

МІНІСТЕРСТВО ОСВІТИ І НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ
ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ В.Н. КАРАЗІНА

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THEATRE

CINEMA

MUSIC

Навчально-методичний посібник з усної практики

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Даний посібник призначено для занять з усної практики студентів старших курсів факультету іноземних мов вищих навчальних закладів. Матеріали організовано згідно з вимогами навчальної програми для гуманітарних спеціальностей на сучасному етапі. Головною метою навчально-методичного посібника є розвиток навичок усної комунікації студентів через розширення словникового запасу, вдосконалення мовленнєвої граматики монологу та діалогу, набуття компетентного застосування мовленнєвих стратегій та тактик у скопусі тем «Theatre», «Cinema», «Music» («Театр», «Кіно», «Музика»). Навчальні матеріали можна залучати як для аудиторної, так і для самостійної роботи, в тому числі у заочному та дистанційному навчанні.

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THEATRE

“I think the theatre, more deeply than most entertainments, gives the audience that sense of participating in a performance which, as in music, no recorded performance can quite come up to. It is something which is not merely watching but which involves.”

Sir Laurence Olivier

TEXT A

The word drama is derived from the Greek word *dran*, which means “to do” or “to act”, and *doing* and *acting* have always been drama’s major characteristics. Although the word sometimes refers to a single play, it may also refer to a group of plays (*Elizabethan drama*) or to all plays collectively (*world drama*). A person who writes plays is a dramatist or a playwright.

Drama and performance

The text of a play consists of dialogue, monologue, and stage directions. Dialogue is the conversation of two or more characters. A monologue is spoken by a single character that is usually alone on stage. Stage directions are the playwright’s instructions about vocal expression, “body language”, stage appearance, lighting, and similar matters.

Although drama shares many characteristics with fiction and poetry, the most important difference is that plays are written to be presented by actors on a stage before an audience. The actors perform the various actions and also mimic or imitate the emotions of the major characters, in order to create a maximum impact on the audience. It is performance that creates the movement, immediacy, and excitement of drama. The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception. Drama is often combined with music and dance: the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs; and some forms of drama have incidental music or musical accompaniment underscoring the dialogue (melodrama and Japanese *Nō*, for example). In certain periods of history (the ancient Roman and modern Romantic) some dramas have been written to be read rather than performed. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience.

Actors

Actors bring the characters and the dialogue to life – loving or hating, strutting or cringing, shouting or whispering, laughing or crying, and inspiring or deceiving. Actors give their bodies and emotions to the characters providing vocal quality and inflection, gestures and facial expressions. They move about the stage according to patterns called blocking. They also engage in stage business – gestures or movements that keep the production active, dynamic, and often funny.

Costumes and make-up

Actors also make the play vivid by wearing costumes and using makeup, which help the audience understand the time period, occupation, mentality, and social status of the characters. Costumes may be used realistically (a king in rich robes, a salesman in a rumpled business suit) or symbolically (the use of black clothing for a character suffering depression). Makeup usually enhances an actor's facial features, but it also may help fix the illusion of youth or age or emphasize a character's joy or sorrow.

The director and producer

In the theatre, all aspects of performance are controlled by the director, the person who plans the production in association with the producer, who takes responsibility for financing and arranging the physical aspects of the production. The director tells the actors to move, speak, and act in ways that are consistent with his or her vision of the play. When a play calls for special effects, as in Moliere's *Love Is the Doctor*, the director and producer work with specialists such as musicians, choreographers, and sound technicians to enhance and enliven the performance.

The stage

Most modern plays are performed on a proscenium stage (like a room with one wall missing so that the audience may look in on the action), a thrust stage (an acting area that is surrounded by the audience), or a theater-in-the-round (an area that is surrounded by the audience). Regardless of the kind of stage, the modern theater is likely to provide scenery and properties (or props), which locate the action in place and time, and which underscore the ideas of the director. The sets (the appurtenances for a particular scene) may change a number of times during a performance, as in *Hamlet*, or a single set may be used throughout, as in *Oedipus the King*.

Lighting

Today's theater relies heavily on lighting. Until the seventeenth century, however, lights were not used in the theater. Before then, plays were performed during the day and under the sky, in inn yards and in courtyard-like theaters like the Globe Theatre, in which many of Shakespeare's plays were first performed. Because open-air performances depended on favorable weather, plays were eventually taken indoors, and then relied on candles, and later gaslight, for lighting effects. The development of electric lights in the late 19th century revolutionized dramatic productions. For today's performance, producers may use spotlights, dimmers, and other lighting technology to emphasize various parts of the stage, to shape the mood of a scene, and to highlight individual characters.

The audience

The audience plays a significant role in a theatrical performance. The reactions of spectators to the onstage action provide instant feedback to the actors, and thus continually influence the delivery and pace of the performance. Similarly, the audience, sitting together in a darkened auditorium, offers a communal response to the play. Thus, drama in the theater is the most immediate and accessible of the literary arts. There is no intermediary between the audience and the stage action – no narrator, as in prose fiction, and no speaker, as in poetry.

Full-length plays and short plays

The basic forms of drama are full-length plays and short plays, just as in fiction the basic forms are novels and short stories. Full-length plays, also sometimes called *regular plays*, may consist of three, four, or five separate acts (*A Doll House*, *Hamlet*), a long series of separate scenes (*Oedipus the King* and *The Glass Menagerie*), or two long acts (*Death of a Salesman*). Such plays are designed for a full performance of three or more hours (with intermissions); they provide for complete and in-depth development of character, conflict, and idea. Full-length plays containing separate acts, like *A Midsummer Night's Dream*, are also subdivided into scenes with formal scene numbers. Characteristics of scenes are a coherent action, a unified setting, and a fixed group of characters.

Short plays, usually consisting of one act, do not permit extensive development and subdivision. They are not commercially self-sustaining unless two or three of them are put together.

Exercise 1. Give Ukrainian equivalents.

Proscenium stage; subdivision; to take responsibility for smth; stage business; lighting; properties; narrator; full-length play; a theater-in-the-round; a thrust stage; to call for special effects; blocking; a coherent action; to enhance smth; in-depth development, self-sustaining; to enhance performances; a playwright; to bring a character to life; a facial expression; strutting; stage directions; to be immediate and accessible; sets; to be subdivided into scenes, to provide feedback; to create a maximum impact on smb, to underscore smth.

Exercise 2. Give English equivalents.

Робити п'єсу жвавішою; режисер та постановник; звукооператор; розвинення персонажу; відповідати баченню когось; символічно; темп вистави; редукована вистава; загальна реакція на щось; займатися чим-небудь; походити від; голосове оформлення; створити максимальний ефект; незалежно від; підкреслити радість або горе; усі п'єси; працювати у тісному співробітництві з; без однієї стіни; подібним чином; темна зала; стаціонарні декорації; рампи та софіти; миттєва реакція на щось; антракт.

Exercise 3. Explain in English.

Literary arts; a series of separate scenes; appurtenances for a scene; to fix an illusion, blocking; immediacy; stage body language; to plan a production; a theater-in-the-round; intermission; coherent actions; filters and dimmers; a full-length play; commercially self-sustaining.

Exercise 4. Answer the questions, using the information from Text A.

1. What does the word “drama” mean?
2. What does the text of a play consist of?
3. What characteristics does drama share with fiction and poetry?
4. How is drama different from other kinds of literary arts?
5. What are the functions of costumes and makeup?
6. What does the producer control?
7. What is the director responsible for?
8. What other specialists besides the director and the producer are involved in the play production?
9. Why are there so many types of stages in the modern theater?
10. What stages of development has the present theater lighting gone through?
11. What are the differences between full-length plays and short ones?
12. How are sets and scenery similar?

Exercise 5. Retell Text A.

Exercise 6. Decide whether these statements are true or false. On the basis of the text and your personal mini-research correct the false ones. If the statement is true, enrich it with more details.

1. A play’s scenery or setting is what we first see on the stage.
2. Dramatists may employ accents, idioms, jargon to indicate character traits.
3. Symbolic characters are normally accurate imitations of individualized people; they are given backgrounds, motivations, and desires.
4. An acting area surrounded by the audience is called a thrust stage.
5. Plays were eventually taken indoors because gaslight was invented.
6. Stage directions are the playwright’s monologues.
7. A dramatist is responsible for the physical aspects of production.
8. Scenes are always noted in the text of a play.
9. Drama is the most accessible of the literary arts because of costumes and makeup.
10. Stage business is actors’ gestures and facial status.

Exercise 7. Fill in the blanks with the following words and phrases and translate the text.

Imitation; discreet; closet dramas; all but forgotten; dramatizations; yearly; choral performances; complex; Morality Play; freedom of speech; plot; Resurrection; surviving plays; religious foundations; playwright; comedy of manners, tragedy; dramatic tradition; noteworthy; highest point.

During the sixth century B.C. in ancient Athens, episodes from lives of the many Grecian religious cult heroes were celebrated in public ... of poetry during yearly religious festivals. Drama, as we know it, specifically ... , began when a small number of choral members started to impersonate the heroes; impersonation or ... was the key. The heroes of course were ... for their achievements, but they were not immortal and they suffered death, and they also experienced grief and sorrow. Therefore the ... about them which in Greek were called “goat songs” portrayed their tribulations and often even their deaths. It was this pattern of drama that during the fifth century B.C. produced the powerful tragedies that are represented by the ... of Aeschylus, Sophocles and Euripides.

Not long afterward, comedy became an additional feature of the ... festivals. Because the ancient Athenians tolerated great ... , the comedy writers created a boisterous, lewd, and freely critical type of comedy, known as “Old Comedy”. Later it was replaced by “Middle Comedy”, more ... and international drama, and then by “New Comedy”, a type of play featuring the development of ... , situation, and character that has also been called “...”.

The two Greek forms (tragedy and comedy) were adopted by the Romans during the periods of the Republic and the Empire, and the only significant ... during the days of the Empire was the tragedian Seneca (4 B.C.-A.D.65), who wrote “...” – that is, plays for reading and not performing.

After the breakup of the Roman Empire in the west (A.D. 5) drama was When it reemerged it had nothing to do with the Greek and Roman ... because it took place in the churches during Easter and Christmas masses. By the end of the 13th century, plays had become too long and ... to be performed as part of religious services and they were moved outdoors as part of post Easter celebrations, particularly Corpus Christi Day. These dramatizations called ... or Corpus Christi Plays were collections or ... of plays dramatizing Biblical stories such as Adam and Eve, Cain and Abel, Noah, Abraham and Isaac, the Shepherds Abiding in the Field, the trial of Jesus, and the Crucifixion and Later, another type of play developed, the ... , the objective of which was how to live a Christian life.

By the 16th century, drama became liberated from these ... and began rendering the twists and turns of purely human conflicts. A revival of the culture and drama of ancient Greece and Rome began, therefore the performing tradition growing out of the medieval church was combined with the surviving classical tragedies and comedies to create an entirely new drama that quickly reached its ... in the plays of Shakespeare. It was the European Renaissance of the dramatic forms originated by Greeks.

Exercise 8. Prepare a talk or a discussion on one of the topics given below.

1. Tell about the development of tragedy with specific examples.
2. Tell about the evolution of comedy with specific illustrations.
3. Tragicomedy as a mixed dramatic pattern.
4. Farce, melodrama, and social drama.
5. The functions of scenery.

6. Dramatic language and its specific features.
7. Tone and atmosphere in drama.
8. Verbal and situational irony as playwrights' method
9. The meaning of symbols in drama
10. Allegory in drama: cross-cultural view.

Exercise 9. Translate into English.

1. Які ще характеристика драми, які мають найбільший вплив на глядачів, Вам відомі? 2. Хоча між драматургією та літературою є багато спільного, головна відмінність полягає у тому, що, завдяки сценічним діям та миміці акторів, ступінь близькості та емоційної напруги між твором та аудиторією є більш високим. 3. Мене завжди вражало те, яким чином костюми та грим роблять п'єсу настільки яскравою та реалістичною, символічно передаючи дух часу, специфіку мислення, вікової та соціальної приналежності того чи іншого персонажу? 4. Тобі ніколи не хотілося стати театральним режисером? - Розумієш, мене ніколи не приваблювала перспектива бути відповідальним за те, що відбувається на сцені взагалі, турбуватися, щоб все це відповідало власному баченню п'єси акторами, переконувати продюсерів збільшувати фінансування театральних проєктів. 5. Яка дивна відповідна реакція з боку глядачів щодо того, що відбувається на сцені, майже миттєва! А все тому, що немає ніяких посередників-розповідачів між ними та акторами. 6. У сучасному театрі багато чого залежить від освітлення, яке може бути найрізноманітнішим. Таким чином, за допомогою прожекторів, рамп та софітів акцент можна зробити на різних частинах сцени, підсилити атмосферу якогось епізоду, привернути увагу до того чи іншого персонажу залежно від задуму драматургів та режисерів. 7. 29 березня у 19.00 польські актори дають прем'єрну повномірну виставу «Дослідження» – своєрідний драматичний, глибокий начерк про свободу та право вибору моральної життєвої позиції, що постійно виникає перед людиною. На нас чекає динамічне розвинення персонажів, конфліктів та ідей, оригінальні декорації та цільність сюжету, яка розкривається далеко не відразу. 8. Театри-побратими вирішили зустріти Міжнародний день театру разом, підготувавши для глядачів театральну-пізнавальну програму, куди увійдуть покази повномірних та редукованих вистав, майстер-класи, цикл лекцій щодо діяльності недержавних театрів України та США та принципів тісного співробітництва у цій галузі для створення максимального позитивного ефекту театального мистецтва.

TEXT B

History of Western Theatre Classical and Hellenistic Greece

The city-state of Athens invented theatre. It was part of a broader culture of theatricality and performance in classical Greece that included festivals, religious

rituals, politics, law, athletics and gymnastics, music, poetry, weddings, funerals, and *symposia*. Participation in the city-state's many festivals – and attendance at the City Dionysia as an audience member (or even as a participant in the theatrical productions) in particular – was an important part of citizenship. Civic participation also involved the evaluation of the rhetoric of orators evidenced in performances in the law-court or political assembly, both of which were understood as analogous to the theatre and increasingly came to absorb its dramatic vocabulary. The Greeks also developed the concepts of dramatic criticism, acting as a career, and theatre architecture. The theatre of ancient Greece consisted of three types of drama: tragedy, comedy, and the satyr play.

Athenian tragedy – the oldest surviving form of tragedy – is a type of dance-drama that formed an important part of the theatrical culture of the city-state. Having emerged sometime during the 6th century BC, it flowered during the 5th century BC (from the end of which it began to spread throughout the Greek world), and continued to be popular until the beginning of the Hellenistic period. No tragedies from the 6th century BC and only 32 of the more than a thousand that were performed in during the 5th century BC have survived. We have complete texts extant by Aeschylus, Sophocles, and Euripides. The origins of tragedy remain obscure, though by the 5th century BC it was institutionalized in competitions (*agon*) held as part of festivities celebrating Dionysos (the god of wine and fertility). As contestants in the City Dionysia's competition (the most prestigious of the festivals to stage drama) playwrights were required to present a tetralogy of plays (though the individual works were not necessarily connected by story or theme), which usually consisted of three tragedies and one satyr play. The performance of tragedies at the City Dionysia may have begun as early as 534 BC; official records (*didaskaliai*) begin from 501 BC, when the satyr play was introduced. Most Athenian tragedies dramatize events from Greek mythology, though *The Persians* – which stages the Persian response to news of their military defeat at the Battle of Salamis in 480 BC – is the notable exception in the surviving drama. When Aeschylus won first prize for it at the City Dionysia in 472 BC, he had been writing tragedies for more than 25 years, yet its tragic treatment of recent history is the earliest example of drama to survive. More than 130 years later, the philosopher Aristotle analyzed 5th-century Athenian tragedy in the oldest surviving work of dramatic theory—his *Poetics*.

Athenian comedy is conventionally divided into three periods, "Old Comedy", "Middle Comedy", and "New Comedy". Old Comedy survives today largely in the form of the eleven surviving plays of Aristophanes, while Middle Comedy is largely lost (preserved only in relatively short fragments in authors such as Athenaeus of Naucratis). New Comedy is known primarily from the substantial papyrus fragments of Menander. Aristotle defined comedy as a representation of laughable people that involves some kind of blunder or ugliness that does not cause pain or disaster.

Roman theatre

Western theatre developed and expanded considerably under the Romans. The Roman historian Livy wrote that the Romans first experienced theatre in the 4th century BC, with a performance by Etruscan actors. Beacham argues that they had been familiar with "pre-theatrical practices" for some time before that recorded contact. The theatre of ancient Rome was a thriving and diverse art form, ranging from festival performances of street theatre, nude dancing, and acrobatics, to the staging of Plautus's broadly appealing situation comedies, to the high-style, verbally elaborate tragedies of Seneca. Although Rome had a native tradition of performance, the Hellenization of Roman culture in the 3rd century BC had a profound and energizing effect on Roman theatre and encouraged the development of Latin literature of the highest quality for the stage.

Post-classical theatre in the West

Theatre took on many alternate forms in the West between the 15th and 19th centuries, including *commedia dell'arte* and melodrama. The general trend was away from the poetic drama of the Greeks and the Renaissance and toward a more naturalistic prose style of dialogue, especially following the Industrial Revolution.

Through the 19th century, the popular theatrical forms of Romanticism, melodrama, Victorian burlesque and the well-made plays of Scribe and Sardou gave way to the problem plays of Naturalism and Realism; the farces of Feydeau; Wagner's operatic *Gesamtkunstwerk*; musical theatre (including Gilbert and Sullivan's operas); F.C. Burnand's, W.S. Gilbert's and Wilde's drawing-room comedies; Symbolism; proto-Expressionism in the late works of August Strindberg and Henrik Ibsen; and Edwardian musical comedy.

These trends continued through the 20th century in the realism of Stanislavski and Lee Strasberg, the political theatre of Erwin Piscator and Bertolt Brecht, the so-called Theatre of the Absurd of Samuel Beckett and Eugene Ionesco, American and British musicals, the collective creations of companies of actors and directors such as Joan Littlewood's Theatre Workshop, experimental and postmodern theatre of Robert Wilson and Robert Lepage, the postcolonial theatre of August Wilson or Tomson Highway, and Augusto Boal's Theatre of the Oppressed.

Eastern theatrical traditions

The earliest form of Indian theatre was the Sanskrit theatre. It began after the development of Greek and Roman theatre and before the development of theatre in other parts of Asia. It emerged sometime between the 2nd century BC and the 1st century AD and flourished between the 1st century AD and the 10th, which was a period of relative peace in the history of India during which hundreds of plays were written. Japanese forms of Kabuki, Nō, and Kyōgen developed in the 17th century

CE. Theatre in the medieval Islamic world included puppet theatre (which included hand puppets, shadow plays and marionette productions) and live passion plays known as *ta'ziya*, where actors re-enact episodes from Muslim history. In particular, Shia Islamic plays revolved around the *shaheed* (martyrdom) of Ali's sons Hasan ibn Ali and Husayn ibn Ali. Secular plays were known as *akhraja*, recorded in medieval *adab* literature, though they were less common than puppetry and *ta'ziya* theater.

Theories of Theatre

Having been an important part of human culture for more than 2,500 years, theatre has evolved a wide range of different theories and practices. Some are related to political or spiritual ideologies, while others are based purely on "artistic" concerns. Some processes focus on a story, some on theatre as event, and some on theatre as catalyst for social change. The classical Greek philosopher Aristotle's *Poetics* is the earliest-surviving example and its arguments have influenced theories of theatre ever since. In it, he offers an account of what he calls "poetry" (a term which in Greek literally means "making" and in this context includes drama – comedy, tragedy, and the satyr play – as well as lyric poetry, epic poetry, and the dithyramb). He examines its "first principles" and identifies its genres and basic elements; his analysis of tragedy constitutes the core of the discussion. He argues that tragedy consists of six qualitative parts, which are (in order of importance) *mythos* or "plot", *ethos* or "character", *dianoia* or "thought", *lexis* or "diction", *melos* or "song", and *opsis* or "spectacle". "Although Aristotle's *Poetics* is universally acknowledged in the Western critical tradition," Marvin Carlson explains, "almost every detail about his seminal work has aroused divergent opinions". Important theatre practitioners of the 20th century include Konstantin Stanislavski, Vsevolod Meyerhold, Edward Gordon Craig, Bertolt Brecht, Antonin Artaud, Luís de Sttau Monteiro, Joan Littlewood, Peter Brook, Jerzy Grotowski, Augusto Boal, and Dario Fo.

Stanislavski treated the theatre as an art-form that is autonomous from literature and one in which the playwright's contribution should be respected as that of only one of an ensemble of creative artists. His innovative contribution to modern acting theory has remained at the core of mainstream western performance training for much of the last century. That many of the precepts of his 'system' of actor training seem to be common sense and self-evident testifies to its hegemonic success. Actors frequently employ his basic concepts without knowing they do so. Thanks to its promotion and elaboration by acting teachers who were former students and the many translations of his theoretical writings, Stanislavski's 'system' acquired an unprecedented ability to cross cultural boundaries and developed an international reach, dominating debates about acting in Europe and America. Many actors routinely equate his 'system' with the American Method, although the latter's exclusively psychological techniques contrast sharply with Stanislavski's multivariant, holistic and psychophysical approach, which explores character and action both from the 'inside out' and the 'outside in' and treats the actor's mind and body as parts of a continuum.

Exercise 10. Give Ukrainian equivalents.

To emerge, drawing-room comedies, hegemonic success, a general trend, to treat smth, to cross cultural boundaries, to expand considerably, to be autonomous from smth, holistic approach, elaboration, live passion play, to be catalyst for smth, seminal work, mainstream western/eastern performance training, unprecedented, a wide range of, to revolve around smth, to equate smth with smth, precepts, shadow plays, to constitute the core, to be common sense and self-evident, pre-theatrical practices, to be universally acknowledged, an ensemble of, to develop an international reach, seminal work.

Exercise 11. Give English equivalents.

Театральність; частини, що є якісно різними; різко контрастувати з; інноваційний внесок у щось; стимул для соціальних змінень, психофізичний підхід, визначати жанри, поступитися, сприяти розвитку чогось, прирівнювати щось до чогось, участь громадян, часто використовувати основні поняття, живий приклад чогось, вишукані за мовою, груба помилка, перш за все, залишатися незрозумілим, ляльки, середньовічний, перетинати культурні кордони, стверджувати, бути незалежним від, свідчити про щось, складові, що відрізняються за змістом, відтворювати епізоди.

Exercise 12. Make up questions to which the following sentences might be the proper answers.

1. An art form in which the playwright's contribution should be respected as that of only one of an ensemble of creative artists.
2. Between the 15th and 19th centuries/
3. By Etruscan actors.
4. In the medieval *adab* literature.
5. *The Persians*.
6. It was an important part of citizenship.
7. For more than 2,500 years.
8. Theories of theatre ever since.
9. It had a profound and energizing effect on Roman theatre.
10. The Greeks.
11. To present a tetralogy of plays.
12. Six parts.

Exercise 13. Answer the questions, using the information from Text B.

1. What was the role of theatre in the city-state of Athens?
2. How can Athenian tragedy be characterized within the framework of Hellenistic Greek culture?

3. What was especially specific about festivities celebrating Dionysos from the point of view of the evolution of theatre?
4. When did the satyr play appear?
5. What are most Athenian tragedies about?
6. Name the periods of Athenian comedy. What changes can be observed concerning each of the corresponding types of comedy in the course of time?
7. Tell about the development of Roman theater.
8. How can the general trends of Western Post-classical theatre be described and in which ways were they continued through the 20th century?
9. When did theatrical traditions emerge in India, Japan and the Islamic world and what features did they have?
10. Dwell on the essence and influence of Aristotle's *Poetics* on the development of dramatic arts.
11. What do you know about Vsevolod Meyerhold, Edward Gordon Craig, Bertolt Brecht, Antonin Artaud, Luís de Sstau Monteiro, Joan Littlewood, Peter Brook, Jerzy Grotowski, Augusto Boal, and Dario Fo? Make some additional research and give brief presentations about them with specific examples.
12. What was Stanislavski's contribution to modern acting theory and how is his approach different from the American Method?

Exercise 14. a) Translate the Ukrainian parts of the lecture concerning the technical aspects of theatre; b) in any format render the material in English providing any other data you can find about the issue in question.

Professor: Up to now in this class we've had a basic introduction to some of the issues on drama studies, but we haven't yet examined the one of the technical aspects of theatre. Theatre presupposes collaborative modes of production and *колективну форму сприйняття*. *Структура драматичних текстів на відміну від інших форм літератури* is directly influenced by this collaborative production and collective reception. The production of plays usually involves contributions from a playwright, theatre director, a cast of actors, and a technical production team that includes a scenic or set designer, lighting designer, costume designer, sound designer, stage manager, props mistress or master and production manager. Depending on the production, this team may also include a composer, dramaturg, video designer or fight director.

Student A: *Якщо я не помиляюсь, у спеціальній літературі технічні аспекти театру називають загальним терміном «сценічна майстерність», так?* This includes, but is not limited to, the construction and rigging of scenery, the hanging and focusing of lighting, the design and procurement of costumes, make-up, procurement of props, stage management, and recording and mixing of sound.

Professor: You've put your finger right on the issue here. It's notable that stagecraft is distinct from the more recent, wider umbrella term of scenography. *Беручи до*

уваги скоріш технічний, а не мистецький вимір питання, все це перш за все є пов'язаним з практичною реалізацією дизайнерського бачення митця. Stagecraft may be implemented by any number of workers, from a single person (who arranges all scenery, costumes, lighting, and sound, and organizes the cast) to hundreds of skilled carpenters, painters, electricians, stagehands, stitchers, wigmakers, and the like. This modern form of stagecraft is highly technical and specialized: *вона охоплює багато допоміжних дисциплін та величезний шар історії та традиції.* The majority of stagecraft lies between these two extremes. Regional theatres and larger community theatres will generally have a technical director and a complement of designers, each of whom has a direct hand in their respective designs.

Student B: Well, there are many modern theatre movements which go about producing theatre in a variety of ways, aren't there? And there are plenty of kinds of theater. How can all this be classified and arranged?

Professor: It's true, театральна галузь характеризується колосальним розмаїттям з точки зору мистецької витонченості та цілей. People who are involved vary from professionals to hobbyists and to spontaneous novices. Theatre can be performed with no money at all or on a grand scale with multi-million dollar budgets. This diversity manifests in the abundance of theatre sub-categories, which include: Broadway theatre and West End theatre, Community theatre, Dinner theatre, Fringe theatre, Off-Broadway and Off West End, Off-Off-Broadway, Regional theatre, Summer stock theatre etc.

Student C: *Мені відомо, що «театр Вест Енду» є популярним терміном на позначення основного професійного театру, що функціонує у лондонському Вест Енді. Поряд із Бродвеем у Нью-Йорку театр Вест Енду зазвичай вважався таким, що представляє найвищий рівень комерційного театру в англomовному світі.* Seeing a West End show is a common tourist activity in London. Total attendances first surpassed 12 million in 2002 and 13 million in 2007, setting a new record for the West End. Since the late 1990s there has been an increase in the number of famous screen actors on the London stage.

Student B: I wonder what the difference between modern theater companies and repertory companies is...

Professor: While most modern theatre companies rehearse one piece of theatre at a time, perform that piece for a set "run", retire the piece, and begin rehearsing a new show, repertory companies rehearse multiple shows at one time. *Ці компанії є у змозі представляти ці п'єси згідно з замовленнями, що вони отримують, та часто показують одні й ті ж самі п'єси роками!* Most dance companies operate on this repertory system. *І Королівський Національний Театр у Лондоні працює за цією ж схемою.* Repertory theatre generally involves a group of similarly accomplished actors, and relies more on the reputation of the group than on an

individual star actor. It also typically relies less on strict control by a director and less on adherence to theatrical conventions, since actors who have worked together in multiple productions can respond to each other without relying as much on convention or external direction.

Student A: I have heard that to put on a piece of theatre, both a theatre company and a theatre venue are needed.

Professor: Oh, a good point! *Коли театральна компанія є єдиною у регіоні, цей театр називається a resident theatre or a producing theatre, because the venue produces its own work. Other theatre companies, as well as dance companies, do not have their own theatre venue. Вони виступають переважним чином в орендованих театрах.*

Student C: And both rental and presenting theatres have no full time resident companies.

Professor: They do, however, sometimes have one or more part time resident companies, *поряд з іншими незалежними партнерськими компаніями, які займаються орендою приміщень, що є у певний момент у наявності. Театр, який надає приміщення, дозволяє незалежним компаніям знайти інші приміщення, доки вони орендують певну сцену, а у цей час він сам шукає інші незалежні компанії, які б грали на його сцені у майбутньому.* Some performance groups perform in non-theatrical spaces. Such performances can take place outside or inside, in a non-traditional performance space, and include street theatre, and site specific theatre. Non-traditional venues can be used to create more immersive or meaningful environments for audiences. They can sometimes be modified more heavily than traditional theatre venues, or can accommodate different kinds of equipment, lighting and sets.

Student A: What does the term “a touring company” mean, in this case?

Professor: Well, so far це позначає незалежну театральну або танцювальну подорожуючу компанію, дуже часто міжнародного визнання, яка виступає на різних сценах у різних містах та країнах.

Next time we are going to develop the present subject and speak about theater unions, to be more exact about Actors Equity Association (for actors and stage managers), the Stage Directors and Choreographers Society (SDC), and the International Alliance of Theatrical Stage Employees (IATSE, for designers and technicians). Many theatres require that their staff be members exactly of these organizations.

Exercise 15. Theatre involves many positions, including both personnel employed temporarily for a specific production, permanent staff of a theatrical company and individuals employed in a performance venue. To be able to understand any theatrical work correctly and fully one should be able to know theater personnel's responsibilities. In this connection,

a) match the descriptions of the positions with the theater positions, given below;

b) divide the positions according to the following groups: pre-production (these positions are responsible for the fabrication of a production prior to the initial performance); production (these positions are significantly responsible for the development of a production from initial inception till performance though they will not be involved in performances); performance (these positions are responsible for the performance of a production); theater staff (these positions are responsible for the operation and maintenance of the facility which houses a performance, representing many of the different ways that a production interacts with the public outside of a performance).

A scenic designer, a theatrical producer, a stage director, a theatrical technician (a tech/techie), a costume designer, a lighting designer (LD), a technical director (TD), a sound designer, a production manager, an actor, a stage manager, a call boy/girl, a pantomime dame, a chief executive officer (AmE)/managing director (BrE), light board operator (Light Op or Board Op), a dresser, a floor electrician (Floor LX), costume coordinator, a character actor, a member of a fly crew, a spotlight operator (Spot Op/Dome Op/Domie), an artistic director, a member of a running crew, a member of front of house staff.

- a) a person ultimately responsible for overseeing all aspects of mounting a theatre production and a casting approval, the one who finds a director, and then begins the primary goal which is to balance and coordinate the business and financial aspects of mounting the show in the service of the creative realization of the playwright's (and the producer's) vision;
- b) a house manager, a box-office employee, usher, etc;
- c) a practitioner in the theatre field who oversees and orchestrates the mounting of a theatre production (a play, an opera, a musical, or a devised piece of work) by unifying various endeavours and aspects of production. This person's function is to ensure the quality and completeness of theatre production and to lead the members of the creative team into realizing their artistic vision for it. He/she collaborates with a team of creative individuals and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design, stage combat, and sound design for the production, utilizing a wide variety of techniques, philosophies, and levels of collaboration;

- d) a trained professional, often with M.F.A. degrees in theatre arts, responsible for collaborating with the theatre director and other members of the production design team to create an environment for the production and then communicating the details of this environment to the technical director, production manager, charge scenic artist and propmaster, as well as for creating scale models of the scenery, renderings, paint elevations and scale construction drawings as part of their communication with other production staff.
- e) a person in charge of the fabrication of apparel for the overall appearance of a character or performer, which usually involves researching, designing and building the actual items from conception;
- f) this person's function is to work with the director, choreographer, set designer, costume designer, and sound designer to create an overall 'look' for the show in response to the text, while keeping in mind issues of visibility, safety and cost. Outside of the theatre this job can be much more diverse and they can be found working on rock and pop tours, corporate launches, art installation and on massive celebration spectacles, for example the Olympic Games opening and closing ceremonies;
- g) this job involves altering existing theatre clothing;
- h) a senior technical person within a theatrical company or television studio, usually possessing the highest level of skill within a specific technical field. He/she provides technical direction on business decision making using the Business Decision Mapping technique and in the execution of specific projects, keeping close contact with Production Managers and informing them of their budget status at all Production Meetings.
- i) one who practices the art of sound design as a process of specifying, acquiring, manipulating or generating audio elements. It is employed in a variety of disciplines including filmmaking, television production, theatre, sound recording and reproduction, live performance, sound art, post-production and computer game software development. Sound design most commonly involves the manipulation of previously composed or recorded audio, such as music and sound effects. In some instances it may also involve the composition or manipulation of audio to create a desired effect or mood;
- j) this person is responsible for realizing the visions of the producer and the director or choreographer within constraints of technical possibility, which involves coordinating the operations of various production sub-disciplines (scenic, wardrobe, lighting, sound, projection, automation, video, pyrotechnics, stage management, etc.) of the presentation. In addition to management and financial skills, this stagecraft person must have detailed knowledge of all production disciplines including a thorough understanding of the interaction of these disciplines during the production process. This may involve dealing with matters ranging from the procurement of staff, materials and services, to freight, customs coordination, telecommunications, labor relations, logistics, information technology,

government liaison, venue booking, scheduling, operations management, mending delay problems and workplace safety.

- k) a person who operates technical equipment and systems in the Performing arts and Entertainment industry. In contrast to performers, this broad category contains all "unseen" theatrical personnel who practise stagecraft and are responsible for the logistic and production-related aspects of a performance including designers, operators, and supervisors;
- l) a person who acts in a dramatic production and who works in film, television, theatre, or radio in that capacity, interpreting a dramatic character;
- m) the job title of a stagehand in the theatre. They are hired by either the director, producer or stage crew chief. They report directly to the crew chief, are usually paid by the hour, and will sometimes rotate between several groups from one performance to the next. Their primary responsibility is to move from backstage to the dressing rooms and green rooms alerting actors and actresses of their entrances in time for them to appear on stage on cue. For example, they might call out, "You're on in five minutes, Miss Bernhardt." They also call the "quarter hour" and "overture and beginners," the preparatory warning that signals for the orchestra to start the introductory music and the beginners, those performers who appear on stage at the beginning of the first act, to get into their opening positions. They also assist with scene changes. According to the Shakespearean scholar Malone, it was William Shakespeare's first job in the theatre;
- n) an electrician who operates the light board. Depending on the scale and type of production, he/she may be responsible for conventional or automated lighting fixtures, as well as practicals and, in some instances, controlling video as well, occasionally being the lighting designer for a production.
- o) one who has overall responsibility for stage management and the smooth execution of a production;
- p) this person is responsible for assisting cast members with costume changes backstage, when necessary. They are often used to assist primarily with quick costume changes, where a character exits and must enter again very quickly wearing a different costume;
- q) a theatrical technician who operates a specialized stage lighting instrument known as a followspot. A followspot is designed to move, change size, beam width, and color easily by hand. Followspotting is often seen as the apprentice role for new technicians, especially electricians, and having the role is occasionally referred to by some members of the run crew as being "a limey", a term derived from limelight;
- r) the highest-ranking corporate officer (executive) or administrator in charge of total management of an organization who reports to the board of directors;
- s) a member of the running crew for a production and is responsible for all aspects of running the lighting for the show that happen on or backstage. This can include such things as changing color, focusing and readjusting lights that were moved, connecting and disconnecting practical units or set

- pieces which are electrified, and in some venues, assisting with motor control or effects;
- t) the executive of an arts organization, particularly in a theatre company, that handles the organization's artistic direction. He or she is generally a producer and director, but not in the sense of a mogul, since the organization is generally a non-profit organization. It is the individual with the over-arching artistic control of the theatre's production choices, directorial choices, and overall artistic vision. His/her responsibilities can include but are not limited to choosing the material staged in a season, the hiring of creative/production personnel (such as directors), and other theatre management tasks. He or she may also direct productions for the company, also functioning as a resource for the directors who are working to mount productions at the theatre and can provide support, counsel, and/or artistic input where requested. In the United States, such people often have fundraising responsibilities as well;
 - u) one who predominantly plays unusual or eccentric characters, specializes in character parts as acting roles displaying pronounced or unusual characteristics or peculiarities;
 - v) a member of the technical crew who supervise and operate ("run") the various technical aspects of the production during a performance;
 - w) a traditional character in British pantomime. It is a continuation of *en travesti* portrayal of female characters by male actors in drag. They are often played either in an extremely camp style, or else by men acting 'butch' in women's clothing. They wear big make up and big hair, have exaggerated physical features, and perform in a melodramatic style. Examples of these characters are: Widow Twankey in "Aladdin", the Nanny or Nurse in "Sleeping Beauty", Jack's mother in "Jack and the Beanstalk", Jim Hawkins' mother in "Treasure Island" and Sinbad's mother in "Treasure Island" as well as the cook in "Dick Whittington". In productions of "Cinderella", one may find that there are two dames in the script, who are the Ugly Sisters.
 - x) a member of a group of theater people who operate a fly system from its locking rail during a theatrical production. Their responsibilities include bringing battens in and out, keeping the fly system linesets in balance, and ensuring that the fly system's rope locks are applied when the associated linesets are not moving. During a show, predefined cues may require such people to operate the fly system at high speeds and with great precision. The scenery used in shows can weigh one ton or more and may be flown in at speeds approaching 30 miles per hour and stopped at stage level without hitting the deck. Consequently, their skills may take years to master, and flying is often considered an art form in its own right.

Exercise 16. Retell Text B: a) as close to the text as possible; b) as if you were a Theatrical Arts Professor briefing his/her students on the material just before an important History of Western Theatre examination; c) in the form of a dialogue as if you were discussing the issue at a talk show “Theater and its theories”.

Exercise 17. On the basis of Text B and your relevant research make up dialogues, using the vocabulary of Text B, to discuss the following points: a) similarities and differences between the Ukrainian/Russian and Western Theatre traditions from the point of view of their history; b) the peculiarities of Eastern theatrical traditions; c) the realism of Stanislavski and Lee Strasberg; d) the political theatre of Erwin Piscator and Bertolt Brecht; e) the Theatre of the Absurd of Samuel Beckett and Eugene Ionesco; f) American and British musicals as a form of theater arts; g) Joan Littlewood's Theatre Workshop; h) the experimental and postmodern theatre of Robert Wilson and Robert Lepage, i) the postcolonial theatre of August Wilson and Tomson Highway; j) Augusto Boal's Theatre of the Oppressed.

Exercise 18. Translate into English.

1. Навіть у наш час витoki трагедії залишаються невизначеними, хоча вже у п'ятому сторіччі до нашої ери вона була інституціоналізована у межах змагань, що входили до складу торжеств на честь бога вина та плодючості Діоніса. 2. Шкода, що тоді ми те змогли переконати драматурга Вілсона написати тетралогію п'єс на афінську міфологічну тематику. 3. Моєму племіннику, який вже 20 років успішно працює художнім директором в одному провінційному аматорському театрі, дуже подобається визначення комедії, надане Аристотелем, який характеризував її як представлення кумедних людей з необхідним зверненням до їхніх помилок або якихось невідповідностей, які, однак, не завдають нікому страждань, болі або лиха. 4. Хотів би я побачити як грали етрусські актори у Римі у четвертому сторіччі до нашої ери! Кажуть, що вже у той час це була процвітаюча форма мистецтва, що відрізнялася яскравою різноманітністю, включаючи фестивальні вистави вуличних театрів, спокусливі танці ню, акробатичні етюди. Але поряд з цим велику дуже популярними були написані високим, вишуканим стилем трагедії та ситуаційні комедії видатних римських філософів. 5. Що у той час могло стати поштовхом до активного розвинення латинської літератури, водночас так глибинно та плідно впливаючи на розвинення оригінальних традицій театральної майстерності цієї енергійної країни? 6. Ти давно працюєш у театрі ляльок? – Мені здається, настільки давно, що я нібито пам'ятаю той час, коли набула особливої сили тенденція відходу від поетичної драми Греції та Відродження до більш натуралістичної прози діалогу. – Та це ж було після Промислової Революції! Ну й жарти в тебе... 7. Хто з великих стверджував, що театр, як ніяка інша форма мистецтва, породив найбільшу кількість різних теорій та практик? 8. Не можу не зазначити, що ця п'єса, в основі якої на перший погляд – виключно мистецько-естетичні ідеї, є

пов'язаною не тільки з політичною та духовною ідеологією. Тут є неабияка сюжетна лінія, подія, яка і виконує мотивуючу функцію, надихаючи на радикальні соціальні зміни. 9. Цей театральний критик плідно працював на ниві мистецтва з 1956 року, досліджуючи його базові принципи, більш чітко визначаючи його жанри та ключові складові, і аналітичні огляди цього вдумливого спеціаліста неодноразово ставали приводом для палких дискусій, ще довгий час слугуючи головною суттю численних статей та програм. 10. Славетна система Станіславського набула небаченого потенціалу перетинати культурні кордони, відзначаючись багатоваріантністю, цілісністю та психологічністю підходу, що уможливило всебічне проникнення як в образ персонажу, так і у душу самого актору, розглядаючи його розум і тіло як складники чудового континууму, де горить Божа іскра, де є велика тайна театального дару.

ТЕХТ С

The Basic Elements of Drama

The basic elements of drama are plot, character, point of view, setting, language, tone, symbolism, and theme, or meaning. Poetic drama, such as Shakespeare's *Hamlet* or *A Midsummer Night's Dream*, adds poetic elements such as meter and rhyme. All these elements have remained relatively constant throughout the history of drama.

Plot, action, and conflict

Plot in drama is an ordered chain of physical, emotional, or intellectual events that ties the action together. It is a planned sequence of interrelated actions that begins in a state of imbalance, grows out of conflict, reaches a peak of complication, and resolves into some new situation. Some plays have **double** plots – two different but related lines of action going on at the same time. Other plays offer a **main** plot, together with a **subplot** that comments, either directly or indirectly, on the main plot.

The mainspring of plot in a play is **conflict**, which can be physical, psychological, social, or all three. It can involve a character's struggle against another person, the environment, or against himself or herself. Conflict in drama can be more explicit than in prose fiction because we actually see the clash of wills and characters on stage or on the page.

A classic full-length play, sometimes called a **regular play** (i.e. conforming to rule), has a five-stage plot structure – exposition, complication, crisis or climax, catastrophe, and resolution. The German theater critic Gustav Freytag (1816-1895) compares this pattern to a pyramid, in which the rising action (exposition and complication) leads up to the point of crisis or climax and is followed by the falling action (the catastrophe and resolution or *dénouement*).

In the first of these stages, the **exposition**, the audience receives essential background information; we are introduced to the characters, the situations and the conflict.

In the second stage, the **complication**, the conflict grows heated and the plot becomes more involved. As the complication develops, the situation becomes more and more tightly knotted, leading to the most excruciating part of the play – the crisis or the climax which is the turning point or high point. In this third stage, the hero or the heroine faces an agonizing decision and almost simultaneously chooses a course of action that determines the outcome.

The pyramid begins its downward slope in stage four, the **catastrophe** (“an overturning”). In the catastrophe (not to be confused with our modern use of the term to mean “disaster”), all the pieces and strands of the plot fall into place. It is often caused by the discovery of certain information or events that have been unknown to most of the characters up to that instant. During the final stage, the **resolution** or **dénouement**, conflicts are resolved, lives are straightened out or ended, loose ends are tied up, and the play ends.

Since the days of Shakespeare, English dramatists have generally been more concerned with dramatic effect than with dramatic form. As a result, many plays in English do not perfectly follow the regular structure outlined here. The pattern is rather an abstract model, which individual dramatists vary at will. You should therefore be prepared for plays that offer little exposition, have no resolution, compress the crisis-climax-catastrophe-resolution into a short space, or modify the formal pattern in some other significant way.

Character

A **character** is a person created by the playwright to carry the action, language, ideas, and emotions of the play. Many of the types of characters that populate prose fiction are also found in drama. We find both round and flat characters. A **round** character undergoes a change or development as the play progresses. On the other hand, a **flat** character is undeveloped, even though she or he may be interesting, vital and amusing. As in fiction, dramatic characters can also be considered static – that is, fixed and unchanging – or dynamic – that is, growing and developing.

Because drama, like fiction, depends on conflict, we also find **protagonists**, usually the central character in the action, and **antagonists** that oppose protagonists and are often villains. A classic opposition of this type may be seen in *Hamlet*, in which Prince Hamlet is the protagonist while his uncle King Claudius is the antagonist.

There are also characters who set off or highlight the protagonist, and others who are peripheral. The first of these types, the **foil**, is somewhat like the protagonist, but with contrasting qualities. In *Hamlet*, for instance, both Laertes and Fortinbras are foils to Hamlet. The second type, called a **choric figure**, is rooted in the choruses of Greek tragedy, and is usually played by a single character, often a friend or confidant of the protagonist, such as Horatio in *Hamlet*. If this type of character provides commentary about the play’s major issues and actions, he or she is called a **raisonneur** or **commentator**.

Dramatic characters may be **realistic, nonrealistic, symbolic, stereotyped** or **stock**. Realistic characters are normally accurate imitations of individualized men and women; they are given backgrounds, personalities, desires, motivations and thoughts. Nonrealistic characters are usually stripped of such individualizing touches; they are often undeveloped and symbolic.

Stereotyped or stock characters have been used in drama throughout ages. The general types developed in classical and Renaissance drama are the bumpkin, the braggart, the trickster, the victim, the stubborn father, the shrewish wife, the lusty youth, and the prodigal son. Modern drama continues these stereotypes, and it has also invented many of its own, such as the hardboiled detective, the loner cowboy, the honest policeman, and the whore with a heart of gold.

The major difference between characters in fiction or poetry and characters in drama is the way they are revealed. Playwrights do not have the fiction writers' freedom to describe a character directly. We therefore must listen to the words of characters, watch and interpret their actions, heed what other characters say about them and observe what others do to them

Exercise 19. Give Ukrainian equivalents.

Point of view, setting, hardboiled detective, stock characters, to highlight the protagonist, a bumpkin, to be a foil to smb., a braggart, a trickster, a choric figure, shrewish, a round character, to heed, an individualizing touch, a confidant, to be vital and amusing, улагоджувати конфлікт, змінюватись, to be an accurate imitation of, визначати результат, strands of a plot, a catastrophe, fall into place, excruciating, clash of wills, climax, at will.

Exercise 20. Give English equivalents.

Сюжет, персонаж, тлумачити дії та мотиви, вигадувати стереотипи, модифікувати офіційно існуючу схему, спостерігати, жертва, розкривати образ, бути притаманним художній літературі, статичний персонаж, походити з, до цього моменту, коментувати, мати стандартну структуру, розв'язка, ускладнення, конкретна людина, залишатися майже незмінним, a play's major issues, дуже тяжке рішення, канонічна п'єса, надавати інформацію про минуле.

Exercise 21. Fill in the blanks, using the suitable words from Text C.

1. First is the observation that a tragedy is the ... of a single ... and not a narration or epic. By ... Aristotle means a concentrated, self-contained, non-digressive dramatic portrayal of a ... or life-like situation.
2. After Thespis had set the ... of action between actor and chorus, tragedy writing as a competition within the City Dionysia became institutionalized.

3. This definition holds that comedy is a mode which represents lower types, caricatures the faults and deformities of ... men and women.
4. In planning an essay on ... or structure, try to demonstrate how actions and ... unfold.
5. ... may also employ accents, dialects, idiom, jargon to indicate both key characters – ... and ... traits, delineating them.
6. ... is somewhat like the protagonist, but with contrasting qualities.
7. In realistic drama all the elements –..., ..., ..., ..., ..., ..., ..., and ... – are all those that might genuinely exist in the real world, creating the illusion of reality – verisimilitude.
8. A ... comes from the choruses of Greek tragedy, and is usually played by a single character, closely linked with the protagonist.
9. Some nineteenth-century dramatists created plays that presented ... characters in realistic ..., exploring the real problematic ... of contemporary society.
10. The character of Malvolio is ... any individualism and social background, which affects the play's level of reality dramatically.

Exercise 22. Answer the questions.

1. What are the basic elements of drama and how is poetic drama different from the componential point of view?
2. Give the definition of a plot. What types of plots do you know?
3. Dwell on the nature and functions of a conflict in drama.
4. What type of plot structure does a regular play have?
5. Who introduced the pyramid plot pattern? Describe in brief each stage of the pattern.
6. Give examples of plays with modified plot patterns and factually illustrate the specific aspects of such modifications.
7. Define a character as a vital drama component.
8. What is the difference between a round character and a flat one? Provide specific examples.
9. Outline similarities and differences between a foil and a choric figure.
10. Illustrate the protagonist-antagonist opposition on the basis of modern plays..
11. What kinds of characters exist? Describe the essential features of each.
12. What new types of stock characters can be observed nowadays?

Exercise 23. Retell Text C: a) close to the text; b) as if you were Aristotle; c) as if you were a professor giving a lecture on the subject; d) in the form of a dialogue; e) as if you were K. Stanislavski .

Exercise 24. Translate into English.

1. Головний сюжет цієї п'єси є сукупністю взаємопов'язаних фізичних, емоційних та інтелектуальних подій. Ми спостерігаємо як він починається зі стану певної нерівноваги, переростає у конфлікт, досягає своєї вищої точки, а потім перетворюється у нову ситуацію, що сигналізує початок етапу розв'язки. Навряд чи це можна характеризувати як подвійний сюжет у прямому сенсі, але елементи супроводжуючої сюжетної лінії все ж таки мають місце. 2. Конфлікт завжди був головною рушійною силою у житті. Тут драма не є винятком. Конфлікт може охоплювати боротьбу головних героїв як з самими собою, так і з іншими, з оточуючою реальністю або нереальністю, з фатумом. Одна у театрі сутність конфлікту стає більш прозорою, бо ми чітко простежуємо зіткнення характерів на сцені. 3. Не повіриш, але це ж конкретні люди зі своїм минулим, бажаннями, пристрастями, мотивами та думками. Вони зовсім не позбавлені індивідуальності, вони живі й реальні. І хто тобі сказав, що у класичних п'єсах відродження всі образи статичні та символічні? 4. Мене більше турбує драматичність саме ефекту, ніж відповідність формі. Тому мої п'єси мають не зовсім ідеальну структуру, що описана у підручниках. 5. Його манера змінювати складність сюжетних ліній за власним бажанням не всім подобається. А пам'ятаєте як він залишив свою четверту п'єсу з цього циклу без розв'язки, не кажучи вже про відсутність експозиції? 6. Все це починається ще з традицій трагедії Давньої Греції. Навіть техніки коментування згідно з розвиненням сюжету. 7. Шекспір постійно звертався до образів блазнів, надаючи їм особливої жвавості, життєвої сили та мудрості, динаміки розвинення та глибинного, таємного смислу. 8. Не треба було намагатися втиснути усі компоненти сюжету у двадцятихвилинну п'єсу-етюд. 9. Кульмінацією твору став той момент, коли головна героїня стає перед найтяжчим рішенням у своєму житті, а потім, майже миттєво, вигадує свої подальші авантюрні кроки. 10. Є неабияка різниця між способами розкриття образів на сцені та у книгах. Все пояснюється недостатнім ступенем свободи драматургів у сенсі безпосереднього, мовного опису своїх персонажів.

TOPICAL VOCABULARY

aisle	прохід
amateur theatre (actor)	аматорський театр (актор-аматор)
audience	глядачі
auditorium	глядацька зала
balcony (on/in the balcony)	балкон (на балконі)
box (in the box)	ложа
box-office	театральна каса
box-office play	касова п'єса
cast	склад виконавців
cloak-room	гардероб
cloak-room ticker (check)	номерок
curtain (rises, falls): draw curtain (side parting); tableau curtain (bunching up sideways); fly curtain; combined fly and draw curtain	завіса (підіймається, опускається): розсувна завіса; фігурна завіса; підйомна завіса; комбінована завіса)
curtain call	виклик актора (після вистави)
director	режисер
drama theatre	драматичний театр
dress-circle	бельєтаж
(dress) rehearsal	(генеральна) репетиція
dressing room	акторська убиральня
encore	біс
first night	прем'єра
foyer	фойє
full house	повна зала
gallery/ the gods	галерка
leading part (role)	головна роль
lights (go down, go up)	світло (тухнути, запалюватися)
matinee	денна вистава
matinee idol	популярний серед жінок актор
on the front/ back row/ in the ... row	на передньому/ задньому/ на ... ряді
opera and ballet house	театр опери та балету
paintroom (a workshop)	бутафорська майстерня
performance	вистава
permanent staff	постійна трупа
pit	амфітеатр
play-bill (program(me))	програма
playgoer (theatergoer)	глядач
playwright	драматург
poster	афіша
producer	продюсер/ постановник

prompter	суфлер
props (properties)	реквізит
puppet theater	театр ляльок
row	ряд
scenery	декорації
script	сценарій
seating plan	план глядацької зали
spectator	глядач
stage / proscenium (to stage)	сцена / авансцена (робити постановку)
stagehand (scene shifter)	робітник сцени
stalls (in the orchestra stalls)	партер (у перших рядах партеру)
ticket agency	міжтеатральна каса
tier	ярус
to act (actor, actress)	грати (актор/ актриса)
to applaud / applause (to burst into applause)	аплодувати / аплодисменти (вибухнути аплодисментами)
to be a failure	провалитися
to be a success (to be popular with the public)	мати успіх (популярність у аудиторії)
to be about to begin	ось-ось починатися
to be all sold out	усі квитки продано
to go on the stage	стати актором
to make up (make up)	гримуватися (грим)
tour	гастролі
touring company	гастролюючий театр
traveling company	театр без власного приміщення
usher	той, хто перевіряє квитки
wings (backstage)/ in the wings	куліси

VOCABULARY EXERCISES

Exercise 25. Give words or word combinations for the following definitions:

1. The part of the theatre where the audience sit;
2. the main role;
3. a trial performance or a play;
4. a raised platform in a theatre where actors appear;
5. a place where hats and coats may be left;
6. a programme;
7. a set of actors in a play;
8. the highest balcony where the cheapest seats are placed;
9. seats in the theater behind the stalls;
10. a piece of wood or metal with a number on it given in return for a hat or a coat;
11. a person who shows people to their seats in the theater;
12. a performance that takes place in the day time;
13. "House Full"
14. articles to be used on the stage during a play;
15. the area at the side of the stage out of sight.

Exercise 26. A. Say what they do.

A scene-shifter, an usher, an actor, a prompter, a playwright, a producer, a spectator, a ticket-taker, a director, a critic.

B. Change the meaning of the following sentences replacing the underlined words by their antonyms.

The lights went up and the performance was over. We have fine seats quite close to the stage. As the performance was bad all tickets were still in the box-office. The curtain went up and the performance began.

Exercise 27. Fill in the blanks with prepositions or adverbs.

1. The play is very popular ... theatre-goers. 2. ... this play all the seats had already been sold. 3. We passed ... the door we came ... box-office where the tickets were sold. 4. After a short overture the curtain rose ... a scene of the 18th century Paris. 5. The pit is ... the rear stalls. 6. ... the front row you can clearly see everything. 7. In modern theaters where the seats slope down to the level of the stage even ... the back row you have a perfect view of the stage. 8. ... the entrance of the theater we were met ... an attendant in uniform. 9. The lower tier ... the gallery is the dress-circle. 10. The orchestra began tuning ... and the lights went ...

Exercise 28. Choose the right answer.

1. After the performance, please come ... and meet some of the cast.
a) backstage b) downstairs c) inside d) outside
2. The actors walked on to the ... and the play began.
a) landing b) pavement c) platform d) stage
3. I had to stand in a ... four hours to get the tickets to the performance.
a) file b) procession c) queue d) tail
4. After the interval, the change of ... brought a gasp of surprise from the audience.
a) panorama b) scenery c) view d) vista
5. All the theatre seats had been sold, so there was standing ... only.
a) area b) place c) room d) space
6. The box office is open ... for ticket sales.
a) a day b) daily c) daytime d) in day
7. Your seat is number A13. That is in the front ... on the right.
a) line b) rank c) row d) seat
8. We agreed to meet in the ... of the theatre, near the cloakroom.
a) anteroom b) foyer c) hall d) porch
9. My brother, who is fond of acting, has joined an ... dramatic society.
a) amateur b) impersonal c) unprofessional d) untrained
10. Are there any seats left for this week's ... of "Tosca"?
a) acting b) drama c) opera d) performance
11. All the seats in the theatre were ... weeks before the first performance.
a) engaged b) occupied c) sold out d) taken
12. The management ... the right to refuse admission.
a) holds b) keeps c) preserves d) reserves
13. He ... on the stage for only one scene.
a) appeared b) emerged c) entered d) reminded
14. Her ... as a tragedian took her to every part of the world
a) fame b) glory c) renown d) status
15. When he forgot his lines the ... whispered them from the side of the stage.
a) messenger b) prompter c) pusher d) reminder
16. That comedian is excellent at ...; he can take off the President perfectly.
a) duplications b) impressions c) reproductions d) similarities
17. The light gradually ... and shapes and colors on the stage grew fainter.
a) died b) disappeared c) faded d) melted
18. Don't ... shouting for ability as a dramatic actor.
a) identify b) imagine c) mislead d) mistake
19. The local amateur dramatic group are going to ... a play by Wilder.
a) Make up b) put on c) show up d) take up
20. The actor had six curtain ... after his marvelous performance.
a) calls b) demands c) requests d) shouts

Exercise 29. Give detailed explanations of the italicized words.

There are many *state theatres* in our country that have a *permanent staff*. Each of them has a great variety of *shows*. In Great Britain it is not like this. A play is *rehearsed* for a few weeks by *a company of actors* working together mostly for the first time, and it is then *allowed to run* as long as it *draws the audience* and pays its way – which may be for several years.

Another *peculiarity* of the theatre in Great Britain is as follows: there are two kinds of seats: *bookable* seats and unbookable ones – those, which have no numbers and the *spectators* occupy them on the principle of *first come, first served*. As to the names of the parts of the theater in England they are as follows: all the front rows, as far as the barrier, are the *stalls*. The barrier separates the stalls from the other part of the house. There are separate entrances for different parts of the theatre. *The pit* is the part behind the barrier. The seats there are not bookable and have no numbers. You have to stand *in a queue* to get in there and also for the *gallery*. The lower tier under the gallery is the dress-circle. People having seats there as well as in the stalls are supposed to wear some sort of evening outfit.

Exercise 30. Match each part of a theater, a stage, and people on the left with their definitions on the right.

A

- | | |
|-------------------|---|
| 1. aisle | a) ticket office |
| 2. backstage | b) the hall at the entrance to a theatre |
| 3. balcony | c) the way between the seats in the theatre |
| 4. box | d) a line of seats for people side by side |
| 5. box office | e) the seats on the ground floor |
| 6. circle | f) sunken area in front of the stage where an orchestra may play |
| 7. foyer | g) the part of a theater where people can sit above the ground level |
| 8. gallery (gods) | h) one of the upper parts in a theater, in which the seats are arranged in part of a circle around the building |
| 9. orchestra pit | i) the highest upper floor in a theatre |
| 10. row | j) a small room in a theatre, on either side, from which a small group of people can watch the play |
| 11. stage | k) the raised area in a theater where actors perform |
| 12. stalls | l) the area out of sight of the audience |

B

- | | |
|------------------|--|
| 1. backcloth | a) something built and provided with furniture, scenery, etc, to represent the scene of the action of a play |
| 2. backstage | b) a painted cloth hung across the back of the stage |
| 3. curtain | c) at or towards the back of the stage |
| 4. downstage | d) at or towards the front of the stage |
| 5. dressing room | e) behind the stage, especially in the dressing rooms of |

- actors
6. footlights f) a room behind the stage where an actor can get ready for his/her performance
 7. scenery g) the sides of a stage, where an actor is hidden from view
 8. set h) a sheet of heavy material drawn or lowered across the front of the stage
 9. spotlight i) a row of lights along the front of the floor of a stage
 10. trapdoor j) a lamp with a movable narrow beam
 11. upstage k) the set of painted backgrounds and other objects used on the stage
 12. wings l) a small door, covering an opening in the floor on a stage

C

1. cast a) the main bad character in a play
2. ham b) a set of actors in a play
3. hero c) a company of dancers, members of a circus
4. heroine d) the most important male part in a play
5. stand-in e) a famous actor or actress
6. star f) an actor who learns an important part in a play so as to be able to take the place of the actor who plays that part if necessary
7. stunt man g) a person who takes the part of an actor at dangerous points in a film or a play
8. troupe h) the most important female part
9. understudy i) a person who does dangerous acts in a play so that the actor does not have to take risks
10. villain j) an actor who acts artificially, unnaturally

Exercise 31. Answer the following questions using your active topical vocabulary as extensively as possible.

1. Why do people check billboards before going to the theatre?
2. Where can you buy theatre tickets?
3. What part does the cloak-room play in the life of a theatre?
4. What seats do you prefer? Why?
5. What play did you watch last time?
6. What was it about?
7. Who is your favorite actor/actress? Are you always carried away by his/her acting? What makes you admire him/her? In what plays did you see him/her? When was it?
8. What was your first visit to the theatre like?
9. What are the differences between our and foreign theatres (from your own experience)?

10. What qualities do you think are mandatory for a good actor/actress?
11. Explain the mission of puppet theaters, as you see it.
12. What type of scenery would you use for the following plays and why: a) The Taming of the Shrew; b) The Low Depth; c) King Lear? d) Othello? e) Woe from Wit? f) Much Ado about Nothing?
13. What plays by foreign playwrights have been produced in your home city/town of late?
14. What kind of play do you prefer? Why?
15. Do you know anybody who prefers going to the cinema rather than to the theatre? What might the reasons be?
16. Has the spread of television affected attendance (and the box receipts) of our theater and why? Do you believe that it will eventually? Explain why.
17. What plays have you seen recently? How often do you go to the theatre? Have you ever attended a puppet-show?
18. Which is more expensive, a stall or a box seat?
19. What are the duties of an usher in the theatre?
20. Is there any difference in the price of admission for children and adults at a matinee performance?
21. What do you learn from a theatre programme? A bill-board?
22. Why is the general public not admitted to dress rehearsals?
23. What is an understudy? Do leading actors always have understudies? If so, why?
24. What are the duties of a stage-director?
25. A modern stage is fitted out with a number of intricate machines and devices. What should a theater want these for?
26. Have you ever watched the audience at a Children's theater? How do children react to what is going on on the stage?
27. Have you ever seen the stage adaptation of a famous work of literature? Which did you like more, reading the great novel or seeing it acted?
28. Which play by a modern Ukrainian playwright do you think is best in artistic merit? Explain your point of view.
29. How are the theatres in Great Britain financed? Why is the subsidized sector so important?
30. Why does the West End dominate the British theatrical life?
31. What kind of plays do regional theatres stage?
32. How do you perceive the notion "experimental theatre"?
33. Why, in your opinion, are there so many amateur dramatic societies?
34. What is the importance of community theatres?
35. What is the social function of theatre?

Exercise 32. a) Fill in the blanks with the appropriate words, using your general "theater" vocabulary; b) Give a brief summary of the text.

Contemporary Theatre in Britain

Britain is one of the world's major centers for theatre and has a long and rich ... tradition. Directors continue to interpret and appreciate the classical British repertoire, such as works by Shakespeare, Sheridan, Priestly, and contemporary ... like Tom Stoppard and Harold Pinter uphold the standard of excellence set by their predecessors. Many English ... such as Lord Oliver, Vanessa Redgrave, Glenda Jackson or Sir John Gielgud are household names all over the world.

Britain has about 300 theatres, which can seat between 200 and 2.300 people. 50 or so of these theatres house resident theater companies, which ... financial support from the Arts Council established in 1946. The larger subsidized ... include the Royal Shakespeare Company, the National Theatre, the English Stage Company and the Royal Opera House. The subsidized sector is very important because it encourages ... in contemporary arts and allows experiment and risk. Later ... of original and challenging work is transferred to the commercial theatres.

One of the paradoxes of the lively British ... of today is that commercial theatre itself is very much in doldrums. In its report "Theatre Today" the Arts Council ... a frightening drop in the number of commercial theaters. Forty years ago London had about the same ... as now and with its large catchment area and growing number of foreign tourists will doubtless maintain this. But in the provinces the 130 ... theatres of forty years ago dwindled ... only thirty. Television ... than the cinema has been the main cause. Yet side by side with this ... of the commercial theater has been a rise in the number of provincial theatres subsidized by the ... Council. They, with the modest involvement by the local authority, is ... most of the dynamism and new ideas. To the Arts ... it is a convincing illustration of the merits of public subsidy as a fertilizer.

London's West End ... an important role in drama in Britain and ... to its success. There are about 50 theatres in the relatively small area of the West End with a few larger theatres in surrounding areas that include the Barbican Theatre, the Old Vic, the Open Air Theatre and the reconstruction of Shakespeare's Globe Theatre on the ... of the Thames. Artistically and professionally the West End still dominates as the proving ground for... , ... and playwrights. ... that start in provincial theaters are seen to have 'made it if they come to London's West End.

Theatergoers in Britain are fortunate in having ... to excellent regional repertory companies. Regional stage companies with major reputations include the Crucible, Sheffield; Citizens' Theatre, Glasgow; the Nottingham Playhouse. They ... about eight to ten productions a year, both classical and ... plays. They also put on plays that have had a long ... in London and receive touring performances from the Royal Shakespeare Company, the National Theatre and other national touring performances.

There is also a rich vein of experimental and avant-garde theatre. There is mime and physical theatre, theatre for young people, street theatre, community theatre and drama that specifically ... the cultures of ethnic minorities. In every

town and village, amateur dramatic groups gather to perform plays, pantomimes, musicals, and community shows. There are more than 6,000 amateur dramatic societies in England only. There are ... societies in many universities and colleges.

Many professional actors work in small-scale groups within the ... of the Independent Theatre Council the aim of which is to bring drama into the community. Inventive and committed to art, ITC ... take their productions to the remote communities; they also work at a local level in schools, housing estates and ... theatre skills workshops.

This is where the ... function of theatre is revealed. For example, Pimlico Opera has developed a program of production in prisons. Inmates, prison officers and professional singers collaborate in various musical productions, and ... are open to public. There is also a distinct and successful movement in theatre for people with disabilities. Strathcona Theatre Company, for example, is a national touring company that ... original physical theatre pieces of great artistic

Britain has won international ... as the place to train in all theatrical disciplines. ... for actors, directors, lighting and ... technicians is provided in drama schools. ... the most important are the Royal Academy of Dramatic Art, the Central School for Speech and Drama, the Bristol Old Vic Theatre School.

Many British ... who have become famous on the international movie circuit seldom retire from the ... , where their earlier careers were..., but continue to enjoy live ... audience.

c) Explain the following text items in English.

A long and rich dramatic tradition, playwright, classical repertoire, predecessors, performer, to seat, to house, resident theater company, subsidized companies, contemporary arts, to allow experiment and risk, challenging, the proving ground, repertory companies, to stage, to put on, to receive touring performances, avant-garde, mime and physical theatre, street theatre, to bring drama into the community, to run theatre skills workshops, drama school, community theatre, live audience.

Exercise 33. Using your topical vocabulary, make up dialogues about a) your impressions on the visit to the theater; b) ticket agencies; c) modern booking facilities; d) puppet theaters and children's theaters; e) acting talents in the theater and in everyday lives.

Exercise 34. Read the following extracts about acting and, using your topical vocabulary, for two minutes keep on developing the issues of each extract on the basis of your reading or your own mini-research.

a) My own line as Desdemona was simple and direct, as my acting lines usually are. I just played the part of a young girl who is hopelessly in love, who can see no wrong in this man, whatever he did. Nor would it have entered her head that he didn't love her as much as she loved him. For me, love makes Desdemona blind.

My first night of *Othello* was in Chichester. I realize now that I was using a form of self-hypnosis on myself. I've often done this, throwing around me a net of artificial calm, not allowing anyone to break into it. When I went to the side of the stage before Olivier made his entrance, I stood close to him and put out my hand. He took hold of it, and nothing was said.

b) Larry was blacked up to the nines, of course. Only the part covered by his jock-strap wasn't. It took about four hours to get himself buffed up. Jack, his dresser, put rich brown-black pancake on to his body and buffed him up with silk so that he really shone. Larry was a master of makeup and he really looked magnificent as Othello. He had quite thin lips, but here he managed to give himself a large negroid mouth.

c) I stood on a rostrum high up on the stage. For an audience, the mouth looked as if it were floating in the air, an optical illusion as I was standing absolutely still.

We started the dress rehearsal. After about a page and a half, I felt myself starting to tumble over the edge of the rostrum. I clung on to the bar because I thought I was going to pass out. I remained convinced as I spoke my lines that I was tumbling off the edge of the rostrum and into the void of the theatre. I felt like an astronaut who has left his capsule.

Exercise 35. Fill in the blanks with the words given below.

Debut, assets, retirement, features, prolific, claim, formal declaration, corruption, inclination, triumph, amateur, omitted, tragedy, curtain, spectators, natural, triumphant, concealed, resonant, manager, re-writing, tomb, expressive, original, mimicry, audience, caution.

David Garrick (1717-1779)

One of the greatest English actors, David Garrick effected a radical change in the style of acting in his day when he replaced the ... with an easy, ... manner of speech.

He showed an early ... for the stage and at the age of eleven appeared with some success in schoolboy productions. He indulged in ... theatricals at the expense of his business career in the wine trade which he soon abandoned.

After his successful ... as Shakespeare's Richard III, he was engaged by Drury Lane where he embarked on a ... career which continued until his ... in 1776.

A small man with clear though not ... voice, he appeared unsuited for ... but

was unsurpassed in the tragic heroes of contemporary works as well as in such great parts as Hamlet, Macbeth, Lear. He was not at his best as Romeo nor as Othello partly because blackening his face deprived him of his ... play of mobile _____ ... which constituted one of his greatest He scored a ... with his ... of well-known actors of the time.

Having become a sole ... of Drury Lane, he introduced many reforms before and behind the The most important were the stage lightning ... from the ... and the banishment of ... from the stage.

He was also a ... dramatist though much of his energy was expended on ... old plays. It was asserted that he restored the ... texts of Shakespeare, freeing them from the gross ... of the 17th century, but this must be treated with ... for he himself was responsible for a production of *Hamlet* with the ... Grave-diggers and of *Romeo and Juliet* which allowed the lovers a scene together in the ... before dying.

Exercise 36. Translate the dialogues.

1.
 - Хто сьогодні виконує головні ролі?
 - У програмі написано, що Ромео грає якийсь француз. Я не знаю його. А Джульєту – сестра мого друга.
 - Я думав, що вона співачка.
 - Іноді вона співає в опереті. І танцює також. Поквапимося! Світло ось-ось погасне.
2.
 - Ну як, тобі сподобалась п'єса?
 - Дуже. Постановка блискуча, я вважаю, та й гра чудова. А ти як думаєш?
 - Якби Маєнко не захворів, було б краще. Кажуть, він є неперевершеним у ролі інспектора.
 - Не знаю... Цей молодий актор також чудово грав, особливо в останньому акті. Сюжет, безумовно, трішки абсурдний.
 - Ну, це ж звичайний комедійний детектив.
3.
 - Я не знала, що є п'єса з такою назвою.
 - Так, вона поставлена за романом. Але вони дещо змінили.
 - Що змінили?
 - Все відбувається у великому місті, а не у палаці. Твір нібито модернізували.
4.
 - У вас є квитки на сеанс на вісім?
 - Так, залишилось декілька гарних місць. Скільки вам потрібно?
 - Чотири, і хотілося б у 15 ряду у центрі, якщо це можливо.
 - На жаль, 15 ряд увесь розпродано. Але я можу запропонувати чотири гарних місця у десятому.
 - Добре. Ми їх беремо.
- 5.

- Я втомилася від опери та балету. Хочеться драму для різноманітності.
 - Зараз у місті є декілька нових постановок у різних театрах. Тебе більше тягне подивитись комедію чи трагедію? Або сучасну сюрреалістичну виставу?
 - У мене настрої подивитися щось класичне.
 - Тоді краще підемо на Шекспірівський Королівський театр. Вони зараз як раз у нас на гастролях.
 - Але я не настільки добре володію англійською...
 - Тоді перечитай п'єсу перед виставою. Мені здається, варто спробувати подивитись «Комедію помилок». Це буда чудова мовна практика!
- б.
- Може, підемо у кіно. Я втомилась від сидіння дома.
 - Гарна ідея! Але давай сьогодні підемо у театр опери та балету. У мене для тебе сюрприз. Бабуся подарувала нам білети на балет «Лебедине озеро».
 - Ой, молодець бабуся! А які місця?
 - Ложа бельєтажу.
 - Чудово. Балет краще дивитись трішки згори. Гарно було б, якщо б вони були ще й у центрі.
 - Нам пощастило. У нас майже центральна ложа, і ряд перший.
 - Ура! Вже біжу одягатися.
 - Тільки не дуже довго. Мені хотілося б зайняти наші місця до того, як завіса підніметься.

Exercise 37. Try the following essay topics. Use the words and expressions from this unit as extensively as possible. The key principles of your essays should be the following: 1) give reasons for your answer; 2) support your arguments with examples and relevant evidence, using your own ideas, knowledge, experience; 3) your answers should be directly and clearly organized and signposted, for example by starting each paragraph by explaining its purpose, so that your argument should be like an arrow from the first paragraph to the last; 4) plan your answer because the more you practice planning your essays, the easier they get.

1. What kinds of plays do you enjoy, and why? Use specific examples to explain your answer.
2. The plays you like say a lot about the kind of person you are. How far do you agree with this? Use specific reasons and examples to support your answer.
3. Some people feel the private lives of directors, actors, playwrights and other well-known people should remain private; others say there are good reasons why they should not. Discuss both these views and give your opinion.
4. Describe your favorite playwright's techniques. Use specific examples.
5. Write a drama scene of your own between two or three people. When you have finished, exchange your works with your partners for the latter to write a short essay explaining the principles on which the scene is written, such as the

reasons for one's choice of material, your use of language, types of dialogues, the peculiarities of all the basic elements of drama.

Exercise 38. Prepare a 3-minute talk about the theatre to dwell on one of the following proverbs and sayings.

1. Tastes differ.
2. The busiest man finds the most leisure.
3. Art is long, life is short.
4. There is a wealth of learning and keen-eyed reflection behind each drama.

CINEMA

TEXT A

Imagine a young child, eye level with a floor full of miniature toys, concentrating intently on building a make-believe world. To the child, the toys are not miniature figures made of plastic or wood. They are real characters with real adventures. The child frames the action, crafting scenes that unfold in a world of imagination. Looking through the lens of a camera as actors bring to life a writer's story, the filmmaker is also peering into a world of imagination. The director, producer, actors, screenwriter, and film editor are all essential players in the journey from concept to finished film. In this remarkable process, thousands of small details—and often hundreds of people—come together to create a Hollywood film.

The year is 1890. Directors, editors, and cameramen are making silent films with the help of a "scenarist," usually an ex-vaudeville actor who invents humorous situations. But where are the screenwriters? These early films don't need them. Without sound, there is no need for dialogue. All of that changed with the advent of sound for film in the 1920s. Suddenly, actors needed something to say. Writers flocked to Hollywood in droves from Broadway and from the worlds of literature and journalism. For a brief time in the 1930s, some of the world's most famous writers wrote Hollywood scripts: William Faulkner, F. Scott Fitzgerald, Bertolt Brecht, and Thomas Mann. By the late 1940s, screenwriting was a lucrative occupation. Screenwriters today are important and often powerful players in the filmmaking process. They are paid as well as directors and producers are, and their work is considered an art. Though rare in the 1930s and 1940s, many screenwriters today are asking to direct in order to guide their script through the filmmaking process. Even if they do not direct, screenwriters often have a say in the project from script through production, collaborating closely with actors and directors to foster their ideas through to finished film.

The film's producer acts as an administrator, communicator, and guide, helping hundreds of people reach a final goal: completing the film on schedule, on budget, and as the director envisioned. The producer administers all the various aspects of film production, from initial concept to script and budget preparation to shooting, post-production, and release. A producer's guiding agenda is the budget. The producer must work within the limitations of the budget, creatively selecting the best possible people and solutions to bring the script from page to screen. Questions? Complaints? The producer hears it all and must be diplomatic in handling problems. The producer must know everything, be "hands-on" or "hands-off" depending on what the situation calls for, and understand the daily decisions and difficult logistics behind the art of filmmaking. A consummate manager of studio agendas and human needs, the producer always has his or her eye on the prize: the completed film.

The film editor must know how to tell a story, be politically savvy when working with directors and studio executives, and have a calm and confident demeanor. Millions of dollars of film and the responsibility of guiding the picture through post-production and into theaters rest in the editor's hands. Scenes may have

been photographed poorly and performances might have been less than inspired, but a skilled and creative editor can assemble the film so that the audience will never see these imperfections.

Editors select sounds and images from all the film that has been shot and arrange them to make the movie. Editing often begins as soon as film has been shot. The first cut of a film, called a "rough cut," takes up to three months to complete. The final cut may take another month to finish. Sometimes the editor works alone, sometimes with the director. The sound designer and music composer join them for the final cut, adding sound effects and the musical score.

The director's vision shapes the look and feel of a film. He or she is the creative force that pulls a film together, responsible for turning the words of a script into images on the screen. Actors, cinematographers, writers, and editors orbit around the director like planets around the Sun. Imagine you're being considered to direct a Hollywood film. You're handed a screenplay that has been "greenlighted" by a major studio. As you read through it, you begin to imagine how it might play out on screen. You see the characters coming to life. You envision the lighting and hear the sound. You are absorbed in the world of the story until you see the script's final words fade out. When you're done reading the script, you ask yourself some key questions. What is the main idea or theme of the screenplay? What does the story say about the human condition in general? You also think about the script cinematically. How will the script translate to the visual language of the screen? Who is the audience? As the director, you must feel passionate about this soon-to-be film. Feeling connected and committed to the story will help you do your best work, and there's an enormous amount of work ahead. The people you work with, both the actors and the crew who will make things work behind the scenes, are crucial to the film's success. The right people will understand and respect your vision, work well with one another, and bring their own unique gifts to the filmmaking process. The film's producer normally hires the crew, but the director will have input into crucial hires such as lead actors.

A production designer is responsible for the believability of a film's scenery and sets. In essence, the production designer is the architect of the film, working to make your vision, as director, a reality. The production designer also works closely with the art director and set decorator, making certain all the visual details are accurate and the style and period of the film reflect your wishes.

The cinematographer, or director of photography, helps to translate your vision to film, scene by scene, planning shots and supervising camera operators. Often, cinematographers are artists with experience in painting and photography. Their job is to create and capture the images that best tell the story.

The actors you choose will bring your story to life. Your casting decisions will be based on such factors as availability and whether or not an actor is suitable for lead or ensemble acting, as well as on a healthy dose of intuition. Often a casting director or producer will help you select the cast.

After months or even years of development, delays, and rewrites, the final script is set and the film goes into pre-production. During this phase, budgets are detailed, scenes are planned and designed, and a shooting schedule is prepared.

Storyboards - visual representations of every shot - are prepared by a storyboard artist in consultation with the director, director of photography, and designer. Before a single frame is shot, the film is planned from beginning to end on paper. The final stages of pre-production include weeks of rehearsal, set construction, and location scouting. Once shooting begins, you'll need to continue to communicate your vision of the film to the actors and crew. You'll also need to be able to improvise on the set and troubleshoot if necessary. This flexibility can make the difference between an acceptable production and an exceptional one. On average, you will be able to complete filming for about three script pages per day, or the equivalent of about three minutes of screen time.

1. Give English equivalents

Прибуткова професія; прихід, прибуття; співпрацювати; зйомка (2); випуск, показ, демонстрація (фільму); порядок денний; спокійна та впевнена поведінка; епізод, сцена; гра, виконання (ролі); чорновий монтаж фільму; сценарій; освітлення; вирішальний; художник-постановник; затримка, зволікання; розкадровка; кадр (фільму); знімальний майданчик; влагоджувати конфлікти.

2. Give Ukrainian equivalents

Flock in droves; filmmaking process; to direct; script; to foster; post-production; hands-on, hands-off; savvy; film editor; assemble the film; the first cut of a film; scenery and sets; in essence; set director; musical score; to greenlight; crew; envision; cinematographer; casting director; location scouting; flexibility; exceptional.

3. Fill in the blanks with the words from the text

1. Writers ... to Hollywood ... from Broadway and from the worlds of literature and journalism.

2. Screenwriters often have ... in the project from script through production, ... closely with actors and directors to ... their ideas through to finished film.

3. The producer ... all the various aspects of film production, from ..._concept to ... and budget preparation to ... , ... , and

4. The ... must know how to tell a story, be politically ... when working with directors and studio executives, and have a calm and confident

5. The sound ... and music ... join them for the , adding sound effects and the musical

6. The people you work with, both the actors and ... who will make things work behind ... , are ...to the film's success.

7. A production designer is responsible for the ... of a film's ... and

8. The final ... of pre-production include weeks of ... , set ... , and location ...

9. The cinematographer, or ... of ... , helps to translate your ... to film, scene by scene, planning ... and ... camera operators.

10. You'll also need to be able to improvise ... and ... if necessary. This ... can make the difference between an acceptable production and an ... one.

4. Answer the questions

- 1) What makes a good film?
- 2) Describe briefly the stages of filmmaking.
- 3) In your opinion what are advantages and disadvantages of watching a film at home and in the cinema?
- 4) Are you a film buff? How often do you go to the cinema?
- 5) What is a trailer? Does it make you want to see a film? Why?
- 6) Try to remember: a) the worst film you've ever seen. Why was it so dreadful?
b) the funniest film you've ever seen. Describe some of the funny things that happen in the film.

5. Retell Text A

6. Fill in the blanks below with the words in the box:

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

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. 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.

Exercise 7. a) Read and translate the following dialogue.

Phillip: Oh, I found myself watching an episode of the Simpsons last night. What a load of crap!

Martin: The Simpsons, it's brilliant. That's the best, the best thing of TV, the Simpsons.

Phillip: It's trivial, it's not funny, it's full of stereotypes.

Martin: Not funny?! That's the funniest programme on TV. It's such a cool reflection of real life.

Phillip: Real life! It just takes a real life problem and trivializes it.

Martin: No, it raises issues. Really, it takes any kind of issues that, you know, in the whole series they deal with absolutely everything. They deal with sexism and racism and absolutely everything. It's brilliant.

Phillip: Yeah, they deal with it in a superficial way with these characters that no one can believe and they're not convincing and...

Martin: Oh, the characters, I mean, they're exaggerated obviously, you know, cos it's a cartoon, isn't it? But you know they make real points, they're really valid. And anyway, it's like one of the few programmes you can watch in a foreign language. Cos it's a cartoon and so it doesn't matter that it's dubbed. It's not like watching a film.

Phillip: Yeah, you can say that about any cartoon. I mean, I don't think that's a point in its favour. Besides, the drawing's terrible....

Martin: No, no, the drawings make a point, don't they. It doesn't need to be a work of art, it's a cartoon, you get into the character, you know, you don't really care what they look like...

Phillip: Mmm... hey, have you seen? The Simpsons are on now.

Martin: Oh no, not again. I see it every bloody day. Let's put on a video.

b) Act out the similar dialogue about any film, TV series or cartoon you've seen recently.

c) Decide what you think is the greatest film ever made and try to convince your partner that you are right.

Exercise 8. Translate into English.

1. Для того, щоб створити фільм, потрібна співпраця цілої команди людей – сценаристів, режисерів, продюсерів, операторів, художників-постановників, спеціалістів із монтажу, акторів. 2. Чорновий монтаж фільму показав, що фінальні епізоди треба перезняти, адже через погане освітлення ясний день перетворився на захмарений вечір. 3. Завдяки його спокійній і впевненій поведінці на знімальному майданчику завжди панувала дружелюбна атмосфера, а якщо і траплялися якісь непорозуміння, саме він був поруч, щоб залагодити конфлікти. 4. Професія продюсера є однією з найприбутковіших у сучасному світі, але й вельми вимогливою, адже продюсер має справу одночасно з кількома важливими речами у процесі створення фільму – зі сценарієм, бюджетом, безпосередньо зйомкою, поствиробництвом і, врешті решт, із

демонстрацією готового фільму. 5. Позиція студії була вельми кмітливою – режисеру було дозволено обрати акторів на головні ролі за умови чіткого дотримання сценарію. 6. Він дуже талановитий оператор: до зйомки кожного кадру він ретельно готується, щоб мати змогу втілити на екрані саме те, що намалював собі в уяві сценарист. 7. Зазвичай саме склад акторів, задіяних у фільмі, є вирішальним у виборі картини серед декількох інших. 8. Багато молодих та вродливих юнаків і дівчат юрбою вирушають до славетної фабрики мрій, сподіваючись підкорити такий примхливий світ кіно. 9. Правдоподібність декорацій, чудова гра акторів і вдалий музичний супровід зробили з досить посередньої ідеї фільм, що мав касовий успіх. 10. На порядку денному стояло питання щодо затримки виходу пілотної серії. 11. У фільмі він мав грати дві ролі – себе молодого та себе сьогоденного. Саме тут акторові сталися у нагоді його виняткові гнучкість, вміння імпровізувати та пристосовуватися до різних образів. 12. Його першим завданням на посаді асистента режисера було провести попередню розвідку місця натурної зйомки.

TEXT B

Talk Shows

Americans love television and watch it more than anyone else, they invented and exported a very famous program around the world – the talk show. A “talk show” is basically a television show with people talking about their lives. There are many different types of talk shows and all of them are trying hard to increase audience figures. This often leads to controversy and sometimes even violence.

The first talk show, *Meet The Press*, started in 1947. It had irritable but educated old guys who discussed the news. During the 60s, there were shows that had celebrity interviews. Helen Gurley Brown (the founder of the magazine *Cosmopolitan*) hosted the first show to focus on women’s issues like abortion and abuse.

The *Phil Donahue Show* changed talk TV forever. It was filmed in America’s mid-west, home to thousands of cows but very few celebrities. He focused on controversial subjects and his guests – atheists, homosexuals, Ku Klux Klan members – guaranteed conflict. Soon came “Exploittalk”, which focused on sex and betrayal. They often ended up with friends or family members fighting. One of the first “exploittalk” shows hosts was Ricki Lake. On the show, guests say something awful about someone close to them. When the “hated” person arrives, the audience boo him or her. Afterwards, the “hated” person has to listen to a message. Often, a third person appears who reveals a secret.

Other popular shows are called “makeover shows” where “ugly” or unfashionable people are given new clothes and hairstyles so the people who rejected them in the past will regret it.

One of the most outrageous shows is the *Jerry Springer Show*. His guests are so unbelievable that he’s been called a fake. His guests always come to blows, or if they are women, take off their clothes. This show has been copied all over the world.

The audiences are an important part of the show. In the *Jerry Springer Show*, the audiences spend the hour telling the guests how fat, stupid, selfish or ugly they are. At the end of the show, an “expert”, usually a therapist publicizing a book, tells the guests what’s wrong with them in an effort to “help”.

Perhaps one of the most popular and most highly respected talk show hosts in America, and possibly even the world, is Oprah Winfrey. She has been called the “Queen of Talk” and is one of America’s most famous personalities. Born to an unwed teenage mother, Oprah Winfrey spent her first years on her grandmother's farm in Kosciusko, Mississippi, while her mother looked for work in the North. Life on the farm was primitive, but her grandmother taught her to read at an early age, and at age three Oprah was reciting poems and Bible verses in local churches. Her world changed for the worse at age six, when she was sent to Milwaukee to live with her mother, who had found work as a housemaid. In the long days when her mother was absent from their inner city apartment, young Oprah was repeatedly molested by male relatives and another visitor. The abuse, which lasted from the ages of nine to 13, was emotionally devastating. When she tried to run away, she was sent to a juvenile detention home, only to be denied admission because all the beds were filled. At 14, she was out of the house and on her own. By her own account, she was sexually promiscuous as a teenager. After giving birth to a baby boy who died in infancy, she went to Nashville, Tennessee to live with her father.

Vernon Winfrey was a strict disciplinarian, but he gave his daughter the secure home life she needed.

At age 17, Oprah Winfrey won the Miss Black Tennessee beauty pageant and was offered an on-air job at WVOL, a radio station serving the African American community in Nashville. She also won a full scholarship to Tennessee State University, where she majored in Speech Communications and Performing Arts. In 1976, she moved to Baltimore to join WJZ-TV News as a co-anchor. There, she co-hosted her first talk show, *People Are Talking*, while continuing to serve as anchor and news reporter. She had found a niche that perfectly suited her outgoing, empathetic personality, and word soon spread to other cities. In January 1984, she was invited to Chicago to host a faltering half-hour morning program on WLS-TV. In less than a year, she turned *AM Chicago* into the hottest show in town. The format was soon expanded to an hour, and in September 1985 it was renamed *The Oprah Winfrey Show*.

By the time America fell in love with Oprah Winfrey the talk show host, she had already captured the nation's attention with her poignant portrayal of Sofia in Steven Spielberg's 1985 adaptation of Alice Walker's novel, *The Color Purple*. Winfrey's performance earned her nominations for an Oscar and a Golden Globe Award as Best Supporting Actress. Critics again lauded her performance in *Native Son*, a movie adaptation of Richard Wright's classic 1940 novel.

Her love of acting and her desire to bring quality entertainment projects into production prompted her to form her own production company, Harpo Productions, Inc., in 1986. Today, Harpo is a formidable force in film and television production, as well as magazine publishing and the Internet.

Initially, *The Oprah Winfrey Show* followed a model established by other daytime talk shows, employing sensational stories and outrageous guests to attract viewers, but since the 1990s, Oprah began to emphasize spiritual values, healthy living and self-help, and her program became more popular than ever. Motivated in part by her own memories of childhood abuse, she initiated a campaign to establish a national database of convicted child abusers, and testified before a U.S. Senate Judiciary Committee on behalf of a National Child Protection Act. President Clinton signed the "Oprah Bill" into law in 1993, establishing the national database she had sought, which is now available to law enforcement agencies and concerned parties across the country.

Oprah's show also continued to attract the top names in the entertainment industry; a 1993 interview with the reclusive entertainer Michael Jackson drew a hundred million viewers, making it the most watched interview in television history. Oprah Winfrey was named one of the "100 Most Influential People of the 20th Century" by *Time* magazine, and in 1998 received a Lifetime Achievement Award from the National Academy of Television Arts and Sciences.

Oprah Winfrey's business interests have extended well beyond her own production company. She is one of the partners in Oxygen Media, Inc., a cable channel and interactive network presenting programming designed primarily for women. With her success, she has also become one of the world's most generous philanthropists. In 2000, Oprah's Angel Network began presenting a \$ 100,000 "Use Your Life Award" to people who are using their own lives to improve the lives of others. She now publishes two magazines, *O*, *The Oprah Magazine*, and *O at Home*. The launch of her first magazine was the most successful start-up in the history of the industry. When *Forbes* published its list of America's billionaires for the year 2003, it disclosed that Oprah Winfrey was the first African-American woman to become a billionaire.

In the 2008 presidential election, Winfrey publicly endorsed a political candidate for the first time, hosting a fundraiser for Senator Barack Obama and appearing with him at campaign events. It is widely believed that her support was crucial to his winning the Democratic nomination – and the Presidency itself. In that election year, she also announced plans for a new broadcasting venture with the Discovery Health Channel, to be renamed Oprah Winfrey Network (OWN). In an interview on the Larry King program at the end of that year, she announced that in 2011 she would end her run on *The Oprah Winfrey Show*, after 24 seasons and over 5,000 broadcasts. She has since revealed plans to host a new program on the Oprah Winfrey Network.

Oprah Winfrey makes her principal home on a 42-acre ocean-view estate in Montecito, California, just south of Santa Barbara, but also owns homes in another six states and the island of Antigua. The business press measures her wealth in numerous superlatives: the highest-paid performer on television, the richest self-made woman in America, and the richest African-American of the 20th century. More difficult to calculate is her profound influence over the way people around the world read, eat, exercise, feel and think about themselves and the world around them. She

appears on every list of the world's leading opinion-makers, and has been rightly called "the most powerful woman in the world".

Exercise 9. Give Ukrainian equivalents.

Fake; controversy; abuse; personality; reveal; boo; increase; effort; selfish; molest; juvenile detention home; testify; major in; beauty pageant; on-air job; fundraiser; profound; national database; infancy; reclusive entertainer; recite; broadcasting venture; formidable force; empathetic personality; laud; capture endorse; launch.

Exercise 10. Give English equivalents.

Насильство, жорстокість; зосереджуватися на; рейтинг, показники; вступити до бійки; відкидати; зрада, обман; знаменитість, славетна людина; неймовірний; спустошений; нерозбірливий (у знайомствах, зв'язках); від імені; спонукати, заохочувати; ніша; ведучий; прихильник суворої дисципліни; вирішальний, критичний; підкреслювати; проникливе зображення; стипендія.

Exercise 11. Fill in the blanks with the words from the text.

1. There are many different types of talk shows and all of them are trying hard to audience figures. This often to and sometimes even
2. During the 60s, there were shows that had interviews. Helen Gurley Brown (the of the magazine *Cosmopolitan*) the first show to focus on women's like abortion and
3. One of the most shows is the *Jerry Springer Show*. His guests are so that he's been called a His guests always , or if they are women, take off their clothes.
4. Other popular shows are called "... .. shows" where "... .." or unfashionable people are given new clothes and hairstyles so the people whothem in the past will it.
5. The, which lasted from the ages of nine to 13, was emotionally When she tried to , she was sent to a home, only to be admission because all the beds were filled.
6. At age 17, Oprah Winfrey won the Miss Black Tennessee beauty and was offered an job at WVOL, a radio station the African American community in Nashville. She also won a to Tennessee State University, where she Speech Communications and Performing Arts.
7. There, she her first talk show, *People Are Talking*, while continuing to serve as and news reporter. She had found a that perfectly suited her , personality, and word soon spread to other cities.
8. By the time America in love with Oprah Winfrey the talk show , she had already the nation's attention with her of Sofia in

Steven Spielberg's 1985 adaptation of Alice Walker's novel, *The Color Purple*. Critics again ... her performance in *Native Son*.

9. ... in part by her own memories of childhood ... , Oprah ... a campaign to establish a national ... of ... child abusers, and ... before a U.S. Senate Judiciary Committee ... of a National Child Protection Act. President Clinton ... the "Oprah Bill" into law in 1993, establishing the national database she had ... , which is now available to ... agencies and ... parties across the country.
10. In the 2008 presidential election, Winfrey ... a political candidate for the first time, hosting a ... for Senator Barack Obama and ... with him at campaign events. It is ... believed that her support was ... to his winning the Democratic nomination – and the Presidency itself. In that election year, she also ... plans for a new broadcasting ... with the Discovery Health Channel, to be ... Oprah Winfrey ... Network (OWN).

Exercise 12. a) Answer the questions based on the information from the text.

- 1) How do you understand the phrase “talk show”?
- 2) What was the first talk show? Speak on its peculiarities.
- 3) What other talk shows are popular in the USA?
- 4) Speak on the main characteristics of each talk show and compare them.
- 5) Why is Oprah Winfrey so popular not only in the USA but also all over the world? What character traits do you think this woman has?
- 6) Speak on the importance and uselessness of talk shows.
- 7) Compare American talk shows with the ones in your country.

b) Role play a talk show.

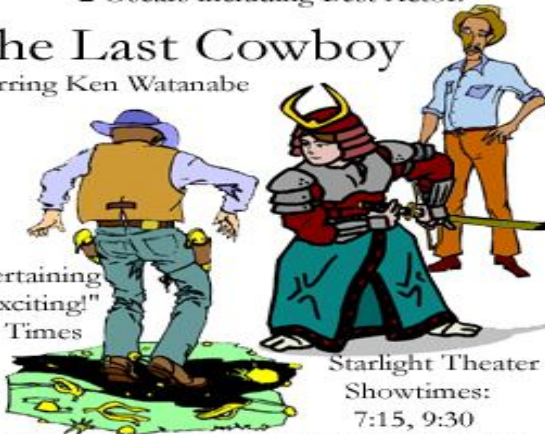
Exercise 13. Retell Text B.

Exercise 14. Look at the movie posters and discuss them. Which movie would you choose to see?

2 Oscars including Best Actor!

The Last Cowboy

Starring Ken Watanabe



"Entertaining and exciting!"
-LA Times

Starlight Theater
Showtimes:
7:15, 9:30

Western (2004): About a samurai warrior who travels to America. The story takes place during the California Gold Rush. Ken Watanabe plays a samurai warrior who is captured by cowboys and learns the 'way of the cowboy'.

Best Female Actor at Cannes Film Festival!

Grab My Banana

Showtimes: 6:45 and 8:45 Daily
Saturday Matinee at 1:00PM

CJV Theater

'Hilarious!'
-Campbell River Post

'Funny'
-Washington Times



Romantic Comedy (2003): About a professor and a movie star who survive a ship wreck. The story takes place on a deserted island in the South Pacific. Julia Roberts plays the professor who is forced to survive with the arrogant, selfish and lazy movie star who is played by Brad Pitt.

Nominated for Best Special Effects

PLANET OF THE JELLYFISH

Showtimes: 6:45 and 8:45 Daily
Saturday Matinee at 1:00PM
Main Street Theater

'Thrilling!'
-The Star

'Fantastic'
-Time Magazine



Science Fiction (2005): About super intelligent space jellyfish that attack the Earth. The story takes place in the future. Cameron Diaz plays a space marine who is sent to stop the invading jellyfish.

Best Female Actor at Cannes Film Festival!

THE CHAINSAW MASSACRE AT HALLOWEEN

'Frightening!'
-Vancouver Sun

'The scariest movie ever!'
-Boggle's World



Horror (2003): About a psychotic killer who escapes from a hospital. The story takes place in a children's camp on Halloween. Jamie Lee Curtis plays a school teacher who falls in love with the killer.

Showtimes: 9:00 and Midnight
Imacks Theater

Best documentary at Vancouver Film Festival

PIRATES OF SOUTHEAST ASIA

Broadway Theater

'Shocking!'
-The New York Times

'A must see'
-Korean Herald



Showtimes: 4:15 Daily

Documentary (2001): About modern day piracy. It was filmed in the archipelagos of Indonesia and Malaysia. The film shows how high tech pirates use speed boats, cell phones and machine guns to capture super tankers. Peter O'toole is starring as the narrator.

Winner of 17 Academy Awards

The King of the Necklaces

'Entertaining!'
-Richmond Review

'Possibly the best picture ever'
-Japan Times



Showtimes: 7:45 and 9:45 Daily
Saturday Matinee at 2:00PM Caprice Theater

Fantasy (2003): About an evil king who needs a powerful necklace to conquer the world. The story takes place on the planet of the elves. Harrison Ford plays a wizard who tries to destroy the necklace before the evil king, who is played by Jack Nicholson, can find it.

Exercise 15. A – Z Movie Quiz 26 films – one for each letter of the alphabet. Can you name them all?

A	Jennifer Lopez fights a deadly, giant snake.
B	Dressed all in black, he fights crime in Gotham City.
C	Lightning McQueen crashes on the way to a big race.
D	A man without fear or sight.
E	A comedy about Santa`s not-so-little helper.
F	A father needs help to find his lost son.
G	He is fat, lazy and orange.
H	Big and red, he`s born for evil, but fights for good.
I	Three animals try to return a human baby to its tribe.
J	A mysterious board game makes crazy things happen.
K	His story begins on an island and ends in New York.
L	A story about a lawyer that has to tell the truth.
M	Four animals run away from the zoo.
N	Children pass through a wardrobe into a magical land.
O	A team of gangsters robs three Las Vegas casinos.
P	Ben Affleck loses three years of his memories.
The Q	Elizabeth has problems after Diana dies.
R	A young inventor travels to the city to meet his hero.
S	A teen receives great powers and great responsibilities.
T	The female Indiana Jones in her first adventure.
U	Werewolves and vampires are at war.
V	A famous monster hunter travels to Transylvania.
W	Global warming has caused the seas to cover the land.
X-	Mutant superheroes protect a world that hates them.
Y	Tom Hanks and Meg Ryan`s online romance.
Z	Male modeling is ruled by one name and five syllables.

Exercise 16. Translate into English.

1. Завдяки великій любові американців до телебачення, вони є винахідниками значної кількості телевізійних програм, таких як різноманітні ток-шоу. 2. Ток-шоу змагаються за рейтинг на телебаченні, що призводить до суперечок та непорозумінь. 3. Перше шоу, яке змінило уявлення про види телепередач, мало назву «Meet The Press». Ведучі цього шоу дратували велику кількість глядачів, але були освіченими літніми чоловіками, які обговорювали новини. Після цього дебюту з`явилися шоу, які зосереджували увагу на жіночих проблемах, наприклад, абортах чи жорстокому поведженню з жінкою у сім`ї. 4. Російські телеглядачі познайомилися з ток-шоу Донахью в 1986 році. Його ім`я пов`язане з телемостами, які з`єднували в прямому ефірі людей з Америки та СРСР. Володимир Познер став відомим серед радянських глядачів як партнер Філа Донахью з телемостів, тому саме він вважається засновником ток-шоу в

Росії. 5. Дуже відомим як у нашій країні, так і за її межами є «шоу з перевдяганням». Для участі в цьому шоу відбираються люди, які незадоволені своїм зовнішнім виглядом чи вважають, що їх вигляд не зовсім модний. Кожної передачі з'являється нова людина з різними проханнями. Їй підбирають новий макіяж, зачіску, вбрання та дають поради щодо стилю вцілому. 6. Найбільш скандальне шоу, з якого зняв копію увесь всесвіт, мало назву «Джеррі Спрінгер Шоу». Гості цієї програми виглядали настільки неймовірно, що його самого прозвали шахраєм. Під час кожної передачі відбувались бійки, сварки та непорозуміння. 7. Опра Уінфрі – відома американська акторка та ведуча шоу «Шоу Опри Уінфрі». Вона також визнана однією з найбагатіших і найвпливовіших жінок у світі. В 1986 році Опра дебютувала в фільмі Стівена Спілберга «The Color Purple» («Квіти бузкових полів»), за участь в якому отримала «Оскар» і «Золотий глобус». Ця жінка – чудова ілюстрація багатолітнього успіху на телебаченні. Вона залишається улюбленицею публіки вже не одне десятиріччя; вона героїня та наставниця тридцятирічних з їхніми проблемами в шлюбі та надмірною вагою.

TEXT C

Soap Operas

The term "soap opera" was coined by the American press in the 1930s to denote the extraordinarily popular genre of serialized domestic radio dramas, which, by 1940, represented some 90% of all commercially-sponsored daytime broadcast hours. The defining quality of the soap opera form is its seriality. A serial narrative is a story told through a series of individual, narratively linked installments. When soap operas began, they were first broadcast on the radio. Called "dramatic serials," soap manufacturers such as Procter and Gamble, Colgate-Palmolive, and Lever Brothers were the show's sponsors. In time, the name "soap opera" came to be and has remained ever since.

Clara, Lu and Em premiered in 1931 as the first soap opera and daytime drama to hit the airwaves. Before, daytime radio consisted of short, fifteen minute music shows and little tidbits of gossip. This soap opera was light and comedy, focusing on the daily lives and tongue wagging of three Midwestern housewives. After one year of programming, the show became a popular five day a week show, with a large audience of housewives.

Over the years, soaps operas have been condemned as little more than "chewing-gum for the eyes"; harmful, corrupting and distracting agents in the daily lives of many thousands of people. Contemporary soaps employ a number of standard conventions, and many researchers have attempted to list some of the typical characteristics. Researchers



believe that the common soap opera features include: transmission at regular, frequent times, often daily; predominantly aimed at female viewers, occupying day-time/early evening slots; use of fairly constant and large cast, over many years, and a faithful audience; cheap production costs, regarded as low prestige entertainment; simulation of real time and realistic events; multiple characters; emphasis on dialogue, problem solving and intimate conversation. The importance of gossip has been researched in soap operas. A number of office workers who all claimed that talking about what they had watched the previous evening was as pleasurable as actually watching the programme. Talk consisted of future anticipation, debate regarding the significance of certain events, analysis of character behaviour and motives.

Dallas, a high-budget American weekly prime-time soap first screened in 1976, has been broadcast in over 90 countries. One fifth of the British population watched it; viewers included more women than men. Some theorists distinguish the American prime-time soaps *Dallas* and *Dynasty* from British social realist soaps by referring to these US soaps as 'melodramatic serials'. They certainly featured the villains, emotional excess of melodrama and sometimes drifted into total fantasy. Elements of the Western were also employed.

These soaps focused, of course, on the rich: 'poverty is eliminated by the simple tactic of ignoring it'. Glamour was a key feature: locations were often exotic and the costumes of the main actresses were often extravagant; viewers were invited into a world of abundance. Most of the characters were physically very attractive, and almost all were white. *Dallas* also made more use of cliffhangers than British soaps: usually a 'psychological cliffhanger'. *Dallas* featured the rivalry between the Ewing family and the Barnes family, but business life was far more central than in British soaps. The story also featured murder, marital crisis, adultery, alcoholism, illness, miscarriage, rape, air and car accidents, kidnapping, corruption, illegitimate children, secret pasts, chance meetings and so on.

Some critics say that 'too much happens' in US soaps by comparison with British ones: the pace tends to be faster. An episode typically featured 20-30 short scenes, most of which consisted of conversation. Camerawork and editing remained conventional, to avoid distancing the viewer. Facial expressions are sometimes shown in close-up and held for a few seconds before the next scene.

Soap operas have evolved over the many years, from radio to half hour TV shows, to one-hour daytime and nighttime storylines that last for months or even years at a time. Soaps have been the jumping board for social issues, health issues, even political issues. Actors and actresses have got their start on soaps and moved on to bigger (sometimes better) projects, and writers and producers have found a home on the different networks that broadcast them. Although soaps have had a tough time competing in an ever-increasing television market, they are here to stay; loyal fans will never give them up without a fight!

Exercise 17. Give Ukrainian equivalents.

Denote; installment; condemn; distracting; tongue wagging; anticipation; drift into; miscarriage; illegitimate children; editing; close-up; hit the airwaves; evolve; villain; cliffhanger; cast; serial narrative; broadcast hours; production costs; camerawork; attempt; adultery.

Exercise 18. Give English equivalents.

Створювати нові слова (неологізми); зображати, репрезентувати; виробник; сучасний; характерна риса, особливість (2); плітки; розрізняти, відрізняти; достаток, багатство; суперництво; змагатися, конкурувати; наголос, акцент.

Exercise 19. Fill in the blanks with the words and word combinations from the text.

1. The term "soap opera" by the American press in the 1930s to the extraordinarily popular genre of domestic radio dramas.
2. A serial is a story told through a series of individual, narratively linked In time, the name "soap opera" and has remained ever since.
3. Clara, Lu and Em in 1931 as the first soap opera and daytime drama to This soap opera was light and , focusing on the daily lives and of three Midwestern housewives.
4. Over the years, soaps operas have been as little more than "chewing-gum for the eyes"; , and agents in the daily lives of many thousands of people.
5. Researchers believe that the soap opera include: transmission at regular, times, often daily; aimed at female viewers, occupying day-time/early evening ; use of and large cast, over many years, and a faithful ; cheap production costs, as low prestige entertainment; on dialogue, problem solving and conversation.
6. They certainly featured the... .. , emotional excess of melodrama and sometimes into total fantasy. Elements of the Western were also
7. These soaps focused, of course, : 'poverty is by the simple tactic of it'. Glamour was a feature: were often exotic and the costumes of the main actresses were often ; viewers were invited into a world of
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9. Camerawork and remained , to avoid the viewer. expressions are sometimes shown in and held for a few seconds before the next

10. Soap operas have over the many years, from radio to half hour TV shows, to one-hour daytime and nighttime that for months or even years at a time. Although soaps have had a time in an-.... .. television market, they are here to stay; fans will never them without a fight!

Exercise 20. Fill in the blanks using the words from exercises 1,2.

<i>airwaves</i>	<i>distracting</i>	<i>condemn</i>	<i>cliffhanger</i>	<i>coin</i>
<i>gossip</i>	<i>distinguish</i>	<i>close-up</i>	<i>evolve</i>	<i>feature</i>
<i>anticipation</i>	<i>rivalry</i>	<i>installments</i>	<i>narrative</i>	<i>emphasis</i>

1. The novel has been serialized for radio in five 2. It's not the beauty so much as the range of his voice that him from other tenors. 3. Allen Ginsberg the term "flower power". 4. The new series of Batman will be on the at 6 pm every Tuesday. 5. The film was for its sexism. 6. Please turn your music down - it's very 7. The company has over the years into a multi-million dollar organization. 8. Many of Hitchcock's films are real 9. She took a stunning of him. 10. Schools here put great on written work and grammar. 11. This week's broadcast a report on victims of domestic violence. 12. I've got some juicy for you. 13. The between them was soon apparent. 14. The postponement of the film's sequel has held cinema-goers in eager for several months. 15. It's a moving of wartime adventure.

Exercise 21. Answer the questions.

- What do you know about the term "soap opera"?
- Why are soap operas called "a chewing-gum for eyes"?
- What are the main features of soap operas?
- What famous soap operas do you remember?
- Why do people watch soap operas?
- Who are the stars of modern soap operas? Can you name any?
- Do you personally like watching soap operas?
- What is better a film or a soap opera? Give reasons.

Exercise 22. Retell Text C.

Exercise 23. Translate into English.

1. У 30-х роках минулого століття американська преса створила новий вираз «мильна опера», яким позначила надзвичайно популярні шоу, що транслювалися по радіо. 2. Серіал виявився по-справжньому захоплюючим, не зважаючи на низьку собівартість та відмову декількох зірок брати в ньому участь. Його транслювали у найкращий час щодня протягом двох років. 3. Цей актор відомий своєю здатністю миттєво змінювати вираз обличчя, тому у

фільмах з його участю багато крупних планів. 4. Як кінокритик він повинен знати, як відрізнити справжній шедевр кіномистецтва від високо бюджетного блокбастера. 5. У порівнянні з британськими, американські багатосерійні фільми мають більш швидкий темп: зазвичай кожна серія триває близько півгодини та містить приблизно від 20 до 30 коротких епізодів. 6. Провідними рисами перших високо бюджетних серіалів були зображення життя багатіїв та ігнорування бідності. Глядач занурювався у світ багатства – натурою слугували екзотичні місця та казкові маєтки, а костюми головних героїв вражали своєю екстравагантністю. 7. Останнім часом все частіше з'являються плітки щодо припинення зйомок сіквелу, пов'язані з непорозумінням між попереднім і нещодавно запрошеним режисерами. Але представник кінокомпанії підкреслив, що це суперництво ніяк не позначиться на даті виходу фільму в прокат. 8. Він починав із двадцятихвилинного епізоду, що був частиною великої ранкової програми, та згодом розвився у власне шоу із великою аудиторією та вельми коштовним рекламним часом. 9. Напередодні прем'єри натовп відданих прихильників зібрався перед будинком кінотеатру в очікуванні своїх кумирів. 10. На одному з провідних каналів міста стартував новий багатосерійний фільм, розрахований на масового глядача. Очікується, що трансляція відбуватиметься окремими частинами по вихідних днях.

TOPICAL VOCABULARY

abundance	достаток, багатство
adventure	пригода, авантюра
anchor	ведучий
anticipation	передчуття, передбачення
attempt	намагатися, пробувати
bring to life	оживляти
call for	вимагати
cameraman	кінооператор
cast	склад акторів
celebrity	знаменитість
cliffhanger	захоплююча повість, яка транслюється частинами
close-up	великий план
coin	створювати (нові слова)
collaborate	співпрацювати
concentrate	зосереджуватися на
consummate	неперевершений
contemporary	сучасний
controversy	суперечка
crew	команда
crucial	вирішальний, критичний
devastating	спустошуючий
director	режисер
distinguish	розрізняти
endorse	схвалювати
feature	властивість, ознака
flexibility	гнучкість
foster	сприяти, заохочувати
frame	складати, утворювати
handle problems	вирішувати проблеми
increase	зростати
inspire	надихати, навівати
installment	випуск (наступний), частина
lucrative	вигідний, прибутковий
make-believe world	вигаданий світ
molest	набридати, настирливо чіплятися
narrative	оповідання, повість
outrageous	обурливий
passionate	палкий
peer (into)	пильно вдивлятися, придивлятися
producer	режисер-постановник, продюсер
rehearsal	репетиція

reject	відхиляти
release	випуск, показ, демонстрація
remarkable	чудовий, дивовижний
reveal	виявляти
rivalry	суперництво
savvy	кмітливий, тямущий
schedule	графік, план
screenwriter	сценарист
silent film	німий фільм
transmission	передача
troubleshoot	улагоджувати конфлікти
unfold	розгортати(ся), розкривати(ся)
villain	негідник, лиходій

VOCABULARY EXERCISES

Exercise 24. Match the types of films to their definitions. Think of the movies examples to these types. What do you like / dislike about them?

- | | |
|---------------------|---|
| 1 mystery | A It is amusing and has a happy ending. |
| 2 drama | B It is a story about a love affair. |
| 3 action | C It is full of exciting events, danger and adventure. |
| 4 cartoon/animation | D It is full of frightening scenes and makes people afraid. |
| 5 musical | E It is based on imagined scientific discoveries of the future, space travel and life on other planets. |
| 6 historical | F It has moving drawings. |
| 7 infantile | G It is about the story of a person's life written by somebody else. |
| 8 adventure | H It is about crimes and strange events that are only explained at the end. |
| 9 western | I It is an exciting story, especially one about crime or spying. |
| 10 thriller | J It has topics for children. |
| 11 disaster | K It is about cowboys in the west of the USA. |
| 12 war | L It is about an unexpected event which causes a lot of damage. |
| 13 crime/detective | M It is about people and events in the past. |
| 14 biography | N It is about illegal acts or activities that involve breaking the law. |
| 15 romantic | O It gives facts and information about something. |
| 16 science fiction | P It includes singing and dancing. |
| 17 suspense | Q It is about a situation in which two or more groups of people or countries fight against each other. |
| 18 comedy | R It is full of exciting situations, risks and dangerous experiences. |
| 19 horror | S It is about a state or feeling of excited or anxious uncertainty about what may happen. |
| 20 documentary | T It is about an exciting or emotional series of events. |
| 21 silent | U It has no spoken words. |
| 22 home | V It is made by people for fun. |

Exercise 25. Define the following word combinations:

1) someone who is in charge of making a film; 2) the activity of selecting the scenes to be shown and putting them together to create a film; 3) the act of presenting a play or a piece of music or other entertainment; 4) a part of a play or film in which the action stays in one place for a continuous period of time; 5) the first print of a movie after preliminary editing; 6) a person who is in charge of a film and tells the actors how to play their parts; 7) a list or program of things to be done or considered; 8) the painted backcloths, stage structures, etc., used to represent a location in a theatre or

studio; 9) a group of people who work together; 10) a person responsible for the overall look of a filmed event; 11) someone who is in charge of the set dressing on a film set, which includes the furnishings, wallpaper, lighting fixtures, and many of the other objects that will be seen in the film; 12) a chief over the camera and lighting crews working on a film, responsible for achieving artistic and technical decisions related to the image; 13) a time when all the people involved in a play practise in order to prepare for a performance; 14) a series of sketches or photographs showing the sequence of shots or images planned for a film; 15) one of the many single photographic images in a motion picture.

Exercise 26. Use the words from this unit to complete the sentences.

<i>advent</i>	<i>controversy</i>	<i>troubleshoot</i>	<i>pageant</i>	<i>foster</i>
<i>endorse</i>	<i>illegitimate</i>	<i>condemn</i>	<i>major in</i>	<i>release</i>
<i>villains</i>	<i>titbits</i>	<i>greenlight</i>	<i>assemble</i>	<i>hands-off</i>
<i>anchor</i>	<i>rehearsal</i>	<i>predominant</i>	<i>demeanour</i>	<i>evolve</i>

1. She the child's talents. 2. She is philosophy. 3. Life in Britain was transformed by the of the steam engine. 4. The film has been to various movie theaters. 5. I've been brought in to – to go in, sort out the problem, and get out again. 6. There was a big over the use of drugs in athletics. 7. This magazine is full of juicy 8. Our youngest son is taking part in the school 9. The National Executive is expected to these recommendations. 10. The terrorist action has been as an act of barbarism and cowardice. 11. We in the meeting room after lunch. 12. The rebels regard the official parliament as 13. Dancers have a role in this performance. 14. The company has over the years into a multi-million dollar organization. 15. He made his reputation as an actor playing 16. The committee must the proposal before it goes to the Board. 17. They didn't have time for a before the performance. 18. There was nothing in his that suggested he was anxious. 19. The late-night current affairs programme has a new 20. Paul has a style of management.

Exercise 27. Change the meaning of the following sentences replacing each underlined word by its antonym.

1. Experts revealed that the painting was a real one. 2. My grandfather has a slight (minor) mistrust of anything new or foreign. 3. By the late 1940s, screenwriting was an unprofitable occupation. 4. Her work has been unimportant to the project's success. 5. He had become increasingly ill and sociable. 6. There was lack of wine at the wedding. 7. I find his performance rather unusual. 8. The prime minister accepted the suggestion that it was time for him to resign. 9. Research forms the insignificant part of my job. 10. Rebel forces freed the city after a week-long battle.

Exercise 28. Match the words from column A with their synonyms from column B.

laud	arrival
reclusive	shocking
advent	support
collaborate	destroying
envision	praise
outrageous	solitary
devastating	convict
demeanour	imagine
endorse	cooperate
condemn	behaviour

Exercise 29. Questions for discussion.

1. Do you think you can learn things from the movies? Can you think of a film that you have learnt something from? Are your favourite films educational in some way or are they purely entertainment?
2. Discuss the stereotypes of Hollywood movies.
3. Read the list of the stereotypes and discuss those you haven't mentioned before:
 - 1) If two people hate each other at the beginning of a film, they will definitely have fallen in love by the end.
 - 2) If you fall in love on a boat/ it's bound to sink.
 - 3) Big rows always end up with kissing.
 - 4) Heroes have nine lives and never need a plaster.
 - 5) People who wear glasses are either nerds or scientists, or are secretly sexy and attractive.
 - 6) Beware of apparently dead bad guys or girls who die half an hour before the end of the film. They will be back!
 - 7) Step-parents get on your nerves at first but you grow to love them.
 - 8) No one ever gets caught for speeding, causing accidents or damage to other people's cars or property while they are in car chase.
4. Role-play the debate on this topic using the situation and the arguments below:

Does Hollywood have a negative impact on the world?

In this topic 'Hollywood' is used loosely to stand for the cultural products of the USA, so popular in the rest of the world; principally films, television programmes, music and global broadcasters such as CNN, Disney and MTV. The success of Hollywood is undoubted; in 1998 the 39 most successful movies were all American, and in Europe the domestic film industries struggle to hold even 30% of their national market share. The issue of America's cultural influence is perhaps felt most profoundly in France, where President Jacques Chirac said in 1999 that France refused "to consider cultural products like ordinary goods, subject solely to the law of the market." This attitude is reflected in large subsidies (over \$500 million) to French creative industries and in laws which limit the amount of foreign material on

television and in cinemas. Such cultural protectionism has become a major issue in WTO negotiations.

Argument 1. Moral:

Yes. Hollywood films glorify sex and violence, attacking the moral values of all societies and leading their young astray. Even in America the ethical values of Hollywood have come under considerable attack in the 2000 Presidential race.

No. Again, not all Hollywood movies are the same – some are gratuitously violent, but this is true of cinema elsewhere too. Taken as a whole, Hollywood movies actually tend to promote liberal values of universal significance, e.g. women’s rights, the evils of tyranny, the independent worth of each human life, and the possibilities of individual success through hard work. It is hardly surprising that those countries which most wish to ban American films are those who least value these values, e.g. China.

Argument 2. Artistic:

Yes. Hollywood films are poor, lowest-common denominator pulp, relying on special effects and large quantities of sex and violence to mask preposterous plots, weak dialogue and poor acting. The studios’ addiction to test audiences leads to unadventurous films, with compulsory happy endings and slushy morals.

No. Hollywood movies are internationally successful because they are popular. Films made in Hollywood can be rubbish, but they can also be terrific – as can films made anywhere else in the world. In any case, it is elitist to condemn films made purely for lightweight escapism for lack of “artistic credibility”. If the public wanted “artistic credibility” it would be profitable and be provided by the studios.

Argument 3. Cultural:

Yes. Hollywood imposes American entertainment and its language on the world, at the expense of indigenous cultures and languages, and of domestic film industries. Globalisation of entertainment threatens to result in a bland, American-flavoured uniformity.

No. Hollywood’s success does not mean failure for domestic film industries elsewhere in the world, e.g. India’s hugely successful Bollywood, and the recently thriving French, Spanish, Iranian and Chinese-language cinema. Instead the attraction of Hollywood movies may help to create an infrastructure of cinemas and marketing methods, as well as a film-going public eager for a more varied diet of entertainment, stimulating the development of thriving indigenous film studios.

Argument 4. Political:

Yes. Hollywood promotes a biased and peculiarly American view of the world. Hollywood portrays a simplistic good vs. evil view of international conflicts, in which stereotyped and negative images of Muslims, Russians, South Americans, etc. are presented as the enemies of freedom and progress. Hollywood even distorts history, with numerous second-world war films downplaying the contribution of other nations to allied victory, and anachronistic innovations in period drama designed to show Americans in a favourable light.

No. Hollywood is far from typically or monolithically American, instead its concentration of creative resources have made it an international centre for the

production of entertainment. Many of its most successful producers, directors and stars have in fact been foreigners, coming to the USA either as refugees or because they sought the international audience which Hollywood can provide. Recently cross-fertilisation has taken place, with acclaimed directors from a variety of non-English language film cultures bringing new perspectives to Hollywood at the same time as creating internationally successful hit movies.

Argument 5. Economic:

Yes. The sheer size and financial power of Hollywood's major studios allows them to dominate foreign cinemas at the expense of domestic industries which cannot compete with them. This is achieved through big budgets associated with very expensive special effects, huge salaries for star actors from around the world, who may be lost to their own film industry as a result, and immense marketing budgets. Hollywood has also lobbied the US very effectively over decades to ensure cultural exports are classed as just another form of trade in international agreements, and to help it gain control over distribution networks abroad.

No. If money guaranteed success then small-budget films such as "The Full Monty" would never become international hits, and expensive monsters such as "Waterworld" would always succeed. Similarly, the French government has been throwing money at its domestic film industry for years, yet the market share of American films in France has continued to rise. In any case, most of the major studios in Hollywood are, or have recently been, owned by non-American companies.

Exercise 30. Questions for discussion.

1. What comes to mind when you hear the word 'movie'?
2. Would you like to work in the movie industry?
3. Why are movies called movies? Surely, they are talkies!
4. Which movie would you like to live in?
5. What's the best movie you've ever seen?
6. Do you prefer watching movies at the cinema or on TV?
7. Which country makes the best movies?
8. Who is your favourite movie star?
9. What's the worst movie you've ever seen?
10. Are movies good for us?
11. Do you think movies have made society more violent?
12. What movie genre do you like best?
13. Who would you want to play you in a movie based on your life?
14. Would you like a job as a movie critic?
15. What makes a great movie for you?
16. What was the first movie you saw at the movie theater?
17. If you could make a movie, what would it be about?
18. Who do you like watching movies with best?

MUSIC

TEXT A

Music has been called 'The International Language' - a very simple thought with much meaning behind it. Even if you can't speak the language of a country, you can move, sway, dance and most of all, enjoy the music of the country. We may not understand the words of a musical selection but we do understand the beauty.

Have you ever heard the saying, 'Music soothes the savage beast?' It's true. Music can calm and revitalize us in ways even a lengthy nap can't. Music holds the power to elevate our moods above our worries and relieve debilitating depression. It can also perk us up if we use it with exercise or dance.

Try listening to classical music for a sense of power. Soft lullaby-like music to unwind. Medium-fast to fast selections for exercise and house cleaning.

Putting more music in your life is a powerfully enriching tool. But other than turning on the car radio in our busy lives, what other ways can we do this? One way to do this is to take advantage of your public library's collection of music. It's fine to have a personal favorite type of music such as rock, or jazz, but discover other music you may have not thought of. Try country music. And if you decide you don't like that, try opera or alternative music. You won't believe how many types of music you're going to find once you start looking. You don't have to like it. Just learn to appreciate it on its own.

Give it a chance.

When listening to music, listen to the words and rhythms as well as the melody. You may find something to like about a type of music that previously you didn't like at all.

Learn about music. Find out who wrote the pieces you like to listen to and when. What was going on in the rest of the world at the time the melody was written? Does it reflect what was happening at the time or could it have been used as an 'escape' - a more pleasant alternative than what current events dictated?

What musical instruments are played? What do you know about those instruments? Experience new musical artists. Many worthwhile musicians and vocalists go unnoticed to the general public because of a 'stuck in a musical rut' listening technique of those that only listen to a certain genre of music.

Free musical events are listed in the local newspaper. Some may turn up with names such as 'brown bag' concerts or recitals. 'Brown bag' refers to the fact they will be held during the noon hour and usually in a public place such as a park where you can bring your lunch. Recitals are usually given by music teachers to showcase their student's budding talents and also an advertisement for the teacher's own abilities. Colleges sponsor several free musical events every semester and they are worth looking into.

Other ways to incorporate music into our lives are waking up to a musical alarm, bathing to soothing, relaxing music and even dining with soft music playing in the background. Listening to music is such a basic pure pleasure that many of us forget the tremendous value of it. And dance whenever you get the chance.

Organize a music appreciation group and post notices at the public library and other spots around town. These groups get together to discuss music and musicians, listen to music and go, as a group, to musical events together.

Volunteer to share your acquired musical knowledge with others. Do this by visiting hospitals and nursing homes, senior citizen's centers and organizing talks for elementary, middle and high schools. Special interest groups are always appreciative of speakers with interesting topics.

If you play an instrument, you'll find you've stumbled onto the best audience in the world. Go back often to visit and play. In this way, you've not only made the lives of other people brighter through your music, but you're going to find yourself in much better spirits.

Exercise 1. Give Ukrainian equivalents.

Musical selection; a lengthy nap; relieve debilitating depression; perk smb up; lullaby-like music; to unwind; enriching tool; to take advantage of; collection of music; to discover; to appreciate; previously; piece of music; worthwhile musicians and vocalists; a 'stuck in a musical rut'; listening technique; genre of music; musical events; 'brown bag' concerts; recital; budding talents; musical alarm; soothing and relaxing music; pure pleasure; tremendous value; hospitals and nursing homes; senior citizen's centers; stumbled onto.

Exercise 2. Give English equivalents.

Впливати; підняти настрій попри всі негаразди; відчуття сили; ритм та мелодія; музичний твір; раніше; втеча; приємний вибір; поточні події; відображати; музичний жанр; сольний концерт; втілити; набувати знання; бути вдячним; знавці музики; колискова; багатообіцяючий; зробити зі своєї ініціативи.

Exercise 3. Fill in the blanks with the words from Text A.

1. Music has been called - a very simple thought with much meaning behind it.
2. We may not understand the words of but we do understand the
3. Have you ever heard the saying, 'Music the?'
4. Music holds the power and Try listening to for a sense of power. Soft to unwind. Medium-fast to fast for exercise and
5. It's fine to have a personal favorite such as, or, but discover other music you may have not thought of. Try And if you decide you don't like that, try or
6. Many worthwhile and go unnoticed to the because of a 'stuck in a musical rut' listening of those that only listen to a certain of music.

7. '... ..' refers to the fact they will be held during the and usually in a place such as a park where you can bring your lunch.
8. are usually given by teachers to showcase their student's talents and also for the teacher's own abilities.
9. Other ways to music into our lives are waking up to a musical, bathing to, music and even dining with soft music playing in the background.
10. Listening to music is such a basic that many of us forget the value of it.

Exercise 4. Match the following definitions with phrasal verbs from Text A.

- 1) to become more cheerful, active, and interested in what is happening around you **perk smb up**
- 2) to make a machine or piece of electrical equipment start operating, to switch on **to turn on**
- 3) to find something by searching for it thoroughly **to turn smth up**
- 4) to produce an idea, name, suggestion by thinking **to think of smb/smth**
- 5) to happen **to go on**
- 6) to start doing something again after you have stopped for a period of time **to go back to smth**

Exercise 5. Complete the sentences with the phrasal verbs from Exercise 4.

1. You can't even imagine what is at the moment.
2. There is no doubt this rhythmic song ... you ... better than coffee. When Marion's neighbours finally turned off the music, she to sleep.
3. The police investigation hasn't any new evidence. Nobody knows who murdered the famous singer.
4. They are still trying to a name for their new album.
5. Jake his computer and checked the mail.

Exercise 6. Answer the questions, using the information from Text A.

1. Why has music been called the international language?
2. Do you agree with the saying, 'Music soothes the savage beast'? Give your reasons.
3. Why is music powerful?
4. What types of music are mentioned in the text? What do you know about them?
5. Can a person learn to appreciate music? What are the main tips for it?

6. What are the disadvantages of listening to a certain type of music?
7. What is a 'brown bag' concert?
8. Why music appreciation groups are organized?
9. How can one volunteer using his/her musical knowledge?
10. Do you think volunteering is necessary? Is it popular in our country? Why? Give your reasons.

Exercise 7. Retell Text A.

Exercise 8. Translate into English.

1. Мабуть важко було б уявити собі світ без музики, бо музику завжди вважали «міжнародною мовою». Навіть якщо ви не розумієте слів у зарубіжному музичному творі, ви напевно зрозумієте його мелодію і красу. 2. Кажуть, що музика заспокоює. Навіть достатньо тривалий сон не здатен поновити ваші сили настільки, наскільки це зможе музика. 3. В світі музики існує безліч музичних стилів. Всім відомі такі стилі як джаз, рок музика, музика кантрі, опера. Але зараз з'являється все більше і більше нових стилів, наприклад, техно, реп, хардкор, транс. Поп музика попри все залишається найбільш розповсюдженою. 4. Справжній поціновувач музики ніколи не заціклюється на слуханні одного музичного напрямку. Він отримує насолоду, відкриваючи для себе нові стилі, нових виконавців, отримуючи нові враження і відчуття. 5. Вважається, що музика здатна лікувати хвороби. Саме тому все частіше як відомі співаки, так і звичайні волонтери виступають у лікарнях, особливо у дитячих, та у будинках для літніх людей. Кажуть, що у такий спосіб вони не тільки піднімають настрій таких людей, а й допомагають їм здолати хвороби. 6. У наш час важливість навчання музики недооцінюють, так само як і самих вчителів музики. Навчаючись у консерваторії майбутні вчителі музики мають охопити дуже насичену програму. Вони вивчають загальноосвітні предмети, психологію і методику навчання. Вони повинні вміти грати на кожному музичному інструменті, вони повинні вивчити історію музики, музичну теорію, композицію, вони повинні вміти полагодити інструмент, вони вчаться диригувати, а також вивчають приголомшливий репертуар та багато іншого. 7. Не секрет, що заспокійлива, розслаблююча музика допомагає відновити фізичний та емоційний стан. Музика допомагає подолати смуток і навіть допомагає скоріше засинати. Музика заспокоює немовлят, коли вони плачуть, а роздратовані малюки завдяки музиці стають більш спокійними та щасливими. Та що там діти! Спокійна монотонна музика допомагає розслабитись навіть у кріслі зубного лікаря!

Exercise 9. Answer the questions.

1. What kind of music do you like? Is there any kind of music that you can't stand?

2. Do you prefer rock music or romantic music?
3. How often do you listen to music? (...to classical music, ... to jazz, ...)
4. What is one of your favorite songs?
 - a. Why do you like it?
 - b. When did you first hear it?
 - c. Who sings it?
5. What kind of music do you listen to to cheer you up?
6. What kind of music do your parents listen to?
7. Which do you prefer, songs in English or songs in your own language?
8. What was your favorite music five years ago? 10 years ago? How have your musical tastes changed?
9. What makes a song popular for you, the lyrics of the song or the melody?
10. Do you prefer listening to songs in your own language or in another language? Why?
11. Why do you think English language music is so popular? Can a band be a worldwide hit if they don't sing in English?
12. If you could start a band, what type of music would you play? Why?
13. Can you concentrate on other things when you are listening to music? Do you listen to music while doing your homework?
14. Why do you think music is important and how does it affect different people? Do you think music can heal sick people?
15. Can you think of examples of music calming people or increasing their efficiency?
16. What do you think the world would be like without music?

TEXT B

An orchestra can be defined as a large group or ensemble of instruments. Although what we think of as the modern orchestra was basically created in response to the compositions of 19th-century composers such as Wagner, Brahms, and Tchaikovsky, the origins of this modern orchestra may be found in the 16th century. By the 18th century, most orchestras included a string section along with a few winds and a harpsichord, but it was in the 19th century that the orchestra really came into its own.

The modern orchestra is very large in comparison to its predecessors in the 16th, 17th, and 18th centuries, sometimes comprising 100 or more players. The basic instrument families and their members are as follows:

The Strings: The string family of instruments are all made of wood with strings attached, and it is in fact the strings which produce their sound. The violin is the smallest and highest in pitch range, followed by the viola, then the cello, and finally the double bass, which is as tall as many of its players. The harp is in a category by itself, but with its many strings ranging in pitch through several octaves, it is still considered part of the string family.

The string section of a modern orchestra will likely include:

Violin I (or First Violins): 16

Violin II (or Second Violins): 16

Violas: 12

Celli (the plural of Cello or Violincello): 10

Double Basses: 8

Harps: 2

The Woodwinds: The woodwind family of instruments are all made of wood, with the exception of most flutes and piccolos (which are made of metal), and their sound is produced through an enclosed column of air. The timbre of each member of the woodwind family is unique, depending primarily on the type of mouthpiece of the instrument in question (whether single or double reed, mouth-hole, etc.)

The woodwind section of a modern orchestra will probably include:

Flutes: 3

Piccolo: 1

Oboes: 3

Clarinets: 3

Bass Clarinet: 3

Bassoons: 3

Double Bassoon: 1

The Brass: The brass family of instruments are all made of brass, and their sound is also produced through an enclosed column of air. A particularly distinguishing characteristic of the brass family is its cup-shaped mouthpiece.

The brass section of a modern orchestra will likely include:

French Horns: 6

Trumpets: 4

Trombones: 4

Tuba: 1

Percussion: The percussion family of instruments is the largest of all the orchestral families, and its representation in any orchestra is specifically designated by the compositions being performed. (For example, not all orchestral compositions may call for a celesta or triangle, and thus these instruments do not always appear onstage.) The percussion family is generally characterized by instruments that produce their sounds by striking or shaking elements of the instrument together.

The percussion section of a modern orchestra will probably include:

Tympani: 3

Bass Drum: 1

Side drum: 1

Glockenspiel: 1

Cymbals: 1

Triangle: 1

Chimes: 1

Xylophones: 1

Celesta: 1

Piano: 1

(And other percussion instruments as specified by the composition in question)

Although in centuries past, the orchestra would have been conducted or led by the first violinist (today's concertmaster) or harpsichordist, the modern orchestra is directed by a conductor.

Chamber and Symphony Orchestras

Chamber orchestras are more common than one might think. String quartets could almost be called chamber orchestras, as they are small groups of only string players. This is the major difference between chamber and symphony orchestras: symphony orchestras have string players plus woodwinds, brass and percussion, while chamber orchestras have only string players. Naturally they are much smaller and less well-known.

In such an orchestra, there are two violin sections, one viola section, one cello section, and one bass player. There is no bass in a quartet. The number of players in each section is significant. In each violin section, there will be about six violinists. In viola and cello sections, there will usually be about four players each. The ratio between total violins and either cellos or violas is three to one. Because there are many more violins, they're heard more than the other instruments.

Other reasons why the violin carries so well include the fact that the pitches are higher (by a fifth, or an octave and a fifth; plus their parts are written much higher) and more easily heard (in what the human ear is able to pick up). Also, they have two (or more) different parts that often harmonize, which is pleasing to the ear. Also, violinists are usually the soloists, or have solo-like parts (the melody), which is easier to pick up.

These orchestras often play baroque music, also called chamber music. It was written for small orchestras originally, and often does not contain more than the string parts. Common composers are Vivaldi, Telemann, and Handel. Sometimes the music features a soloist or a group of "soloists," of course usually violinists. In more recent times, violas and cellos have had more solos, especially violas. Cellos have also had some solos because their instruments do sound quite a bit different. Chamber music usually doesn't feature violas, though. However, it often features cellos with a violin soloist or as a soloist in its own right.

This music is almost always classical. Chamber orchestras don't have the woodwinds or brass to do different effects, and so they must rely on classical training and sound. They also rarely work with percussion. To create effects on their own, they will do different bow strokes (such as *col legno*, which is bouncing the stick on the strings). They are generally more experimental in creating sound, depending on the piece.

Chamber orchestras require very strong players, because even one person making a mistake is much more likely to be heard. When only about twenty people are playing, with four to six on each part, each person must be able to hold his or her own in the music. People must be able to "know" each other much better than in a larger orchestra. In chamber orchestras, unlike in quartets, there is a conductor. Quartets require EXTREMELY strong players, because they have nothing but each others' cues. Quartets are relatively common, especially for weddings and other formal engagements.

Introductory suggestions for listening to orchestral music through the ages:

Baroque:

Bach, Brandenburg Concerto No. 2, c. 1720

Vivaldi, The Four Seasons: "Spring", c. 1725

Classical:

Mozart, Symphony No. 40 in G Minor, c. 1788

Haydn, Symphony No. 94 in G Major ("The Surprise"), 1791

19th Century:

Beethoven, Symphony No. 5, 1808

Richard Strauss, Don Juan, 1889

20th Century:

Stravinsky, The Rite of Spring, 1913

Shostakovich, Symphony No. 5, 1937

Exercise 10. Give Ukrainian equivalents.

Bass clarinet; woodwinds; bassoon; with the exception; bow stroke; chimes; pitch range; distinguishing characteristic; enclosed; French horn; cup-shaped mouthpiece; first violinist; predecessor; harpsichord; percussion instrument; trumpet; violin; single or double reed; symphony orchestra; bass drum; the strings; triangle; chamber orchestra; viola; striking or shaking elements; ensemble of instruments.

Exercise 11. Give English equivalents.

Головний інструмент; мідні духові інструменти; челеста; віолончель; камерна музика; диригувати; визначати; встановлювати; характерні риси; контрабас; флейта; арфа; у порівнянні з; гобой; оркестр; партія; попередник; істотний; секція струнних музичних інструментів; туба; скрипаль; дерев'яні духові інструменти; литавра; у відповідь; включати.

Exercise 12. Fill in the blanks with the words from Text B.

1. An orchestra can be defined as a large or of instruments. By the 18th century, most included a along with a few and a harpsichord, but it was in the 19th century that the orchestra really
2. The modern orchestra is very large in comparison to its sometimes 100 or more
3. The family of instruments are all made of wood with strings attached. The strings include:,, and
4. The family of instruments are all made of wood. The of each member of the family is unique, depending primarily on the type of of the instrument in question. It includes:,,,,,,

5. The brass section of a modern will likely include:,,,
6. The family of instruments is the largest of all the families, and its representation in any orchestra is specifically by the compositions being performed.
7. Although in centuries past, the orchestra would have been or led by the (today's concertmaster) or, the modern orchestra is directed by a
8. The major difference between and symphony orchestras: symphony orchestras have plus, and, while chamber orchestras have only players.

Exercise 13. Answer the questions, using the information from Text B.

1. What is a modern orchestra?
2. When did a modern orchestra first appear?
3. What is the difference between the modern orchestra and its predecessors?
4. What instruments do the strings include?
5. What is the smallest and the highest string instrument?
6. What section of instruments does the guitar belong to?
7. Can flutes made of metal be referred to the woodwinds?
8. What instruments does the woodwind section include?
9. What instruments does the brass family include?
10. What is peculiar about the percussion family of instruments?
11. Which music section includes the piano?
12. Who leads the modern orchestra?
13. Who is harpsichordist?
14. What is the difference between chamber and symphony orchestras?
15. What sections does a chamber orchestra consist of?
16. Why most soli are performed by violinists?
17. What is baroque music?
18. Why do chamber orchestras require strong players?
19. How many players are in the symphony orchestra and chamber orchestra?
20. Which type of orchestra requires the strongest musicians?

Exercise 14. Retell Text B.

Exercise 15. Read the text replacing the words in brackets with their English variants.

Classical To Romantic Period Music

Prior to the Classical Period, (поліфонічна музика) ran together in two or more (голоси). With the onset of the Classical Period, focus shifted to a single (мелодію) with harmonic (акомпанементом). Homophonic, or unisonic, music was simple,

with accompaniments often consisting of broken (акордів) that were played as single notes. Technique was strict - a follow-the-rules (підхід) - where the next chord could almost (бути передбаченим) because the progression was so standard. A (незначне відхилення) of the "rules" near the end of the Classical Period would open the door to the more impressionistic and (емоційному) style of the Romantic Period.

Vivaldi, Liszt, Debussy, and Strauss were (композиторами) who would lead the way to a more individualistic (твердження) of imaginative music that would break the (шаблони) of (композиторів) before them and (стали передмовою) an intensely personal and sensitive form of musical expression. These are their stories.

Antonio Vivaldi was born in 1678 in Venice. He was a sickly child but showed an (ранній зв'язок з музикою). Vivaldi was given to the priesthood. During this time, Vivaldi (продовжував) his musical studies as well. After (висвячування в духовний сан), he accepted (посаду) as a violin teacher at the Ospedale della Pieta, (музичній консерваторії) for girls. Because the school was supported through (концертним пожертвуванням), Vivaldi found himself infinitely busy composing (оригінальні твори) for hundreds of (благодійних концертів). Vivaldi begins the Classical Period and is sometimes even thought of as composing during a transitional time on the heels of the Baroque Period as it led into the Classical. He is remembered for his (сонати), (концерти), and (опери).

The Classical Period boasted maestros Beethoven, Haydn, and Mozart. Following in the non-traditional pattern for which Vivaldi had been a forerunner some years before, these composers touched upon music from the gentle and tender to the (грандіозної) and (величної). These great classical composers lead the way to the Romantic period.

Early in the 1800's, Franz Liszt was born. He would prove to be yet another (віртуоз) who would seize upon the opportunity to stretch the rules. As a young man, Liszt earned his living primarily as (вчитель фортепіано). He spent hours after giving lessons (створюючи) such great (твори) as his New Grand Overture and the one-act opera Don Sanche. His works include (симфонії), Hungarian (народні мотиви), and sacred choral works.

Johann Strauss the Younger was born in 1825 in Vienna, a composer well known for his (оперети). However, Strauss is best remembered as the "Waltz King." The son of (композитора) Johann Strauss the Elder, Johann the Younger broke from "traditional music" of the day and started a dance band at a Viennese restaurant. He became almost (миттєво popular and combined bands with his father. Not long afterward, brothers Josef and Eduard joined in the new dance wave that was sweeping Europe. The (вальс), of course, was the first dance that allowed couples to hold each other round the waist, quite an attention-drawing event almost bordering on the risqué for that day and age. Other popular dances followed, including (кадриль) and (полька). He is best remembered for his waltz The Blue Danube and the operetta Die Fledermaus.

Claude Debussy, born in 1862, was the most (сучасний) of the four composers, his life spanning the turn of the century. The French composer bridged the music from (емоційний) - sometimes gentle, sometimes grandiose - innovative style to the

changing (гармонія) of the Impressionistic Period. Debussy's greatest influence was with (музика для фортепіано), calling on emotions that were extreme.

Vivaldi, Liszt, Debussy, and Strauss - four great composers each in his own way breaking from the mold of the traditional music that preceded him.

Exercise 16. Translate into English.

1. Найбільш відомий інструмент у симфонічному оркестрі – це, звичайно ж, скрипка. Скрипка є найменшим струнним інструментом і має найвищий звук. У оркестрі скрипок у три рази більше, ніж або альтів, або віолончелей. 2. Небагато людей знають напевно, які ще інструменти, окрім струнних, є в оркестрі. Дуже розповсюджені дерев'яні духові інструменти, до яких належать флейта, кларнет, мала флейта або пікколо, фагот і гобой. Соло або головна партія дерев'яних духових інструментів зазвичай виконується на малій флейті, яка має найвищий звук. 3. Дуже важливу роль в оркестрі відіграє секція мідних духових інструментів. Валторна є найнеобхіднішим інструментом серед мідних духових завдяки тому, що вона може дублювати всі інші духові інструменти, як дерев'яні, так і мідні. Сольна партія зазвичай виконується на трубі. Тромбон і туба також належать до цієї секції інструментів. 4. Ударні інструменти також відіграють дуже важливу роль. Мабуть найбільш важливим з усіх ударних інструментів є литавра, тому що вона дозволяє не тільки підтримувати ритм, але й виконувати різноманітні звуки. Турецькі барабани, гонги, ксилофони, дзвоники, трикутники також належать до секції ударних інструментів. Зазвичай у цій секції музикантів небагато і кожен з них грає на декількох інструментах, бо не всі вони звучать одночасно у музичній композиції. 5. Більшу частину репертуару оркестрів складає класична музика, в основному музика бароко. Найчастіше виконують твори таких композиторів як Вівальді, Дворак, Чайковський. Така музика включає партії дерев'яних духових інструментів, які підтримуються секцією струнних, саме тому необхідно повний оркестр для виконання таких творів. Твори, в яких головні партії належать струнним інструментам, зазвичай виконуються камерними оркестрами. Тобто симфонічний і камерний оркестри відрізняють тим, що у останньому задіяні лише струнні інструменти.

Exercise 17. Answer the questions.

1. What kind of music do you like?
2. Can you play a musical instrument?
3. If so, what do you play?
4. How long have you been playing?
5. Are you good at it?
6. Can you play the drums?
7. Can you play the guitar?
8. Can you read music?

9. Does your mother play the piano?
10. Have you ever been to a concert?
11. Have you ever been to a rock concert?
12. Have you ever been to an orchestra concert?
13. Have you ever taken part in a singing competition?
14. What are some special or traditional musical instruments in your country?
15. What do you think of manufactured bands? Can you name any?
16. What is one of your favorite songs?
17. Why do you like it?
18. When did you first hear it?
19. Who sings it?
20. What was the last concert you went to?
21. When was the last time you went to a concert?
22. Why is music so important to people and culture?
23. If you could invent a new instrument, what would it sound like?
24. Who is your favorite composer?
25. Did you go to the symphony when you were a child?
26. Do your brothers and sisters also love classical music?
27. Who is the most famous musician from your country?
28. Does music affect unborn children?
29. Do you think that people from different cultures react to music in different ways?

TEXT C

To take a look at the modern music scene, is to peer into the vast and ever changing opinion of the public and the whims of what is and is not entertaining. Coming into the new millennium, it's easy to pass off a diverse world of new sound and a generation of young listeners as a single scene of music with all the stereotypes, stereo-hype, political affiliations, and future "VH1 behind the music" shows waiting to happen. But also to look at the modern music scene and the trends it leaves behind may tell us what we can expect more and less of in this new era of music.

The preceding decade of music left us with a spectrum of sound and new approach toward what is real in music. In the early nineties, the youth of America parted ways with the cheese hair metal, and new wave acts of the eighties. We found new voices in that of Kurt Cobain (Nirvana), Chris Cornell (Sound Garden), Eddie Vedder (Pearl Jam), and many other patriots of the Seattle super sub culture, that became household names everywhere in America. The birth and death of mainstream alternative left like it had arrived, unexpected.

Somewhere before hip hop, there was rap, but the nineties was the decade for transition of rap into hip hop. Again people seemed to see through the manufactured acts like Vanilla Ice, and M.C. Hammer, and it gave way to the rise of Ice T, Dr. Dre, Snoop Dog, Warren G etc. The image of the rap act had evolved into something harder, more realistic to the urban culture, and furious to the world.

And toward the end of this very split musical decade, there was a hybrid that had formed. The rap rock hybrid was coined when Limp Bizcuit came busting onto the scene under the wings of Power Rock band Korn. Soon they'd be standing high on their own two feet, with others behind them. In the meantime, bands like Rage Against The Machine, The Red Hot Chili Peppers, and Sublime had found their own way of working very rap like styling into a world of rock, punk, funk, Dub, Hip Hop, and hardcore. With so many genres of music becoming apparent toward the current music scene, you knew was only a matter of time, before businessman decided to start building bands instead of signing them. In come a new fleet of attractive teenage boys and girls with enough sex appeal to kill a small mammal, and keep people infatuated with their catchy songs about love and dancing long enough to discover an entire demography of fans, who can't live without the floaty tunes in their life.

At the end of this entire decade, one more era of music became apparent in the controversial hip-hop artist Eminem, who found his way onto the music scene after his second album which took everyone by surprise with tracks that seemed violent and angry. Two buzzwords that became Slim Shady's trademark onto his next Album the "Marshall Mathers LP", which continued to have phenomenal sales despite his woman hating, homosexual bashing, and other politically incorrect tracks. Some people attribute his success to the boy band era that preceded him, because he has become the anti hero and people like that. Others claim he represents a part of our nation that consists of angry kids that identify with such an extreme style of music.

In the end what can we expect in the future? More of the same might be a good answer right now. The way things look, each music has always represented a specific market of buyers, and although the scene as of late seems to have been mainly the same artists over and over, don't be surprised when the cycle of rebellion repeats. When boy bands die out, and more white rappers join the mainstream scene, rock just never sounds the same and new sounds come up from the underground to stunt it all, that's when things seem to be the most interesting.

Exercise 18. Give Ukrainian equivalents.

Modern music scene; to peer into; whims; entertaining; millennium; diverse; stereo-hype; political affiliations; era of music; preceding decade of music; new approach; sub culture; birth and death; cheese hair metal; unexpected; decade for transition; manufactured acts; evolved into; urban culture; furious; split; rap rock hybrid; under the wings; be standing high on their own two feet; genres of music; apparent; current; a matter of time; to start building bands instead of signing them; attractive; catchy songs; entire; demography of fans; floaty tunes; controversial; took everyone by surprise; to have phenomenal sales; attribute to; precede; cycle of rebellion; die out; mainstream scene.

Exercise 19. Give English equivalents.

Новий підхід; суперечливий; поточний; різноманітний; розважати; розвиватись; прихильник; хіп хоп; хардкор; гібрид; музична сцена; повстання; субкультура; політичні уподобання; приписувати; передувати чомусь; вимирати; привабливий; жорстокий і сердитий; почати створювати групи; музичні стилі; ера; тисячоліття; різноманітний; несподіваний; перехідне десятиріччя; покоління.

Exercise 20. Fill in the blanks with the words from Text C.

1. Coming into the new, it's easy to pass off a world of new sound and a of young listeners as a single scene of music with all the
2. But also to look at the and it leaves behind may tell us what we can expect more and less of in this new
3. The decade of music left us with a spectrum of sound and new toward what is real in
4. In the early nineties, the youth of America parted ways with the, and acts of the eighties.
5. The birth and death of left like it had arrived,
6. The image of the rap had something harder, more realistic to the culture, and to the world.
7. With so many of music becoming toward the music scene, you knew was only, before businessman decided to start instead of
8. The way things look, each has always represented a specific, and although the scene as of late seems to have been mainly the same artists over and over, don't be surprised when the repeats.

Exercise 21. Answer the questions.

1. Does the modern music scene depend on the public's opinion? Why?
2. How did music change in the new millennium?
3. Can we say that we are living In the new era of music?
4. What music genres were popular in the 1990's?
5. What did they evolve into?
6. Why was that music decade considered controversial and split?
7. Why did businessmen take interest in music?
8. What have they invented?
9. When did extreme style of music appear?
10. What can you say about the current situation in the music world?

Exercise 22. Retell Text C.

Exercise 23. Translate into English.

1. У музиці існує багато стилів або жанрів. Зазвичай такий розподіл залежить від різноманітних цілей і точок зору, і є суб'єктивним і суперечливим, а близькі стилі часто перехрещуються. Багато хто вважає, що класифікація музики на стилі з будь-якою метою і з будь-якої точки зору встановлює обмеження і кордони, які лише перешкоджають розвитку музики. 2. Академічна музика протиставляється розважальній та народній. Але цих форм музики відбулося відносно нещодавно і у певній мірі штучним. Власне будь-яка форма музики може належати до тієї чи іншої категорії. 3. Розважальна музика завжди характеризувалася певною спонтанністю і свободою, а академічна музика більше прив'язувалася до певних правил і підпорядковувалася пануючим напрямкам. До розважальної музики сьогодні відносять джаз, поп, рок, в той час, як академічна наслідує форми класичної музики. 4. Хоча ці музичні форми протиставляються, між ними неможливо провести чітку межу. Яскравим прикладом синтезу цих двох стилів став жанр рок-опери, що з'явився наприкінці 60-х років минулого століття. 5. Феномен поп-музики виник в англomовних країнах Заходу як явище молодіжної культури. Популярна музика дуже часто спрямована на отримання прибутку. Доказом цього є робота комерційних радіостанцій, телеканалів, продаж ком пакт дисків у великих магазинах, використання для звукових доріжок до фільмів та телевізійних передач. 6. На цей час існує безліч музичних конкурсів, хіт-парадів, шоу. Найавторитетнішим конкурсом поп-музики вважається Греммі. Поп-музика представлена також на щорічному конкурсі «Євробачення». 7. Інший спосіб, пов'язаний із статистичними даними, зокрема підрахунок кількості проданих ком пакт-дисків, популярності пісень на радіостанціях і в продажу, здійснюваному через Інтернет. На основі статистичних даних складаються списки, подібні до найбільшого національного музичного списку у світі – Billboard Hot 100 (США).

Exercise 24. Answer the questions.

1. Do you know the band named Metallica? If so, do you like them?
2. Do you like all kinds of music?
3. Do you like American rock bands?
4. Do you like country music?
5. Do you like heavy metal bands like Megadeath, Marilyn Manson, and so on?
6. Do you like jazz?
7. Do you like to listen classical music?
8. Do you like punk music?
9. Do you like singing karaoke?
 - o How often do you sing karaoke?
10. Do you listen to music while doing your homework?
11. Is there any kind of music that you hate?

12. What do you think of manufactured bands? Can you name any?
13. What is one of your favorite songs?
 - Why do you like it?
 - When did you first hear it?
 - Who sings it?
14. What is your favorite kind of music? What kind of music do you like?
15. Do you prefer rock music or romantic music?
16. What do you think of when you listen to music?
17. What kind or style of music would it be weird for your parents to listen to?
Why?
18. If you could be any musician in the world, who would you be and why?
19. If you could be a musician who would you be?

TOPICAL VOCABULARY

absolute pitch	абсолютний слух
accompaniment	акомпанемент
acquired musical knowledge	набуті знання з музики
alternative music	альтернативна музика
apparent	очевидний, явний
appreciate	розуміти; добре розбиратися
approach	підхід
arbitrary	суб'єктивний
art music	академічна музика
assertion	твердження
audience	аудиторія, публіка, слухачі
bash	сильно бити
basic instrument	головний інструмент
bass clarinet	бас-кларнет
bass drum	турецький барабан
bassoon	фагот
beat	ритм
bells	дзвоники
benefit concerts	благодійний концерт
bow stroke (such as col legno)	змах смичком
'brown bag' concert or recital	концерт одного виконавця, сольний концерт; концерт творів одного композитора
budding talent	талант, що подає надію
bust	зламати, поламати
catchy	причепливий, що легко запам'ятовується
celesta	челеста
cello (violoncello), <i>pl</i> celli	віолончель
chamber music	камерна музика
chime(s)	набір дзвонів
chord	акорд
clarinet	кларнет
classical music	класична музика
composer	композитор
concert, <i>pl</i> concerti	концерт
concertmaster	концертмейстер
conduct (lead)	диригувати
conductor	диригент
conservatory	консерваторія

controversial	суперечливий
country music	музика кантрі
cup-shaped mouthpiece	мундштук, що має форму чаші
current	поточний, наявний
cymbals	тарілки
designate	визначати, встановлювати
direct	диригувати
distinguishing characteristic	характерні риси
diverse	різноманітній
double bass	контрабас
double bassoon	контрафагот
enclosed	закритий, замкнутий
ensemble of instruments	музичний інструментальний ансамбль
entertain	розважати
evolve into	еволюціонувати, розвиватись
fan	фанат, прихильник
first violinist	віолончеліст, що виконує найвищу партію
floaty tunes	легкі мелодії
flute	флейта
folk music	народна музика
folk tunes	народні мотиви
French horn	валторна
furious	розлючений, шалений
general public	поширений, загальноприйнятий, широкий загал
genre of music	музичний стиль
glockenspiel	дзвіночки
gong	ГОНГ
harmony	гармонія
harp	арфа
harpsichord	клавесин
hip hop	хіп хоп
hybrid	гібрид, щось складене з різнорідних елементів
in comparison with	у порівнянні з, порівняно з
incorporate	приєднувати
infatuated	збожеволілий, захоплений
jazz	джаз
listening technique	слухання
lullaby	колискова (пісня)
lullaby-like music	м'яка, заспокійлива музика

medium-fast to fast selections	від помірних до швидких творів
melody	мелодія, тема (у музиці)
metal	метал
mold	шаблон
mouthpiece	мундштук
music appreciation group	поціновувачі музики
music scene	музична сцена
music teacher	вчитель музики
musical artist	митець у музиці
musical event	музичний захід (вечір, подія)
musical instrument	музичний інструмент
musical selection	вибраний музичний твір
musician	музикант, музикант-виконавець
oboe	гобой
octave	октава
opera	опера
operetta	оперетта
orchestra	оркестр
ordination	висвячування в духовний сан
overlap	перетинатися
part	партія, голос
percussion instrument	ударний інструмент
piano (grand piano – концертний рояль, upright piano – піаніно)	фортепіано, рояль; піано
piccolo	пікколо, мала флейта
piece	музичний твір
pitch	висота тону
pitch range	звуковий діапазон
player	музикант
political affiliations	політичні уподобання
polka	полька
polyphonic music	поліфонічна музика
pop music	популярна узіка
preceding	попередній, що передує
predecessor	попередник
quadrille	кадриль
quartet	квартет
rebellion	повстання
rhythm	ритм
rock	рок музика
rock opera	рок-опера
scene	сцена
side drum	малий (військовий) барабан

significant	істотний, значний
single or double reed	одинарний або подвійний язичок
solo part	сольна партія
soloist	соліст(ка)
sonata	соната
soothing, relaxing music	заспокійлива, розслаблююча музика
soundtrack	звукова доріжка
stereotype	стереотип, шаблон
string quartet	струнний квартет
string section	секція струнних музичних інструментів
'stuck in a musical rut'	зациклюватися однієї і тій самій музиці
sub culture	субкультура
symphony orchestra	симфонічний оркестр
the brass (brasses)	мідні духові інструменти
the strings	струнні інструменти оркестру; музиканти, які грають на струнних інструментах
timbre	тембр
timbrel	бубон, тамбурін
tone	звук, тон
tremendous	величезний, приголомшливий
triangle	трикутник
trombone	тромбон
trumpet	труба, сурма
tuba (<i>pl</i> tubae)	туба
tympany	литавра
unwind	розвиватися, розгортатися
usher in	стати передумовою
viola	альт
violin	скрипка
violinist	скрипаль
virtuoso, <i>pl</i> virtuosi	віртуоз
vocalist	вокаліст, співак
voice	голос
waltz	вальс
whim	примха, каприз
woodwinds	дерев'яні духові інструменти
xylophone	ксилофон
chamber orchestra	камерний оркестр

VOCABULARY EXERCISES

Exercise 25. Divide these instruments into groups: a) woodwind; b) string; c) percussion; d) brass.

Violin, trumpet, glockenspiel, cello, piano, flute, piccolo, tympani, oboe, clarinet, cymbals, bassoon, xylophone, tuba, viola, French horn, side drum, trombone, triangle, bass drum, double bassoon, chimes, celesta, double bass, harp, bass clarinet.

Exercise 26. Match the words in column A with their equivalents in column B.

A	B
1. apparent	a. приєднувати
2. incorporate	b. визначати, встановлювати
3. tremendous	c. розвиватися, розгортатися
4. unwind	d. примха, каприз
5. assertion	e. істотний, значний
6. designate	f. очевидний, явний
7. significant	g. збожеволілий, захоплений
8. evolve into	h. величезний, приголомшливий
9. infatuated	i. еволюціонувати, розвиватись
10. whim	j. твердження

Exercise 27. Match the musical genres on the left with their definitions on the right.

<p>1. art music</p>	<p>a) Music belonging to any of a number of musical styles that are accessible to the general public and are disseminated by one or more of the mass media. It is also used in more of a sense with the market economy, in a way music can be used to make a profit. It is usually found on most commercial radio stations.</p>
<p>2. popular music</p>	<p>b) A style of music first created in the 1960s, this musical style most often uses instruments like guitars, drums, bass, and vocals (which are not always sung, but are screamed) This style includes tremolo picking, blast beats, and other specific things that are not generally used by other genres of music.</p>

3. traditional music	c) Music genre that combines two or more genres. The main characteristics of these genres are variations in tempo, rhythm and sometimes the use of long musical "journeys" that can be divided into smaller parts, each with their own dynamics, style and tempo.
4. metal and subgenres	d) This music is used as in a form of a work of art, and uses many textbook elements of music. It is mostly instrumental, but lyrics are added but are in a poetic, political, or religious sense. This music is generally discussed in music education and played on public radio stations.
5. fusion music	e) It is the modern name for what used to be called "folk music". The music is passed down, or learned, through singing and listening and sometimes dancing. The music derives from and is part of the traditions of a particular region or culture.

Exercise 28. Fill in the blanks with these words and phrases.

Perform, fiddler, accompanying, kobza, bandura, popular, genres, became known, musicians (3), spans back, styles, flutes, polyphony, fascinating, epic poems, guild (2), traditional, pop and rock, folk music, unique, trembita, rhythms, performance, sounds, classical music, pop music

Traditional Ukrainian music is easily recognized by its melancholy tone. It first outside of Ukraine during the 18th century as from Ukraine would before the royal courts in Russia and Poland. Ukraine's music history many years and remains today.

The is commonly heard in Ukrainian music particularly those of the folk and semi-classical A musical instrument from the 19th century, the bandura's forerunners were the and torban. The use of these instruments is facing a revival in recent years. During the 15th century Ukrainian musicians, referred to as kobzari would sing whilst themselves on the kobza. A professional was established for the kobzari and was called "Kobzar"

Early on in the 1900s, Ukrainian in the USA were able to keep music from Ukraine alive when it almost disappeared in its homeland. One who gained great fame in the USA was Pavlo Humeniuk. In previous decades,

was a common sound in music from Ukraine and certain groups have kept it going. However, today, seem to be taking over the scene.

Certain tribes within Ukraine are known for their own music. The Hutsuls of the Carpathian Mountains make use of a (alpenhorn) and different A great example of the and melodies of Hutsul was seen in Ruslana Lyzhichko's at the 2004 Eurovision contest.

Many talented and bands have come out of Ukraine. Some of them are dedicated to preserving the original traditional of Ukrainian music whilst others have introduced new such as Ukrainian Ukraine is also well-known for its many great performers.

Exercise 29. Translate into English.

1. До групи дерев'яних духових інструментів в оркестрі належать кларнет, саксофон, гобой, фагот, контрфагот, флейта. Раніше всі інструменти цієї групи, окрім саксофону, виготовлялися із дерева, тому і були названі дерев'яними. Зараз з дерева виготовляють лише гобой і кларнет, а також деякі народні інструменти, а всі інші робляться з металу. 2. До групи мідних духових інструментів відносяться валторна, труба, тромбон, туба. Мідні духові інструменти становлять одну з найважливіших груп симфонічного оркестру, а також є основою духового оркестру. Валторна часто звучить в камерних ансамблях, а труби і тромбони є одними з найголовніших інструментів для виконання джазу. 3. Група ударних інструментів включає трикутник, тарілки, барабани, ксилофон, дзвіночки та інші. В останні десятиріччя характерним є залучення в музичну культуру ударних інструментів з різних національних культур. 4. До найстародавніших музичних інструментів належать струнні. До цієї найбільшої групи інструментів належать арфа, скрипка, альт, віолончель, контрабас, фортепіано. Разом з ударними струнні інструменти належать до найстародавніших музичних інструментів. 5. Поп-музика сформувалася у 50-х роках минулого століття в англomовних країнах Заходу і швидко поширилась по всьому світу. Поп-музика – поняття, яке охоплює різноманітні напрями, жанри та стилі музики. Феномен поп-музики у тому, що незважаючи на обмежений набір музичних інструментів, а подекуди і повну їх заміну на електронну апаратуру, на очевидну простоту мелодій і текстів, на надто емоційну манеру вокального виконання, яка іноді перетворюється на вигуки, стони, завивання, вона продовжує впевнено захоплювати увесь медіа простір, та приносити приголомшливі прибутки. 6. На сьогоднішній день існує безліч музичних конкурсів та фестивалів, які спрямовані на визначення найкращих виконавців, найкращих композиторів, поетів, найкращих пісень та відео кліпів. Але найавторитетнішим конкурсом є премія Греммі. Також досить відомим є щорічний конкурс «Євробачення», який багато хто звинувачує у політизованості через спосіб підрахунку голосів.

Exercise 30. Questions for discussion.

1. How popular is live music in your country? When was the last time you went to a concert or live show?
2. What kind of music do you like? Is there any kind of music that you can't stand?
3. What types of music do people listen to in your country? Is there any type of music that you can only hear in your country?
4. Do you play a musical instrument? What instrument? Did you take lessons?
5. How many CDs do you own? What kind of music do you have the most of?
6. Do you listen to music on the radio? How often? Do you have a favorite station? Why do you like this station?
7. What musician would you most like to meet? Why?
8. Do you prefer music in English or in your own language? Why?
9. Why do you think English language music is so popular? Can a band be a worldwide hit if they don't sing in English?
10. Do you listen more to words or lyrics? How is this different in your native language and in other languages?
11. Do you think CDs will ever become obsolete? What will replace them?
12. How has your opinion of good music changed over your lifetime? Is there anything you liked years ago that you would not like now?

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