

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
БІЛОЦЕРКІВСЬКИЙ НАЦІОНАЛЬНИЙ АГРАРНИЙ УНІВЕРСИТЕТ**

ФАКУЛЬТЕТ ПРАВА ТА ЛІНГВІСТИКИ

Кафедра романо-германської філології та перекладу

«Методичні розробки для формування англійської усномовленнєвої компетентності із застосуванням відеоматеріалів для здобувачів вищої освіти 1 курсу філологічних спеціальностей»

**для здобувачів вищої освіти – спеціальності 035 «Філологія» ОП
Германські мови та літератури (переклад включно), перша – англійська**

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Методичні розробки спрямовані на формування усномовленнєвих компетентностей на базі автентичних текстів для читання та фільмів для перегляду за тематичним модулем «State-of-the-art», який передбачений робочою програмою (РП) з дисципліни «Практичний курс першої іноземної мови» для 1-го курсу філологічних спеціальностей. Зміст та структура методичних розробок побудовані за тематичним принципом і включають 3 частини. Робота за темою в межах двох перших частин організовується на базі автентичних текстів, зразків усного мовлення та завдань комунікативного характеру, текстів для додаткового читання, системи вправ репродуктивного та творчого характеру, вправ на словник, різноманітні проектні (індивідуальні та групові) завдання. Третя частина передбачає перегляд фільмів на вибір та виконання завдань на перевірку адекватного розуміння переглянутого та активізацію мовного і мовленнєвого матеріалу для аналізу мовних, змістових, жанрових особливостей кінофільму.

Методичні розробки призначені для аудиторної, самостійної та індивідуальної роботи здобувачів вищої освіти філологічних спеціальностей.

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ПЕРЕДМОВА

На сучасному етапі розвитку нашого суспільства завдання викладача полягає в тому, щоб активізувати пізнавальну діяльність здобувача вищої освіти в процесі навчання та сформувати в них компетентності англомовного професійного спілкування іноземною мовою, створити умови практичного оволодіння мовою для кожного здобувача вищої освіти, вибрати такі методи навчання, які б дозволили кожному виявити свою активність та творчість.

Постійний розвиток науки і техніки спонукає до модернізації процесу навчання. З'являється багато відео-матеріалів, які дають викладачеві можливість використовувати їх у навчальному процесі, значно розширюючи сферу своєї професійної діяльності. Особливу роль в навчальному процесі грають художні та документальні фільми. Багатий автентичний матеріал, природні ситуації спілкування, цікавий сюжет дають можливість для вивчення іноземної мови. Але використання такого матеріалу потребує методичної підготовки, розробленої системи вправ, підготовки здобувачів вищої освіти до такого заняття, без чого перегляд не буде мати навчального характеру.

Новий стандарт зумовлює нові підходи до викладання, тому ці методичні розробки, відповідно до освітньо-професійної програми (ОПП) зі спеціальності 035 «Філологія» ОП Германські мови та літератури (переклад включно), перша – англійська, навчання дисципліни «Практичний курс першої іноземної мови», передбачають формування наступних загальних та спеціальних компетентностей:

Загальні компетентності:

- ЗК 05** Здатність учитися й оволодівати сучасними знаннями.
- ЗК 06** Здатність до пошуку, опрацювання та аналізу інформації з різних джерел.
- ЗК 07** Уміння виявляти, ставити та вирішувати проблеми.
- ЗК 08** Здатність працювати в команді та автономно.
- ЗК 09** Здатність спілкуватися іноземною мовою.
- ЗК 10** Здатність до абстрактного мислення, аналізу та синтезу.
- ЗК 11** Здатність застосовувати знання у практичних ситуаціях.

Спеціальні компетентності:

- СК 04** Здатність аналізувати діалектні та соціальні різновиди мов, що вивчаються, описувати соціолінгвальну ситуацію.
- СК 06** Здатність вільно, гнучко й ефективно використовувати мови, що вивчаються, в усній та письмовій формі, у різних жанрово-стильових різновидах і регістрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у різних сферах життя.

Формування вищезазначених компетентностей передбачає досягнення низки програмних результатів навчання (ПРН):

- РН 02** Ефективно працювати з інформацією: добирати необхідну інформацію з різних джерел, зокрема з фахової літератури та електронних баз, критично аналізувати й інтерпретувати її, впорядковувати, класифікувати й систематизувати.
- РН 03** Організувати процес свого навчання й самоосвіти.
- РН 06** Використовувати інформаційні й комунікаційні технології для вирішення складних спеціалізованих задач і проблем професійної діяльності.
- РН 09** Характеризувати діалектні та соціальні різновиди мов, що вивчаються, описувати соціолінгвальну ситуацію.
- РН 14** Використовувати мови, що вивчаються, в усній та письмовій формі, у різних жанрово-стильових різновидах і реєстрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у побутовій, суспільній, навчальній, професійній, науковій сферах життя.

Основною метою методичних розробок є формування усномовленнєвих компетентностей на базі автентичних текстів для читання та фільмів для перегляду за тематичним модулем «State-of-the-art», який передбачений робочою програмою (РП) з дисципліни «Практичний курс першої іноземної мови» для 1-го курсу філологічних спеціальностей.

Методичні розробки складаються із 3-х частин, кожна з яких поділена на розділи. Запропоновані частини мають визначену структуру відповідно до обраних засобів навчання.

Частини I “WORLD OF CINEMA” та II “MOVIE GENRES” містять по 4 розділи, кожний з яких присвячений окремій темі змістовного модуля. Основою кожного розділу є автентичний текст та перелік лексичних одиниць для подальшої активізації їх у вправах з усного та писемного мовлення. Розроблені завдання сприяють:

- перевірці розуміння тексту та активізації мовного і мовленнєвого матеріалу на базі прочитаного;
- тематичній мотивації студентів та їх підготовці до обговорення;
- вдосконаленню всіх форм усномовлення, розвитку умінь письмового мовлення та самостійного опрацювання додаткового матеріалу;

Частина III “LEARN ENGLISH BY WATCHING FILMS” складається з 4 розділів, кожний з яких є кіногідом для перегляду англomовного фільму з урахуванням його жанрових особливостей. Задля навчальних цілей, серед корпусу 30 фільмів, було відібрано 1 документальний та 3 художні фільми (“Island of

Lemurs: Madagascar”, “Dangerous Minds”, “Forrest Gump”, “Fight Club”) з урахуванням наступних критеріїв:

- відповідність рівню іншомовної комунікативної компетентності здобувачів вищої освіти;
- наявність базових знань здобувачів вищої освіти;
- відображення у фільмі сучасного життя англомовних країн;
- наявність соціокультурної і соціолінгвістичної інформації, яка відображає різні сфери спілкування і комунікативні ситуації.

Кожний кіногід містить перелік лексичних одиниць, виділених з фільму, для зняття труднощів під час перегляду фільму та подальшої роботи з відео матеріалом. Розроблені завдання передбачають перевірку адекватного розуміння переглянутого та активізацію мовного і мовленнєвого матеріалу для аналізу мовних, змістових, жанрових особливостей кінофільму.

Крім того, на заключному етапі роботи з фільмом, особливий акцент зроблено на завданні з написання Essay або Review. Таким чином здобувачі вищої освіти заохочуються до більш уважного перегляду та усвідомлення впливу окремих елементів кінематографічного мистецтва на цілісне сприйняття будь-якого фільму. Завершальним завданням є проектна робота (індивідуальна або групова) творчого характеру, спрямована на самостійний пошук інформації.

Запропонований методичний матеріал побудований на основі новітніх сучасних технологій щодо подачі та організації навчального матеріалу з фаху, тому для використання аутентичних відеоматеріалів на заняттях з іноземної мови у закладах вищої освіти є доцільним розробляти спеціальні методичні розробки.

Автор висловлює глибоку вдячність рецензенту кандидату педагогічних наук, доценту В.Д. Борщовецькій, яка люб’язно погодилась провести ґрунтовний аналіз навчального матеріалу і надала низку слухних зауважень та цінних порад, врахування яких сприяло вдосконаленню змісту методичних розробок.

UNIT 1. WORLD OF CINEMA

1.1 TEXT FOR READING AND DISCUSSION

Read the text about the history and development of cinema, from the Kinetoscope in 1891 to today's 3D revival. Talk about how the cinema changed our life.

A Very Short History of the Motion Picture

Cinematography is the illusion of movement by the recording and subsequent rapid projection of many still photographic pictures on a screen. Originally a product of 19th-century scientific endeavour, cinema has become a medium of mass entertainment and communication, and today it is a multi-billion-pound industry.

No one person invented cinema. However, in 1891 the Edison Company successfully demonstrated a prototype of the Kinetoscope, which enabled one person at a time to view moving pictures. The first public Kinetoscope demonstration took place in 1893. By 1894 the Kinetoscope was a commercial success, with public parlours established around the world. The first to present projected moving pictures to a paying audience were the Lumière brothers in December 1895 in Paris, France. They used a device of their own making, the Cinématographe, which was a camera, a projector and a film printer all in one.

At first, films were very short, sometimes only a few minutes or less. They were shown at fairgrounds, music halls, or anywhere a screen could be set up and a room darkened. Subjects included local scenes and activities, views of foreign lands, short comedies and newsworthy events. The films were accompanied by lectures, music and a lot of audience participation. Although they did not have synchronised dialogue, they were not 'silent' as they are sometimes described.

By 1914, several national film industries were established. At this time, Europe, Russia and Scandinavia were the dominant industries; America was much less important. Films became longer and storytelling, or narrative, became the dominant form. As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and dedicated cinemas built. The First World War greatly affected the film industry in Europe, and the American industry grew in relative importance. The first 30 years of cinema were characterised by the growth and consolidation of an industrial base, the establishment of the narrative form, and refinement of technology.

Colour was first added to black-and-white movies through hand colouring, tinting, toning and stencilling. By 1906, the principles of colour separation were used to produce so-called 'natural colour' moving images with the British Kinemacolor process, first presented to the public in 1909. Kinemacolor was primarily used for documentary (or 'actuality') films, such as the epic *With Our King and Queen Through India* (also known as *The Delhi Durbar*) of 1912, which ran for over 2 hours in total. The early Technicolor processes from 1915 onwards were cumbersome and expensive, and colour was not used more widely until the introduction of its three-colour process in 1932. It was used for films such as *Gone With the Wind* and *The Wizard of Oz* (both 1939) in Hollywood and *A Matter of Life and Death* (1946) in the UK.

The first attempts to add synchronised sound to projected pictures used phonographic cylinders or discs. The first feature-length movie incorporating synchronised dialogue, *The Jazz Singer* (USA, 1927), used the Warner Brothers' Vitaphone system, which employed a separate record disc with each reel of film for the sound. This system proved unreliable and was soon replaced by an optical, variable density soundtrack recorded photographically along the edge of the film, developed originally for newsreels such as Movietone.

By the early 1930s, nearly all feature-length movies were presented with synchronised sound and, by the mid-1930s, some were in full colour too. The advent of sound secured the dominant role of the American industry and gave rise to the so-called 'Golden Age of Hollywood'. During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice a week. Ornate 'super' cinemas or 'picture palaces', offering extra facilities such as cafés and ballrooms, came to towns and cities; many of them could hold over 3,000 people in a single auditorium. In Britain, the highest attendances occurred in 1946, with over 31 million visits to the cinema each week.

Thomas Edison had used perforated 35mm film in the Kinetoscope, and in 1909 this was adopted as the worldwide industry standard. The picture had a width-to-height relationship—known as the aspect ratio—of 4:3 or 1.33:1. The first number refers to the width of the screen, and the second to the height. So for example, for every 4 centimetres in width, there will be 3 in height. With the advent of optical sound, the aspect ratio was adjusted to 1.37:1. This is known as the 'Academy ratio', as it was officially approved by the Academy of Motion Picture Arts and Sciences (the Oscars people) in 1932. Although there were many experiments with other formats, there were no major changes in screen ratios until the 1950s.

The introduction of television in America prompted a number of technical experiments designed to maintain public interest in cinema. In 1952, the Cinerama process, using three projectors and a wide, deeply curved screen together with multi-track surround sound, was premiered. It had a very large aspect ratio of 2.59:1, giving audiences a greater sense of immersion, and proved extremely popular. However, Cinerama was technically complex and therefore expensive to produce and show. Widescreen cinema was not widely adopted by the industry until the invention of CinemaScope in 1953 and Todd-AO in 1955. Both processes used single projectors in their presentation.

CinemaScope 'squeezed' images on 35mm film; when projected, they were expanded laterally by the projector lens to fit the screen. Todd-AO used film with a width of 70mm. By the end of the 1950s, these innovations had effectively changed the shape of the cinema screen, with aspect ratios of either 2.35:1 or 1.66:1 becoming standard. Stereo sound, which had been experimented with in the 1940s, also became part of the new widescreen experience. Specialist large-screen systems using 70mm film were also developed. The most successful of these has been IMAX, which as of 2020 has over 1,500 screens around the world. For many years IMAX cinemas have shown films specially made in its unique 2D or 3D formats but more recently they have shown popular mainstream feature films which have been digitally re-mastered in the IMAX format, often with additional scenes or 3D effects.

While cinemas had some success in fighting the competition of television, they never regained the position and influence they held in the 1930s and 40s, and over the next 30 years audiences dwindled. By 1984 cinema attendances in Britain had declined to one million a week. By the late 2000s, however, that number had trebled. The first British multiplex was built in Milton Keynes in 1985, sparking a boom in out-of-town multiplex cinemas. Today, most people see films on television, whether terrestrial, satellite or subscription video on demand (SVOD) services. Streaming film content on computers, tablets and mobile phones is becoming more common as it proves to be more convenient for modern audiences and lifestyles. Although America still appears to be the most influential film industry, the reality is more complex. Many films are produced internationally—either made in various countries or financed by multinational companies that have interests across a range of media.

In the past 20 years, film production has been profoundly altered by the impact of rapidly improving digital technology. Most mainstream productions are now shot on digital formats with subsequent processes, such as editing and special effects, undertaken on computers. Cinemas have invested in digital projection facilities capable of producing screen images that rival the sharpness, detail and brightness of traditional film projection. Only a small number of more specialist cinemas have retained film projection

equipment. In the past few years there has been a revival of interest in 3D features, sparked by the availability of digital technology. Whether this will be more than a short-term phenomenon (as previous attempts at 3D in the 1950s and 1980s had been) remains to be seen, though the trend towards 3D production has seen greater investment and industry commitment than before.

Discussion

1. Where did the film industry really start and develop?
2. When did moving pictures begin?
3. Who invented the cinema?
4. When was film first invented?
5. Who were the Lumiere Brothers?
6. What were early films like?
7. What is the aspect ratio?
8. What was the first motion picture in color?
9. Which was the film that created many of the techniques of today?
10. How did cinema compete with television?
11. How have cinema attendance figures changed?
12. What's next?

Motion Picture Rating System

A motion picture rating system is designated to classify films with regard to suitability for audiences in terms of issues such as sex, violence, substance abuse, profanity, impudence or other types of mature content. A particular issued rating can be called a certification, classification, certificate or rating. Ratings typically carry age recommendations in an advisory or restrictive capacity.

Study the age-rating systems of the UK and the USA. What is similar and what is different? Find the information on the Ukrainian rating system and compare it with the classifications presented below. Which system seems to be the most efficient?

The United Kingdom of Great Britain and Northern Ireland

The *British Board of Film Classification (BBFC)* classifies films to be publicly exhibited in the United Kingdom. If the BBFC refuses a classification, this effectively amounts to a ban. The current BBFC system is:

Uc – Especially suitable for pre-school children. The category is now retired, although older video works still in circulation may carry the label.

U (Universal) – Suitable for all. A U-rated film should be suitable for audiences aged four years and over.

PG (Parental Guidance) – General viewing, but some scenes may be unsuitable for young children.

12A – Cinema release suitable for 12 years and over. No one younger than 12 may see a 12A- rated film in a cinema unless accompanied by an adult.

12 – Video release suitable for 12 years and over. Video recordings with this rating are not to be supplied to anyone below that age.

15 – Suitable only for 15 years and older. No-one under 15 is allowed to see a 15-rated film at the cinema or buy/rent a 15-rated video.

18 – Suitable only for adults. No one under 18 is allowed to see an 18-rated film at the cinema or buy/rent an 18-rated video.

R18 (Restricted 18) – Films may only be shown to adults in specially licensed cinemas, and video works may be supplied to adults only in licensed sex shops. **R18**-rated video works may not be supplied by mail order

The United States of America

In the United States of America, the *Motion Picture Association of America* (MPAA), through the Classification and Rating Administration (CARA), issues ratings for movies. The system was established in 1968 and is voluntary; an unrated film is often informally denoted by “NR” in newspapers and so forth.

G (General Audiences) – All ages admitted.

PG (Parental Guidance Suggested) – Some material may not be suitable for children.

PG-13 (Parents Strongly Cautioned) – some material may be inappropriate for children under 13.

R (Restricted) – Under 17 requires accompanying parent or adult guardian.

NC-17 (Adults Only) – No one 17 and under admitted.

1.2 BASIC WORD LIST

Study the following words and expressions.

1. Cinematography / кінематограф

cinema (AE movies, movie theatre, movie house) кінотеатр

cinema audience / cinema programme аудиторія / кінопрограма

2. Picture / film (AE movie) / картина / кіно, фільм

Action!	мотор!
plot /storyline	сюжет / сюжетна лінія
screenplay /script	кіносценарій / сценарій з усіма деталями
sets	декорації
sequel	продовження фільму
prequel	передісторія
ending	закінчення
to dub a film	дублювати фільм
film to be set in / on	дії фільму відбуваються
to make a film / to shoot a film / to film	знімати кіно
to come out	виходити (про фільм)
to be on	йти (про фільм)
gross	збір прокату
film to be based on (book, real events)	фільм заснований на
screen version (of the novel)	екранізація (романа)
film-goer	кіношник, кіноман
soundtrack	музика до фільму
subtitles	субтитри
to act / to play a character	грати роль
to star	зніматись у фільмі
to be in films	працювати в кіно
to release a film	випускати фільм на екрани

special effects	спецефекти
cut!	знято!

3. cast and acting / акторський склад та акторська робота

actor / actress	актор / актриса
co-star	зіркова пара (акторів у фільмі)
character	персонаж
film star (AE a movie star)	кінозірка
star-studded film	фільм за участю зірок
starring	у головних ролях
the main (leading) role / lead actor	головна роль / головний актор
the supporting (minor) role	роль другого плану
supporting actors	актори другого плану
cameo role	епізодична роль (маленька роль невідомого актора)
minor part/bit-part	епізодична роль
crowd scene	масовка
stuntman	каскадер
A-lister	актор «супер зірка»
B-lister	актор «другого ґатунку»
C-lister	актор «невдаха»

4. People, engaged in film-making / Люди, які зайняті у кіновиробництві

film-maker (AE moviemaker) / director	режисер
casting director	особа, відповідальна за розподіл ролей у фільмі
art-director	художник-постановник, арт-директор
producer	продюсер
production manager	менеджер-постановник
executive producer	виконавчий продюсер
script-writer / screen-writer	сценарист

cameraman	оператор
(camera) crew	знімальна група
(film) extra	статист (актор масовки)
maker-up artist	гример
costume designer	художник по костюмам
sets designer	сценограф
music composer	композитор
soundman	звукооператор
critic	критик
editor	редактор

1.3 VOCABULARY WORK

Exercise 1. Explain the difference between the following.

1. A film and a movie.
2. An art house film and a blockbuster.
3. A co-star and an extra.
4. A cameraman and a projectionist.
5. The cinema and the pictures.
6. The cast and casting.
7. Action! and Cut!
8. A cartoon and an animation film.

Exercise 2. What do we call the following? Read the definitions and guess the word.

1. A story someone writes for a film. _____
2. A photograph of someone or something taken very near. _____
3. A man whose job is to perform dangerous actions in a film. _____
4. A short cinema film of news. _____
5. A part of a film in which events happen in the same place or period of time. _____
6. A translation of what people are saying in a foreign language film that appears at the bottom of the screen. _____
7. Someone who operates a camera for making films. _____
8. A film that deals with real people and events. _____

9. A scene in a film that goes back in time to show what happened earlier in the story. _____
10. A list of the people involved in making a film that is shown at the end or beginning of it. _____
11. A single part of a cinema film made by one camera without interruption. _____
12. A full-length cinema film with an invented story and professional actors. _____
13. Someone whose job is to organize the work and money involved in making a film. _____
14. A place where a film is made away from a studio. _____
15. The art or science of making films. _____

Exercise 3. Fill in the gaps with suitable words from the box.



ERASER

plot, special effects, terrifying, production, stars, disadvantage, atmosphere, action-lovers, predictable, scenes, the leading role, succeed, stunts, directed, performed, action-packed, action

If you like 1) _____, “Eraser” is the film to see. Arnold Schwarzenegger 2) _____ in this film, and Charles Russel 3) _____ it. Schwarzenegger plays 4) _____ as John Kruger, a dedicated federal marshal whose code name is Eraser. He protects government witnesses who are in danger, by erasing their old identity and giving them a new one. His mission is to protect a beautiful woman, 5) _____ by Vanessa Williams, who can uncover a scandal which involves people in the government. Her enemies stop at nothing to keep her from revealing the truth. But Eraser does everything to keep her alive. He alone must guard her from some of the most 6) _____ forces in the world before time runs out. But will he 7) _____? This multi-million dollar 8) _____ has some breathtaking 9) _____. It is a film full of suspense. The special effects and 10) _____ are spectacular and create a (an) 11) _____ of tension. The film’s one 12) _____ is that it has a weak 13) _____ and the ending is 14) _____, unlike other Schwarzenegger films. All in all, this 15) _____ film will not appeal to everyone. I would recommend it to 16) _____ and to those who enjoy 17) _____.

Exercise 4. Choose the correct answer.

1. There are some great actors in the (cast/screenplay/set).
2. His new film is (located/set/placed) in Australia.
3. He won an Oscar for the (musicplay /soundplay /soundtrack).
4. The film is cheese. And it's low (money/budget/cast).
5. The plot was absolutely (predictable/actionpacked/spellbinding). I knew how it all would end from the very first scene!
6. This film is (done/based/shot) on a Charlotte Bronte novel.
7. I want to see this film. I've read some good (plots/screenplays/reviews).
8. The main (character/film star/director) of the film decides to become a writer.

Exercise 5. Make a Pitch!

A pitch is a short description to sell an idea. Film producers look at thousands of pitches. They say you can decide if a story is good with a pitch of less than 50 words.

Read the pitches below. Do you recognize any of the films?

1. A rich girl meets a poor boy. They fall in love. The girl decides to leave her rich boyfriend. She and the boy are happy. But wait. This story happens on the world's most famous ship in history.
2. A woman steals money from her office and runs away. She stops for the night at a hotel. The hotel manager is a strange man. The hotel is empty, and the woman is alone.
3. On the coast of California there is a very big shark. It kills people. Three men go out in a boat together. They want to kill the shark.
4. A spaceship answers an SOS call from another spaceship. The other spaceship is empty. They continue their journey. But now there is a new passenger on the ship. It is an alien. And it is hungry.

Group work.

Think of a famous film. Write a pitch in no more than 50 words but don't write the name of the film. Let your fellow students identify the film.

1.4 Guide Steps for Writing a Film Review

Self-study work

Movies are watched by millions of people each day all around the world. They add something special and exciting to our lives, don't they? Of course, all people have

different opinions of movies. So, the rates can be either high or low. There are a lot of movies reviews available on the websites. However, some of them are written just for fun by amateurs, while others are written in a professional way. If you want to master your skills and learn how to write an effective movie review, keep on reading.

The task of writing a movie review is no longer sustained with professionals. Instead, many universities often give their students to write about a particular movie to develop comprehension and writing abilities. However, a movie review is all about writing an objective review of a particular movie with the main aim to assess and define the positive and negative aspects within it. It may seem to be so easy for you for the first sight. However, a good review requires time and correct organization. Any review should go much deeper than just a story which tells what is happening on the screen. All confident writers need to know for sure what should be done in order to create a good movie review. Let us take a detailed look into this.

Step 1: Opening. Attract the reader's attention from the first words. Have you mentioned how advertisements sell the film? Read through announcements and watch a trailer. The most catchy moments are mentioned in trailers and your aim is to create your own trailer but in words. Don't share your point of view from the very beginning – leave it for the conclusion. As an alternative, find an interesting fact or story connected to movie production.

Step 2: Description. This paragraph should be dedicated to general information about the movie, and it is an important part of your text. As soon as you will grab the reader's attention, tell the movie title, director, main actors, release date, and studio where the movie took place. Also, you can mention the movie rating in IMDb or another movie rating system. It would be nice to mention whether the film has nominations or awards. Also, briefly tell what the movie is about without additional descriptions (not more than two sentences).

Step 3: Plot summary. Tell what has happened in the movie. Keep in mind that the reader may not have seen the film, so try to avoid possible spoilers. Just summarize the plot in more detail, so the reader will have the overall picture. Also, tell about the characters. Have the actors fit their roles? Whose role did you like the most?

Step 4: Analysis. In this paragraph you need to tell about your cinematic experience. Did you like the music? Were special effects impressive enough? Does the movie create a feeling of completeness? Movie analysis will consist of a list of criteria the author picks as important.

- **Scenario.** The core of any film is the scenario. Even if it is a well-written play or story, it may be ruined with poor direction and implementation. Dialogue, scenes, characters, the completeness of the scenes, the logical sequence of events, the climax, and other details are all included in the scenario. As a critical audience, we leave a subjective point of view about certain events that took place in the movie and whether the director and screenwriter have succeeded in presenting a complete picture.
- **Directing.** Simply talking, the director is a kind of art manager. It is the director who decides how this or that actor will perform, how this or that scene will be filmed, and much more. Also, you can conduct a brief analysis of the director's previous activities: what genre of movies are more commonly filmed, which films were successful, and which ones failed. Then you can connect this experience with the current movie and make a conclusion.
- **Acting.** Think about the actors. Has the director made the right choice of actors? Do actors fit their roles? If you think that another actor will be a better choice, describe why.
- **Operator's work.** The operator's work is guided by the director, but still the operator is responsible for maintaining composition and camera angles of every scene. For the first time you can analyze whether the scenes look good and are in harmony. Every operator has a unique style that can be distinguished from other works. Alfred Hitchcock and David Lynch are great examples of directors that showed great collaboration with operators and composers.
- **Music.** The right music can add more feeling to a picture. Try to watch "The Green Mile" with the music from "Frozen." It will be weird, right? Evaluate how music corresponds to the scene or the overall mood of the film. With the help of music, a director can create a certain atmosphere for different genres.
- **Visualization** (visual / special effects, costumes, make-up artists). This criterion is important especially for those films like fantasy or historical films, where costumes play a significant role in creating the overall picture. Don't fall into the common trap of beginners blaming the film for historical mismatch of costumes. Many films use such mismatching as specific stylization. For fiction, the audience will be waiting for great visual effects, so don't forget to evaluate its quality and realism.

Step 5: Conclusion. In this part you need to sum up the ideas about the film and give your final evaluation. Your review should leave the right impression, so the reader will understand if the movie is worth watching.

Tips to Consider While Writing

1. To be ready to write a good movie review, you need to write down the description of the film. You can memorize or record the actors that play the main roles and mention the characters they play. Remember some interesting fact from the biography of the actors. Some actors choose similar films and you can draw a parallel between their styles in two different films.
2. Find interesting facts about the crew and the creation of the motion picture. In what places was the film shot, what kind of budget – everything will be very interesting for the reader. If the director of film is a young professional, tell about films he or she has already shot and which ones are being planned.
3. If the music for the film was composed by a well-known composer, it is worth mentioning in the review. If the composer is an unknown author, this can also be rightly mentioned in the text, pointing to the emergence of a new star in the horizon of the film industry. Specify a musical genre and interesting features in the scoring of the film.
4. If the finale is unexpected, it is necessary to indicate in the recall. But don't describe it in detail. Let the readers watch the film and find out everything by themselves. Following this plan, you will write a good review. In any case, you can be sure that this is a review, not feedback.



A Film Review



1. What film did you see? (original title)
2. Introduction: When?, Where?, Who with?...
3. Genre, director and script, nationality, runtime, release time, production company, type of audience (rating: G, PG, PG-13, R, NC-17)
4. Trilogy / sequel / saga / remake, true story, based on a book
5. Languages (O.V. / subtitles), dubbing, soundtrack
6. Where was it set? (real, imaginary locations)
7. What was it about? (synopsis)
8. Who was in the cast? (leading, supporting actors, stunts) What was the acting like?
9. Special Effects, makeup and hairstyling, costumes, sceneries,...
10. Awards, shooting, box office (blockbuster or bombed), critics and viewers rating
11. Give your opinion (strong and weak points) Would you recommend the film?
12. Extra: Show the trailer, soundtrack, film poster, snaps / shots from the film...

When writing a film review, we usually use the Present Simple or Present Simple Passive to write about the plot and we use adjectives for description.

Mistakes to Avoid

- Not focusing on the film – while connecting the plot to some specific historical event is a good idea (when applicable), strive to avoid writing about unnecessary details or introducing irrelevant information such as the history of cinematography or that particular genre, snacks, among other things.
- Inserting yourself – you're the one who's writing the review. The paper reflects your understanding and opinion of the motion picture you've seen and there is no need to write in first person all the time: I noticed this, I saw that I liked this, I disliked that.
- Failing to check facts about movie background and release date, director, casting etc.
- Giving out your opinion without mentioning any reason why you think that way.
- Talking about irrelevancies.
- Writing a review without a structure.
- Writing generalities such as *great acting, cool effects, a good movie, it was bad* etc.
- Writing a review without substance or analysis of the feature.
- **No spoilers!** Give your readers some idea of the plot, but be careful not to include any spoilers. Remember the point of a good review is to get people interested in going to the movie. Don't get over excited and ruin it for them!

The plan of the film description in English

1. **Introduction:** This section includes information about the film: title, director, main roles, location, etc. The facts are important here, not your attitude to the film.

My all time favourite movie is a (Наприклад, fantasy film) called (Наприклад, «The Hunger Games»). — *Мій найулюбленіший фільм – («Голодні ігри»), фільм у жанрі (фентезі)*

The movie is based on a book written by ... — *Фільм заснований на книзі написаній автором ...*

The movie was directed by ... , who also directed ... — *Режисер фільму — ..., який також є режисером ...*

The movie has won (Наприклад, 8) Oscars, including ones for (Наприклад, best picture) and (Наприклад, best director). — *Фільм отримав (8) премій «Оскар», в тому числі в категоріях «Кращий фільм» та «Кращий режисер».*

It was a box-office hit in Ukraine. — *Він був хітом прокату в Україні.* The movie was filmed in ... — *Фільм знімався у ...*

The movie stars ... — *У головних ролях ...*

The movie is set in ... — *Дія відбувається у ...*

- 2. Main part:** The summary of the film reflects exclusively the main events of the film, without details, is written in the present (and not past) tense.

The film is about ... — *Фільм розповідає про ...*

The story is told through the eyes of ... — *Розповідь ведеться від лиця ...*

I really love ... because it is ... — *Я дуже люблю цей фільм, тому що він ...*

The special effects are really impressive/amazing. — *Спецефекти просто чудові.*

The movie has some poignant moments, for example, when ... — *У фільмі є декілька зворушливих моментів, наприклад, коли ...*

The movie keeps you on the edge of your seat. — *Від стрічки неможливо відірватися.*

The movie is thought-provoking because ... — *Фільм викликає думки, оскільки...*

My favourite parts in the movie are ... *Мої улюблені сцени у фільмі це...*

- 3. Conclusion:** The description of the film in English can be completed with a sentence in which you recommend it to the audience.

If you want to have a great day in watching a movie, I would totally recommend it. — *Якщо ви хочете чудово провести день у перегляді фільму, я б абсолютно рекомендував його.*

The interesting facts offered in this book/film make it stand out — *Цікаві факти, представлені у фільмі/книзі, виділяють його/її серед інших.*

Don't miss it – *не пропусть.*

It will change the way you think – *Він змінить хід ваших думок.*

It is well worth seeing/reading – *Він вартує того, щоб його подивитися / прочитати.*

It is a masterpiece of its kind – *це класичний шедевр у своєму роді.*

Read the sample film review

The Review on the Film «Avatar» by James Cameron

The main film of the year 2009 is «Avatar» by James Cameron, **the producer** of such films as «Terminator», «Titanic», «The Strangers». **This film ranks with** above-mentioned world-famous films and probably belongs to the science-fiction genre.

The action of the film is set on the planet Pandora in the year of 3000. The plot is rather simple: the super hero Avatar is to save the alien planet and to fulfill this mission he struggles with a lot of difficulties.

The main character, Jack Sally, is a disabled navy who has just come back from the war. **The film starts with the scene** when he is invited to take part in a secret expedition to the planet, inhabited by weird creatures. Thus, he becomes the part of the programme called Avatar. Being turned into a three-metre giant with blue skin, he is sent to the planet with the help of special «drivers» that link his mind to the mind of Avatar.

What impressed me most is the spectacular world of aliens that we, the audience, see through the eyes of the main character. The special effects and 3D technologies **enhance the impression of** the bright and colourful world in contrast to the human one, which is grey and dying. **The plot of the film is fast-moving** with some amusing episodes.

For those who are indifferent to the computer graphics, **there is another storyline** that is love of «the dream worker» to a beautiful female alien, who, being hostile and suspicious at first, falls in love with him. Such love is forbidden and as a result the pair is chased by the aliens. Happily, they managed to escape in the end. To my mind, **the brilliant acting of** Sam Worthington, who **is starring in the film**, is above all expectations.

To sum up, I can say that the film «Avatar» is that kind of film that takes us to a special world beyond imagination. More than that, it is the film that you want to watch over and over again. Definitely, the new film by Cameron couldn't be missed.

Project work

PREPARE a 3-5-minute talk on the following topic:

1. Talk about your favourite actor/actress. Give some information about his/her biography. What films has he/she made? What is your favourite film they've made? Why? What has impressed you most about their acting?

UNIT 2.

MOVIE GENRES

2.1 TEXT FOR READING AND DISCUSSION

In the following essay King speculates about the popular appeal of horror movies. Before you begin reading, think about your own attitude toward horror films. Do you enjoy them? “Crave” them? Dislike them? Or are you indifferent?

As you read, notice how assertively King presents his assumptions about people, such as the ones in the opening sentence. How does he try to get you to accept these assumptions? Is he successful?



Stephen Edwin King, America’s best-known writer of horror fiction was born in Portland, Maine in 1947. King is one of the most popular authors in America, and a very prolific writer as well. He is a huge fan of the short story. “1408”, “The Mist”, and “Hearts in Atlantis” are just a few of the 35 short stories he wrote that have been made into movies, though perhaps the most famous is “Stand By Me”. He has written 8 story collections and a total of 124 short stories and 17 Novellas in his career. He was also selected to be the editor of *The Best American Short Stories* of 2007, and also won the O. Henry Award in 1996.

Why We Crave Horror Movies

I think that we’re all mentally ill; those of us outside the asylums only hide it a little better – and maybe not all that much better, after all. We’ve all known people who talk to themselves, people who sometimes squinch their faces into horrible grimaces when they believe no one is watching, people who have some hysterical fear – of snakes, the dark, the tight place, the long drop and of course, those final worms and grubs that are waiting so patiently underground.

When we pay our four or five bucks and seat ourselves at tenth-row center in a theatre showing a horror movie, we are daring the nightmare.

Why? Some of the reasons are simple and obvious. To show that we can, that we are not afraid, that we can ride this roller coaster. Which is not to say that a really good horror movie may not surprise a scream out of us at some point, the way we may scream when the roller coaster twists through a complete 360 or plows through a lake

at the bottom of the drop. And horror movies, like roller coasters, have always been the special province of the young, by the time one turns 40 or 50, one's appetite for double twists or 360-degree loops may be considerably depleted.

We also go to re-establish our feelings of essential normality; the horror movie is innately conservative, even reactionary. Freda Jackson as the horrible melting woman in *Die, Monster, Die!* confirms for us that no matter how far we may be removed from the beauty of a Robert Redford or a Diana Ross, we are still light-years from true ugliness.

And we go to have fun.

Ah, but this is where the ground starts to slope away, isn't it? Because this is a very peculiar sort of fun, indeed. The fun comes from seeing others menaced – sometimes killed. One critic has suggested that if pro football has become the voyeur's version of combat, then the horror film has become the modern version of the public lynching.

It is true that the mythic, "fairy-tale" horror film intends to take away the shades of gray. It urges us to put away our more civilized and adult penchant for analysis and to become children again, seeing things in pure blacks and whites. It may be that horror movies provide psychic relief on this level because this invitation to lapse into simplicity, irrationality, and even outright madness is extended so rarely. We are told we may allow our emotions a free rein ... or no rein at all.

If we are all insane, then sanity becomes a matter of degree. If your insanity leads you to carve up women like Jack the Ripper or the Cleveland Torso Murderer, we clap you away in the funny farm (but neither of those two amateur-night surgeons was ever caught, heh-heh-heh); if, on the other hand, your insanity leads you only to talk to yourself when you're under stress or to pick your nose on your morning bus, then you are left alone to go about your business ... though it is doubtful that you will ever be invited to the best parties.

The potential lyncher is in almost all of us (excluding saints, past and present; but then, most saints have been crazy in their own ways), and every now and then, he has to be let loose to scream and roll around in the grass. Our emotions, and our fears form their own body, and we recognize that it demands its own exercise to maintain proper muscle tone. Certain of these emotional muscles are accepted – even exalted – in civilized society; they are, of course, the emotions that tend to maintain the status quo of civilization itself. Love, friendship, loyalty, kindness – these are all the emotions, that we applaud, emotions that have been immortalized in the couplets of Hallmark cards and in the verses (I don't dare call it poetry) of Leonard Nimoy.

When we exhibit these emotions, society showers us with positive reinforcement; we learn this even before we get out of diapers. When, as children, we hug our rotten little

puke of a sister and give her a kiss, all the aunts and uncles smile and twit and cry, “Isn’t he the sweetest little thing?” Such coveted treats as chocolate-covered graham crackers often follow. But if we deliberately slam the rotten little puke of a sister’s finger in the door, sanctions follow – angry remonstrance from parents, aunts, and uncles; instead of a chocolate-covered graham cracker, a spanking.

But anticivilization emotions don’t go away, and they demand periodic exercise. We have such “sick” jokes as, “What’s the difference between a truckload of bowling balls and a truckload of dead babies?” (You can’t unload a truckload of bowling balls with a pitchfork ... a joke, by the way, that I heard originally from a ten-year-old). Such a joke may surprise a laugh or a grin out of us even as we recoil, a possibility that confirms the thesis: If we share a brotherhood of man, then we also share an insanity of man. None of which is intended as a defense of either the sick joke or insanity but merely as an explanation of why the best horror films, like the best fairy tales, manage to be reactionary, anarchistic, and revolutionary all at the same time.

The mythic horror movie, like the sick joke, has a dirty job to do. It deliberately appeals to all that is worst in us. It is morbidity unchained, our most base instincts let free, our nastiest fantasies realized and it all happens, fittingly enough, in the dark. For those reasons, good liberals often shy away from horror films. For myself, I like to see the most aggressive of them

– *Dawn of the Dead*, for instance – as lifting a trap door in the civilized forebrain and throwing a basket of raw meat to the hungry alligators swimming around in that subterranean river beneath.

Why bother? Because it keeps them from getting out, man. It keeps them down there and me up here. It was Lennon and McCartney who said that all you need is love, and I would agree with that.

As long as you keep the gators fed.

Discussion

1. What value do horror movies have for your personality?
2. What do you think about the social value of horror films – or of some other kind of film? It might help to think in terms of a specific film you’ve seen recently.
3. What is the theme of the essay?
4. What techniques does the author use to accomplish the purpose: sensory details, facts, statistics, examples, opinions.
5. A successful argument often depends on a careful definition of a key term. What term does King define? What significance does the definition have for King’s argument? How convincing do you find his definition? Find the topic sentence of the essay.

6. Why do you think King begins as he does? What advantage do you see in this topic sentence?
7. Casual arguments must be carefully organized and developed. To discover King's plan, make a scratch outline of the selection. Then, to follow one way he keeps readers on track, analyze the transitions at the beginning of each paragraph. Begin by underlining the word or phrase that makes the exact connection with the previous paragraph.
8. How effective do you find the analogy in paragraph 3? To analyze its effectiveness, consider carefully the ways in which horror movies and roller coaster rides are similar and dissimilar. Can you think of another analogy that would work?
9. What is the concluding idea of the author? Comment on it.

Main Film Genres



ACTION

Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional “good-guy” heroes (or recently, heroines) battling “bad guys” – all designed for pure audience escapism. Includes the James Bond “fantasy” spy/espionage series, martial arts films, and the so-called “blaxploitation” films.



ADVENTURE

Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films, and historical spectacles (similar to the epics film genre), searches or expeditions for lost continents, “jungle” and “desert” epics, treasure hunts, disaster films, or searches for the unknown.



COMEDY

Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and more.



CRIME & GANGSTER

Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bank robbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as film noir or detective-mystery films – because of underlying similarities between these cinematic forms. This

category includes a description of various “serial killer” films.



DRAMA

Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action. Dramatic films are probably the largest film genre, with many subsets.



EPICS/ HISTORICAL

Epics include costume dramas, historical dramas, war films, medieval romps, or “period pictures” that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate adventure films genre. Epics take a historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a biopic film. Some “sword and sandal” films, Biblical epics, or films occurring during antiquity qualify as a sub-genre.



HORROR

Horror films are designed to frighten and to evoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent Nosferatu classic, to today’s CGI monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The fantasy and supernatural film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, satanic, Dracula, Frankenstein, etc.



MUSICALS /DANCE

Musical/dance films are cinematic forms that emphasize and showcase full-scale song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film.



WAR

War (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such

as action, adventure, drama, romance, comedy (black), suspense, and even epics and westerns, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training.



Sci-fi films are often quasi-scientific, visionary and imaginative – complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters (“things or creatures from space”), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of fantasy films, or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms become malevolent, as in the “Atomic Age” of sci-fi films in the 1950s.



Westerns are the major defining genre of the American film industry – a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.

Genre Categories:

- They are broad enough to accommodate practically any film ever made, although film categories can never be precise. By isolating the various elements in a film and categorizing them in genres, it is possible to easily evaluate a film within its genre and allow for meaningful comparisons and some judgments on greatness. Films were not really subjected to genre analysis by film historians until the 1970s. All films have at least one major genre, although there are a number of films that are considered crossbreeds or hybrids with three or four overlapping genre (or sub-genre) types that identify them.
- The Auteur System can be contrasted to the genre system, in which films are rated on the basis of the expression of one person, usually the director, because his/her indelible style, authoring vision or “signature” dictates the personality, look, and feel of the film. Certain directors (and actors) are known for certain types of films, for Movie Genres.

2.2 BASIC WORD LIST

Study the following words and expressions.

1. Genres of films / Жанри фільмів

genre	жанр
comedy / slapstick	комедія
tragedy	трагедія
drama	драма
romance	мелодрама
historical	історичний
war film	фільм про війну
thriller	трилер
musical	мюзикл
horror	фільм жахів
science fiction (sci-fi movie)	науково-фантастичний
fantastic	фантастика
western	вестерн
action	бойовик
adventure	Пригоди

2. Kinds of films, sub-genre / Типи фільмів, субжанри

silent film / mute film	німе кіно
talkies	звукове кіно
trailer	трейлер, промо-ролік, реклама майбутнього фільма
newsreels	кінохроніка
cartoon	мультфільм
animated film	анімаційний фільм
romantic comedy (romcom)	романтична комедія
feature film	повнометражний художній фільм
documentary / non-fiction	документальний
epic film	фільм епопея
fantasy film	фільм фентезі
buddy movie	фільм про тварин
flashback story	історія у спогадах
underground film	альтернативне кіно
soap opera / series	мильна опера/ серіал

sitcom	комедійний серіал
mystery and suspense	містичний та пригодницький
satire	сатиричний
classics	класика, класичний
chick flick	фільм для жінок
bromance (brothers' romance)	фільм для чоловіків
burlesque	комедія-пародія
full-length film	повнометражний фільм
short films/shorts	короткометражний фільм
low-budget film	низько бюджетний фільм
high-budget film	високо бюджетний фільм
black-and-white movie	чорно-біле кіно
color films	кольоровий фільм
box-office hit	хіт прокату
blockbuster	блокбастер (чудовий фільм з великими касовими зборами)
flop/ bombed	фільм-провал
well-dubbed	добре дубльований
with subtitles	із субтитрами
U- rated film	фільм, для будь-якого віку
A- rated film	фільм для дорослих
X-rated film	порнографічний фільм

3. Adjectives for describing a film / Прикметники для опису фільму

superb / magnificent / fantastic	чудовий, фантастичний
unforgettable	незабутній
true-to-life / lifelike / realistic	правдоподібний фільм, реалістичний
larger-than-life / artificial	неправдоподібний
boring / dull	нудний
mediocre	бездарний, звичайний, посередній
hackneyed	банальний, нудний
authentic	автентичний
complex	важкий, заплутаний
convincing	переконливий
entertaining	розважальний, цікавий
mushy / soppy	сентиментальний

profound	глибокий, змістовний, проникливий
thought-provoking	спонукає до роздумів
tear jerker	від якого плачеш
eye-opening	повчальний
superficial	поверхневий
tedious	стомливий, нудний
gross	вульгарний, грубий
predictable	передбачуваний
unpredictable	непередбачуваний
thrilling / gripping	захоплюючий, хвилюючий
breathtaking	захоплюючий дух
witty	дотепний
wacky	дурний
creepy	моторошний
B-movie	другосортний (низькобюджетний)
slow-moving	уповільнений, нудний /динамічний
/ fast-moving	
yesteryear	Минулорічний

2.3 VOCABULARY WORK

Exercise 1. Cross the odd word out.

1. film: mediocre, cautious, true-to-life, gripping, harrowing
2. plot: thrilling, understated, dedicated, hackneyed, mushy
3. characters: realistic, convincing, lifelike, unanimous, authentic
4. script: disjointed, mediocre, witty, impenetrable, greedy
5. acting: spacious, moving, artificial, entertaining, magnificent

Exercise 2. Match the words to their synonyms.

1. realistic	A. hackneyed
2. boring	B. mushy
3. touching	C. gripping
4. unforgettable	D. profound

5. exciting	E. artificial
6. deep	F. tedious
7. incomprehensible	G. true-to-life
8. commonplace	H. moving
9. far-fetched	I. memorable
10. sentimental	J. impenetrable
11. breathtaking	K. thrilling

Exercise 3. Match the words to their opposites.

1. simple	A. convincing
2. profound	B. artificial
3. overrated	C. boring
4. coherent	D. complex
5. decent	E. understated
6. unpersuasive	F. disjointed
7. interesting	G. X-rated
8. realistic	H. superficial

Exercise 4. Match the movie genres to their definitions and their examples.

Movie Genres	Definition	Examples
Action	A. intended to provoke fear in audience	
adventure	B. Intended to be attractive for people of all ages and suitable for viewing by a young audience. Examples of this are Disney films	
comedy	C. battlefields and locations pertaining to a time of armed conflict	
drama	D. mainly focuses on character development	

crime	E. involving danger, risk, and/or chance, often with a high degree of fantasy	
horror	F. intended to provoke excitement and/or nervous tension into audience	
fantasy	G. illusion of motion by consecutive display of static images which have been created by hand or on a computer	
romance	H. generally involves a moral interplay between “good” and “bad” played out through violence or physical force	
thriller	I. dwelling on the elements of romantic love	
animation	J. intended to provoke laughter	
family	K. places its character within realm of criminal activity	
war	L. speculative fiction outside reality (i.e. myth, legend)	

Examples

1. Ice Age: The Meltdown	11. Once Upon a Time in Hollywood	21. Signs
2. Titanic	12. American Pie: Band Camp	22. Braveheart
3. Scary Movie 4	13. The Godfather	23. King Kong
4. X-Men: The Last Stand	14. Monster House	24. Schindler's List
5. Final Destination 3	15. I Am Legend	25. Crash
6. The Wolf of Wall Street	16. Superman Returns	26. The Bourne Identity
7. James Bond: 007	17. The Mummy	27. Mission: Impossible - Fallout
8. The Devil Wears Prada	18. Pirates of the Caribbean	28. Forrest Gump
9. Independence Day	19. The Pianist	29. The Lord of the Rings
10. Pearl Harbor	20. Snakes on a Plane	30. Game of Thrones

Exercise 5. Fill the gaps with suitable words from the list below (the list includes some words that are not suitable).

action award cartoon cast credits crew director dubbed editing
flashback list location played plot scene screenplay sequel set
shot soundtrack special effects studio stunts subtitles

In a movie, the names of the stars, the producer, the person who wrote the _____ and the _____ are given in the opening _____, but you have to wait till the end to see the complete _____ of characters and the actors who _____ them and the name of every individual member of the film _____. Some films are shot in a _____, others are filmed _____. Foreign language films can be shown with _____ or they may be _____. A really exciting movie depends on good photography, good _____ (the way the film is cut with perfect timing so that each _____ surprises you), exciting _____ (car chases, fights and falls), _____ (visual techniques which make the fantasy seem like reality), and the _____ (music and sound effects).

Exercise 6. What do we call the following? Read the definitions and guess the word. Say it in one word.

1. the person in charge of making a movie
2. a comedy that is also a love story
3. a film that scares you
4. a film set in the American Wild West
5. a genre with stories set in the future or in space
6. a serious film about human relationships and life
7. a person who regularly goes to the cinema
8. a person who writes film reviews

Project work

CHOOSE the genre that appeals to you most and prepare a 3–5 minutes' talk on it. Speak on the characteristic feature of the genre, its specific language. Prove all the information with the examples (you may show an extract from a movie).

2.4 How to Write a Film Analysis Essay

Self-study work

Writing a film analysis essay should be fun, right? You have a chance to watch a movie and then to write your impressions. Seems easy-peasy!

But, after watching a movie, you find yourself in front of a blank sheet of paper, without knowing where to start, how to organise your essay and what are the essential points you need to cover and analyse.

Knowing how to organise your film analysis essay is half the battle. Therefore, just follow this structure and you'll be able to start writing without a hitch right away.

An essay is divided into three basic parts: **the Introduction, the Body, and the Conclusion**. First, we will deal with the introduction.

When analyzing how to write an essay, the introduction is basically the most important part of the essay. The introduction serves as the hook; it gets the reader interested, and summarizes the entire essay. A good introduction should tell the reader exactly what the essay is about. In fact, the introduction should attract the reader, and produce interest in whoever is reading the essay. The introduction shouldn't be too long, and it should contain a thesis statement. When learning how to write a cohesive essay, it is important to remember that the thesis statement is crucial. What is the thesis statement? A thesis statement is what the writer believes and/or intends to prove.

The next section of a comprehensive essay is the body. When analyzing how to write an essay it is also important to understand that the body of an essay is the primary component of a good essay. The body is what English professionals call the "meat" of the essay. Actually, when writing an outline, it is important to consider the information one wants to include in the body of the essay. The body of a good essay usually consists of several (at least two or three) paragraphs. Each paragraph should begin with what English majors call a topic sentence. The topic sentence serves a similar purpose as the thesis statement. The topic sentence is supposed to tell what the paragraph is about. When a writer develops the topic sentence and does not deviate from it, unity is achieved. If you digress, you merely confuse your reader. The topic sentence can help you maintain unity if you keep asking yourself if the example you are citing really is an example of your topic sentence.

The last part of a good essay is the conclusion. The conclusion is very similar to the introduction in that it restates the main idea of the essay. It's basically a restatement of the thesis. Always include a call to action statement in your conclusion. A call to action statement should try to ask the reader to do something or take action. A call to action statement is a great way to make the reader think right before you throw in your tagline. Finally, try to end your conclusion with a great tagline. What is a tagline? A

tagline is just like the first sentence of the introduction paragraph. Some great ideas for tagline are quotes, jokes, or something that will grab the reader's attention.

It should be noted that preparation is key when learning how to write an essay.

Getting started on your essay

Before you start writing an essay, you need to decide three things. What are you writing about?

Who do you imagine will be reading your essay? What do you want to tell them? A popular kind of essay is to offer your reader an opinion or argument.

The key to doing a successful essay is to break the writing down into short, simple steps.

Pre-writing for your essay

Begin by brainstorming. Brainstorming doesn't involve writing complete sentences or paragraphs. Brainstorming involves coming up with ideas in words or short phrases.

Building an outline for your essay

Building an outline is like drawing a map of your essay. The job of an outline is to sum up each paragraph in your essay. Outlining doesn't involve writing complete paragraphs. But outlining is a good time to write a few sentences. Think of these as your topic sentences.

Writing a draft of your essay

A lot of people get nervous when it's time to write. Don't worry. This is going to be your first draft. The important thing is to add more to your topic sentences.

• Introductory paragraph of your essay

Reread your introductory sentence. Add two or three more sentences explaining the main idea. Remember that the job of your introductory paragraph is to get the reader's attention. This sounds obvious but many students are careless about introductions, saying either too much or too little. A good introduction sets out clearly your response to the topic and how you are going to present that response. It is commonly agreed that quotation should be omitted from your introduction as this is where you are going to say what **YOUR** response is, not that of others. Remember to keep your introduction short and to the point ending with a 'feed' into the opening paragraph of the main body of your essay.

- **Essay body**

Reread your topic sentences. Each topic sentence now becomes the first sentence of a new paragraph. Add to the first sentence of each paragraph. Write four or five more sentences to each. Use these new sentences to support and explain your ideas. You can do this by offering facts, details, or examples.

Try to end each paragraph in the main body of the essay with a ‘hook’ to the next, i.e. an idea that introduces the topic of the subsequent paragraph; follow this up by opening the next paragraph with reference to the link. This will help your essay flow better and lead to your conclusion.

Remember that the job of your essay body is to share ideas with your reader. See if you can convince your reader to share your opinions.

Tips to follow while writing your essay:

1. As a general rule, do not write in the first person unless specifically asked to do so, i.e. avoid the use of phrases such as “I think” or “in this essay I am going to”. Rather, allow your essay to reflect a personal perception whilst being presented in an objective manner. It is useful to look at how professional writers construct essays to gain style tips (though remember, do not plagiarize under any circumstances as this is sure to be detected, is unfair on the writer whose ideas you are stealing).
2. Do not use colloquial expressions, stick to Standard English throughout. Lists (enumeration) are not a good idea unless the essay specifically requires them, as they can appear to be rushed, presenting a lot of information without sufficient explanation.
3. Use strong verbs and avoid modals to state your opinion. It is better to write: “The workplace has evolved” than “The workplace seems to have evolved.”
4. Do not translate from your mother tongue. It will quickly get you into trouble!
5. Quotations should not be too long, never more than a few lines at most, except in special circumstances. Quotations should be enclosed within quotation marks.

The complete short tips collection

Answer the question.	A clear, logical structure is essential.	Give your own analysis, not mere description.	Have a clear, relevant introduction and conclusion.
Clear, consistent references are essential.	Base your essay on extensive relevant reading and research.	Try to avoid formulas, clichés, and the obvious approaches.	Argue your case, with your own point of

			view.
Use commas properly. Learn how to deploy semi- colons.	We want to see evidence of Independent thought.	Avoid a purely “journalistic” style in academic essays.	Don’t waffle. It’s not cunning, it just suggests you’ve got little to say.
Check your spelling and punctuation.	Don’t allude to anything you’ve read without giving a reference for it.	Use the Internet – but with care and discrimination.	Don’t fill an essay with irrelevant historical detail.
Illustrate your points with up-to-date examples.	Construct your sentences carefully.	Seriously. Ensure your essay is the required length.	Bring the subject to life!

- **Conclusion**

It’s time to write a final paragraph – your conclusion. A conclusion restates the main idea of your essay, and sums up what your essay is about. Do this in three or four sentences. Remember that the job of your conclusion is to leave your reader with something to think about.

It is acceptable to use quotations in conclusions but not to introduce new ideas at this stage. By now, your reader should have been given such a strong sense of your central argument that no further information is necessary anyway. In your conclusion, you are just giving a more generic context to your specific thesis and tying up any loose ends which you feel have occurred during the writing of the essay.

Reviewing and revising to improve your writing

You can always improve your writing. The way to complete a successful essay is by looking over your work.

Try reading your draft aloud. Ask yourself questions. Do you like the order of your essay? Do you need to add words so your sentences make better sense? Do you need to add any sentences so your paragraphs connect? Do you have ideas that you’d like to add more to?

Do you like your introduction? Your essay body? Your conclusion? Make at least three changes that could improve your essay. Remember that even professional writers make lots of changes!

Proofreading your essay to improve your writing

It's time to check your work. Read your improved essay aloud slowly. Look at details of punctuation and grammar in your writing. Are your sentences complete? Do your verbs go with your nouns? Do you need to add any missing punctuation? How's your spelling?

Remember that the job of proofreading is to catch and change anything that would stop your reader from enjoying your essay. Try catching and changing at least six mistakes.

Publishing your writing

Congratulations on completing your essay! Finish by saving it on your computer, and by printing it. Share your essay with a family member, friend, classmate or teacher.



Project work

WRITE an essay on any movie genre. Try to follow the structure of an essay: in your introductory sentence define the purpose of the essay: give not fewer than three arguments; finish up with the concluding paragraph.

UNIT 3. LEARN ENGLISH BY WATCHING FILMS



3.1 Dangerous Minds

«Небезпечні думки»

Cast and Crew

Director: John N. Smith

Producer: Mark Hulme, Joshua Michael Stern

Writers: LouAnne Johnson (book), Ronald Bass (screenplay)

Stars: Michelle Pfeiffer, George Dzundza, Courtney B. Vance

Genres: Biography | Drama

Based on: the autobiography *My Posse Don't Do Homework* by retired U.S. Marine LouAnne Johnson.

Details

Country: USA

Language: English

Release Date: 11 August 1995 (USA)

Rating: R

Box Office

Budget: \$23,000,000 (estimated)

Opening Weekend USA: \$14,931,503, 13 August 1995

Gross USA: \$84,919,401

Cumulative Worldwide Gross: \$179,519,401

Awards: The music video for "Gangsta's Paradise", featuring Michelle Pfeiffer, won the MTV Music Video Award for Best Rap Video and the MTV Music Video Award for Best Video from a Film. Michelle Pfeiffer won the Blockbuster Entertainment Award for Favorite Actress - Drama.

Storyline

«Dangerous Minds» is the story of LuAnne Johnson, a first-time high school teacher who is assigned to a class of difficult-but-smart students who live in a big city. When Ms. Johnson's traditional methods to teach and reach her students fail, she decides to try unconventional methods. In the process, she doesn't follow the school rules and she creates her own curriculum. While doing this, she gives her students a new sense of self-esteem and self-confidence and motivates them to reach their true potential.

PRE-WATCHING work

Essential vocabulary

Marine	морський флот, солдат морської піхоти
B.A. In English Lit	Ступінь бакалавра з англійської літератури
The Board of Education	Міністерство освіти
applicant	претендент, кандидат
maturity	зрілість
long sleeves	довгі рукави
to be cut to the chase	бути кратким
academy class	академічний клас
bunch	“банда”, група
“white bread”	“білосніжка”
to take over the class	подивитися за класом
to quit	залишати, покинути, перестати щось робити
breakdown	нервовий зрив, повний занепад сил
a load of bull= a load of rubbish – it is short for “bullsh*t”	повна дурниця
to be discharged	бути в запасі
to kill smb with bare hands	вбити когось голими руками
hip throw	кидок через стегно
to condemn	засуджувати
inductee	призовник
to substitute	заміняти
to be sharp	бути обдарованим, розумним
to be ready for bear	бути готовим до складнощів
to read up on smth	поглиблено вивчати (дізнаватися)
to be expelled	бути відрахованим
Nasty cut	небезпечний поріз
rat	щур, зрадник
to rat on smb	зраджувати, здавати когось
snitch	зрадник (стукач)
to snitch on smb	стукати на когось
“Chismosa” (Spanish)	“Балаболка”
to cut school	залишати школу
to be so moved by smth	бути зворушеним чимось
to take order	робити замовлення

jail	тюръма
crackhead	наркоман
to weed out	видаляти, відсіювати
to yell	верещати, волати, кричати

TASK 1. Answer the following questions: Explain your answers in 3 or 4 sentences each.

1. Why did Miss Johnson come to school?
2. How did the assistant principal characterize the children at school?
3. What was the proposed salary?
4. How can you describe the teacher's emotions during the first lesson at school?
5. What are the students' names who played the leading roles in the film?
6. What was Griffith's advice to Miss Johnson concerning the students' bringing up?
7. Do you remember the title of the book Miss Johnson was learning after her first teaching day?
8. What did the book advise?
9. Why wasn't Miss Johnson's first day in the class successful?
10. What did the teacher do with her students on the second day?
11. What about the education? What was the first topic to teach?
12. How did the students behave? Were there those who wanted to study?
13. What sentence was written on the board first?
14. Why did Miss Johnson change it for another one?
15. What effect does the sentence "We choose to die" have on the class?
16. Had the students read any books before they met Miss Johnson?
17. What was the reason for Miss Johnson's stopping by the principal's office?
18. Did the students have any reward for their correct answers?
19. Who paid for the entertainment?
20. Who was Griffith's favourite poet?
21. What is "the Flowering Peach"?
22. What is the Dylan-Dylan contest about?
23. What was every poem by Thomas Dylan about?
24. Who were the winners of Dylan-Dylan contest?
25. What was the reward?
26. Why did Miss Johnson give some prizes to the rest of the class too though they gave wrong answers?
27. Why was Raul going to cut school for a couple of days?
28. What was the teacher's condition as for lending some money?
29. Do you think Raul kept his word?
30. What do you know about Miss Johnson's family?
31. What happened to Emilio?
32. Who is "a tambourine man"?
33. What pedagogical methods did the teacher apply in order to draw (get) the students' attention?

TASK 2. Choose the right answer:

1. What is the name of the school where the story takes place?
a) Carlmont High School b) Roosevelt High School c) Los Angeles High School d) Brown High School
2. What kind of class does LouAnne teach?
a) an academy class b) college prep class c) a special education class d) a math class
3. What's the book she confronts school officials about?
a) Charlie and the Chocolate Factory b) My Darling, My Hamburger c) Gone With The Wind d) The Outsiders
4. Who is her friend and fellow teacher?
a) Mr. Smith b) Mr. Grandy c) Mr. Griffith d) Mr. Griffin
5. Who is the 'leader' of the class?
a) Emilio b) Callie c) Raul d) Angela
6. Who was the original teacher?
a) Ms. Gingrich b) Ms. Taylor c) Ms. Newton d) Ms. Shepherd
7. Where does Callie work?
a) supermarket b) hospital c) fast food restaurant d) daycare
8. What happens with Callie?
a) She has an accident. b) She has cancer. c) She is pregnant. d) She quits school.
9. Who pulls Durrell and Lionel out of school?
a) Grandmother b) dad c) mom d) aunt
10. What branch of the military had Lou Anne been in?
a) Navy b) Army c) Air Force d) Marines

TASK 3. Make up character sketches of: Emilio; Callie; Durrell; Raul; Angela. Pay attention to how their views, values, attitudes change during the film.

TASK 4. Quotable Quotes. Who said this? Why?

1. "I like to hit people."
2. "He's first in our family to maybe graduate high school."
3. "I guess it's just you and me, handsome."
4. "My head will be high..."
5. "There are no victims in our classroom."

6. "I'd have a chicken. A whole one."
7. "Because he didn't knock."
8. "It's easier to forgive an enemy than to forgive a friend."
9. "Teachers are poor. Everyone knows that."
10. "You'll kill yourself keeping the word."
11. "Pregnancy is contagious."
12. "He isn't worth your spit."
13. "Each new fact gives you another choice, each new idea builds another muscle".
14. "If at the end of the term you are not faster, stronger and smarter, you will have lost nothing. But if you are... you'll be that much tougher."

TASK 5. Make a list of "Teaching Dos and Don'ts" according to Louanne Johnson.

Dos	Dont's
-----	--------

TASK 6. Fill in the gaps with the words given in the box, read the text and compare the author's thoughts about the movie with yours.

These are the words to choose from:

worst	mentor	neighbourhoods
familiar	establishment	unorthodox
predictable	heroine	heart
opportunity	sake	beyond
tune	plot	efforts
triumph	viewers	describes

Sometime in the middle of the film, the audience for the first time had ____ (1) to hear Coolio's Gangster's Paradise» — song that had flooded the world's airwaves for the ____ (2) of movie's promotion. Upon hearing ____ (3) words and music, almost every young girl in the theatre started to sing that ____ (4) with the fervour and passion you could expect only from the fanatical followers of an obscure religious cult. This event ____ (5) both strength and the weakness of DANGEROUS MINDS. Although based on the true story, described by former Marine lieutenant Louanne Johnson (played by Michelle Pfeiffer in the film) in her book MY POSSE DON'T DO HOMEWORK, the ____ (6) is nothing new. Our ____ (7) takes the job of an English teacher in East Palo Alto high school, place where the majority of students are Latinos and blacks from troubled inner-city ____ (8). Her class is ____ (9) of them all, made out of hopeless students. Louanne, however, notices hidden potential among them and devises successful strategy to win their ____ (10) and minds and thus incite them towards learning and getting diplomas. Unfortunately, conservative school ____ (11) shows little understanding towards her ____ (12) methods, while one of the students, Emilio Ramirez gets involved in a conflict that could get tragic consequences.

DANGEROUS MINDS is just another standard story about noble teacher who rescues unprivileged children by showing them the world that exists ____ (13) their ghetto walls. As such, it was more suitable for television, yet the well-oiled hype machine of legendary producers Jerry Bruckheimer and Don Simpson, not discouraged by the lack of chases, explosions and «cool» CGI effects turned it into full-blown summer blockbuster. This ____ (14) of hype is, of course, unmatched by the achievements of filmmakers. Ronald Bass' script is formulaic, with cliché characters and ____ (15) situations and plot points. The film is rescued solely by the good acting. Michelle Pfeiffer is truly impressive in one of her «meatier» roles, and her ____ (16) are aided by good work of George Dzundza who plays her friend, colleague and ____ (17). John Neville (best known as Well-Manicured Man in X-FILES) also makes a memorable cameo as waiter. In the end, ____ (18) would have little reason to be disappointed, but the author of this review still believes that DANGEROUS MINDS didn't belong to the big screen.

TASK 7. Sum up the problem and the idea highlighted in the film. Give your personal attitude to them.

TASK 8. Imagine that you are a film critic. Write a review on the movie "Dangerous Minds" (don't forget to dwell on the actors' job, the characters, the plot, and the message). Read the movie review example on page 22.

Project work

DISCUSS one of these issues from the movie in pairs or small groups and be ready to present it in the classroom. (Group work)

- «Teaching vs. Learning»
- «Education as a Cure for Social Problems»
- «Power vs control. Who has it — the teacher or the students?»
- «Rules. Are they to be followed or broken?»

Individual work

The ultimate "Dangerous Minds" quiz!

3.2 Forrest Gump

« *Форрест Гамп* »



Cast and Crew

Director: Robert Zemeckis

Producers: Wendy Finerman, Steve Tisch, Steve Starkey

Writers: Winston Groom (novel), Eric Roth (screenplay)

Stars: Tom Hanks, Robin Wright, Gary Sinise

Genres: Drama | Romance

Based on: the 1986 novel of the same name by Winston Groom

Details

Country: USA

Language: English

Release Date: June 23, 1994 (Los Angeles) July 6, 1994 (United States)

Rating: PG-13

Box Office

Budget: \$55,000,000 (estimated)

Opening Weekend USA: \$24,450,602, 10 July 1994

Gross USA: \$330,455,270

Cumulative Worldwide Gross: \$678,194,861

Awards: Won 6 Oscars.

Storyline

Forrest Gump is a simple man with a low I.Q. but good intentions. He is running through childhood with his best and only friend Jenny. His 'mama' teaches him the ways of life and leaves him to choose his destiny. Forrest joins the army for service in Vietnam, finding new friends called Dan and Bubba, he wins medals, creates a famous shrimp fishing fleet, inspires people to jog, starts a ping-pong craze, creates the smiley, writes bumper stickers and songs, donates to people and meets the president several times. However, this is all irrelevant to Forrest who can only think of his childhood sweetheart Jenny Curran, who has messed up her life. Although in the end all he wants to prove is that anyone can love anyone.

PRE-WATCHING work

Essential vocabulary

Phrasal verbs	Quotes	Translation
to stare at	"What are you all staring at?"	"На що ви дивитесь?" (витріщатися, уп'ястися)
to let out	"Mama decided to let those rooms out."	"Мама вирішила здавати ці кімнати." (здавати в найм)
to take somebody to somewhere	"She took me to the Greenbow County Central School."	"Вона привела мене в центральну школу округу Грінбоу." (когось кудись приводимо або привозимо)
to leave behind	"We don't want to see anybody left behind."	"Ми не хочемо залишити когось без уваги." (не взяти з собою, залишити позаду (після себе), забувати).
to take a nap	"Daddy's taking a nap."	"Папа зараз дрімає."
to sneak out	"Some nights, Jenny would sneak out and come on over to my house."	"Іноді ночами Дженні крадькома втікала з дому і приходила в мій будинок." (збігати з дому, ухилятися)
to chase off.	"When racoons try to get on our back porch, Mama just chase them off with a broom."	"Коли єноти намагаються пробратися на наш задній ганок, мама просто проганяє їх мітлюю." (прогнати когось)
to get away	"Just get away from me!"	"Просто тримайся від мене подалі! " (втекти, прибрати, звільнитися)

to start out	"I started out on my uncle's boat."	"Я починав з човна свого дядька." (починати, взятися за щось, вирушити в дорогу)
to look into	"I was looking into buying a boat of my own...."	"Я роздумував про те, щоб купити свій човен." (розглядати можливість, з'ясовувати, розбиратися)
to fit in	"Now, for some reason, I fit in the Army."	"І з якоїсь причини я дуже добре вписався в армію.")пристосуватися, відповідати, підходити, вписатися, спрацюватися)
to make one's bed	"You made your bed really neat."	"Ти прибрав своє ліжко дуже акуратно." (застелити ліжко)
to put together	"Why did you put that weapon together so quickly, Gump?"	"Чому ти так швидко зібрав цю зброю, Гамп?" (складати, комплектувати, збирати)
to get into trouble to throw out, to be thrown out	"Turns out, Jenny had gotten into some trouble over some photos of her in her college sweater and she was thrown out of school."	"Виявилось, що Дженні потрапила в біду через її фотографії, де вона зображена в светрі коледжу, і її вигнали звідти."
to turn into	"We prayed for God to turn me into a bird, so I could fly far, far away."	"Ми молилися Богу, щоб він перетворив мене в птаха, щоб я могла полетіти далеко-далеко." (перетворюватися, ставати кимось)
to get out of	"I gotta get out of here."	"Мені треба вибиратися звідси." (йти, вибиратися звідкись)
to get on it - починати, приступати. to be on it - зайнятися чимось, розібратися.	"I'm on it. Get on it!"	"Я займуся цим. Приступай!"

to let down	"I sure hope I don't let him down."	"Я дуже сподіваюся, що не підвів його." (підводити, розчаровувати)
to step it up – швидше. to look alive - поспішати.	"Step it up. Look alive out there."	"Швидше! Ворушіться там!"
to watch out for.	"Cause we be watching out for one another, like brothers and stuff."	"Ми чатували один за одним, як брати або щось на зразок того."
to show around	"She showed me around..."	"Вона показала мені околиці." (показати визначні пам'ятки або будинок, провести невелику екскурсію)
to figure out	"You're going to have to figure that out for yourself."	"Тобі доведеться зрозуміти це самому." (обчислити, зрозуміти, осягнути, розібратися)
to think up	"I've been trying to think up a good slogan."	"Я намагався придумати хороший слоган." (винайти, придумати, знайти рішення, здогадатися)
to be mess up	"I was messed up for a long time."	"Дуже довгий час я була повністю розгублена"
To put behind - залишити в минулому, забути, викинути з голови. To move on - йти далі, продовжувати рух, продовжувати жити.	"You got to put the past behind you before you can move on."	"Ти повинен залишити минуле в минулому, перш ніж ти зможеш йти далі."
to work out	"It's funny how things work out."	"Забавно, як все вийшло." (налагоджувати, вирішувати справи, увінчатися успіхом, спрацьовувати)
to find out.	"But you know what I found out?"	"Але ти знаєш, що я з'ясував ?"

TASK 1. Answer the following questions: Explain your answers in 3 or 4 sentences each.

1. What is Forrest Gump about?
2. Is 'Forrest Gump' based on a book?
3. Why did Forrest need leg braces when he was little?
4. What was Mrs. Gump's attitude to her son? How did it help him in life?
5. Where and when did Forrest meet Jenny?
6. Why did Jenny dislike being at home when she was a kid?
7. Which war did Forrest participate in?
8. What events of American history were mentioned in the film? Give 5 examples.
9. What famous people did Forrest meet throughout his life?
10. How did Gump name his shrimp boat? Why?
11. What happened to Jenny at the end of the film?
12. Why was Forrest special? What does it mean to be "special" in modern society? How do people treat such individuals?
13. Why is Forrest successful in different spheres of life (army, sport, business)? Do you always have to row in order to reach the shore? Or do you just need to drift/float in the water? Compare Forrest Gump's and Lieutenant Dan's attitudes to life. In what way are they different?
14. How did Forrest change lives of those who surrounded him? What do you think about the role of an individual in a society?
15. Jenny and Forrest's love story. Do you agree with the statement "We rarely get married to those who we first love"? Why? Why not?

TASK 2. Compose a dictionary of unknown words from the movie and be ready to use them in the classroom while talking about.

TASK 3. Whom does each phrase below belong to:

1. I'm not a smart man... but I know what love is. _____
2. Life is like a box of chocolates. You never know what you gonna get. _____
3. We were like peas and carrots. _____
4. I am a man of my word. _____
5. I was supposed to die in the field with honour. That was my destiny. And you cheated me out of it. _____
6. Just, if you're ever in trouble, don't try to be brave. You just run, okay? Just run away _____
7. His legs are strong, Mr. Gump, as strong as I've ever seen, but his back is as crooked as a politician. _____

TASK 4. Choose the right answer:

1. What falls by Forrest's feet at the beginning and at the end of the movie?
a) a leaf b) a brick c) a feather d) a shrimp
2. Where is Forrest Gump from?
a) Greenbow county, Alabama b) Jackson, Mississippi c) Newport, Kentucky d) Jorgetown, Kentucky
3. What is Forrest's mother doing for the living?
a) she owns a shop b) she is a landlord c) she works on a factory d) she is unemployed
4. Which famous musician did Forrest meet in his youth?
a) Johnny Cash b) Jimmy Handrix c) John Lennon d) Elvis Presley
5. Whom did Forrest make friends with when he went to school?
a) Dan b) Jenny c) Bubba d) Richard
6. What is Forrest Gump's favourite soda?
a) Coca-Cola b) Sprite c) Dr. Pepper d) Pepsi-Cola
7. How many people have listened to Forrest Gump's story throughout the movie?
a) 4 b) 7 c) 6 d) 2
8. How many times did Forrest shake hands with president(s)?
a) 1 b) 2 c) 9 d) 4
9. What does Forrest think is the best present anyone could get?
a) Hat b) Shoes c) Shirt d) Box of chocolates
10. How does Bubba die?
a) He gets blown up b) He has a heart attack c) He drowns d) He gets shot

TASK 5. Choose one and write a small text (100 words) on the topic.

What would happen if

1. Jenny didn't die at the end?
2. Forrest weren't physically gifted?
3. Forrest were born in the northern part of the USA?

TASK 6. Translate the most touching moment from the movie “Forrest Gump” into Ukrainian.

<p>Hey, Forrest. Were you scared in Vietnam?</p>	
<p>Yes. Well, I don't know. Sometimes it would stop raining long enough for the stars to come out. And then it was nice. It was like just before the sun goes to bed down on the bayou. There was always a million sparkles on the water. Like that mountain lake. It was so clear, Jenny, it looked like there were two skies one on top of the other. And then in the desert, when the sun comes up, I couldn't tell where heaven stopped and the earth began. It was so beautiful.</p>	
<p>I wish I could've been there with you.</p>	
<p>You were.</p>	
<p>I love you.</p>	
<p>You died on a Saturday morning. And I had you placed here under our tree. And I had that house of your father's bulldozed to the ground. Mama always said that dyin' was a part of life. I sure wish it wasn't. Little Forrest is doing just fine. About to start school again soon, and I make his breakfast, lunch, and dinner every day. I make sure he combs his hair and brushes his teeth every day. Teaching him how to play ping-pong. He's really good</p> <p><i>Forrest, you go.</i></p>	

We fish a lot. And every night, we read a book. He's so smart, Jenny. You'd be so proud of him. I am. He wrote you a letter. And he says I can't read it. I'm not supposed to, so I'll just leave it here for you.

I don't know if mama was right or if it's Lieutenant Dan. I don't know if we each have a destiny, or if we're all just floating around accidental-like on a breeze. But I think maybe it's both. Maybe both is happening at the same time.

But I miss you, Jenny. If there's anything you need, I won't be far away.

TASK 7. Read the movie review example on page 22. Then write your own review of a film "Forrest Gump".

Project work

PREPARE project work and present it in the classroom. (Group work)

1. Forrest Gump and American Presidents:

- A mini presentation on each of the presidents Forrest had official meeting with.
- Talk about their rule in the USA. Years. Democrat/Republican. Main aspects of the policy. The end of presidency.

2. Hippies:

- The origins of the movement.
- The most famous representatives in music.
- Hippies' representation in the movie.

3. The Vietnam War:

- The cause of the war. The outbreak of the war. Participants. The US involvement. Outcome.
- Forrest Gump in the Vietnam War

4. The Ku Klux Klan:

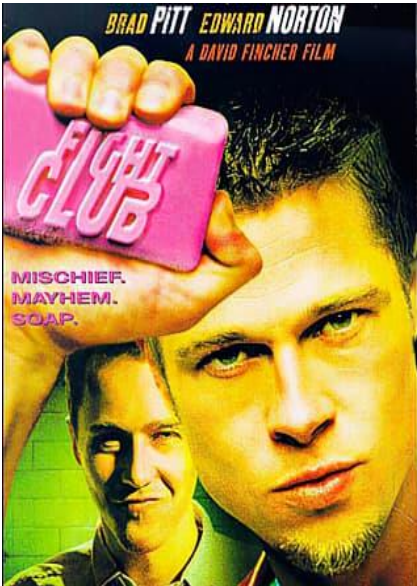
- The founder of the movement. Its aims. Years of functioning.
- Representation in the movie.

5. Black Panther Party and segregation in the USA:

- The history of segregation. The episode with Afro-American students.
- Black Panthers party and its ideology.

Individual work

The ultimate "Forrest Gump" quiz!



3.3 Fight Club

«Бійцівський клуб»

Cast and Crew

Director: David Fincher

Producer: Ross Grayson Bell, Ceán Chaffin, Art Linson

Writers: Chuck Palahniuk (novel), Jim Uhls (screenplay)

Stars: Brad Pitt, Edward Norton, Meat Loaf

Genres: Drama | Mystery | Thriller

Based on: Fight Club the 1996 novel of the same name by Chuck Palahniuk.

Details

Country: USA | Germany | Italy

Language: English

Release Date: September 10, 1999 (Venice) October 15, 1999 (United States)

Rating: R

Box Office

Budget: \$63,000,000 (estimated)

Opening Weekend USA: \$11,035,485, 17 October 1999

Gross USA: \$37,030,102

Cumulative Worldwide Gross: \$101,209,593

Awards: Fight Club," Best Motion Picture, Best Director, 2000

Storyline

A nameless first person narrator (Edward Norton) attends support groups in attempt to subdue his emotional state and relieve his insomniac state. When he meets Marla (Helena Bonham Carter), another fake attendee of support groups, his life seems to become a little more bearable. However when he associates himself with Tyler (Brad Pitt) he is dragged into an underground fight club and soap making scheme. Together the two men spiral out of control and engage in competitive rivalry for love and power. When the narrator is exposed to the hidden agenda of Tyler's fight club, he must accept the awful truth that Tyler may not be who he says he is.

PRE-WATCHING work

Essential vocabulary

Ground zero	далі нема куди
to speak in vowels	говорити голосними
gun barrel between one's teeth	ствол гармати між зубами
The Demolitions Committee of "Project Mayham"	Комітет знесення "Проект Погром "
smouldering rubble	тліючі руїни
testicular cancer	рак яєчка
to slobber	пускати слину
big moosie	великий лосіна
pecs	грудні м'язи
the red flags	тривожні сигнали
snags	труднощі
full of pep	повний бадьорості
enema	клізма
a juicer	наркоша
to lost in oblivion	заблукати в забутті
chick	дівчина, краля, ціпочка
to expose someone	викривати когось
single-serving friend	одноразовий друг
crotch	пах
squandere	даремно витратити, розтрачувати
pumping gas	працівники бензоколонок
waiting tables	офіціанти
white collars (blue collars)	люди, які працюють в офісі (робочі)
pissed off = pissed	розлючений
to be on the tip of one's tongue (idiom)	крутитись на язиці
open up	з'являтися
insomnia	безсоння
upgrade	крутий схил
pat	легкий хлопок

TASK 1. Answer the following questions: Explain your answers in 3 or 4 sentences each.

1. How did support groups help the narrator get rid of insomnia? Why did Marla go there too?
2. What attracted the narrator in Tyler?
3. Who was Tyler Durden and how did he appear in his life?
4. What were Tyler's ideas concerning consumerism? Do you share them?
5. What do you know about the narrator's job? What did he do? How and when did quit it?
6. How did Tyler sabotage the cinema and restaurants? Why?
7. Why did fight clubs become so popular?
8. How did they make soap? What did they use to make it?
9. What was the main purpose of "Project Mayhem"? Was it right or wrong in your opinion?
10. How could you get to "Project Mayhem"?
11. What were the assignments or homework that members of "Project Mayhem" had to do?
12. Why was it impossible for the narrator to stop "Project Mayhem"?

TASK 2. Complete the sentences with these words and expressions

to assume, content, to bail, compliance, to end up doing something, to initiate, euphoric, excessive, to evolve, to feel like doing something, distraction, white collars, self-improvement, to hit bottom, credence

1. If you're not careful driving your motorbike, you can _____ at hospital.
2. _____ workers work in offices rather than doing physical work.
3. Since Plan A didn't work, it's time to _____ Plan B.
4. After great success of our campaign I felt _____.
5. We couldn't give much _____ to his story. We simply didn't believe him.
6. I found the amount of clothes she had _____.
7. He didn't think he would ever be _____ with his own writing. There was always room for _____.
8. Don't _____ on our relationship! You can't just go away. We can still mend it.
9. Society expects our full _____ with law and rules.
10. People must _____ through books and education.
11. I am sorry, I don't _____ going to the cinema tonight.

12. In the evening they offered us _____ in the form of card games and watching old films.

13. I am running out of money. Soon I'll _____.

14. When he saw me, he _____ I was married and opted for not flirting with me.

TASK 3. Explain these words and use them in your sentences.

alter-ego

excessive

to feel like doing something

to bail

to hit the bottom

euphoric

white collar

TASK 4. Find synonyms and opposites for these words.

content

self-improvement

to assume

to initiate

to evolve

compliance

TASK 5. Choose the right answer:

1. What does Edward Norton's character have to pretend he has while at 'Remaining Men Together'?

- a) Cancer b) Tuberculosis c) Testicular Cancer d) Blood Parasites

2. What should Edward Norton's character chew to get rid of his insomnia?

- a) Tuinal b) Parman Root c) Valerian Root d) Lipstick Red Seconals

3. What color is the boss's tie on Tuesdays?

- a) Dark blue b) Yellow c) Polka dot d) Cornflower blue

4. How much blood can you swallow before you get sick?

- a) a pint b) a litre c) a gallon d) half a gallon

5. What is the third rule of 'Fight Club'?

- a) only two guys to a fight b) no shirts and no shoes c) do NOT talk about 'Fight Club' d) the fight stops when someone 'goes limp or says stop...'
6. Where does Tyler threaten to send the police chief's 'privates'?
- a) New York and Washington b) LA and Chicago c) LA and New York d) Chicago and New York
7. At the beginning of the movie, how much time does Tyler say there is left before the building's collapse?
- a) 2 minutes b) 1 minute c) 30 seconds d) 3 minutes
8. What types of companies were in the buildings that collapsed?
- a) Credit Card b) Security c) Stock Brokers d) Insurance
9. What happens if 'X' is less than the cost of a recall?
- a) they don't call a recall b) they replace all the parts c) they call a recall d) they send out a warning
10. What does Marla do in the laundromat?
- a) reads the support-group listings on the bulletin board b) steals a stranger's clothes c) tries to meet guys d) jams the coin slot of the vending machine

TASK 6. Correct the following statements:

1. The narrator went to numerous support groups because he suffered from testicular cancer.
2. The narrator calls Marla "the big tourist" because she travels around the world and doesn't have a home.
3. He works for an insurance company that evaluates the damage after car accidents.
4. The narrator befriended Tyler Durden after they had an argument in the bar and got into a fight.
5. He invites Tyler to his apartment.
6. Marla saves Tyler's life and they become sexually involved.
7. Marla could always distinguish between the narrator and Tyler.
8. Tyler created organization called "Project Mayhem" to legalize fight clubs.
9. Police wanted to stop them but they couldn't because Tyler controlled politicians.
10. The narrator killed Tyler and died in an explosion.

TASK 7. Translate the monologue from the movie “Fight Club” into Ukrainian.

Man, I see in Fight Club the strongest and smartest men who've ever lived. I see all this potential, and I see it squandered. God damn it, an entire generation pumping gas, waiting tables – slaves with white collars. Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. We're the middle children of history, man. No purpose or place. We have no Great War. No Great Depression. Our great war is a spiritual war. Our great depression is our lives. We've all been raised on television to believe that one day we'd all be millionaires, and movie gods, and rock stars, but we won't. We're slowly learning that fact. And we're very, very pissed off.

TASK 8. Give the information about the following heroes of the film.

The Narrator, Tyler Durden, Marla Singer, Robert Paulson.

Project work

EXPRESS your personal attitude to the movie. Did you like it? Why? Review people's comments on the Internet and write an essay on this movie. (Individual work)

Individual work
The ultimate "Fight Club" quiz!



3.4 Island of Lemurs: Madagascar

«Острів Лемури: Мадагаскар»

Cast and Crew

Director: David Douglas

Producer: Drew Fellman, Diane Roberts

Writer: Drew Fellman

Stars: Patricia Wright, Morgan Freeman, Hantanirina Rasamimanana

Genres: Documentary | Short | Adventure | Biography | Family

Details

Country: Canada | USA | Madagascar

Language: English

Release Date: April 4, 2014 (United States)

Rating: G

Box Office

Opening Weekend USA: \$188,307, 6 April 2014

Gross USA: \$11,272,213

Cumulative Worldwide Gross: \$16,860,855

Awards: Island of Lemurs was nominated for the Best Documentary and Best Animation/Family poster at the 15th Golden Trailer Awards, which were awarded respectively to Blackfish and Despicable Me 2.

Storyline

Academy Award winner Morgan Freeman narrates Island of Lemurs: Madagascar, the incredible true story of nature's greatest explorers - lemurs. Captured with IMAX 3D cameras, the film takes audiences on a spectacular journey to the remote and wondrous world of Madagascar. Lemurs arrived in Madagascar as castaways millions of years ago and evolved into hundreds of diverse species but are now highly endangered. Join trailblazing scientist Patricia Wright on her lifelong mission to help these strange and adorable creatures survive in the modern world.

PRE-WATCHING WORK

Essential vocabulary

Nocturnal creatures	нічні істоти
elusive lemurs	невловимі лемури
tangled raft of trees	заплутаний пліт з дерев
ancestors	предки
biodiversity	біорізноманіття
to solve a mystery	розгадати таємницю
crunchy, young bamboo shoots	хрусткі, молоді пагони бамбука.
captivity	полон
to be on the edge of	знаходиться на краю, на межі
crafty	хитрий, вправний
a small breed of cattle	невелика порода великої рогатої худоби
Ring-tails	кільцехвості лемури
to retreat	відступити
to cuddle up	обнятися, притиснутися
intricate relationships	хитромудрі (складні) стосунки
to be abducted by aliens	бути викраденим прибульцями
fierce predators	люті хижаки
mischievous charm	пустотливий шарм
matchmaker	сват, сваха
bizarre habitat	хімерне середовище проживання
moisture	вологість, волога
spiny	колючий
to capture	захоплювати силою, брати в полон
to be at stake	бути на кону
uphill battle	важка битва

TASK 1. Answer the following questions: Explain your answers in 3 or 4 sentences each.

1. What lemur species did Dr. Patricia Wright hope to find on her first trip to Madagascar and why?
2. What does the word “lemur” mean?
3. How many species of lemurs are there in Madagascar?
4. Why are lemurs important?
5. Are lemurs smart?
6. What are lemurs favorite food?
7. There were once lemurs as big as gorillas, but they were hunted to extinction many years ago. What species of lemur is the largest alive today?

8. What makes Indri even more rare and more difficult to protect than other lemur species?
9. What main problem do lemurs and humans in Madagascar have in common?
10. How long ago did people settle on Madagascar?
11. What about lemur social life makes them different from other primates?
12. What and where is the Centre ValBio?
13. Almost all of the plants and animals on Madagascar are endemic. What does this mean?
14. What is the smallest type of lemur?
15. Where do Sifakas get their water from?
16. Why is it important that the new/transported Bamboo Lemurs were examined before being let free in the national park?
17. According to Dr. Wright, how are we going to save lemurs?

TASK 2. Translate the monologue from the movie “Island of Lemurs: Madagascar” into Ukrainian.

The story of lemurs begins over 60 million years ago. Back in the time of the dinosaurs. Long before monkeys, apes, or humans ever existed. Lemurs were small nocturnal creatures and survived the asteroid that killed the dinosaurs. They were living in Africa when a massive storm blew a tangled raft of trees out to sea and turned a family of tiny lemurs into some of the greatest explorers in the history of life on Earth. The lemurs landed on Madagascar. A vast island isolated from the rest of the world. For millions of years, there were no other mammals, or even birds. With no predators to fear lemurs emerged into the daylight. And over time they evolved into a wild variety of new shapes and sizes. Their ancestors went extinct in Africa. But in Madagascar, lemurs thrived and became the rulers of their glorious new world. Lemurs are the most ancient primate alive today. And Madagascar is the only place on Earth where they live. For a scientist seeking to preserve our

planet's rich biodiversity Madagascar is Treasure Island.	
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TASK 3. Sum up the problem and the idea highlighted in the film. Give your personal attitude to them.

TASK 4. Write an essay on the movie "Island of Lemurs: Madagascar". Express your personal attitude to the movie. Did you like it? Why?



Project work

CHOOSE one of these questions to research and be ready to present it in the classroom.
(Individual work)

1. What does *aureus* mean? How does it relate to the common name of the species it describes?
2. Why is French spoken in Madagascar?

Individual work

The ultimate " Island of Lemurs: Madagascar " quiz!

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«Методичні розробки для формування англійської усномовленнєвої компетентності із застосуванням відеоматеріалів для здобувачів вищої освіти I курсу філологічних спеціальностей»

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