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IN THE LIMELIGHT

Методична розробка
до практичного курсу англійської мови
для студентів 3 курсу
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Навчально-методична розробка спрямована на розвиток навичок усного мовлення з теми “Театр. Кіно.” під час підготовки студентів третього курсу Інституту філології. Видання складається з 2 частин, кожна з яких містить по 4 блока завдань. Завдання спрямовані на розвиток навичок читання, говоріння, а також опрацювання лексики. Може використовуватися для аудиторної та самостійної роботи.

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PART I. PERFORMING ART

UNIT 1. HISTORY OF THEATRE

PRE-READING

Task 1. Make sure you know the meaning and pronunciation of the following words and collocations

- Greek drama
- playwright
- renowned Greek plays
- staging
- chorus
- genres
- pantomime
- minstrels
- traveling junglers
- morality plays
- vernacular drama
- miracle plays
- secular plays
- female performers
- platform stage
- dogmatic plays
- improvisational playlets
- conventional theater
- comedic stunts
- Stock characters
- recurring roles
- lightning

Task2. Read 5 texts and complete the tasks that follow

Text A. ANCIENT GREEK THEATRE

The earliest days of western theater remain obscure, but the oldest surviving plays come from ancient Greece.

- Thespis
- Aristophanes theater was created on the year 103 B.C.
- Sophocles
- Euripides
- Aeschylus

Aristotle is also important, primarily for his description and analysis of Greek drama in his *Poetics*.

The above-mentioned playwrights made some of the most renowned Greek plays, but their staging had little or nothing to do with twentieth-century theater. Their dramas were always part of a series of three performances, where the middle part only was the drama, while the events always ended with dance. The dramas rarely had more than three actors (all male), who played the different roles using masks. There was a chorus on the stage all the time which sang songs and sometimes spoke in unison. As far as we know, each drama was played just a single time, at the traditional drama contest.

The importance of ancient Greek theater came largely in retrospect, as major playwrights like Johann Wolfgang von Goethe tried to recreate classical theater unsuccessfully. Another school attempting to revive classical theater argued that Greek actors did not speak, but sang. From this school came the opera.

Text B. ROMAN THEATER

The theatre of ancient Rome was heavily influenced by the Greek tradition, and as with many other literary genres Roman dramatists tended to adapt and translate from the Greek. For example, Seneca's *Phaedra* was based on that of Euripides, and many of the comedies of Plautus were direct translations of works by Menander.

When comparing and contrasting ancient Roman theater to that of Greek theater it can easily be said that Roman theater was less influenced by religion. Also, Roman theater was more for aesthetic appeal. In Roman theater war was a more common thing to appear on stage as opposed to the Greek theater where wars were more commonly spoken about in Greek plays. This no doubt a reflection of Roman culture and habits.

The audience was often loud and rude, rarely applauding the actors, but always shouting insults and booing. Because the audience was so loud, much of the plays were pantomimed and repetitive. The actors developed a kind of code that would tell the audience about the characters just by looking at them.

- A Black wig meant the character was a young man.

- A Gray wig meant the character was an old man.
- A Red wig meant the character was a slave.
- A white robe meant the character was an old man.
- A purple robe meant the character was a young man.
- A yellow robe meant the character was a woman. (this was needed because men played the role of women)
- A yellow tassel meant the character was a god.

Plays lasted for two hours, and were usually comedies. Most comedies involved mistaken identity (such as gods disguised as humans).

Text C. THEATRE IN THE MIDDLE AGES

In the Middle Ages in Europe, theater was a vital part of civic, economic, and religious life. During this period after the fall of Roman civilization, cities were abandoned, southern and western Europe became increasingly more agricultural. After several hundred years towns re-emerged. The Roman Catholic church dominated religion, education and often politics. What remained of theater was based on the Greek and Roman performing arts: mimes, minstrels and traveling jugglers.

Theater was reborn as liturgical dramas—written in Latin and dealing with bible stories—which would be performed by priests or church members. Then came vernacular drama spoken in common language not Latin and were a more elaborate series of one act dramas taking place in town squares or other parts of city. There were three types of vernacular dramas. Mystery or cycle plays were short dramas based on the Old and New Testaments organized into historical cycles. Miracle plays dealt with the lives of saints. Morality plays taught a lesson through allegorical characters representing virtues or faults. Secular plays in this period existed, but medieval religious drama is most remembered today.

Plays were set up in individual scenic units called mansions or in wagon stages which were platforms mounted on wheels used to move scenery. Often providing their own costumes, amateur performers in England were only men, but other countries had female performers. The platform stage allowed for abrupt changes in location which was an unidentified space and not a specific locale.

Whereas the Church carefully watched over the scripts of its dogmatic plays, in order to ensure that the faithful were being taught accurate doctrine, by the end of the 1500s Queen Elizabeth was controlling the stage just as effectively, through a system of patronage, licensing, and censorship. Hamlet's reference to a frenetic performance that "out-Herods Herod" refers the tradition of presenting King Herod as a bombastic figure, suggesting that Shakespeare seems to have expected his audience to be familiar with this particular medieval tradition, long after the religious landscape in England had changed.

Text D. COMMEDIA DELL'ARTE

Commedia dell'Arte troupes performed lively improvisational playlets across Europe for centuries. It originated in Italy in the 1560s, and differed from conventional theatre in that it was neither professional nor open to the public. Commedia dell'Arte required only actors at its heart, no scene and very few props were considered absolutely essential. Plays did not originate from scripts but *scenarios*, which were loose frameworks of productions providing only the situations, complications, and outcome of the work. The actors improvised most dialogue and comedic stunts (called *lazzi*). The plays were based around a few stock characters, which could be divided into three groups: the lovers, masters, and servants. The lovers had different names and characteristics in most plays and often were the children of the master's character. The role of master was normally based on one of three stereotypes: Pantalone, an eldery Venetian merchant who wore his pajamas most often; Dottore, Pantalone's friend or rival, a doctor or lawyer who acted far more intelligent than he really was; and Capitano, who was once a lover's character, but evolved into a man who bragged about his exploits in love and war, but was often terrifically unskilled in both. The servant character type (called *zanni*) had only one recurring role: Arlecchino (also called Harlequin). He was both cunning and ignorant, but an accomplished dancer.

A Commedia troupe typically consisted of 10 to 12 members, a few of which were women. Most actors were paid by taking a share of the play's profits roughly equivalent to the size of their role. Commedia was in its peak from 1575-1650, but even after that time new scenarios were written and performed.

Text E. RENAISSANCE THEATRE

The Renaissance brought the genius of William Shakespeare and Christopher Marlowe, and the Baroque theater produced Molière. although the early offerings of Italian playwrites featured weak imitations of classical plays, cheap obscenities, or poorly constructed scripts, some advances in the dramatic arts were made in Italy during the Renaissance. Theatre architecture was developed, as was stage equipment. Sets with perspective and colored lighting were introduced. Another contribution to drama made by Italy during the Renaissance was the opera, an attempt to revive the simplicity and humanism of ancient Greek drama. Written drama evolved in Spain, where Cervantes, Lope de Vega, and Calderon contributed to the mounting interest in theatre. One of spains foremost theatrical contributions is Don Juan, a character derived from a Spanish legend. The climax of Renaissance drama came during the Elizabethan age in England. This was a period in which drama was the expression of the soul of a nation, and theatre became a vita; force in the lives of the people. Some of the most famous British playwrights were William Shakespeare, John Webster,

Thomas Heywood, Thomas Kyd, Francis Beaumont, John Fletcher, Christopher Marlow, and Ben Johnson.

READING COMPREHENSION

Task 3. Answer the following questions

1. What are the major characteristics of the ancient theatre in Greece?
2. What are the main distinguishing features of Greek and Roman theaters? What do they have in common?
3. What was the role of code the actors developed in the Roman theater?
4. What was the main topic of the plays of medieval theater?
5. Who watched over the scripts of plays in medieval theatre?
6. What were the types of vernacular drama in medieval theater? Describe them.
7. What are the main features of Commedia dell'Arte?
8. What other periods in the history of theater do you know? Enumerate them. Give their characteristic features.
9. Has the importance of the theater changed comparing to the ancient Greek theater? Give your arguments.
10. Compare the ancient theatre in Greece with a modern theater.

VOCABULARY

Task 4. Translate the words and word-combinations from the text below. Use them in the context of your own.

- Christian charity
- to watch over sth
- aesthetic appeal
- to abandon
- vernacular
- abrupt changes
- bombastic figure
- to evolve into sth
- to die out
- rigorous adherence

Task 5. Find English equivalents in the text: невизначений, відомий, ретроспективно, відображення, важлива частина, виникли заново, мати справу, достоїнство, недолік, світські п'єси, відома релігійна п'єса, лояльність, віруючі, шалена вистава, довга нудна промова, невеличка п'єса, актори у глибині душі, неосвічений, головні персонажі, результат, хвастатись, досить недосвідчений, непристойний, зробити внесок у підвищення інтересу до театру, слабкість, незадоволена людина, домінуюча форма, відображати.

Task 6. Provide synonyms to the following words and use them in the context of your own: *loud, notable, successful, assault, to include.*

FOLLOW-UP DISCUSSION

Task 7. Comment upon the following quotations:

- ✓ *I go to the theatre to be entertained, I want to be taken out of myself, I don't want to see lust and rape and incest and sodomy and so on, I can get all that at home. (Alan Bennett 1934- : Alan Bennett et al. Beyond the Fringe (1963) 'Man of Principles')*

- ✓ *"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." — Oscar Wilde*

- ✓ *"All the world's a stage and most of us are desperately unrehearsed." – Seán O'Casey*

- ✓ *"The theatre is so endlessly fascinating because it's so accidental. It's so much like life." – Arthur Miller*

- ✓ *"Actors are the only honest hypocrites."- William Hazlitt*

UNIT 2. SHAKESPEARE'S GLOBE THEATRE

LEAD-IN

Task 1. Comment on the following quotation:

"All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages."

William Shakespeare.

READING

Task 2. Read the text and complete the tasks that follow

I. Introduction and History

Although Shakespeare's plays were performed at other venues during the playwright's career, the Globe Theatre in the Southwark district of London was the venue at which the Bard's best known stage works (including his four great tragedies) were first produced. The Globe was built during Shakespeare's early period in 1599 by one of his long-standing associates, Cuthbert Burbage, the brother of the most famous Shakespearean actor of the Elizabethan Age, Richard Burbage.

In 1597, Cuthbert Burbage inherited another London theater that was the first of its kind and simply called the Theatre. But there was a problem with this valuable

legacy: Cuthbert Burbage owned the Theatre, its structure and materials, but the land on which the Theatre was erected was leased by his father and his eldest son was unable to negotiate a renewal of the land lease. The far-sighted impresario tore down the Theatre and used its timbers and other elements as the building materials for what would become the Globe Theatre. Before erecting the Globe at a nearby site, Cuthbert assured himself and his partners that they would have a stream of stellar content and the most renowned company of actors in England. Burbage essentially built the Globe for the Chamberlain's Men, including their chief writer, William Shakespeare. The lease for the land and the ownership of the Globe was divided in two: 50 percent of the assets were owned by Cuthbert and, Richard Burbage; the other 50 percent stake was apportioned among five other members of the Chamberlain's men, John Heminge, Augustine Phillips, Thomas Pope, Will Kempe, and, Shakespeare himself.

After some initial successes in the early years of the 1590s with the three parts of Henry VI, The Comedy of Errors and (most importantly) Richard III, during the seasons of 1592 and 1593 an outbreak of plague struck London and shuttered its theaters, causing Shakespeare to turn from the playwright's trade to the composition of poetry. It was in 1594 when the theaters of London, including the Theatre and soon the Swan Theatre (1595), reopened that Shakespeare emerged as the powerhouse of a revitalized and extraordinarily vibrant Elizabethan stage world. Five years prior to the Globe's opening, Shakespeare became one of the share-owning partners in a theater company organized under the sponsorship of the Lord Chamberlain, the head of Queen Elizabeth I's royal household. Appearing as "Chamberlain's Men," Shakespeare's acting/production company dominated the London theater scene during both the last decade of Elizabeth reign.

II. Structure of the Globe

The theater that Cuthbert Burbage built for the Chamberlain's Men had a total capacity of between 2,000 and 3,000 spectators. Because there was no lighting, all performances at the Globe were conducted, weather permitting, during the day (probably most often in the mid-afternoon span between 2 P.M. and 5 P.M.). Because most of the Globe and all of its stage was open air, acoustics were poor and the actors were compelled by circumstances to shout their lines, stress their enunciation, and engage in exaggerated theatrical gestures. What would seem most striking to a modern (Broadway) theatergoer about the productions staged at the Globe is that they were completely devoid of background scenery. Although costumes and props were utilized, changes of scene in Shakespeare's plays were not conducted by stagehands during brief curtain closings. There was no proscenium arch, no curtains, and no stagehands to speak of other than the actors themselves. Instead, changes of scene were indicated explicitly or implicitly in the speeches and narrative situations that Shakespeare wrote into the text of the plays.

The stage of the Globe was fitted with a number of mechanisms (trap doors in its floor for instance), and distinct sections (e.g., a sub-stage space toward its back

lip for parallel action) that were creatively utilized by Shakespeare in his stage directions. It was surrounded on three sides by the "pit" in which "one-penny" spectators stood and, at a setback, by an amphitheater three stories high, each having a gallery and seating for "two-penny" theatergoers. While the galleries of the two-penny section may have been partially covered, the stage and the pit were open air. On the fourth side of the stage was an adjacent "tiring" house, where costumes changes were made. It was capped by a small turret structure, from which a flag and a trumpeter would announce the day's performances.

III. The Audience

During Shakespeare's era, the Globe Theatre was not in the formal jurisdiction of London per se, but was located on the south side of the Thames River in the Southwark district. Along with its predecessors and rivals, the Globe Theatre was part of what might be called the "sporting district" (if not the "red light district") of Greater London. But while the Globe Theatre, and indeed, the entire Elizabethan theater scene opened its doors to the low life of the pits, it also accommodated an audience of higher-status, well-heeled, and better educated individuals. As Harry Levin notes in his general introduction to the Riverside Shakespeare (1974), the "Globe was truly a microcosm or little world of man". With its logo of Hercules holding up the earth (as a temporary replacement to Atlas), the Globe Theatre constituted a "little world" in which the social elite rubbed up against a cross-section of common vulgarians, drunken idlers, and other shady, street-wise sorts. Yet, at the same time, the Globe was grand even in the eyes of Elizabethan society's most powerful and prosperous leaders. Contemporaneous accounts suggests that the Globe was far more impressive than the thatched and half-timbered models of it can capture, having a more spectacular look to its structure than is commonly recognized, one that was further heightened by property embellishments (e.g. fabric hangings) and spectacular pageantry.

As the disapproval of the Globe and its counterparts by London's town fathers suggests, the Elizabethan theater and the acting companies that animated it were looked upon askance by at least some conservative elements in England. Considered a purple profession, acting was a precarious way of life even during the relatively enlightened reigns of Elizabeth and James. Most stage players were vulnerable to arrest on charges of vagrancy if they were not under the protection of a powerful sponsor. Shakespeare's company at the Globe was set apart by virtue of being formally patronized by first the Lord Chamberlain of Queen Elizabeth and then by King James I himself.

IV. Shakespeare and the End of the Globe

It is often mentioned in passing that Shakespeare himself appeared as an actor on the Globe's stage. This aspect of the Bard's life in the theater should not be over-estimated. Shakespeare's name appears in the cast lists of plays written by himself and by other Elizabethan authors, but there is no indication of the roles that he played. Tradition ascribes two parts to Shakespeare himself, that of the Ghost of

Hamlet's Father in Hamlet and that of Adam, the loyal, aged servant in As You Like It. In 1603, Shakespeare apparently acted in a play written by his friend and fellow author, Ben Jonson, but this is last time and last date in which Shakespeare is mentioned in the cast lists of the Elizabethan/Jacobean theater. Shakespeare acted, but this activity was subordinate not only to his work as a playwright but also to his labors as a theatrical producer.

The original structure of the Globe Theatre stood until 29 June, 1613, when its thatched roof was set ablaze by a cannon fired in a performance of Henry VIII and the Globe burned to the ground. By this time, Shakespeare was in semi-retirement at Stratford-on-Avon where he would die three years later at the age of fifty-two. The Globe was reconstructed in 1614, with tiles replacing flammable straw on its partial roof. In 1642, however, a quarter-century after Shakespeare's death, a new, Puritanical and decidedly anti-theater regime assumed power in England and closed down all of the country's theaters. Two years later, Cromwell's round heads tore down the Globe, leveled the site and constructed tenement housing upon it.

READING COMPREHENSION

Task 3. Answer the following questions:

1. When was the Globe Theater built?
2. Who was the initial owner of the Globe theater?
3. Who was the protector of the Globe theater?
4. What was the structure of the Globe?
5. What kind of people attended the Globe?
6. Name prominent actors who performed on the stage of the Globe?
7. What was the role of Shakespeare at the Globe?
8. What plays by Shakespeare were staged in the Globe?
9. Why can the Globe be called a major cultural landmark?
10. Speak about your favourite Shakespeare's play.

VOCABULARY

Task 4. Translate the words and word-combinations from the text. Use them in the context of your own.

- fledgling
- to shutter
- vagrancy
- exaggerated theatrical gestures
- striking
- sole owner
- indicated implicitly
- predecessors
- well-heeled
- precarious way of life
- spectacular pageantry
- to set ablaze

Task 5. Find English equivalents in the text: бути збудованим, домовлятись, передбачливий, активи (майно), епідемія чуми, переважати, підвищене положення, проміжок часу, бути змушеним, той хто часто ходить до театру, авансцена, трубач, засуджувати, вульгарні розваги, заміна, зустріти когось, сучасний, солом'яний, прикраси, несхвально, бути уразливим, переоцінювати, приписувати.

Task 6. Complete these words used to describe the quality of performances. The first seven show approval and the rest disapproval. Consult appendix 1 if necessary.

1. v_ r t u _ s _
2. d a z z _ _ n g
3. e _ e c t r _ f y _ n g
4. s t _ n n _ n g
5. s c _ n t _ _ _ a t _ n g
6. r _ v e t _ n g
7. d e _ _ g h t f u _
8. _ f f-f _ r m
9. m e d _ _ c r e
10. _ a c k _ u s t r e

FOLLOW-UP

Task 7. Recite your favourite Shakespeare's sonnet.

VIDEO

Task 8. Watch The Globe Theatre London Tour https://www.youtube.com/watch?v=m3VGa6Fp3zI and answer the questions?

1. Where does the name Globe come from?
2. How did the Church call the theatre and why?
3. What is the groundlings?
4. In what way did the audience interact with actors?
5. What was the most important thing in the Theatre?
6. What 3 elements does the stage represent?
7. What are your impressions from the Tour?

Task 9. Watch the Tour again and decide whether these statements are true or false?

1. The Globe was originally constructed in the seventeenth century.
2. Plays were put on at night because they had enough money to afford candles to do it.
3. At the time women were allowed to be in plays.

4. Umbrellas weren’t allowed in the theatre so if it rained people were all wet.
5. The Globe Theatre puts on plays mainly by Shakespeare and they're pretty authentic even down to the finest details like the original seventeenth century underwear.
6. The stage itself represents hell and there's a trapdoor to go underneath which represents the earth.
7. This round shape kind of the building increases the sense of participation.
8. It took them two years to get permission to make this thatched kind of roof after the Great Fire of London.

UNIT 3. KABUKI

LEAD-IN

Task 1. Look at the picture above and describe it. Try to guess what Kabuki is all about. What is its purpose? What makes it unique?

READING

Task 2. Read the text and complete the tasks that follow

Kabuki (歌舞伎 *kabuki*[?]) is a form of traditional Japanese theater. Kabuki theater is known for the stylization of its drama and for the elaborate make-up worn by its performers.

The individual kanji characters, from left to right, mean *sing* (歌), *dance* (舞), and *skill* (伎). Kabuki is therefore sometimes translated as "the art of singing and dancing." These are, however, *ateji*, characters that do not reflect actual etymology, and the word *kabuki* is in fact believed to derive from the verb *kabuku*, meaning "to lean", or "to be out of the ordinary", hence *kabuki* can be interpreted to mean "avant-garde" or "bizarre" theatre.

History

Kabuki has changed drastically since its earliest incarnations.

1603-1629: female kabuki

The history of kabuki began in 1603, when Okuni, a miko of Izumo Taisha, began performing a new style of dance drama in the dry river beds of Kyoto. Female

performers played both men and women in comic playlets about ordinary life. The style was instantly popular; Okuni was even asked to perform before the Imperial Court. In the wake of such success, rival troupes quickly formed, and kabuki was born as ensemble dance drama performed by women — a form very different from its modern incarnation. Much of its appeal in this era was due to the ribald, suggestive performances put on by many of the imitators; these actresses were often available for prostitution, and those male audience members who could afford to avail themselves freely of the women's services. For this reason, kabuki was also written as "歌舞妓" (singing and dancing prostitute) during the Edo Period.

1629-1652: young male kabuki

The raucous and often violent atmosphere of kabuki performances attracted the attention of the ruling Tokugawa shogunate, and in 1629 women were banned from the stage for the stated purpose of protecting public morals. Some historians suggest that the government was also concerned by the popularity of kabuki plays that dramatized ordinary life (rather than the heroic past) and enacting recent scandals, some involving government officials.

A tryst between a man and a youth, probably a kabuki actor. Young kabuki actors were often sought-after by townsmen who followed shudo.

Since kabuki was already so popular, young male actors took over after women were banned from performing. Along with the change in the performers' gender came a change in the emphasis of the performance: increased stress was placed on drama than dance. Their performances were equally ribald, however, and they too were available for prostitution (also for male customers). Audiences frequently became rowdy, and brawls occasionally broke out, sometimes over the favors of a particularly handsome young actor, leading the shogunate to ban young male actors in 1652.

After 1653: men's kabuki

From 1653, only mature men could perform kabuki, which developed into a sophisticated, highly stylized form called *yarō kabuki* (roughly, "fellow's kabuki," or "guy kabuki"). This metamorphosis in style was heavily influenced by kyogen comic theater, which was extremely popular at the time. Today the "yarō" has been dropped, but until relatively recently, all roles in a kabuki play were still performed by men. The male actors who specialise in playing women's roles are called *onnagata* or *oyama* (both 女形). Onnagata typically come from a family of onnagata specialists. Two other major role types are *aragoto* (rough style) and *wagoto* (soft style).

1673-1735: The Genrouku period

During the Genroku era, kabuki thrived. The structure of a kabuki play was formalized during this period, as were many elements of stylization. Conventional character types were determined. Kabuki theater and *ningyō jōruri*, the elaborate form of puppet theater that later came to be known as bunraku, became closely associated with each other during this period, and each has since influenced the

development of the other. The famous playwright Chikamatsu Monzaemon, one of the first professional playwrights of kabuki, produced several influential works, though the piece usually acknowledged as his most significant, *Sonezaki Shinju* (*The Love Suicides at Sonezaki*), was originally written for bunraku. Like many bunraku plays, however, it was adapted for kabuki, and it spawned many imitators — in fact, it and similar plays reportedly caused so many real-life "copycat" suicides that the government banned *shinju mono* (plays about lovers' double suicides) in 1723. Ichikawa Danjuro also lived during this time; he is credited with the development of *mie* poses and mask-like *kumadori* make-up.

In the mid-18th century, kabuki fell out of favor for a time, with bunraku taking its place as the premier form of stage entertainment among the lower social classes. This occurred partly because of the emergence of several skilled bunraku playwrights in that time. Little of note would occur in the development of kabuki until the end of the century, when it began to re-emerge.

Kabuki after the Meiji Rebellion

The tremendous cultural changes begun in 1868 by the fall of the Tokugawa shogunate, the elimination of the samurai class, and the opening of Japan to the west helped to spark that re-emergence. As the culture struggled to adapt to its new lack of isolation, actors strove to increase the reputation of kabuki among the upper classes and to adapt the traditional styles to modern tastes. They ultimately proved successful in this regard — on one occasion, a performance was given for the Meiji Emperor.

Many kabuki houses were destroyed by bombing during World War II, and the occupying forces briefly banned kabuki performances after the war. However, by 1947 the ban had been rescinded, and performances began once more.

Kabuki today

In modern Japan, kabuki remains relatively popular — it is the most popular of the traditional styles of Japanese drama — and its star actors often appear in television or film roles. For example, the well-known onnagata Bando Tamasaburo V has appeared in several (non-kabuki) plays and movies — often in a female role.

Some kabuki troupes now use female actors in the onnagata roles, and the Ichikawa Kabuki-za (an all-female troupe) was formed after World War II. In 2003, a statue of Okuni, has been erected near Kyoto's Pontochō district.

Kabuki was enlisted on the UNESCO's 'Third Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity' on 24 November 2005.

Elements of kabuki

The kabuki stage features a projection called a hanamichi (花道; literally, flowery path), a walkway which extends into the audience and via which dramatic entrances and exits are made. Kabuki stages and theaters have steadily become more technologically sophisticated, and innovations including revolving stages and trap doors, introduced during the 18th century, added greatly to the staging of kabuki plays.

The screen on the right hides the musicians. In kabuki, as in some other Japanese performing arts, scenery changes are sometimes made mid-scene, while the actors remain on stage and the curtain stays open. Stage hands rush onto the stage adding and removing props, backdrops and other scenery; these stage hands, known as *kuroko* (黒子), are always dressed entirely in black and are traditionally considered "invisible."

There are three main categories of kabuki play: *jidai-mono* (時代物, "historical", or pre-Sengoku period stories), *sewa-mono* (世話物, "domestic", or post-Sengoku stories), and *shosagoto* (所作事, dance pieces).

Important characteristics of Kabuki theater include the *mie* (見得), in which the actor holds a picturesque pose to establish his character. *Keshō*, or makeup, provides an element of style easily recognizable even by those unfamiliar with the art form. Rice powder is used to create the white *oshiroi* base, and *kumadori* enhances or exaggerates facial lines to produce dramatic animal or supernatural masks for the actors.

READING COMPREHESION

Task 3. Answer the following questions

1. What does Kabuki mean?
2. When did the history of Kabuki begin?
3. When and why were the women banned from the stage?
4. How can you characterize Kabuki performances in 1640s?
5. What happened after 1653? Who played in Kabuki theatre? How were male actors called?
6. What are the main features of Kabuki in the Genrouku period?
7. How did the rebellion influence the development of Kabuki?
8. Describe the modern Kabuki theater.
9. What are the main categories of Kabuki plays?
10. Why can the Kabuki theater be called technologically sophisticated?

VOCABULARY

Task 4. Find English equivalents in the text:

- старанний макіяж
- змінитись радикально
- образливий
- користуватись чимось
- шумний
- буйний
- скандал
- процвітати
- породжувати
- наслідувати
- ліквідація
- спонукати,

- анулювати
- нематеріальний
- виступ
- технологічно високорозвинені
- сцена, що обертається
- фон

Task 5. Study collocations with *applause and ovation.* Use them in the context of your own. Consult a dictionary if necessary.

- rapturous/enthusiastic applause
- loud/thunderous applause
- a round / ripple/ roar of applause
- deafening applause
- tumultuous applause
- prolonged applause
- sustained / spontaneous applause
- be greeted with applause
- muted applause
- break into applause
- applause die away / die down / subside
- standing ovation
- deserved ovation
- give ovation
- get ovation

Task 6. Get ready to describe audience reaction during the (A) successful performance; (B) unsuccessful performance;

VIDEO

Task 7. Watch a part of Kabuki performance https://www.youtube.com/watch?v=V9QHX0LTL0w and get ready to share your impressions.

UNIT 4. IMPROVISATIONAL THEATRE

PRE-READING

Task 1. Make sure you know the meaning and pronunciation of the following words and collocations.

scripted play
blocking
gagging
props
staged play
cabaret-style show
amateur
behind-the-scenes personnel
beginning performers
cast members

READING

Task 2. Read the texts and complete the tasks that follow

Text A

Improvisational Theatre (also known as improv or impro) is a form of theatre in which the actors perform spontaneously, without a script. Improvisation has been employed in live theatre at least since 16th century Commedia Dell'arte. Modern improvisation began in the classroom with the theatre games of Viola Spolin and Keith Johnstone in the 1950s, then evolved quickly to become an independent artform worthy of presentation before a paying audience.

In all forms of improvisation, the actors invent/discover the dialogue and action as they perform. The unpredictable nature of such a performance lends itself naturally to comedy, and the majority of improvisational theatre is comedic, not dramatic. Dramatic improvisation is used by many companies and artists as a means of generating content for later performance. This is sometimes referred to as "organic" theatre, and is especially favored by creators of political theatre, experimental theatre, and practitioners of drama therapy. Improvisation is often used in actor training. Modern improvisational comedy, as it is practiced in the West, falls generally into two categories: short form and long form.

Improvisational theatre allows an interactive relationship with the audience. Improv groups frequently solicit suggestions from the audience as a source of inspiration, a way of getting the audience involved, and as a means of proving that the performance is not scripted. That charge is sometimes aimed at the masters of the art, whose performances can seem so detailed that viewers may suspect the scenes were planned.

In order for an improvised scene to be successful, the actors involved must work together responsively to define the parameters and action of the scene. With each spoken word or action in the scene, an actor makes an offer, meaning that he or she defines some element of the reality of the scene. This might include giving another character a name, identifying a relationship, location, or using mime to define the physical environment. These activities are also known as endowment. It is the responsibility of the other actors to accept the offers that their fellow performers make; to not do so is known as blocking, which usually prevents the scene from developing. Some performers may deliberately block (or otherwise break out of character) for comedic effect -- this is known as gagging -- but this generally prevents the scene from advancing and is frowned upon by many improvisers. Accepting an offer is usually accompanied by adding a new offer, often building on the earlier one; this is a process improvisers refer to as "Yes, And..." and is considered the cornerstone of improvisational technique. For example, an improv scene might begin with these lines.

Adam: I'm proud of all the work you've done here on the farm, Junior.
Bill: Yes, and I'm proud of you for giving up the moonshine, Pa.

The unscripted nature of improv also implies no predetermined knowledge about the props that might be useful in a scene. Improv companies may have at their disposal some number of readily accessible props that can be called upon at a moment's notice, but many improvisers eschew props in favor of the infinite possibilities available through mime. As with all improv offers, actors are encouraged to respect the validity and continuity of the imaginary environment defined by themselves and their fellow performers; this means, for example, taking care not to walk through the table or "miraculously" survive multiple bullet wounds from another improviser's gun.

Because improv actors may be required to play a variety of roles without preparation, they need to be able to construct characters quickly with physicality, gestures, accents, voice changes, or other techniques as demanded by the situation. The actor may be called upon to play a character of a different age or sex. Character motivations are an important part of successful improv scenes, and improv actors must therefore attempt to act according to the objectives that they believe their character seeks.

Many improvisational actors also work as scripted actors, and "improv" techniques are often taught in standard acting classes. The basic skills of listening, clarity, confidence, and performing without thinking are considered important skills for actors to develop.

TEXT B

Dinner theater is a form of live entertainment which includes a meal along with a staged play or cabaret-style show. Quite often the menu is pre-selected by the venue owners or a catered buffet is provided before the show. Dinner theater most likely developed from the popular 'Supper Clubs' of the 1940s and 1950s. These nightclubs combined a world-class dining room with a headlining cabaret act, variety show or big band entertainment. As the popularity of these supper clubs waned, new owners renovated the buildings to accommodate stage plays.

Most dinner theater productions are chosen for their general appeal and relatively low production costs. Customers are more likely to see a Neil Simon romantic comedy than a Shakespearian tragedy or a Wagnerian opera. Other typical dinner theater fare may include a one-man show by a recognized star, an intimate cabaret performance or an interactive murder mystery. Some dinner theaters have limited stage space, but others may have state-of-the-art facilities with 50,000 square feet (15,240 sqare meters) of performance area.

Because many dinner theater productions combine professional and amateur talent, they occasionally receive a bad rap from others in the professional entertainment industry. Few A-list celebrities actively participate in dinner theater while their careers are running hot. Dinner theatergoers are more likely to see actors from older television series or motion pictures headlining the productions. The rest of the cast may be theater majors from local colleges or amateur regional actors. The level of acting may be varied, but it's usually not painfully unwatchable. Many recognizable performers prefer the steadiness of the dinner theater circuit to the uncertainties of Hollywood.

Many behind-the-scenes personnel and beginning performers see dinner theater as a good first step towards professional careers. Unlike community theater productions or college-sponsored plays, dinner theater is almost always a paying gig. Amateurs have an opportunity to work alongside seasoned professionals who understand the entertainment business. Much like working in soap opera

productions, dinner theater can lead to auditions for traveling Broadway shows or film work.

Dinner theater tickets are relatively inexpensive, considering the equivalent cost of a separate meal and show in a place like New York City. Some of the larger dinner theater outlets may feature popular musicals barely off the Broadway stage. Actors are encouraged to interact with the audience, so theatergoers may have an opportunity to meet a favorite actor or mingle with the cast members after the show.

READING COMPREHENSION

Task 3. Answer the following questions.

1. When did improvisational theatre appear?
2. What are the features of improv theatre?
3. Why is improvisational theatre sometimes called “organic”?
4. Why is it difficult to act in such theatre?
5. Is it desirable to block the offers your partner makes?
6. Do actors use prepared scripts? Why? Why not?
7. What is dinner theatre?
8. How did dinner theater appear?
9. Why do improv and dinner theatres mostly stage comedies?
10. What is the attitude of celebrities to dinner theatres?
11. Who mainly plays in dinner theatre?
12. Would you go to these kinds of theatres? Why? Why not?

VOCABULARY

Task 4. Find English equivalents in the text. Use them in the context of your own: вид мистецтва, не схвалювати щось, наріжний камінь/основа, ретельно уникати чогось, визначений наперед, мати у своєму розпорядженні, дійсність, слабшати/меншати, сучасний/доскональний, стабільність, змішуватися.

Task 5. Translate the following words and collocations into Ukrainian.

- Discover the dialogue
- Perform spontaneously
- Solicit suggestions
- Endowment
- Fellow performers
- Scripted actors
- Construct a character
- Accommodate plays
- Recognized star
- A-list celebrity
- Painfully unwatchable
- Bad rap
- Headline the production

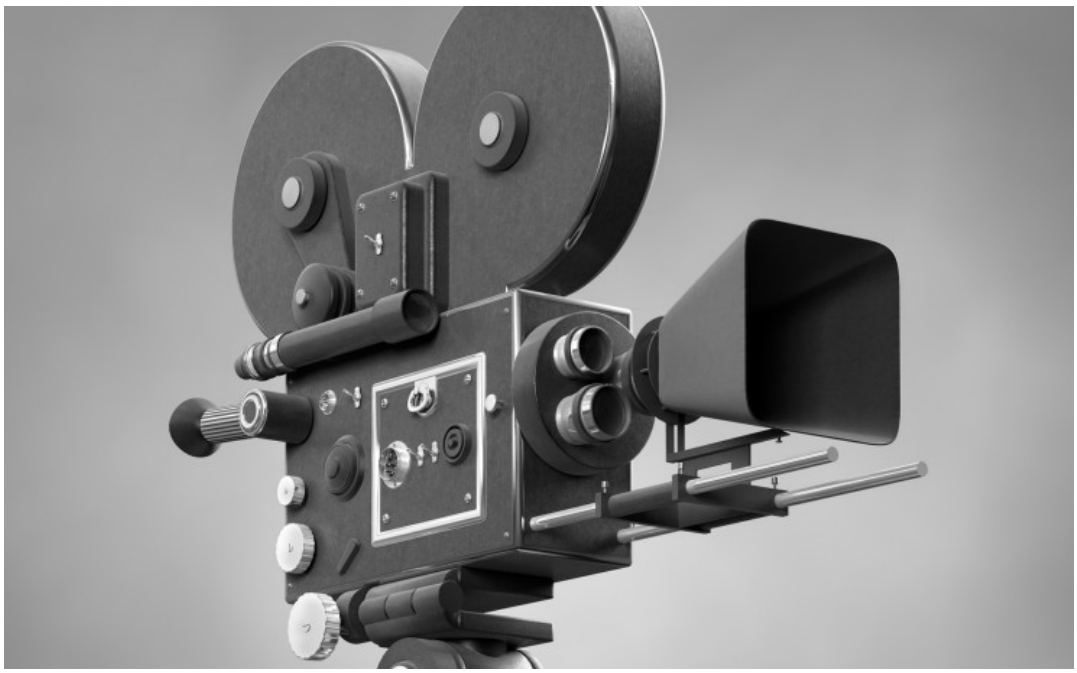
Task 6. Get ready to provide collocations with the word *improvisational.* Use them in the context of your own. Consult a dictionary if necessary.

VIDEO

Task 7. Watch a piece of musical at Improv theatre https://www.youtube.com/watch?v=HZViQVCTIjI and get ready to share your impressions. Do you think it is easy to work in improv theatre? Did the actors impress you? Would you like to attend such kind of performance?

PART II. CINEMATOGRAPHY

UNIT 5. THE HISTORY OF CINEMA



READING

Task 1. Read the text and complete the tasks that follow.

Moving images have always been popular. In China, for example, there were "shadow plays" 5,000 years ago. These used firelight to project images of puppets onto screens. So projection is a very old idea. But cinema only became possible when this old Asian idea met a new European one – photography.

The two came together in the middle of the 19th century. That's when photos were first used in "magic lanterns". Before then, these early projectors had used glass slides. The pictures on these slides were painted by hand and very expensive. In comparison, photos were cheap and easy to produce.

So – by 1850 projection and photography had come together. But the result still wasn't "cinema". How could it be when pictures didn't move? The solution to that problem came in several stages.

The first, in 1877, came via English inventor Eadweard Muybridge. He discovered a way to take photos very quickly, one after another. Eleven years later, an American called George produced the first celluloid film on a roll. By 1890, it was possible to take up to 40 photos per second. Next, in 1893, came another invention – Thomas Edison's "Kinetoscope". The kinetoscope projected moving pictures, but it had three problems: (a) It was noisy; (b) The pictures it produced were very low-

quality; (c) Only one person could watch a kinetoscope at a time. Before cinema could be born, one last invention was necessary – a quiet machine able to project high-quality pictures onto large screen. And the men who produced that were two French brothers from the city of Lyons.

Louis and Auguste Lumiere

"The Lumiere Cinematograph" allowed large audiences to watch "moving pictures". Its debut showed several short films. They were all documentaries and one of them was called "Arrival of Train at Station". Afterwards, Auguste Lumiere talked to reporters about his invention. "It can be exploited for a certain time", he said, "but apart from that it has no commercial value at all."

Well, he was completely wrong. In less than a year, cinemas had started to open in Europe and America. The public appetite for films was instant and enormous – which meant that more and more had to be made. By 1905 movie-making wasn't just an interesting idea – it was a successful new industry. And by 1915 it was an industry with a capital – Hollywood, USA.

The Silent Era

Hollywood was established in 1912. That's when a group of New York film producers decided to open a new studio in California. Why California? Because the climate was good, labour was cheap and there were lots of beautiful locations nearby.

As a result of their decision, Hollywood soon attracted film actors and technicians form all over the country. While World War One was fought in Europe, and for several years after, these cinema pioneers mad thousands of black and white films – comedies, tragedies, fantasies, romances and historical dramas. This was " the silent era" – the era of Charlie Chaplin, Rudolph Valentino, Clara Bow, Douglas Fairbanks and Buster Keaton. It was called "silent" because there was no recorded sound. Instead, the actors' dialogue appeared on cards shown every 15 or 20 seconds. At the time it seemed perfectly normal. That's simply how films were.

In fact, even as late as 1924, director D W Griffith declared "There will never be speaking pictures". But Griffith, like Auguste Lumiere 29 years before, was wrong. A revolution was coming, and its name was….

The Talkies

Recorded sound ended the silent era in 1927. That's when Al Jolson both spoke and sang in "The Jass Singer". (His first words were "Wait a minute, wait a minute folks. You ain't heard nothing yet!). The impact on cinema-goers was enormous. They loved "The Jazz Singer" and demanded more and more talking pictures. The studios quickly obliged and by 1930, audiences were up from 57 million a week (1926) to 110 million a week. Only 31 years after the Lumieres' film-show, modern movies had arrived.

A Golden Age

In 1932 Technicolor arrived. Coming only five years after the sound revolution it made cinema more popular than ever. So popular, in fact, that the next 20 years

are often called Hollywood's "golden age". In the '30s and '40s, millions queued every week to see films produced by the top studios. These included Paramount, RKO, Warner Brothers and most successful of all – Metro Goldwyn Mayer.

Run by Louis B Mayer, MGM's motto was "more stars than there are in heaven". This referred to the "family" of film stars who had contracts with the studio. (In those days actors only worked for one company.) During the '30s and '40s, MGM's family included The Marx Brothers, Greta Garbo, Jean Harlow, Clark Gable, Joan Crawford, Spencer Tracy, Judy Garland, Gene Kelly.

It was an impressive list, but only one of several. All the other "dream factories" had stables of top box-office names, too. In fact, competition was an important part of Hollywood's success. The reason was simple. Each studio wanted to make bigger, better films than its rivals. After 1948, though, movie tycoons like Loius B Mayer began to face another kind of competition. And this time it wasn't from inside the cinema industry – it was from outside.

Television

America's TV revolution began in the years following World War Two. At first Hollywood didn't worry. After all – what was there to worry about? John Logie Baird's invention only produced small, black and white pictures. It was a gimmick. It wouldn't last. But as more and more people bought sets, cinema queues began to get shorter. And not just 5% or 10% shorter. By the early '50s weekly audiences had been cut in half to 50 million. Clearly the movie industry had a serious problem on its hands.

Hollywood fights back

Studio bosses tried to solve the problem in several different ways. These included:

CINEMASCOPE – This technique made it possible to show films on a wider screen ever before. Several action-packed CinemaScope films were made. The first, a Biblical epic, was called "The Robe".

3D - To watch 3D or "three-dimensional" films, audiences had to wear special glasses. These gave images on the screen extra height, width and depth. The idea was used in several '50s horror films, but never really caught on.

CINERAMA – Three projectors were needed to show Cinerama films. Again the idea didn't catch on – this time because it was too expensive.

SMELL-O-VISION – Another Hollywood scheme for winning back TV audiences was Smell-O-Vision. This was an electronic system which sent the smell of roses, gunsmoke, coffee, etc. (whatever was showing on the screen) over movie-goers during a film.

70MM FILM – Before the '50s, movie cameras and projectors used film which was 35mm wide. The arrival of 70mm film produced a much bigger, clearer image. 70mm is still used for some films today.

Basically, then, the Hollywood studios competed with television by making movies bigger, better and more realistic. Some of their ideas succeeded – others

failed. But what really saved the cinema industry wasn't a technical development at all – it was another '50s invention …….teenagers.

Movies and youth culture discovered each other in the mid-'50s with two key films – "Rebel Without A Cause" (1955), starring James Dean, and "Rock Around The Clock" (1956), starring early pop idol Bill Haley. For Hollywood it was a turning point. Before then, the average cinema-goer had been over 30. Suddenly, all that began to change. And it's a change that's continued ever since. Today 75% of all box-office tickets are sold to people between the ages of 15 and 25.

The Modern Movie Industry

These days cinema and television live side-by-side. The movie industry didn't collapse (as some people predicted) in the '50s and '60s. But cinema audience – figures are still low compared to 50 years ago. In Britain, for example, most people only see one or two films per year. In Europe it's three or four and in America six or seven. Because of this, modern movie-making has become very different from how it was in Louis B Mayer's time. For example:

- Hollywood has more competition from international film-makers now than ever before.
- Enormous "picture palaces" with one screen are being replaced by "multi-screen" cinemas.
- There are still large studios, but the old "studio system" (with groups of stars working for one company) has disappeared.
- Modern films have three lives instead of one. First, they appear in the cinema, then on video, and finally they're shown on TV.

READING COMPREHENSION

Task 2. Answer the following questions.

1. Where did cinema come from? Who invented it? When was it invented?
2. What was the first film of brothers Lumiere? What was the effect of the first film-show?
3. What are the characteristic features of the Silent Era? Why is it called so? What were the famous actors of that period?
4. When did the recorded sound appear? What was the film? What was the effect of the film?
5. Why were the '30s and '40s called Hollywood's "golden age"? What were the top cinemas studios? What was the motto of MGM? What famous actors of that period can you name?
6. What happened when TV revolution began? What were the losses for Hollywood? What tricks did they use to attract audiences? What inventions are still used for some films today?
7. How do cinema and television coexist today? In what way does the movie-making differ from how it was in Mayer's time?

VOCABULARY

Task 3. Find English equivalents in the text:

- проекція (відображення)
- ліхтар
- винахідник
- документальний фільм
- використовувати
- комерційна цінність
- розташування
- чорно-білі фільми
- вплив
- люди, що часто ходять у кіно
- девіз
- вражаючий список
- незмінний
- фільмовий магнат
- конкуренція
- новинка
- скоротити
- трьох вимірні фільми
- становитись модним
- вирішальний момент
- зазнавати краху

Task 4. Study collocations with the word *cinema.* Use them in the context of your own. Consult a dictionary if necessary.

- commercial cinema
- mainstream cinema
- arthouse cinema
- avant-garde cinema
- silent cinema
- be on/be showing at the cinema
- a multiplex cinema
- cinema release
- a cinema screen
- home cinema

FOLLOW-UP DISCUSSION

Task 5. Comment upon the following quotations:

- ✓ *Photography is truth. The cinema is truth 24 times per second.*

Jean-Luc Godard 1930

- ✓ *All I need to make a comedy is a park, a policeman and a pretty girl.*

Charlie Chaplin 1889-1977

- ✓ *Why should people go out and pay to see bad movies when they can stay at home and see bad television for nothing?*

Sam Goldwyn 1882-1974

- ✓ *If you gave him a good script, actors and technicians, Mickey Mouse could direct a movie.*

Nicholas Hytner 1956

UNIT 6.THE BUSINESS OF LAUGHTER

LEAD-IN

Task 1. Comment on the following quotation.

I never really like the characters I play. I only come to like them afterwards.

Gerard Depardieu

READING

Task 2. Read the text and complete the tasks that follow.

French writer/director Francis Veber makes comedies. It's a serious business. American comedy writer Sol Saks once wrote, "Only those aware of how fragile comedy is, and competent to understand its workings, should tinker with the machinery." Since the late 1960s, Veber has been tinkering with the machinery, scripting—in whole or part—over 30 feature films. Some, like The Tall Blond Man With Once Black Shoe (1972), L'Emmerdeur (A Pain in the A…, 1973; remade by Billy Wilder as Buddy Buddy), Le Magnifique (The Magnificent One, 1973) and La cage aux folles (Birds of a Feather, 1978), are French comedy classics.

Working almost exclusively from his own original material, Veber considers himself a writer first and foremost—though it took him a while to get to the page. "Both of my parents were writers, but not successful at all. Mother wrote romantic 'pink' novels and was very badly paid. My father was first a journalist and then a novelist and screenwriter. When the war came he couldn't work because he was half Jewish and then after the war he was too old. And he became very bitter about

that so he didn't want me to write. The two of them told me: 'Never write. Please find a real job.' That's why I went to medical school, which I hated. After four years I quit, then went into the army for 28 months at the time of the Algerian war. When I came back I still wanted to write but my father kept saying, 'Don't do that, you'll be poor for the rest of your life.' So I became a journalist for three years. I worked for a radio station in Paris and I was fired because I wasn't any good. While unemployed I wrote my first play, The Kidnapping. It was what we call half a hit: if a play lasted for a year it was a hit, and my play lasted for six months on the stage. Then, a producer bought the rights to the play and asked me to adapt it. That's how I became a screenwriter."

Francis Veber's filmography reveals an increasingly masterful command of craft—both as a screenwriter and director. While some of his earlier work, such as La Chèvre, can be somewhat uneven in tone and pacing, his recent films—The Dinner Game and The Closet— are comic gems. Veber's pictures are invariably inhabited by a charming cadre of bemused "little men," average guys who find themselves doing battle with very unusual situations: unusual situations that are ripe for comedy.

Even when his characters are unable to see their own delusions or inadequacies—a key source of laughs—the comedy in Veber's films tends to come from what's actually happening in the scene; the actors are not required to act funny or play for laughs: "It's the situations that are funny."

Daniel Auteuil in The Closet.

In The Closet, Daniel Auteuil is Francois Pignon, a man so uninspired and boring that life seems to back up as he moves toward it; his ex-wife, son and co-workers avoid him outright—or greet him with polite indifference. When Pignon learns that he is being downsized by his employer—a condom manufacturer—he and a friendly neighbor, a corporate psychologist, devise a plan to protect his job: start a rumor that he is gay and then bet that his politically correct employers will be too frightened to fire him. "I was amazed by the evolution of political correctness (in the modern world)," says Veber. "And it's true in some companies—maybe not in a trucking company—but in a condom factory you can imagine that a manager could be scared to fire an employee because he's gay. Also, I wanted to tell a story in this vein where the hero remains exactly the same: as discreet, as dull; same gray suit, same tie. I wanted only the perception of the others to change."

Mr. Veber, a gracious and engaging subject, sat for his interview as The Closet opened to enthusiastic audiences internationally.

MM: What is your writing process like?

FV: Suffering (laughs) Really. Writing and rewriting. And there's something that I really suggest to young screenwriters—doing a lot of readings. I invite a few friends—who are victims, because it's terrible to hear a screenplay read by my voice, I have a flat voice—and read the screenplay to them. You can feel when people stop focusing on what you are saying; you feel it physically when their

attention has gone away. I feel it and I start reading faster, and it means that the scene is bad.

MM: How did your casting choices evolve for The Closet? Were you writing for Daniel Auteuil?

FV: I was writing for two actors: Auteuil and Depardieu. I couldn't, for instance, have asked Jacques Villeret (The Dinner Game) to play the Auteuil part, because Villeret is a real comedic actor—and those people have no sex in them. I needed a man who could touch your funny bone, which is the case with Auteuil, but is still a regular man at the same time. I wanted Depardieu because I don't see anyone else who can go from playing a big macho guy making stupid jokes about gays to a fragile man on the verge of a breakdown…

MM: Do you find, after writing and directing comedy for so long. that there are principles that you've come to rely on when you are constructing a scene? The way you set up a joke, perhaps, or set up a scene so that you can deliver the unexpected and get a laugh?

FV: I don't think so. I think you have to be very careful not to be boring. This is the most exhausting thing in writing. You can't be self-indulgent; you can't fall too much in love with what you are writing. The rule I have is to be very suspicious of all that I am doing. That's why I still write my scripts in long hand, because I think that when you work on a computer, it looks too clean.

MM: How was your own experience working in the States?

FV: It was fine, but you know I think comedy has very strong cultural roots. It's difficult to put that aside. I'm very French; I discovered that when I arrived here. My mother is Russian and I thought I was more universal than I actually am. I can see that when I'm working on the remakes of my films here. For example, in Les Compères (1983) [the American remake is called Father's Day and was released in 1988], you had a woman who is married to a husband who is not strong enough to bring their runaway son back home, so she lies to two ex-boyfriends, telling each that they are the father of her son. When the Americans started to remake the film they said, "She should be divorced." And I said, "Why?" They said, "The father is a wimp." They didn't like that. And I said, "Yes, but it's more fun with three fathers." But I finally understood that it was a cultural thing and I couldn't convince them that it was better to have the three fathers. So, the husband disappeared from the bad remake.

MM: How important—or not—is it for the environment in a comedy to be realistic? Are you wondering 'Does this office look like a real office?'

FV: I try, because the more crazy the situation is and the more realistic you are, the easier it is for the audience to accept the situation. Also, a good director will not ask an actor to play funny—to act funny. The actors have to be very sincere, very serious, and perform as if they're in a drama. It is the situation that is funny.

MM: How important is the physicality of the actors in comedy—how agile they are and so forth?

FV: It's very important, as in the case of The Dinner Game and Villeret: the way he moves, the way he runs, he's like rubber. [In The Closet], Auteuil is more realistic, more average, but he is very intense. When you write, you have certain music in your mind; the words have a music to them. When you are on the set, and you are directing the actors, you want them to give back to you the music you had in your mind when you were writing. So sometimes you end up doing many takes. "Okay, it's good, but can we have one more?" Then one more and one more… What I admire most [about great actors] is that they are able to light up their eyes every time I say action.

READING COMPREHENSION

Task 3. Answer the following questions.

1. Who is Francis Veber? How did he begin his career as a screenwriter?
2. What films does his filmography include? What is half a hit?
3. What is The Closet about? Have you seen it?
4. What is Veber's writing process like?
5. How did Veber choose the actor for a leading role in The Closet?
6. Why are cultural roots important for shooting a comedy?
7. Should an actor play funny? Why? Why not? Why is physicality important?
8. Do you watch comedies? What is your favorite comedy?

VOCABULARY

Task 4. Translate the following words and collocations:

- Tinker with
- Uneven in tone
- Ripe for sth
- Downsize
- Set up a joke
- Get a laugh
- Wimp character
- Strong cultural roots
- Physicality
- Do to many takes
- Light up sb's eyes

Task 5. Find English equivalents in the text: крихкий, приголомшений, обман, уникати когось, розробляти план, обережний, на межі розпачу, поблажливий, рухливий, на місці зйомок.

Task 6. Study the collocations with *laugh and its derivatives.* Use them in the context of your own.

- laugh heartily
- laugh uproariously
- laugh hysterically
- laugh your head off
- not know whether to laugh or cry

- don't make me laugh
- no laughing matter
- be laughed out of court
- be laughing all the way to the bank
- laugh up your sleeve
- burst out laughing
- laugh till you cry/laugh till the tears run down your face
- roar with laughter
- howl with laughter
- shriek with laughter
- laugh in somebody's face

Task 7. Provide synonyms to the verb *laugh.* Consult a dictionary if necessary. Use them in the context of your own.

VIDEO

Task 8. Watch the top list of British comedies of all times https://www.youtube.com/watch?v=36DllVb45fY and get ready to discuss them.

1. Which of the comedies have you ever watched? Put down the names of the comedies mentioned in this video.
2. Which do you find the most hilarious?
3. What do you think of British humour? Do you get the jokes? Why? Why not?
4. Which comedy became the gold standard of sitcom?
5. Have you watched Mr. Bean? What do you think of it?
6. Which sitcom is about an odd couple lost in space?
7. Which comedy is about UK offices?
8. Where else apart from Mr. Bean did Rowan Atkinson play?
9. Which sitcom is about family business?
10. Which comedy occupied the first position?
11. Do you agree with the proposed list? Can you add something to it?

Task 9. Watch it again and fill in the gaps.

1. Number 10 the IT Crowd created and written by _____ Graham Linehan who had previously _____ father Ted and black books.
2. With pop cultural references and news items the show follows two _____yet strangely believable nerds in their attempts to interact with help and _____ the rest of the world.
3. Father Ted is set on _____ island this series is _____ to the gills with lovable cartoony oddballs who could never make _____.
4. The show initially set out to be a _____ but eventually it became the gold standard of the form.
5. Mr. bean copes with _____ in everyday life through unnecessarily difficult and sometimes plain _____ methods

6. Red Dwarf takes place _____in the future following an accident that killed a mining ship's crew and it traces _____ trip back to earth. yep that's working number
7. Are you being served? This long-lasting BBC favorite _____ ten series and _____ a solid 69 episodes.
8. Adopting a mockumentary style approach Ricky Gervais and crew _____ the laugh track and _____ in a new era of sitcom making influencing American shows like Modern Family and Parks and Recreation.
9. Second series Blackadder II included a _____, a switch in time period and _____ writers in the form of Ben Elton
10. Python sketch troupe _____ a highly educated cast of veteran _____ and performers.

UNIT 7. SCARE TACTICS

LEAD-IN

Task 1. Make sure you know who these people are.

- auteur
- bankable directors
- distributor
- moviemaker
- DP
- gaffer

READING

Task 2. Read the text and complete the tasks that follow.

Independent horror moviemakers are a unique breed, like vampires in the daylight. Maybe they have to be. Few other moviemakers have to face the challenges that an independent horror director must face, whether it's working with horrific scripts, elaborate make-up or dealing with monsters, real and imagined. But like hardened grunt soldiers, indeed horror makers can take anything that comes their way because, unlike auteurs in other genres, they usually don't have as difficult a time finding an audience.

In the past 40 years, horror has arguably been the most important genre in independent film, particularly from a commercial perspective. The trend began around the time of Francis Ford Coppola's Dementia 13 and William Castle's Strait-Jacket in the early '60s, and continued with such startling entries as George Romero's Night of the Living Dead, Tobe Hooper's The Texas Chainsaw Massacre and John Carpenter's Halloween. What does it say about the genre to note that many of today's most bankable directors, including Coppola, James Cameron, Peter Jackson, Sam Raimi, Oliver Stone and Steven Spielberg all got their starts here?

What is it about the genre that seems so ideally suited to the harsh limitations of low-budget, indie moviemaking?

Horror films are atmospheric, claustrophobic and tense, parameters which fit well within the constricts of low-budget moviemaking. Unlike other genres, budget limitations can actually benefit those working in horror.

"Horror, by definition, thrives from a rough-around-the-edges quality," says Jeremy Kasten, director of The Attic Expeditions. Creating that quality requires an innovative use of the camera.

"With my film, we did a lot of handheld work to get that edgy look," says Steve Cuden, producer-director of Lucky. "We also 'dutched' (tilted) almost every angle to keep the viewer off-balance."

It's these same limitations that helped films like The Attic Expeditions, Friday the 13th, Halloween and The Texas Chainsaw Massacre become landmark achievements in cinema. "The limitations of budget and equipment have lent a hand in making some of the most successful indie horror movies in history, because it gave them that grainy, documentary, 'news at eleven' type of footage that sells the whole ball of wax," says Tim Ritter, writer-director of Creep.

"Horror is the rare genre where you can get away with a film with no stars and still get some distribution," says Maurice Devereaux, writer-director of Slashers, with Christopher Piggins.

"The stories are easy to tell," adds Cuden. "A character or characters gets into trouble and then spends the whole movie being chased by a monster. They're mind games, mostly. And mind games are usually inexpensive to shoot."

Jacqueline Garry, writer-director of The Curse, believes that audiences are more forgiving of a horror film's flaws, as long as the overall product delivers the goods.

"The horror crowd is willing to go with a film even if it doesn't make a lot of sense," says Garry. "People don't need explanations for everything in a horror film, as long as they're surprised, entertained, scared or amused."

As the massive success of The Blair Witch Project proved, a horror film still doesn't need money or elaborate effects to be successful. In fact, scaring audiences with what they can't see is a key technique in the genre. "The monster just off the edge of the screen has proven, in recent years, to be scarier to the audience than anything that's dead center in focus," says J.T. Petty, writer-director of Soft for Digging. "This all meshes beautifully with the very concept of low-budget moviemaking. You can make a scarier film on account of the monster you can't even afford to show."

Horror films also have the benefit of being ideally suited to 16mm and video. "If you do a drama or comedy and it's not in 35mm, you're going to have a hard time getting a distributor," says Kevin Kangas, writer-director of Fear of Clowns. "Horror lends itself to 16mm and video—The Blair Witch Project is a testament to this... With any other genre, a distributor probably won't even look at your movie."

The notion of simultaneously scaring, amusing and compelling an audience is key to why so many now-famous moviemakers were able to hone their skills within the stringent confines of the horror genre.

"What more important skill can a moviemaker develop than learning how to manipulate an audience to keep them emotionally engaged for two hours?" asks Kasten. But manipulation isn't the only lesson learned on set. "The horror genre has all of the elements needed in making other films," says Cuden. "There's a certain amount of action, suspense, character development, unfolding emotion, humor, crazy angles and cool editing."

"I think a good horror film shows more about a director than the next boring, socially-conscious film coming out of Sundance," says Garry. "You get to make more stylized and creative films and I think that's why so many now-famous directors started out there. You get to take more chances in horror—learning how to build suspense, create dramatic situations, taking more chances with camera placement and movement and cinematography in general."

But what about the technical tools—the "tricks of the trade"—that moviemakers are using to make accomplished horror films for little or no money? Some, like Brad Anderson, writer-director of Session 9, use little more than atmosphere and sound.

"I wanted to make a film about mental illness, but then we found this abandoned asylum to film in and it became much more of a horror film. It was really just because of the effect the place had on us," says Anderson, who found earlier success with romantic-comedies like Next Stop, Wonderland, before coming to horror.

"Limitations of budget and equipment have lent a hand in making some of the most successful indie horror movies in history," says Tim Ritter (kneeling), with producer Michael Ornelas (behind the camera) on the set of Creep.

"It had the kind of things you can't buy—dark corridors, underground tunnels and a gruesome history. One of the keys with Session 9 was that we shot on HD 24p as opposed to DV, and that made a big difference in terms of creating great visuals and getting lots of long Shining-type shots down the dark hallways. If we'd gone with DV, we wouldn't have been able to get those same shots because DV looks too murky. The asylum was so scary itself that we didn't need to add effects and the outside light was the perfect counterpoint to what went on inside."

Of course, blood is always one of the most important elements in any horror film, though it's not always the easiest to create—particularly if you're making it yourself. "Mixing blood is an art form," says Garry. "On The Curse, we did the effects ourselves. The store-bought stage blood is expensive, but it looked good and we used it for the close-ups. However, for the shower scenes we mixed our own, using dark Karo syrup and food coloring. You start to adjust the recipe depending on whether you need the blood to look fresh or old. We couldn't afford realistic body

parts, so we used a cheap rubber arm we found in a prop store (we just never put the camera too close to it)."

Many moviemakers prefer to let sound take the place of elaborate and gory effects. "I would advise any moviemaker to invest in a good sound mix, because it can make or break a horror film," says Jeremy Kasten. Clive Saunders, writer-director of Gacy, concurs. "You don't need effects, because the essence of horror moviemaking is the creation of a sense of confinement and claustrophobia and there's no reason why that has to cost money."

Lighting is another factor that can make or break a horror film. John Carpenter's innovative use of daylight in Halloween, for instance, has had a major impact on today's moviemakers. "[Lighting] might be the most important thing in making a low-budget horror film, as it creates mood and tension better than anything else," says Urban. "Having a good lighting kit—I use a Lowell Basic 3 and tons of gels—is essential." Kangas advises aspiring horror moviemakers to find a DP who can light scenes well—or find a new DP. "If your DP only knows how to light a scene so everything is visible and doesn't realize how to get a dramatic lighting set-up, either lose the DP or get a gaffer with experience who can tweak the set-up."

If there's one thing that all moviemakers can agree on, it's that the most important element to making an independent film a success hinges on the cheapest element: the screenplay. "It all starts with the script," says Ritter. Beyond the requisite great script, perhaps the most important asset would-be indie horrormeisters need is resourcefulness.

"The only tool necessary is smarts," offers Fessenden. "Horror is the only genre that can be made in any format and be recognized. 28 Days Later was shot on DV. Nowadays, you have to compete with CGI, but the playing field is still wide open if you're resourceful. Audiences prefer horror that's authentic; something that can be accomplished with innuendo, practical effects and film technique. A horror film rises to the top if it shows craft, discipline, insight, originality and vision."

READING COMPREHENSION

Task 3. Answer the following questions.

1. In what way do independent moviemakers differ from simple ones?
2. Why is horror film the most important genre in film production?
3. What are the characteristics of horror films?
4. Why do a lot of new producers strive for making horror films?
5. What are the necessary elements that a producer should take into account while creating a horror film?
6. What handheld work is done by the team while shooting a film?
7. Do directors use special effects? Why? Why not?
8. What are the main technical tools of horror moviemakers?
9. Is it easy to distribute a horror film?

VOCABULARY

Task 4. Translate the following words and word-combinations. Use them in the context of your own:

- horrific scripts
- elaborate make-up
- indie moviemaking
- rough-around-the-edges quality
- to keep the viewer off balance
- film's flaws
- elaborate effects
- suspense
- close-ups
- gory effects
- hinge on the screen play

Task 5. Find English equivalents in the text: різанина, жорсткі обмеження, ручна робота, знятий матеріал фільму, продавати абсолютно все, переплітатися, розгортаюча емоція, похмурий, магазин реквізитів, ув'язнення, напруга, інсинуація, майстерність.

Task 6. Study the collocations with the words *fear, scare and horror.* Use them in the context of your own. Find other words used to *frighten* someone. Consult the dictionary if necessary.

- a deep-seated fear
- shake/tremble with fear
- be gripped by fear
- be in fear of/for your life
- put the fear of God into somebody
- scare the life/living daylights/hell etc out of somebody
- scare the pants off somebody
- scare somebody/something off/away
- scare somebody into something
- have a horror of something
- little horror
- give somebody the horrors
- horror of horrors

FOLLOW-UP DISCUSSION

Task 7. Speak about a horror film you have recently watched. Focus on directors, actors, script and reviews.

UNIT 8. HOW TO WATCH A MOVIE

LEAD-IN

Task 1. Comment on the following quotations.

- ✓ *"People never forget two things, their first love and the money they wasted watching a bad movie." —* ***Amit Kalantri***

- ✓ *"The whole of life is just like watching a film. Only it's as though you always get in ten minutes after the big picture has started, and no-one will tell you the plot, so you have to work it out all yourself from the clues."—* ***Terry Pratchett, Moving Pictures***

- ✓ *"Everything I learned I learned from the movies."—* ***Audrey Hepburn***

READING

Task 2. Read the text. Complete the tasks that follow.

"When cinema was invented, it was initially used to record life, like an extension of photography. It became an art when it moved away from the

documentary. It was at this point that it was acknowledged as no longer a means of mirroring life, but a medium by which to intensify it." – François Truffaut

Movies are much more than mere entertainment. To most of us, they're the closest we come in our daily lives to an experience of magic. Within the dark catacombs of a theater, movies create their own mystique, where time and logic don't apply. There is no gravity to tie us to the world as we know it; we are held together only by the grace of the director's eye.

As Truffaut recognized, if a movie skillfully crafts this other world, it intensifies our lives. It creates a fool's paradise where we dream our way through all the events before us, immersed in the crazy continuum of present, future and past.

Movies are more than mind-altering experiences, however. The Italian futurists and surrealists realized early on that film had the capacity to be great art—in effect, moving paintings. The French, however, knew from the beginning that film is true art. Most Americans, obsessed with film grosses and the business end of cinema, have yet to fully grasp the fact that film is an art like no other.

Art, especially cinema, helps us understand the interrelationships between culture and society. It reveals a wealth of information about how our civilization works and even indicates cultural trends. True art is vitally important because it challenges us to think beyond ourselves and ponder the mysteries that have confounded humankind from the beginning. Who are we? Where do we come from? Where are we going? These are the questions that great cinema addresses.

Although films may entertain, they also educate, indoctrinate and even captivate the mind. The great films enlighten us and form much of the world's perception of what American culture is all about. Because of its importance, film should be studied not only by so-called film experts or reviewers, but by average moviegoers, as well. This means that each member of the film audience should strive to be a "critic." It means that the viewer must stay alert and assume that every moment of every film is an intentional, relevant concoction of the dreamweavers.

Here are some basic elements to be aware of when viewing a film:

1) **Direction**. When watching a film, always ask: Does the director have control, in the sense that it is his or her vision you're seeing? Great directors such as Hitchcock, Kurosawa, Polanski, Kubrick and Scorsese, to name a few, have been accused of being "control freaks" when making their movies. Technicians as well as artists, these directors who maintain control have studied every aspect of the process. Every section of their films is developed and presented with precision. Nothing escapes a great director's eye, nor should it escape yours.

2) **Screenplay.** Even a great director will struggle with his or her vision if the screenplay is not sound. The old saw is still true: "If it ain't on the page, it ain't on the stage." What's on paper, then, is an essential element of film. Originality, creativity, logical narrative and plot, continuity, composition and development of three-dimensional characters are some of the key ingredients in a good screenplay.

In other words, does the screenplay effectively communicate a story through dramatic action and dialogue? The so-called “acts of God” or leaps of faith used by many screenwriters to find bridges between scenes are not found in the best screenplays. Transitions in scenes should make sense. If not, film continuity fails.

3) **Cinematography.** Although they're much more, movies are primarily visual experiences. The Europeans (and a few Amercian legends such as Ford and Welles) understood this from the beginning. The great Italian directors such as Antonioni, Bertolucci and Fellini epitomized visuality in their films. The astute cinematographer understands the fundamental relationship between the camera and the human eye. Maybe more importantly, they realize the camera is an extension of the human eye. Thus, viewers should watch for cinematographers whose camera is never static; where the camera transforms itself into the eyes of the viewer.

4) **Editing.** Good directors shoot much more film than they can possibly use. It's the editor's job to realize a film's potential. Creative editing is not merely visual, but aural. For instance, music or extraneous noise can be used to create the illusion of continuity. Astute directors are intimately involved in the editing process to assure smooth transitioning in the flow of the film and to ensure that their film creates a seamless whole. This is no small task, since the standard fiction feature can be composed of as many as 1,000 separate shots.

5) Acting. Judging good acting is, of course, like recognizing obscenity—you simply know it when you see it. Some actors are consistent craftsmen, while others are largely the creation of strong directors. What we know about many exceptional performers is that they do not “act.” They return to us film after film, completely submerged in their characterizations. This intensity, combined with a memorable face, is what some have called “star quality.” Humphrey Bogart's craggy countenance, with his immobile upper lip, mannerisms and ticks, marked his appearances on the screen.

6) Lighting and Sets. As the German Expressionists have shown, the entire mood of a film can be determined by lighting, the way shadows fall, the type of sets used or the actual location where the film is shot. One cannot imagine The Cabinet of Dr. Caligari without these ingredients. The Hollywood film noir classics of the 1940s inherited this concept and created a magnificent, lasting and influential genre. The amount and style of lighting depends on the type of film being made, but the effect of hard lighting and shadows in horror films, for example, can create a stark, emotional response in the audience. This was used effectively in Hitchcock's Psycho, as a single, swaying light bulb reveals a mummified figure—to the audience's macabre delight. Kubrick and Welles were masters of the use of light. More recently, this skill can be seen in the work of director Ridley Scott.

7) Special (Visual) Effects. Movies have always had special effects, but with the pervasiveness of new technologies many believe that film has entered a somewhat troublesome era. With computer-generated special effects, young moviemakers increasingly believe that actors (and even stories) are not required. The danger is

that special effects in film are becoming like fireworks—sound and fury, light and noise, but no substance. If there is any threat to film as an art form, it is the unrestrained use of technologically-heightened special effects. Except for where it is absolutely essential to the plot, no film's success should hinge on its effects.

8) Soundtrack. Sometimes the best soundtrack is none at all; at other times, the right musical accent in a scene elevates the film and allows the viewer to relate to the characters or story on a deeper level. While a good soundtrack should never be overwhelming, many classic films would be far less memorable without their soundtracks. One example is Carol Reed's The Third Man. What would the film be without Anton Karas' haunting zither score? Amadeus is a similar case. Without the near-perfect touch of Mozart's music, the film would never be the classic that it is.

There are, of course, other elements of cinema that can be just as significant as those mentioned here. The point is that cinema is our most influential art form, and thinking viewers should take care not to be mindless consumers of popular culture in general, and cinema in particular. Although movies do divert us from the reality of the everyday, they can do much more. We need only to develop the critic within us in order to elevate our celluloid experiences.

READING COMPREHENSION

Task 3. Answer the following questions.

1. When did cinema become an art?
2. What are international views on movies?
3. What are the basic elements to be aware of when watching a film? Speak about direction.
4. Why is a screenplay an important component of a good film?
5. Who takes part in editing process?
6. What kinds of actors do you know? What is “star quality”?
7. How can lightning and sets influence audience perception of a film?
8. Why are special effects associated with troublesome era in moviemaking?
9. What role does the best soundtrack play in a film?
10. How do you watch a movie? Can you think of any other elements of a good movie?

VOCABULARY

Task 4. Translate the following words and word-combinations. Use them in the context of your own.

- means of mirroring life
- mystique
- mind-altering experiences
- indicate cultural trends
- ponder
- enlighten

- stay alert
- dreamweaver
- escape sb's eye
- film continuity
- visual experiences
- seamless whole
- submerge
- emotional response
- pervasiveness of new technologies
- diminished

Task 5. Find English equivalents in the text: занурюватися, сприйняти факт, виявляти, вселяти певні ідеї, захоплювати розум, завсідник кіно, вимисел, точність, розсудливий, мудрий режисер, непристойність, покращувати фільм, відвертати від, поглинаючий.

FOLLOW-UP DISCUSSION

Task 6. Get ready to watch the movie in a correct way. Pay attention to all the points mentioned in the text. Tell us your impressions.

VIDEO

Task 7. Watch a video how the way watching movies affects your life https://www.youtube.com/watch?v=daPmenMTbU4. The way you watch movies can say a lot about the way you operate in the rest of your life. Do you agree with the speaker's ideas? How do you watch movies?

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APPENDIX 1

KEY WORDS AND PHRASES

People

- stagehand
- cast
- understudy
- producer
- director
- stage and costume manager
- prompter
- co-star
- walk-on part
- bit parts
- leading part
- title role
- company
- repertory company

Performance

- pantomime
- classic play
- light opera
- satirical revues
- farce
- comedy of manners
- sketches
- musical
- slapstick comedies
- melodrama
- drama
- revival
- matinee
- ballet
- opera
- performance
- productions
- run
- character
- sell out
- sell-out
- packed house
- play to packed houses
- play to empty houses
- first night
- curtain call
- preview
- sneak preview
- opening night
- premiere
- debut
- rehearsal
- dress rehearsal

Theatre Building

- stalls
- box
- upper-circle
- dress-circle
- cloak-room
- gangway
- box office
- dressing room
- prompt-box
- wings
- backstage

Audience reaction

- clapping
- applause
- tumultuous applause
- rapturous applause
- thunderous applause
- ovation
- standing ovation
- encore
- cheer
- heckle
- heckler
- boo

Miscellaneous

- amateur dramatic society
- to stand in
- overacting
- asides to the audience
- make-up
- scripts
- chorus
- act
- scene
- review
- smash hit
- high-brow
- middle-brow
- low-brow
- Broadway
- Great White Way
- Off-Broadway
- Off-off-Broadway
- mainstream
- fringe
- to command a view
- to go on the stage
- ad-lib
- improvise
- put on
- scenery
- props

APPENDIX 2

ADDITIONAL VIDEO RESOURCES

1. History of Theatre - https://www.youtube.com/watch?v=7NmD2TGKnY8
2. Kabuki theatre - https://www.youtube.com/watch?v=67-bgSFJiKc
3. Improvisation exercises (part 1) Vicky Saye Henderson https://www.youtube.com/watch?v=DkDv3sXWrFU
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