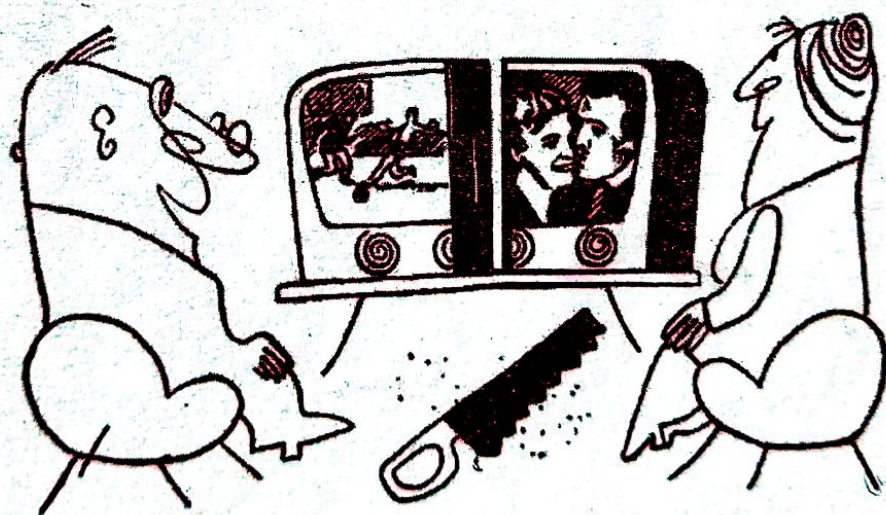


Министерство образования Российской Федерации
Новгородский государственный университет имени Ярослава Мудрого

В МИРЕ РАЗВЛЕЧЕНИЙ

IN THE WORLD OF ENTERTAINMENT



Великий Новгород
2003

ПРЕДИСЛОВИЕ

Настоящее пособие предназначается для студентов IV-V курсов отделений английского языка пединститутов и филологических факультетов университетов. Пособие ставит следующие цели:

- расширение словарного запаса студентов по актуальным темам и активизация вокабуляра в спонтанном и подготовленном высказывании;
- привитие навыков толкования и перефразирования слов и выражений на изучаемом языке;
- дальнейшее развитие умений и навыков вдумчиво читать оригинальный англоязычный текст;
- закрепление навыков реферирования содержания текста с английского языка на русский язык и наоборот;
- развитие дискуссионных навыков и умений;
- совершенствование педагогических навыков.

Содержание и структуру пособия определили программные требования к практическому курсу английского языка на старших курсах и опыт работы со студентами. Пособие состоит из следующих тематических разделов: "Кино", "Театр", "Музыка", "Телевидение", "Интернет". При отборе тематического и лексического материала авторы учитывали как современные проблемы жизни общества, максимально отражающие реалии сегодняшнего дня, так и заинтересованность молодежи в вопросах организации свободного времени и досуга.

Проанализировав учебники и методические разработки последних лет, авторы-составители предприняли попытку синтезировать систему упражнений и заданий, полезных и интересных для изучающих английский язык на завершающем этапе обучения; попытались учесть, что язык не стоит на месте, что все средства человеческой коммуникации (кино, книги, компьютерные сети, телевидение и т.д.) вносят свой вклад в развитие языка, поэтому при разработке заданий использован целый блок недавно вошедших в употребление лексических единиц. Оригинальные тексты из периодических изданий позволят почувствовать динамику языка и научат понимать и переводить современные слова и выражения.

Авторы-составители сознательно придали пособию повторяющуюся структуру. Каждый раздел состоит из трех взаимодействующих между собой блоков. Вначале предлагается систематизированный словарь по теме и упражнения на отработку и закрепление вокабуляра, призванные активизировать предыдущие знания и стимулировать освоение нового лексического уровня.

Далее следует разветвленная система речевых упражнений, представленная оригинальными текстами, до- и после текстовыми заданиями, стимулирующими самостоятельные высказывания студентов. Первым, как правило, идет текст из истории явления. В заданиях к нему студентам предлагается перефразировать и дать непереводные дефиниции важнейших элементов прочитанного, способствующих более глубокому проникновению в тему. Последующие тексты и упражнения призваны расширить знания студентов и привлечь их личный опыт, для этого используются разнообразные материалы из современной англо- и русскоязычной прессы. По мнению авторов, этот блок максимально стимулирует развитие навыков монологической и диалогической речи.

Последний блок направлен на выполнение исследовательских заданий, поэтому в него заложена такая форма речевой деятельности как дискуссия. Материалы заключительного раздела должны послужить студентам опорой в построении творческого устного или письменного высказывания, в связи с этим задания подразумевают неоднозначное толкование. Их назначение – помочь студентам облечь свои мысли в естественную языковую форму и найти убедительную аргументацию.

Кроме того, пособие содержит задания, позволяющие проследить и обсудить связи между всеми темами сборника (музыка – кино, кино – телевидение, театр – кино), что позволит студентам воспринимать изученный материал в единстве и взаимодействии.

TO THE STUDENT

In the World of Entertainment is intended for students of English as a second language above the intermediate or at the advanced level. Each of the five parts centers on a definite aspect of entertainment activities, i.e. cinema, theatre, television, music, Internet. Some materials present opinion; some provide factual perspective. All have been planned around contemporary issues of concern to adult students.

Language learning can be fun – it has the obligation to be interesting. With this in mind, the texts were picked for provocative reading. Because you, today's students, care about your world, there are controversial issues, the kind discussed each day in the press and popular magazines. The texts are all informative; many tasks are consciousness raising. Though the book is intended to be used in a class under the teacher's guidance, it can also be used for your self-study.

With the help of this manual you would evolve to a fluent conversationalist, with reading, writing, and comprehension skills to match – a crucial transformation!

TO THE TEACHER

These materials are designed for the upper-intermediate or advanced level, an important phase in language learning when the student moves toward a less structured approach in which the ability to express an opinion, participate in discussions, read unadapted material, and write with comparative ease is assumed. Progress can be greatly facilitated if the presentation of material is keyed by the teacher to the language capability of his/her students. Exercises are varied so as to progressively increase the level of challenge and difficulty.

It is the authors' hope that the book will help to create the atmosphere of mutual respect between teacher and student, and between student and student, that ideas can be shared, opinions opened to view, and real, stimulating conversation facilitated.

PART I. CINEMA

TOPICAL VOCABULARY

1. **Cinema:** cinema (house); open-air theatre; cinema with continuous performance; drive-in-theatre; IMAX-theatre; film; movie; (motion) picture; to go to the cinema (movies, pictures); normal, wide, large, broad screen; the first showing; entrance, exit; color poster; the box office.

2. **Films:** documentary; educational film; popular scientific (science) film; feature film; science fiction film; animated cartoon; adventure film; musical; thriller; comedy; horror film; crime film; Western; children's film; puppet film; color film; black-and-white film; silent (mute) film; sound film; dubbed film; short-length film, full-length film; wartime epic; serial; sitcom; soap opera; "X" film; the screen version (adaptation) of the literary work; low budget film; amateur film; newsreel; footage.

3. **Parts of films:** scene; outdoor; indoor scenes; the opening scene; the final scene; crowd scene; an episode; still; shot; long shot; close-up; subtitle; flash-back; credits; cut.

4. **Cinema work:** to shoot (produce, make) a film; photography (camerawork); to make a screen version; to adapt a novel for the screen; to screen a novel (a play); to film a novel; to play (act) on the screen; to release a picture; a film came out; to go into production; to remake a film; to reissue a film; to be dubbed in Russian; a film in English; co-production (joint production); film directed by...; the songs set to music by...; score; soundtrack; montage; to create special (fire; sound (audio); light (visual)) effects; computer graphics; computer animation.

5. Cinema workers: producer; film director; art director; camera man; script-writer; costume designer; composer; animator; film crew; film-makers.

6. Audience: film-goers; film fans; to watch the film; to watch smb. acting on the screen; to see a film; film critics.

7. Actors and Acting: actor; actress; a film (movie) star; leading actor; supporting actor; minor role; to play the main (leading; title; key; minor; supporting) role; to co-star; star-studded film; the cast; to be miscast; to be cast to advantage; to cast an actor for the part of...; to portray the character; to give a convincing (memorable; captivating; warm; brilliant; superb) portrayal of...; to give a magnificent performance as...in...; to take (gain) the best actress (actor) award (title); to create a true-to-life image of...in...; to make the most of the role; to bring ...to life on the screen; to come alive on the screen; a typical (name of the actor) role; a new (name) film; to star in a role; to outshine everybody else; a film featuring (name).

8. Impression: delightful, amusing, funny, entertaining, powerful, gripping, absorbing, vividly dramatic, technically brilliant, sad, depressing, scary, fast-moving, slow-moving, dragged-out, obscure, complex film; to win universal acclaim; to praise unreservedly; to leave a deep and lasting impression on...; to appeal to the audience; to be a hit with a public; to become a block-buster; to mar a film; to leave the audience cold; a film empty of serious content; a flop; a film not without flaws; a run-of-the-mill film; a film not to everyone's taste; not an easy film to watch; the message of the film; the film deals with...; the film depicts (presents; tells of...).

I. Use the Topical Vocabulary in answering the questions:

1. What does a usual cinema showing consist of? 2. What types of films appeal to you most? 3. What is a film star? 4. What does a success of film depend on? 5. Which is more important – the story, the acting, the directing or camera-work? 6. What do we mean when we say that a film has a message to convey? 7. What problems does the director filming a literary work face? 8. What is the purpose of making educational films? 9. What do you know about international film festivals? Where are they held? 10. What is Oscar?

II. Use the Topical Vocabulary for a review of a film you have recently seen and liked (disliked). A review should guide and inform. A mere telling of the story is not a review.

Outline for Motion Picture Review

- **Type of film:** feature film, comedy, black-and-white, short, etc.
- **Production:** What studio releases the film? Was it a co-production? Was the film dubbed? etc.
- **Story (plot):** Is the story original? Is it a screen version of some literary work? What is the climax of the story? Is the ending unexpected?
- **Direction:** Who directed the film? Was the introduction of characters and scenes skillful? Any useless scenes? Is the film fast-moving or dragged out?
- **Photography:** Are there good shots? Are close-ups used effectively? Is scenery used effectively? Do indoor or outdoor scenes predominate?
- **Acting:** Name the leading characters. Are there any stars? Any outstanding performances of minor roles? Is the interpretation of characters true-to-life? Does speaking or acting predominate? Does the dialogue seem real? Do actors speak effectively?
- **Special effects:** Are visual effects used effectively if any? Is the computer graphics employed? Is the music suitable? When does the music appear in the film?

• **Criticism:** What do critics say about the picture? Do you share their point of view?

• **General Impression:** What impression has the film made on you? Do you think the film is worth seeing? Would you recommend your friends to watch it? Give your reasons.

III. *Use the Topical Vocabulary and Outline for Motion Picture Review for the description of the children's film which you consider to be really worth seeing.*

IV. *Work in Pairs. Use the Topical Vocabulary and Outline for Motion Picture Review for the discussion of the film you have recently seen. One of students is supposed to speak in favor of the film, another about the faults of the film. Use clichés expressing AGREEMENT and DISAGREEMENT:*

• **Mild Disagreement:** Well, I wouldn't go quite that far; I'm not so sure; That may be so...but...; Yes, that's true, but take my case; Oh, you wouldn't think so if...; It might be right but...; On the other hand...

• **Strong Disagreement:** That's totally unfounded; Rubbish! That's all right for you to talk but...; Things are different for me.

V. *Translate using Topical Vocabulary:*

1. Экранизация романа "Война и мир", выполненная советским режиссером С. Бондарчуком, произвела неизгладимое впечатление на любителей кино во всем мире. 2. Большинство американских комедий оставляет меня безучастным, это фильмы не в моем вкусе, поскольку они слишком заурядны. 3. Джулия Робертс сыграла немало ролей, но сумела получить премию Оскар за лучшую женскую роль только за создание правдивого образа женщины, отстаивающей свою точку зрения. 4. Продюсер обязан обеспечить финансирование производства фильма, режиссер и художник-постановщик несут ответственность за успех фильма у публики. 5. Фильмы последних лет полны технических эффектов, что вызывает восторг у публики и приносит выгоду производителям. 6. Фильм-спектакль отличается от обычного художественного фильма отсутствием уличных сцен, сцен с участием массовки и большим количеством крупных планов. 7. Сценарист не только пишет оригинальную историю для фильма, но зачастую адаптирует известное литературное произведение, решая непростую задачу — сохранить главную идею книги и произвести впечатление на зрителей. 8. Молодая актриса настолько убедительно сыграла журналистку, что эта небольшая роль принесла именно ей высшую награду кинофестиваля, несмотря на то, что вместе с ней в этом фильме снимались истинные звезды. 9. Критика безудержно восхваляла новый психологический триллер, однако публика встретила его прохладно, поскольку актер, игравший главную роль, был выбран неудачно.

READ AND SPEAK

CINEMA

Since 1893, when Fred Ott, an almost unknown actor, sneezed in front of a camera to make the first motion picture, the movie industry has been trying to find new ideas to keep its audience happy and interested. One consequence of this 1893 event has been the almost **meteoric rise** of the cinema, both as an art form and an entertainment medium.

The real father of the motion picture was an Englishman, Edward **Muybridge**. His pioneering work on sequences of still pictures led him to invent a projector, which was first used to show a horse trotting. However, Fred Ott's sneeze was recorded on a special perforated film and reproduced on a screen using a machine invented by Thomas Edison in 1889. The combination of this special projector (the **kinetoscope**) and the new film laid the foundation for today's motion picture industry. Edison's comment was that motion pictures should not be shown too often because **the novelty would soon wear off**. How wrong he was! Cinema has progressed from the silent "flicks" (an English slang term which described the flickering effect of old projectors) into what is now perhaps the most popular form of art.

By 1900 Edison's **prophecy** was coming true – ten minutes of waterfalls, crowds running, and trains racing towards the cameras was not enough. The public either wanted something completely different or they were going to stay at home. New ideas were needed and so cameramen took their cameras off to film prizefights and even wars. The narrative picture was invented – the film was to tell a story. **Daring directors** (who were also the camera operators in those days) began to edit their films, splicing together sequences to make a story which moved from one place to another.

The Great Train Robbery, made in 1903, was the first film to use these techniques with any success: it was the grandfather of the western and cost \$350 to make. In 1910, Charles Griffiths, a **pioneer director**, used close-ups for the first time and critics said that the public would not accept pictures with only "half an actor" in them! Griffiths also realized that the actions made by his actors were too exaggerated – they looked fine on a stage when seen from the back of the theater, but on film they looked ridiculous. He began to use actors who had not been trained on the stage and filmed them from different angles instead of from one fixed spot. The art of cinema was starting to appear.

In 1921 radio was introduced in America. Suddenly people had "free" entertainment right inside their own homes and movie audience became smaller and smaller. Again something new was needed and, perhaps taking a tip from the newest form of entertainment, **film-makers turned to sound**.

Talking films were not a new idea – some films had been already shown with groups of actors sitting behind the screen reading the script, but now the film itself was to produce the sounds. The first real "talkie" was released in 1927 – *The Jazz Singer* with Al Jolson.

Many people thought that sound was simply a **passing fad** and that audience was not really interested in hearing films only in watching them. But, in fact, this was the major turning point for the industry. Actors who could not speak well were suddenly out of work. Cameras were **put on dollies** and moved around during actual filming to give more emphasis to the verbal side of the film. Nowadays directors often use scenes without dialogue in order to produce an atmosphere of tension or excitement, but truly silent films are a thing of the past except in some forms of experimental cinema.

Many advances have been made since the premiere of *The Jazz Singer*. film quality has improved, special effects take the audience into fantasy world, better cameras and projectors, stereophonic sound make films more realistic – the list of innovations is endless. Even the public is more film-oriented. A director can switch from a long shot to a close-up and the **audience takes it for granted**. If a scene **fades out** to black and then **fades in** again audiences all over the world immediately understand that a period of time has passed. The visual language of cinema is understood by one and all. Though this art form is very well established in many countries producers and directors must continually search for novelties to attract the audience.

I. Answer the questions:

1. What does the name of Fred Ott mean for the history of cinema?
2. What was the mistake of Edison?
3. What was the reason for inventing narrative pictures?
4. What was the contribution of Griffith to the development of cinema?
5. Why did Griffith use actors who were not trained on stage?
6. What made film-makers turn to talking films?
7. What does the absence of sound mean in contemporary movies?
8. Have you ever seen silent films? What are their distinctive features?
9. Why is the public more film-oriented now?
10. What are the elements of the visual language of cinema?

II. Paraphrase the words and expressions in bold types.

HOLLYWOOD PREMIERES

And to think it might have been Brighton. Movies and Hollywood have become so synonymous that it is tempting to believe it had to be so. No. Well before outsiders from America's east coast lit upon Hollywood as a suitable base, a film industry was flourishing in Britain, in Sussex by the sea.

James Williamson set it up, churning out jolly little crowd-pleasers with such titles as *Two Naughty Boys Upsetting the Spoons*. In 1900, two rivals, George Smith and Charles Urban, inventor of a color system Kinema-color, joined forces and also set up in Brighton. Till not long ago, one could still see the warehouse, its roof emblazoned with the word "Kinema-color", where they filmed such epics as *Mother Goose Nursery Rhymes*.

But the Brighton school lacked stamina. By 1900, it was gone. Stamina its American rivals had aplenty. Hollywood, however, was not their first choice. The industry was born in the east, where some film companies set up soon after 1900. In 1908 Motion Picture Patents Company was organized and later became the most powerful trust in the business. Each member had a license to make films, using any member's equipment. Exhibitors paid \$2 a week to rent films and use projectors from members. But if they showed films made by outsiders, the projectors were repossessed and the supply of films cut off. When Eastman Kodak, the biggest supplier of film stock, agreed to sell only to Company members, many competitors were driven out of business. But the strongest survived, including Carl Laemmle and William Fox, founders of what were to become "Universal" and "XX Century Fox".

New York, where many of the trust's foes operated, was riskily near it. Canada was far to the north. Mexico was too far south. Searching for a safer bolt-hole, they came upon a suburb of Los Angeles - Hollywood. It offered a stable climate, 350 sunny days a year, and had only a few hundred inhabitants. The movie makers could settle there and, they hoped, hardly be noticed. If lookouts hollered "The trust is coming!" even the cars of that time could manage a dash to the Mexican border. The Selig Company moved west from Chicago in 1907, Mack Sennett's Keystone Company - in 1911. Others followed. By 1918, four-fifths of the film-making capacity of the world had relocated to Hollywood.

Angelinos disapproved, seeing their suburb infected by these new vulgarities. Locals took steps to make movie folk feel as unwanted as possible. They were excluded from country clubs and as late as 1918 were refused tenancies in the ritzy Garden Court Apartments. But in the end snobbery yielded to the true American value, success. Success means the box-office gross. The mogul David O. Seiznick is a Hollywood legend because his

Gone with the Wind was, for a quarter of a century, the highest-grossing film ever made. **World-beaters** since then have included *Jaws*, *Star Wars*, *ET*, and *Titanic*. Hollywood knows a good movie when it sees one: one that may make a star, but must make somebody's fortune.

Hollywood in less than a century has grown from a toffee-nosed village to a town as famous as New York, Rome or Paris. And physically, of course, it has changed beyond recognition: a century ago, you would walk through orange groves to the village store. Yet in a way it is still a village – small-minded, with narrow boundaries. Just a little bit of LA. For all who live and work in it, there is one topic of conversation – movies: **how much they have made**, who concerned is knifing or sleeping with whom, who is "attached" to which project. Those who have been successful often try to get away: to work there, but live somewhere else. Yet it is still the one place in the world to which almost anyone in show-business (and plenty who aren't) eventually gravitates.

(Abridged from *The Economist*, Dec. 1999)

I. *Paraphrase the words and expressions in bold types; use them in the sentences of your own.*

II. *Compose questions covering the content of the text and ask them to your partner.*

SILENT MOVIES

Talk to people who saw films for the first time when they were silent, and they will tell you the experience was magic. The silent film, with music, had extraordinary powers to draw an audience into the story, and an equally potent capacity to make their imagination work. They had to supply the voices and the sound effects, and because their minds were engaged, they appreciated the experience all the more. The audience was the final creative contributor to the process of making a film. The films have gained a charm and other worldliness with age but, inevitably, they have also lost something. The impression they made when there was no rival to the moving picture was more profound, more intense.

The silent period may be known as "The Age of Innocence" but it included years unrivalled for their dedicated viciousness. In Europe between 1914 and 1918 more men were killed to less purpose than at any other time in history. In publications of the time, one reads horrified reactions against films showing "life as it is". You did not leave the problems at home merely to encounter them again at the movies. You paid your money initially, for forgetfulness.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces to worship at the Cathedral of Light. You paid homage to your favorite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favorite pastime had become the most powerful cultural influence in the world – exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language – Esperanto for the eyes.

(Abridged from *Hollywood: The Pioneers* by Kevin Brownlow)

I. Answer the following questions:

1. Why did the audiences of silent movies appreciate them so much? 2. What makes the author think that the first movies provided the audiences with a sort of escape from reality? 3. Why does the author call the first cinema-houses "Cathedrals of Light"? Can this comparison be applied to modern cinema-houses? 4. Are there many people nowadays for whom cinema is a favorite pastime? 5. Do people still pay homage to their favorite stars? 6. Can we claim that cinema is still the most powerful cultural influence exceeding even the press? 7. What have the modern films lost in comparison to the silent films? What have they gained?

II. There are three main functions of the first silent movies singled out by the author in this text. Pick them out and enlarge on them. Do you think that these functions are performed by modern films as well?

A LITTLE PRINCESS GRABS FOR THE CARTOON-MOVIE THRONE: NICE, BUT NO REVOLUTIONARY

In the topsy-turvy world of feature animation, the best news about *Anastasia* would be the bad news anywhere else. Every aspect of what's on the screen, from attractive lovers to ghastly villains and too cute animal sidekicks, is as familiar as familiar can be, with one exception: the logo on the film reads Fox Animation Studios, not Walt Disney.

The Disney parallels are not surprising, given that the film's producing-directing team has extensive Disney experience, but this is the first feature Don Bluth and Gary Goldman have done that has the potential to attract the same audience as the Disney epics.

Anastasia's strongest aspect is its epic visual sense, its computer-aided ability to reproduce the vistas of Russia before the revolution and Paris in the 1920s. Though suggested by the saga of the real-life youngest daughter of Russian Czar Nicholas II, who some claim survived the massacre of her

family (though recent DNA evidence says otherwise), *Anastasia's* plot makes a hash of history. It shows czarist Russia as a fine place to live and insist that the revolution took place only because the mad monk Rasputin literally sold his soul to the devil in a fit of pique to make it happen, which is a little like saying a toothache of King George's caused the American Revolution.

The film pins the whole Revolution on Rasputin. "We invented a lot of Rasputin's story," acknowledges Fox movie chief Bob Mechanic. "But parents and teachers who have seen the film feel this is a piece of history kids don't really know about, and it gets them interested in it."

Right – so that they can learn that it is all lies. But animated movies are not built for lectures; they are supposed to move, and move people. *Anastasia* comes close to doing that with its coming-of-age tale of the orphan who could be a princess. The point seems to be rather shaky: for the adult audience being not much wiser about history and literary masterpieces than their kids it is dangerous to put force to circulate such easily perceived plots and stories.

As to the Russian flavor of the film it is very American (which means not genuine enough): for the first few minutes of *Anastasia*, every cartoon character you meet talks with a Russian accent. Everybody sounds Russian, until the adult version of the title character makes her appearance. And she sounds like a lively, carefree, all-American-sweetheart type. In all other respects we can say, that the new *Anastasia* leaps from facts to fantasy and turns pre-Leninist Russia into a fairy-tale realm.

Actually, *Anastasia's* story sounds like unlikely material for an animated feature all the way around. But Bluth and Goldman, aided by a quartet of writers, have managed to put a teen-responsive spin on it. What we get is a lonely girl who wishes she were a princess, an unwanted child eager to find out who she is and desperate for the love, only a home and family provide. Surely the *Anastasia* Barbie is not far behind.

Before all that can happen, *Anastasia* flashes back to 1916 and a grand ball for the 300th anniversary of the Romanov dynasty. There young *Anastasia* shares a tearful *tete-a-tete* with her grandmother, the Dowager Empress Marie. About to go back to France, the Dowager gives the girl an elaborate music box and a key to wind it that says "Together in Paris".

Those happy plans are interrupted by gloomy party-crasher Rasputin and his albino bat sidekick Bartok. Rasputin fumes at no longer being in the royal family's favor and with the devil's assistance soon brings the Romanovs down. If not for the brave kitchen boy Dimitri, *Anastasia* would not have survived.

Cut to 10 years later. A winsome Anya, "a skinny little nobody with no past and no future", is leaving the orphanage where she grew up. She does

not know a thing about her parents, but a certain key around her neck clues the audience in. After picking up a painfully cute dog named Pookah, Anya heads for St. Petersburg to see what life was to offer.

Already in St. Petersburg is a grown-up Dimitri. He and his pal Vladimir are **genial rogues with a plan for instant riches**. They'll find a likely girl and teach her to play the part of Anastasia, thus collecting a fat reward from the old Dowager Empress in Paris. Naturally Anya gets the job and just as naturally takes such a dislike in Dimitri that romance is inevitable.

Also not surprising is the reappearance of a dead but still mobile Rasputin, determined to see his curse on the Romanovs extend to the family's youngest member. All this is *pro forma* for feature-length cartoons, and some of the actual animation is **on the shaky side**.

The same goes for the words and music to the eight songs. With lyrics like "Heart don't fail me now, courage don't desert me", these **tunes are not likely to rock any boats**. *Anastasia's* dialogue, with its insistently modern tone and reliance on phrases like "Can you believe it?" and "What goes around comes around", is also **off-putting** at times.

Though originality is not one of its accomplishments, *Anastasia* is generally pleasant, serviceable, and eager to please. And any film that echoes the landscape of *Doctor Zhivago* is hard to dislike for too long.

(Abridged from *English* 3/1999)

I. *Paraphrase words and word-combinations in bold types. Translate the sentence in which they appear.*

II. *Single out the points of criticism which the author of the animated feature film review emphasizes.*

III. *After watching *Anastasia* express your agreement or disagreement with a film critic.*

IV. **Anastasia* was a complete flop in terms of box-office success. Can you see any reasons for it?*

V. *What is your attitude to this particular representation of Russia and Russian history made by American film-makers?*

THE MODERN NOVEL: IMAGE VS WORDS

By E.L. Doctorow (*New York Times*)

The effect of a hundred years of filmmaking on the practice of literature has been considerable.

As more than one critic has noted, today's novelists tend not to write exposition as fully as novelists of the 19th century. Where the first chapter of Stendhal's "Red and the Black" (1830) is given over to the leisurely description of a provincial French town, its topographical features, the basis of



for Africa

содержание

ne
effe
stor
oth
occ

ave
Hochstadt
ing

But after a hundred years or so it may be that movies can do nothing more for, or to, literature than they have already done. By now film has begun to affirm its essentially nonliterate nature and to make of its conventions an art form detached and self-contained, like painting.

Movies began in silence. The early filmmakers learned to convey meaning apart from the use of language. For the most part the title cards of the silent films only nailed down the intelligence given to the audience nonverbally. (Young couple on the porch swing at night. He removes a ring from his vest pocket. He gazes into her eyes. Title card: "Millie, will you be my wife?")

Вот так
написано
дальше

kanonizirova *[kwaif'usd]*
The **film stock** is color coordinated with its subject. The actors are dressed, and their hair is cut or coiffed, to indicate age, economic class, social status, education and even degree of virtue. They are directed to demonstrate their characters' states of mind with bodily attitudes, gestures, facial expressions, and the movements of their eyes. Given all these, the weight of the scenes is carried nonverbally. What is seen and felt is a signifying context for any words actually spoken. In some of today's film dramas 95 percent of a scene meaning is conveyed before a word is uttered; 98 percent if you add music.

zbyvobai prirodo
In the 1930s and 40s, when stage plays and books were a major source of film scripts, the talkies were talkier (as adaptations of Shakespeare are still). Films of that period were, by comparison with today's products, logorrheic.
peretoe
keaspa
keas
Even action films abounded with dialogue. Now, after a century of development, the medium of film generates its own culture. Its audience is schooled in its rhythms and motifs and habits of being. Films work off previous films; they are **genre referential** and can be more of what they are by nature.

Literary language extends experience in discourse. It flowers to thought with nouns, verbs, objects. It thinks. That is why the term "film-language" may be an oxymoron. Film de-literates thought; it relies primarily on association of visual impressions or understandings. Movie going is an act of inference. You receive what you see as a broad band of sensual effects that evoke your intuitive nonverbal intelligence. You understand what you see without having to think it through with words.

What shall we make of this? Today film is **ubiquitous**. There are more movies than ever. Their enormous popularity reaches all classes and all levels of education. And their primary producers are major entertainment conglomerates that put lots of money into them and expect even more money in return.

It is not that great and important films will no longer be made. But one can imagine a **merger of film esthetics and profit-making incentives** that, apart from the efforts of this or that serious and principled filmmaker, effects a culture of large, beautifully dressed, tactically pigmented, stimulating and only incidentally verbal movies that excite predetermined market tastes and offer societal myths that slightly vary with each recycling: films composed artfully from the palette of such basic elements as car drive-ups, interiors, exteriors, faces, crashes, and explosions.
y chofanua

Just as significant for the culture of the future may be the declining production costs of computerized, digitally made movies. It is not hard to understand the **lure** to the creative young when making a film will be as **feasible** as writing a story.

That pictograms, whether corporately or privately produced, may eventually **unseat** linguistic composition as the major communicative act of our culture is a prospect I find only slightly **dire** than global warning.

1. *Translate the sentences containing words and expressions in bold type.*

II. *Answer the questions to the text:*

1. What is the main influence the writer feels film-making has made on contemporary literature? Is it a positive development or not?

2. What does Doctorow see as the strengths of films? What does Doctorow see as the weaknesses of literature?

3. Doctorow uses several words from the world of music and painting to describe the aspects of film art and novel writing. What are they and how are they used?

4. How does the writer say modern Hollywood movies resemble the early "silent" films?

5. What passages in the text sound ironic?

III. *Problems for Discussion:*

1. Do you agree that "literary language thinks" while "movie going is an act of inference"?

2. This text presents a novelist's point of view. How would a film-maker discuss the issue?

3. What do you think the culture of the future will be? What role will literature and movies play in it?

4. Compare the first 10 minutes of a contemporary film with the first 10 pages of a classic novel and a modern novel. What are the similarities and differences? Does Doctorow's analysis fit your observations?

THE MOTION PICTURE IN EDUCATION

By Robert W. Wagner

Many good teachers today understand the importance of serious film study and the need for educators to become literate in a medium which many traditional scholars continue to regard as something of an entertainment "toy." Recently, a colleague who uses film well in his university teaching told me that as he was on his way to his classroom with a motion picture under his arm, he met one of the more pedantic members of the faculty who, indicating the film, commented with a cynical smile: "Well, it's easier than teaching!" Of course, the fact is quite the reverse. It's more difficult, demanding, and time-consuming to do a good job of teaching with the use of film in any of its many forms than it is to simply walk into the classroom with a sheaf of notes and a textbook. Experienced teachers know that instructional technology, film included, far from making the teacher's job easier or making it possible for him to be replaced by a machine, calls upon the highest intellectual and creative abilities of both teachers and students at all levels.

Programmed film, as suggested, has been effective in the breaking down of information into film bits, into steps which can be handled by the indi-

Share your classroom experiences concerning
educ. films

vidual learner on an individualized basis at his own rate. Such single-concept films, integrated into a total curriculum in physics, biological sciences, foreign language, chemistry, and other fields, and used on cartridged super-8mm projectors in self-instructional laboratories, have proven that there are some things that can be learned *without* direct involvement of a teacher. Beyond that, such films have taught educators much about the importance of clearly stated behavioral objectives, the need for careful planning of experiences, and the necessity for understanding the changing nature of the learners themselves.

An important dimension which the motion picture in education can serve, especially in these troubled times, is to help young people recapture a sense of excitement and belief about positive things and ideas. Film can help pull our fragmentary world together. It can ask questions and provoke thought and is a superb medium for the expression of personal convictions and beliefs of the individual scientist, humanitarian, teacher, and student.

Once I taught a course in the educational film at the Arizona State University with a group of students all of whom were also actively teaching either in the public schools or in colleges or universities. Each student had seen a wide sampling of films and made one or more short films in the course. Towards the end of the term I asked two simple questions: "What is a good educational film?" and "What criteria would you apply to the selection of such films for your classroom?" Here are some of the replies coming from experienced teachers who had thought intensively about the role of film in education:

Does the subject matter lend itself best to film rather than to some other medium? It should be acceptable to the proposed audience. Subject matter should be thoroughly researched, and it must be said with warmth and conviction. It should be self-contained and not merely an illustrated lecture... It should be imaginative, and should lend itself to discussion. (*H.L. Davies, a teacher of high school drama at Globe, Arizona.*)

Some of the virtues which must be considered for a good film are human-ness, believability, the impression of truth, even if it's only a silhouette...simplicity, variety, and shadings of beauty. (*Margery Garbagnati, teacher of special education, Phoenix Public Schools.*)

It must be designed for those who are going to view it. The script should be written using the viewer's normal conversational vocabulary. It should be filmed using the repertoire of verbal symbols belonging to the viewer... It should be a fresh, inventive approach to the subject... The exceptional film will cause you to be sorry that it ends, and leave you wanting more. (*James Kleist, teacher in the public schools, the Mariana Islands.*)

The one thing that I think is most important in making an educational film is that it must be interesting. I realize there are studies that say even a

dull film can provide cognitive learning, but I feel that the effective measures are the important thing and that this will provide long-term learning by keeping the viewer interested in whatever the subject might be. People will pay to see a good educational film, but they'll probably pay to stay away from a dull educational film. To make a film interesting, probably the two most important things are that it should be realistic and it should convey an important message. (*Robert Meir*, Audiovisual Director, Saguare High School, Phoenix, Arizona).

A good film does not grow old or lose its usefulness quickly, the best perhaps never. They possess a timeless quality. Creating a film which will appeal to generations of film viewers, is something akin to a film-maker's dream. But films with this quality do occur and there are examples in our midst - *Fantasia*, *The River*, *Gone With The Wind*, *The Red Balloon*, to name a few... A good film does not talk down to its audience, in fact, the narrative should permit the viewer to supply certain pieces of the story for himself (*Patrick Smith*, Ph. D. candidate in Instructional Technology, Arizona State University).

Recently I attended the Annual American Film Festival in New York City where a great number of new films from all over the world were screened and awards were presented by the Educational Film Library Association. After seeing a great many of these films I was convinced that we are getting better films for education in greater variety than Thomas Edison ever could have envisioned. Here I saw a film on *Family Life in Malaysia*, with no narration, that is a truly international experience; a detailed documentary on *The Great Barrier Reef* made by a major television network; a poignant, powerful film about the relationship of man to other animal life, titled *Say Goodbye*; a scientifically detailed and beautifully photographed film titled *Snails*; and another on *The Life Cycle of the Parasitic Flatworm*. And there were films on nearly every art from ballet to the lost skill of building a birch-bark canoe.

These are "good" educational films, "moving" experiences, involving both heart and intellect. But if the potential of the medium is to be fully realized, teachers must have a deeper understanding of the nature of the film experience itself, be informed about films that are currently being seen by their students both in and out of school, and be imaginative in the ways they use the moving image, in all its emerging forms. The role of film in education first of all depends upon better teacher education programs to prepare future generations of teachers and students to understand, learn from, and be critical of images of all types.

Serious economic and technical problems also must be solved if films are to be used to the fullest extent in education. Good films, good equipment, good teacher training programs, and good instructional systems are expensive to design, produce, distribute, and use.

Educationalists all over the world are among the most conservative elements of society and educational systems are among the slowest institutions to change.

But there are hopeful signs. There is more emphasis on quality than on quantity of equipment and materials, more attention to the process of learning and on behavioral objectives, and there is a more critical examination of values whether this concerns a single film or an entire school system.

The motion picture, because of its power to inform, shape, and reflect our society, will play an important role in the future, as it has in the past, not only in formal education but also in the education of all of our people. Film has also made it possible to individualize instruction and meet the specific need of underprivileged as well as overprivileged groups of learners in recent years. It has helped raise standards in areas where trained teachers are lacking and thus helped equalize learner opportunities. And through the motion picture, the increasingly complex, abstract, and fast-moving world of human events has been captured and held, if only for a moment, for thoughtful examination by young and old alike.

Most educators are fully aware that we are living in a highly visual world whose children are an image generation weaned on Bergman, Fellini, Godard, and Kurosawa fully as much as on the American films and directors, and on television images. Today, the average student comes to school having already viewed about 8,000 hours of television (good and bad), and by the time he finishes high school he will have viewed about 15,000 hours on TV not to mention a great number of films seen in local theatres and on video. By contrast, he or she will have experienced only about 11,000 hours on conventional classroom experience. In a time of information explosion, teachers who do not attend to the images which children are viewing outside the classroom are likely to increase the "generation gap" between themselves and their students.

All of us, and especially teachers, students, and film-makers, share the early optimism expressed by Thomas A. Edison, that this is, indeed, a time to "have glowing dreams about what the camera can be made to do and ought to do in teaching the world the things it needs to know – teaching it in a more vivid, direct way."

(An extract abridged from *The Motion Picture in U.S. Education*)

I. *The text contains some opinions of American teachers concerning the role of film in education. Which of them do you share?*

II. *What features of the motion picture turn it into an especially useful and powerful tool in the process of education?*

III. *Do you agree with the statement "Teachers who do not attend to the images which children are viewing outside the classroom are likely to increase the "generation gap" between themselves and their students"? Explain your grounds for agreement or disagreement.*

DISCUSS AND WRITE

I. Agree or disagree with the following statements:

1. Cinema is an art of illusion.
2. Cinema is not an earnest art; it is just an entertainment.
3. The success of film depends on various factors.
4. Cinema does not have serious impact on the human society nowadays.
5. It is necessary for a film to leave certain shadows, unresolved fantasies.
6. Cinema is a thought-provoking art.
7. Cinema is widely open to various experiments.
8. The audience can influence the process of film-making.
9. A director trying to interpret a great work of literature on the screen takes upon himself a great responsibility.
10. The majority of people go to the cinema to have a good laugh and to forget their worries. No serious "drama" films are necessary.
11. The capacity of movies for doing well is a debatable issue.
12. Now the movies are not as disturbing for intellectuals as they once were.
13. The movies arouse the mind and the soul.
14. Cinema can possess a vast ideological significance.

II. Render in English:

1. Джордж Клуни сыграет в новой версии "Соляриса" роль, которую до него исполнил Донатас Банионис. Постановку осуществит Стивен Содерберг, продюсировать проект намерен Джеймс Кэмерон. По сообщению журнала *Screen Daily*, "Содерберг уже много времени работает над сценарием, и в конце прошлого года представил первый набросок Кэмерону, и тот официально купил права на римейк." В голливудских кулуарах поговаривают, что римейк будет ближе к роману Станислава Лема, нежели к фильму Тарковского.

2. Голливуд проявил патриотизм: студия Fox организовала международную премьеру нового боевика *Behind Enemy Lines* на авианосце, который находится в Аравийском море. На борту авианосца – более пяти тысяч человек, которые участвуют в военных операциях. Фильм рассказывает о военном летчике (Оуэн Уилсон), во время войны на Балканах оказавшемся на территории врага. По его следам идет неутомимый охотник за скальпами (Владимир Машков). А тем временем начальник героя (Джин Хэкман) тайно от высшего руководства организует операцию по его спасению. Американская премьера состоялась в ноябре 2001 года, хотя первоначально студия планировала выпустить фильм не раньше 2002 года.

3. Проект фильма о новых похождениях Ганнибала Лектера обрел окончательную форму. Впрочем, "новый" – не совсем подходящее слово. Фильм Бретта Рэтнера "Красный дракон" по сценарию Теда Тэ-

ли – римейк фильма Майкла Манна *Manhunter*, снятого в 1986 году по мотивам одноименной книги Томаса Харриса 1981 года.

4. Пятьдесят одна страна представила свои фильмы на соискание премии "Оскар" в номинации "Лучший иностранный фильм". Четыре из них – Армения, Кыргызстан, Танзания, Уругвай – делают первую попытку и тоже надеются. Но в номинанты выйдут только пять лучших, они и будут биться за "Оскар". Совсем скоро американские киноакадемики начнут просматривать фильмы, а церемония вручения назначена на март следующего года.

5. XVIII Международный фестиваль фильмов для детей и юношества прошел в Москве. Россию в конкурсной программе представлял "Сверчок за очагом" – совсем новый мюзикл по Диккенсу, поставленный Леонидом Нечаевым, мастером этого жанра. Всего в конкурсе было десять фильмов, в основном для подростков. Для тех, кто помладше, – отреставрированный "Илья Муромец"; картины с использованием новейших технологий; анимационные ленты студии "Кристалл-фильм". Кинопрограмм хватило для всех возрастов. Закроить фестиваль собирались "Гарри Поттером", но задуманное не состоялось, поскольку его российская премьера была перенесена на более поздний срок, зато фестивальная публика смогла приобрести третью книгу о волшебных приключениях Гарри Поттера.

(From *Ekran I Scena*, Dec. 2001)

PART II. THEATRE

TOPICAL VOCABULARY

[theatrical]

1. **Theatre:** theatre (house); booking-office; billboard; theatre ticket (admission ticket); ticket agency; (to) mill about in the crowd; to pick up a ticket; ticket sharks; "The House is sold out" ("House Full"); evening performance; matinee; leading performers; repertoire; to rehearse; dress rehearsal; on tour; first night; to have a long/short run; to be on at the theatre; to play to capacity. → *делает полную копию.*

2. **Types of theatres:** repertory theatre (rep.); professional, amateur, puppet, miniature, shadows theatres; the theatrical (theatre) company.

3. **Visiting the theatre:** cloakroom hall (checkroom hall); cloakroom attendant; cloakroom ticket (check); opera glasses (glasses); usher (usherette); programme (program AE); libretto, cast, a producer (stage manager), a playwright (dramatist), a composer; foyer (lobby); a buffet, refreshments. [buffet]

4. **Actors and acting:** line; it's not in his/her line; matinee idol; understudy; extra-actor; guest actor; to feature; stagecraft; to appear before the

судя по ↓ *сценарист*

23 *мастерство актёр, искусство, драматургия или балет, успех у жен, режиссёра*

Театр с собствен. группой и хором, где сезона репертуаром.

cue card - мисл. карт. нелог. уаглан. уаглан.
penultima
footlights (to act on the stage); cue; property department; stage hands; to be popular with the public.

5. **Auditorium:** the stage; the curtain (to ring the curtain up, the curtain rises, to lift; to ring the curtain down, the curtain falls or drops), footlights, prompt-box (a prompter), orchestra pit, the chandelier; a seat in the gallery (balcony), in the upper circle, in the dress circle, in the stalls; to sit on the front row, on the back row; to have a seat in the box; gangway (aisle); wing (behind the wings).

6. **Audience:** theatre goers; public; spectators; to applaud; to win the applause of the audience; greeted with applause; the appeal of the theatre; to get over the footlights; encore; to receive a curtain call;

7. **Genres of the theatre:** drama, tragedy, comedy, farce, melodrama, opera, musical comedy, musical, ballet, variety show.

I. Use the Topical Vocabulary in answering the questions:

1. What arts are involved in the production of a play? Which of them do you consider especially important in the production of a play? 2. What is a play? Amusement? Instruction? Just a story enacted on the stage? 3. Does drama belong to literature? Why? 4. How often do you go to the theatre? What theatre do you prefer? 5. Where do you prefer to sit in the theatre? 6. What performances appeal to you most? 7. What is the place of the theatre among the other arts? 8. What is a matinee idol? 9. What is the role of music and costumes in the play nowadays? 10. Are there any contradictions between the theatre and cinema today? What are they? 11. Do you know any competition for the best play or performance? What is Mask?

II. Confirm or refute:

1. The appeal of the play is primarily visual rather than auditory.
2. The dramatist must be endowed with a clear eye for the graphic and plastic elements for pictorial effect.
3. Many plays do not fall within the range of literature.
4. The modern tendency of using music in the theatre to the extent turns the drama into a kind of variety show.
5. The theatre is a 'synthetic' art.
6. The dramatist must manifest the imagination of the painter as well as the imagination of the man of letters and that he should possess a sense of music and a thorough knowledge of the art of acting.

III. Define the role and place of the scenery in the theatrical performance using the Topical Vocabulary. Comment on the modern tendency of the "minimum scenery". Can it become an essential element of the drama production enhancing the idea of the play and creating mood? How else can the scenery be used? Give examples describing the scenery of a play you have seen.

IV. Read the following extract from an essay by V. Belinsky and summarize it in English:

...Любите ли вы театр, как я люблю его, т.е. всеми силами души вашей, со всем энтузиазмом, со всем исступлением, к которому только способна пылкая молодость, жадная и страстная до впечатлений изящного?.. Не есть ли он исключительно самовластный властелин наших чувств, готовый во всякое время и при всяких обстоятельствах возбудить и волновать их, как воздымает ураган песчаные метели в безбрежных степях Аравии? Какое из всех искусств владеет такими могущественными средствами поражать душу впечатлениями и играть ею самовластно?.. Итак, положим, что драма есть если не лучший, то ближайший к нам род поэзии. Что же такое театр, где эта могущественная драма облекается с головы до ног в новое могущество, где она вступает в союз со всеми искусствами, призывает их на свою помощь и берет у них все средства, все оружия, из коих каждое, отдельно взятое, слишком сильно для того, чтобы вырвать вас из тесного мира сует и ринуть в безбрежный мир высокого и прекрасного? Что же такое, спрашиваю вас, этот театр? О, это истинный храм искусства, при входе в который вы мгновенно отделяетесь от земли, освобождаетесь от житейских отношений! Эти звуки настраиваемых в оркестре инструментов томят вашу душу ожиданием чего-то чудесного, сжигают ваше сердце предчувствием какого-то неизъяснимо-сладостного блаженства; этот народ, наполняющий огромный амфитеатр, разделяет ваше нетерпеливое ожидание, вы сливаетесь с ним в одном чувстве; этот роскошный и великолепный занавес, это море огней намекает вам о чудесах и дивах, рассеянных по прекрасному Божию творению и сосредоточенных на тесном пространстве сцены! И вот грянул оркестр – и душа ваша предошущает в его звуках те впечатления, которые готовятся поразить ее; и вот поднялся занавес – и перед взорами вашими разливается бесконечный мир страстей и судеб человеческих!..

V. Work in pairs. Use the Topical Vocabulary debating the following. Keep it in mind that some of the statements are disputable.

1. Acting is basically entertainment, the actor isn't there to instruct, he is there to amuse.
2. Stage acting is a lost art, it has been ruined by films and TV.
3. The actor should convey to the audience his own vision of his part and not what he thinks they expect from him.
4. The actor must always be himself. Acting has nothing to do with imitation. The actor is not supposed to adjust himself to every new role.
5. The actor, when on the stage, should wholly concentrate on his part and on his co-actors. He should act as if the audience didn't exist.

READ AND SPEAK

GROWTH OF THE PROFESSIONAL THEATRE

The dramatic medium required not only writers of plays, but actors who could do them justice, and theatres, suited to the plays, to act them in. But no special buildings were erected in England for dramatic performances until late in the 16th century.

In the Middle Ages the Mystery Plays were performed by amateurs, though they were amateurs who, by their regular performances and the popularity of the work they performed, probably achieved something like professional standards. How the professional actors emerged from the amateurs is not clear, but it seems that first of all the Morality Plays were performed by associations of actors from one town or another, and they were paid for their services; such associations began to resemble modern amateur dramatic societies who achieved approximately professional status. By the end of the 15th century we already hear of companies of actors (or 'players' as they were then called) attached to important households including the king's; they probably grew up from the class of professional minstrels who had long worked in such households, reciting and performing songs, ballads and romances for their patrons. By the second half of the 16th century, such companies, though they still bore the titles and badges of particular households and went under such names as 'Lord Leicester's Players', were only nominally attached to the patrons, and were in fact independent of them. Individual 'strolling' players were classed as 'vagabonds' – potential criminals – for society was permanently suspicious of the criminal potentialities of its poorer members unless they were respectably classified; a man who called himself an actor or a pedlar might be a robber seeking his opportunity, like Autolycus in Shakespeare's *The Winter's Tale*. The serious actor, therefore, required membership of one of the companies with a recognized patronage, such membership increased his sense of professionalism, of belonging to an established 'craft'.

But for a long time they had no theatres. The lords, the lawyers in the Inn of Court, the Colleges at Oxford and Cambridge, all had great halls, and at the same time provided the most educated audiences. When the actors performed for the general public, they erected temporary stages in the yards of the bigger inns. But as the companies became better organized, they needed permanent homes of their own. Thus in 1576 James Burbage, the first of the great business men of the theatre world, erected the first theatre in England since the Roman occupation. This was called simply 'The Theatre', and stood in Shoreditch, just outside the City of London. It was the first of a number of theatres or 'playhouses' to be built in Shakespeare's lifetime, and it is important to understand the general characteristics of their structure.

Most historians consider that these early English theaters were in design a kind of compromise between the inn yards where plays continued to be performed, and the bull- and bear-baiting pits, where the London public enjoyed the spectacle of animals being worried to death by dogs. The inn yard commonly consisted of a large open courtyard, surrounded by the buildings of the inn and overhung by balconies. The actors performed on the temporary stage at one end of the yard, with a balcony above them where musicians might play and which might also serve as an upper stage if a character was required to appear for instance on the wall of a castle, as the king does in Shakespeare's *Richard II*. One sketch that has survived from the time, and a number of written indications, suggests that the theatres followed this pattern, resembling also the bear-pits in that their shape was usually hexagonal or round (like Burbage's Globe Theatre). The main stage ('apron stage') projected among the audience, who stood or sat on benches on the unroofed floor of the theatre. Roofed galleries surrounded this space. Behind the apron stage, there might be a rare stage. The rare stage was franked by doors for exits and entrances, and above it were one or two galleries; if there were two; the first would serve as an upper stage, and the second as a musician's gallery. The apron stage was half covered by a roof or canopy, and had beneath it an underground space known as the 'cellars', as 'hell', or as 'Hades' – terms which give point to Hamlet's cries to the Ghost in Act I.

From these basic features we can draw some conclusions about the presentation of the plays in Shakespeare's day, and so about the ways in which such presentation influenced their composition. First, that the stage was the opposite of modern 'picture-frame' stage, which gives the audience the feeling of being separated from the action, as though they are looking at a pictorial illusion of life; for the Elizabethan audience the action was happening in their midst.

Related to this conclusion is another: that the Elizabethan theatre was not well adapted, as modern theatre is, to scenic illusion. In public theatres, *Macbeth* would have been acted in the broad daylight of a London afternoon, although most of the action is supposed to take place in darkness. There was no painted scenery, although objects ('props') such as a tree, a throne, or a 'grassy bank', were introduced on to the stage to indicate scenes. The stage always looked the same whether the scene represented London, Paris, or a battlefield, as happens in *Henry V*. It was therefore much more natural for Elizabethan dramatists to ignore 'unity of place' than it was for the neo-classicists of the late 17th century, who were already accustomed to the 'picture frame' stage.

A third conclusion that we can draw from the character of the Elizabethan stage is that it was consistent with the staging of the medieval Morali-

ties and Mysteries. The details of staging were different, but in neither age could perfect illusion have been the aim. In both, the bareness of scene encouraged rapid action and emphatic, colourful speech. In both, the audiences were encouraged to witness the performances more as symbolic extensions of their lives than as substitutes for their private experience. This state of mind responded more readily to fantasy in the theatre than does our own: when we watch a play about passionate love with all its irrationalities, we still demand psychologically plausible circumstances, so that we can enter into the dramatic illusion with conviction; the Elizabethan was content to accept the frank make-believe of the Court of Illyria in Shakespeare's *Twelfth Night*, for he did not himself need to forget reality in order to enjoy the spectacle of fantastic extensions of real experience.

Three final facts need to be pointed out about Elizabethan play production. The first is that though the Elizabethans did not employ scenery, they attached importance to costume. The costume was not realistic in the sense of being historically or geographically accurate, but it was **ostentatiously gorgeous or eccentric**, and expressive of character. The second fact is that women, until after 1660, very seldom acted in plays; female roles were taken by boys. The third fact is that, as far as we can judge, **acting was more formal, both in speech and gesture**, than modern acting is; it was also closely related to a much esteemed branch of contemporary education – that of rhetoric. Elizabethan schoolboys and university students were taught rhetoric as a form of creative composition as well as persuasive argument, and appropriate gestures as well as speech were part of the subject. This suggests that the audiences must have been better qualified than modern audiences are to appreciate and criticize styles of acting; it also shows that spoken language had then a force and importance that it is scarcely regarded as possessing today.

(From Ch. Gillie *Longman Companion to English Literature*)

I. Explain the meaning of the words and expressions in bold type.

II. Taking the text as a basis make up your own report on one of the following topics:

1. Describe the Elizabethan theatre; compare it with the modern theatre.
2. Speak on the social status of the 15th-century actor. What was and is the attitude towards this profession?
3. If you were an actor, what theatre you would like to play in – the Medieval or Modern Theatre.
4. Speak on the influence of the theatre structure on the performance itself in the 16th century; compare it with the modern theatre.
5. Describe the development of the theatre house from the earliest periods till nowadays.

STOMP

Stomp, a unique combination of percussion and visual comedy, was created in Brighton, U.K., in the summer of 1991. It was the result of a 10-year collaboration between its creators, Luke Cresswell and Steve McNicholas.

Luke and Steve first worked together in 1981 as members of the street bands. Together, these groups presented a series of street comedy musicals at the Edinburgh Festival throughout the early 1980s. After two albums, a UK TV series and extensive touring throughout Europe, they produced the highly acclaimed "Bins" commercial for Heineken lager. The piece was originally written and choreographed by Luke as a part of the band's show. It proved to be the starting point for *Stomp's* climatic dustbin dance.

In 1986, Luke and Steve formed Yes/No people, which began as a "dance band with taste, thrills, humanity and a sense of humor" (*Melody Maker*) but soon began to branch out into other areas. Together they went on to compose and perform the internationally award-winning theme to Channel Four's late night music program "Wired," the opening sequence to Kevin Godley's global project "One World One Voice" and an eight-minute "percussive movie" for Bette Midler's "Mondo Beyondo." A single, "The Adventures of Mr. Johnson," was released in 1988. Between 1987 and 1990, Luke staged, as artistic and musical director, four large-scale outdoor events, including "Beat the Clyde," which involved floating a drum orchestra on a pontoon in the centre of Glasgow. The largest of these events, the "Heineken Hove Lagoon Show," involved a 120-piece drum orchestra featuring the Brighton Festival Chorus and a full orchestral string section.

In 1991, Yes/No People produced and directed a series of eight percussive video shorts for inclusion in the UK ITV network environmental issue program, "A Beetle Called Derek."

They also went to produce, finance and direct *Stomp*, which previewed at London's Bloomsbury Theatre and premiered at the Assembly Rooms in Edinburgh, where it became the *Guardian's* "Critic's Choice" and won the *Daily Express's* "Best of the Fringe" award.

Between 1991 and 1994, the original cast of *Stomp* played to capacity audiences throughout the world from Hong Kong to Barcelona, from Dublin and Galway to Sydney, Melbourne and Adelaide. The touring culminated in a sell-out season at London's Sadler's Wells Theatre in January 1994, where *Stomp* received an Oliver nomination for Best Entertainment Award and won Best Choreography Award in a West End show.

An expanded version of *Stomp*, involving up to 30 cast members, was originally created for the Brighton Festival and was subsequently presented in Melbourne, Australia. It was most recently seen in September 1995 outside at the Acropolis in Athens and at the Royal Festival Hall in London.

This production broke all box office records, which had been established by Frank Sinatra in 1972.

Stomp began its run at the Orpheum Theatre in New York in February 1994 and quickly went on to win both Obie and Drama Desk awards for Most Unique Theatre Experience. By summer of 1994, the first American cast was in place at the Orpheum, freeing the original cast for a sell-out tour of North America and equally successful visits to Tokyo and Osaka.

The cast of *Stomp* has recorded music for the *Tank Girl* movie soundtrack and appeared on the Quincy Jones album, *Q's Jook Joint*. A soundtrack recorded by Steve and Luke for the upcoming Showtime movie, "Riot," was released in the spring of 1997.

Stomp has also been featured in a number of commercials, including Coca-Cola, Ice Pick and numerous spots for Target stores in the US and Toyota in Japan. Members of the US cast currently appear in the "Mr. Frear" series of short films created for Nickelodeon, while *Brooms*, a 12-minute short featuring members of both casts, was nominated for an Academy Award. This *Stomp*-oriented film was also selected for screening at Robert Redford's Sundance Festival and for competition at the Cannes Film Festival.

I. Answer the questions:

1. What is the main problem of the theatre today? 2. Why do the people wait something new from the theatrical performance? 3. What did Luke Cresswell and Steve McNicholas create? 4. Why did *Stomp* break all box office records? 5. What countries did the cast tour?

II. Summarize the main ideas of the extract.

III. The extract that follows will acquaint you with several performers from the cast. Read the text carefully pointing out their previous occupations and education or training they got. Enact it in the form of interviews.

Who's Who in the Cast

Sean Curran (Performer) is a dancer, choreographer and teacher. He was a principal dancer with Bill T. Jones/Arnie Zame Dance Company for 10 years and received a New York Dance and Performance Bessie Award for his work in their *Secret Pastures*. Sean's choreography has been presented throughout the U.S. and in Europe.

Michael Duvert (Performer). A graduate of Cornell University with a B.S. in nutritional-biochemistry, Michael embarked on a life in theatre arts after a life-changing event. His credits include film and TV: "All My Children," Off Off-Broadway productions, numerous commercials and music videos. He is also a fashion print model with Boss Modeling Agency. He's thankful for having the opportunity to return to his roots in percussion

among such talented Stompers!! Lots of love to his family and those who support him in all his endeavors – you know who you are!

Dashiell Eaves (*Performer*) received his B.F.A. degree from NYU this spring. At Tisch School of Arts, he majored in acting, studying both musical theatre and at the experimental theatre wing. This is his second year as a Stomper, and he still hasn't quite got it.

Mindy Haywood (*Performer*). A graduate of the High School of the Performing Arts. She has been dancing since the age of life and was a principal dancer with Jubilation! Dance Co. And the Clive Thompsom Dance Co. She has also performed as a guest artist with the Tulsa Opera Co., American Dance Asylum and Ballet Binghamton. Film and TV credits include *Fame*, *Malcolm X*, "All MY Children," "Another World," "Law & Order" and "New York Undercover." She would like to thank her family for their loving support.

Raquel Horsford (*Performer*) was born in L.A., raised in Jersey and is of Kittian descent. A proud '96 graduate of Rutgers University, she holds a B.S. in business management and a B.A. in dance. Some of her performance experiences range from Mason Gross School of the Arts, P.D.T., and Alpha Omega Theatrical Dance Co. She is thrilled to be a part of *Stomp* and thanks god, mom, dad, bro, friends, family and teachers for their love and support.

Michael Paris (*Performer/Captain*) studied music composition, jazz piano and theatre at Hart School of Music. He performed in numerous stock and Off Off-Broadway theatre productions and toured Europe in '93 as a piano-entertainer. Paris has been commissioned to compose music for numerous regional theatre companies and is currently working on material for a solo project.

Luke Cresswell (*Director*) is a self-taught percussionist and one-time member of Britain's leading cabaret musical group. He also starred in the British Channel Four TV series. His session work as a percussionist and programmer includes Beats International, Bette Milder, Elvis Costello, Bryan Ferry and Freak Power. He has directed, with Steve McNicholas, the film links for the 1994 Billboard Music Awards and several commercials for both the US and Japanese markets.

Matthew Pollock (*Rehearsal Director*). Originally from the San Francisco Bay area, Matthew moved to NYC after receiving a degree in theatre from Emerson College in Boston. As an actor, singer, dancer and choreographer, he has toured nationally and internationally with several theatre and musical theatre pieces. Matthew considers *Stomp* a blessing and is thrilled to be able to share the stage with such talented freaks.

Columbia Artists Management Inc. (*Producer*) is the largest classical concert management agency in the world. Founded in 1930, CAMI represents over 600 performing artists.

Schuster/Maxwell (*Producers*) Mitchell Maxwell and Alan Schuster met 18 years ago when Mr. Schuster was taller and Mr. Maxwell had full head of hair. Since that time, they have produced *Blues in the Night* (1982 Tony Award nominee, Best Musical; 1987 West End Olivier nominee, Best Musical), *Key Exchange*, *The Chosen*, *Marvin's Room* (Drama Desk and Outer Critics – Best Play 1992) etc. Together they manage Off-Broadway's Minetta Lane and Orpheum theatres.

(*Playbill Magazine*, 1997)

IV. *Paraphrase the following phrases and explain in what connection they are used.*

Percussion, a principal dancer, to embark on a life in theatre arts, a life-changing event, his credits include, to support in all endeavors, to major in acting, a guest artist, Off Off-Broadway theatre productions, to tour Europe, to be commissioned to compose music, a solo project, to share the stage with such talented freaks, concert management agency.

V. *You have read advertisement and who is who in the cast (Appendix). Using the topical vocabulary invent a telephone conversation in which you discuss with a friend arguments for or against seeing the performance.*

VI. *Render into English:*

Этой осенью в Петербурге один за другим прошли два театральных фестиваля – "Балтийский дом" и фестиваль спектаклей – лауреатов "Золотой маски". Международный театральный фестиваль "Балтийский дом" существует уже десять лет, имеет устойчивую и заслуженную репутацию крупнейшего феста в регионе, у него сложился круг преданной публики, московская критика давно взяла за правило ездить на "Балдом" (как и на гергиевские "Звезды белых ночей") большим десантом – короче, мероприятие вполне успешное. А кроме того, полезное и нужное. Например, именно "Балтийскому дому" мы обязаны возможностью видеть все последние спектакли Эймунтаса Някрошюса: "Трех сестер", "Маленькие трагедии", "Гамлета", "Макбета". И множество опусов других режиссеров, прежде всего прибалтийских. За шесть лет существования "Маска" не осталась в стороне от обычных премиальных сюжетов: интриг, периодически звучащих обвинений экспертного совета и жюри в некомпетентности. Однако, организаторы театральной премии "Золотая маска" добились того, что театральный люд по всей стране признал эту премию за главную. Среди ее лауреатов Ульяна Лопаткина, Валерий Гергиев, Лев Додин и другие.

(From *Expert*, Oct. 2000)

DANGEROUS CORNER
By John Boynton Priestley
(Three fragments from the play)

I

The scene is laid in a cosy drawing room. Several men and women – some of them members of the same family, others their intimate friends – are idly discussing a wireless play they have just heard. The host and hostess of the party are Robert Caplan and his wife Freda.

Gordon: What did you hear?

Freda: The last half of the play.

Olwen: It was called "The Sleeping Dog".

Stanton: Why?

Miss M.: We're not sure – something to do with lies, and a gentleman shooting himself.

Stanton: What fun the have at the B.B.C.!

Olwen (who has been thinking): You know I believe I understand that play now. The sleeping dog was the truth, do you see, and that man – the husband – insisted upon disturbing it.

Robert: He was quite right to disturb.

Stanton: was he? I wonder. I think it a very sound idea – the truth as a sleeping dog.

Miss M. (who doesn't care): Of course, we do spend too much of our time telling lies and acting them.

Betty (in her best childish manner): Oh, but one has to. I'm always fibbing. Do it all day long.

Gordon (still fiddling with the wireless): You do, darling, you do.

Betty: It's the secret of my charm.

Miss M. (rather grimly): Very likely. But we meant something much more serious.

Robert: Serious or not, I'm all for it coming out. It's healthy.

Stanton: I think telling the truth is about as healthy as **skidding round a corner** at sixty.

Freda (who is being either malicious or enigmatic): And life's got you a lot of dangerous corners – hasn't it, Charles?

Stanton (a match for her or anybody else present): It can have – if you don't choose your route well. To lie or not to lie – what do you think, Olwen? You're looking terribly wise...

Olwen (thoughtfully): Well – the real truth – that is, every single little thing, with nothing missing at all, wouldn't be dangerous. I suppose that's God's truth but what most people mean by truth, what that man meant in the wireless play, is only half the real truth. It doesn't tell you all that went on

inside everybody. It simply gives you a lot of facts that happened to have been hidden away and were perhaps a lot better hidden away. It's rather treacherous stuff...

II

The conversation drifts to Martin Caplan, Robert's brother, who committed suicide six months ago. Robert insists on knowing certain trifling facts relating to the day of the suicide. Yet, what looks **trifling and innocent** enough at first, leads to graver and still graver discoveries. Finally Robert is confronted with facts whose ugliness he finds himself **unable to bear**.

In the beginning of the fragment that follows Olwen, a friend of the Caplans, argues with Robert pointing out to him once more that half truth is dangerous.

Olwen: The *real* truth is something so deep you can't get at it this way, and all this half truth does is to **blow everything up**. It isn't *civilized*.

Stanton: I agree.

Robert (after another drink, cynically): You agree!

Stanton: You'll get no sympathy from me, Caplan.

Robert: Sympathy from you! I never want to set eyes on you again, Stanton. You're a **thief, a cheat, a liar, and a dirty cheap seducer**.

Stanton: And you're a fool, Caplan. You look solid, but you're not. You've a good deal in common with that **cracked brother** of yours. You won't face up to real things. You've been living in a **fool's paradise**, and now, having got yourself out of it by to-night's efforts – all your doing – you're busy building yourself a fool's hell to live in...

III

Freda: I'm sure it's not at all the proper thing to say at such a moment, but the fact remains that I feel rather hungry. What about you, Olwen? You, Robert? Or have you been drinking too much.

Robert: Yes, I've been drinking too much.

Freda: Well, it's very silly of you.

Robert (wearily): Yes. (*Buries his face in his hands.*)

Freda: And you did ask for all this.

Robert (half looking up): I asked for it. And I got it.

Freda: Though I doubt if you minded very much until it came to Betty.

Robert: that's not true. But I can understand you're thinking so. You see, as more and more of this rotten stuff came out, so more and more I came to depend on my secret thoughts of Betty – as someone who seemed to me to represent some lovely quality of life.

Freda: I've known some time, of course, that you were getting very **sentimental and noble about her**. And I've known some time, too, all about Betty, and I've often thought of telling you.

Robert: I'm not sorry you didn't.

Freda: You ought to be.

Robert: Why?

Freda: That kind of **self-deception's** rather stupid.

Robert: What about you and Martin?

Freda: I didn't **deceive myself**. I knew everything – or nearly everything – about him. I wasn't in love with somebody who really wasn't there, somebody I'd made up.

Robert: I think you were. Probably we always are.

Olwen: Then it's not so bad then. You can always **build up another image for yourself to fall in love with**.

Robert: No, you can't. That's the trouble. You **lose the capacity** for building. You run short of the stuff that creates beautiful illusions, just as if a gland had stopped working.

Olwen: Then you have to learn to **live without illusions**.

Robert: Can't be done. Not for us. We started life too early for that. Possibly **they're breeding people** now who can live without illusions. I hope so. But I can't do it. I've lived among illusion –

Freda (grimly): You have.

Robert (with growing excitement): Well, what if I have? They've given me hope and courage. They've helped me to live. I suppose we ought to get all that from faith in life. But I haven't got any. No religion or anything. Just this damned farmyard to live in. That's all. And just a few bloody glands and secretions and nerves to do it with. But it didn't look too bad. I'd my little illusions, you see.

Freda (bitterly): then why didn't you leave them alone, **instead of clamouring for the truth** all night like a fool?

Robert (terribly excited now): Because I *am* a fool. Stanton was right. That's the only answer. I had to **meddle**, like a child with a fire. I began this evening **with something to keep me going**. I'd good memories of Martin. I'd a wife who didn't love me, but at least seemed too good for me. I'd two partners I liked and respected. There was a girl I could idealize. And now –

Olwen (distressed): No, Robert – please. We know.

Robert (in a frenzy): But you don't know, you *can't* know – not as I know – or you wouldn't stand there like that, as if we'd only just had some damned silly little **squabble** about a hand at bridge.

Olwen: Freda, can't you – ?

Robert: Don't you see, we're not living in the same *world* now. Everything's gone. My brother was an obscene lunatic –

Freda (very sharply): Stop that.

Robert: And my wife **doted on him and pestered him**. One of my partners is a liar and a cheat and a thief. The other – God knows what he is –

some sort of hysterical young pervert – (*Both women try to check and calm him.*) And the girl's a greedy little cat on the tiles –

Olwen (half screaming): No, Robert, no. This is horrible, mad. Please, please don't go on. (*Quiter.*) It won't seem like this tomorrow.

Robert (crazy now): Tomorrow! Tomorrow! I tell you, I'm through. I'm through. There can't be a tomorrow. (*He goes swaying to the door.*)

Freda (screaming moves to Olwen and grips her arm): He's got a revolver in his bedroom.

Olwen (screaming and running to the door): Stop, Robert! Stop! Stop!

For the last few seconds the light has been fading, now it is completely dark, there is a revolver shot, a woman's scream, a moment's silence, then the sound of a woman sobbing.

I. Paraphrase words and word combinations in bold types. Translate the sentences in which they appear.

II. Explain what is meant by:

a match for her or anybody else present; you won't face up to real things; that cracked brother of yours; fool's paradise; you're busy building yourself a fool's hell to live in; someone who seemed to me to represent some lovely quality of life; you were getting very sentimental and noble about her; in love with somebody who really wasn't there; I began this evening with something to keep me going; we'd ... had some silly little squabble; a hand at bridge; on the tiles.

III. Respond to the following:

1. How do you understand the words: "The truth, like a sleeping dog, is not to be disturbed"? 2. What was Robert Caplan's view on Truth? 3. What was Stanton's opinion on the same point? Comment on his words. 4. What did Olwen speak about it? 5. Why did Stanton call Robert a fool? Was he right? 6. What was Robert's attitude to Betty? 7. What discoveries did Robert make during the evening which distressed him so much? 8. Why did he shoot himself? 7. Why the play called "Dangerous Corner"? 8. What is generally understood by 'illusions'? Is it bad or good to have illusions? Give your reasons. 9. Do you agree with Robert that people are always in love with somebody "who really isn't there", somebody they have made up?

IV. Render in English:

"Опасный поворот" – первая пьеса Джона Пристли, и сам автор склонен был рассматривать ее скорее как "техническое упражнение в драматическом искусстве, чем подлинное исследование (study) человеческих характеров".

Однако, как показало время, автор, по-видимому, недооценил художественных достоинств своей пьесы: иначе трудно было бы объяснить тот неизменный успех, с которым она шла на сценах чуть ли не всех стран Европы и Америки.

Несомненно, если рассматривать пьесу с чисто "технической" стороны, можно с уверенностью сказать, что это блестяще написанная пьеса. Особенно это относится к композиции – к этому знаменитому "трюку со временем" (time trick), к которому теперь мы уже привыкли по множеству подражаний – особенно в кино, – но который во время написания пьесы (1932 г.) был ошеломляющим новшеством, повергшим в изумление зрителей, читателей и критиков.

"Трюк" заключается в том, что в третьем действии, после того как прозвучал роковой выстрел Роберта, на сцене гаснет свет, после паузы зажигается снова, и мы, вместе с героями пьесы, возвращаемся в точку времени, в которой мы были в начале первого действия. Иначе говоря, начало первого действия повторяется почти слово в слово – с некоторыми сокращениями. Мы снова видим этих людей, таких спокойных и счастливых: дружная любящая семья и их близкие друзья. Но теперь мы уже знаем, что это обман, что под маской дружелюбия и воспитанности скрываются ложь, предательство и измена. Каждая фраза пустой светской беседы звучит теперь двусмысленно, ибо за ней стоит та правда, которую мы знаем об этих людях и которую они хотят скрыть. Этот "трюк" подчеркивает и углубляет основную мысль пьесы. В этой концовке окончательно спадают маски. Мы больше не верим любезным улыбкам и лживым словам, если вся пьеса разоблачает моральное падение большинства этих людей, то концовка мастерски подчеркивает еще и их лживое лицемерие. Таким образом "чисто технический прием", способствует более глубокому раскрытию характеров и идейного содержания произведения.

DISCUSS AND WRITE

1. Arrange discussions and round-table talks on the following.

1. The theatre is a "synthetic" art.
2. The theatre is one of the greatest kinds of art. Its appeal is immense.
3. What is a play? Amusement? Instruction? Just a story enacted on the stage?
4. The educational role of the theatre.
5. What are the main problems of play-writing?
6. The actor and the problem of play-acting.
7. Scenery and music. Their role in the play.
8. The theatre versus films and TV.
9. The theatre is rest, work and a festival occasion. A good play makes one think: is it true to life? what should I have done in his place?
10. What evening entertainments do you enjoy?

II. Write down a report giving interesting information concerning traditional and non-traditional types of the theatre in different countries.

III. Render the text into English:

Так исторически сложилось, что к мюзиклу у нас всегда относились как-то пренебрежительно, как к "низкому" жанру; тем не менее первые мюзиклы были построены на классических сюжетах – Вольтера, Диккенса, Шекспира. Прародителем мюзикла в 30-е годы также принято считать композитора Джорджа Гершвина, автора "Порги и Бесс". Первые популярные мюзиклы были созданы по лекалам Гершвина, однако до войны профессионалы смотрели на мюзикл, как на забаву. Так продолжалось до тех пор, пока в 1957 году молодой пианист Леонард Бернштейн не написал знаменитый мюзикл "Вестсайдская история". Творение Бернштейна определило несколько основных рецептов удачного мюзикла: запоминающиеся, хитовые мелодии и любовная история, которая, как правило, почему-то заканчивается трагически. Кроме того, к элементам театра и эстрады в мюзикле добавилась хореография: после довольно известного мюзикла "Оклахома!" (1943) постановкой шоу стали заниматься знаменитые балетмейстеры – Хелен Тамирис, Ханья Холм и, конечно же, Джером Роббинс.

Второй всплеск мюзикл-буйства случился 30 лет назад, осень 1971 года, композитор Эндрю Ллойд Уэббер и поэт Тим Райс решили переосмыслить самый популярный мировой сюжет – историю Христа – в современном виде. Так появился мюзикл "Иисус Христос – суперзвезда". Примерно с тех пор мюзикл стал полноценным явлением мировой культуры и техники: суперсовременные микрофоны, звук, свет, декорации... Уэббер – самый плодовитый производитель мюзиклов: он написал их около десяти, включая общеизвестные "Эвита", "Призрак Оперы" и "Кошки". Было бы несправедливо сказать, что у нас про мюзикл ничего не знали: многие оперетты Дунаевского, музыкальные фильмы по многим параметрам вполне вписывались в категорию мюзикла. Другое дело, что слова такого в СССР не существовало. Первые советские мюзиклы появились с приходом в Ленком Марка Захарова (спектакль "Тиль" (1974), а следом, в 1976-м, "Звезда и смерть Хоакина Мурьетты".) Наибольший успех в СССР имел спектакль "Юнона" и "Авось" Алексея Рыбникова, поставленный на сцене все того же Ленкома в 1981 году.

В 90-е годы предпринимались попытки создать отечественный мюзикл – "Бюро счастья" с Гурченко, Фоменко и Свиридовой, а также классический хипповый мюзикл "Волосы", поставленный Стасом Наминым, но ни один спектакль коммерческого успеха не имел. Возникла проблема: как сделать мюзикл популярным? В 1991-м режиссер Януш Юзефович и композитор Януш Стоклоса придумали "Метро".

Мюзикл был создан в Восточной Европе, прошел обкатку на Бродвее, а вскоре состоялась и премьера в Москве. Когда же страсти по "Метро" поутихли, Россию накрыло волной "Норд-Оста".

Ну и, наконец, последним "гвоздем", вбитым в сознание постсоветского зрителя, стала премьера русской версии всемирно известного "Нотр-Дам де Пари": не последнюю роль в популяризации мюзика сыграло участие в спектакле Вячеслава Петкуна в роли Квазимодо.

(From Ogonek, Oct. 2002)

jake joint (box) → гелевый жесткий / пластик, где гелевый
PART III. MUSIC ^{или жесткий-пластик}
^{или жесткий-пластик}

TOPICAL VOCABULARY

[a'ria] aria

1. **Musical genres (styles):** classical music (instrumental, vocal, chamber, symphony), opera, operetta, musical, ballet, blues, jazz, pop, rock, folk (country) music, electronic music, background music, incidental music.

2. **Musical forms:** piece, sonata, aria, fantasy, suite, rhapsody, solo, duet, trio, chorus.

3. **Musical rhythms:** movement, polka, waltz, march, blues, ragtime, swing, samba, disco, rock.

4. **Musical instruments:** string group: violin, cello, bass, harp, guitar, banjo; wind group: flute, oboe, clarinet, saxophone, bassoon; brass group: trumpet, French horn, tuba; percussion: xylophone, drum, cymbals, tambourine; accordion, piano, synthesiser, acoustic, electronic instruments.

5. **Music makers:** composer, conductor, musician, soloist, virtuoso, minstrel group, team, band, orchestra.

6. **Music making:** to write authentically Russian/Afro-American/etc. Music, to compose, to arrange, to transcribe, to make music, to perform, to improvise, to interpret, to accompany, to complete.

7. **Musical equipment:** tape-recorder, tuner, amplifier, player, equalizer, (loud) speaker, turn-table.

8. **Musical events:** concert, recital, jam session, festival, competition.

9. **Miscellany:** major, flat, baton, bow, drum sticks, under the baton, score, single, album, track, record jacket (sleeve), score, spiritual, beat, video-clip, syncopation, harmony.

I. Use the topical vocabulary in answering the questions. You may bring in record jackets, tapes, and advertisements for concerts or programmes, which depict current popular or classical music.

1. What musical genres do you know and what role does folk music play in all of them? 2. What is meant by the terms classical or serious music,

pop, rock, jazz and contemporary music? 3. Do you think the different musical genres named above are strictly separated or do they overlap in some ways? In what ways? What genres do you prefer? 4. What role does music play in your life? Do you want music just to make you happy or does the music that you prefer vary with your mood? How does it vary? 5. Do you think that at school music should be given the same emphasis as subjects such as maths, literature, etc.? 6. Of which instruments does a symphony/chamber orchestra consist? What are the most popular instruments of pop groups, jazz or rock? 7. Why has the guitar become a very popular instrument in recent years? 8. What is your favourite instrument? Can you play it? Does it help you to understand music? 9. Who are your favourite singers? 10. Do you like operas? Do you agree with the opinion that operas are hard to follow while musicals are more up-to-date and easier to understand? 11. How can you account for the large-scale popularity of rock? Is it only an entertainment to young people or does rock music represent their values? What values? 12. Why are some rock fans less interested in the music of the past? Can you think of any similar examples when people attracted by a new style of music forget about the past? 13. What do you know about video clips? How do they affect music? 14. What do you know about the International Tchaikovsky Competition? How often are they held and on what instruments do contestants perform?

II. Give your impressions of a concert (recital) you have recently attended. Use the topical vocabulary. Outline for giving impressions:

1. The type of event. 2. What orchestra, group performed? 3. Programme. Were the musical pieces well-known, popular, new, avant-garde, etc.? 4. Who was the conductor? 5. Name the soloists. 6. What did critics say about the event? Do you share their point of view? 7. What impression did the event make on you? Was the event interesting and enjoyable? Did you take a solemn oath never to attend one again?

III. Pair work. Make up and act out a dialogue.

1. You are at the concert of contemporary music, about which you are not very knowledgeable. Your friend tries to initiate you in it.

2. Your father/mother cannot stand rock music and he/she never listens to it. You try to convince him/her that rock music is important in your life.

3. You are talking on the telephone with your friend who wants to accompany her to a piano recital. You are reluctant to join her.

4. You are an accomplished jazz musician. But you never participated in jazz sessions. Your friend urges you to be more daring and try your hand at it.

5. Your sister has just come back from the Bolshoi Theatre where she heard Glinka's *Ruslan and Ludmila*. She tries to describe how much she enjoyed the opera, but you, being no great lover of opera music, turn a deaf ear.

6. You are fond of Tchaikovsky's music and always ready to talk about it. Your friend asks you to tell him/her more.

IV. *The statements below express different opinions. Imagine that they are your opinions and change them into subjective arguments. Use the expressions showing criticism.*

1. "There is only one way to come to understand music by learning to play a musical instrument whether an external one like the piano or flute or by training the human voice to become an instrument."

2. "However good recorded music might be, it can never really take the place of a live performance. To be present at an actual performance is half the enjoyment of music."

3. "I find I have to defend jazz to those who say it is low class. As a matter of fact all music has low class origin, since it comes from folk music, which is necessarily earthly. After all Haydn minuets are only a refinement of simple, rustic German dances."

4. "Some people prefer only classical music and find contemporary music to be cacophony. "Stop being conservative," say others. "We need something 'far out' to shock the audience."

5. "The line between serious music and jazz grows less and less clear."

READ AND SPEAK

UNDERSTANDING MUSIC

If we were asked to explain the purpose of music, our immediate reply might be "to give pleasure". That would not be far from the truth, but there are other considerations.

We might also define music as "expression in sound", or "the expression of thought and feeling in an aesthetic form", and still not arrive at an understanding of its true purpose. We do know, however, even if we are not fully conscious of it, that music is a part of living, that it has the power to awaken in us sensations and emotions of a spiritual kind.

Listening to music can be an emotional experience or an intellectual exercise. If we succeed in blending the two, without excess in either case, we are on the road to gaining the ultimate pleasure from music. Having mastered the gift of listening to, say, a Haydn symphony, the ear and mind should be ready to admit Mozart, then to absorb Beethoven, then Brahms. After that, the pathway to the works of later composers will be found to be less bramble strewn than we at first imagined.

Music, like language, is a living, moving thing. In early times organized music belonged to the church; later it became the property of the privileged few.

While the status of professional musicians advanced, amateur musicians found in music a satisfying means of self-expression, and that form of ex-

pression broadened in scope to embrace forms and style more readily digested by the masses. It is noteworthy that operas at first were performed privately; that the first "commercial" operatic venture took place early in the 17th century, this leading to the opening of opera houses for the general public in many cities.

By the middle of the 19th century, composers were finding more and more inspiration of their heritage. The time had come to emancipate the music of their country from the domination of "foreign" concepts and conventions.

One of the first countries to raise the banner was Russia, which had various sources of material as bases of an independent musical repertory, Russian folk songs and the music of the Old Russian Church.

The composer to champion this cause was Glinka, who submerged Western-European influences by establishing a new national school. But it was Tchaikovsky who won widespread international recognition.

In early times instrumental music broke away from occasions associated with sacred worship into secular channels. In succeeding generations instrumental players were engaged to provide music for various public functions. Humble bands of players developed into small orchestras, these in time to symphony orchestras. Later, orchestras of the café type assumed increased numerical strength and more artistic responsibility, while "giving the public what it wants".

For many generations Band Music – music played by military bands, brass bands, and pipe bands on the march, in public parks, and in concert halls – has held its place in public favour, especially in Great Britain.

At the turn of the present century American popular music was still clinging to established European forms and conventions. Then a new stimulus arrived by way of the Afro-Americans who injected into their music-making African chants and rhythms which were the bases of their spirituals and work songs.

One of the first widespread Afro-American influences was Ragtime, essentially a style of syncopated piano-playing that reached its peak about 1910. Ragtime music provided the stimulus for spontaneous development of jazz.

In the early twenties America became caught up in a whirl of post-war gaiety. The hectic period would later be known as the Jazz Era. Soon jazz had begun its insistent migration across the world. While many self-appointed prophets were condemning jazz as vulgar, and others smugly foretelling its early death, some notable European composers attempted to weave the jazz idiom into their musical works. These included Debussy, Ravel, Stravinsky, Shostakovich.

We are forced to contemplate the fact, that notwithstanding the achievements of Debussy, Stravinsky and many others, the experience of

music in the western art tradition remains essentially unchanged, it's still composed by highly trained specialists and played by professional musicians in concert halls.

There was a time in the sixties when it looked as if the situation was about to be broken up by a new and revolutionary popular music of unprecedented and unexpected power. The so-called "Rock Revolution" began in fact in the mid-fifties, and was based firmly on the discontent of the younger generation who were in revolt against the values of their elders; new musical values represented a negation of everything in the musical world their elders inhabited – the virtual elimination of harmony, or at least its reduction to the few conventional progressions of the blues, an emphasis on the beat, new type of voice production owing much to sophisticated use of amplification and simplification of instrumental technique.

There followed rapidly an extraordinary musical eruption based on the percussive sound of the electric guitar, the rock'n'roll beat and blues harmony. We should remember that the Beatles, the Rolling Stones, and many other of the early sixties leading groups based their music on that method.

Now what? In this technological age it is not surprising that electronics should have invaded the field of music. This new phase has brought experiments intended to give music of the popular genre a new sound. Though many may be alarmed at such explorative tampering with sound, it must be admitted that the possibilities of electronically produced music are immense.

I. As you read the text look for the answers to these questions:

1. What is the purpose of music in your opinion? Can music be defined in only one way? 2. In what genres did the music develop? 3. What was the Russian contribution to the art of music? 4. In what way did instrumental music become engaged for various functions? 5. What created the development of jazz and who facilitated the development? 6. How did the youth of the 60-s respond to the highly trained specialist and professional music? 7. In your opinion should musicians have musical training? Give your reasons. 8. What do you know about the Beatles and their contribution to the pop-music world? 9. In your opinion how will the technological age through radio, television and video influence the world of music?

II. Find in the text the facts the author gives to illustrate the following:

1. Music like language is a living moving thing.
2. Music may be used as the lines of communication between people.
3. Jazz does not cling to dance rhythms any longer, as the 20th century European music reflects African rhythms.

III. Summarize the text in four paragraphs specifying the development of 1)opera, 2)instrumental music, 3)jazz and 4)rock. Add your own materials.

IV. Below are the orchestra headlines advertising the brightest events in the musical life of Philadelphia. Look at them, choose one and comment upon your choice.

The Academy of Music Celebrates 140th Anniversary

On Saturday, January 25, 1997, at 7:30 p.m., the Academy of Music's 140th Anniversary will be celebrated with a **white-tie concert** and ball. This year the concert will be **conducted** by Wolfgang Sawallisch and will feature soprano Sylvia McNair and violinist Nadja Salerno-Sonnenberg as guest soloists. The festive program will include Tchaikovsky's *Capriccio italien*; Mozart's *Exsultate, jubilate*; Mendelssohn's Violin Concerto; Johann Strauss, Jr.'s "Frühlingsstimmen" Waltz; and Josef Strauss's "Ohne Sorgen" Polka. This highly anticipated evening has become an **annual favorite** for Academy of Music and Philadelphia Orchestra **supporters and enthusiasts**. For more information, please call (215) 893-1940.

Special Chamber Music Benefit Concert

This year's Chamber Music Benefit Concert will take place on Wednesday, February 19, 1997, at 8:00 p.m. in the Academy of Music's Main Hall. **World-renowned** baritone Thomas Hampson joins Maestro Sawallisch, who will accompany him on the piano, for Schubert's haunting **song cycle** *Winterreise*. This set of 24 songs, set to text by Wilhelm Müller, is arguably Schubert's greatest vocal opus. It tells the story of a wanderer who has lost his love to another and thus has become disillusioned with life. This is not the first time Thomas Hampson and Maestro Sawallisch have performed together. For the **chamber benefit** two years ago they performed Schumann's original version of *Dichterliebe*. Tickets range from \$10 to \$50 and are available at the Academy of Music box office or by calling Academy Charge at (215) 893-1999.

Celebrate Valentine's Day with the Orchestra

For the second year the Philadelphia Orchestra will be celebrating Valentine's Day with a special concert led by **Conductor in Residence** and **Principal Second Violin** Luis Biava and featuring soprano Ana-Maria Martinez and tenor Rafael Rojas in a program of **arias, duets, and orchestra favorites**. The program begins with Chabrier's *España*. The second half consists of three excerpts from Verdi's *La traviata* and Tchaikovsky's *Fantasy-Overture, Romeo and Juliet*. Tickets for this romantic evening range from \$10 to \$53 and are available at the Academy box office or by calling Academy Charge at (215) 893-1999.

1997 Radiothon Changes Location

The 1997 Philadelphia Orchestra/WFLN Radiothon will take place from Friday, February 21 through Sunday, February 23 at the King of Prussia Mall, a new location this year. The week-end-long fundraiser, under the di-

rection of co-chairs Despina Page and Dorothy Scheurer, is one of the largest for the Orchestra. It will be broadcast live WFLN and will consist of live performances, mall-wide activities, and on-air auctions. Premium catalogs containing lists of the items will be available throughout the Philadelphia region. On Saturday evening, the 22nd, from 7-11 p.m., Neiman-Marcus will host a black-tie "Scavenger Hunt Night" in their store featuring cocktails, a dinner buffet, and dancing, for more information about the Radiothon or the "Scavenger Hunt", please call (215) 893-1956.

New Orchestra Recording Is Released

Sony Classical has recently released a disc featuring cellist Yo-Yo Ma and the Philadelphia Orchestra conducted by David Zinman. This recording, Mr. Zinman's first with the Orchestra, contains cello concertos by Richard Danielpour, Leon Kirchner, and Christopher Rouse – all of which were commissioned for Mr. Ma. The disc, titled *Premieres*, was recorded during last year's blizzard after highly acclaimed subscription concerts in the Academy of Music. The CD booklet not only contains informative program notes by Orchestra Program Annotator and Musicologist Paul J. Horsley, but also excerpts from David Zinman's journal about the concert and recording experience during the biggest blizzard in recent memory. As Mr. Zinman wrote, "Another crisis averted. Another victory for American music."

V. Paraphrase words and word combinations in bold types. Translate the sentences in which they appear.

THE STORY OF JAZZ

Albert Weeks / Robert Lugton

Jazz is America's contribution to popular music. In contrast to classical music, which follows formal European traditions, jazz is **spontaneous** and free form. It bubbles with energy, expressing the moods, interests, and emotions of the people. **Brash, uninhibited**, exiting, it has a modern sound. In the 1920's jazz sounded like America. And so it does today.

The origins of this music are as interesting as the music itself. Jazz was invented by American Negroes, or blacks, as they are called today, who were brought to the Southern states as slaves. They were sold to plantation owners and forced to work long hours in the cotton and tobacco fields. This work was hard and life was short. When a Negro died his friends and relatives formed a procession to carry the body to the cemetery.

In New Orleans, a band often accompanied the procession. On the way to the cemetery the band played slow, solemn music suited to the occasion. But on the way home the mood changed. Spirits lifted. Everybody was happy. Death has removed one of their member, but the living were glad to

be alive, the band played happy music, **improvising** on both the **harmony** and the **melody** of the tunes presented at the funeral. This music made everyone want to dance it was an early form of jazz. But there were other influences, too.

Music has always been important in Negro life. Coming mainly from West Africa, the blacks who were brought to America already possessed a rich musical tradition. This music centered on religious ceremonies in which dancing, singing, **clapping**, and **stamping** to the beat of a drum were important forms of musical and rhythmic expression. As these people settled in to their new life on the plantations of the South, music retained its importance. In the fields, they made up work songs. Singing made the hard work go faster. And as people were converted to Christianity, they composed lovely spirituals, which have become a permanent part of American music.

Another musical form which contributed to jazz was the **blues**. Blues songs, such as W.C. Handy's "St. Louis Blues," always describe something sad – an unhappy love affair, a money problem, bad luck. To this day, the expression "feeling blue" means being sad or depressed.

In fact, there was hardly any activity or social event that could not be set to music. Weddings, births, christenings, funerals, picnics, parades – all had their musical accompaniment.

All of this became more important after American Civil War (1861-1865). By then the Negroes had gained their freedom and were ready for a new type of music, one that would reserve their musical traditions but be fast and happy to express their new-found freedom. They wanted something they could play as professional musicians for both black and white audiences. Jazz was the answer. It combined themes from Negro work songs, spirituals and blues, set to a fast beat, with the musicians improvising as they went along, like the funeral **marching bands**. But one element was still needed to make this music popular – a city.

Jazz needs bars, cafés, and dance halls, and it needs people in search of uninhibited entertainment. These conditions were provided in the honky-tonk* section of New Orleans, a busy seaport on the Gulf of Mexico, during the day this city was businesslike; at night it wanted fun.

New Orleans, having belonged first to France, then to Spain, then to France again, was very **cosmopolitan** and **sophisticated** about entertainment. When the city passed to the United States in 1903 as part of the Louisiana Purchase, a tolerant view of vice was part of its history. By the 1900's, New Orleans had become a commercial and trading center for the world. Ships of every nation docked there, and in the evening the sailors

* The honky-tonk part of a city is where the bars, cafés, and dance halls are located.

went into town. Soldiers from a large army camp nearby also visited the city looking for fun. New Orleans provided plenty of gaiety and bright lights in disreputable district called Storyville, which was filled with bars, dance halls, and bordellos. Each of these places had its own orchestra, and this helped popularize the new music. Jazz was on its way.

In those early days the orchestras were small. They usually consisted of seven instruments – a trumpet, a cornet, a clarinet, a piano, a trombone, a banjo, and a set of drums. Each was played by a specialist, a real virtuoso. Baby Dodds played the drums, for instance, and King Olive the cornet. This music was not written down. In fact, much of it was improvised on the spot. To be good, a musician had not only to remember his part but also to be able to invent new **variations on the spur** of the moment. That is what makes songs like "Beale Street Blues," "Basin Street Blues" (both named after streets in New Orleans), and "When the Saints Go Marching In" so exciting. They were never played exactly the same way twice.

Jazz belongs to the people, but popular taste is changeable. Jazz had to keep up to date. Over the last half century it has changed many times in form, style, and tempo. Each change added something new. In today's usage, "jazz" includes not only Dixieland, the original name for this music, but also bebop, progressive jazz, swing, and boogie-woogie. Rock'n'roll, while not strictly a form of jazz, is nevertheless an outgrowth of it. All are imaginative and improvisational, with great freedom in harmony and instrumentation. The late jazz pianist, Jelly Roll Morton, summed up jazz as "playing more music than you can put on paper."

I. Answer the questions:

1. What is America's contribution to popular music? 2. What does jazz express? 3. What did jazz sound like in the 1920's? 4. Who invented jazz? And where did they come from? 5. What accompanied the procession carrying the body to the cemetery? What music did they play? 6. What happened on the way home? What did they improvise? 7. Why did New Orleans become the center of jazz? 8. What instruments did the jazz orchestras consist of? 9. What does the definition of jazz, given by Jelly Roll Morton mean? Do you agree?

II. Explain the meaning of the words in bold type. Note down these words and make up your own sentences with them.

III. Pair work. Discuss in the form of dialogue one of the following ideas: 1) jazz is rather separate from other kinds of music, if only the performer knows what's being played; 2) it's not the composer, but the performer who makes a good piece of jazz; 3) jazz has influenced many kinds of modern music, particularly pop which still borrows from jazz its beat, its singing style and its improvisation; 4) I've kept myself respectable and dignified on my appreciation of jazz.

IV. Render into English:

В Москве с аншлагом прошел второй блюзовый фестиваль Efes Pilsener. Несмотря на то, что имена участников были практически неизвестны рядовому любителю блюза, зал Дворца молодежи три дня подряд был набит под завязку – никто не хотел упустить редкую возможность послушать живьем настоящий черный блюз.

Открывали фестиваль "Братья Холмсы" из Нью-Йорка, исполнявшие типичный soul на два или на три голоса. Ансамблю Лила Брайана, напротив, больше бы подошло окружение этно-рокового фестиваля: он исполнял редкую не только для российского слушателя музыку зайдекоу (zydeco) – в ней культура первых французских переселенцев Луизианы переплелась с негритянскими и индейскими традициями. Но истинные любители блюза дожидались своего часа. Он пробил, когда на сцену вышли блюз-банд "Плохие новости" (The Bad News Blues Band) и его лидер Длинный Джон Хантер (Long John Hunter). Грянул энергичный техасский блюз, в котором дуэт трубы и тенор-саксофона настолько четко поддерживал сольные фрагменты вокала и гитары, что общая картина звучания походила на идеально сложенный puzzle. Признанный "король западно-техасского блюза" через год разменяет восьмой десяток, но энергии дедушке не занимать. Именно его тягучий, неспешный блюз со свингующим соло гитары раскачал публику до состояния настоящего сейшна.

(From *Expert*, Oct. 2000)

SYMPHONIC CINEMA

The brilliant director Sergei Eisenstein understood the significance of music in film. When he recruited composer Sergei Prokofiev for *Alexander Nevsky*, he wrote a new chapter in the history of the cinema.

TONY THOMAS checks the score.

By the time he came to score *Alexander Nevsky* in 1938, Sergei Prokofiev (1891-1953), and a number of other serious composers as well, were adept at providing films with music. Prokofiev in 1934 had himself written the score for *Lieutenant Kijé*, a brilliant satire on Russian history, which, like *Nevsky*, would have an afterlife as a concert suite. Four years previously, Shostakovich scored the first of some thirty Russian films on which he worked over the years. And in England, France, and America, esteemed composers like William Walton, Arthur Bliss, Darius Milhaud, Virgil Thomson, and Erich Korngold had proven the cinema a valuable venue for modern composition.

Films have always needed music. Right from the start it was obvious that even a solo pianist could **alter the impact** of the flickering images with appropriate melodies and rhythms. As the quality of film improved, it became even more obvious that an original orchestral score could become the unseen partner in playing upon the emotions of the audience. The major productions of the last years of silent film needed music almost as much as photography; Abel Gance knew this when he hired Arthur Honegger to score his *Napoleon* in 1926. So did the producers of *Ben-Hur* that same year, when they required William Axt and David Mendoza to supply music for every second of its more than two hours' length.

With the coming of sound-on-film, attitudes towards the use of original background scoring changed. Most producers felt audiences would now wander where the music was coming from. Max Steiner proved them wrong with his score for *King Kong* in 1932. He knew that film was not entirely a visual experience, that an audience is moved as much by what it hears as by what it sees. The trick is to write music that is felt rather than heard, and his score for *Gone with the Wind* (1939) provides further evidence. It sets the scene, **delineates the characters**, establishes the moods, and provides a **cohesion** that might otherwise be lacking. Sit through *Gone with the Wind* without its score and find out. Or *Alexander Nevsky*.

That most brilliant of Russian filmmakers, Sergei Eisenstein (1898-1948), the man who virtually invented the art of movie montage, was well aware of the need for a vibrant score for *Alexander Nevsky* – and he knew who he wanted to write it. Eisenstein had made himself invaluable to Soviet Russia with his *The Battleship Potemkin* (1925) and *October – Ten Days That Shook the World* (1927), and he wanted to come up with a film that would celebrate a glorious episode in the history of Russia, namely the victory of the Grand Duke Alexander over the invading Teutonic Knights in 1242. Two years previously, Alexander had defeated the Swedish army on the banks of the River Neva, for which he won the honorific name of Nevsky. A film about him, Eisenstein was advised, would do nicely for the upcoming Eighteenth Party Congress.

Eisenstein waited for Prokofiev to return from his extensive tour abroad, which concluded in May of 1938. Prokofiev had by this time been advised by the Soviet cultural commissars that he should write music that was both **accessible** to the people and a credit to the country. *Nevsky* seemed the perfect vehicle and the composer was pleased to collaborate with a man he greatly admired. Film composers are more often than not the last **artisans** called in, with little opportunity to give opinions on the structure of a film. Bernard Herrman once said he sometimes felt like a mortician required to cosmetize the corpse. This was not the case with *Nevsky*. Prokofiev was given individual scenes as they were shot and he discussed the scoring with

Eisenstein, who offered suggestions. Eisenstein was also willing to adjust the editing of the action to fit the rhythms and melodic nature of the music. For most film composers, this is a luxury they only dream about.

Since no one had any knowledge of what Russia or Teutonic music sounded like 700 years ago, Prokofiev and Eisenstein decided that the music would be purely imaginary and employ contemporary instrumentation. The visuals should be as **authentic** as possible; what was heard should be dramatically emotive. Prokofiev wrote the score rapidly and, as soon as it was finished, adapted it into a symphonic cantata based on seven principal scenes from the film. The work was first performed by the Moscow Philharmonic Orchestra and Chorus in May of 1939, with the composer conducting.

In *Nevsky* there are no doubts about who are the heroes and who are the villains, nor could there be. Prokofiev emphasized the differences quite deliberately. He gives the German invaders heavy rhythms, with strongly dissonant tones in the brass. The Russians have the warmer phrasing of the strings, with melodies much more consonant, even folk-like. The first movement, "Russia under the Mongol Yoke," is a somber prelude, setting the history of desolation caused by the invasions of Mongol and Tartar hordes. In "Song about Alexander Nevsky," the chorus sings in noble tones about heroism of the man who defeated the Swedes. "The Crusaders in Pskov" is a grim Latin **chant**, with almost brutal orchestral accompaniment, in which the chorus conveys the warlike nature of the crusading Teutonic Knights and their hypocritical righteousness.

The cantata's most celebrated movement, "The Battle on the Ice," begins with tremolos to evoke the morning mist over frozen Lake Chud. A distant muted trombone announces the approach of the Germans, and their Latin chant clashes with phrases from the Russian song of **defiance**. The thematic material intermingles as the two armies become locked in combat.

A mezzo-soprano is the solo voice as the orchestra intones "Field of the Dead," a lament as a Russian girl mourns the dead while searching for her surviving lover. Gradually, a feeling of patriotism transcends the sorrow. "Alexander's Entry into Pskov" brings the cantata to a triumphant close as the chorus and orchestra merge in a hymn of victory.

Alexander Nevsky has long been considered a classic Russian film, with Prokofiev's score recognized as one of the most vital compositions so far written for the screen. It made him the obvious choice when Eisenstein undertook the mightiest of all his epic films, *Ivan the Terrible*, on which he spent four of the last years of his life, from 1942 to 1945. But for all the boldness and grim grandeur of *Ivan*, neither Eisenstein nor Prokofiev were quite able to match the spiritual and visual impact of *Alexander Nevsky*.

(From *Stagebill*, Winter 1997)

I. Paraphrase words and word combinations in bold types. Translate the sentences in which they appear.

II. Explain what is meant by:

1. Sergei Prokofiev, and a number of other serious composers as well, were adept at providing films with music. 2. Films have always needed music. 3. It became obvious that an original orchestral score could become the unseen partner in playing upon the emotions of the audience. 4. With the coming of sound-on-film, attitudes towards the use of original background scoring changed. 5. The trick is to write music that is felt rather than heard. 6. Bernard Herrman once said he sometimes felt like a mortician required to cosmetize the corpse. 7. In *Nevsky* there are no doubts about who are the heroes and who are the villains. 8. Gradually, a feeling of patriotism transcends the sorrow.

III. Ask at least 10 questions to the content of the text. Be ready to give your own answers.

IV. Make up a dialogue explaining the function of music/sound track in films.

THE ORIGIN OF ROCK'N'ROLL

The term "rock'n'roll" is believed to have been the **concoction** of a disc jockey in Cleveland, Alan Freed, in the 1950s. He was a dynamic personality who was not content to sit back while a record was being played, sometimes he sang along with it, sometimes he would beat out the rhythm of a song by banging his hand on a telephone book. His preference was for songs with a **strong beat** to them, which he soon began referring to as "rock'n'roll," a phrase he had lifted from the lyrics of one of the numbers he used to play.

But rock'n'roll was not born in the 1950s. It dated back two decades before then, to the so called rhythm and blues songs which came out of the fields and **shanties** of the south. This was a **vigorous**, swinging music with strong accentuation which the Negroes used to play and sing, into which they would **interpolate wails, groans** and exclamations, and which they would render and release under the category of "race records".

Among its white admirers and practitioners, rhythm and blues was now being called rock'n'roll. The large companies did not fail to note that sometimes with **far-reaching implications** was occurring, that a complete new and different market had suddenly opened up for them, that of white teenagers with money to spend and eager to spend it on their favorite records. Large companies now began to take over some of the rhythm and blues pieces already recorded by the blacks for small black companies and **reassign** them to the white performers. This procedure came to be known as "covers".

The real opening gun in the rock revolution was fired in the 1955 with "Rock Around the Clock" (Max C. Freedman and Jimmy DeKnight). It was written in 1953 when it went **unnoticed**. In 1955 Bill Haley and The Comets recorded it for Decca. This **release** also found only a limited audience. Then the same year the song was used by Bill Haley and The Comets on the sound track of the motion picture "Blackboard Jungle", a drama about **juvenile delinquency** and an attempted rape at a vocational training school of a large city.

Suddenly, following the release of the "Blackboard Jungle", "Rock Around the Clock" acquired a new **relevance** for young people as an impression of their own feelings of rebellion. This was their song, about the world they had never made and in which they often were strangers.

Bill Haley became first of the rock'n'roll idols. He always insisted that though Alan Freed might have baptized the new music as "rock'n'roll", and was the first to **promote** it, that it was he, Haley, who was its **founding father**. Certainly, Haley developed some of the distinctive features of early rock. From rhythm and blues he took more of the rhythm and less of the blues, using the hammered beat and emphasizing rhythm with his guitars and drums pounding over melody. He shouted rather than sang his lyrics, his singing more percussive than vocal.

From country and western, he borrowed the ballad tradition the simplistic attitude towards melody, the guitar, and repetitions phrasing. He also lifted what was useful to him from pop-music, mainly his preference for talking about dolls, angels, dreams, and the moonlight. Also in the tradition **perpetrated** by later rock groups, Bill Haley and the Comets was the small ensemble that sang to its own instrumental accompaniment and depended for its emotional force **shrieking sonorities**, heightened and intensified by **electric amplification**.

Rock'n'roll, as first realized by Bill Haley, was a combination of rhythm and blues, country and western and pop- and that is the way it would remain even after its techniques and methods became more **sophisticated**.

Structurally it favored a 4/4-meter made up of 8 notes accented on the ground and the fourth beat. **Sonority** and rhythm were basic. Rock'n'roll was loud music – probably the loudest ever conceived. Its irresistible and implacable rhythmic drive, that never lost momentum, contributed further to its **overall excitement**.

It was music of protest. The young related to it because they were in **ferment**, protesting not so much against the evils of society (that would come in the 1960s) as against the moral and ethic standards of the establishment.

Rock'n'roll became the first music to be written by youngsters, and to be directed exclusively to youngsters. The subject selected for rock treatment

were things the young were vitally concerned with. Sex was a favorite theme, dealt not with romantic illusions of their elders, but realistically and implicitly. Teenage love, frustrated love, broken love – all also offered choice material to rock numbers, and so did current fads.

(Abridged from Ewen D. *All Years of American Popular Music*, 1987)

I. Paraphrase words and word combinations in bold types. Use them in the sentences of your own.

II. Organize the following vocabulary into the two semantic fields: 1) singing; 2) instrumental playing:

to emphasize; to beat out the rhythm; to interpolate wails; groans and exclamations; shrieking sonorities; to intensify (singing) by electric amplification; to accent on the ground and fourth beat; to echo one another; to add vocal support on chorus; to supply harmonies; to sing the lead.

III. Music that is soft and slow, such as lullabies, suggests a quiet, peaceful mood, while music that is loud and fast suggests a buoyant, active mood. Arrange the following adjectives in two groups of antonyms, according to the mood different songs may evoke:

calm, restful, happy, dreamy, mysterious, self-pitying, intimate, sad, somber, festive, joyful.

IV.

a) You may often hear somebody saying 'I like the voice of this singer.' Can you describe the voices of the singers you know, using the words give below:

deep, gentle, soft, fresh, clear, lyrical expressive, nasal, guttural, hollow, resonant, gruff, harsh, raucous, husky, mellow, metallic properly/ not properly placed.

b) The rhythm of a song can be defined in different words. Study the list of adjectives and use them in the sentences of you own:

assured, distinct, crisp, regular, irregular, dense, scattered, impatient, regular dance, abrupt, jaunty.

c) Select from the box the words, which best describe the music from the point of view of:

Mood – thoughtful, aggressive, intimate, calm, restful, happy

Melody – sad, dreamy, mysterious, buoyant, active, strong, tuneful

Rhythm – expressive, emotional, lilting, catchy, restless, assured

Beat – distinctive, light, heavy, impatient, abrupt, jaunty, crisp

Tempo – irresistible, driving, steady, ongoing, definite, strong, slow, solid, quick, swift, moderate, fast, meditative.

d) Study the list of phrases below. Choose the phrases you may need while speaking about: manner of singing and playing; stage presentation; singer vs audience.

To introduce a fresh style of melody, of harmony, of rhythm; to retain originality; to have an outburst of new sounds; to establish one's own identity; to adopt conventional rock star personae; to arrange music; to present an entertaining stage act; to satisfy audience tastes; to tend to be detached while singing; to meet the tastes of the audience; to put emphasis on vocal expression; to shift emphasis from drums to bass; to establish contact with the audience; to be backed by drums; to be rough and careless of melody; to establish ...rhythm; to achieve variety of sounds; to supply accompaniment; to borrow old tunes; to use familiar verses in new contexts to present a varied repertoire; to present an unusual interplay between vocal and guitar; to echo one another; to sing with high-pitched whoops.

V. Listen to the song "Yesterday" by McCartney and answer the questions:

1. Who is on lead vocal and what instruments accompany him?
2. What mood do the melody and lyrics evoke?
3. What instruments contribute to this effect?
4. Can you describe the person speaking?
5. What kind of love is depicted in the song?
6. Is the love story told emotionally or with a tinge of detachment?
7. How would you describe the interaction between the singer's voice and instruments in the song?
8. Can you say something about the title of the song?

VI. Render in English:

Лето 1965 года было переломным в истории рок-музыки. Из танцевальной, развлекательной она становилась серьезным искусством. Назревшие перемены олицетворяла, в частности, американская группа "The Byrds", одна из представительниц так называемого "рока Западного побережья". Если "Битлз" ввели в рок-музыку неожиданно новые, свежие формы, то "The Byrds", следовавшие в своем творчестве поэтическим традициям Боба Дилана (Bob Dylan), обогатили ее новым содержанием, которое тотчас взяли на вооружение десятки ансамблей, откровенно претендовавших на "мировое господство" в роке. Часть этих коллективов еще недавно были звездами нью-йоркской фолк-сцены, но возникали и новые, такие, как лос-анжелесская группа "The Doors". Именно в этот период Боб Дилан сменил акустическую гитару на электрическую, став пионером нового стиля — фолк-рока.

"Битлз", разумеется, не могли остаться в стороне от этих перемен. 12 октября в Лондоне они приступили к записи альбома "Rubber Soul", ознаменовавшего начало новой фазы не только в их творчестве, но и в рок-музыкальной культуре вообще. Все конкурирующие авторы и исполнители опять остались далеко позади.

В конце 1966 года "Битлз" выпустили новый сингл "Strawberry Field Forever". Композиция вместила в себя весь накопленный кварте-

том опыт студийной работы. Над ней работали более двух месяцев. С каждым новым дублем аранжировка песни усложнялась, добавлялись новые инструменты, акустические и электронные эффекты. Новаторские приемы в аранжировке, огромное по тем временам количество участвовавших в записи сессион-инструменталистов, сам взгляд на студию как на музыкальный инструмент, имеющий практически неограниченные возможности, – все это подготовило слушателей (и самих музыкантов!) к появлению первого в истории рок-музыки концептуального альбома "Оркестра Клуба Одиноких Сердец Сержанта Пеппера" ("Sgt. Pepper's Lonely Hearts Club Band").

Из всех композиций альбома наибольшее внимание привлекла последняя – "A Day In The Life". В записи участвовал симфонический оркестр из 40 музыкантов, приглашенных для создания уникального нарастающего звукового вала в середине композиции и перед заключительным фортепьянным аккордом. Этот аккорд в известной мере является самоценным музыкальным произведением. Исполнен он в десять рук: Ринго (Ringo Starr), Полом (Paul McCartney), Джоном (John Lennon) и Мэлом Эвансом (Mal Evans) на пианино и Джорджем Мартином (George Martin) на фисгармонии. Продолжительность его звучания – 42 секунды.

(From *Studenchesky Meridian*, 1991)

DISCUSS AND WRITE

I. *Do some research and write a composition or an essay on:*

1. The development of music in the multinational country (Russia, the USA, Canada).
2. What music do we need watching a film?
3. Write a persuasive letter giving details about the pleasure of playing a musical instrument.
4. Explain the pleasure of music-making.
5. Do you like classical music? Give your reasons.
6. Contemporary music. Explain the role of it in our life.

II.

a) *Give the Russian equivalent for the following English proverbs and idioms:*

1. He who pays the piper calls the tunes.
2. Don't take your harp to the party.
3. Have (keep) somebody on a (or the) string.
4. Play upon somebody's heartstrings.
5. Be one's own trumpeter.
6. Play first/ second/ third fiddle.

b) *Explain in English the meaning of each proverb.*

c) *Make up a dialogue or a short situation/story illustrating one of the proverbs.*

PART IV. TELEVISION

TOPICAL VOCABULARY

1. **Television**: TV; telly (colloq.); the box (BE); the tube (AE); portable TV-set; color TV-set; video; VCR (videocassette recorder); VTP (videocassette player); DVD (digital videodisk); DVD-player; cable television; satellite television; network; national channel; private (commercial) channel; viewer; viewing; peak viewing hours; prime-time; theme tunes; TV addict.

2. **Operating TV-set**: to switch on/off; to turn the sound up/down; to switch over/to change to another program/channel; to watch television; to see smth on television.

3. **People in Television**: to be in television; announcer; newscaster; anchorman/woman; presenter; TV reporter/correspondent; commentator; interviewer; guest speaker; showman/woman; quizmaster; cameraman; editor; producer; technician; soundman; a program crew.

4. **Programs**: daily, weekly, monthly program/show; a regular character of the program; a regular feature of the program; the news; current affairs program; special report; factual reportage; live footage; a live broadcast program; talk show; discussion; panel discussion; interview; documentary; children's program; educational program; wild/nature life program; sports program; the weather report/forecast; game show; quiz show; library film (=archives material); television play/film; serial; sitcom; soap opera; TV advertisement; commercial; video clip.

5. **Television Techniques**: to broadcast; to do a live broadcast; to be on the air; to go on the air; to be on TV (What's on TV tonight?); to appear on the program (as a participant); to show smth/smb on TV; to cover events; news coverage; a successful television coverage; to record/tape/videotape; recorded/taped program; to do a TV show; sound track; sound effects; microphone; mike; monitor; screen time.

I. Translate the following sentences:

1. Between its daytime and early-evening audiences, the "Wheel of Fortune" game show is seen daily by at least 43 million viewers, more than any other program. 2. Enhanced with higher prizes and bigger budgets than ever, game shows are blossoming on independent stations in the afternoon, and on network stations in prime-time. 3. "Soap opera" is a currently universally accepted slang expression for daytime television serial or dramas. 4. "General Hospital" is a popular afternoon soap opera, perhaps one of the longest running productions in American TV history. 5. Some people take to public, or noncommercial, television for better programming because it emphasizes cultural, informational, and educational programs. 6. With the

appearance of cable television, there are now not only programs, but whole stations that specialize in certain kinds of programming; there are channels devoted exclusively to news, sport, weather, and popular music.

II. Explain what is meant by:

1. Satellite television 2. Peak viewing hours 3. Anchorman 4. A Program Crew 5. Live footage 6. Talk show. 7. To be on TV 8. To be in TV.

Combine the above given words and word-combinations into sentences of your own.

III. Using Topical Vocabulary give a TV program review. Consider the following aspects:

- Type of the Program;
- Channel/Time;
- Target Audience (Age Group);
- Content of the Program;
- Program Crew (Presenter/Showman);
- Sound and Visual Effects, Setting;
- Aim/Message of the Program;
- General Impression.

READ AND SPEAK

THE STORY SO FAR

The idea of a machine able to broadcast both sound and vision goes back to 1875. But it wasn't until 1926 that a Scottish engineer turned the idea into a practical reality. Now, his invention dominates the modern media. This is its story.

John Logie Baird produced the first television pictures just eight years after the First World War. They were in black and white and were not very clear, but he had proved that the principle worked. Early sets made in the years Baird's breakthrough cost as much as a small car and not many were sold. Soon, though, his original system was improved and in 1936 Britain's first regular TV program went on the air. "Here's Looking At You" was broadcast by the BBC from north London's Alexandra Palace studios twice a day for a weekly budget of one thousand pounds. But Great Britain wasn't the only country producing programs. Other European nations, including Germany, were also involved in the early days of television. As, of course, was America – and it's there that the real TV revolution began after World War Two.

US television boomed in the late 1940s. Commercial stations began to open in almost every city, and national networks made programs which were

seen from coast to coast. One of the American networks – CBS – even developed a colour service as early as 1951. Two years later, TV took another important step when it covered its first major international event – the coronation of Britain's Queen Elizabeth II. It was the first time that a worldwide audience of millions had seen history take place in their own homes.

By the end of the decade, TV culture was rapidly becoming a fact of life on both sides of the Atlantic. Even so, it was still a very young medium – lots of people didn't have sets – and many experts thought it wouldn't last. That all changed in the 1960s and 1970s, though, as television started to satisfy the public's desire, not just for entertainment, but also for rapid, accurate information. As more and more sets were sold, the importance of TV news grew quickly. After all – what other medium could show you live – as TV did in 1969 – Neil Armstrong's first steps on the moon?

Since 1980 there have been four major developments. The first is video, which has given viewers the power to control what they watch and when they watch it. These days, fifty per cent of homes have a VCR and millions more are being sold.

The second is satellite TV. Thanks to direct broadcast satellites, dozens of new channels are available to anyone who buys a receiving "dish". Many of these new channels specialize in one kind of program – news, sport, cartoons, music, movies.

The third development is cable – a system of hi-tech wires, which provides even more channels... at a price. Cable also makes it possible for you to communicate through your TV, not just the other way round.

Fourthly, there's HDTV (high definition television), which now offers a much clearer and more realistic picture than was possible even a few years ago.

What is there left for TV to achieve in the future? The answer to that is two-way communication. Modern technology means that twenty-first century television will be linked to computer data-banks. This way viewers will be able to ask questions (via remote control) about what they are watching and the answers will appear on the screens. This idea is called "hyper-media" and is still at an early stage. But the hyper-media revolution could happen sooner than many people think.

I. Answer the following questions:

1. When did the idea of broadcasting both sound and vision first occur?
2. What were the major milestones in the development of TV before World War II?
3. How did TV develop in the USA after the war?
4. What was the first international event to be covered by TV?
5. What are the possible future achievements of TV?

Read the newspaper article taken from The Observer (Feb., 1999) paying attention to the peculiarities of newspaper style. Though the year of publication seems remote think about the topicality of the issue presented by Rupert Smith, a British journalist:

HOW LOW CAN WE GO?

Last week Oprah Winfrey (a popular American anchorwoman) warned that US chat shows are now so extreme, somebody might die on air. We could soon judge for ourselves, if one of the new breed, *Cheaters* – a hidden camera expose of unfaithful spouses – makes it onto our screens.

Who says there's nothing good on telly any more? According to 'the most powerful person in show business' we're in for some serious entertainment in the not too distant future. 'We will see sexual intercourse on television', predicts Oprah Winfrey, 'and I would not be surprised if one person actually kills another.'

But before you start stockpiling blank videos, be warned that this is just the latest round in a heated war of words between America's chat-show queen and her racier rivals. Winfrey has announced that she wants to get out of the talk game because, she claims, 'I am in disbelief about things that are happening on television talk shows. How low can we go?' Pretty low, one imagines, judging by the poor commercial results of previous attempts to clean up.

Last year, *The Jerry Springer Show* – now hardly the worst 'offender' in Winfrey's terms – staged an experiment. Guests participating in discussion along the lines of 'I'm Sleeping with Your Lover' were shown approaching each other with murderous intent before the screen went blank, only to reappear with security guards pulling them apart. The good intentions flopped as *The Jerry Springer Show* dropped seven per cent in the ratings. The solution? Springer reintroduced the violence.

All of this professional in-fighting masks deeper concerns about the moral effects of America's addiction to sensationalism. The nation's newspapers are full of stories about the pernicious influence of talk shows. Two teenage brothers in Miami, charged with sexually molesting their eight-year-old sister, claimed that a *Springer* show on incest had inspired them. Four schoolgirls in New York beat up their teacher when he refused to allow them to watch another show in class.

As usual, the moral panic is underpinned by hard economic concerns. Oprah Winfrey, who made her mark with outpourings of raw emotions from both guests and host, is trying to distance herself from the 'vulgarity circus' because the networks are getting nervous. Shock TV scares off advertisers. It's not as if Winfrey does not have another fish to fry: her company produces hugely successful moral-uplift TV movies such as *David and Lisa* (a romance between two teenagers in a mental hospital), and she's just

signed a deal with the Disney sponsored cable network Oxygen Media to provide entertainment aimed at female audiences. With **projects like these in the pipeline**, it makes sense for Winfrey to get out of the bear pit of TV talk.

It's easy for British viewers to congratulate themselves on the fact that homegrown TV has never sunk to such depths. True, we have our own **Oprah wannabes** – Vanessa, Trisha, Esther – but they never go too far. We can watch the American practitioners in action but we tend to **watch down our long British noses**. Our biggest chat shows are still **reverential or ironic**. The guests, generally speaking, remain seated. They are usually celebrities. 'Real' people in Britain don't have such colourful problems as their US equivalents, or if they do, they tend to keep them quiet.

All this could change, however. More and more **American formats are making their way onto our airwaves**, the latest being the 'pure unadulterated adultery' of *Cheaters*, a hidden camera expose of unfaithful spouses filmed through keyholes by their furious partners who then leap into the action and start pulling hair. A deal is in the pipeline for a British version of the show, which, given the current appetite for 'real-life' entertainment, seems like a **sure-fire winner**. It sounds unlikely, but consider this: *Candid Camera*, *Mr And Mrs*, and *Blind Date* all came from American formats and have defined British primetime entertainments for decades. It could happen here.

While it's sex and violence that terrify Americans, British audiences get more worked up by the ethical implications. **It's an old chestnut** that large numbers of telly addicts can't tell the difference between fiction and reality, **berating soap actors in the street** – and while that's largely to do with a willing suspension of disbelief, the US trend for on-screen psychodrama takes the phenomenon one-step further. Because this kind of entertainment isn't fiction. True, the participants are **goaded by their hosts**, encouraged to scream and swear and fight but, however fake it seems, most of the situations are genuine. *Cheaters* really does catch married men with other woman, then lets the wronged wives loose on them. Springer always remind us that these people are not actors. 'The show is a sanctuary for the vast number of people who don't have all the words,' he says, adding a surprise social conscience to the agenda. And action, in Springer-land, always speaks louder than words.

I. Paraphrase the bold-type words and word-combinations, pay a special attention to the idioms.

II. The article describes some of the TV programs which are also shown in Russia. Which of them do you watch? If you don't watch any of them explain the reason.

III. What is your attitude to the fact that American formats define Russian primetime entertainment?

IV. Comment on the title of the article.

Read the text and discuss the relationship of the commercials and the consumer.

PRODUCTS AND COMMERCIALS

Take any commercial with a simple message, repeat it again and again, and the product, if it's good, will sell, even if the spot is mindless and annoying. It's fixing the name of the product in the consumer's mind with a quick, catchy phrase that's important.

The moral, delivered, is plain: "Ladies, who've learned-buy..." This is very much the rule for women's portrayals in thirty- and sixty-second spots. They occur with alarming regularity during the daytime hours, when stations may sell up to sixteen commercial minutes an hour.

You are probably quite sure that commercials have absolutely no effect on you. Maybe they don't. But a shaken agency copywriter told me the first word his child spoke was "McDonald's". Make no mistake about it: the cumulative effects of commercials are awesome. An endless procession of commercials on the same theme, all showing women using household products in the home, raises very strong implications that women have no other interests except laundry, dishes, waxing floors, and fighting dirt in any form. Seeing a great many such advertisements in succession reinforces the traditional stereotype that woman's place is only in the home.

Ask anybody in advertising why commercials still show the little woman bumbling around in a fearful daze, and you'll find the answer is always the same: "Because our research tells us it is so." Agencies devote hundreds of thousands of dollars to find out who's buying their client's stuff and why. And it's not just Mom up there on the charts and graphs. Marketing researchers dissect and analyze the buying habits, educational and income levels of every member of the family. They even know what we do with our leisure time, and how much God we've got. Life-style data – activities, interests, opinions – have proved their importance as a means of duplicating the consumer for the marketing researcher.

The theory, quite simply, is to get inside women's heads in order to get inside their pocketbooks. Fact-finding specialists are retained at grand sums to commune with the natives and document their particular buying habits.

(Excerpted from *Literary Portraits*)

Answer the following questions:

1. What do you think of TV commercials? What commercials are appropriate in your opinion?
2. Do you believe that commercials show you the truth? Are you easily influenced by commercials?
3. Do you usually sit through commercials? If not, why?
4. Do you think commercials ought to be permitted or prohibited on children's TV shows?

Most commercials use some form of advertising gimmicks which are attempts to convince the public of the worth of a product. They want to influence the public and sway opinions so that the public will buy their products. Here is a list of gimmicks or 'tricks of the trade', study it attentively and analyze any TV commercial from the point of view of gimmicks used in it.

- Use an attention-getting technique. Ex. a song, a jingle, a dialogue, a scene.
- Reject the other brand by a demonstration that proves your brand is superior or condemn the other brand in some way.
- Associate your brand with something of value, or something acceptable to society. Ex. "Mothers love X soap." "X soap smells like a spring day."
- Have a respected or well-known person testify that your brand is the best.
- Convince the public that your brand is the best because the everyday person, ordinary people, use the product.
- Insist that everyone uses your brand, and if you do not use it you will feel left out.
- Try to convince the viewers that they will be more beautiful, handsome, more adored, etc. if they use your brand.
- Choose illustrations or facts that present only the best side of your product. Do not mention any negative points or side effects.

CHILDREN AND TELEVISION

"Children and Television" is an issue about which teachers and parents are naturally very concerned. Consider the following and speak about the effects of television on children:

1. Does television have mostly a negative or positive influence on children?
2. How does the television experience influence a child's language development?
3. How does television stimulate children's curiosity?
4. How does television influence the ways parents bring up their children?
5. How does watching TV influence the child's abilities to form human relationships?

Render the article in English:

Лев Яковлев

КТО БУДЕТ ЛЮБИТЬ ДЕТЕЙ?

Самая тихая и незаметная катастрофа нашего телевидения

Что-то кардинальное произошло с ведущими детских программ. Я помню: когда-то у них были совсем другие голоса и лица. Например, до сих пор не могу забыть, как, увы, ушедший от нас Сергей Супонев в каком-то пионерском лагере подловил реального пацана и о чем-то с ним балаболил. Именно балаболил, не жалея времени, не нервничая

оттого, что паренек не сразу врубился, чего надо. И он получил, что хотел: мальчишка осознал, что ничего страшного не происходит, что дядька-то свой, и такое выдал — мало не покажется. И я, детский писатель, кропавший в те времена сценарии для "Будильника" и "Спокушек" и похожим образом балаболивший с ребятами на выступлениях в школах, слушал этого ведущего и этого пацана, просто затаив дыхание. Там было все неподдельно, несценарно — интерес к ребенку, интерес ребенка и, если хотите, его любовь. Ну а как еще можно относиться к человеку, который слушает тебя с открытыми глазами, ушами и душой? Ни дома, ни в школе, ни от друзей этого не дождешься. То же можно сказать и о Сергее Столярове, популярном тогда ведущем "Детского часа", который относился к своим собеседникам уважительно деликатно, и еще о некоторых других, имен которых сейчас не помню, потому что их, к сожалению, давно нет на экране. Рядом с этими ведущими дети казались неординарными, а порой просто блистали!

Так почему же такие программы и таких ведущих повымело с телевидения? А вместе с ними и таких детей? Если и появляются на экране "проблемные" дети, то ведущие их демонстрируют, ну... как любопытные экспонаты. А дело в том, что изменился РИТМ — в глобальном, цивилизационном смысле этого слова. Нынче КЛИП правит миром, нашим сознанием. Это заметно во всем. И, пожалуй, самый катастрофический пример, мультики. Кстати, они занимают очень приличную долю в детском вещании. Сравните РИТМ лучших отечественных мультфильмов и западных кислотных мультсериалов. Если в "Варежке", или "Чебурашке", или "38 попугаях" мы наблюдали, как герои переживают, обижаются, восхищаются, удивляются, теряются, волнуются, страдают, то что можно углядеть в мельтешении кастратоголосых одноизвилинных персонажей мультмыла? Действие и еще миллион раз действие. Для мотивировок отведены доли секунд.

У создателей этого продукта только одна задача — чтобы дети смотрели не отрываясь. Ну что ж, они профессионально ее выполняют, превращая героев в дергающиеся детальки РИТМА. Детям нравится: смотреть легко, все понятно и неустомительно, много забавных идиотиков. За героев они не переживают: как можно переживать за детальки? Но раньше те же дети воспринимали героев мультфильмов как живых, настоящих, всамделишных. Я вам больше скажу: они по-прежнему любят отечественные "переживательные" мультфильмы, где чувства и образы, а не действия и рефлексy. Но смотрят нервно-паралитические западные. Потому что они состряпаны в том соблазнительном РИТМЕ, к которому они уже давно привыкли.

Я не знаю, что происходит с детской психикой при просмотре этой ультразвуковой мультмуры — надеюсь, она сама себя защищает. Воз-

можно также, что ее вред в море подобной продукции, которая попадает детям на глаза, незначителен. Но в чем я уверен – теряется перспектива. Дети отучаются от художественности и искренности в искусстве. Они думают, что это и есть искусство. И когда подрастут, с таким же пониманием будут поглощать видеосериалы, где культурист в набедренной повязке, красотка в мини-шкуре и обязательный негр-шутник мочат в джунглях колдунов, зомби и других.

Ну и что толку об этом снова говорить, спросите вы? Процесс-то не остановим. Ладно, этот не остановим, но существуют же и другие процессы. Наташа Державина, бессменный редактор передачи "Спокойной ночи, малыши!" рассказывала, что однажды Хрюши неделю не было на экране, ну совершенно случайно так вышло, по недосмотру. Море звонков! Тысячи писем! Неужели Хрюша заболел? Сообщите нам о его здоровье! Есть фанаты и у кукол, и у телепередач, если они с "человеческим лицом". Такие переживания требуются детям, но они не могут их потребовать. В любом случае очень трудно эти требования выполнить, потому что любой руководитель на телевидении, если он профессионал, обязан учитывать рейтинги. А те однозначно показывают: чем ритмичнее, чем ярче и бессмысленнее, тем стабильнее успех. У более медленных и душевных детских программ рейтинги всегда будут ниже. Но это не значит, что без них можно обойтись.

Надо ли в жизни быть особенным, если это теперь никому не интересно? Не лучше ли, как на телевидении, удовольствоваться тем, что ты объект чьего-то сценария? Конечно, я утрирую, но не специально, а потому, что "Улица Сезам", если вдуматься, и есть карикатура на норму. А зрители-дети принимают ее и подобные ей за чистую монету. У них в отличие от взрослых отсутствует тот культурный и социальный контекст, который помогает защититься от агрессии усреднения. Для зрителей-взрослых эта агрессия не опасна, зато из их жизни уходит одно из самых чистых и прекрасных наслаждений – талантом детства.

Не знаю, как вам, а мне ужасно интересно наблюдать ребенка в тот момент, когда он еще не понимает, что сейчас скажет, но вот-вот поймет. Это похоже на детектив: вроде бы ничего не происходит, но ты чувствуешь немыслимое напряжение. Лишь бы никто не мешал. И ведущий – в первую очередь. Однако зритель, как известно, голосует кнопкой. Может, "переживательные" программы пока что недостаточно убедительны, чтобы зритель голосовал за них. Может, когда-нибудь кому-нибудь удастся совместить успешно перестраивающий сознание детей РИТМ и неподдельную эмоцию. Но этого же может и не случиться, если на экране не появятся люди, которые по склонности характера и таланта хотят узнать, что там у него внутри, у этого уникального создания по имени РЕБЕНОК. Которые любят его во всей

полноте: его шутки, обиды, мысли, волнение. Когда-то — когда мы сами были зрителями — нам это было важно.

(Abridged from *Ogonyok* № 40 Oct. 2002)

I. Team up with another student, single out the main arguments of the author as they are presented in the article.

II. Formulate your own opinion.

III. Summarize the article in English.

DISCUSS AND WRITE

I. Express your opinion on the following:

1. Do TV programs present a realistic picture of Russian life? Why or why not?

2. Do you think television is an effective baby-sitter?

3. Should children have unrestricted use of the TV set?

4. How important is watching television in another language when you are studying that language?

5. Think of your earliest TV memories. How has TV changed?

6. Do you think some people are influenced to commit crimes because of TV?

7. What kinds of shows do you and your family usually watch?

8. Do you usually watch TV with other people or by yourself?

9. What kinds of TV shows do you dislike? Why?

10. How can we change Russian TV so that we can make it a better use of our time?

11. Do you think public broadcasting is different from privately owned broadcasting?

12. Can you do other things when you are watching TV? What do you usually do?

13. Do you think the news programs on TV are accurate? Are some better than others? Why?

14. TV has a responsibility to report all the facts, no matter who may be hurt.

15. Television is more harmful than it is beneficial for society.

II. Read the following quotations and expand on them in the form of essay expressing either agreement or disagreement:

• "Television was the most revolutionary event of the century. Its importance was in class with the discovery of gunpowder and the invention of the printing press, which changed the human condition for centuries afterward. With television, humanity would no longer sit on the front steps and chat or gather in the parlor to see if human friction must brighten the evening. From now on people would hunker in dim rooms, alone or in silent

groups, which is the same thing, watching pictures flicker on electronic furniture." (Russell Baker)

- "Television is a medium of entertainment which permits millions of people to listen to the same joke at the same time, and yet remain lonesome." (T.S. Eliot)

- "Television is for appearing on – not for looking at." (Noel Coward)

- "Television is a device that permits people who haven't anything to do to watch people who can't do anything." (Fred Allen)

- "Television is the first truly democratic culture – the first culture available to everybody and entirely governed by what the people want. The most terrifying thing is what people want." (Clive Barnes)

- "Television is an invention that permits you to be entertained in your living room by people you wouldn't have in your home." (David Frost)

- "Television has lifted the manufacture of banality out of the sphere of handicraft and placed it in that of a major industry." (Nathalie Sarraute)

PART V. INTERNET

TOPICAL VOCABULARY

1. **Computer:** home/personal/portable computer; screen, keyboard, mouse, (compact) disk; (laser) printer, VDU (monitor), scanner, digital camera, server; user/advanced user, user-friendly; online; network; file, favorites, options, facilities; electronic sources; memory; bug/virus; computer-literate (illiterate); desktop, laptop/notebook; hacker; slash; back-up copy (an extra copy on a floppy disk).

2. **Hardware:** central processing unit; modem; hard disc; floppy disc; CD-ROM (Compact Disc Read Only Memory).

3. **Software:** programs; data; routines; word processor/word processing (writing letters and reports); spreadsheets (a program used to enter and arrange numbers and financial information); databases (programs which allow you to store, look at or change a large amount of information quickly and easily); graphics (the pictures and symbols a computer program can produce).

4. **Internet connections:** the Internet; provider; browser; e-mail, mailbox; chat room; home page; network address.

5. **Computer using:** to store/analyze information; to make calculations; to set up a program; to optimize; to find folder; to customize; to be available, to arrange; to access; to click; to crash; to freeze; to open a new/an existing document; save the data in the document; to print; to copy; to cut; to paste, to download; to install; to connect; to disconnect with/from.

A BRIEF HISTORY OF THE INTERNET

To realize what the information revolution holds for the future, it is essential to understand the technology's development. Internet is an abbreviation for 'internetwork' – which effectively means a network of computer networks. A computer network is two or more computers connected together using a variety of media – a piece of wire, telephone lines, radio or satellite – enabling them to communicate and exchange information.

In the late 1960s, the US military created a network of computers so that in the event of a nuclear strike at a single site, the computing and communications systems would still be able to function. As an increasingly large number of US universities became involved in military research, they were also connected into this network as a means of sharing information and communicating. When the threat posed by the Cold War diminished, the network connecting the US universities split from the military network and began to grow at an astonishingly fast rate. In the UK, academic institutions also recognized the importance of being able to share the data they held on computer and the communication facilities offered by computer networks, and a system called JANET was created by academic institutions.

Slowly, as intercontinental communications systems were developed, these national networks became interconnected. Today, we have a global network, comprising millions of computers – and it is doubling in size every year.

WHAT IS THE INTERNET AND WHAT DOES IT PROVIDE?

Until the early nineties, the Internet primarily provided electronic mail and similar services. As facilities, they were only accessible to people with enough computing knowledge to use the systems.

But the development of user-friendly software and the reduction in connection costs means that anyone with the right equipment may have access to the vast array of data and services provided by the Internet.

Much of the information stored on computer by academic and some commercial users is available on the Internet via information servers. These servers are computers with software which enables users to search for and retrieve information from the global network.

As the Internet's popularity grew, so did the problem of dealing with more users. This led researchers at the practical physics laboratory in Switzerland to create a new kind of system (the world-wide web or WWW, or just W3) which provides a document-oriented view of computing, giving users formatted text and graphics instead of simple menu lists. The world-wide web links together a 'web' of documents that can be accessed and distributed across several networks and continents. The task of navigating the web is made much easier by provision of software which allows a user to

select documents and information servers via a graphics and text-based screen driven by mouse and keyboard. The system allows seamless navigation of the global network and information databases.

WHAT INFORMATION IS AVAILABLE?

Think of virtually any subject and you can almost guarantee that some information is available on the Internet.

The range includes: newspapers; international affairs; sport; computing; music; religion; films; art; tourist guides; weather; academic information; interactive discussion groups ... and the list goes on.

How do I get onto the Internet? Commercial organizations and individual users will need to purchase the Internet access from one of many service providers. The Internet can then be accessed using special software via a modem and a telephone line.

But if a user is based in an academic institution, Internet access is usually available via a national network, which in the UK is called JANET.

What does the future hold? The Internet is growing rapidly and there are very few controls on what information can and cannot be presented – and some commentators have linked it to anarchy.

Recent initiatives have sought to increase the scope of the network to encourage commercialization and popularization of the Internet.

With increased bandwidth and a managed infrastructure there will be no limit to the type of information and services that will be available to users. You can expect to have Internet links at work to provide commercial communication services and at home for leisure use.

Services that may become commonplace include real-time video conferencing (already available on some high speed networks), home-shopping, interactive TV, video on demand, home banking and video telephony. Some claim the Internet will have as great an impact on society, work and leisure as the first mass-produced printed media.

I. Ask as many questions as you can to the content of the text. Discuss the problem of the future of the Internet in pairs.

II. Translate into English:

1. Интернет – всемирная компьютерная сеть, позволяющая ее пользователям получить доступ к огромному количеству информации.

2. Чтобы начать пользоваться Интернетом, недостаточно иметь доступ в сеть, в компьютере должна быть установлена специальная программа.

3. Найти нужную информацию в сети Интернет, с одной стороны, просто, с другой стороны – сложно. Любая поисковая система быстро выдаст большой список сетевых адресов, но вам потребуется много времени, чтобы посетить все страницы.

4. Электронная почта – самый быстрый и достаточно надежный способ передачи информации на любое расстояние. Достаточно создать почтовый ящик в сети Интернет, и на ваш электронный адрес будут приходить сообщения, с которыми можно работать так же, как и с обычной корреспонденцией.

5. Современные компьютерные программы настолько сложные, что требуют мощного компьютерного оборудования, способного обеспечить их работу.

III. *Using Topical Vocabulary render the following information in Russian:*

Types of Electronic Sources

Universities and colleges throughout the world have moved quickly in the past few years to expand their computer technology. They have made such sources easily available to students, too. The following are the major sources of computer-based information.

1. CD-ROMs.
2. Internet.
3. Home computers.
4. E-mail.

CD-ROMs

CD-ROMs contain read-only memory. They are portable compact discs that cannot be added to or altered except by the original programmer. The advantage of CD-ROMs is that they usually do not require installation into an individual computer system. Instead, the compact disc containing the information is inserted in the computer much like a selection of music that is used on a CD player. This is the reason that such computer-based resources are referred to as portable. Other non-portable sources are accessed through a network or as part of e-mail communication.

Do not forget, however, you must keep reliable notes after you have downloaded material. Perhaps this sounds difficult and cumbersome after the ease with which you have accessed your other sources. But you still need to transfer material to another computer. Therefore, keeping a good record of your disks is necessary. Then, when you need to retrieve your research and write your paper, you can refer to these notes to make the best use of the material you have gathered.

One way to keep track of disks is to use those same bibliographic cards with shortened notes of what you have saved, whether from the printer or on a disk. Why this extra step? Because you can save yourself time when you begin to write if you have your index cards briefly noted and kept together as one separate file. It is never necessary to take complete notes. Otherwise, using computer-based material will not save time.

Downloading information from CD-ROMs can be especially helpful for people who have a busy schedule. It is hard to find the time to spend at libraries along with classes, studies, employment schedules, and family commitments. Downloading onto your own disk is a great time saver enabling you to use a computer in your learning center or your own home computer. Then you can find the material when you want to write about it.

THE INTERNET

The Internet is considered non-portable and is accessed through a network of electronically based information available on an extensive network of sources throughout the world. The Internet is a worldwide network of computers connected by high-speed data lines and wireless systems through which you can communicate. Established in 1969 as a military system, it now allows individuals to communicate with corporations, schools, and people who have an e-mail address or a home page on the World Wide Web (WWW).

Internet services combine the use of audio, video, graphics, and text for procuring information. In addition, Internet services offer translations from one language to another. This can be accomplished with a simple click of the right keys. For example, if the original material is in Spanish and the researcher speaks French, the researcher can click on a translation from Spanish to French.

Translations that offer such a choice for a multilingual student, however, might be best accessed in English only. As a matter of fact, many multilingual students find it helpful to read the material first in their native language, but then to click on the English translation while making their notes in English. However, there is an advantage to being multilingual if the material is not offered in English. Then, by all means, use any resources you need.

The key to doing research on the Internet is to locate specific information. Because the information on the Internet is so vast, and is always changing, you *will* want to begin with a *search engine*. Here are a few suggestions for accessing the Internet and finding specific material.

1. Be as specific as possible. Let us suppose that you are looking for information about Frederick Douglass, an ex-slave who became a leader in the movement to abolish slavery and a famous nineteenth-century writer. Your next step is to enter two or three words to aid the search. You might then write Frederick Douglass, abolitionist, 1860. Note: It is always wise to check network addresses before each use because they change frequently.

2. Link your terms. Most search engines let you use connectors such as *and*, *or*, *not*. If you want to limit your search to Frederick Douglass' work as an abolitionist, you could list your request as follows:

Frederick Douglass, abolitionist before 1860.

3. If your search is too successful: Sometimes your query will result in hundreds of matches. Just remember that the best matches are listed first; you do not have to continue to visit additional sites once you have found the information you need.

FINDING INFORMATION ON THE WORLD WIDE WEB

To access the World Wide Web for research purposes you need software called a Web browser. If you have your own PC, however, you can also access the browser that is built into the service's communication system. Libraries and learning centers offer this service as well. The advantage of working at a learning center is that you can always find someone who can guide you through the process.

DOCUMENTING ELECTRONIC SOURCES

Just as you may refer to another author's work to prepare your manuscript, your readers may want to build upon your research for *their* writing. Evaluating electronic sources and writing citations for these sources must be as accurate and helpful as possible – not always an easy task. A lot of information on the Internet is self-published; therefore, you should rely on using authors or scholars who already have a reputation for accuracy and whose work is known to be both relevant and recent. The authenticity of the material makes the job of documenting it much simpler.

Still, finding the best way to document electronic sources is more challenging than referencing published material because the Web and TV and other media sources are not as organized as printed sources are. When the reliability of such material is difficult to establish, you can refer to the Uniform Resource Locator (URL) to check the network address. In using a network address, you should also include the access-mode identifier (*http*, *ftp*, *gopher*, *telnet*, *news*), and after the first single slash, any relevant path and file names.

<<http://www.princeton.edu/~lancelot/>> *The MLA Style Manual* also recommends using URLs in citing on-line works. Always use both printed and electronic sources for the same citation, if this is available.

Britannica Online. Vers, 97.1.1. Mar. 1997. Encyclopedia Britannica. 29 Mar. 1997 <<http://www.eb.com/>>

Many Internet publishers try to offer the same information that print sources do, but clear-cut organization does not yet exist. Some network addresses are used for such a short time that the address is no longer used by the time the paper is reviewed; therefore, combining both print and URL locations whenever possible gives a stability to a writer's citations.

READ AND SPEAK

Computers and Children

Complete the table with your own ideas on the topic of today's article:

- 1. Ways computers can harm young children*
- 2. Ways computers can benefit young children*

Read the article and add any information you find in the article that is not included on your table.

COMPUTERS CAN HARM YOUNG CHILDREN, U.S. GROUP SAYS

WASHINGTON Tuesday September 12 (Reuters) – Early **exposure** to computers stops healthy development in children such technology should only be introduced after elementary school, a group of U.S. educators and psychologists said on Tuesday.

The Alliance for Childhood, a group that focuses on child development, said in a report that computers and the Internet prevent preschool children from interacting with each other and adults. "Children need a healthy education, and computers cannot provide them with a healthy education because children need a living education with live people," said Joan Almon, a former preschool teacher and U.S. coordinator for the organization.

The U.S. government has spent billions of dollars a year on new technology for elementary schools. In 1994, the Clinton administration said it would work with public schools to have them hooked up to the Internet by the end of this year. According to the report, in the last five years public schools have spent more than \$27 billion in computer technology and related costs. "Children are not getting warmth, artistic inspiration and understanding. Only a teacher can do that," Kim John Payne, a Massachusetts child psychologist, told Reuters in a phone interview. As of late 1999, 95 percent of schools were connected, said a spokesman for the U.S. Department of Education. Almon said some schools have cut back on teachers, library books, music and arts programs, and field trips to parks, while spending millions on computer hardware and software.

Studies show that introduction to computers at an early age does not increase children's creativity and can cause **eye strain**, repetitive stress injuries and **obesity**. Those who frequently draw on a computer are reluctant to create hand drawings, and are extremely critical of their handwritten art work because it is not "**sophisticated enough**," she said.

The effects go beyond that, Payne said. She said that increased computer lab time and shorter breaks make it difficult for children to develop their

social skills. Early exposure makes children unaware of other children's emotions, she added. It is particularly damaging at a young age because the brain is most active in terms of the socialization process. "When children are playing with a computer they are not playing with each other," Payne said. "It's a virtual world not a real world."

But not everyone agreed with the report. Alan Delamater, a child psychologist at the University of Miami, agreed about the risks such as posture problems and obesity, but said this was outweighed by benefits such as educational games. "It's an inactive activity, but so is reading," Delamater said. He said children need to learn to use computers at an early age because they are part of modern life, but stressed that parents need to monitor things like computer games. While Almon and her peers encouraged parents and teachers to keep young children away from computers, they favored their use in the education of older children. "They are wonderful tools," she said. "Let's be really careful about how we use them."

Glossary:

- exposure** – contact with something, being affected by something;
- eyestrain** – a tired condition of the eyes caused by such activities as reading or looking at a computer screen;
- obesity** – being very fat;
- sophisticated** – advanced, complex;
- posture** – the way you hold your body;
- monitor** – to watch carefully.

I. Find information in the article to help you complete the table below. You must decide whether the person/group listed feel positive or negative about using computers with young children.

Person/Group	Positive/Negative
The Alliance for Childhood	
The Clinton Government	
Joan Almon – former preschool teacher	
Kim John Payne – child psychologist	
Alan Delamater – child psychologist	

II. Work in a group of four. Choose one role each to talk about for at least one minute. When you have finished you may like to take a different role.

Role A: You are from the Alliance for Childhood. Talk about what you feel is a healthy education for children.

Role B: You are the head of the Department of Education for the American Government. Talk about why you have spent so much money on computer technology in schools.

Role C: You are Alan Delamater. Talk about all the advantages of children using computers from an early age.

Role D: You are a parent of a child who has just started school. Your child spends a lot of time at school in the computer lab. How do you feel?

III. Interview a classmate: prepare some questions to ask a partner about their opinion on young children using computers. Be ready to talk to the class about what your partner said.

Internet can be used not only as a valuable source of information, but for some other purposes as well. Read the following and be ready to discuss the issue of Cyber Romance.

I. In pairs discuss the following questions about friendship:

1. Have you ever been in an Internet chat room? (If both of you answered 'No,' skip questions 2 and 3 and go straight to question 4.)

2. What did you talk about in the chat room?

3. Have you ever made friends with someone (either with a person of the same sex or opposite sex) on the Internet? Describe your experience to your partner. How did the friendship start? Is it still going? (Skip questions 4 and 5 and go directly to question 6.)

4. Would you consider using a chat room on the Internet to make new friendships?

5. Have you ever had a friendship with someone you have never met in person (i.e. face-to-face)? How did you communicate?

6. Imagine that you have been asked to describe yourself to someone you have never seen. Discuss with your partner how you would describe yourself. What things about yourself would you not mention?

7. Do you believe that people can find a suitable marriage partner using chat rooms?

8. What qualities would you look for in a romantic partner?

II. Quickly look for the answers to these questions in today's article. Do not read the whole article, just look for the answers.

1. Which meeting were the results of the study reported at?

2. What subject is Dr Jeffrey Gavin a lecturer in? Which university is he from?

3. What conclusion about chat rooms did Gavin come up with after completing his study?

4. How many people did Gavin interview? How old were they?

5. How many of the people interviewed told complete lies?

6. How many people became good friends or developed romantic relationships with people they met on the Internet?

7. How many people actually had a real meeting with their online friends?

8. How many couples decided to get married after meeting each other?

CHAT ROOM CHATTER MAY LEAD TO REAL ROMANCE

By Pat Hagan

LONDON Friday March 15 (Reuters Health) – Despite the public perception that **cyberspace** is a shallow and sometimes **hostile** environment, lovers who meet through Internet chat rooms may actually end up forming strong relationships, a researcher reported Friday at the British Psychological Society meeting in Blackpool. Once **potential** partners meet face-to-face, the relationship may **thrive** because they feel they already know each other well through their online encounters, said Dr Jeffrey Gavin, a lecturer in psychology at the University of Bath. Contrary to expectations, most chat room users don't totally mislead online partners about their looks and shape. Instead, they just tell a few white lies about their height, or the color of their hair, he said. "Chat rooms don't lead to shallow and impersonal relationships," Gavin told Reuters Health. "They lead to really close relationships because people express themselves more freely and are more open and honest on the Internet. Gavin came to this conclusion after carrying out in-depth interviews with 42 regular chat room users ranging in age from 19 to 26. "What tends to happen is that, when they meet, it's a fairly smooth transition from online to off-line because they know each other so well," said Gavin. The latest study suggests cyberspace may have some considerable benefits in helping new relationships form. The interviews showed people routinely lied about themselves online, but in most cases they were minor misrepresentations rather than outright fabrication. Interestingly, this little bit of dishonesty seemed to encourage chat room users to then be more emotionally explicit and intimate. "They still seem to comply to the **social norms** around the body," Gavin explained. "So the guys tend to make themselves sound blond and blue-eyed, while the women add a bit of blond to their hair. It's true 12 of them told outright lies but the rest just exaggerated slightly." Gavin said of the 42 volunteers he studied, 29 reported close friendships or romantic relationships with people they met online, with 21 progressing to face-to-face meetings. "This was more than I expected and these tended to settle into regular relationships. One couple even became engaged to be married," he noted.

Glossary:

- cyberspace** – the Internet;
- hostile** – unfriendly;
- potential** – possible;
- thrive** – develop well and become strong and healthy;
- intimate** – having a close relationship;
- social norms** – standards of behavior considered typical in a particular society.

III. *The following text is a summary of today's article but there are some mistakes in it. Read the article again, then read the text and correct any mistakes.*

The public perception is that Internet chat rooms are good places to form relationships with other people. However, a study from Cambridge University found that many people form strong relationships in chat rooms. The study, conducted by Dr Jeffrey Gavin, revealed that most people do not tell big lies to chat room partners, but instead tell only white lies about their personal qualities. Gavin explained that these chat room conversations lead to really close relationships because people enjoy being lied to. Of the 42 volunteers that were studied, more than half of them reported close friendships or relationships with people they met online but less than half of them actually met their online friend in person. When online friends do finally meet face-to-face, relationships often end.

IV. *Many people can not imagine their life without e-mail. Read the following information and summarize it:*

**The Difference between Personal and Business E-mails:
Not All E-mails Are Created Equal!**

E-mail has changed our lives both personally and professionally. It is an efficient, easy and even fun way to make plans with friends or bounce ideas off co-workers. While it is more informal and conversational in nature than paper-based communication, it is important to remember that not all e-mails should be created equally. You use a different tone when speaking to friends than when speaking to business associates right? Well, that same courtesy and professionalism should apply to business e-mails as well. For example, an e-mail to a friend might read: "hey had a gr8 time yesterday :) we'll chat soon. later, me". While that same information when sent to a business associate might be written:

"Dear Mr. Smith: Thank you for taking the time to meet with me yesterday. I look forward to speaking with you in the near future.

Sincerely, Jane Doe

Chief Financial Officer

Jane_Doe@yourcompany.com".

A distinct difference exists between the personal and business e-mails. Business e-mails should be short and concise. Most people are too busy to read lengthy e-mails searching for the point. It's also important to include your name, title and your own e-mail address so the recipient knows who you are and how to contact you. This information is called the signature and most e-mail programs allow you to set a default signature to appear at the end of each e-mail.

You probably won't be hired or fired based on your e-mail etiquette (or e-etiquette). But keep in mind that your business e-mail communication is a reflection of you. Use your judgment and remember to think before you click "send".

1. USE PROPER SALUTATIONS AND SUBJECT HEADINGS.

A simple, "Hi, Joe!" or "Joe" is fine when addressing co-workers or outside clients you've met before. But use the more formal "Ms." or "Mr." salutations when e-mailing new clients or those higher on the corporate ladder. As for the subject box of an e-mail, think of it as the RE: (regarding) line of a memo. Don't leave it blank, just keep it short and to the point.

2. AVOID USING ALL CAPS.

In the world of e-mail something typed in all capital letters denotes SHOUTING and most users consider it rude. Use caps ONLY when trying to emphasize a point.

3. CHECK AND RE-CHECK BEFORE SENDING AN E-MAIL.

Make sure the addresses in the "To" box are spelled correctly and are in fact the people that you want to receive the information. It's a good idea to type the addresses only after you've completed the rest of the e-mail to avoid any potentially embarrassing situations. It is unprofessional to send e-mails filled with spelling, punctuation or grammar errors. Most e-mail programs contain built-in features that can check for proper spelling and grammar. Use them.

4. ASK THE ORIGINAL SENDER'S PERMISSION BEFORE FORWARDING AN E-MAIL.

You should always get the original sender's permission before forwarding their e-mail on to others. Although it may seem harmless, it may contain information that the original sender did not intend for others to read.

5. REMEMBER THAT CERTAIN SITUATIONS STILL REQUIRE FACE-TO-FACE COMMUNICATION.

WHAT THE NET DRAGGED IN

By Igor Ryabov

The Internet is **perfidious**. Freedom is unbounded in it, but the magic of limitlessness is capable of enslaving man and locking him in the virtual world.

Without electronic versions life will lose its meaning. At least, the prestigious life. But were it only for the sake of prestige that people go in for compromises with the virtual world...

Billion dollar worth deals are being made **under the Net aegis**. Bill Gaits with his silicone boys are **knitting a strait-jacket** for all stock-and

currency exchanges of America and Europe, calling it the Microsoft solutions for businesses and the Net.

The Internet is winning over from television the palm of coverage efficiency, and soon will have the palm of pageantry. It may sound awful but marriages are celebrated in the Internet with the bride, of course, wearing a net in place of the veil.

The main thing, however, is that the Internet has changed people's psychology and perception of the world. The notion of distance is disappearing. An electronic letter or a song get delivered to any point of the globe without difference. Mail services suffer losses. The notion of personality is changing. A real person can multiply his ego in the Net in endless numbers. Psychologists take to upgrade training to learn how to treat clients bred by the Net.

The Internet is larger than any nation, and more complex than any civilization. A Bermuda Triangle in the monitor square, a Tower of Babel built overnight, a Noah's Ark housing all creatures and their kin.

One by one all are landing in the Net. Artists, merchants, physicists, swimmers, lyricists, and prostitutes. Politicians were among the first visitors to that Nether world, and for a very simple reason: it is democratic. This aspect has been covered exhaustively. But nobody as yet solved the mystery of the Internet, even those who have given birth to this baby.

(Abridged from *New Times*, October, 1999)

I. Single out the author's ideas concerning the main features of the Internet and expand on them.

II. Paraphrase the bold-type words and word-combinations.

DISCUSS AND WRITE

I. Define the key issues of the text and render the text in Russian:

The very fact of the virtual reality being boundlessly free makes it dangerous. It is perilous like thin ice. The Net helps some and enslaves others. Anyone wishing so can find a room in the Net, have a talk with its other inhabitants, join a sect and launch one's virtual self.

However, the freedom of the Net can turn into a rapid disaster for simpletons, like any other freedom, the Internet can be an intoxicant. The anonymity in crowded places (in other words, in chats and discussion panels) allows any kind of experimenting that often brings sad culmination: infatuation, friendship till death, adultery. Virtual, of course.

Scientists have identified a new disease of Internet dependence. It occurs when one's thoughts are in the Net, when one cannot live a day through without Internet friends, without the entertainment supplied by the Net, and when one runs to the computer posthaste to join the modem in a passionate connect.

Some psychologists believe that in communication via the Net a person does not communicate with counterparts having specific geographic coordinates. The user communicates with the Net. Some authors of popular chats connect robot programs to the discussion, their speech not differing from that of other users. Except, may be, in irreproachable politeness.

One wishes, Freud would have taken to investigate the matter. However, even without him many researchers compare the communication with the Net to a flirting with the computer.

(Abridged from *New Times*, October, 1999)

II. Render the text in English and use this information for comparing the situation with computerization of schools in Russia and abroad:

Компьютеризация государственных школ является для Британии программой, которая действительно реализуется. Если в 1998 году только 17% начальных школ Англии были подключены к Интернету, то в 2001 году выход в Интернет имели уже 86% начальных школ. Что касается английских средних школ, то практически все они уже имеют выход в Интернет: число неохваченных школ измеряется всего двумя процентами. Премьер-министр Британии Тони Блэр все последние годы лично и чрезвычайно заинтересованно занимался вопросом школьной компьютеризации.

Разъезжая по школам страны, он прежде всего спрашивал о том, каково положение дел у данной школы с компьютерным оснащением, и просил директоров школ дать ему сведения о том, сколько учащихся имеют подключение к Интернету через домашние компьютеры и насколько обеспечены они возможностью пользоваться Интернетом в школе. За последние четыре года компьютерные технологии стали повседневным инструментом учебного процесса в школах страны. Сегодня компьютеры имеются практически в каждом классе государственных школ. Учащиеся, как правило, работают в Интернете на компьютерах, установленных в школьных библиотеках.

(From *Fakel*, 7, 2001)

III. What do you know about hackers? Do you consider them to be dangerous for society or treat them as absolutely harmless highly professional young people having fun? Render the following article in Russian and discuss the phenomenon:

На hackzone

Само слово *hack* появилось в 1960х в недрах Массачусетского технологического университета (MIT) и означало умение делать что-то изящно, остроумно и вдохновенно. Слово "хакер" в те незапамятные времена было почетным и уважительным, типа "асс", "профессионал". Хакерами называли программистов, компьютерных гениев, которые писали первые программы и игры.

С течением времени многие из них подались в бизнес и прославились как создатели знаменитых компьютерных компаний в Силиконовой долине. Эти хакеры изобрели операционные системы, построили Интернет, написали первую антивирусную программу и сделали много чего еще.

Никто не называет их теперь хакерами, потому что появилось новое племя, младое и незнакомое: дерзкие взломщики, ломающие серверы и сайты своих отцов. Они – те самые плохие парни, с которыми борется весь мир. В течение только 2000 года на борьбу с хакерами и компьютерными вирусами в США было израсходовано 300 миллиардов долларов.

Причин, по которым хакеры ломаются в чужие компьютеры, множество. Раньше хакерами двигала пламенная любовь к свободному обмену технической информацией, борьба с патентными и авторскими ограничениями, которые замедляли техническое развитие. Теперь это больше жажда нажива, желание напакостить, прославиться и т.п. А ведь раньше у хакеров был даже свой "рыцарский кодекс", согласно которому истинный хакер должен избегать нанесения ущерба и обязан, вторгаясь в систему, принимать величайшие предосторожности для избежания повреждений.

Методы наказания хакеров становятся все более разнообразными. Канадского хакера за взлом серверов НАСА и Массачусетского университета заставили читать лекции об опасностях хакерских атак. А в Сингапуре за несанкционированный доступ к местному провайдеру хакера приговорили к 200 часам работы за компьютером. Теперь ему нужно написать обучающую программу для пожилых людей и разработать несколько сайтов, на которых родителей будут просить следить за легальностью использования Интернета их детьми. И все-таки это было бы все равно, что утопить рыбу...

(Abridged from *Fakel*, 7, 2001)

APPENDIX

ORPHEUM THEATRE

MITCHELL MAXWELL

ALAN J. SCHUSTER

A CITY CINEMA THEATRE

Columbia Artists Management Inc.

Harriet Newman Leve

James D. Stern

Morton Wolkowitz

Schuster/Maxwell

Gallin/Sandler

Markley/Manocherian

present

STOMP

Created and Directed by

Luke Cresswell and Steve McNicholas

Sean Curran, Michael Duvert,

Dashiell Eaves, Mindy Haywood, Raquel Horsford,

Anthony Johnson, Kimmarie Lynch, Stephanie Marshall,

Keith "Wild Child" Middleton, Michael Paris, David Schommer,

Kamal Sinclair, Anthony Sparks, Seth Ullian, Davi Vieira

Lighting by

**Steve McNicholas and
Neil Tiplady**

Rehearsal Director

Matthew Pollock

General Manager

Joe R. Watson

Casting

Vince Liebhart

Associate Producer

Fred Bracken

Executive Producers

Richard Frankel Productions/Marc Routh

STOMP IS PERFORMED WITHOUT INTERMISSION.

STOMP WEBSITE: <http://www.usinteractive.com/stomp>

СПИСОК ЛИТЕРАТУРЫ

1. Аракин В.Д. и др. Практический курс английского языка. III курс. – М.: Высшая школа, 1999.
2. Аракин В.Д. и др. Практический курс английского языка. IV курс. – М.: Высшая школа, 1999.
3. Аракин В.Д. и др. Практический курс английского языка. V курс. – М.: Высшая школа, 1999.
4. Токарева Н.Д., Пеннард В. Америка. Какая она? – М.: Высшая школа, 1998.
5. Lugton, Robert C. American Topics. – Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1978.
6. McCarthy M., O'Donnel F. English Vocabulary in Use. – Cambridge University Press, 1994.
7. Paulston Ch., Britton D. Developing Communicative Competence: Roleplays in English as a Second Language. – Pittsburgh: University of Pittsburgh Press, 1975.
8. The American Cinema /Ed. by Dr. Donald Staples. – Washington, 1991.
9. Zellman N. Conversation Inspirations. – Brattleboro, Vermont: Pro Lingua Associates, Publishers, 1996.

СОДЕРЖАНИЕ

ПРЕДИСЛОВИЕ	3
TO THE STUDENT	5
TO THE TEACHER	5
PART I. CINEMA	6
PART II. THEATRE	23
PART III. MUSIC	39
PART IV. TELEVISION	56
PART V. INTERNET	66
APPENDIX	81
СПИСОК ЛИТЕРАТУРЫ	82

Учебное издание

В мире развлечений

In the World of Entertainment

*Учебное пособие по английскому языку для студентов
педагогических и филологических факультетов университетов*

Авторы-составители:

**Ирина Анатольевна Фомченкова,
Наталья Александровна Шайдорова**

Ответственный за выпуск:

Н.М.Гинтер

Компьютерная верстка:

Н.В.Герасимова

Лицензия ЛР № 020815 от 21.09.98

Подписано в печать 25.03.2003. Объем 5,25 п.л. Тираж 100 экз.

Новгородский государственный университет имени Ярослава Мудрого.

173003, Великий Новгород, Б. Санкт-Петербургская, 41.

Оригинал-макет изготовлен в ИНПО НовГУ.

173002, Великий Новгород, Чудинцева, 6.

Отпечатано в ИПЦ НовГУ.

173003, Великий Новгород, Б. Санкт-Петербургская, 41.