It is interesting to note that his type of comedy was born in the 16<sup>th</sup> century in the improvisational theatre created by Travelling players. But Chaplin managed to breathe a new life into the old theatre form. His virtuoso improvisations quickly attracted the attention of American film-makers. At first he turned down all offers but in 1913 he finally joined Mack Sennet's film company. In one year, Chaplin appeared in a great number of short films. His success with the public was truly unique. This fact opened great opportunities for him to start his own business. He showed rare versatility in acting as the producer, director, script-writer, musician, leading actor of his own comedies.

Cinema with its world-wide distribution led to the development of the greatest comedian of the 20th century. Three Great features – *The Kid*, *The Gold Rush* and *The Circus* were created by Chaplin in the golden age of silent screen comedy. However Chaplin didn't give up making silent films even after sound came to the cinema. So great was Chaplin's popularity in the 30s, that he was able to keep *City Lights* (1931) and *Modern Times* (1936) silent.

Neither Harold Lloyd nor Buster Keaton had the influence on critics and the public that Chaplin had. But today we realise that these two comedians' contribution to the genre has been profound as well. Both comedians used story material of a young American trying to be successful as a man, in his love and in his business – familiar and popular American themes of the 1920s. Though they were both gifted and original actors it took them longer to receive recognition that could compete with Chaplin's fame.

Though Lloyd and Keaton could match Chaplin in his skill, they carried over this technique to their full-length movies of the '20s. By the early 1920s both Lloyd and Keaton were already well-known to the public and could start producing feature films, which meant that they were very successful at the box-office.

Few people remember Harry Langdon as one of the great comedians of the late '20s, but he did rival Chaplin, Lloyd and Keaton in popularity in the three years of 1925–1927 which marked the highlight of his career. The man-child portrait made him different from the other major comedians of his time.

The four great comedians – Chaplin, Lloyd, Keaton and Langdon, created a great comic tradition that was carried on with the sound age. Most of our contemporary comedians keep on perfecting the art that had been developed in the '20s. The works by Chaplin, Lloyd, Keaton and Langdon will live on. These great comedians have given us masterpieces that will never fade, and they will influence the film comedies yet to be born.

**VII. When thinking about movie stars, most people think about Hollywood rather than London, but when you look over the list of the 10 best British movie stars, you will recognize most of the names immediately. Amazingly, some of the most famous actors are actually British actors. Read the following information and think of classic movies featuring one of these actors.**

### **10 Best British Movie Stars**

*after Amin El-Gazzar*

**Charlie Chaplin** grew to such popularity that he is still instantly recognizable more than 120 years after his death. His films were primarily silent films in black and white, which makes his achievement as becoming the world's pattern for funny even more impressive.

**Laurence Olivier** managed to master the classical style that defined an era of great Shakespearean films. His perfect features, penetrating eyes and clean pronunciation made him the actor to beat for all Shakespearean actors to follow.

**Anthony Hopkins** is considered to be one of the greatest living actors in the world. He came to fame with his portrayal of Hannibal Lecter in *The Silence of the Lambs*. He has worked in every movie genre from thriller to comedy and continues to work.

**Gary Oldman** is one of the most talented actors to come out of Great Britain. He typically plays complex characters who are morally ambiguous. His great skill is making historical figures such as Sid Vicious, Lee Harvey Oswald and Beethoven his own.

**Daniel Day-Lewis** is a great character actor who is only getting better with age. He came to the public's attention with his touching performance as Christy Brown in the Irish drama *My Left Foot*. He has worked on several historical epics, most notably *There Will Be Blood*. He is able to play charming and vicious with equal conviction and strength.

**Peter Sellers** was a comedian and a chameleon. He was able to speak in different accents flawlessly and soon used this to great effect on *The Pink Panther* series. He was deeply empathetic and gave great depth to his characters on Stanley Kubrick's films, *Lolita* and *Dr. Strangelove*.

**Cary Grant** has a smooth mid-Atlantic accent though he was born in Bristol. Many of his contemporaries and fans today don't realize he's English! He worked on some great Hollywood epic films, such as *An Affair to Remember* and the Hitchcock thriller *North by Northwest*.

**Michael Caine** is an amazingly versatile actor who has gone from the original English chancer in *Alfie* to the respected wise man in films like *Batman Begins* and *The Dark Knight*. He's equally gripping as a comic (*Educating Rita*) or a dramatic protagonist (*The Cider House Rules*).

**Sean Connery** is almost everyone's favorite James Bond. Sean Connery is from Scotland and has played an impressive amount of iconic characters. From his role as James Bond to his role as Indiana Jones's father, Connery has used his Scottish accent to enhance his career rather than change it as so many actors before him had.

**Alec Guinness** worked on a variety of films, but is perhaps best remembered as Obi-Wan Kenobi in the original Star Wars trilogy.

**VIII. Make a presentation about your favourite actor/actress.**

**IX. Read about the films showing at the cinema. Decide what kind of film each one is. Underline the words that describe the films. Decide which film appeals to you most, and why.**

### **CELEBRITY**

**Director** Woody Allen

**Starring** Kenneth Branagh, Leonardo DiCaprio,  
Melanie Griffith, Judy Davis, Famke Janssen,  
Winona Ryder, Charlize Theron, Joe Mantegna,  
Vanessa Redgrave, Hank Azaria  
USA 1998 114 mins

Filling the role normally reserved for writer/director Woody Allen, Kenneth Branagh plays the neurotic lead: aspiring screen writer and would-be novelist Kee Simon, whose lack of success takes a toll on his marriage to Judy Davis. As a divorced single, he embarks on a course of serial flirtation and encounters with famous women, acquiring a literary-agent girlfriend in a determined attempt to turn his life around and gain celebrity status. A star cast includes Leonardo DiCaprio playing a tempestuous young film star and Melanie Griffith as a breezy actress. Made on a budget of only \$800,000 this stylish black and white feature offers a rueful, hilarious take on the pursuit of fame and success.

## GIRLS' NIGHT

**Director** Nick Hurran**Starring** Brenda Blethyn, Julie Walters,

Kris Kristofferson, George Costigan

GB 1998 95 mins

Receiving a standing ovation following its premiere at the Sundance Film Festival, *Girls' Night* is a beautifully acted, genuinely moving and uplifting tale of friendship and new beginnings. Jackie and Dawn leave their monotonous factory jobs behind them every Friday when they go for a girls' night at the bingo. When Dawn wins 100,000 pounds she shares her winnings with Jackie, giving her best friend the chance to finally leave her husband and her irksome job. For Dawn, however, her luck is overshadowed by the knowledge that she has cancer. When Jackie discovers Dawn's secret she impulsively whisks her away for a dream holiday in Las Vegas where they live it up, amongst the rhinestones and Elvis impersonators, until reality finally breaks in. With a conscious nod towards *Thelma and Louise*, *Girls' Night* cleverly steers clear of sentimental schmaltz in favour of heartfelt emotion, largely thanks to the humour and honesty of the script and powerful performances by two of Britain's best loved actresses.

## ELIZABETH

**Director** Shekhar Kapur**Starring** Cate Blanchett, Geoffrey Rush,

Christopher Eccleston, Joseph Fiennes,

Richard Attenborough, Fanny Ardant,

Kathy Burke, Eric Cantona, Vincent

Cassel, John Gielgud

GB 1998 122 mins

One of the most original and intriguing period dramas of recent years, *Elizabeth* is a beautifully filmed, densely woven historical thriller, which focuses on the turbulent times surrounding the accession of Princess Elizabeth to the throne and the early months which shaped her into the legendary Virgin Queen. Drawn to the script by the astonishing modernity of Elizabeth's character, *Bandit Queen* director Shekhar Kapur has created a darkly vivid tale of intrigue, conspiracy, and betrayal, revolving around a powerful performance from Cate Blanchett as the increasingly independent Elizabeth forced to make the difficult choice between personal happiness and her responsibilities as queen.

**SAVING PRIVATE RYAN**  
**Director** Steven Spielberg  
**Starring** Tom Hanks, Tom Sizemore,  
 Matt Damon, Edward Burns  
 USA 1998 168 mins

Savage, harrowing, and at times utterly breathtaking, *Saving Private Ryan* is Steven Spielberg at his very best. In many ways a natural progression from *Schindler's List*, the film follows six American soldiers on a secret mission through occupied France in search of a private who is to be sent home on compassionate grounds following the death of his three brothers. Reluctantly the men search for Private Ryan, frustrated that they are being sent on a PR exercise at such a crucial stage in the battle, but as the war rages around them, their determination to ensure that this is not a futile mission grows. Already, and justifiably, being hailed as one of the truly great war films, its claim rests largely on a truly stunning twenty-six-minute opening sequence of the D-Day landings, a piece of film-making of such outstanding technical virtuosity, emotional force, and palpable terror that it is difficult to imagine how anyone could commit anything more powerful to film. Simply masterful.

**X. Find a review of the film you've seen in a film magazine or on the Internet and give it in class saying why you like the film.**

**XI. Read the following conversation in parts. Make your own dialogue on analogy asking your partner about a film he has seen recently that you have not seen. Decide whether you would like to go and see it finding out about 1) the film overall, 2) the acting, 3) the story, 4) the supporting actors, 5) the ending. Use the words and expressions from Vocabulary Study.**

**Talking about Films**

**Man:** Oh, Julie Andrews, she's great! I loved her in *Mary Poppins*. *Mary Poppins* is the best film I've ever seen.

**Woman:** *Mary Poppins*? You're joking! It's awful. It's so sweet. It's a children's film! How old are you?

**Man:** OK. OK. So, what's the best film you've ever seen?

**Woman:** Um, I don't really know but one of my favourites is *Psycho*. I loved it. It was so frightening! I saw it when I was about sixteen. I couldn't sleep for a week! Have you ever seen it?

**Man:** No, I haven't. I don't like violent films – I think the worst film I've ever seen is *Predator*.

**Woman:** Oh yeah, Arnold Schwarzenegger.

**Man:** Yeah, it was disgusting, I hated it. What about you? What's the worst film you've ever seen?

**Woman:** Um, *Titanic*. It was so long, so slow, so boring. I saw it with my boyfriend. He only wanted to see the special effects. He went out for a cigarette every five minutes and every time he came back he asked "Is it sinking?" It was awful.

## **XII. Discuss the following questions with your partner.**

1. How often do you go to the cinema?
2. When was the last time you saw a film?
3. What types of film do you particularly like or dislike, and why?
4. Do you prefer seeing films at the cinema or on video? Why?
5. Do you think that cinemas are expensive nowadays?
6. Is it common to book seats in advance in cinemas?
7. Are there people who show you to your seats in cinemas?
8. Are seats numbered or can you sit where you like?
9. Is there a single price for seats, or do you have them at different prices?
10. Is there a break between performances or are they continuous?
11. Are there many advertisements and trailers for future films?
12. Are foreign films usually dubbed, or do they have subtitles?
13. Is it common for the audience to clap at the end of a film?
14. Do people usually eat at the cinema during the performance? If so, what?

## **XIII. Imagine that a television film has been made of some story/novel you've read and that you are planning a 'trailer' to advertise it.**

1) Decide on the most interesting or exciting moments from the story and work out a two-minute 'advert' using these scenes to persuade TV viewers to watch the film.

2) Decide what you will say in the 'voice-over'. This should give a brief summary of the main issues of the film as the images are being shown.

3) Present your trailer to the rest of the class, explaining the scenes you have chosen and reading the voice-over.

## **Written Work & Grammar Revision**

**I. Think of a film you've seen which has disappointed you. Write a passage about it. Choose from the list the things you want to write about. Think what language you will need.**

1. What was the name of the film?
2. When did you go to see it?
3. Why did you go to see it?
4. Had you seen trailers or read reviews before?
5. Was it hyped?
6. Why didn't it live up to the hype?
7. What did you particularly dislike about the film?
8. Who was in it and who directed it?
9. Were there any characters you could identify with?
10. Were there any characters who annoyed you?
11. What did your friends think about it?
12. Would you go and see another film by the same director?

**II. Put each of the following words in its correct place in the passage below. Then write a review of the film you like best.**

### A Film Review

*documentary      location      role      director      cast*  
*performance      studio      critical      box office      plot*

Marion Brando is a superb actor and in *On the Waterfront* he gave his finest \_\_\_\_\_. It is his best-known \_\_\_\_\_. The \_\_\_\_\_ also included Eva Marie Saint and Karl Malden and the film's \_\_\_\_\_, Elia Kazan, never made a better film. Parts of the film were shot in the \_\_\_\_\_ in Hollywood, but a lot was made on \_\_\_\_\_ in the streets of New York, which makes it at times like a \_\_\_\_\_. The critics loved the film but it was not only a \_\_\_\_\_ success. It was a great \_\_\_\_\_ success as well, and made an enormous profit.

The \_\_\_\_\_ is about a young man's attempt to be a boxing champion.

**II. Complete the conversation using the words from the box in a correct tense-form.**

<i>already / watch</i>	<i>he / make</i>	<i>not / see</i>
<i>always / want</i>	<i>leave</i>	<i>see</i>
<i>be</i>	<i>never / hear of</i>	<i>win</i>
<i>ever / see</i>	<i>not / finish</i>	

**Ella:** Look, a DVD of *Casablanca*. I ..... to see that.

**Kate:** What – you ..... *Casablanca* – I don't believe it!

**Ella:** No. When did you see it, then?

**Kate:** I ..... it several times. I think it's one of the best films I ..... .

**Ella:** Oh, well, in that case, I'll buy it. I don't usually like old films, but I ..... all the new films I've got on DVD so I'll watch this tonight. Who's in it?

**Kate:** Humphrey Bogart and Ingrid Bergman.

**Ella:** Who are they? I ..... them.

**Kate:** You're unreal! Humphrey Bogart ..... one of the greatest actors of the 20th century, well, in my opinion, anyway.

**Ella:** What other films .....?

**Kate:** Oh, loads ... *The Big Sleep*, *The Maltese Falcon*, *The African Queen* – he ..... an Oscar for that. He died when he was in his fifties, otherwise I'm sure he'd have won more.

**Ella:** Well, you can tell me more about it later. Right now I've got to go because I ..... the children with my sister and have got to pick them up in a few minutes.

**Kate:** You go. I'll get the bus. I ..... looking around here yet – there might be some more old films at good prices.

### III. Complete the text with the verbs in brackets in the correct tense-form.

#### Christopher Reeve (1952 – 2004)

Known principally as an actor, Reeve (*have*) many other talents and interests, including directing, which he (*do*) for some years at the time of his death in 2004.

Born in September 1952, Reeve was heavily influenced through his life by his novelist and poet father, F.D. Reeve. As a child he (*begin*) acting stories with his little brother, and by the age of eight he (*already/appear*) in several school plays.

He studied music and English at Cornell University, and while he (*study*) in his final year, he was accepted into the renowned Juilliard School of the Performing Arts. He (*perform*) both in film and on the stage for a few years when he (*accept*) the part for which he is most remembered, *Superman*, in 1978.

Always active and a keen sportsman, Reeve (*do*) all his own stunts. In sports terms, his interests focused on horse-riding, and he (*compete*) in events for a few years when, in 1995, he was thrown from his horse and broke his neck. From a man who (*be*) at the peak of his powers, he was now paralysed from the neck down. Perhaps because he (*be*) so active, he was determined to continue making something of his life, and despite his severe injuries, he (*continue*) to act and he started directing. In October 2004 Reeve (*promote*) a film that he (*recently/direct*) – *The Brooke Ellison Story* – when he suffered a sudden and unexpected heart attack and fell into a coma. He (*die*) the following day, aged only 52, leaving a wife and three children.

#### IV. Choose the more suitable verb in each pair.

I don't normally go to the cinema. Not because I don't like it but because it's just a habit I have never got into. However, on this occasion I ***decided / was deciding*** to go because my friends ***had been constantly going / had constantly gone*** on about this film all week and eventually wore me down. It ***starred / was starring*** some ephemeral Hollywood actor whom I had vaguely heard of but couldn't put a face to. We got to the cinema early to find people ***were already waiting / already waited*** outside which suggested that my friends weren't the only ones who thought it was worth seeing – although I could still think of several other things I would rather ***having been doing / do*** at that moment.

In the end, the film ***turned out / was turning out*** to be not half as bad as expected, though I ***would have preferred / would have been preferring*** something with a bit more action. The plot centred on two men who were planning to carry out some immensely complicated robbery, though what they ***completely failed to realise / were completely failing to realise*** was that all the time their plans ***were being closely monitored / were closely monitored*** by the police. Somewhat unpredictably, however, they got away with it because they ***changed / were changing*** their plans at the last minute. It was okay but ***I'm not thinking / I don't think*** of going again.

# VISUAL ARTS

## UNIT 1

### THE WORLD OF ARTS

#### Vocabulary Study

**I. Study the following glossary of different art movements which will help you define unfamiliar art terms.**

*Abstract Expressionism* – the American art movement of the 1940s that emphasized form and colour. Jackson Pollock initiated the revolutionary technique of splattering the paint directly on canvas to achieve the subconscious interpretation of the artist's inner vision of reality.

*Art Nouveau* – the 1890s style in architecture, graphic arts, and interior decoration characterized by writhing forms, curving lines, and asymmetrical organization. Some critics regard the style as the first stage of modern architecture.

*Baroque* – European art and architecture of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Although the style originated in Rome as the instrument of the Church, it spread throughout Europe in such monumental creations as the Palace of Versailles.

*Classicism* – a form of art derived from the study of Greek and Roman styles characterized by harmony, balance, and serenity.

*Constructivism* – a form of sculpture, using wood, metal, glass, and modern industrial materials expressing the technological society.

*Cubism* – the early 20<sup>th</sup>-century French movement marked by a revolutionary departure from representational art. Pablo Picasso penetrated the surface of objects, stressing basic abstract geometric forms that presented the object from many angles simultaneously.

*Expressionism* – the 20<sup>th</sup>-century European art movement that stresses the expression of emotion and the inner vision of the artist rather than the exact representation of nature. Distorted lines and shapes and exaggerated colours are used for emotional impact. Vincent Van Gogh is regarded as the precursor of this movement.

*Fauvism* – the name “wild beasts” was given to the group of early 20<sup>th</sup>-century French painters because their work was characterized by distortion and violent colours. Henri Matisse and Georges Rouault were leaders of this group.

*Futurism* – this early 20<sup>th</sup>-century movement originating in Italy glorified the machine age and attempted to represent machines and figures in motion. The aesthetics of Futurism affirmed the beauty of technological society.

*Impressionism* – the late 19<sup>th</sup>-century French school dedicated to defining transitory visual impressions painted directly from nature, with light and colour of primary importance. If the atmosphere changed, a totally different picture would emerge. It was not the object that counted but the visual impression as caught at a certain time of day under a certain light. Claude Monet and Camille Pissarro were leaders of the movement.

*Neoclassicism* – the 18<sup>th</sup>-century reaction to the excesses of Baroque and Rococo, this European art movement tried to recreate the art of Greece and Rome by imitating the ancient classics both in style and subject matter.

*Op Art* – the 1960s movement known as Optical Painting is characterized by geometrical forms that create an optical illusion in which the eye is required to blend the colours at a certain distance.

*Pop Art* – in this return to representational art, the artist returns to the world of tangible objects in a reaction against abstraction. Materials are drawn from the everyday world of popular culture – comic strips, canned goods, and science fiction.

*Realism* – a development in the mid-19<sup>th</sup>-century France led by Gustave Courbet. Its aim was to depict the customs, ideas, and appearances of the time using scenes from everyday life.

*Rococo* – a French style of interior decoration developed during the reign of Louis XV consisting mainly of asymmetrical arrangements of curves in panelling, porcelain, and gold and silver objects. The characteristics of ornate curves, prettiness, and gaiety can also be found in the painting and sculpture of the period.

*Surrealism* – this 20<sup>th</sup>-century movement stresses the weird, the fantastic, and the dream world of the subconscious.

*Symbolism* – as part of a general European movement in the latter part of the 19<sup>th</sup> century, it was closely allied with Symbolism in literature. It marked a turning away from painting by observation to transforming fact into a symbol of inner experience. Gauguin was an early practitioner.

## **II. Answer the following questions using the terms of Ex. I.**

1. What art movement did Gauguin present?
2. What art movement emphasized form and colour?
3. What art movement is regarded as the first stage of modern architecture?
4. What style did Pablo Picasso work in?
5. What style is characterized by harmony, balance, and serenity?
6. What art movement stresses the expression of emotion and the inner vision of the artist?
7. What did the aesthetics of Futurism affirm?
8. What art movement were Claude Monet and Camille Pissarro leaders of?

9. What art movement tried to imitate the ancient classics both in style and subject matter?

10. What artists drew materials from the everyday world of popular culture?

## **Reading & Discussing**

**I. Art as any other field of life changes with every generation. Read the title of the following text and predict what changes the author is going to speak about.**

### **Changes in the World of Art**

Change has been one of the most characteristic themes in the arts of late – radical, rapid, sweeping change, old arts have been transformed and new ones have been created. No previous century has seen such a powerful interaction between arts and technology. Not only our sensibilities have been altered but the form and purposes of art itself.

The first stage in the history of arts was dominated by the object. The apparent goal of art was the work of art; the general interest was focused on the object, on its intrinsic qualities. The problem of the effect was hardly touched upon. But later it became clear that the essential thing in artistic creation is to evoke effect of the idea even if it goes beyond the object.

Photography, for example, became almost a different medium in the last century. It provided us with realism and superior fantasies. Sharp focus, accidental arrangement and just-the-facts stuff that the camera provides became a new path to real art.

What created the movies “vivid illusionism”, besides the talents of great film-makers was the development of more mobile cameras, more expressive lightening, more sophisticated editing and above all special effects that could bring to life worlds of dinosaurs and future worlds of space travel. And let us not forget about animated films, perhaps, the purest cinema of all.

New technologies mean new audiences and new relationships between artists and audiences. Radio was the first medium to enable a mass audience to share the same experience instantaneously and simultaneously. Even more than the movies, radio gave audiences a communal feeling, a sense of being part of something national, as well as a special intimacy with its stars.

We tend to locate the defining artistic moments of recent decades on TV. Millions of people who in earlier centuries or even earlier decades of the last century would have never seen world class ballets, operas, concerts or museum works of art have seen them on TV. Not quite the same as live but considerably better than nothing.

And this is to say nothing of TV's power to bring up real events – a moon walk or the Olympics. We conduct not only our fantasy lives on TV but also our political campaigns. But the most gripping thing it can show is people, sitting and talking to each other and to us. Speech on TV is the nearest equivalent to real human communication. And hence our feeling that we know a star as we know a friend or a family member.

And what about the old arts? They have undergone noticeable changes as well. In painting and architecture they apply new materials and methods. Art museums have to show newness not to look retro. But literature, the theatre and classical music have lost their authority to set the cultural agenda.

The contemporary art is often said to be a meaningless kaleidoscope of conflicting styles with few connecting threads, but it is undeniable that it changes the way people think, look and communicate.

In the 21<sup>st</sup> century power to create will be vested in the hands of viewers. Even today you may watch one of the first “multipath movies”, that let the viewer direct the action, Cyberswine, for example. Cyberswine is both the name and the protagonist of a full-length animated movie, downloadable from the Net and now showing on a computer near you. Click on an icon in the corner of the screen and you may tweak its character to make him more clever, anxious, aggressive or caring. You may stick with Cyberswine or follow the acting from the perspective of its pals. One of the options in a multipath movie is just to say no to interactivity, you can sit back and watch.

But just watching is not interesting. We are to choose the century in which movies and television define the passive experience. Entertainment will mean working.

On a computer anyone will be able to create not only a movie but also literature, a magazine or a video game and distribute it as bits over the network to millions at least in theory. But will the computer make everybody a creator?

With every advance in technology, art and entertainment change in unpredictable ways. At each turn they become more democratic and accessible. Consider the possibilities that will open up as the computer meets the Net a hundred years from now when media can move at the speed of light. There may be a new tide of technology-oriented art in which technology and creation will be closely entwined. Something big is happening – we'll know it when we see it.

## **II. Answer the following questions.**

1. What has been one of the most characteristic themes in the arts of late?
2. What was the first stage in the history of arts dominated by?
3. What changes did photography undergo in the last century?
4. What helped create the movies “vivid illusionism”?

5. How have new technologies changed relationships between artists and audience?
6. How great is the power of TV nowadays? What is the most gripping thing it can show?
7. Have the old arts undergone any changes?
8. How is the contemporary art characterized? How great is its influence?
9. How will art and entertainment change with every advance in technology?
10. What art may be like a hundred years from now?

**III. Why do we need the arts - not just painting but literature, drama, music, film, and all the other forms of creative expression? Read the following text and find the answer to the question.**

### **Why Do We Need the Arts?**

The answer is that, without the arts education is not education but vocational training. Many of our universities are turning out graduates who are beautifully trained but poorly educated. Practising one's profession successfully calls for skills in dealing with people, for being able to comprehend the connection between cause and effect, and for the ability to carry the burdens placed on the individual in a free society. The arts help to prepare the human mind for such needs.

Art is a system invented by nature to enable human beings to come into full possession of their higher senses. It is a form of wealth in which all can share and which is dependent not on ownership but on desire and perception.

It is a form of currency convertible into golden moments, readily accessible and easily possessed.

Art is a form of communication independent of language. It is a way of speaking truth without proof. It is a way of manifesting human uniqueness. It is a way of reminding ourselves that life is infinitely fragile, infinitely precious. It is a way of teaching us that this planet is the only one in the solar system possessing the numberless conditions that make human life possible.

Art is a promise we make to ourselves to live life to the fullest. It is a means of lighting up the imagination, enabling us to see deeply into our visions. It is a way of breaking apart the seeds of time and opening ourselves to the enchantment and exuberance offered up by the history of the race.

Art is a way of telling us that true freedom is the highest prize in the universe, the supreme manifestation of collective achievement. It helps us to learn that freedom is protected and preserved not just by power but by wisdom and the full exercise of the moral imagination. It is a way of assigning values to things we think about and do. Finally, it is a way of imparting meaning to life and life to meaning.

**IV. Complete the sentences covering the gist of the text. Explain what the author means.**

1. Education without the arts is not education but...
2. Art is a form of wealth which is not ... on ownership.
3. Art is a form of ... which is readily accessible and easily possessed.
4. Art is a form of ... which is independent of language.
5. Art is a means of ... the imagination which enables us to understand our visions.
6. Art is a way of telling ... about freedom.

**V. Answer the questions.**

1. What does the author include in the notion of the “arts”?
2. Why are the arts a necessary part of education, according to the author?
3. What arguments does the writer put forward in support of the arts?
4. Which arguments do you agree with?
5. What is your personal experience of the arts? Are they important to you?

**VI. Read the following text and speak on the following points:**

- 1) history of the term “the arts”;
- 2) meaning of the term “fine arts”;
- 3) splitting of the fine arts.

**What Are the Visual Arts?**

The visual arts are those creations we can look at, such as a drawing or a painting. Here is a partial list of them: drawing, sculpture, architecture, photography, film, printmaking, and the decorative arts of ceramics, furniture and interior design, jewelry making, metal crafting and wood working. Any of these disciplines is a type of visual art.

“The arts” as a term has an interesting history. During the Middle ages the arts were very scholarly limited to seven in number and did not involve creating anything at which people looked. They were grammar, rhetoric, dialectic logic, arithmetic, geometry, astronomy and music. These seven arts were known as the fine arts in order to distinguish them from the ‘useful arts’ because only ‘fine’ people – those who didn’t do manual labour – studied them, presumably, the useful arts people were too busy being useful to have need of an education.

At some point people realized there was a difference between a science and an art. The phrase ‘fine arts’ came to mean anything that had been created to please the senses. After losing the sciences the list now included music, dance,

opera and literature, as well as what we normally think of as ‘arts’: painting, sculpture, architecture and the decorative arts.

During the 20<sup>th</sup> century we started to split the fine arts up into visual arts (painting, sculpture, etc.), auditory arts (music, drama, spoken literature) and performance arts (which can be either visual, auditory or a combination of the two – but are performed). Within the world of the visual arts people still make distinctions between ‘fine’ art and everything else, and it gets really confusing at times. For instance, we’ll talk about painting and sculpture and automatically classify them as fine arts. The decorative arts, which are sometimes of a finer nature and craftsmanship than fine arts, are not called ‘fine’. By the way, visual artists sometimes refer to themselves or are referred to by others as fine artists as opposed to commercial ones. But some commercial art is really wonderful, ‘fine!’, an artist only needs to sell it in order to support his living.

It would really simplify matters if we could all just stick with visual, auditory, performance or literary when we speak of the arts and eliminate ‘fine’ altogether.

**VII. It is hard to overestimate the role of art in our life. Read the article by Alana Vye and say what power art has in society.**

### **The Role of Art in Society**

While it’s sometimes popular to mock art by saying “my kid could paint that!”, the visual arts have a strong influence on the development of society. Creative thinking for social change can come from politicians, economists or business leaders just as it can come from musicians, journalists and visual artists. Not only do the visual arts provide pleasure and creative inspiration, but they also help foster dialogue and bring important issues to the public eye.

#### ***Cross-Cultural Understanding***

Art can have amazing power to foster collaboration between different societies. For example, cooperation between artists from conflicting peoples or touring art shows that bring real-world issues to distant populations are essential to raising levels of understanding between cultures. For example, famous Colombian artist Fernando Botero’s paintings have depicted reported abuse in the Abu Ghraib prison during the recent Iraq War, bringing more attention to the plight of the Iraqi people. Art is powerful in its simplicity; it can convey ideas across classes and cultures due to its lack of reliance on language or written language. This makes it one of the most powerful tools of communication.

#### ***Enhancing Community Engagement***

Art can be a powerful way to bring communities together. In fact, research from the University of Pennsylvania proves that a greater focus on the arts in a

city creates social cohesion, better civic engagement and improved child welfare, and it also decreases poverty. Creation of community art helps citizens to work together to create shared visions of their ideals, values and hopes for the future. Teams can work together to create murals that celebrate the area's history or achievements, with help from a muralist. In Baltimore, teams created maps using paint and GPS to explore their experience of living in the city, which helped build community knowledge and foster connectivity. The sky's the limit when it comes to how citizens can come together using the medium of art to foster greater involvement with society.

### ***Documenting History***

Art is an important way to document our collective present so that future generations may have greater understanding of our ways of thinking, values and more. For example, Taiwan initiated the Community Construction Movement in 1995. This long-term project aims to invigorate local communities by establishing 25 museums that focus on Taiwan's indigenous groups. These centres are crucial to building a collective Taiwanese memory of these important minorities. Closer to home, Norman Rockwell's iconic paintings are an enduring window into the lives of ordinary people in the 20th century. Reaching further back into time, the cave paintings of prehistoric paintings provide one of the last few glimpses into how these people lived and their religious and moral values. Art is a deceptively simple way to access cultures that might otherwise be forgotten.

### ***Finding Creative Solutions to Social Issues***

Art has long been a tool of protest and an inciter of social change. For example, popular street artist Banksy has tirelessly plastered his images in many of the world's major cities in an effort to draw attention to environmental issues and poverty. He even painted a series of whimsical images on Israel's Western Wall, the division intended to keep out suicide bombers, provoking a discussion on Israeli/Palestinian politics. Art also has the capacity to heal, as therapeutic art is now commonly used to alleviate psychological trauma.

## **VIII. Expand on the following.**

1. Art has amazing power to foster collaboration between different societies.
2. Art is a way to bring communities together.
3. Art documents our collective present for future generations.
4. Art finds solutions to social issues.
5. It is hard to overestimate the role of art in one's life.
6. Art forms our outlook and enriches our inner world.
7. Art brings people up, makes them more humane and kind.

8. Art holds up people's spirits in the tragic moments of their lives.
9. The language of art is universal.

**IX. A group of artists from different countries were asked the question below. Read their answers and discuss the role of the artist in society.**

### **What is the Role of the Artist in Society?**

**Pearl Rogers** (*Western Australia*): The artist records history for future generations, art reaches out and touches people around the world, it can lift people when they are down or create controversy, art is a very important part of society.

**Teresa Dye** (*New Jersey, USA*): The role an artist plays in society is largely dependent on the personality of the artist and on that artist's chosen subject matter. An artist can lead, follow, uplift or provoke with their work. Art is often a reflection or extension of personality. Art is so versatile that the artist can take whatever role they wish, given the right art for a given set of social circumstances.

**Andre Deherra** (*USA*): The artist provides society with emotions, colour, and texture. Scientists think up of ways to make life easier, builders and technicians turn those scientific ideas into tangible objects. These things help us – they blend our foods, put roofs over our heads, make mowing the lawn easier – but they never add real emotion. Artists come in to play on our emotions and subconscious thoughts. Amazingly, artists know how to elicit these strong feelings by creating images on canvas and clay.

**Neil Stewart** (*Wellington, New Zealand*): The artist brings colour and light to society. A dull and dreary day can be brightened up with a visit to an art gallery. Art in the home or office can totally transform a place, it becomes a focus point. A little ray of sunshine.

**Linda Hoey** (*Lancashire, UK*): Artists see things in a totally different way, they challenge the boundaries of rules, society and imagination yet also keep us in touch with the past.

**Robbie Craig** (*Northwest Territories, Canada*): Art is a huge part of all communities being that it creates a sense of culture! Without culture how can any community truly consider themselves a community?

**Jill Harrison** (*Aberdeenshire, Scotland*): I think a very important one, most things in life involve art forms of one way or another. Life would be extremely dull without art, wouldn't it?

**X. Michelangelo, Leonardo da Vinci, Raphael created some fabulous paintings and sculptures that we continue to marvel over many centuries**

**later. Their works usually come to mind when one hears the word “Renaissance”. Read the text about that period in the history of art.**

### **The Renaissance**

The Renaissance (a word which literally means “born anew”) is a name given to a period in Western history during which the arts were revived. The arts had quite a difficult time remaining important during the Middle Ages, given all of the territorial struggles that were occurring throughout Europe. People living then had enough to do merely figuring out how to stay in the good graces of whomever was ruling them, while the rulers were preoccupied with maintaining or expanding control. With the large exception of the Roman Catholic Church, no one had much time or thought left over to devote toward the luxury of art.

It will come as no surprise, then, to hear that “the Renaissance” had no clear-cut beginning date, started first in those areas which had the highest relative levels of political stability and spread, not like wildfire, but in a series of different phases which occurred between the years 1150 and 1600.

What were the different phases of the Renaissance?

The Pre- (or “Proto”-) Renaissance began in a northern enclave of present-day Italy sometime around 1150 or so. It didn’t, at least initially, represent a wild divergence from any other Medieval art. What made the Proto-Renaissance important was that the area in which it began was stable enough to allow explorations in art to develop.

Fifteenth-century Italian Art, often referred to as the “Early Renaissance”, generally means artistic goings-on in the Republic of Florence between the years 1417 and 1494. (This doesn’t mean nothing happened prior to 1417, by the way. The Proto-Renaissance explorations had spread to include artists throughout northern Italy.) Florence was the spot, for a number of factors that the Renaissance period really caught hold and stuck.

Sixteenth-century Italian Art is a category which contains three separate topics. What we now call the “High Renaissance” was a relatively brief period which lasted from roughly 1495 to 1527. (This is the little window of time referred to when one speaks of Leonardo, Michelangelo and Raphael.) The “Late Renaissance” took place between 1527 and 1600 (again, this is a rough timetable) and included the artistic school known as Mannerism. Additionally, the Renaissance thrived in Venice, an area so unique (and supremely disinterested with Mannerism) that an artistic “school” has been named in its honour.

The Renaissance in Northern Europe struggled to come into being mostly due to the stranglehold Gothic art maintained for centuries and the fact that this geographical region was slower to gain political stability than was northern Italy. Nonetheless, the Renaissance did occur here, beginning around the middle of the fourteenth century and lasting until the Baroque movement (1600).

**XI. Give the gist of the text matching the beginning and the end of the following statements.**

- |  |   |
|--|---|
| 1. The Renaissance is a name...                    | a) around the middle of the 14 <sup>th</sup> century.                       |
| 2. People's life was hard enough...                | b) is often referred to the years between 1417 and 1494.                    |
| 3. The Renaissance started first in those areas... | c) which had the highest levels of political stability.                     |
| 4. The Pre-Renaissance began...                    | d) a period which lasted from 1495 to 1527.                                 |
| 5. The "Early Renaissance"...                      | e) to devote much time toward the luxury of art.                            |
| 6. What we now call the "High Renaissance" was...  | f) given to a period in Western history during which the arts were revived. |
| 7. The 'Late Renaissance' ...                      | g) in a northern part of Italy sometime around 1150.                        |
| 8. The Renaissance came to Northern Europe...      | h) included the artistic school known as Mannerism.                         |

**XII. The history of the 20<sup>th</sup>-century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Read a piece of information about abstract art and answer the questions below.**

**Abstract Art**

Abstract art can be a painting or sculpture (including assemblage) that does not depict a person, place or thing in the natural world – even in an extremely distorted or exaggerated way. Therefore, the subject of the work is based on what you see: colour, shapes, brushstrokes, size, scale and, in some cases, the process. Abstract art began in 1911 with such works as *Picture with a Circle* (1911) by the Russian artist Wassily Kandinsky (1866–1944).

Kandinsky believed that colours provoke emotions. Red was lively and confident; Green was peaceful with inner strength; Blue was deep and supernatural; Yellow could be warm, exciting, disturbing or totally bonkers; and White seemed silent but full of possibilities. He also assigned instrument tones to go with each colour: Red sounded like a trumpet; Green sounded like a middle-position violin; Light Blue sounded like a flute; Dark Blue sounded like a cello; Yellow sounded like a fanfare of trumpets; and White sounded like a pause in a harmonious melody.

These analogies to sounds came from Kandinsky's appreciation for music, especially that by the contemporary Viennese composer Arnold Schoenberg (1874–1951). Kandinsky's titles often refer to the colours in the composition or to music, for example "improvisation".

The French artist Robert Delaunay (1885–1941) belonged to Kandinsky's Blue Rider (Die Blaue Reiter) group, and with his wife, Russian-born Sonia Delaunay-Turk (1885–1979), they both gravitated toward abstraction in their own movement Orphism or Orphic Cubism.

1. What is abstract art?
2. What are the roots of abstract painting?
3. Who is considered to be the pioneer of this tradition in art?
4. Can colours provoke emotions?
5. What instrument tones did Kandinsky assign to go with each colour?
6. Who were his followers?
7. Have you ever seen an abstract painting or sculpture? What impression did it produce on you?

**XIII. A style is often linked with a particular historical period, set of ideas, and a particular artistic movement. Find information about artistic styles (Impressionism, Expressionism, Abstract Expressionism, Fauvism, Cubism, Dadaism, Surrealism, Modernism, Russian constructivism, etc.) and make presentations supporting your ideas with works of some representatives of the style.**

**XIV. Pop Art was the visual art movement that characterised a sense of optimism during the post-war consumer boom of the 1950s and 1960s. It coincided with the globalization of pop music and youth culture, personified by Elvis and the Beatles. Read the following text to get acquainted with different styles of Pop Art painting from Great Britain and the USA.**

### **Pop Art - The Art of Popular Culture**

The word 'pop' was first coined in 1954, by the British art critic Lawrence Alloway to describe a new type of art that was inspired by the imagery of popular culture. Alloway together with the artists Richard Hamilton and Eduardo Paolozzi were among the founding members of the *Independent Group*, a collective of artists, architects, and writers who explored radical approaches to contemporary visual culture between 1952 and 1955. They became the forerunners to British pop art. At their first meeting Paolozzi gave a visual lecture entitled 'Bunk' (short for 'bunkum' meaning nonsense) which took an

ironic look at the all-American lifestyle. This was illustrated by a series of collages created from American magazines which included the word 'pop'.

Some young British artists in the 1950s, who grew up with the wartime austerity of ration books and utility design, viewed the seductive imagery of American popular culture and its consumerist lifestyle with a romantic sense of irony and a little bit of envy. They saw America as being the land of a more youthful culture that embraced the social influence of mass media and mass production. Pop art became their mode of expression in this search for change and adopted a visual technique focusing their attention on the mass imagery of popular culture.

Pop art in America evolved in a slightly differently way to its British counterpart. American pop art was both a development of and a reaction against abstract expressionist painting. It was an attempt to pull art back from the obscurity of abstraction into the real world again. Around 1955, two remarkable artists emerged who would lay the foundations of a bridge between abstract expressionism and pop art. They were Jasper Johns and Robert Rauschenberg, the forerunners of American pop art.

Jasper Johns' early art works question how we look at, perceive and make art. He does not distinguish between subject and object in his work, or art and life for that matter. In his eyes they are both the same thing. Johns believes that we should not look upon a painting as a representation or illusion but as an object with its own reality.

Like the forerunners of British pop art, Johns was influenced by Dada ideas, in particular the 'readymades' (found objects) of Marcel Duchamp, whose bottle racks and bicycle wheels challenged the definition of the art object.

However, it was not 'found objects' that Johns introduced as a subject for his paintings, but 'found images' – flags, targets, letters and numbers – and it was this iconography of familiar signs that appealed to Pop. He saw them as "pre-formed, conventional, depersonalised, factual, exterior elements."

Johns' art plays with visual ideas that have layers of meaning and communicate on various levels. It is both sensual and cerebral – an art about art and the way we relate to it.

Robert Rauschenberg also used 'found images' in his art but, unlike Johns' images, they are combined in a relationship with one another or with real objects. The work of both these artists is often referred to as Neo-Dada as it draws on 'found elements', first explored by Dadaists like Marcel Duchamp and Kurt Schwitters.

Inspired by Schwitters who created collages from the refuse he picked up in the street, Rauschenberg combined real objects that he found in his New York neighbourhood, with collage and painting. He believed that "painting is more like the real world if it's made out of the real world".

Collage was Rauschenberg's natural language and he added to its vocabulary by developing a method of combining oil painting with photographic silkscreen. This allowed him to experiment with contemporary images gathered from newspapers, magazines, television and film which he could reproduce in any size and colour as a compositional element on a canvas or print. He used these elements in a way that mirrors our experience of mass-media.

If there was one artist who personified pop art it was Andy Warhol. He originally worked as a 'commercial artist' and his subject matter was derived from the imagery of mass-culture: advertising, comics, newspapers, TV and the movies.

Warhol embodied the spirit of American popular culture and elevated its imagery to the status of museum art. He used second-hand images of celebrities and consumer products which he believed had an intrinsic banality that made them more interesting. He felt that they had been stripped of their meaning and emotional presence through their mass-exposure. Typically subverting the values of the art establishment, Warhol was fascinated by this banality which he celebrated in a series of subjects ranging from celebrities to soup cans. Whether it was a painting of *Campbell's Chicken Noodle* or a *Car Crash*, a portrait of *Elizabeth Taylor* or the *Electric Chair*, Warhol's detached approach was always the same: "I think every painting should be the same size and the same colour so they're all interchangeable and nobody thinks they have a better or worse painting." Warhol saw this aesthetic of mass-production as a reflection of contemporary American culture: "What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca Cola, and you know that the President drinks Coca Cola, Liz Taylor drinks Coca Cola, and just think, you can drink Coca Cola, too. A coke is a coke and no amount of money can get you a better coke than the one the bum on the corner is drinking. All the cokes are the same and all the cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it." The obvious irony of this statement is that the price of that Coke bottle hits the stratosphere as soon as Warhol signs it.

He was really a Dadaist in spirit. His many whimsical proclamations about art were deliberately enigmatic and contrary, avoiding clarification and forcing his audience to speculate on their meaning. He cultivated his own image like a business model which was inseparable from his art. He said, "I started as a commercial artist, and I want to finish as a business artist. Being good in business is the most fascinating kind of art."

## **XV. Complete the following statements using the information from the text.**

1. ... was inspired by the imagery of popular culture.

2. The artists Richard Hamilton and Eduardo Paolozzi became ...
3. Some British artists in the 1950s viewed American popular culture with ...
4. American pop art evolved in ... to its British counterpart.
5. American pop art was a reaction against ...
6. ... lay the foundations of a bridge between abstract expressionism and pop art.
7. Johns believes that we should look upon a painting as ...
8. Johns introduced 'found images' ... as a subject for his paintings.
9. Rauschenberg combined real objects with ...
10. Rauschenberg's method of ... allowed him to experiment with contemporary images gathered from newspapers, magazines, television and film.
11. ... used second-hand images of celebrities and consumer products.

**XVI. Make a summary of the text.**

**XVII. Many people today reject old art and protect new trends in art. But what shall we do about the great works of Raphael and Leonardo da Vinci, or Rembrandt and Rublev? Shall we reject them? Discuss the problem. Are you for modern or for old art? Use the following ideas.**

**For old art**

1. Painting of old masters is one of the greatest treasures mankind has collected in the history of civilization.
2. Old painting reflects the collective experience of human spiritual life of many centuries.
3. Modern art is mostly decadent rubbish. Painters produce ridiculous daubs that a child could do in five minutes, and they are sold for thousands of pounds because the painter is fashionable.

**For modern art**

1. New times call for new songs. Modern man is naturally interested in the art reflecting his own time and his own experience.
2. Worship of old masters is a drag on the development of new progressive art. We should look forward instead of turning back all time.
3. Modern artists have different aims from old artists. A modern painter does not want to do the work of a photographer; he or she wants to communicate their own personal experience of the world, their deepest feelings about life, death and the human soul. A great artist can use the symbols of painting to express things which cannot be said in words.

**XVIII. Talk about art in groups of three using the following questions.**

1. What makes good art? Do you think art can be great if it is not linked with the people's lives, their interests and ideals? Give your reasons.
2. How does art help us understand the outside world?
3. What purpose does true art serve?
4. What life would be like without art? Why is art important?
5. Real art appeals to the heart and mind of man, to his feelings and ideals and it proclaims life. Art is life, pretence of art is death.
6. True art elevates the mind and the soul of the people.

## Written Work & Grammar Revision

**I. Different purposes of art may be grouped according to those that are non-motivated, and those that are motivated. Summarize your findings in a one- or two-paragraph essay.**

**II. In the late 1950s and early 1960s artists sought to rethink and even overturn what was, in their eyes, a stifling social order ruled by conformity. It was in this climate of turbulence, experimentation, and consumerism that a new art movement emerged in Britain and America. Find information about representatives of pop art in your country and express your ideas about their works in writing.**

**III. Complete the article with correct tense-voice forms.**

### Russian Avant-Garde

In the first decade of the twentieth century, Russian artists (*to introduce*) to the latest developments in European art. Rich merchant-patrons (*to provide*) a source of patronage for the arts and (*to open*) their private collections of art to the viewing public. Thus within their own country, Russian artists (*to expose*) to such contemporary European art movements as Expressionism, Cubism, and Futurism. Young Russian artists also (*to travel*) extensively, visiting the studios of western artists and major European museums. A variety of new artistic groupings (*to emerge*) in this intense and energetic time. Numerous exhibitions of contemporary painting (*to organise*). Russian artists (*to use*) material from their own folk and religious traditions and (*to incorporate*) the latest ideas from the European context to create some of the most experimental art of the period.

Both painters and poets of the avant-garde (*to share*) a desire to work out new ideas in visually unconventional ways. Whether on canvas or in the creation of theatrical productions, whether in manuscript books or in the layout of text of individual poems on the printed page, artists and writers (*to experiment*) with abstract representation. While painters (*to interest*) in such concepts as the

“surface-plane,” “texture,” and “colour,” poets (*to attempt*) to explore – through something they called “trans-sense” language, the basic components of the word itself.

The incredible artistic energy of these pre-revolutionary groups (*to culminate*) in the period just after the Russian Revolution. In the years immediately following 1917, artists (*to recruit*) by the reigning political authorities to reconceptualize the role of art in society. Numerous theories (*to debate*); new art schools (*to establish*); and leading artists (*to battle*) for control over the new artistic ideology before all those vigorous debates (*to disappear*) under the increasingly rigorous control of artists by the Soviet political leadership in the early twenties.

## UNIT 2

**BRITISH AND AMERICAN VISUAL ARTS****Vocabulary Study**

**I. Study the following words and word combinations, explain or translate them into Russian.**

*Painters and Their Craft*

a fashionable/self-taught/ mature artist  
 a portrait /landscape painter  
 to paint from nature/memory/imagination  
 to paint mythological/historical subjects  
 to specialize in portraiture/still life  
 to portray people/emotions with moving sincerity/restraint  
 to depict a person / a scene of common life / the mood of...  
 to reveal the person's nature  
 to capture the sitter's vitality / transient expression  
 to develop one's own style of painting  
 to conform to the taste of the period  
 to break with the tradition  
 to be in advance of one's time  
 to expose the dark sides of life  
 to become famous overnight  
 to die forgotten and penniless

*Paintings. Genres*

an oil painting  
 a canvas  
 a water-colour  
 a sketch  
 a ceremonial portrait  
 a self-portrait  
 a shoulder-length / half-length / knee-length / full-length portrait  
 a landscape  
 a seascape  
 a genre / historical painting  
 a still life  
 a masterpiece

## II. Match the terms on the left with their definitions on the right.

- |                 |  |
|-----------------|--|
| 1) caricature   | a) a picture made with a pencil;   |
| 2) cartoon      | b) a drawing showing the parts of something to explain how it works;   |
| 3) collage      | c) a drawing showing by a line the connection between two quantities;  |
| 4) diagram      | d) a rough drawing without many details;   |
| 5) drawing      | e) a picture to go with the words of a book;   |
| 6) fresco       | f) a picture in solid black;   |
| 7) graph        | g) a picture painted in water colour on a surface of a fresh wet plaster;  |
| 8) illustration | h) woven cloth hanging on a wall, with pictures woven from coloured wool or silk;  |
| 9) mural        | i) a humorous drawing, often dealing with something of interest in the news in an amusing way;                             |
| 10) silhouette  | j) a representation of a person made so that aspects of his or her appearance appear more noticeable than they really are; |
| 11) sketch      | k) a picture made by an unusual combination of bits of paper, cloth, metal, etc.;  |
| 12) tapestry    | l) a picture painted directly onto the wall.   |

## III. Use the following words from the box to complete the sentences.

watercolours	still life	colours
portrait	abstract	art
landscapes	oils	exhibition
gallery	paints	colourist
canvases	life-sized portrait	true-to-life

1. Probably the most famous \_\_\_\_\_ in the world is the Mona Lisa in the Louvre.

2. Van Gogh was famous for his \_\_\_\_\_ of the countryside around Arles in the south of France.

3. Picasso's early work was representational, but he soon developed an interest in \_\_\_\_\_ art.

4. Many \_\_\_\_\_ paintings contain a bowl of fruit and a bottle.

5. If you use \_\_\_\_\_, it is easier to correct a mistake than if you use \_\_\_\_\_.

1. The \_\_\_\_\_ of Rembrandt's paintings finishes next week.

2. If you want cornflower blue you'd better mix these two \_\_\_\_\_.

3. Many \_\_\_\_\_ by European artists were destroyed during the Second World War.

4. Sometimes one has to make an effort to understand abstract \_\_\_\_\_.
5. He stood watching the play of \_\_\_\_\_ upon the water.
7. As \_\_\_\_\_ Gainsborough has had few rivals among English painters.
8. "I don't want a \_\_\_\_\_ of myself," answered the lad, swinging round on the music-stool.
9. It was not only an exquisite painting but \_\_\_\_\_.
10. The thieves stole two paintings by J. Turner, which were on loan from London's Tate \_\_\_\_\_.

## Reading & Discussing

**I. Art is a vehicle of culture and education. Art penetrates into all spheres and sides of our life and makes it brighter, richer and more intellectual. People like and know different types of art. Some of them are fond of painting and can't help admiring the canvases of great English painters. Read the text about English painting and say whose works you'd like to see.**

### English Painting

Painting in England in the 17<sup>th</sup>–19<sup>th</sup> centuries is represented by a number of great artists and during that period it was greatly influenced by foreign painters. The Flemish painter Van Dyck was really the father of English portrait school. Van Dyck created the impressive, formal type of portrait and such masters as Reynolds, Gainsborough, Lawrence and Raeburn owed much to their study of his works. He created a genre of aristocratic and intellectual portrait, which strongly influenced the development of English painting.

During the 18<sup>th</sup> century the truly national school of painting was created. William Hogarth was the first great English painter who raised British pictorial art to a high level of importance. Hogarth (1697–1764) wasn't a success as a portrait painter. But his pictures of social life which he called "modern moral subjects" brought him fame and position. Among his favourite works are six pictures united under the title "Marriage a la Mode". This famous series is really a novel in paint telling the story of an earl's son and a city merchant's daughter, a marriage made for reasons of vanity, and the painter's purpose is serious. He expects his pictures to be read and they are perhaps full of allusions.

In the second half of the 18<sup>th</sup> century narrative and satirical themes lost their leading role in English art. The ruling classes tried to show in art a confirmation and glorification of their social position. The most popular form of painting became ceremonial portraits of representatives of the ruling class. Sir Joshua Reynolds was the most outstanding portraitist of the period. In December 1768 the Royal Academy was founded and Reynolds became its first president. He created a whole gallery of portraits of the most famous of his contemporaries.

He usually painted his characters in heroic style and showed them as the best people of the nation. As a result his paintings are not free of a certain idealization of the characters.

Reynolds' contemporary George Romney reflects Reynolds' style to some degree. The portrait of Mrs. Greer shows a very attractive young woman whose beauty is emphasized by a contrast between her white face and dark eyes and the severe colouring of her toilette. He did not try to understand the psychology of the sitters. He created only general impression.

But the leading portraitist of his day was Thomas Lawrence. He became a painter to George III and the president of the Royal Academy (1820–30). *Queen Charlotte* is one of his finest portraits. In addition to British royalty, he painted a series of European sovereigns and dignitaries.

The works of the Scottish painter Henry Raeburn bear a certain resemblance to those of Reynolds' and his school. But Raeburn's portraits are done with greater feeling and he achieves this depth by the effective use of shadow and light.

Thomas Gainsborough, one of the greatest masters of the English school, was a portraitist and a landscape painter. His portraits are painted in clear tones. Blue and green are predominant colours. One of the most famous works is *The Portrait of the Duchess of Befou*. He managed to create a true impression of the sitter. Gainsborough greatly influenced the English school of landscape painting. He was one of the first English artists to paint his native land and countryside so sincerely (*Sunset, The Bridge*). His works contain much poetry and music. He is sometimes considered the forerunner of the impressionists. Gainsborough was the antithesis of the businesslike Reynolds.

John Constable, an English landscape painter, painted many well-known works (*A Cottage in a Cornfield, The Loch*). He is the first landscape painter who considered that every painter should make his sketches from nature, that is working in the open air. His technique and colouring are very close to the impressionists. Constable ignored the rules established by Reynolds. He insisted that art should be based on observation of nature and feeling. He was the herald of romanticism. But the realistic qualities of his art are sensed very strongly.

The furious apostle of the philosophy of romanticism was William Blake who was strongly opposed to the rules of Reynolds proposing that the guiding force for creative spirit should come from imagination not reason.

A complete expression of romantic ideal can find itself in the pictures of Turner. Joseph Turner was an outstanding painter whose most favourite topic was to paint sea (*The Shipwreck*). He painted waves and storms, clouds and mists with a great skill. Although his talent was recognized immediately he deliberately turned his back to the glittering social world of London. Victorian England which found it more important that a man be a gentleman in the first place and only in the second a genius, never forgave him.

**II. Decide whether the following statements are true or false. Correct the false ones according to the text.**

1. Since the very beginning English painting has been genuinely English without any foreign influence.
2. Lawrence was the first great English painter who raised British pictorial art to a high level of importance.
3. Ceremonial portraits of representatives of the ruling class became the most popular form of painting in the second half of the 18<sup>th</sup> century.
4. Gainsborough was the first president of the Royal Academy.
5. Reynolds did not try to understand the psychology of the sitters and created only general impression.
6. Blue and green are predominant colours of Thomas Lawrence.
7. John Constable is sometimes considered the forerunner of the impressionists.
8. Van Dyck considered that every painter should make his sketches from nature.
9. William Blake's most favourite topic was to paint sea.
10. Joseph Turner was an outstanding painter whose talent was recognized only after his death.

**III. Make a plan of the text and speak about English school of painting.**

**IV. J. Turner was an English landscape painter, watercolourist and printmaker, whose style can be said to have laid the foundation for Impressionism. His entire life was devoted to his art. Unlike many artists of his era, he was successful throughout his career. Turner's will left more than 19,000 watercolours, drawings, and oils to the British nation. Read the following text and explain his words: 'My job is to paint what I see, not what I know'.**

**Joseph Turner**

Joseph Mallord William Turner was born in London in 1775. By the time he was 15 he had already been accepted into the Royal Academy of Arts, and had exhibited his first paintings there. His early success funded his travels, and he began making regular trips to Yorkshire to paint and sketch the landscapes. He also travelled to Europe during a break in the Napoleonic wars, beginning in France and Switzerland before making his way over to Venice. Turner became a full member of the Royal Academy in 1802 and was made 'professor of perspective', although he preferred to spend most of his time with his father,

who lived with him for 30 years. Turner died in 1851, leaving behind him thousands of paintings, drawings, engravings and prints.

Turner was fascinated by the power of nature, and many of his most famous paintings like *The Slave Ship* show violent storms, while others like *Tintern Abbey* are more peaceful but still portray the huge scale of the landscape. Working first in watercolours and later oils, Turner is sometimes called ‘the painter of light’, because of the way he emphasised the colour and texture of landscapes instead of trying to paint exact details. This technique was controversial at the time, with some critics saying his paintings looked unfinished, although it would become a great influence on the French impressionists like Monet, who also tried to capture the ‘mood’ of landscapes.

Over 150 years after his death, Turner is now one of the most famous British artists, with the annual Turner prize for contemporary art named in his honour, and his painting *The Fighting Temeraire* was voted ‘Britain’s greatest painting’ in a BBC poll.

#### **V. Fill in the gaps with the suitable derivative of the word given in brackets.**

Joseph Mallord Turner was an English (*paint*) and engraver. Viewed as a whole, his career exhibits a (*rest*) energy, an unceasing capacity for (*invent*), that is unique among English (*art*). To find a parallel for it in this country it is necessary to compare him with poets, novelists and social critics rather than with other painters. He was at once the most (*tradition*) artist of his time and the most original: traditional in his (*devote*) to the Old Masters and to the aesthetic ideals of the 18<sup>th</sup> century; original in his (*create*) of new styles that radically undermined the (*norm*) conventions of picture-making. He believed in the time-honoured role of the artist as poet – but knocked away the (*found*) on which previous poetic (*paint*) had been built. He evolved a highest (*person*) artistic language of his own.

#### **VI. Speak about the life and creative activity of J.W. Turner.**

**VII. America’s fine arts developed under conditions far different from those in many other countries. Read the text to find out under what conditions fine arts developed in the country.**

#### **Evolution of Arts in America**

The United States began as a group of colonies: its settlers were drawn from many places with differing customs and traditions. All of these customs and traditions so well suited to society’s needs in their lands of origin, had to be adapted to life in a strange and difficult environment.

A formal “American” culture, rooted in these modified traditions from distant places, but different from them, grew and developed only after the United States was established as an independent nation.

In fact, a vital and vigorous tradition of creativity in art and music has developed in the United States. Its growth over the years has been marked by the conflict between two strong forces of inspiration – domestic, sometimes primitive, creativity and European sophistication. Generally, the very best American artists have been those who managed to combine both forces to create their own original forms.

Just as there is, however, no single American ethnic or cultural group, there is also no peculiar or recognizably “American” style in arts. There is, rather, a mixture of many styles, reflecting the reality of American society. Still, some generalizations which attempt to define what is “American” in American art are revealing. American art traditionally has been produced and enjoyed with a minimum of direct government support or control. In fact, one of the qualities that have lent distinction to American culture has been its inability to rely on government financial support. In order to survive and expand, museums, art galleries, symphony orchestras, chamber music societies and theaters have all had to depend on private benefactors, university endowments and ticket sales as the primary means of raising money. Without the security of government subsidies that art in other countries traditionally enjoys, American arts have always been tied to American commerce.

It is this very union, however, which contributed to America’s cultural experimentation and ingenuity. Perhaps these traits are best seen in the development and creativity of the motion picture industry and in the worldwide influence of American popular music. They are also reflected in the spread of regional theatres and ballet companies, galleries exhibiting the work of local artists, and the growing strength of less prominent symphony orchestras throughout the United States. Culture in America seems to have flourished precisely because of its independence from government subsidy and control.

### **VIII. Answer the following questions.**

1. Under what conditions did America’s fine art develop?
2. Who were the best American artists?
3. Is there any peculiar “American” style in arts?
4. Does the Government support American art?
5. What is American art tied to?
6. Why has American art flourished?

### **IX. Read the text and say what the Hudson River School is famous for.**

### Painters of a Virgin Land

The 19<sup>th</sup> century was the golden age of landscape painting in America. Inspired by the nature descriptions of different writers, Americans began to look at their native scenery with a new sense of pride. In the mid-1800s a whole new generation of artists emerged and captured the public's imagination with reverent portrayals of the American landscape. The group came to be known as the Hudson River school, although its members ranged far beyond New York State's Hudson Valley in their search for subject matter. Their romantic renderings of the American scene are honoured now as the first wholly indigenous movement in the history of American art.

The landscape tradition continued to the end of the century. Many artists furthered the development of the Hudson River school. But others evolved quite different styles. Many of them painted huge theatrical canvases of awesome mountains and wilderness. George Inness, on the other hand, transmuted the Hudson River tradition into a highly individual style, imbuing intimate pastoral scenes with the lyrical beauty of his personal response.

He was a poetic interpreter of nature's changing moods and found his inspiration in the fields and meadows near his homes in New Jersey and Massachusetts. His paintings reveal his preoccupation with atmospheric effects. In all his works he sought to achieve the objective of arousing in the viewer emotions similar to those he himself felt while contemplating the scene.

The results of his sensitive work include some of the finest landscapes ever painted by an American.

In the closing decades of the 19<sup>th</sup> century America produced several artists who snared the greatest prize of all – immortality. One of them, Winslow Homer, is impossible to pigeonhole. He painted genre scenes of rural and resort life. He portrayed hunters and fishermen; he dashed off sparkling water colours. In his later years he turned to the Maine coast, creating potent images of the sea. But whatever his subject, he executed his powerful compositions with absolute fidelity to the facts.

**X. Look through the text again and use the following words and phrases from it in the situations:**

*the golden age*  
*to capture the public's imagination*  
*the Hudson River school*  
*nature's changing moods*  
*to pigeonhole*  
*absolute fidelity*  
*wilderness*

**XI. Find information about the life of the American painters mentioned in the text and some other representatives of the Hudson River school. Prove their creative activity with pictures.**

**XII. In the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, American artists primarily painted landscapes and portraits in a realistic style based mainly on Western painting and European arts. Read the following text to find out about a huge range of styles in American art in the 20<sup>th</sup> century.**

### **American Visual Arts in the 20<sup>th</sup> Century**

Controversy became a way of life for American as well as European art in the 20<sup>th</sup> century. In fact, like Europe after the Italian Futurists, much of American painting and sculpture since 1900 has been a series of revolts against tradition. “To hell with the artistic values”, announced Robert Henri (1865–1929), leader of the “ash-can” school. This group realistically portrayed the squalid aspects of city life, familiar themes from John Ruskin, Thomas Carlyle and others.

Just a few years later the “ash-can” artists were pushed aside by the arrival of modernist movements from Europe, such as cubism and abstraction, promoted by the great photographer Alfred Stieglitz at his “Gallery 291” in New York City. But by the 1920s a renewed sense of nationalism had encouraged artists to rediscover and explore America.

In the years following World War II, a group of young New York artists emerged with a fierce drive to remake the goals and methods of art. Their movement, known as Abstract Expressionism, became the first American art movement to exert major influence on foreign artists. By the early 1950s, New York City had become the centre of the art world.

The Abstract Expressionists went further than earlier European artists had in their revolt against traditional graphic styles. Among the movement leaders were Jackson Pollock (1912–1956) and Willem de Kooning (1904–). These young artists abandoned formal composition. Instead they stressed space and movement, and they relied on their instincts and the physical action of painting.

The Abstract Expressionists’ radical innovations in the 1940s and 1950s were matched by American sculptors. The heroic models of the past were discarded in favour of open, fluid forms. New materials were adopted and colour was used. Alexander Calder (1898–1976) developed the mobile. David Smith (1906–1965), the first sculptor to work with welded metals, developed a monumental abstract style that was a major influence on other artists.

In the late 1950s and early 1960s young artists reacted against Abstract Expressionism to produce works of “mixed” media. These artists – among them Robert Rauschenberg and Jasper Johns – used photos, news print, and discarded

objects in their paintings. The early 1960s saw the rise of “Pop” art. Artists such as Andy Warhol, Roy Lichtenstein, Larry Rivers reproduced with satiric care everyday objects and images of American popular culture: Coca-Cola bottles, soup cans, cigarette packages and comic strips. “Pop” was followed by “Op” – art based on the principles of optical illusion and perception.

The 1970s and 1980s have seen an explosion of forms, styles and techniques. Artists are no longer confined to their studios or even to the creation of objects. An artist’s work might be an empty gallery or a huge drawing cut into the western desert. It could be a videotaped event or a written manifesto. These different kinds of art bear a variety of names: earth art, conceptual art, performance art.

Still, the rapid rise in the 1980s of a new group of young artists has shown that painted figures on canvas remain popular with the art-viewing public. This new group which includes David Salle and Susan Rothenberg, are the newest stars of the art world.

### **XIII. Answer the following questions.**

1. What is the Hudson River School famous for?
2. What did the Hudson River painters do?
3. What did the “ash-can” artists proclaim?
4. Who replaced the “ash-can” artists?
5. How did the Depression influence the American painting?
6. What groups of artists emerge after World War II?
7. Who represented Abstract Expressionists?
8. What trend was replaced by Abstract Expressionists?
9. What forms, styles and techniques were introduced in the 1970s and 80s?
10. Who are the newest stars of the American art world?

**XIV. At the beginning of the 21<sup>st</sup> century visual arts in the United States continue in several contiguous modes, characterized by the idea of pluralism. Magnificent and important works of art continue to be made there. Search the sites for contemporary art trends in the USA and make a short presentation on the topic.**

**XV. The United States architecture demonstrates a broad variety of styles. It is as diverse as its multicultural society and has been shaped by many internal and external factors and regional distinctions. Read the following text and say in what way it differs from architecture in Europe.**

## Architecture in the USA

Few shapes symbolize the spirit of the American city better than the skyscraper. Made possible by new building techniques and the invention of the elevator, the first skyscraper was built in Chicago in 1884. Its designer was William Le Baron Jenney (1832–1907). Jenny devised the steel skeleton which provided interior support, meaning that exterior walls no longer had to carry the weight of many floors. As land values rose in city after city, so did taller and taller buildings.

Many of the most graceful early towers were designed by Louis Sullivan (1856–1924), America's first great modern architect. "Form ever follows function", Sullivan preached, meaning that the purpose of a building should determine its design. That idea has been one of guiding principles of modern architecture.

Sullivan's most talented student was Frank Lloyd Wright (1869–1959). Now considered the nation's most original and influential modern architect, but ignored for major commissions during much of his life, Wright spent much of his career designing private homes that stressed open space and inventive use of materials. One of his best-known buildings is the cylindrical design for the Guggenheim Museum (1959) in New York City.

The ideas of Sullivan and Wright – though very different – came to dominate American architecture. Some were adapted by a group of Europeans who immigrated to the United States before World War II and later shaped another dominant movement in architecture. Among them were Ludwig Mies Van der Rohe (1886–1969) and Walter Gropius (1883–1969), both past directors of Germany's famous design school, the Bauhaus. Their work, called the International Style, stressed machine technology, geometric form and materials. Some critics have called buildings based on their ideas "glass boxes", but others consider these structures monuments to American corporate life.

A radically different approach to design was developed by R. Buckminster Fuller (1895–1984). Fuller used mathematical principles in creating a form he called a geodesic dome, in which the structure of the roof supports its own weight.

Today's leading architects include Philip Johnson, usually considered a "post-modernist", and I.M. Pei. Many younger architects have turned away from the glass boxes. One leader of this movement is Michael Graves whose works are rich in detail and decoration.

### **XVI. Answer the following questions.**

1. What symbolizes the spirit of the American city?
2. Where and when was the first skyscraper built?

3. Who designed it?
4. What is Louis Sullivan famous for?
5. Who was L. Sullivan's best student?
6. Whose ideas came to dominate American architecture?
7. Who were Sullivan and Wright's ideas adapted by?
8. Who developed a radically different approach to design?
9. What directions do today's leading architects work in?

**XVII. Read the text about John Russell Pope, one of America's most famous architects who left his major mark in his design of grand neo-classical public buildings and monuments.**

### **John Russel Pope**

John Russell Pope graduated from Columbia College (later Columbia University) in New York in 1894 and received fellowships for study at the American Academy in Rome and for travel in Italy and Greece, where he was able to examine the remains of antiquity and the Italian Renaissance. He then studied architecture in Paris for two years, graduating in 1900.

Pope developed a successful architectural practice in the United States, designing elegant residences, university campuses, churches, mausoleums, and other monuments. His work in Washington included many outstanding projects among which is the National Gallery of Art, the National Archives and the Jefferson Memorial.

Pope also became well known as a museum architect. He had designed the Baltimore Museum of Art and new galleries or additions for the British Museum and the Tate Gallery in London, as well as the American Museum of Natural History and the Metropolitan Museum of Art in New York.

Pope was an eclectic designer, able to work in a range of historic styles as the occasion required. Yet like many architects of his generation, he was convinced that the architecture of ancient Greece and Rome was the best possible expression of the American national ideal of democracy and humanism, and his monumental designs were nearly always classical.

**XVIII. Find more about Pope's major works and explain their significance in American cultural and architectural history.**

## **Written Work & Grammar Revision**

**I. You are going to write about one of the artist's most famous works. To create an authentic atmosphere, you have to study the period carefully (people, society, scientific development, economy, world affairs, etc.) and**

**include as many details as possible. However, the main focus should still be an artistic creative process. Here is how you could approach the task:**

1. Start with defining the field of arts, artist and specific work of art.
2. Find out as much as possible about the work of art, the artist and the period.
3. Imagine living in the era, town, street, and house. Imagine the daily routines. Search for more facts:
  - a) How did the artist come up with the idea of the specific work in the first place?
  - b) What did he/she need to complete it? Describe the ups and downs of the process.
4. You will probably end up with much more information than you need. Include only those facts that will help to create an authentic atmosphere and make the story interesting to read.
5. When you have completed the draft, leave it for a day (or at least for some hours).
6. Then read it out aloud to hear how natural the English sounds. Remember to think and write in English, not translate from Russian into English.
7. Present your writing to the class.

**II. Carry out research on a work of art that has recently been met with controversy looking through at least two articles dealing with controversial reception related to the representation, the medium, the scale, the cost, or the location of the work. Write a one-page summary of the issues addressed in these articles and share your findings with the class.**

**III. Complete the newspaper article with either an active or passive form of the verb in brackets.**

### **Royal art – but Is It Real Art?**

It (*reveal*) in a recent audit of the Royal art collection that the number of paintings the Royal Family (*hold*), (*be*) 9,000. It is 2,000 more than previously (*think*).

The paintings, which (*estimate*) to be worth 6 billion pounds, (*be*) among 500,000 art objects that (*catalogue*) over the past five years. In the 1950s there (*think/be*) only 7,000 paintings in the collection, but searches in smaller palaces (*reveal*) many relics from the 19th century. However, this weekend, warnings (*give*) by art experts that some of the works in the collection (*may not/be*) genuine. Brian Sewell, a leading art critic, (*say*) last week that the 16th-century Italian drawings attributed to Raphael (*may/do*) by copyists.

## UNIT 3

## ART MUSEUMS AND THEIR TREASURES

## Vocabulary Study

**I. Before visiting museums and discussing the works displayed there look through the following vocabulary and translate the words and word combinations into Russian.**

*A painter may have*

a realistic/psychological approach to life  
 a deep insight into the human character  
 a great artistic skill  
 a perfect technique  
 a distinct artistic individuality  
 a marvellous power of sight expression  
 a gift for drawing  
 a rhythmical brush work  
 a strong feeling of realism  
 a keen eye for smth.  
 a realistic/perfect method  
 a good taste for forms

*A painter can*

paint from nature  
 work in pencil  
 convey his ideas in his works  
 expose the dark sides of life  
 reveal a person's nature  
 portray joys and sorrows of a little man  
 follow the (new-established) trend  
 rank side by side with (such artists as...)  
 dedicate himself to portraying battle scenes  
 be represented at the exhibition by his best canvases  
 present a good example of his style in some pictures  
 attach importance to every detail  
 use pleasing light tones  
 win love and gratitude of spectators

***A picture (canvas) may be***

realistic in treatment  
 political in purpose  
 of high artistic standard  
 true to the traditions of realism  
 an exquisite piece of painting  
 harmonious in tone and form  
 distinguished by sense of colour and composition  
 remarkable for the freedom of arrangement (feeling of beauty)

***Composition and Drawing***

in the foreground/background  
 in the top/bottom/left-hand corner  
 to arrange symmetrically/asymmetrically  
 to divide the picture space-diagonally  
 to define the nearer figures more sharply  
 to convey a sense of space  
 to place the figures against the landscape background  
 to merge into a single entity  
 to blend with the landscape  
 to be represented standing/sitting/talking  
 to be posed against an open sky  
 to accentuate smth.

***Colouring. Light and Shade Effects***

subtle/gaudy colouring  
 to combine form and colour into harmonious unity  
 brilliant/low-keyed scheme  
 the colour scheme where ... predominates  
 cool/restful/hot/agitated/ soft/delicate/dull/oppressive/harsh colours

***Impression. Judgement***

a moving/lyrical/romantic/original/poetic in tone and atmosphere picture  
 an exquisite piece of painting  
 an unsurpassed masterpiece  
 distinguished by a marvellous sense of colour and composition  
 a dull/crude/chaotic/obscure/depressing/disappointing/cheap/vulgar picture  
 a colourless dab of paint  
 a perfect harmony between...

## II. Find the meaning of the words in italics and complete the sentences.

1. A sculpture by Rodin fetched more than two million dollars at the ..... last month.

- a) *auction*                      b) *gallery*                      c) *museum*                      d) *sale*

2. They thought the painting was genuine but it turned out to be a/an .....

- a) *facsimile*                      b) *an imitation*                      c) *a replica*                      d) *a reproduction*

3. This self-portrait did not come to ..... until after the artist's death.

- a) *light*                      b) *range*                      c) *sight*                      d) *view*

4. Mr. Vernix is the greatest ..... expert on techniques of painting.

- a) *alive*                      b) *live*                      c) *living*                      d) *nowadays*

5. On examination by experts, the picture turned out to be a .....

- a) *fabrication*                      b) *fake*                      c) *fraud*                      d) *sham*

6. He made some ..... sketches which would serve as guides when he painted the actual landscape.

- a) *elementary*                      b) *introductory*                      c) *preliminary*                      d) *primary*

7. This beautiful portrait is ..... to Rubens.

- a) *assigned*                      b) *attached*                      c) *attributed*                      d) *prescribed*

8. That landscape is somewhat ..... of Rembrandt's early work.

- a) *memorable*                      b) *mindful*                      c) *reminiscent*                      d) *similar*

9. The portrait you see here is a very good ..... of my mother.

- a) *appearance*                      b) *likeness*                      c) *reproduction*                      d) *resemblance*

10. He said he had never ..... across a painting which pleased him more.

- a) *come*                      b) *happened*                      c) *seen*                      d) *viewed*

11. A young art student acted as our ..... when we visited the museum.

- a) *coach*                      b) *conductor*                      c) *guide*                      d) *lead*

12. In the ..... right-hand corner of the portrait there is a flower.

- a) *front*                      b) *high*                      c) *top*                      d) *up*

13. Admission to the gallery is ..... except on Saturdays and Sundays when a charge of one dollar is made.

- a) *allowed*                      b) *free*                      c) *nothing*                      d) *paid*

14. The paintings are hung in heavy gold .....

- a) *easels*                      b) *frames*                      c) *fringes*                      d) *rims*

15. Children and pensioners are admitted to the museum at ..... prices.

- a) *decreased*                      b) *undercharged*                      c) *reduced*                      d) *less*

## III. Use the following words to complete the text.

<i>exhibition</i>	<i>critics</i>	<i>gallery</i>
<i>collectors</i>	<i>paintings</i>	<i>artist</i>

My sister's an \_\_\_\_\_. Her \_\_\_\_\_ are quite unusual but people seem to like them. Until recently she just exhibited her works in local bars and restaurants but last week a \_\_\_\_\_ in London contacted her to say they wanted to put on an \_\_\_\_\_ of her work. The art \_\_\_\_\_ from all the national newspapers will be there, so she's hoping she might get some publicity. There'll probably be quite a few private \_\_\_\_\_ there too, so she might make some money for a change!

#### IV. Form a word that fits in the texts.

##### 1. Claude Monet

Claude Monet is one of the most (*fame*) of the great (*paint*) of the 19<sup>th</sup> century. He gained much of his (*inspire*) from Jean Boudin, whose (*advise*) to him was to paint everything in its (*nature*) environment. In 1859 Monet moved to Paris and became a (*study*) of art, and in the following ten years lived in extreme (*poor*). Then, after a brief period as an (*emigrate*) in England, he returned to France and took part in the first Impressionist (*exhibit*). During the last 30 years of his life Monet was considered to be the (*lead*) Impressionist, and also enjoyed (*finance*) success.

##### 2. Peter Paul Rubens

After the (*die*) of his father in 1587, Rubens grew up in Antwerp, where he became a (*study*) of art. He went to Italy in 1600, and although he (*eventual*) returned to Antwerp, got married and continued to work as a (*paint*), it was in Italy that he found the (*inspire*) which shaped his style, by studying great paintings and (*sculpt*). On his return to Antwerp, Rubens soon became a wealthy, (*success*) and respected artist, with a huge workshop and several (*assist*); one of these, Anthony Van Dyck, was later to become a (*fame*) artist in his own right. From about 1621 to 1630, Rubens was also involved in diplomatic and (*politics*) affairs, as a result of his (*connect*) with the Spanish Habsburg rulers, and was responsible for the 1630 peace treaty between England and Spain.

### Reading & Discussing

**I. Do you enjoy visiting art museums? Imagine you've visited the National Gallery in London. Describe your visit there using the following information.**

## **The National Gallery Collection**

The National Gallery was founded in 1824 and houses the national collection of Western Europe in painting: over 2,000 pictures from 1260 to 1900. The Collection represents all the major European schools of painting and includes masterpieces by virtually all the great artists. It is arranged by periods in four wings:

**Sainsbury Wing:** Painting from 1260 to 1510 including Van Dyck, Piero della Francesca, Botticelli, Leonardo da Vinci, Bellini and Raphael.

**West Wing:** Painting from 1510 to 1600 including Cranach, Michelangelo, Holbein, Bronzino, Titian, Veronese and El Greco.

**North Wing:** Painting from 1600 to 1700 including Rubens, Van Dyck, Poussin, Claude, Velazques, Rembrandt and Vermeer.

**East Wing:** Painting from 1700 to 1900 including Gainsborough, Turner, Constable, Monet, Renoir, Cezanne, Van Gogh and Seurat.

**The Tate-National Exchange.** Each year the National Gallery and some other Britain's or foreign galleries exchange paintings in agreement. For example, this year it exchanges with the Tate Gallery and the Statens Museum for Kunst in Copenhagen.

**The Gallery Guide Soundtrack.** A unique portable CD-player which provides audio commentaries to almost every painting displayed on the main floor. Available at no obligatory charge at the main entrance and Sainsbury Wing foyer, it allows visitors to call up information on pictures of their choice. A highlight tour of 30 great paintings is available in six languages: English, French, German, Italian, Japanese and Spanish.

**Computer Information Room: "Micro Gallery".** A computerized information system of the entire Collection enables visitors to explore individual areas of interest – whether it is a particular painting, artist, period or subject matter. Use of the system is free of charge.

**II. Thomas Gainsborough's masterpieces are exhibited not only in the National Gallery of London. He is acknowledged as an excellent women painter. *The Portrait of the Duchess de Befou, Mrs. Siddons, Two Daughters* are among his best creatures. Read the description of *The Portrait of the Duchess de Befou*.**

We can see a young noble woman, her charming face is full of freshness and life. The charm of the expression of her face and the colouring are characteristic for the artist's style. Her calm pose, the graceful gesture of her hand stresses her nobility. Outwardly we may see that in this portrait Gainsborough followed the rules of traditional ceremonial portraits. But it is not so. The parted lips of the woman, a timid gesture of her hand help to create a true impression of the sitter.

The artist has a wonderful sense of colour, line and composition. He makes the affective use of light and shade. The picture is executed mostly in light tones against the dark background. Numerous shades of blue prevail in the picture. The combination of striking pink shades in her face and body are contrasted with gray and blue shades on her powdered hair and dress. It makes the impression of freshness and beauty. Gainsborough depicts the details of her dress skillfully. The woman is graceful and charming. She is alive and we have a feeling that she is looking at us.

The picture glorifies the idea of woman's beauty. It is exhibited in the Hermitage in St. Petersburg.

**III. A great Russian artist Serov was able to portray likeness ideally. His deep psychological approach enabled him to create a true impression of the sitter. His "Portrait of the Actress Yermolova" is an outstanding work of art. Describe the portrait according to the following plan.**

#### **The general effect**

- ✓ The title and the name of the artist.
- ✓ The period or trend represented.
- ✓ Does it appear natural and spontaneous or contrived and artificial?

#### **The contents of the picture**

- ✓ Place, time and setting.
- ✓ The accessories, the dress and environment.
- ✓ Any attempt to render the emotions of the model.
- ✓ What does the artist accentuate in his subject?

#### **The composition and colouring**

- ✓ How is the sitter represented?
- ✓ Against what background?
- ✓ Any prevailing format?
- ✓ Is the picture bold or rigid?
- ✓ Do the hands (head, body) look natural and informal?
- ✓ How do the eyes gaze?
- ✓ Does the painter concentrate on the analysis of details?
- ✓ What tints predominate in the colour scheme?
- ✓ Do the colours blend imperceptibly?
- ✓ Are the brushstrokes left visible?

#### **Interpretation and evaluation**

- ✓ Does it exemplify a high degree of artistic skill?
- ✓ What feelings or ideas does it evoke in the viewer?

#### **IV. Read the text and describe the Museum's holdings.**

##### **The Metropolitan Museum of Art**

One of the most famous attractions in New York City is the Metropolitan Museum of Art.

The Museum founded in 1870 by a group of civic leaders, financiers, industrialists, and art collectors, moved to its present location in Central Park in 1880.

Today the Metropolitan is the largest museum of art in the Western Hemisphere. Its collections include more than two million works of art from prehistoric to modern times and from all areas of the world.

The collections are divided into eighteen curatorial departments. In each department curators acquire, preserve and exhibit works of art for both the permanent collections and special exhibitions.

The Museum's holdings in European art are unparalleled outside Europe. In addition to one of the world's great collections of European paintings, the Metropolitan has outstanding collections of Medieval art and architecture, and of prints, photographs, drawings, costumes, musical instruments, sculpture, and decorative arts from the Renaissance to the 20<sup>th</sup> century.

The Museum's collection of American art, exhibited in the American Wing, is the most comprehensive in the world. Contemporary American art became a particular concern of the Metropolitan Museum when in 1906 and 1911 George A. Heam donated funds specifically designed for the acquisition of paintings by living American artists. Although the income from these funds has diminished, they have been the basis upon which the Museum's collection of modern American paintings has been formed.

In 1946 Gertrude Stein, the American writer, who was a resident of France, bequeathed to the Metropolitan her portrait by Pablo Picasso, who had been represented in the Museum's collections since 1923. Stein perceived that since its founding in 1870, four years before she was born, the Metropolitan had been as involved with the art of its own time as with the art of the past. She wanted her portrait to be viewed within the context of the history of world art and in a gallery of national stature in New York City.

The Metropolitan's collections of Asian art are extensive, and its Islamic collection is the largest in existence. The wing in the south end of the building houses an impressive collection of African and Oceanic art as well as that from Native North and South America.

The educational function of the Museum is implicit in every facet of the Museum's endeavours. The Metropolitan's monthly "Calendar" provides a handy index to the many ongoing programmes and activities.

## V. Answer the questions.

1. When was the Metropolitan Museum founded?
2. How many departments are there in the Museum?
3. What became the nucleus of the Museum's collections?
4. How did a portrait by Pablo Picasso become a possession of the Museum?
5. What are the largest collections in the Museum?

## VI. Read the text and say how the Gallery's collection has been formed.

### The Tretyakov Gallery

The State Tretyakov Gallery is an art gallery in Moscow, Russia, the foremost depository of Russian fine art in the world. It takes the name from its founder Pavel Tretyakov, a Moscow merchant.

1856 is generally considered to be the year when the Tretyakov Gallery was first founded because it was in this year that Pavel Tretyakov bought his first two paintings by Russian artists: Nikolay Shilder's *Temptation* and Vasily Khudyakov's *Skirmish with Finnish smugglers* with the aim of creating a collection which might later grow into a museum of national art. He had no experience in collecting artworks and relied only on his own personal taste.

Tretyakov developed long lasting friendships with many artists. In some cases he supported them financially, in others he was able to launch a particular artist's career by acquiring his paintings and supporting him. A case in point was when he bought Vasily Perov's painting *Rural icon-bearing Easter Procession* (1861). Tretyakov loved Vasily Perov's works and not only bought his finished paintings but also commissioned portraits of Alexander Ostrovsky, Fyodor Dostoevsky, Apollon Maykov, Mikhail Pogodin, Vladimir Dahl and Ivan Turgenev. Ivan Kramskoy painted portraits of Leo Tolstoy, Mikhail Saltykov-Shchedrin, Sergey Aksakov and Nikolay Nekrasov. By the end of the 1860s he conceived the idea of putting together a series of portraits of his contemporaries – outstanding Russian composers, writers and artists.

In the second half of the 19<sup>th</sup> century, realism in painting was used as a means to criticize the drawbacks of society and social life. Tretyakov acquired *Unequal Marriage* by Vasily Pukirev (1862), a painting which portrayed the pressing issue of the day – women's civil rights.

Tretyakov was fond of nature and had an innate sense of appreciation for good landscapes. That is why he acquired landscape paintings by Lev Lagorio, Alexei Bogoljubov, Mikhail Klodt and Ivan Shishkin. In a letter to one artist he wrote: "I don't need beautiful scenery, a magnificent composition, brilliant lighting or miracles. Let it be a dirty pool, but let it be real and poetic. There is poetry everywhere – and the task of an artist is to see and show this".

Tretyakov was an enthusiastic supporter of the Travelling School (“Peredvizhniki”) of Russian painting. He attended all the Peredvizhniki exhibitions, encouraging them and supporting them financially. Many of the pictures from these exhibitions were bought for the gallery. Sometimes Tretyakov would buy canvases from the artists’ studios even before the exhibitions took place. It was in this way that he acquired the paintings *Christ in the Desert* by Kramskoy, *Pine Trees Forest* by Ivan Shishkin and *The Rooks Have Returned* by Alexey Savrasov.

In the 1880s his collection grew considerably. Many more masterpieces were acquired including *Morning of the Strelets’ Execution* and *Boyarynia Morozova* by Vasily Surikov, *Religious Procession in Kursk Province* and *Tsar Ivan the Terrible and His Son Ivan* by Ilya Repin, *Morning in the Pine Wood* by Shishkin and other canvases by Ivan Kramskoy, Nikolay Jaroshenko, Vasily Polenov, Isaac Levitan, Apollinary Vasnetsov and Ilya Ostrouhov.

Pavel Tretyakov used to hang all the paintings in his house in Lavrushinsky Lane. In 1892 he presented his already famous collection of approximately 2,000 works to the Russian nation. Since then many art collectors from different backgrounds and public positions have donated works of art to the gallery, which has expanded to several neighbouring buildings.

The collection contains more than 130,000 exhibits. Different genres of painting are exhibited there. It has an impressive collection of old Russian icons. The world famous icon *The Trinity*, painted in the early 15<sup>th</sup> century by Andrey Rubliov is exhibited there. There are halls devoted to magnificent Italian-influenced portraits and landscapes of the 18<sup>th</sup> century celebrities, such as Rokotov, Levitskiy, Borovikovskiy, Shchedrin. The first half of the 19<sup>th</sup> century is represented by brilliant works of Brulov, Ivanov, Tropinin, Venitsianov. The gallery has the best collection of the “Peredvizhniki”. Fans of Russian literature can entertain themselves by seeing how the concerns and ideals of the great 19<sup>th</sup> century writers were reflected by the artists of the same period. The House of Artists on Krimskii Val houses the gallery’s collection of the 20<sup>th</sup> century art including Malevich’s epoch-defining *Black Square*, “masterpieces” of Socialist Realism and sporadically fascinating works of the post-war Soviet avant-garde.

In 2016 the State Tretyakov Gallery will celebrate its 160th anniversary as a national art museum and as an important source for studying and promotion of Russian Art.

**VII. Landscapes, images of natural scenery, were a popular subject in the late-19<sup>th</sup> and early-20<sup>th</sup>-century art. Many artists sought out places resembling untouched earthly paradises where they were able to focus on their work and observe nature firsthand. Imagine you are a guide at the**

**exhibition and describe your favourite landscapes using the following expressions:**

a faithful representation (of)  
 a true transcript from nature  
 to convey a sense of space  
 there is an open-air feeling in the painting  
 poetic in tone and atmosphere  
 painted with sober tones  
 fresh/cool/soft/delicate colours  
 colours notable for their luminosity and daring  
 combination/arrangement of light and shadow  
 a delicate sense of artistic form  
 supreme mastery of technique  
 high artistic quality

**VIII. Choose one of the pictures by modern artists and describe it according to the following question-outline.**

***General data***

1. Is the picture widely known?
2. What is its title?
3. Whom is it executed by? (Whose brush does it belong to?)

***The painter and the art school he represents***

1. Is the painter famous or hardly known to the general public?
2. What art school does he belong to?
3. What other painters represent the same trend?
4. What is the trend based on (aimed at)?
5. What are its most peculiar features?
6. What are the peculiarities of the painter's style and manner?
7. What is his main contribution to the world (national) art?
8. What other masterpieces by this painter do you happen to know?

***The subject-matter of the picture and its arrangement***

1. Is the choice of the subject-matter typical of the painter?
2. What is it based on? Is it of primary importance?
3. Is the arrangement carefully planned? Why? (What is it aimed at?)

***The message***

1. What does the author strive to depict in his canvas?
2. What idea is the picture permeated with?
3. What means does the painter employ to achieve the message?

***Colouring. Light and shade work. Technique***

1. In what colour scheme is the picture executed?
2. What are the primary colours of the picture?
3. What effect is produced by this definite preference of colours?
4. How is it coordinated with the implication of the picture?
5. What role does the light play?
6. Why has the painter resorted to such a chiaroscuro?
7. Has the artist worked out his personal technique? What is its aim?
8. Are the brushmarks clear and distinct or smooth and invisible or dots or dashes?
9. Has the artist used thick or thin paint? Why do you think he has done so?

***The impression the work produces***

1. Do you enjoy looking at picture? If so, why?
2. What general impression does the work leave?
3. Would you recognize it as a masterpiece? Why? Why not?

**IX. Find information and speak about any art gallery/museum in Belarus (Russia, Great Britain, the USA or any other country).**

**Written Work & Grammar Revision**

**I. Read an imaginary obituary of an artist, sculptor and president of an eminent society of artists and write a similar one for a famous artist using the words and word combinations in italics.**

Hubert Thake, whose sudden death in a car crash was briefly reported yesterday, was widely known as *a portrait painter and as the sculptor* of many memorial and decorative works. As *a president* of the General Arts Association he had one of the longest terms of office in recent times (1959-1973) and *his work in gaining recognition for the association* was one of *his great contributions to art in Britain*. He was aged 82.

*His portrait commissions were executed* with a competency to which the skill acquired from a *thorough training and extensive professional practice* both contributed. It is likely, however, that the work which is best known to the public (his "Political Portraits") has somewhat obscured his more *personal artistic qualities*. One could perhaps compare him to a composer whose *bent* is for chamber music but who is continually *commissioned to write* the theme music for films.

This is far from saying that his portrait work was unsuccessful, particularly the sculpture groups carried out in *collaboration with* Jason Snurd for the forecourt of the new Worridge Town Hall, but other work could be considered

more typical of the artist's personal aspirations. An example is the water-colour "Evening", *exhibited for the first time* in 1948 and now *in a private collection*, which with its *delicacy of line* and *attention to detail* gives a clearer impression of the artist's real identity.

However it was perhaps Mr Thake's *versatility* which was his most striking quality. In this age of specialists it was quite remarkable to find a man who could *turn his hand* to almost any form of painting or sculpture with considerable success. Not only did he paint *in oils* and *watercolour*, but he was also *an expert on printing* and *design work*. His sculptures *ranged from delicate statuettes lovingly finished* to large-scale reliefs for the front of public buildings. He always stated it as a principle that no artist should be *totally one-sided*.

**II. Write a short description of a museum which might be included in a guide book for visitors to your city.**

**III. Use the verbs in the correct voice-tense forms.**

1. It's not seldom that lovers of art (*shock*) or (*confuse*) by some experimental contemporary works.

2. When Salvador Dali was young, some people (*predict*) that he (*bring*) glory to Spanish art.

3. Scarcely (*complete*) Ivan Surikov his 'Menshikov in Beryozov' when critics (*voice*) their unanimous acclaim.

4. Thomas Gainsborough (*note*) for the lyricism of his paintings which he (*display*) both in portraits and landscapes.

5. The new exhibition hall (*complete*) now at the Belarusian State Art Museum. Its unusual architectural design (*attract*) lots of visitors.

6. New trends in visual arts (*appear*) at the turn of the 20<sup>th</sup> century which later (*get*) further development.

7. First pictures (*create*) on cave walls long before painters (*start*) using oils and brushes.

8. When my friend saw Mona Lisa with his own eyes, he (*realize*) he (*fulfill*) one of his life ambitions.

9. Many artists (*claim*) that only when they (*work*) they really felt inspiration.

**IV. Insert the articles where necessary.**

Vladimir went on, "It is my dream to go to ..... Russia one day, to view ..... paintings in ..... Hermitage. .... Catherine the Great was ..... extraordinary woman on many levels, but especially so as ..... collector of fine paintings. It's amazing, when one considers her resourcefulness in gathering such .....

incredible number of masterpieces from all over ..... Europe. She built ..... Hermitage to house them, you know.” He smiled and added, “..... Catherine has always intrigued me, I must admit. .... unscrupulous but fascinating woman. She was involved with one of my ancestors when she was in her twenties, and perhaps that’s why she has always piqued my interest.”

“That must have been ..... Count Stanislaus Poniatowski, who later became ..... King of Poland. Am I right?”

“You are indeed, Francesca,” Vladimir told her, obviously surprised at this display of ..... historical knowledge. He launched into ..... long story about his ancestor’s love affair with ..... Empress of all ..... Russians, and in ..... most amusing manner.

(From *Voice of the Heart* by Barbara Taylor Bradford)

## **V. Translate the following sentences into English.**

1. Гейнсборо, с его способностью проникновения в образ, умел не только внести даже в традиционный парадный портрет глубокую психологическую характеристику, но и передать настроение человека.

2. Гейнсборо писал мелкими мазками, нередко свободно вкрапливая один цвет в другой, и поэтому его картины очень точно отражают быстро меняющийся облик природы. Это новаторство в области живописной техники во многом предвосхитило будущие достижения импрессионистов.

3. Великолепный акварелист, придававший особое значение свету, воздуху и в этом во многом предвосхитивший импрессионистов, Уильям Тернер был прежде всего романтиком. Его привлекали необычные и фантастические сюжеты – дикие скалы, развалины, грозы и, прежде всего, – море. Его "Мол в Кале" ("The Calais Pier") (1803) – типичный романтический морской пейзаж.

4. В 1838 году Тернер написал знаменитую картину “Последний рейс “Отважного”, в которой сказались результаты его колористических исканий. Прозрачный чистый воздух, многоцветная гамма солнечного заката, штилевое море – все это передает настроение спокойствия и некоторой грусти. Вся картина кажется пропитанной золотистым светом заходящего солнца.

5. Пейзажи Констебля – чаще всего спокойные, гармоничные картины природы, залитые солнцем. Но в изображении природы художник пошел своим подлинно новаторским путем. Главное содержание этого новаторства заключается в отказе от какой-либо идеализации природы. Констебль писал этюды с натуры.

## SITUATIONS FOR ORAL COMPOSITIONS

### Cinema

1. Is there a movie you could watch over and over again? What kind of movie is it? How many times have you seen it? Would you recommend it? Why? Did you learn something helpful from it?
2. Film adaptations are never as good as the books they are based on. Do you agree or disagree? Express your opinion.
3. What is the best movie you have ever seen? Give its review using the following outline: type of film, production, plot, direction, photography, acting, sound effects, criticism, general impression.
4. Do you think movies have been developing technology or technology has been developing movies?
5. If a book has been made into a movie, which do you prefer to do first, see the movie or read the book? Why?
6. Do you think there is too much violence in movies? Does it affect children? What movies can be considered educational?
7. When there's a new movie on and you are interested in it, do you usually go to the cinema to watch it or wait and see it on DVD?
8. What are the different types/genres of films you can watch? Which ones do you like? Are movies important in your life?
9. What attracts you to see certain films (actor, director, story, country, reviews from movie critics, advice from family, friends, acquaintances)?
10. What kind of movies do you generally prefer (classics, comedy, drama, romance, action/adventure, horror, mystery)? Explain your choice.
11. Every person has her/his own way to learn English. Some people think the best way has always been watching films, cartoons, TV shows and certain TV channels. What's your point of view about it?
12. Films can broaden the geographical/historical/cultural knowledge about the target country. Do you agree? Give examples.
13. What do you know about the history of Belorussian/Russian cinematography? What's your opinion about the films made in our country?
14. People prefer watching films at home. Is going out to the movies great fun?
15. The British film industry has a long history. It has produced some of the most critically acclaimed and commercially successful films of all time. What British films can you name?
16. What are the most famous film festivals encouraging excellence in filmmaking in the USA/Europe/Russia/Belarus? Speak about one of them.
17. Do you like Hollywood films? What years are believed to be the greatest in American cinema history?

### Visual Arts

1. Art as any other field of life changes with every generation. What has been one of the most characteristic themes in the arts of late? How is the contemporary art characterized? How great is its influence?
2. It is hard to overestimate the role of art in our life. What power has art in society? Why is art important?
3. What artistic movement are you fond of? Why? Support your ideas with some representatives of the style.
4. Pop Art is associated with the 1950s and 1960s. What different styles of pop art painting emerged in Great Britain and the USA at that time? Can you name any representatives of pop art in your country?
5. Many people today reject old art and protect new trends in art. Are you for modern or old art?
6. What makes good art? Do you think art can be great if it is not linked with the people's lives, their interests and ideals? Give your reasons.
7. Real art appeals to the heart and mind of man, to his feelings and ideals and it proclaims life. Art is life, pretence of art is death. Do you agree?
8. Art is a vehicle of culture and education. What do you know about English painting? Whose canvases of great English painters would you like to see? Why?
9. America's fine arts developed under conditions far different from those in many other countries. What are they? What American artists and their works can you name?
10. The beginning of the 21st century visual arts in the USA is characterized by the idea of pluralism. What are these contemporary art trends?
11. The United States architecture demonstrates a broad variety of styles. What makes it different from architecture in Europe?
12. Do you enjoy visiting art museums? What art exhibitions have you been to? Describe your last visit there.
13. Does a great painting enrich our experience of life just like a great poem or a great musical composition does?
14. What great Belorussian painters do you know? Speak about a piece of art you value most of all.
15. We all can appreciate a film or a book. Does the appreciation of pictures require a special quality, which only few can possess?
16. Are you interested in the history of arts? What period appeals to you? What famous artists contributed to it?
17. What famous art museums can you name? Would you like to visit any of them? Why? Give your reasons for going there.

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