

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
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ОСНОВЫ КУЛЬТУРНО ОБУСЛОВЛЕННОЙ СПЕЦИФИКИ АНГЛИЙСКОГО ЯЗЫКА В КИНОФИЛЬМАХ

Рекомендовано редакционно-издательским советом федерального государственного автономного образовательного учреждения высшего образования «Самарский национальный исследовательский университет имени академика С.П. Королева» в качестве учебно-методического пособия для обучающихся по основным образовательным программам высшего образования по направлениям подготовки 41.03.05 Международные отношения, 45.03.02 Лингвистика

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Включает теоретическую часть и методические рекомендации, направленные на активизацию фоновых знаний обучающихся о культуре, истории и традициях Великобритании и США, развитие языковых и речевых умений и навыков аудирования, а также устной и письменной речи на основе анализа функционирования лексических, грамматических, стилистических и культурно обусловленных языковых средств в англоязычных кинофильмах. Пособие состоит из тематических разделов, включающих упражнения, которые способствуют глубокому и правильному пониманию содержания кинофильма, а также методику освоения идиоматических выражений и фразовых глаголов, способствующую развитию навыков монологической и диалогической речи и расширению активного и пассивного словарного запаса обучающихся. С целью формирования и развития навыков письменной коммуникации пособие содержит методические рекомендации по анализу и написанию отзыва о кинофильме.

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CONTENTS

HOW TO USE THIS BOOK	4
1 LEARN ABOUT SOCIAL STUDIES	5
1.1.1 THEORY ON POLITICAL ISSUES	5
1.1.2 METHODS OF LEARNING ABOUT POLITICAL ISSUES	17
1.2.1 THEORY ON HISTORY ISSUES.....	22
1.2.2 METHODS OF LEARNING ABOUT HISTORY ISSUES.....	30
1.3.1 THEORY ON FAMILY ISSUES.....	56
1.3.2 METHODS OF LEARNING ABOUT FAMILY ISSUES.....	58
1.4.1 THEORY ON LIFESTYLE	92
1.4.2 METHODS OF LEARNING ABOUT LIFESTYLE	95
1.5.1 THEORY ON EDUCATION ISSUES.....	108
1.5.2 METHODS OF LEARNING ABOUT EDUCATION ISSUES.....	117
2 LEARN ABOUT WRITING A MOVIE REVIEW	124
2.1 THEORY ON MOVIE REVIEW WRITING.....	124
2.2 METHODS OF LEARNING MOVIE REVIEW WRITING	131
3 LEARN HOW TO MAKE A DIALOGUE EFFECTIVE	140
3.1 THEORY ON DIALOGUE MAKING	140
3.2 METHODS OF MAKING A DIALOGUE EFFECTIVE	141
RECOMMENDED LITERATURE AND ONLINE RESOURCES	143

How to use this book

History and social studies are not a handful of boring dates and names. This book teaches you to learn and enjoy them. The first part of this book provides some facts on the history, government, culture and people of the UK and the USA. It also focuses on some aspects of dialogue making and review writing.

The second part of the book includes representation of the social and historic aspects of life through cinematography. Before watching the films, study the information thoroughly, try to understand the epoch, the values and beliefs of the society. Pay special attention to the pre-watching tasks. Look up in the dictionary any new words and phrases that are unfamiliar to you. Be ready to enrich and expand your vocabulary through varied vocabulary tasks.

Practice the vocabulary discussing the contents of the films and the problems raised by their creators. Compare your knowledge of history and culture with their depiction in the films. Follow the guidelines of making a film review and express your opinion of the films.

All in all, get ready to **learn and enjoy!**

1 LEARN ABOUT SOCIAL STUDIES

1.1.1 THEORY ON POLITICAL ISSUES

State and political system of the UK

United Kingdom is a constitutional monarchy¹. This means that it has a *hereditary monarch* (a king/queen) as its **Head of State**, but essentially the powers of the monarch are ceremonial and he/she can only reign with the support of Parliament². Among the official functions of the King/Queen are the following:

- to appoint the Prime Minister at the end of the election (normally the leader of the party that has the majority in the House of Commons);
- to summon, prorogue and dissolve the Parliament;
- to enact legislation; to give his/her Royal Assent to bills when they've been passed by both Houses;
- to declare war/make peace;
- to recognize foreign states and governments;
- to conclude treaties;
- to annex/cede territories;
- to be the head of judiciary (all the courts of the land are the King's/Queen's courts; all the trials are carried out in the King's/Queen's name);

¹ Constitutional monarchy is a *form of government* (Not to be confused with the *form of territorial-political organization* – unitary state).

² This is a result of a long process of evolution, during which the monarchy's absolute power has been progressively reduced. William of Orange became the first King-in-Parliament after the Glorious Revolution as a result of which Parliament became more powerful than the king. Its power over the monarch was written into the Bill of Rights in 1689.

- to be the Commander-in-chief of the Armed Forces;
- to be the “supreme governor” of the established Church of England;
- to make formal appointments to the most important offices of the state in the Armed Forces and churches;
- to confer peerages, knighthoods and other honours;
- to make formal approvals to decisions of the Government at the meetings of the Privy Council;
- to be the King/Queen of 16 former colonies, including Australia, Canada, New Zealand, represented by the governor; to be the Head of the Commonwealth.

Important symbolic roles of the King/Queen are to preserve the unity of the nation, historical traditions and continuity; to be the Defender of the Faith (only Anglicans can succeed to the throne³); to be the Spiritual head of state.

UK Constitution is uncodified (unwritten) consisting of historic documents such as the Magna Carta⁴, the Petition of Right, and the Bill of Rights (1689); statutes, judicial precedents (common law), and custom. The constitution is flexible and may be changed by an act of Parliament.

There are three **branches of power** in UK:

- 1) the executive power (exercised by the government);
- 2) the legislative power (vested in both the government and the parliament);
- 3) the judicial power (exercised by the system of courts).

³ This is enacted under the Act of Settlement (1701). According to it only a Protestant could inherit a crown. The Act of Settlement was very important and it has remained in force ever since. Even today, if a son or a daughter of the monarch becomes a Catholic, he or she cannot inherit the throne.

⁴ Signed in 1215 by King John, Magna Carta (or the Great Charter) was a very important symbol of political freedom: the King promised all “freemen” protection from his officers and the right to a fair and legal trial. Hundreds of years later, Magna Carta was used by Parliament to protect itself from a powerful king.

There is *no strict separation of powers* of these three arms of government (in contrast to the United States). So, for example:

- 1) all Ministers in the government are members of the legislature;
- 2) some very senior judges sit in the upper house of the parliament.

A. The UK Parliament

The Parliament of the United Kingdom and Northern Ireland is **the supreme legislative body** in the UK and British overseas territories. It alone has parliamentary sovereignty, conferring its ultimate power over all other political bodies in the UK and its territories. At its **head** is the *Sovereign*.

The British Parliament is often called Westminster because it is housed in a distinguished building in central London called the Palace of Westminster.

The functions of Parliament are:

- 1) to pass laws;
- 2) to provide, by voting for taxation, the means of carrying on the work of government;
- 3) to scrutinize government policy and administration, including proposals for expenditure;
- 4) to debate the major issues of the day.

The British Parliament like most in the world is **bicameral**, that is there are two houses or chambers – the *House of Commons* (HC) and the *House of Lords* (HL). The Sovereign is the third component of Parliament. In theory, supreme legislative power is vested in the King/Queen-in-Parliament; in practice in modern times, real power is vested in the HC; the Sovereign generally acts on the advice of the Prime Minister and the powers of the HL are limited.

The two Houses meet in separate chambers in the Palace of Westminster.

A.1. The House of Commons is the *lower chamber*.

- The House of Commons is chaired by the *Speaker* who is elected by Members of Parliament (MPs). The post is non-political

and indeed, by convention, the political parties do not contest the Parliamentary constituency held by the Speaker. He helps to keep order in the House.

- The House of Commons currently has 646 seats (the number varies slightly from time to time to reflect population change). This is a large legislature by international standards. For instance, the House of Representatives in the USA has 435 seats.

- Each seat in the House of Commons represents a geographical *constituency*. Typically a constituency would have around 60,000–80,000 voters, depending mainly on whether it is an urban or rural constituency.

- The House of Commons is a democratically elected chamber with elections to it held at least every 5 years (a General Election, that is, a nationwide election for all 646 seats is held when the Prime Minister calls it, but the election cannot be more than five years after the last one and it is usually around four years after the last one).

The *House of Commons Chamber* was rebuilt to a design by Sir Giles Gilbert Scott after it was damaged during the Second World War. The new Chamber was built in a style that was in keeping with the Chamber that had been destroyed. The layout of the Chamber consists of two sets of green benches that are opposite to each other. There is a table in the middle and the Speaker's Chair at one end. This arrangement means that the Government and Opposition MPs sit facing each other. Government ministers sit on the front bench on the Government side. They are therefore known as Government frontbenchers. Members of the House who belong to the same party as the Government but who do not hold a Government post are known as Government back-benchers. The Official Opposition is divided in the same way.

The Public Gallery is open whenever the House of Commons is sitting. Members of Parliament can obtain a small number of tickets for their constituents to visit the Public Gallery. Non-ticket holders may

form a queue behind the notice for the House of Commons at St Stephen's Entrance but a wait of several hours may be necessary at times.

A.2. The House of Lords is the *upper chamber*.

- The House of Lords is presided over by *Lord Speaker*. The office is analogous to the Speaker of the House of Commons: the Lord Speaker is "appointed" by the members of the House of Lords and is expected to be politically impartial. Until July 2006, the role of presiding officer in the House of Lords was undertaken by the Lord Chancellor. Under the Constitutional Reform Act 2005, the position of the Speaker of the House of Lords (as it is termed in the Act) became a separate office, allowing the position to be held by someone other than the Lord Chancellor. Nowadays Lord Speaker of the House of Lords (2009) is Baroness Hayman.

- There is no fixed number of members in the House of Lords, but currently there are 740 members (July 2009). Historically most members of the House of Lords have been what are called *hereditary peers*. This means that years ago a king or queen nominated a member of the aristocracy to be a member of the House and, since then, the right to sit in the House has passed through the family from generation to generation⁵. Clearly this is totally undemocratic and the current Labour Government has now abolished the right of all but 92 of these hereditary peers to sit in the House. Almost all the other members of today's House of Lords are what are called *life peers*. This means that they have been chosen by the Queen, on the advice of the Government, to sit in the House for as long as they live, but afterwards no member of their family has the right to sit in the House. There is no fixed number

⁵ Hereditary peers are aged 21 years and over. Anyone succeeding to peerage may, within 12 months of succession, disclaim that peerage for his or her lifetime. Disclaimants lose their right to sit in the House but gain the right to vote and stand as candidates at parliamentary elections.

of life peers, but the current number is 608 (July 2009). Many are former senior politicians. Others are very distinguished figures in fields such as education, health and social policy. A small number of other members – 26 – are Lords Spiritual – *Archbishops* and *Bishops of the Church of England*.

The *House of Lords Chamber* is arranged in the following way: it has a throne (instead of the Speaker's chair in the HC) with a canopy and woolsack (sources of Britain's prosperity) where the Lord Speaker sits. The Chamber is divided into two sides separated by a green line – the right side (the governmental one) and the left side (the opposition's one). It contains the cross benches as well. The benches are red leather. If the Lord Speaker decides to address the Chamber as an ordinary he leaves the woolsack.

A.3. The passage of legislation

In the British political system, almost all legislation is proposed by the Government and much of it comes from promises made in the manifesto of the relevant political party at the last election. At the beginning of each annual session of the Parliament, the main Bills to be considered are announced by the monarch in a speech opening that year's session of Parliament. The other type of bills, known as a Private Member's Bill, is often less successful. A Private Member's Bill is sponsored by an individual MP rather than by the Government. He or she will promote the Bill as an individual and will therefore not be able to rely on the assistance of the party Whips in gaining a majority in the House of Commons.

All legislation has to be approved by both Houses of Parliament.

In the Houses of Parliament, a proposed piece of legislation called a *Bill* goes through the **following stages**:

1) the House of Commons stage:

- *First reading* (the Bill is introduced with simply a reading by a Minister of the long title of the Bill);

- *Second Reading* (the general principles of the Bill are debated by all the members of the House);
- *Committee Stage* (each clause of the Bill is examined in detail by a small specially chosen group of members of the House);
- *Report Stage* (the changes made to the Bill in the Committee are reported to and debated by the whole House which is invited to approve the changes);
- *Third Reading* (the final version of the Bill is approved by the whole House);

2) **the House of Lords stage:**

- The House of Lords passes the Bill. The House of Lords has much more limited legislative powers than the House of Commons. Money Bills can only be initiated in the Commons and the Lords can only reject legislation from the Commons for one year;

3) **the Royal Assent:**

- Once both Houses of Parliament have passed a Bill, then it goes to the monarch for the Royal Assent. No monarchs since 16th century have signed Bills themselves. Queen Anne, in 1707, became the last monarch to reject a Bill, while Queen Victoria was the last to give the Royal Assent in person in 1854.

A.4. Some distinguishing features of the British Parliamentary system

- Much of the work of Parliament is done in *Committees* rather than on the floor of the chamber. The House of Commons has two types of committee: *Select Committees* which are appointed for the lifetime of a Parliament and “shadow” the work of a Government Department, conduct investigations, and issue reports; *General Committees* (previously known as Standing Committees) which are temporary bodies formed to examine the detail of a particular piece of legislation and consider amendments to the Bill. The House of Lords only has Select Committees (it does not need Standing Committees

because the details of Bills are considered on the floor of the chamber). Finally there are some *Joint Committees* of the Commons and the Lords.

- Discussion and debate involves quite a confrontational approach. This is reflected in the physical shape of the chambers. Whereas most legislatures are semi-circular, both the House of Commons and the House of Lords are rectangular with the Government party sitting on one side and the Opposition parties sitting on the other side. The House of Lords alone has cross-benches for independent peers.

- There is a Prime Minister's Question Time for 30 minutes every Wednesday. Questions can be asked on any subject.

- The press is present all the time and live audio and visual broadcasting can take place at any time.

- Most of the parties, large and small, have important officials, chosen from among their MPs, known as Whips. Within each of the main parties there is a Chief Whip, together with 10–12 Whips. They have a variety of functions, the most important of which is maintaining discipline. Although MPs in the House of Commons can theoretically vote as they wish, they are generally expected to vote with their party. Every week a Whip sends the MPs a notice, also known as The Whip, giving the order of business for the following week. Each matter to be discussed will be underlined once, twice or three times according to its importance. If it is underlined once then it is not a particularly important issue and attendance is merely requested. A rather more important matter will be underlined twice meaning that attendance is particularly requested. When the two largest parties have roughly similar numbers of MPs then a Member who wishes to be absent from a “two line whip” will “pair” with an MP from the opposing side. This “pairing” is recorded by the Whips and as both sides would be losing a vote then neither would gain an advantage. Attendance is essential when an item is underlined three times (a “three-line whip”). In the case

of a three-line whip, a Member will normally be expected to attend unless he or she is either seriously ill or has to attend to some extremely urgent business elsewhere and has permission from the Whips' office to be absent.

- A clear and independent record of all the proceedings in the Chamber of the House of Commons and its Standing Committees can be found in Hansard – the Official Report. (A separate Hansard covers the House of Lords). Hansard is named after the family who used to publish the reports in the 19th century. Regular programmes featuring Parliament can be heard on Radio 4. Continuous and unedited coverage of proceedings can be found on the BBC Parliament channel.

- Debates in the House of Commons are conducted by certain rules. Speakers address all their comments to the chairman (the Speaker), not to each other. If tempers become heated, it is the chairman who will step in to control the debate, saying “Order, Order”. Whenever a Member finishes speaking, it is the Speaker who decides who should speak next. At the end of each speech, a number of hopeful MPs who want to speak next will rise to their feet to try to “catch the Speaker’s eye”. In fact, this is often unnecessary, as the Speaker will usually know in advance who particularly wants to speak. MPs speak from wherever they have been sitting and not from a rostrum, although front-bench members usually stand at one of the despatch boxes on the Table of the House. MPs may not read their speeches, although they may refresh their memories by referring to notes. If one Member, in the course of a speech, wishes to refer to another Member, he or she must not mention their name, but should instead refer to “The Honourable Member for...” followed by the name of the constituency.

- At the end of the debate the occupant of the Chair “puts the question” whether to agree with the motion or not. Votes may be taken by acclamation – the norm for uncontroversial business (this is referred to as “voice vote” and means MPs shouting “Aye” if they agree or

“No” if they disagree). However, if MPs or Peers wish to “divide the House”, which generally happens on more controversial votes, then a division is held. Members have to file through one of two division lobbies, one for the Ayes to vote yes, one for the Noes to vote no. The numbers going through each lobby are counted and the result given (in the Commons) to the Speaker by the “tellers” (MPs appointed to supervise the vote). The Speaker formally announces the result and adds “So the ‘Ayes’ (or ‘Noes’) have it”. In a tied vote the Speaker gives a casting vote, according to defined principles rather than on the merits of the question. The House of Lords uses a similar system; instead of “Ayes” and “Noes”, however, the Lords will be divided into “Contents” (those voting “Yes”) and “Not-Contents” (those voting “No”), Lord Speaker does not have a casting vote.

- The life of a Parliament is divided into sessions. Each usually lasts for one year – normally ending in October or November when Parliament is “prorogued”, followed shortly by the State Opening of Parliament, marking the beginning of the new session. The two Houses do not normally sit at weekends, at Christmas, Easter and the late Spring Bank Holiday. In the Commons there is also a “half-term” break of a week in February. The traditional long summer break (“recess”) starts in late July and finishes in October.

B. The UK Government

B.1. The Prime Minister

Constitutionally the Head of State is the monarch who is a hereditary member of the Royal Family. However, the monarch has very few formal powers and stays above party politics.

So, in practice, **the most important person in the British political system** is the *Prime Minister*⁶. The Prime Minister chooses the

⁶ The official residence of the Prime Minister is at 10 Downing Street, London.

ministers who run *Government departments* and chairs the *Cabinet* – the collection of the most senior of those Ministers. The Prime Minister is, by tradition, First Lord of the Treasury and Minister for the Civil Service. The PM's unique position of authority derives from majority support in the HC and from the power to appoint and dismiss ministers. By modern convention, the Prime Minister always sits in the House of Commons.

The PM presides over the Cabinet, is responsible for the allocation of functions among ministers and informs the Queen at regular meetings of the general business of the Government.

The Prime Minister's other responsibilities include recommending a number of appointments to the Queen. These include:

- 1) Church of England archbishops, bishops and deans and other Church appointments;
- 2) senior judges, such as the Lord Chief Justice;
- 3) Privy Counselors;
- 4) Lord-Lieutenants.

B.2. Government Departments

Government departments are staffed by politically neutral civil servants and are headed by ministers. They are the main instruments for implementing government policy when Parliament has passed the necessary legislation, and for advising ministers.

The most important departments are called:

- *The Treasury* (in most countries, this would be called the Ministry of Finance; it is responsible for the raising of all taxes and the control of all government expenditure plus the general management of the economy; the **Head of the Treasury** is called the *Chancellor of the Exchequer*).

- *The Home Office* (in most countries, this would be called the Ministry of the Interior; it is responsible for criminal matters, policing, and immigration; the **Head of the Home Office** is called the *Home Secretary*).

- *The Foreign and Commonwealth Office* (in most countries, this would be called the Ministry of Foreign Affairs; it is responsible for all international relationships, especially the membership of the European Union; the **Head of the Foreign Office** is called the *Foreign Secretary*).

Many other UK Government Departments cover subjects such as education, health, transport, industry, and justice. However, in UK there are also departments for Scotland, Wales and Northern Ireland.

B.3. Government Ministers

All Government Departments are run by Ministers who are either Members of the House of Commons or Members of the House of Lords. There are **three classes of Ministers**:

- *Secretary of State* (this is usually the head of a Department).
- *Minister of State* (this is a middle-ranking minister).
- *Under-Secretary of State* (this is the most junior class of minister).

The Prime Minister and all the Secretaries of State together comprise an **executive body of government** called the *Cabinet*. The numbers often fluctuate between 21 and 24. The Cabinet meets usually once a week. Cabinet meetings are confidential and all members are bound by any decision that it takes in a practice called collective responsibility. An extensive system of Cabinet Committees considers matters either before they go to Cabinet or (more usually) instead of them going to Cabinet.

Although all Ministers are appointed by the Prime Minister and report to him, ultimately all Ministers are accountable to Parliament:

- About once a month, they have to face questions in the House of Commons about the work of the Department.
- Each government department has a special committee of the House of Commons which watches the work of that Department.
- Any government initiative or important statement concerning a Department must be the subject of an appearance in the House of Commons by a minister from that Department.

1.1.2 METHODS OF LEARNING ABOUT POLITICAL ISSUES

Film to watch and discuss:

The Queen

THE QUEEN

(biography, drama, history, released 2006, UK, USA, France)

After the death of Princess Diana, Queen Elizabeth II struggles with her reaction to a sequence of events nobody could have predicted.

Directed by

Stephen Frears

Writing Credits

Peter Morgan ... (written by)

Cast

Helen Mirren	The Queen
James Cromwell	Prince Philip
Alex Jennings	Prince Charles
Roger Allam	Robin Janvrin
Sylvia Syms	Queen Mother
Tim McMullan	Stephen Lamport
Robin Soans	Equerry
Lola Peplow	Janvrin's Secretary
Douglas Reith	Lord Airlie
Pat Laffan	Head Ghillie
John McGlynn	Balmoral Head Ghillie
Gray O'Brien	Charles' Valet

Dolina MacLennan	Balmoral Switchboard Operator
Jake Taylor Shantos	Prince William
Dash Barber	Prince Harry
Michael Sheen	Tony Blair
Helen McCrory	Cherie Blair
Mark Bazeley	Alastair Campbell
Julian Firth	Blair's Aide
Harry Alexander Coath	Euan Blair
Earl Cameron	Portrait Artist
Elliot Levey	TV Director
Laurence Burg	Princess Diana
Michel Gay	Dodi Fayed

The Queen: TASKS

The monarch has always been the key figure in the British society. Queen Elizabeth II is always in the public eye. Britain is a constitutional monarchy. That means that the image of the Prime Minister is also quite important. However, if we compare the speech of the main character of the film with the previous one (the Iron lady) we will definitely notice certain differences.

Before you watch answer the questions:

1. What are the symbols of the British monarchy?
2. What is the political structure of the UK?
3. Where is Balmoral situated?

1. Pay attention to the way the Queen speaks. The Queen has a rich vocabulary and uses different ways of evaluating things:

Well, we'll try not to hold that against him.

Oh.

How lovely. Such a blessing.

It's quite awful...

Your children must be very proud.

You must be very proud.

Unlike Margaret Thatcher, the Queen can afford being imprecise:

I rather envy you being able to vote.

It's quite awful...

Out of the question

All right.

I see.

Instead of simply using Yes / No she uses a number of various ways:

Yes that's sensible.

Yes, I can hardly wait.

No. I'm going to do my diary a little longer.

2. The queen in the film is really interactive. She never prescribes. She rather asks. Observe the ways she does it:

He's a hard one to read, isn't he?

Is he going to "modernise" us, do you think?

You've three, haven't you?

I think the Princess has already paid a high enough price for exposure to the press, don't you?

Did you stay up?

Have we sent him a protocol sheet?
Have we shown you how to start a nuclear war yet?
Where will you be spending the summer?
Not a moderniser, then?
Was it as expected..?

3. Her opinion is valuable and she likes to express it. What are the linguistic means she employs?

I suppose that is some consolation.
I'm not sure I like the sound of that.
I hope you told her to come back?
Can't imagine she was pleased.
I'm afraid we're going to have to leave it there.

4. The queen also manages to show that her interlocutor is important for her that is why she uses direct address:

Have you voted yet, **Mr Crawford**?
How nice to see you again, **Mrs Blair**.
Thank you, **Robin**.
Good morning, **Prime Minister**.

5. Answer the following questions:

1. What important event is described at the beginning of the film?
2. The Queen emphasizes that Tony Blair is a modernizer. What does she mean?
3. In one of the scenes the Queen refer to Queen Victoria. What importance does this allusion bear in the narrative?
4. What is meant by the phrase "to win by a landslide"? Describe the political career of Tony Blair. What party did he belong to? What were the important decisions he made?
5. What attitude to the monarchy do the surveys and opinion polls show?

6. How does the Queen manage to rule out of the situation?
7. What relations did she finally manage to establish with the new Prime Minister?
8. Speak about the royal family in the UK.
9. What important events have taken place in the royal family since the time described in the film?
10. Speak about some of the British traditions.

1.2.1 THEORY ON HISTORY ISSUES

The Golden Age of the British Empire, Elizabeth I

Elizabeth I's reign is considered the Golden Age in the history of England for she ushered in political stability and with it trade, commerce and the fine arts flourished. The English language was also polished and tempered at this time.

Elizabeth was born the second daughter of King Henry VIII. King Henry had the marriage to his first wife, Catherine of Aragon, annulled as she had given birth to a daughter, Mary, and he had started a romance with Anne Boleyn, whom he married. She gave birth to Elizabeth on September 7, 1533, and although Anne Boleyn was pretty, intelligent, witty, clever, and a devout Protestant, her inability to give Henry VIII a son essentially caused her to be executed, although the charge leveled against her was incestuous adultery. As a result, Elizabeth, who was three when her mother was executed, grew up secluded from the court.

When Henry VIII died in 1547, he was succeeded by his sickly son Edward VI. By this time Elizabeth could speak and read not only English and Latin, but also ancient Greek, French, Italian, and Spanish. She managed to keep a low profile during the reign of Edward VI and tried to do the same during the reign of her older sister Mary, after Edward had died in 1553.

Mary, however, was a devout Roman Catholic and determined to rebuild the Catholic Church in England. Elizabeth, by contrast, was Protestant but she was careful to keep herself removed from plots against her Catholic sister. The most serious of these was Wyatt's Rebellion of 1554, which sought to depose Mary and replace her with Elizabeth. Even though she was not involved, Elizabeth was, nevertheless, arrested and placed in the Tower of London, making the entry by boat through "Traitor's Gate".

The death of Mary on November 17, 1558, led to Elizabeth's succeeding to the throne. She was crowned on January 15, 1559, by Owen Oglethorpe, bishop of Carlisle, as the Roman Catholic archbishop of Canterbury, Reginald Pole, had already fled and refused to take part in the coronation. It was to be the last coronation where the Latin service was used; all subsequent coronations except that of George I in 1714 were in English. In 1559, Queen Elizabeth enacted the Act of Uniformity whereby all churches had to use the Book of Common Prayer. In the same year, she also signed into law the Act of Supremacy whereby all public officials had to acknowledge, by oath, Elizabeth's right, as sovereign, to be head of the Church of England. In these two acts, her main adviser, who would remain as such for the rest of her reign, was Sir William Cecil (Lord Burghley). In fact, Queen Elizabeth wanted to bring together again those parts of English society (Catholic and Protestant) which were in disagreement.

There were many stories regarding whether Queen Elizabeth I wanted to marry. Certainly she enjoyed a long affair with Robert Dudley, earl of Leicester, whom she appointed as master of the Queen's Horse. She was acutely aware of her sister's bad move in marrying Philip II of Spain, and anxious not to marry any foreign Roman Catholic prince, although there were moves made by the French. She never married, but used its possibility as a diplomatic tool. She became known as "the virgin queen". The area which later became the state Virginia in the USA was named after her by Sir Walter Raleigh, a famous English explorer of the time.

With constant plots against Elizabeth, she faced trouble in Scotland from Mary, Queen of Scots, who was her first cousin once removed. Mary was the granddaughter of Margaret, sister of Henry VIII. Mary was, however, unpopular in Scotland and after the death of her first husband in France, she returned to Scotland, where her second husband was murdered, most probably by the man whom she was subsequently

to marry, Lord Bothwell. Mary was hounded out of Scotland, fleeing to England, where she was arrested and held in close confinement for the next 18 years.

In 1569, the Northern Rebellion led by Thomas Howard, the fourth duke of Norfolk; Charles Neville, the sixth earl of Westmoreland; and Thomas Percy, the seventh earl of Northumberland, failed, although it led to Elizabeth's being excommunicated by the pope. With Elizabeth allying herself to the Protestants in France and the Netherlands (United Provinces), she viewed the developments in Europe with concern, especially when Philip II of Spain became the king of Portugal after the last Portuguese king, Henry, died childless.

There was also a rebellion in Ireland, and when Sir Francis Walshingham, Elizabeth's main spymaster, uncovered the Babington Plot implicating Mary, Queen of Scots. Mary was put on trial for treason, sentenced to death, and beheaded on February 8, 1587, at Fotheringay Castle. With Mary having willed her lands to Philip II, Elizabeth was facing a major threat from the Spanish king, who was also angered at the way in which English ships attacked his treasure ships and others bringing wealth from the Americas.

Francis Drake, who circumnavigated the world in 1577–1579, Walter Raleigh, and John Hawkins, and Martin Frobisher were among the “sea dogs” preying on the Spanish ships. In 1588, Philip II sent a massive navy and expeditionary force known as the Spanish Armada against England. By a mixture of luck and good planning, the Spanish Armada was crushed, with a few ships managing to escape around the northern coasts of Scotland and Ireland. Queen Elizabeth I's speech at Tilbury, rallying her soldiers and sailors, is one of the most famous in history. She won their hearts by saying that she was ready “...*to live or to die amongst you... for my God, and for my kingdom, and for my people... I know I have the body of a weak and feeble woman, I have the heart and stomach of a king, and a king of England too*”.

During the 1590s, Elizabeth continued to receive threats to her rule in Ireland, and in 1599 a plot was mounted by Robert Dudley's stepson, Robert Devereaux, the earl of Essex, who had emerged as Elizabeth's new favourite. Essex was executed on February 25, 1601.

The Spanish wars had crippled the English exchequer, inflation soared, and in 1601 Elizabeth had to go to Parliament to get more money. Sensing hostility, as Parliament was angry about the privileges she had granted her favourites, she gave way graciously, and gave a "Golden Speech" which became in later years a model for the relationship between monarch and the nation – with obligations on both sides.

Gradually Elizabeth's health had declined, but the choice of successor was not straightforward. She was the last of Henry VIII's children and none of them had any children themselves. Elizabeth delayed making her choice of successor until she was on her death bed. When she died on March 24, 1603, James Stuart, who was King of Scotland, and son of Mary Queen of Scots, whom Elizabeth had executed as a traitor, succeeded her.

The reign of Queen Elizabeth I, known as the Elizabethan age, was also a period of great prosperity in England. Being one of the most glorious eras of British history, it is often called "the golden age of the British Empire". This was also the England of Shakespeare, Marlowe and Bacon. Many books were published, playwrights wrote large numbers of plays. Elizabeth I was given the name "Good Queen Bess" by her successors for her glorious ability to run the country in one of the most difficult periods in English history.

England came to dominate the seas and was beginning to compete with Spain in the New World. The explorer Sir Walter Raleigh had founded the first English settlement in America, which he called Virginia in honour of the Virgin Queen – Elizabeth I.

Britain in the 1970s. Margaret Thatcher

The years of discontent. In 1970s Britain started to fall behind its European neighbours economically. It happened as a result of growing prices and unemployment. To solve the problem Britain joined the European Community (Common Market) but it did not help.

Immigration to Britain caused many social problems. Immigrants were mainly coloured and it caused problems between them and the white British population. The whites blamed immigrants for unemployment because the latter were ready to do hard work for little payment. Inflation was high: 1954–1984 prices multiplied by six.

Margaret Thatcher was Europe's first woman prime minister. The only British prime minister in the 20th century to win three consecutive terms and, at the time of her resignation, Britain's longest continuously serving prime minister since 1827, she accelerated the evolution of the British economy from statism to liberalism and became, by personality as much as achievement, the most renowned British political leader since Winston Churchill.

Thatcher led the Conservatives to a decisive electoral victory in 1979 following a series of major strikes during the previous winter (the so-called "Winter of Discontent") under the Labour Party government of James Callaghan. As a prime minister representing the newly energetic right wing of the Conservative Party (the "Dries," as they later called themselves, as opposed to the old-style moderate Tories, or "Wets"), Thatcher advocated greater independence of the individual from the state; an end to allegedly excessive government interference in the economy, including privatization of state-owned enterprises and the sale of public housing to tenants; reductions in expenditures on social services such as health care, education, and housing; limitations on the printing of money in accord with the economic doctrine of monetarism; and legal restrictions on trade unions. The term Thatcherism came to refer not just to these policies but also to certain

aspects of her ethical outlook and personal style, including moral absolutism, fierce nationalism, a zealous regard for the interests of the individual, and a combative, uncompromising approach to achieving political goals.

The main impact of her first term was economic. Inheriting a weak economy, she reduced or eliminated some governmental regulations and subsidies to businesses, thereby purging the manufacturing industry of many inefficient – but also some blameless – firms. The result was a dramatic increase in unemployment, from 1.3 million in 1979 to more than double that figure two years later. At the same time, inflation doubled in just 14 months, to more than 20 percent, and manufacturing output fell sharply. Although inflation decreased and output rose before the end of her first term, unemployment continued to increase, reaching more than three million in 1986.

Thatcher embarked on an ambitious program of privatization of state-owned industries and public services, including aerospace, television and radio, gas and electricity, water, the state airline, and British Steel. By the end of the 1980s, the number of individual stockholders had tripled, and the government had sold 1.5 million publicly owned housing units to their tenants.

Nonetheless, rising unemployment and social tensions during her first term made her deeply unpopular. Her unpopularity would have ensured her defeat in the general election of 1983 were it not for two factors: the Falkland Islands War (1982) between Britain and Argentina, over possession of a remote British dependency in the South Atlantic, and the deep divisions within the Labour Party, which contested the election on a radical manifesto that critics dubbed the “longest suicide note in history.” Thatcher won election to a second term in a landslide – the biggest victory since Labour’s great success in 1945 – gaining a parliamentary majority of 144 with just over 42 percent of the vote.

Thatcher entered office promising to curb the power of the unions, which had shown their ability to bring the country to a standstill during six weeks of strikes in the winter of 1978–79. Her government enacted a series of measures designed to undermine the unions’ ability to organize and stage strikes, including laws that banned the closed shop, required unions to poll their members before ordering a strike, forbade sympathy strikes, and rendered unions responsible for damages caused by their members. In 1984 the National Union of Mineworkers began a nationwide strike to prevent the closing of 20 coal mines that the government claimed were unproductive. The walkout, which lasted nearly a year, soon became emblematic of the struggle for power between the Conservative government and the trade union movement. Thatcher steadfastly refused to meet the union’s demands, and in the end she won; the miners returned to work without winning a single concession.

In foreign affairs, the Falklands War illuminated her most significant international relationship, with Ronald Reagan, president of the United States (1981–89). Thatcher and Reagan, who together made the 1980s the decade of conservatism, shared a vision of the world in which the Soviet Union was an evil enemy deserving of no compromise, and their partnership ensured that the Cold War continued in all its fridity until the rise to power of the reform-minded Soviet leader Mikhail Gorbachev in 1985. In keeping with her strong anticommunism – a 1976 speech condemning communism earned her the nickname “Iron Lady” in the Soviet press – Thatcher strongly supported the North Atlantic Treaty Organization (NATO) and Britain’s independent nuclear deterrent, a stance that proved popular with the electorate, given the Labour Party’s repudiation of Britain’s traditional nuclear and defense policies. In Africa, Thatcher presided over the orderly establishment of an independent Zimbabwe (formerly Rhodesia) in 1980 after 15 years of illegal separation from British

colonial rule under a white minority. However, she encountered considerable criticism both at home and abroad for her opposition to international sanctions against the apartheid regime of South Africa.

The second half of Thatcher's tenure was marked by an inextinguishable controversy over Britain's relationship with the European Community (EC). In 1984 she succeeded, amid fierce opposition, in drastically reducing Britain's contribution to the EC budget. After her third electoral victory in 1987, she adopted a steadily more hostile attitude toward European integration. She resisted "federalist" continental trends toward both a single currency and a deeper political union. Her traditionally pro-European party became divided, and a string of senior ministers left the Cabinet over the issue.

The implementation of a poll tax in 1989 produced outbreaks of street violence and alarmed the Conservative rank-and-file, who feared that Thatcher could not lead the party to a fourth consecutive term. Spurred by public disapproval of the poll tax and Thatcher's increasingly strident tone, Conservative members of Parliament moved against her in November 1990. Although she defeated her most senior opponent, former defense minister Michael Heseltine, by 204 votes to Heseltine's 152, her total fell four votes short of the necessary majority plus 15 percent, and she decided not to contest the election in a second ballot. On November 22 she announced her resignation as Conservative Party leader and prime minister, paving the way for her replacement by John Major six days later.

In retirement, Margaret Thatcher remained a political force. She continued to influence internal Conservative Party politics (often to the dismay of Major), and Thatcherism shaped the priorities of the Labour Party, which she had kept out of office for more than a decade. She remained a member of Parliament until the 1992 election and was subsequently elevated, as a peeress for life, to the House of Lords. She continued to speak and lecture, notably in the United States and Asia,

and established the Thatcher Foundation to support free enterprise and democracy, particularly in the newly liberated countries of central and eastern Europe. In 1995 she became a member of the Order of the Garter. Margaret Thatcher died on April 8, 2013, at the age of 87.

1.2.2 METHODS OF LEARNING ABOUT HISTORY ISSUES

Films to watch and discuss:

Elizabeth

Iron Lady

The Boy in Striped Pyjamas

The Quiet American

ELIZABETH (1998) **(history, drama, biography)**

Directed by

Shekhar Kapur

Writing Credits

Michael Hirst ... (written by)

Cast (in credits order) verified as complete

Liz Giles ... Female Martyr

Rod Culbertson ... Master Ridley

Paul Fox ... Male Martyr

Terence Rigby ... Bishop Gardiner

Christopher Eccleston ... Duke of Norfolk

Peter Stockbridge ... Palace Chamberlain

Amanda Ryan ... Lettice Howard

Kathy Burke ... Queen Mary Tudor

Valerie Gale ... Mary's Dwarf

George Antoni ... King Philip II of Spain (as George Yiasoumi)

James Frain	... Alvaro de la Quadra
Jamie Foreman	... Earl of Sussex
Edward Hardwicke	... Earl of Arundel
Cate Blanchett	... Elizabeth I
Emily Mortimer	... Kat Ashley
Joseph Fiennes	... Robert Dudley, Earl of Leicester
Kelly Macdonald	... Isabel Knollys
Wayne Sleep	... Dance Tutor
Sally Grey	... Lady in Waiting
Kate Loustau	... Lady in Waiting
Elika Gibbs	... Lady in Waiting
Sarah Owen	... Lady in Waiting
Lily Allen	... Lady in Waiting
Joe White	... Master of the Tower
Matt Andrews	... Norfolk's Man
Liam Foley	... Norfolk's Man
Geoffrey Rush	... Sir Francis Walsingham
Ben Frain	... Young French Man
Richard Attenborough	... Sir William Cecil
Lewis Jones	... Priest
Michael Beint	... Bishop Carlisle
Angus Deayton	... Waad, Chancellor of the Eschequer
Eric Cantona	... Monsieur de Foix
Kenny Doughty	... Sir Thomas Elyot
Hayley Burroughs	... Elizabeth's Dwarf
Fanny Ardant	... Mary of Guise
Joseph O'Connor	... Earl of Derby (as Joseph O'Connor)
Brendan O'Hea	... Lord William Howard
Edward Highmore	... Lord Harewood
Daniel Moynihan	... First Bishop

Jeremy Hawk	... Second Bishop
James Rowe	... Bishop (in Cellar)
Donald Pelmear	... Third Bishop
Tim Bevan	... Handsome Man
Charles Cartmell	... Dudley's Man
Edward Purver	... Dudley's Man
Vincent Cassel	... Duc d'Anjou
John Gielgud	... The Pope
Daniel Craig	... John Ballard
Vladimir Vega	... Vatican Cardinal
Alfie Allen	... Arundel's Son
Daisy Bevan	... Arundel's Daughter
Jennifer Lewicki	... Arundel's Housemaid
Viviane Horne	... Arundel's Wife
Nick Smallman	... Walsingham's Man
Martin L. Evans	... Male Martyr 2 (uncredited)
Jean-Pierre Léaud	... (uncredited)
Ben Mars	... Royal Guard of Honour (uncredited)
Daniel O'Meara	... Henchman (uncredited)
Jocelyn Quivrin	... French Guard (uncredited)
Matthew Rhys	... (uncredited)
Christian Simpson	... Royal Guard (uncredited)

Elizabeth: TASKS

1. Read the description of the opening scene of the film. What historical situation does it refer to? What kind of opposition is the film going to be based on?

England 1554. Henry VIII is dead. The country is divided. Catholic against protestant. Henry's eldest daughter Mary, a fervent catholic, is

queen. She is childless. The Catholics' greatest fear is the succession of Mary's protestant halfsister Elizabeth.

2. Transcribe and translate:

gracious; heretic; repugnance; ambassador; bastard; treachery; conspire; confess; innocently; tumour; warrant; conscience; massacre; exile; guarantee; catastrophe; threat; relinquish; allegiance; virtue; righteous; shrew; subtle; precipitously; martyr; reign.

3. Give synonyms to:

snare (n); tribulation (n); miracle (n); rebellion (n); treason (n); in vain; faithful (adj); consummate (adj); enrapture (v); worship (v); marvelous (adj); realm (n); rumour (n); affection (n); assassination (n); possessions (n).

4. Give antonyms to:

encompass (v); guilty (adj); despise (v); humble (adj); ceaselessly (adv); sufficient (adj); abandon (v); divine (adj).

5. Translate the following phrases and use them in sentences of your own:

to be of consequence; to be overwrought; to be content to do smth; to have the stomach for smth; to be eager to do smth; to heed one's advice; under torture.

6. Comment on the use of conditionals. Translate the sentences into Russian:

a) She must never be allowed to succeed. But if she... If she were brought properly to trial, she would not be found guilty, and we would be condemned. She has friends in Parliament.

b) There would be butchery indeed if such a plan were even conceivable. My sister was born of that whore Anne Boleyn!

7. Answer the questions:

1. What can you say about Henry VIII?
2. What was his administrative policy?
3. What alterations did he bring to the Church of England?
4. What made the opposition of protestants and Catholics possible?
5. How many wives did Henry VIII have?
6. What was the relation between Mary, the Queen of Scots, and Elizabeth I?
7. What is **the Tower**? Why is it written with the capital letter? Why does it go with the definite article? Speak about this place in detail.
8. Why is the allusion to piracy in the age of Queen Elizabeth so important?
9. What kind of international relations between England and France, England and Spain were established at the period? What could promote the relations?
10. Read the following lines from the film: “When I am gone, you will do everything in your power to uphold the Catholic faith. Do not take away from the people the consolations of the Blessed Virgin.”
Comment on Mary’s words. Did Elizabeth I live up to her sister’s expectations? What epithet was attached to her name?
11. Was the reign of Queen Elizabeth I a successful one? What traits of character of a leader did she have?

8. Read the following review. Is it positive or negative? Prove your point of view. Does the plot of the film correspond to the historic events?

User Reviews

This interesting movie describes the turbulent ascension to the throne and the early reign of Queen Elizabeth the First, *25 July 2013 / by Ma-Cortes*

Good costumer drama that takes a brilliant look at the agitated life of famous Queen of England. This is a sweeping chronicle of 16th-century English Queen from the beginning until splendor years. She was declared illegitimate aged 3 and tried for treason aged 21; however being crowned Queen aged 25. At the beginning, Elizabeth (Cate Blanchett) was imprisoned by Bloody Mary (Kathy Burke), who rightly feared Protestant plots to place Elizabeth on the throne. She's the Protestant Elizabeth, she was a brilliant stateswoman who managed to restore England to power and glory amidst public and private confusion. This excellent historic drama recreates the wars, loves, turmoil and struggle for power by Robert Dudley, Earl of Leicester (Joseph Fiennes) whom Queen Elizabeth I both loved and feared, and whose downfall she ultimately invoked. Elizabeth indeed proved to be her father's daughter as she must keep her head, her mother was Anne Boleyn, executed for alleged adultery. To ensure her security on the kingdom, Elizabeth has to show some leadership, which includes, according to some of her many advisers (Richard Attenborough, Edward Hardwicke, Christopher Eccleston, Geoffrey Rush). Meanwhile, she's dealing with Protestant religion, intrigues with Spain and France and the vexing question of a political marriage to French prince (Vincent Cassel). Elizabeth chose her advisers with consummate care, and she was well served by them. The first and best was William Cecil, 1st Baron Burghley, he stayed in office for forty years. The heathen Protestant Elizabeth dreads the prospect of the Catholic Church followers and Pope (John Gielgud) about her ascending the English throne, leading to intrigue and divisiveness within the court. A film of the early years of the reign of Elizabeth I of England and her difficult task of learning what is necessary to be a monarch.

This is a correct portrayal about political intrigue, lovers and war during Elizabeth I kingdom. As are splendidly recreated intrigues, treason, turmoil and power fight of its time, including her troublesome days and machinations surrounding. It's magnificently captured by marvelous sets, splendid production design and glamorous gowns. This

elaborate, colorful costumer drama packs outstanding performances from Cate Blanchet as an impulsive queen, Joseph Fiennes as a dashing and arrogant Earl, besides a top-notch support cast giving strong acting, such as the charismatic Geoffrey Rush as Sir Francis Walsingham, Richard Attenborough as Sir William Cecil, Christopher Eccleston as Duke of Norfolk, Jamie Foreman as Earl of Sussex, Fanny Ardant as Mary of Guise, Vincent Cassel as Duc d'Anjou, Kelly MacDonald, James Frain, Emily Mortimer, Amanda Ryan, among them. The fine cast does quite well in historic setting.

This interesting historical drama contains a wonderful cinematography that adds color to the atmosphere by Remi Adefarasin who also photographed the second part titled “Elizabeth: The Golden Age”. Evocative and imaginative musical score fitting to the past time by David Hirschfelder. The motion picture was rightly written by by Michael Hirst (The Tudor) and finely directed by Shakar Kapur, an Indian director, costumer expert (Elizabeth I and II, Bandit Queen, Four feathers).

Other renditions about this known Queen are the following: “Elizabeth: The golden age” with Cate Blanchett, Jordi Molla, Joseph Fiennes, Geoffrey Rush directed by Shekar Kapur; “Elizabeth R” directed by Herbert Wise (72, TV) with Bette Davis; “Elizabeth the Queen” (68, TV) with Judith Anderson and Charlton Heston; and classic version , “The Queen Virgin” by George Sidney with Jean Simmons and Stewart Granger and “The private lives of Elizabeth and Essex” by Michael Curtiz with Bette Davis and Errol Flynn, among others.

Additional tasks

Carry on with the next part of the film “Elizabeth: The golden age”. Mind that the representation of the historic period was greatly fictionalised for the purposes of entertainment. To find out more about the fictions in the film go to:

https://en.wikipedia.org/wiki/Elizabeth:_The_Golden_Age.

Find out more information about the historical period depicted in the film. Compare the film with the historical sources.

IRON LADY

(biography, drama, released 2011, UK, France)

An elderly Margaret Thatcher talks to the imagined presence of her recently deceased husband as she struggles to come to terms with his death while scenes from her past life, from girlhood to British prime minister, intervene.

Directed by

Phyllida Lloyd

Writing Credits

Abi Morgan ... (screenplay)

Cast

Meryl Streep	Margaret Thatcher
Jim Broadbent	Denis Thatcher
Susan Brown	June – Housekeeper
Alice da Cunha	Cleaner
Phoebe Waller-Bridge	Susie – Margaret’s Secretary
Iain Glen	Alfred Roberts
Alexandra Roach	Young Margaret Thatcher
Olivia Colman	Carol Thatcher
Harry Lloyd	Young Denis Thatcher
Sylvestra Le Touzel	Hostess 1949
Michael Culkin	Host 1949
Stephanie Jacob	Female Guest 1949

Robert Portal	Grey Suited Guest – 1949
Richard Dixon	Male Guest – 1949
Amanda Root	Amanda
Clifford Rose	James R
Michael Cochrane	William
Michael Simkins	Peter
Eloise Webb	Young Carol
Alexander Beardsley	Young Mark
Nicholas Farrell	Airey Neave
John Sessions	Edward Heath
Anthony Head	Geoffrey Howe
Richard Syms	House of Commons Speaker
David Westhead	Labour Shadow Minister
Julian Wadham	Francis Pym
Richard E. Grant	Michael Heseltine (as Richard E Grant)
Michael Pennington	Michael Foot – Leader of the Opposition

Iron Lady: TASKS

Before you watch comment on the following:

The philosophy of Margaret Thatcher is: “It’s time to return “great” into Great Britain”

1. Read through the introductory part of the script. Which stage of Margaret Thatcher’s career does this episode refer to?

The HUM of a large refrigerator just audible over the sound of Indian music. MARGARET, briefly glimpsed pondering cartons of milk. The electronic PEEP of the cash till. A man on a mobile phone pushes past MARGARET, who takes her place second in the queue. The female shopkeeper piles newspapers on the counter in front of MARGARET. Distracted by images of the bombed hotel on the TV, she hesitates for beat.

MAN BEHIND THE COUNTER

One forty-nine please.

MARGARET

How much is the milk?

MAN BEHIND THE COUNTER

Forty-nine pence.

(taking the change)

Thank you.

MARGARET turns to leave, jostled by a tall young man wired into an ipod.

Later:

MARGARET sits at breakfast with her husband DENIS, sipping tea. DENIS butters his toast. MARGARET shakes her head.

MARGARET

Too much. Much too much butter.

DENIS

I like butter.

MARGARET

Milk's gone up.

MARGARET reaches for a jug, pouring milk into it, sliding it down on a table.

Why did people use to call Margaret Thatcher “milk snatcher”?

2. Transcribe the words:

bombings; frightful; blood; reluctant; halibut; ridiculous.

3. Translate the words, make your own sentences with them:

atta-girl – that a girl / good girl (words of encouragement); go through appointments; miss Hoity-Toity; Bloody taxi driver drop by; get a tip; offer condolences, honourable gentleman; Don't let her take my paper away.

4. What are the two main settings of the film? Is Margaret Thatcher shown to the viewer from two different sides?

5. The speech of the Iron Lady is marked by the constant use of use of “must” or “should” / “shall”. Translate the following sentences into the Russian language:

A.

We **must** release a statement, offering our condolences.

We **must** never, ever, ever give in to terrorists.

You **must** find something better to do with your time.

(with false patience) What I'm saying is that someone **must** force the point, say the unsayable. None of these men have the guts.

But he's weak, and he's weakened the party. One **must** know when to go.

There **must be** closures of uneconomic coal mines, we seek only an efficient industry.

But we **shall** never give in to them. We **shall** never waver, not for a second, in our determination to see this country prosper once again.

We **will stand on** principle or we **shall** not stand at all.

B.

You look exhausted, dear. You really **must** try to get some sleep.

No – one's life **must** matter, Denis. Beyond the cooking and the cleaning and the children, one's life **must** mean more than that – I cannot die washing up a tea cup.

Which spheres of Margaret Thatcher's life does each group of sentences refer to?

6. Comment on the following statements which are typical of Margaret Thatcher's speech:

Yes. Frightful.

Silly man.

Obstinate.

Yes. Clever man. Quite a smoothie.

Disaster.

Not splendidly enough.

Yes. Yes!

Pearls. I'll wear the pearls.

7. What kind of conflict was Great Britain involved into in 1982?

What decisions were reached?

8. Explore the following scene:

INT. CENTRE OF OPERATIONS. 1982. DAY.

NAVAL MEN **murmuring** messages quietly to NAVAL ATTACHES.

Male lips to **male** ears, something MARGARET has seen all her life. FRANCIS PYM and JOHN NOTT stand near MARGARET.

What verb is used to characterize male speech?

Where is the scene set?

Who is usually gossiping associated with?

9. Compare Margaret Thatcher's speech and the speech of her ministers.

Margaret Thatcher is really precise when she asks:

Is this ship a **threat**?

The answer is noticeably not that exact:

Both of these ships are carrying exocet missiles, Prime Minister. Just yesterday they launched – then aborted – an attack inside the exclusion zone. **There is a risk** they could try it again.

Another minister is even less exact:

The Belgrano is sailing directly away from the islands. **Can it really be regarded as a threat?**

Another military man utters:

She's been changing course continually. **There's a strong possibility** that they're attempting a pincer movement on our carrier group.

After that the naval officers start making suggestions. Observe the way they do it:

I advise that we engage them: hit the Belgrano as a warning to the others. Send them all back to port.

This will be an **escalation**, Prime Minister.

All this time Margaret Thatcher listens to all these men. After that she utters only two words:

Sink it.

10. The speech of Margaret Thatcher shows few examples of uncertainty, mostly at the beginning of her political career:

Prime Minister?! Oh no. Oh no no no. In Britain? There will be no female Prime Minister here, not in my lifetime. No. And I told Airey, I don't expect to win the leadership, but I am going to run. Just to shake up the party.

We both know that it's highly **unlikely** that I **would ever** be elected leader, **I'll never** be elected leader. But I will run. I will run. Just to nip at their heels and make them reaffirm the principles on which the Conservative Party must stand. There's so much to do.

In other cases she is always sure of what she does:

I do say so.

I **do** think my time is best spent seeing an end to the Cold War, don't you? After all this time they know what I stand for.

11. Mind some of the characteristics peculiar for political discourse. What stylistic devices are used in each case?

All I wanted was for my children to grow up well and be happy – happier than I was certainly. **And I wanted** you to be happy of course. Were you happy, Denis? Tell me the truth.

1941, when Japan attacked Pearl Harbour. **Did America** go cap in hand and ask Tojo for a peaceful negotiation of terms? **Did she** turn her back on her own citizens there because the islands were thousands of miles from mainland United States? **No, no, no!** We will stand on principle or we shall not stand at all.

Nonsense. Arrant **nonsense.** This is a simple proposition. In order to live in this country, you must **pay** for the privilege – **something**, anything! If you **pay nothing**, you **care** nothing. What do you **care** where you throw your rubbish? Your council estate is a mess, your town, graffiti, what do you care? It's not your **problem**, it's somebody else's **problem** – it's the government's **problem!** **YOUR problem** is,

some of you, is that you haven't got the courage for this fight. You haven't had to **fight** hard for anything. It's all been given to you – and you feel **guilty** about it! Well, may I say, on behalf of all those who HAVE had to **fight** their way up, (and who don't feel **guilty** about it) we resent those slackers who **take, take, take**, and contribute nothing to the community!

Gentlemen, if we don't cut spending we will be bankrupt. Yes the **medicine** is harsh but the **patient** requires it in order to live. Shall we **withhold** the **medicine**? No! We are not wrong. We did not seek election and win in order to manage the decline of a great nation.

...the **health** of the British economy.

Gentlemen, the Argentinian Junta – which is a fascist gang – has invaded our **sovereign** territory.

A man might call it fiscal responsibility, a woman might call it good housekeeping.

The government has now decided (отсоединение) that a large task force will sail, as soon as all preparations are complete.

The people of this country chose **us** (присоединение) because they believe we can restore the health of the British economy and **we** will do just that! Barring a failure of nerve.

We were faced with an act of unprovoked aggression and **we** responded as **we** have responded in times past: with unity, strength and courage, sure in the knowledge that though much is sacrificed, in the end, right will prevail over wrong.

Gentlemen, **I** need **you** to tell **me** today if that is possible.

12. How is Margaret Thatcher's personality revealed through her speech?

13. Speak about the peculiarities of political discourse.

14. Speak about Margaret Thatcher and her political career.

THE BOY IN STRIPED PYJAMAS
(drama, released 2008, UK, USA)

Through the innocent eyes of Bruno, the eight-year-old son of the commandant at a German concentration camp, a forbidden friendship with a Jewish boy on the other side of the camp fence has startling and unexpected consequences.

Directed by

Mark Herman

Writing Credits

John Boyne (novel)

Mark Herman (screenplay)

Cast (in credits order) verified as complete

Asa Butterfield	Bruno
Zac Mattoon O'Brien	Leon (as Zac Mattoon-O'Brien)
Domonkos Németh	Martin
Henry Kingsmill	Karl
Vera Farmiga	Mother
Cara Horgan	Maria
Zsuzsa Holl	Berlin Cook
Amber Beattie	Gretel

László Áron	Lars
David Thewlis	Father
Richard Johnson	Grandpa
Sheila Hancock	Grandma
Charlie Baker	Palm Court Singer
Iván Verebély	Meinberg
Béla Fesztbaum	Schultz
Attila Egyed	Heinz
Rupert Friend	Lieutenant Kotler
David Hayman	Pavel
Jim Norton	Herr Liszt
Jack Scanlon	Shmuel
László Nádasi	Isaak
László Quitt	Kapo 1
Mihály Szabados	Kapo 2
Zsolt Sáfár Kovács	Kapo 3 Sonderkommando
Gábor Harsai	Elderly Jewish Man (as Gábor Harsay)

The Boy in the Striped Pyjamas: TASKS

Read through the following synopsis and make sure that you are emotionally ready to watch this film:

The Boy in the Striped Pyjamas is a 2008 historical tragedy film set in World War II, based on John Boyne's 2006 novel of the same name. Written and directed by Mark Herman, produced by BBC Films and Heyday Films, and distributed by Miramax, the film stars Jack

Scanlon as the title role. It was released on 12 September 2008 in the United Kingdom.

The Holocaust drama relates the horror of a Nazi extermination camp through the eyes of two 8-year-old boys: Bruno (Butterfield), the son of the camp's Nazi commandant, and Shmuel (Jack Scanlon), a Jewish inmate.

The film has drawn criticism from some Holocaust educators for its factual inaccuracy. Nevertheless, it provides a great emotional impact and food for thought.

1. Transcribe the following words:

lamb, sweetheart, whisper, though, miserable, apparently, horrid; tutor; oath; soldier, vital; require; funeral; appropriate.

2. Match the word combinations and their meanings:

- | | |
|--------------------------|-------------------------|
| 1. be given a promotion | a) schoolbag |
| 2. get puckish | b) be unwell |
| 3. satchel | c) want smth to happen |
| 4. be sworn to secrecy | d) very small |
| 5. be under the weather | e) control oneself |
| 6. look forward to | f) improve |
| 7. tiny | g) get hungry |
| 8. pull oneself together | h) be on friendly terms |
| 9. get on with | i) get a better job |
| 10. make up for | j) make a vow |

3. What tenses are used in the sentences below? Match with their meanings:

1. I wanted to look in the back garden but Mum wouldn't let me.
2. I expect you'll be missing your friends.
3. Now, what are you going to be when you grow up?
4. Have you been reading newspapers?

5. The termination of the lesson is for the tutor to decide, Bruno, not the pupil.

6. Well, do we know what he's teaching them?

7. If it had been just one man, I'm sure something would've been done about him.

8. I think we're just waiting in here until the rain stops.

- a) intentions
- b) an action which will soon be in progress
- c) repeated action in the past
- d) the action happening at the moment of speaking
- e) the action which started in the past and is still in progress
- f) it is up to a certain person to decide
- g) the action happening now right to the moment another action takes place
- h) regret about the past

4. Answer the following questions:

1. Why did Bruno's family have to move out of Berlin?
2. What did the boy feel?
3. What did the tutor teach the children? Was he fit for working with the children of this age?
4. How did the boy entertain himself?
5. What happened to the person who had failed to report his father as a traitor?
6. Why did the children's grandmother never come? Did she approve of her son's promotion?
7. Were there any tokens of Bruno's communicating with another kid?
8. Was there any chance for the family to move out of the place?
9. What was the father of the family busy with?
10. Speak about World War II in the aspect of international relations.

THE QUIET AMERICAN
(drama, romance, thriller, released 2002, UK, USA)

An old British reporter vies with a young U.S. doctor for the affections of a beautiful Vietnamese woman.

Directed by

Phillip Noyce

Writing Credits (WGA)

Graham Greene (novel)

Christopher Hampton (screenplay) and

Robert Schenkkan (screenplay)

Cast

Michael Caine	Thomas Fowler
Brendan Fraser	Alden Pyle
Thi Hai Yen Do	Phuong
Rade Serbedzija	Inspector Vigot (as Rade Sherbedgia)
Tzi Ma	Hinh
Robert Stanton	Joe Tunney
Holmes Osborne	Bill Granger
Quang Hai	General Thé
Ferdinand Hoang	Mr. Muoi
Pham Thi Mai Hoa	Phuong's Sister
Mathias Mlekuz	French Captain
Kevin Tran	Watch Tower Soldier
Lap Phan	Watch Tower Soldier
Jeff Truman	Dancing American

Hong Nhung	House of 500 Girls' Singer
Ha Phong Nguyen	Muoi's Henchman (as Nguyen Ha Phong)
Navia Nguyen	House of 500 Girls' Woman
Mai Nguyen Trinh	Assassin (as Trinh Mal Nguyen)
George Rafael	French Soldier (as George Mangos)

The Quiet American: TASKS

1. Transcribe and translate:

filthy; murder; assassinate; stab; anniversary; cute; shorthand; bullet; massacre; rally; colonel; general; predicament; reprieve; siege; elevenses; underestimate; atrocities; prattle; bomb blast.

2. Match the phrases with their meanings:

- | | |
|---|--|
| 1. Put two and two together. | a) Will you take me to Saigon in your car? |
| 2. Good ↓morning. | b) Come on, say what you want. |
| 3. Come on! | c) We have a chance. |
| 4. I doubt. | d) Go away! |
| 5. A taxi-dancer. | e) Can anybody give me a lift? |
| 6. Anyone due to go out to Hong-Kong? | f) Some mad task. |
| 7. Fire away! | g) Speak! |
| 8. He's up to smth. | h) In private; eye to eye. |
| 9. Can I get a ride to Saigon with you? | i) I'm not sure. |
| 10. We're out of petrol. | j) She tried to get money from me. |
| 11. Flip through a magazine. | k) Look through a magazine. |
| 12. Our odds aren't too bad. | l) Good bye. |
| 13. Get lost! | m) He is about to do smth (not very good). |

- | | |
|--|--|
| 14. She tried to get a rake-off from me. | n) We've no petrol left. |
| 15. Some cockamamie assignment. | o) Make conclusions. |
| | p) A girl who dances with a man for money. |

3. Translate the following phrasal verbs and word combinations. Pay attention to their use:

look for; drop by; sniff out; drop smb off; get out of somewhere; forgive smb for smth; cheer smb up; work smth out; bugger off; blame smth on smb; throw smb out; set up a camp; make out; give smb up; apologise to smb.

4. Watch the film and comment on the following:

1. And there was Alden Pyle. A face with no history and no problems. The face we all had once.

2. This is really a stroke of luck for me. You're one of the few correspondents who goes out into the field to see what's happening.

3. I should have realized how saving a country and saving a woman could be the same thing to someone like Pyle.

4. It sounded like a car backfiring.

5. Fowler sees conspiracies everywhere.

6. I had hidden for so long behind a typewriter. What we found there, what we saw, in Phat Diem... what did that do? To his zeal, to my detachment? The dead are not involved. The dead have no zeal. They are lying in wait. You see them, all their tenderness, and then they haunt you.

7. How does the General expect to launch a successful campaign against the larger forces of the communists and the French with so few men and supplies? And who is providing the means for the General to achieve this?

5. Answer the following questions:

- 1) Did the film live up to your expectations?
- 2) What differences have you noticed between the novel and its screen adaptation?
- 3) Were the actors cast to perfection? Who played the main parts? Comment on their acting.
- 4) Is there much music in the film? Why/Why not?
- 5) Why is the whole film retrospective? When does the director make use of flashbacks?
- 6) What episode is the climax of the film?
- 7) How are the main characters portrayed in the film? Are the devices different from those employed in the novel?
- 8) What message do the final shots have?
- 9) Trace the events in Vietnam through the headings of the articles represented on the screen:
 - a) *French defeat signals withdrawal from Vietnam: Cease-fire at Dien Bien Phu means end to conflict between France and Vietnam is near (May 7, 1954).*
 - b) *Communists to rule north in divided Vietnam: Negotiators at peace talks agree to split Vietnam at 17th parallel ending conflict (July 21, 1954).*
 - c) *Communist leader declares war to unite Vietnam: Ho Chi Minh changes tactics from political to military struggle (March 20, 1959).*
 - d) *US increase military support to South Vietnam army: Green berets will act as advisors to combat increased attacks by communist North.*
 - e) *US begins air strikes against North Vietnam: Strategic bombing campaign is warning to Ho Chi Minh (March 2, 1965).*
 - f) *Ground operations begin: 184,300 US troops in Vietnam. Marines clash with communist forces following beach assault (August 24, 1965).*

g) 495,000 US forces now in Vietnam: President Johnson reinforces commitment to fight communists (December 23, 1966).

10) What is the general impression the film has produced on you?

6. Make a report on Vietnam and its political situation in the XX century. Make use of the information you got while reading the novel and watching the film.

7. Read and decide for yourself whether you would like to go to Vietnam:

Graham Greene's Vietnam – The Quiet American

The Quiet American by Graham Greene ought to be required reading for anyone planning a visit to Vietnam. For more than forty years, this prophetic portrait of the failing days of French colonial rule has been alternately praised and reviled by critics, but still stands as the definitive, though fictionalized account of the terrible confrontation between moral dissipation and dangerous naiveté that plagued this tropical nation for so many decades. Vietnam has come a long way from those troubled times.

Since Graham Greene's death in 1991 a plethora of biographies has emerged, each stressing the real world sources for much of what the author wrote, and each including old photographs of the places where he lived and drank and caroused. Given the intervening twenty years of war and twenty more of political isolation, it would come as no surprise to find that none of Greene's old haunts in Vietnam are still standing. But not only are they still there, many of them have been restored to better than mint condition. Indeed, Vietnam today is full of astonishing contrasts to the opium-soaked, decadent world of Greene's novel, and the irony of some of these contrasts can only be deliberate.

Taking yourself on a Graham Greene tour of Ho Chi Minh City, you should begin in the Rue Catinat, now called Dong Khoi. Though the name has changed, the street is impossible to miss. Where it reaches

the Saigon River, the street is prominently marked by Catinat Fashions, an upmarket haberdasher housed in a beautifully restored French Colonial building and finished in cream stucco to match the even more sumptuously restored Majestic Hotel across the street. Greene stayed at the Majestic, preferring it to the Continental, the more popular journalist hangout, also on the Rue Catinat a few blocks inland.

Built in 1928, the Majestic Hotel offered opulence much closer to the life Greene enjoyed as a wealthy and famous novelist than to the seedy back-alley rooms inhabited by Tom Fowler, Greene's protagonist in *The Quiet American*. Perhaps Greene liked the Majestic because here he was somewhat insulated from the dangers of the street. In the cozy central courtyard, lounging around the pool he could easily have imagined being in Nice or St. Tropez, and Greene was a born again Frenchman. The Majestic's roof bar has a fine view both up and down the river where you can contemplate the strange flavors of Vietnam's cultural melange from a safe height. Below, sampans share the waterway with high speed hydrofoils. After dark, above the dark tangle of bamboo scaffolding and corrugated iron shanties on the opposite bank, giant neon billboards advertising Heinekin, Phillips and AIWA seem to hang suspended. Icons of the re-instated corporate pantheon. Even more incongruous is the mariachi band on the Majestic's open roof-deck wearing sombreros and black suits and playing Mexican swing for the tourists.

Greene lived in at least two places on the Rue Catinat and chose a third as the model for Fowler's apartment in *The Quiet American*. He didn't need to go far to find Fowler's place. It is on the next corner in from the Majestic. A picture in Norman Sherry's biography *The Life of Graham Greene* shows this building in pretty sorry shape, but now it is The Grand Hotel, a spotless edifice, more cream stucco and white marble punctuated with dark mahogany counters and liveried attendants. A little farther up the Rue Catinat is the Palais Cafe, where Fowler played quatre-vingt-et-un with lieutenant Vigot of the Sureté.

This bar too has been renovated, but it is somewhat darker and livelier at night than the sedate hotels down the street. Greene also stayed for a time in an apartment a little farther up the Rue Catinat, at number 109. This building is now a modest hotel called the Mondial.

Last on this leg of the Greene tour is the Continental Hotel, for decades a gathering place for foreign journalists and a hotbed of political intrigue. The Continental was restored somewhat earlier than the other hotels on the Rue Catinat. It has a slightly more traditional Vietnamese feel than the distinctly French-influenced Majestic and Grand (The Continental is half the price). There is no outdoor bar at the Continental anymore, but indoors, crouched behind a Bombay Sapphire martini on the rattan furniture of the lobby bar, it is not difficult to imagine the author coming in to meet friends before dinner, or Fowler making an assignation with Pyle, the American secret agent.

Venturing farther afield, the contrasts between Vietnam then and now become even more striking. For example, in *The Quiet American* Greene refers to a place he calls “The House of 500 Girls.” It was actually known as The Parc au Buffles by the French and was a three-sided complex catering to the darker side of old Saigon. That was then. Now in the center building where the casino used to be is an arts education center. Off to the left where there were once rooms for smoking opium is now a roller skating rink, Chuck Berry music blaring, hundreds of little wheels rumbling over wooden floors and young people still in school uniforms laughing with glee as they swirl around and around. On the right, replacing the brothel, is a ballet academy.

The Dakow bridge, where in *The Quiet American* Pyle gets murdered by the resistance for his misdeeds, is being replaced. The old bridge is already gone, though the new one is not yet constructed. Nearby another larger construction project is underway. The shanties that once lined the estuary approaching the Dakow bridge have been removed and in their place will be a concrete seawall promenade with

grass and shade trees. Although the squalid canals of the old city are still very photogenic, even the people who live on them consider them an eyesore, and energetic programs are rapidly relocating their inhabitants to new housing projects in the south and cleaning up the water.

Many other buildings that Greene mentions are also still standing and easy to find. The central post office, the cathedral, the Banque Indo Chine (now the National Bank of Vietnam) and more are all still in beautiful condition and within walking distance of the Dong Khoi, the Rue Catinat.

Right now is a magical time in Vietnam. The crime rate is way down; prosperity is up and the whole nation seems to have its attention turned outward toward the rest of the world, poised to learn and to grow. Be advised though, the first American fast food franchise opened in Ho Chi Minh City in January of 1998. If you want to see Vietnam while its new charm is still fresh, now is the time

(by Literary Traveler).

Give a summary of what you have read comparing Graham Greene's Vietnam as it is represented in the film to the country of nowadays.

Imagine you work for a travel agency, advertise the place.

1.3.1 THEORY ON FAMILY ISSUES

How and why has family life changed in the UK?

The family in Britain is changing. The once typical British family headed by two parents has undergone substantial changes during the twentieth century. In particular there has been a rise in the number of single-person households, which increased from 18 to 29 per cent of all

households between 1971 and 2002. By the year 2030, it is estimated that there will be more single people than married people. Sixty years ago this would have been socially unacceptable in Britain.

In the past, people got married and stayed married. Divorce was very difficult, expensive and took a long time. Today, people's views on marriage are changing. Many couples, mostly in their twenties or thirties, live together (cohabit) without getting married. Only about 60% of these couples will eventually get married.

In the past, people married before they had children, but now about 40% of children in Britain are born to unmarried (cohabiting) parents. In 2000, around a quarter of unmarried people between the ages of 16 and 59 were cohabiting in Great Britain. Cohabiting couples are also starting families without first being married. Before 1960 this was very unusual, but in 2001 around 23 per cent of births in the UK were to cohabiting couples.

People are generally getting married at a later age now and many women do not want to have children immediately. They prefer to concentrate on their jobs and put off having a baby until late thirties.

The number of single-parent families is increasing. This is mainly due to more marriages ending in divorce, but some women are also choosing to have children as lone parents without being married.

On average 2.4 people live as a family in one home Britain. This is smaller than most other European countries. What types of family are there in the UK?

There are many and varied types of family in the UK.

Nuclear family – a family unit consisting of two adults and any number of children living together. The children might be biological, step or adopted.

Extended family – grandparents, aunts, uncles, and cousins, either all living nearby or within the same household, e.g. if a married couple lives with either the husband or wife's parents, the family changes from a nuclear to extended household.

Reconstituted family – also known as a “step family”. It is a family where one or both adults have children from previous relationships living with them.

Single parent family – consists of a parent not living with a partner, who has most of the day-to-day responsibilities for raising the children. The children will live with this single parent for the majority of the time but may still have contact with their other parent.

Same-sex family – since civil partnerships were legalised in 2005, the number of same sex families has been growing (same-sex marriage was legalised in 2014). Same-sex couples cannot conceive together, so their children may be adopted or be the biological children of one member of the couple.

1.3.2 METHODS OF LEARNING ABOUT FAMILY ISSUES

Films to watch and discuss:

Mrs Doubtfire

Kramer vs Kramer

Home Alone

The Painted Veil

MRS DOUBTFIRE

(comedy, drama, family, released 1994, USA)

After a bitter divorce, actor Daniel Hillard disguises himself as a female housekeeper to spend time with his children held in custody by his former wife.

Directed by

Chris Columbus

Chuck Jones

(animation sequences) (uncredited)

Writing Credits (WGA)

Anne Fine	(novel)
Randi Mayem Singer	(screenplay) and
Leslie Dixon	(screenplay)

Cast

Robin Williams	Daniel Hillard / Mrs. Doubtfire
Sally Field	Miranda Hillard
Pierce Brosnan	Stu
Harvey Fierstein	Frank
Polly Holliday	Gloria
Lisa Jakub	Lydia Hillard
Matthew Lawrence	Chris Hillard
Mara Wilson	Natalie Hillard
Robert Prosky	Mr. Lundy
Anne Haney	Mrs. Sellner
Martin Mull	Justin Gregory
Terence McGovern	ADR Director Lou
Karen Kahn	Female Employee #1
Ralph Peduto	Cop
Scott Beach	Judge
Juliette Marshall	Miranda's Attorney
Drew Letchworth	Daniel's Attorney
Jessica Myerson	Miranda's Mother
Betsy Monroe	Stunning Woman
Rick Overton	Maitre D'

Dan Spencer	Cook
Paul Guilfoyle	Head Chef
Molly McClure	Woman Housekeeper
Andy Prosky	T.V. Director (as Andrew L. Prosky)
William Newman	Mr. Sprinkles

Mrs. Doubtfire: TASKS

Task I. Fill in the blanks with the appropriate words from the movie:

1. What is Daniel’s explanation for his quitting the job?

(the first scene with his kids):

- *You mean you got fired?*
- *No, I quit. For reasons of ____.*

2. What does Miranda require of the baby-sitter in the kitchen?

The first telephone call to Miranda (Daniel as Mrs. Doubtfire):

I must tell you, a little ____ cooking is required. – Oh, I don’t mind that, dear. I’d love some ____ cooking. But I do have one rule: they’ll only eat good ____ food with me. And if there’s any dispute, it’s either good, ____ food or ____ tummies.

3. What does Mrs. Doubtfire tell the children about her sports career?

Well, I was a _____. I was _____ of the women’s team. We won _____ university championships. Oh, but that was _____ ago! But I was more _____ then. I always put my studies ahead of my _____.

4. What is Daniel’s and Jonathan Lundy’s (Daniel’s boss) impression of the show? What changes should be made?

(The dinosaur scene in the studio):

Show's _____. I'm gonna _____ it. It's pulling down the whole afternoon _____. It's gone. – You know what you gotta do? Start from _____. Give it, maybe a _____ number.

5. How does Daniel explain to the judge why he should be with his children?

(Daniel's speech during the second trial):

In regards to my behaviour, I can only plead _____. Because, ever since my children were born, the moment I looked at them, I was _____ about them. Only I held them, I was _____. I'm _____ to my children, sir. I love them with all my heart. And the idea of someone telling me I can't be with them, I can't see them every day... It's like someone saying I can't have _____.

Task II. Speak

On Miranda and Daniel's Relationship:

1. What do you think of Miranda's words during the after-birthday party clean-up and row with Daniel? What "choices" does Miranda mention?
2. What was Daniel and Miranda's relationship like in the beginning?
3. Why did the relationship between husband and wife get worse?
4. What doesn't Miranda like about Daniel and herself in their marriage?

In Court:

1. Why is custody awarded solely to Miranda (the first trial)?
2. What does Daniel set forth during the second trial as the grounds for his wish to be with the children?
3. Why can't the judge take into consideration Daniel's words? Why does he award full custody to Miranda?

About Mrs. Doubtfire:

1. What's Mrs. Doubtfire's first name?
2. What story does Mrs. Doubtfire invent about Mr. Doubtfire's death?

At the Restaurant:

1. Why does Miranda invite Mrs. Doubtfire to the Bridge Restaurant?
2. Why does Daniel's boss invite him to the restaurant?
3. What is Miranda's and then Mrs. Doubtfire's reaction to the necklace granted to Miranda as a birthday present by Stu?

Task III. Topics for Discussion

1. Render the plot of the movie.
2. Speak on marriage and divorce (as they are raised by the movie):

a) Comment on Miranda's response to Mrs. Doubtfire's words about husbands with flaws:

Mrs. Doubtfire: *I always say: a flawed husband is better than none at all.*

Miranda: *Who needs a husband when I've got you?*

b) What do Daniel / Mrs. Doubtfire and Miranda imply by saying: *It's so sad, because marriage can be such a blessing. – So can divorce.*

- c) Do you find Miranda's grounds for the divorce reasonable?
 - d) Why do you think Miranda changes her mind about the custody after the second court?
 - e) What is the impact of divorce on the family?
 - f) Why is Daniel seen as too irresponsible to have custody?
 - g) Do you find the institution of custody fair? What points are taken into consideration when custody is awarded?
 - h) What difficulties do the children face or go through with their parents' divorce?
3. Speak on parenthood and affection for children:
 - a) What does Daniel's love for his children manifest itself in? and Miranda's?

b) Why, in your opinion, doesn't Miranda express her feelings for the kids so openly?

c) Have roles of men and women changed in contemporary society? What factors have influenced these changes?

4. Share your impressions of the film.

a) Did it live up to your expectations?

b) Were the actors cast to perfection?

c) Is the story-line clear?

KRAMER VS. KRAMER **(drama, released 1979, USA)**

Ted Kramer's wife leaves him, allowing for a lost bond to be rediscovered between Ted and his son, Billy. But a heated custody battle ensues over the divorced couple's son, deepening the wounds left by the separation.

Directed by

Robert Benton

Writing Credits

Avery Corman (from the novel by)

Robert Benton (written for the screen by)

Cast

Dustin Hoffman	Ted Kramer
Meryl Streep	Joanna Kramer
Jane Alexander	Margaret Phelps
Justin Henry	Billy Kramer
Howard Duff	John Shaunessy
George Coe	Jim O'Connor

JoBeth Williams	Phyllis Bernard (as Jobeth Williams)
Bill Moor	Gressen
Howland Chamberlain	Judge Atkins
Jack Ramage	Spencer
Jess Osuna	Ackerman
Nicholas Hormann	Interviewer
Ellen Parker	Teacher
Iris Klein	Partygoer (as Iris Alhanti)
Joe Seneca	Partygoer

Kramer vs. Kramer: TASKS

1. Transcribe and translate:

fault; yell; hostile; occur; hermit; recluse; scar; rough; tough; onions; hustle.

2. Translate some of the words belonging to slang:

slips (for the laundry and the cleaning); ConEd (Consolidated Edison Co. – public utility corporation); fella; runt; geezer; hack; swell (so well); gig (job); kicker; pow; gross; go-getter; shrink; pep-talk (motivational talk); women’s lib (liberation – feminism); lousy; play rough (be hard on smb); neat (interesting, cool).

3. Translate the following sentences paying attention to their meaning:

- You really pick your times, don’t you? (This is not a convenient time).
- She loused up one of the five best days in your life. (She ruined it).

- We gonna get this show on the road. (We are to get ready, make a start).
- I've been remiss. (I've forgotten about my family).
- Don't blow this. (Don't ruin it. Don't make a mistake).
- I'm on top of it. (I'm in control).
- You're giving me a shot and I won't blow it. (You are giving me a chance and I'll do my best).
- Hold your horses. (Wait a minute).
- Hold a grudge. (Stay angry for a long time).
- What's this crap? (What's this nonsense).

4. Translate the following phrasal verbs:

do smth wrong; take smth easy; sit on smth; make a living; do a favour; walk out on smb; make one's point; what's going on; pick smb up from school; run over; show up; do the floors; hang around; go through; turn up; bring up; set/put someone up to (persuade to do).

5. Translate the following sentences:

He's better off without me. (He'll be happier without me).

She'll sit on it. (She'll think about it).

Don't let it get you down. (Don't let it bother you).

6. Study the following legal language:

- vs – versus, against
- divorce – legal termination of marriage
- custody – supervision of a child (one parent is the custodial parent and the other parent has visitation rights for weekends and holidays – this is decided by the court)
 - alimony – the fee a divorced man pays to his ex-wife every month so that her standard of living doesn't decrease (this is not so common now, as most women work and support themselves)

- child support – the fee that the non-custodial parent pays to the custodial parent in order to help financially with the child’s upbringing

- to kidnap – to steal a person
- open and shut case – a clear case, easy for the judge to decide
- desertion – abandonment of family / responsibilities
- burden of proof – the responsibility to show evidence
- unfit mother – irresponsible mother
- The court tends to side with the mother – the court usually decides in favour of the mother

- be held in contempt of court – be punished for not obeying the court

- appeal the court’s decision – request another decision
- take the stand – tell your side of the story in court / testify
- Till death do ya part – part of the traditional marriage vow, repeated by bride and groom during the ceremony. **Find the whole text.**

7. Translate the following sentences:

- to sue smb for custody of the child
- She’s within her legal rights.
- That would be a compelling point against her, right?
- establish a precedent for awarding the child to the mother even though she previously abandoned the baby
- prepare an evaluation sheet (on behalf of the medical person)
- Are you introducing the question of negligence here, counselor?
- Do you have any affidavits to support negligence?
- If the petitioner has no further witnesses, we will hear the respondent tomorrow morning at 9:30.

8. Study the following business language:

- climb the corporate ladder – to succeed in a corporate career, working hard and receiving incremental promotions in order to reach the top
- account – the client who is loyal to the advertising agency
- Madison Avenue – the street in New York where the top advertising agencies are located
- we were officially handed the Fire and Ice account by Revlon – we were officially offered the contract with the company
- That represents a gross billing in excess of ...– the total cost the account will have to pay to the advertising company under the terms of the contract
- take a sum of money from the savings account – to withdraw some money which has originally been put off
- deliver goods – to supply goods
- the closing – the final agreement of a business matter / deal (the contract stage)
- give a pitch – present / demonstrate an idea. To make a pitch for an advertising account would be to show clients your ideas and try to win their business for your agency. Different agencies make pitches, then the client decides which ad agency to use.
- take Kramer off the account – take his clients away from him
- let go – fire, lay off
- lose the commission – not to get the money you are supposed to for providing certain services
- the potential revenue for the company inherent in the programs – the possible income

9. Study the following examples of kids' language:

- Daddy's gonna bring home the bacon and he's gonna fry it, too ("to bring home the bacon" means to earn money and support the family)

- PTA meeting – parent-teacher association
- yucky – disgusting
- yummy – tasty
- A nursery rhyme:

Goodnight!

Sleep tight!

Don't let the bedbugs bite!

See you in the morning light!

- Crying Chrissie – a girl's toy
- "I Dream of Jeannie" is an American fantasy sitcom television series starring Barbara Eden as a 2,000-year-old genie and Larry Hagman as an astronaut who becomes her master, with whom she falls in love and eventually marries. Produced by Screen Gems, the show originally aired from September 18, 1965, to May 26, 1970, with new episodes, and through September 1970 with season repeats, on NBC. The show ran for five seasons and 139 episodes were produced.

- A joke told by Billy:

– What time is it when an elephant sits on your face?

= Time to get a new face

There are three main types of jokes popular with kids:

– involving elephants

– "What do you call..."

– a simple question and answer

10. Complete the following children's jokes with an appropriate word:

a doorknocker; an elephant; a judge; a mother; a robber

1. – What do you call an _____ that has a machine-gun?

= Sir.

2. – What do you call a _____ who's very small?
= Minimum.
3. – What happened to the _____ who stole a calendar?
= He got twelve months.
4. – What do you call a _____ who's got no thumbs?
= Mr Justice Fingers.
5. – What prize did the man who invented the _____ win?
= The Nobel Prize.

Can you translate any of the jokes into Russian?

11. Match the dishes with their descriptions:

- | | |
|--------------------------|--|
| 1. French toast | a) a prepared frozen box dinner that is microwaved |
| 2. OJ | b) unhealthy breakfast food – fried, sugary bread pastries, sometimes with chocolate |
| 3. egg cream | c) orange juice |
| 4. TV dinner | d) breakfast food – bread dipped in egg/milk, then fried |
| 5. donuts
(doughnuts) | e) a traditional American cold drink made from eggs, seltzer water |

12. Read the descriptions of the main characters the first time we meet them. Did the actors manage to play their part to perfection?

1. At the moment, TED KRAMER, nice-looking without being what you would call a matinee idol, paces back and forth. His tie is loosened, he checks his watch every fifteen seconds. Clearly he is very distraught.

2. We SEE a beautiful five year old boy (BILLY KRAMER). He lies in bed, half asleep. HOLD FOR A BEAT as a beautiful woman (JOANNA KRAMER) leans over, kisses the child and hugs him tightly

to her. Joanna stops in the doorway, silhouetted against the light. She turns, takes a last look at her son, then steps outside.

3. Now that the light is brighter, we can SEE her more clearly. In her mid-thirties, she is beautiful, dressed in a style that can best be described as Bloomingdale's. HOLD FOR A BEAT as she leans against the door. It is clear from her expression that she is terribly upset. Then, making up her mind, she crosses to a closet and takes out a suitcase, lays it out on the bed and opens it. She crosses to a closet, grabs an armload of clothes and dumps them helter-skelter into the suitcase.

13. Read the following scene of the film. Comment on it. Why was Joanna so precise in writing down the instructions?

INSERT: A long and meticulous list that Joanna is making out of the phone numbers and addresses of doctors and hospitals, of what the various medicines are for, and of the foods that Billy is and isn't permitted to eat.

As Joanna puts the finishing touches on the list and carefully arranges it on top of the kitchen counter next to a box of unsweetened, whole grain cereal and a jar of honey.

Note: It is this same set of notes that Ted will later unthinkingly throw away.

14. Who do the following phrases belong to:

1. Ted, Joanna and I used to talk a lot and... well, she told me a lot of... ah, things about the two of you.

2. Spoiled rotten little brat (an unpleasant child that always gets what he wants).

3. You're not gonna get rid of me that easy.

4. Mommy left because I was bad.

5. I was too wrapped up thinking about myself.

6. We'll beat the pants off them – we'll win overwhelmingly.
7. My, we're a hot shot, aren't we? (Smb who thinks he is very important).
8. Welcome aboard!

15. Here are Kramer's rights of visitation:

2 weekends per month, half of vacation and dinner once a week.

The sentence runs as follows:

Ordered, adjudged and decreed that the petitioner be awarded custody of the minor child, effective Monday the 23rd of January. That the respondent pay for the maintenance and support of said child, four hundred dollars each month. That the father shall have the following rights of visitation: every other weekend, one night each week to be mutually agreed upon and one half of the child's vacation period.

Was Ted Kramer satisfied with such a decision of the judge?

16. Answer the following questions:

1. What was Ted Kramer's job? Was he good at it?
2. Were the Kramers happily married?
3. Was it easy for Ted Kramer to adjust to a single-parent pattern of life? What difficulties did he come across?
4. Did Ted manage to prove that Joanna was an unfit mother?
5. What personal information did each side refer to during the trial?
6. In which way was Ted's lawyer hard on Joanna?
7. Can you prove that Ted himself had become an armchair lawyer by the time of the trial? Why?
8. Was he going to appeal the court's decision?
9. What put him off appealing it? What does it tell us of Ted's personality and his relations with Billy?

10. What was Joanna's final decision? Was it an easy choice to make?
11. What do you make of her choice?
12. Give a gist of the film using the legal vocabulary.

Additional tasks

1. Translate. Pay attention to the collocations with "make":

- The school can **make arrangements for** pupils with special needs.
- The new manager is planning to **make some changes**.
- Amelia had to **make a choice** between her career and her family.
- Would anyone like to **make any comments** on the talk?
- She **made a** useful **contribution to** the discussion.
- I'm glad it's you who has to **make the decision**, not me.
- Michael is really **making an effort** with his maths this term.
- I'm too tired to go out tonight. Let's **make an excuse** and stay at home.
- Caroline is very good at **making friends**.
- Repainting the room has really **made an improvement**.
- They've **made a mistake** in our bill.
- I've got to **make some phone calls** before dinner.
- Holly is **making progress** with all her schoolwork.

2. Translate. Pay attention to the collocations with "do":

- All that matters in the exam is to **do your best**.
- The storm **did some damage** to our roof.
- We are **doing an experiment** to test how the metal reacts with water.
- We'll **do some exercises** practising these collocations tomorrow.
- Could you **do me a favour** and pick me up some milk from the supermarket?

- Jess **did me a good turn** by lending me her car while mine was in the garage.
- Changing the rules may **do** more **harm** than good.
- No, I'm not ready. I haven't **done my hair** yet.
- My son has to **do his homework** straight after school.
- I'll **do the washing** if you **do the ironing**.
- We'll **do some work** on our project and then we'll go to the cinema.

3. Use a collocation with “*make*” and a noun instead of the underlined words in each of these conversations:

1. Naomi: The bill says we've had three desserts. We only had two.
Stella: The waiter must have been mistaken.
2. Avery: It's so difficult. Should I take the job or not?
Owen: I know it's difficult. But you have to decide one way or the other.
3. Grace: Can you and Ethan come to dinner on Saturday?
Lily: Yes, we'll have to arrange to get a babysitter, but it should be OK.
4. Zoe: Did you hear about the air traffic controllers' strike in the USA?
Aaron: Yes. We had to change our travel itinerary because of it.
5. Luke: Can I have chips *and* rice with my lunch?
Clare: No, you have to choose, chips or rice, but not both.
6. Gavin: Do you intend to speak at the meeting?
Victoria: Yes, I hope I can contribute to the debate.

4. Choose the correct collocation, *do* or *make*:

1. Did the fire *do* / *make* much damage to the factory?
2. I hate *doing* / *making* my homework at the last minute.
3. You must *do* / *make* an effort to work harder.
4. Did you *do* / *make* any work at the weekend?
5. We are trying to *do* / *make* improvements to the system for registering.

6. Do you think it would *do / make* any harm if I cut some leaves off this plant?

5. Distribute the following phrases into two columns depending on the verb they collocate with: make, do

a good impression; business; arrangement; a decision; a difference; research; a profit / loss; your best; a start / a move; smth clear; a good job; a degree; an effort; smb a favour; a suggestion.

6. Complete the sentences with some of the expressions:

1. When you go for a job interview, it's important to _____.
2. I think we're all getting tired. Can I _____? How about a break?
3. A lot of _____ has been _____ into the causes of cancer.
4. I think the director is basically _____. He's reliable, he's honest, and he gets good results.
5. I'd like to _____ right now that I'm totally opposed to this idea.
6. Right. I think we should _____ and get down to business.
7. I don't mind if we go now or later. It _____ no _____ to me.
8. Could you _____ me _____ and lend me some money till tomorrow?

7. Fill in the gaps with:

do away with smth; do without smth;

could do with smth; do smth up

1. I'm so thirsty. I _____ a cup of tea.
2. We've bought an old flat. We're going to _____ it _____ over the next few years.
3. I think we should _____ the monarchy. They're all useless. And expensive.

4. I could never _____ my personal assistant. She organizes everything for me.

8. Match an expression in A with a line in B:

A

1. She's made the big time as an actress.
2. We'll never make the airport in time.
3. "What does she do for a living?"
4. "You'll all have to do more overtime and work weekends."
5. "How much do you want to borrow? £20?"
6. "How much Spanish do you speak?"
7. "I hear the boss said you'd done really well."

B

- a. "She's an accountant."
- b. "I can make myself understood."
- c. "Yeah. It really made my day."
- d. The traffic's too bad.
- e. She can command \$20 million a movie.
- f. "Great. That'll do fine."
- g. "That does it! I'm going to look for another job!"

9. Fill in the gaps with:

make smth up; make up for smth;
make smth of sb; make off with smth

1. Thieves broke into the castle and _____ jewellery and antique paintings.
2. Jake's parents buy him loads of toys. They are trying to _____ always being at work.
3. What do you _____ the new boss? I quite like him.
4. You didn't believe his story, did you? He _____ the whole thing up.

HOME ALONE
(comedy, family. released 1990, USA)

An eight-year-old troublemaker must protect his house from a pair of burglars when he is accidentally left home alone by his family during Christmas vacation.

Directed by

Chris Columbus

Writing Credits (WGA)

John Hughes ... (written by)

Cast

Macaulay Culkin	Kevin
Joe Pesci	Harry
Daniel Stern	Marv
John Heard	Peter
Roberts Blossom	Marley
Catherine O'Hara	Kate
Angela Goethals	Linnie
Devin Ratray	Buzz
Gerry Bamman	Uncle Frank
Hillary Wolf	Megan
John Candy	Gus Polinski
Larry Hankin	Officer Balzak
Michael C. Maronna	Jeff
Kristin Minter	Heather
Diana Rein	Sondra (as Daiana Campeanu)

Jedidiah Cohen	Rod
Kieran Culkin	Fuller
Senta Moses Mikan	Tracy (as Senta Moses)
Anna Slotky	Brook
2Terrie Snell	Aunt Leslie
Jeffrey Wiseman	Mitch Murphy
Virginia Smith	Georgette
Matt Doherty	Steffan
Ralph Foody	Gangster #1 (Johnny)
Michael Guido	Gangster #2 (Snakes)
Ray Toler	Uncle Rob
Billie Bird	Woman in Airport
Bill Erwin	Man in Airport
Gerry Becker	Officer #1
D. Danny Warhol	Pizza Boy (as Dan Charles Zukoski)
Lynn Mansbach	French Woman
Peter Siragusa	Lineman
Alan Wilder	Scranton Ticket Agent
Hope Davis	French Ticket Agent
Dianne B. Shaw	Airline Counter Person
Tracy J. Connor	Check Out Girl (as Tracy Connor)
James Ryan	Stock Boy (as Jim Ryan)
Ken Hudson Campbell	Santa (as Kenneth Hudson Campbell)
Sandra Macat	Santa's Elf
Mark Beltzman	Stosh

Home Alone: TASKS

Before you watch remember the symbols of Christmas: certain flowers, colours, meals, food, traditions, good omens.

How are they used in the film?

1. Transcribe and translate:

orphanage; tough; shovel; victim; mummy; burglar; neighbourhood; precautions; eggnog; garage; crowbar; shoplifter; rob; distraught; corpse; resilient.

2. Translate the following word combinations:

a voltage adapter; plain cheese (pizza); hide-a-bed; garbage can; junk food; cat burglar; commit suicide; funeral pallour ; fabric softener.

3. Translate paying attention to slang expressions:

a movie; a kid; a jerk; puke breath; crap; cheese face; barf it all up; dough; silver doughnut; gem; cheapskate; hoard; moron.

- “The dope was whining about his suitcase.”
- “Why do I always get treated like scum?”
- “I’m the only one getting dumped on.”
- “You’re the only one acting up.”
- “I am upstairs, dummy.”
- “Kevin, you are such a disease.”
- “Where are you, you little creep?”
- “I’m going through all your private stuff. You better come out and pound me.”
- “Hey, I tell you what I’m going to do, snakes. I’m gonna give you to the count of ten to git your ugly no good yellow keister off my property before I pump you full of lead.”

- “If you come back, I'll never be a pain in the butt again. I promise.”

- “May be we can get you on a standby. There's a possibility that the seat will open up.”

- “This is ridiculous. Only a whimp would be hiding under a bed. And I can't be a whimp. I'm the man of the house.”

- “I think we got scammed by a kindergarten.”

4. Match the synonymous phrases:

- | | |
|---|--|
| 1. He'll take care of it | a. This one is in low spirits / misbehaving. |
| 2. This one's out of sorts. | b. She said 8:00, not a minute later. |
| 3. Families suck! | c. He'll pay. |
| 4. She said 8:00 sharp. | d. He has a weapon. |
| 5. Do a head count. | e. They make me sick. |
| 6. Hang around. | f. Fuller, don't drink too much Pepsi! |
| 7. Fuller, go easy on the Pepsi! | g. Men, try this! |
| 8. He is armed. | h. Hang about. |
| 9. Hey guys, check this out! | i. We outwitted you. |
| 10. Hi, pal. We outsmarted you this time. | j. Make sure that everyone is in the vans. |

5. Match the question and the answer:

1. “How am I supposed to shave in France?”

2. “Dad, nobody will let me do anything?” says Kevin.

3. “You guys going out of town? We're going to Orlando, Florida.

Well, actually, first we're going to Missouri to pick up my grandma. Do you know that the McCalisters are going to France? Do you know if it's cold there? Do you know if these vans get good mileage?”

- a) “You want to do something, you can pick up those micro-machines in the hall. Aunt Leslie stepped on one and almost broke her neck.”
- b) “Gee kid, I don't know. Hit the road,” answers the driver.
- c) “Grow a goatee.”

6. How is humorous effect achieved in the following episodes?

Match:

1. “Didn't we talk about that?” says his father.

Kevin replies, with an attitude. “Did I burn down the joint? I don't think so. I was making ornaments out of fish-hooks.”

“My new fish-hooks?” replies the father.

“I can't make ornaments out of the old ones, with dry worm guts stuck on them.”

2. The policeman stops one of the children.

“Pardon me, are your parents home?”

“Yeah, but they don't live here,” she says, as she walks away.

3. The policeman grabs a little girl by the shoulder. “Hi, are your parents home?”

“Yeah.”

“Do they live here?”

“No.”

“No. Why should they. All kids, no parents. Probably, a fancy orphanage.”

4. Jeff throws a packed bag down the staircase. “BOMBS AWAY!” The bag lands at the feet of the policeman.

5. Kevin stands alone on the balcony. “This house is so full of people it makes me sick. When I grow up and get married, I'm living alone. DID YOU HEAR ME? I'M LIVING ALONE!!!” Kevin shouts as he jumps up and down.

6. Aunt Leslie, Uncle Frank, and Peter try to console Kay on the plane.

“The Captain is doing all he can, but the phones are still out of order,” says a stewardess.

“Horrible, horrible,” says Frank.

“How could we do this? We forgot him.” says Kay.

“Didn't forget him. We miscounted,” says Peter.

“What kind of mother am I?” says Kay.

“If it makes you feel any better,” says Frank, “I forgot my reading glasses.”

They all stare at him in disbelief.

7. “There is no way on earth we're going to make this plane. It leaves in forty-five minutes,” says Frank.

“Think positive, Frank,” says Peter.

a) Humor generated by a literal response to a question which states a truth, but doesn't give the answer that the questioner desired. This is a deviation from expected patterns of communication. The norm is that if a person asks a question, you should attempt to satisfy his information request, not make a true statement that is irrelevant to his needs. An instance of miscommunication.

b) Humor generated from the clash of two opposing points of view, each understandable or expressing a truth from their perspective. Kevin's behavior is appropriate from his perspective, but inappropriate from the father's perspective.

c) Humorous, because this is an unexpected, yet plausible, interpretation of the situation.

d) Frank's statements are inappropriate to the situation. This comparison trivializes the situation. Reading glasses are radically smaller in importance to a small eight year old child.

e) Humor generated by the contradiction of “being married” and “living alone”, plus the exaggerated reactions of Kevin jumping up and down in a tantrum.

f) The audience laughs because of the near-miss of a disaster. The built up tension is released through laughter. This is an instance of a relief theory of laughter.

g) Humorous because there is no hope for catching the plane.

7. Comment on the importance of the following episodes in the plot:

1) The old man shovels snow off the path, then uses the shovel to spread salt on the walk. Kevin is frightened.

“What’s he doing now?” asks the boy with glasses.

“He walks up and down the street every night salting the sidewalks.”

“Maybe he’s trying to be nice.”

“No way. See that garbage can filled with salt. That’s where he keeps his victims. The salt turns the bodies into mummies.”

Kevin becomes terrorized. “Mummies,” he says.

The old man looks up from his work and sees the three boys watching him.

They quickly pull the drapes across the window. The old man continues to stare up at the window.

2) Buzz mocks Kevin by telling him to get a plate, then fakes throwing up the pizza. Kevin charges into Buzz’s stomach, and accidentally knocks over cups of milk which wet the plane tickets.

“Passports!” yells Peter, as he puts down the plastic Pepsi bottle. The bottle tips over and spills soda onto the table. Uncle Frank pushes his chair back and smashes Fuller against the wall. Peter tries to sop up the milk with napkins. He unwittingly throws one of the plane tickets into the garbage pail.

3) “Hold the plane,” yells Peter.

“Did we miss the flight?” asks Kay.

“No, you just made it. Take whatever is free,” replies the attendant.

“Don’t you feel like a heel flying first class with all your kids back in coach?” Kay asks Peter.

4) “Nice move. Always leave the water running. Now we know each and every house you hit,” says one policeman.

a) This is necessary so that later when they board the plane that airline attendant won’t ask the parents why they have one extra ticket before the plane departs.

b) The thieves grow really angry with Kevin.

c) Buzz creates a story about that old man that causes him to become the source of terror and an antagonist in the mind of Kevin. This fear Kevin must overcome before he confronts the real villains of the story. This also setups the audience because it misdirects their beliefs and expectations. They, like Kevin, believe that the old man is the real villain of the story.

d) Children and adults get seated far from each other so nobody notices Kevin’s absence.

8. Roleplay either of the dialogues. Pay attention to the emotional side of the conversation:

1) “I’m calling from Paris. I have a son...”

“Has the child been involved in an altercation with a drunken or mentally ill member of his immediate family.”

“No!”

“Has he been involved in a household accident?”

“I don’t know?” answers Kay.

“Has the child ingested poison or has an object been ingested in his throat?”

“No, he’s just home alone, and I want somebody to go by our house and check on him.”

“You want us to go by your house just to check on him?” answers the policeman.

“Yes,” answers Kay.

2) “We’ll bum his head with a blowtorch.”

“Smash his face with an iron,” says Marv.

From behind the old man enters carrying a shovel.

“Slap him right in the face with a paint can, maybe,” says Harry.

“Or shove a nail through his foot,” says Marv.

“First I’m going to bite off every one of these fingers, one at a time,” says Harry as he puts one of Kevin’s fingers in his mouth...

9. Answer the questions:

- 1) Why did nobody notice Kevin’s absence in the morning?
- 2) Why were the grown-ups and kids seated in different class?
- 3) What symbols of Christmas do we come across in the film?
- 4) What colours predominate in the interior?
- 5) What traditional plants do you see?
- 6) How does Kevin overcome his fears?
- 7) How many nights does the boy spend alone?
- 8) How does he manage to keep the thieves away?
- 9) Who helps Kevin when he is surrendered by the criminals?
- 10) What happens when the mother comes?

Some more comments:

It’s not even rated R. – restricted, films in the USA to be watched with adults only.

Angels with filthy souls – the film Kevin watches.

Thomas McGuane “Nobody’s Angel” – the book Kevin’s father reads on the plane.

Find some additional information about the issues above.

THE PAINTED VEIL
(drama, romance, released 2006, China, USA)

A British medical doctor fights a cholera epidemic in a small Chinese village, while being trapped at home in a loveless marriage to an unfaithful wife.

Directed by

John Curran

Writing Credits (WGA)

Ron Nyswaner ... (screenplay)

W. Somerset Maugham ... (novel)

Cast

Catherine An	Hostess
Bin Li	Te-Ming
Bin Wu	Student 1
Alan David	Mr. Garstin
Marie-Laure Descoureaux	Sister St. Joseph
Sally Hawkins	Mary (scenes deleted)
Juliet Howland	Dorothy Townsend
Toby Jones	Waddington
Lorraine Laurence	Sister Maryse
Gwing-Gai Lee	Angry Chinese Man (as Johnny Lee)
Li Feng	Sung Ching
Gesang Meiduo	Amah
Edward Norton	Walter Fane
Yin Qing	Student 2

Ian Renwick	Geoffrey Denison (as Ian Rennick)
Diana Rigg	Mother Superior
Liev Schreiber	Charlie Townsend
Sihan Cheng	Warlord Kwei (as Shihan Cheng)
Liang Sijie	Student 3
Maggie Steed	Mrs. Garstin
Henry Sylow	Walter Junior
Zoe Telford	Leona
Lucy Voller	Doris Garstin
Naomi Watts	Kitty Fane
Anthony Chau-Sang Wong	Colonel Yu (as Anthony Wong)
Yan Lü	Wan Xi
Yu Xia	Wu Lien

The Painted Veil: TASKS

1. Transcribe and translate:

clumsy; cautious; apologize; assume; glamorous; mourn; condemn; drudgery; weep; vivacious; delude; tributary; the Yangtze river; monstrous; compromise; strangle; assets; urgent; induce; arduous; colonel; dicey; martyr; inoculation; precautions; troops; well (n); coward; acquaintance; contaminate; superstitious; despise; grieve; infirmary; corpse; burial; divert; massacre; crippling hangover; stalk; exorbitant; nauseous; refugee; appreciate.

2. Describe the characters using the following phrases:

manages a government laboratory in Shanghai; assigned to the consulate in Shanghai; a civil servant; ...charming wife; has his little

flirtations; bacteriologist; studies microorganisms that carry disease; an infectious disease specialist; the wife of our good and brave doctor; found it most unflattering that the women who fell for her husband were so consistently second-rate; MD.

Waddington

Charlie Townsend

Kitty Fane

Walter Fane

3. Translate the following phrasal verbs and word combinations:

call around; have a long chat; go on; take a nap; press on (move on); take charge; go ahead; get used to smth; keep smb out of smth; let smb out of smth; work smth out; pass smth up; have a look all around; bring up; keep doing smth.

4. Match the synonymous phrases:

- | | |
|--|---|
| 1. the point is | a) hurry up |
| 2. regardless of | b) notwithstanding |
| 3. press on | c) it's essential that |
| 4. It's raining cats and dogs. | d) be a matter of indifference to smb |
| 5. be of no concern to smb | e) It's pouring buckets. |
| 6. His offer comes with a condition. | f) relieve smb. of the stress from some situation |
| 7. put on airs | g) be conceited; express contempt |
| 8. run the hospital | h)manage the hospital |
| 9. be sick to death of smth | i) be sick and tired with smth |
| 10. put one's mind at rest from some situation | j) He will do it on condition that... |

5. Say who the following statements belong to:

1. How long do you expect your father to go on supporting you?
2. Surely, you are not expecting me to answer this second.
3. You could knock me down with a feather.
4. Does seem silly to put all that effort into something that's just going to die.
5. Could you not tell that I'm in love with you?
6. I gave up on Kitty years ago.
7. You didn't commit yourself, did you? Acknowledge anything?
8. Well, this is a bloody scrape we're in.
9. Oh, have you brought any gramophone records...I'm sick of all mine.
10. Is it a long, drawn-out affair, dying of cholera?
11. It would be nice to do this work together without your country's guns pointing at our people
12. Give me one reason to put myself to an inconvenience on your account.
13. Shall I call Dr. Fane out to see you?
14. Cut off all access to the river.
15. You might have answered (reproach).

6. Explain the following word combinations:

- a) to be about to do smth
- b) an outbreak of cholera
- c) to do the best
- d) file one's petition for divorce
- e) divorce smb for adultery
- f) be short-handed
- g) get through the epidemic
- h) scrub the floors
- i) shut off the water supply
- j) we're out of whiskey

7. Translate paying attention to the stylistic devices:

1. People are dropping like flies. (*simile*)
2. You may have suppressed a very small strike but in doing so, you have started a very large demonstration.
3. You've rescued me from a pack of wild bores.
4. It gave us a devil of a time in some places.

8. Translate paying attention to the morphological structure of the word:

underestimate; walkout; handful; inconvenient.

9. Answer the following questions:

- 1) Did the film live up to your expectations?
- 2) What differences have you noticed between the novel and its screen adaptation?
- 3) Were the actors cast to perfection? Who played the main parts? Comment on their acting.
- 4) Is there much music in the film? Why/Why not? Is the soundtrack / score appropriate?
- 5) Why is the film so retrospective? When does the director make use of flashbacks?
- 6) What episode is the climax of the film?
- 7) How are the main characters portrayed in the film? Are the devices different from those employed in the novel?
- 8) What message do the final shots have?
- 9) Compare the ending of the screen adaptation with the ending of the novel. Which one moves you the most?
- 10) What is the general impression the film has produced on you?
- 11) How is the image of drops represented in soundtrack?
- 12) Why does the main motive become somehow lame when Kitty plays the music at the convent?

13) What is the significance of the final children's song about the fountain with clear water?

10. Read the interview “The Good Guy: Edward Norton” by Logan Hill, published Oct 25, 2007

In *The Painted Veil*, adapted from the W. Somerset Maugham novel, Edward Norton plays a pent-up British doctor who attempts to stem a cholera outbreak in 1925 China – while struggling to punish the wife (Naomi Watts) he found in bed with Liev Schreiber. He's the kind of guy who, like Norton, might find Oscar gift bags “disgusting and shameful.” Logan Hill spoke with Norton.

You shot the film in rural China. Did Chinese censors impact the production?

Definitely. It was built on the idea that we'd release the same film in China – that we wouldn't make two versions. But, to be honest, John [Curran, the director] and I discovered that the government had more oversight than we'd imagined, uncomfortably late in the process, to put it mildly.

Did officials review scripts?

Yes. They made demands at all phases of it. And John stuck up very resolutely for things like the need to portray cholera viscerally, or to see people living in poverty. More pointedly, you'd get notes that involved their desire to cut all or most of a sequence in which crowds are protesting. They don't want depictions of students putting up posters. But now the film is going to be released in China with no further edits.

But you still expanded the novel to address history more, right?

[My character] Walter embodies a kind of colonial narrow-mindedness, rationalism above politics, or even greed. He thinks he's

just trying to improve things through science, but of course he's myopic about doing so while British cannons are pointing at the ports. For me, that became a kind of tragic personification about the wrongheadedness of Western arrogance.

It seems as if American films are grappling with these issues more than ever. But like *Babel*, *The Painted Veil* grounds politics in a romance.

Well, in *The Painted Veil*, the political drama is just the second level. First, it's a story about a man and a woman struggling in a relationship to overcome the worst in themselves.

You had three films this year. Is it odd to see awards committees singling out one performance over another?

It's impossible to ascribe anything meaningful to that process – you only have to taste it once to know it's like politics. These things are gamed by the studios with so much money.

Well, you've been leading the charge against award-show gift baskets.

I – well, I should say, a lot of people who I would call our generation, really – just said, "I'm sick of this. It's not who we are, it makes us look ridiculous and out of touch. If these evenings are going to be a celebration of our craft and what we express about what's going on in the world, then picking through \$35,000 gift baskets is disgusting and shameful." My suggestion was to have the Academy commit to contributions in the name of the winners, but I don't know what will come of that. Definitely, though, I got word the other night from the Academy's producers that the gift baskets have been scrapped.

Warner Independent. December 25

11. Make up your own interview with one of the actors from the cast.

1.4.1 THEORY ON LIFESTYLE

The American lifestyle

The United States is a vast country that is made up of a diverse group of people. Life can vary greatly from region to region. Even so, a uniquely American lifestyle has developed over time. Americans in general are a friendly, optimistic, and generous bunch. However, some Americans can sometimes seem ignorant about the world outside their own borders. Each person's experience will vary, but here are some common aspects of the American lifestyle.

Family

The nuclear family unit is most common in the US, although there are families made up of any combination of relations. While marriage before children used to be the norm, unmarried couples and single-parent homes are just as common now. American families value individuality, and past stigmas against different kinds of families are quickly becoming a thing of the past. Even so, multiple generations of family members living together are not common.

As children grow older they become more independent from their families. Americans are considered adults at the age of 18, which coincides with high school graduation. It's normal for young adults to then live on their own, even if it's in the same town as their parents. The United States' focus on personal happiness means it's common for families to live apart because of work or personal preference.

Work-life balance

Americans work a lot, clocking in more hours than any other industrialized country. Part of this norm is the idea of the American Dream and that you can achieve anything if you work hard enough. It's probably the most valued part of life in the US, to the point that a job is almost synonymous with a person's identity. In fact, contrary to many

cultures, asking a person what they do for a living is a common question and not seen as rude or intrusive. In *American work life*, making money is the supreme goal and it's not considered crass to say so.

An unfortunate byproduct of this lifestyle is that many Americans don't have a lot of paid time-off vacation (aka annual leave), or even when they do, they don't always use them. Paid-time off is a fringe benefit in the U.S. and businesses aren't actually required to give employees annual leave. Entry-level jobs generally come with 3–5 days of vacation per year, and additional days are added based on the number of years of service. Additionally, if the company is open on a holiday such as Christmas or New Year's Day, they can require their employees to work on those days.

Values

American values greatly shape the way in which people live and relate to one another. Individuality is held sacred.

- Independence. In general, Americans value the right to do as they please above almost anything else. They prefer to do things their own way and see themselves in control of their own destinies. As it's declared in the U.S. Constitution, Americans believe that happiness is their right.

- Informality. Americans are very informal in their speech, dress, and behavior. Getting on a first name basis such as introducing people by a first name or addressing elderly people by their first name, and sitting without being asked to, are all considered normal behaviors. This is not seen as rude and is more of a by-product of their value of equality.

- Straightforward. Americans prefer to get right down to business. They value eye contact, directness, and prefer to deal with problems by discussing them. There is a lot of importance placed on personal opinions. Additionally, questioning ideas and open discourse of any topic – especially in an academic setting – are encouraged.

- Equality. The American Constitution states the belief that everyone should be granted equal opportunity. The U.S. has no monarchy or titles. Any natural-born citizen can run for public office. This belief has shaped Americans' informality values and the expectation of upward mobility.

Consumption

While most wouldn't be proud to acknowledge this, it must be said that Americans are the biggest consumers in the world. The mantra "bigger is better" does shape the American lifestyle and many expats are shocked at the portions in restaurants, average home size, and spending habits of Americans. Some of this is a result of the cheap cost of products in the U.S. Rather than fixing something that's broken, it is often cheaper to simply buy a replacement.

Holidays

Americans love to have big celebrations and often do so with lots of decorations, food, barbecues, and parties. There are many uniquely American holidays and the two most celebrated are Independence Day and Thanksgiving. Both days put emphasis on a gathering of family and friends, with plenty of "traditional" food for the occasion. For instance, the 4th of July (Independence Day) falls during the hot summer months, and most people enjoy gathering around a barbecue, whereas for Thanksgiving in the fall, a roasted turkey and lots of pies for dessert are the norm. While all government offices are closed on national holidays, it's up to the discretion of private businesses to close or not. Below is a list of the United States' national holidays:

- New Year's Day (January 1)
- Birthday of Martin Luther King, Jr. (Third Monday in January)
- Washington's Birthday (Third Monday in February)
- Memorial Day (Last Monday in May)
- Independence Day (July 4)

- Labor Day (First Monday in September)
- Columbus Day, re-named in some states as Indigenous Peoples' Day (Second Monday in October)
- Veterans Day (November 11)
- Thanksgiving Day (Fourth Thursday in November)
- Christmas Day (December 25)

Religion

The first settlers came to the United States looking for freedom and opportunity – and religious freedom was a big part of this. To this day, religion continues to play an important role in the American society and almost every known religion is practised in the country – with over 70% of Americans identifying as Christians.

1.4.2 METHODS OF LEARNING ABOUT LIFESTYLE

Films to watch and discuss:

The Devil Wears Prada

Edward Scissorhands

About a Boy

THE DEVIL WEARS PRADA

(comedy, drama, released 2006, USA, France)

A smart but sensible new graduate lands a job as an assistant to Miranda Priestly, the demanding editor-in-chief of a high fashion magazine.

Directed by

David Frankel

Writing Credits (WGA)

Aline Brosh McKenna ... (screenplay)

Lauren Weisberger ... (novel)

Cast

Meryl Streep	Miranda Priestly
Anne Hathaway	Andy Sachs
Emily Blunt	Emily
Stanley Tucci	Nigel
Simon Baker	Christian Thompson
Adrian Grenier	Nate
Tracie Thoms	Lily
Rich Sommer	Doug
Daniel Sunjata	James Holt
David Marshall Grant	Richard Sachs
James Naughton	Stephen
Tibor Feldman	Irv Ravitz
Rebecca Mader	Jocelyn
Jimena Hoyos	Lucia
Gisele Bündchen	Serena
George C. Wolfe	Paul
John Rothman	Editor
Stephanie Szostak	Jacqueline Follet
Colleen Dengel	Caroline
Suzanne Dengel	Cassidy
Heidi Klum	Herself
Valentino Garavani	Himself
Bridget Hall	Herself
Ines Rivero	Clacker in Elevator

Alyssa Sutherland	Clacker
Robert Verdi	Fashion Reporter
Paul Keany	St. Regis Butler
David Callegati	Massimo (as Davide Callegati)

The Devil Wears Prada: TASKS

1. Transcribe the following words:

slender; odd; deign; divine; psycho; available; ballerina skirt; accessories; turquoise; lapis; cerulean; stiletto; panicked; nauseous; suicidal; lingerie; vicious; quit; whine; python headband; catastrophe; appalled; outfit; straight; invisible; jeopardize; necklace; chic; fidget; ambassador; assume; scare; champagne.

2. Explain the words through synonyms and antonyms:

ridiculous; itinerary; gorgeous; notorious; tough; split up; impaired; devastated; inspire; screw smth up; help smb out; see the point of changing smth; pick on smb; let oneself in; make a difference; give me a hard time; this job was forced on you; turn one's back on friends and family; make decisions; be mad; take a break in relations; barely speak.

3. Translate the following phrases and sentences which refer to career:

- Human Resources
- second assistant...
- get promoted
- to replace smb
- to sack
- editor in chief
- It sounds like a great opportunity

- an interest in fashion is crucial
- to confirm an appointment
- incompetence
- layout
- fit in the job
- a corporate research analyst
- run errands
- Yet I am in charge of her schedule, her appointments and her expenses
- hire
- prior commitment
- work ethic...
- your boss is a wacko
- to profile smb for interview
- a commitment to excellence
- call for reference

4. Paraphrase the slang expressions:

- Gird your loins!
- My job sucks.
- drop smb off
- pick smb up at 9:45 sharp
- Bloody time
- lousy jackets

5. Study the telephone language:

Um, you know, she is in a meeting. Can I please take a message?

Okay. Can you please spell Gabbana?

Did Demarchelier confirm?

No, actually, she's not available, but I'll leave word.

I'd like to move the preview up to today at 12:30.

Let me call you back.

Use the phrases to make up a short dialogue over the phone.

6. Comment on the following scenes from the film. What are the reasons for these situations?

A.

– My personal life is hanging by a thread, that's all.

= Let me know when your whole life goes up in smoke.

That means it's time for a promotion.

B.

– Oh, thanks. Em. You look so thin.

= Do I?

– Yeah.

= Oh, it's for Paris. I'm on this new diet. It's very effective. Well, I don't eat anything. And then when I feel like I'm about to faint, I eat a cube of cheese.

– Well, it's definitely working.

= I know. I'm just one stomach flu away from my goal weight.

7. Translate the sentences paying attention to the underlined constructions:

You used to say this was just a job.

You used to make fun of the Runway girls.

You must have done something right.

8. Answer the following questions:

1. Was Andy qualified enough for the job?

2. What skills were required for the vacancy?

3. Was it easy for Andy to go up the career ladder? What sacrifice did she have to make?

4. How should a person behave at a job interview?
5. What qualifications and skills should one possess to secure a job in fashion industry?
6. What do you make of Miranda as a boss?

9. Tips in how to be successful at the interview

You will never have a second chance to make the first impression so think about your appearance beforehand.

Don't fail to come in time. It might be a good idea to arrive 15–20 min earlier because it might be required to fill in some application forms.

Try and find out some information about the company in advance.

Get ready to speak about your strengths and weaknesses. Be ready to describe how you handle stress and pressure, success and failure.

Stick to the point answering the interviewer's questions. Prepare questions to ask. You hit the interviewer with a soft question first: working hours, overtime, insurance, opportunities for promotion. The question of the salary is not considered to be a safe one so it should never be the first one to ask.

Make people feel you really want the job, show confidence (maintain eye contact, but don't stare), show involvement.

EDWARD SCISSORHANDS

(drama, fantasy, romance, released 1990, USA)

In a castle high on top of a hill lives an inventor's greatest creation – Edward, a near-complete person. The creator died before he could finish Edward's hands; instead, he is left with metal scissors for hands. Since then, he has lived alone, until a kind lady called Peg discovers him and welcomes him into her home. At first, everyone welcomes him into the community, but soon things begin to take a change for the worse.

Directed by

Tim Burton

Writing Credits (WGA)

Tim Burton (story) &

Caroline Thompson (story)

Caroline Thompson (screenplay)

Cast

Johnny Depp	Edward Scissorhands
Winona Ryder	Kim
Dianne Wiest	Peg
Anthony Michael Hall	Jim
Kathy Baker	Joyce
Robert Oliveri	Kevin
Conchata Ferrell	Helen
Caroline Aaron	Marge
Dick Anthony Williams	Officer Allen
O-Lan Jones	Esmeralda
Vincent Price	The Inventor
Alan Arkin	Bill
Susan Blommaert	Tinka (as Susan J. Blommaert)
Linda Perri	Cissy (as Linda Perry)
John Davidson	Host-TV
Biff Yeager	George
Marti Greenberg	Suzanne
Bryan Larkin	Max
Stuart Lancaster	Retired Man

Gina Gallagher	Granddaughter
Aaron Lustig	Psychologist
Alan Fudge	Loan Officer
Steven Brill	Dishwasher Man
Marc Macaulay	Reporter
Brett Rice	Reporter

Edward Scissorhands: TASKS

1. Translate and transcribe:

snuggle in; mansion; haunted; incomplete; commercial; blind; vehicle; driveway; huge; glum; senior prom; spectacular; loony; hectic; coleslaw; ambrosia; tempt; expel; ridiculous; exceptional; recipe; chew; murderer; gland; sympathy; thirsty; weird; sanitary; gorgeous; bouffant; stranded; prosthetics; smock; itchy; outrage; insurance; up the rear; hassle; prosecute; weapon; psycho; observation; blithely; retarded; dope; freak; puke; cripple.

2. Translate the phrases:

it goes without saying; thank goodness; as harmless as cherry pie; make yourself at home; help yourself to; be off the grounds; show and tell (at school); trample down the perversion; deviled eggs (spicy); chop; nick; to be eager to do smth; heck of handshake; snip; green thumb; Soup's on (catsup); shish kebab (barbecue); a figure of speech; to take things literally; commit embarrassing blunders; Everything's still sopping; Up with your feet; shake one's hand; scare smb (half) to death; to have a proper introduction; give smb the creeps; I'll be darned! My goodness sake! take one's breath away; talk to smb in person; as pleased as Punch; run one's own business; I gather; up the rear; rack one's brain; Are you nuts?

3. Match the phrasal verbs and their meanings:

- | | |
|----------------------|---------------------------------------|
| 1. barge in | a) call upon smb, come to one's place |
| 2. drop in | b) wash, tidy |
| 3. dress up | c) interfere |
| 4. freshen up | d) make sharper |
| 5. rust up | e) put on one's best clothes |
| 6. clean smth up | f) stop it |
| 7. sharpen up | g) turn up, come, appear |
| 8. knock it off | h) refresh oneself |
| 9. simmer down | i) hush smth down |
| 10. shut up | j) become rusty |
| 11. calm things down | k) calm down |
| 12. show up | l) faint, collapse |
| 13. pass out | m) hold one's tongue |

4. Comment on the following jokes. How is the humorous effect achieved?

GEORGE (to Edward)

Eddie. The guys and I were talking, we'd like want to invite you to our card game on Friday night. Would you like that? Only thing is, you can't cut.

AN OLD MAN

I have my own infirmity. Never did me a bit of harm. Took some shrapnel during the war and ever since then I can't feel a thing. Not a damn thing. Listen. Don't you ever let anybody tell you, you have a handicap?

5. Read the following excerpts and write out the beauty words:

1. Today I've come to show you our exquisite new line of soft colors in shadows, blushes and lipstick. Everything you need to accent and highlight your changing looks.

2. I also have a complete selection of your old favorites, those tried-and-true products we've all come to depend on year-in and year-out.

3. Now, we should decide on lipsticks. Okay, dear, what one did you like best? There was the Winsome Wahini which looked charming on you. Or the Bahenie Bliss.

4. But at the very least let me give you a good astringent and this will help to prevent infection.

5. The light concealing cream goes on first, then you blend and blend and blend. Blending is the secret. More concealing for you? But your complexion is so fair. Now this has a touch of lavender in it. Give it a try here. Close enough. OK. This should do the trick here. I have another idea. We'll cover up the scars and start with a completely smooth surface. Don't eat this stuff!

6. This whole beauty parlor, that's what's going to teach you volumes. There's nothing like running your own business. I've never done it myself, but from what I gather it's the greatest satisfaction a working man can have.

6. Read the following excerpts and write out the banking terms:

1. Yeah, take out a loan. Get yourself started. Nothing to worry about. With your talent and reputation, it's going to be a snap.

2. No credit, no record of jobs you've held, no savings, no personal investment, no social security number. You may as well not even exist. There is no collateral.

3. We already have a second on the house, but don't the testimonials make a difference? Did you see here, the mayor's wife can't wait to become a client?

4. We simply can't do it. Now get yourself a social security card. Establish credit and buy yourself a car. You have the side to advantage. You can get one of those handicapped placards. No problem. Park anywhere you like.

7. Translate, paying attention to slang:

You are all hiding in there like a bunch of old hermit crabs.

We think that's mighty selfish of you.

He's so cheap he won't help me buy my own car.

We're getting the head of the company.

8. Answer the questions:

1. How did Edward Scissorhands appear in the place?
2. What's the attitude of other people to him?
3. Is he particularly good at doing anything?
4. What makes it impossible for him to start up his own business?
5. Do the people around let him live the life he wants?
6. In which way do people around treat Edward?
7. What kind of lifestyle does he finally choose for himself?
8. Does it often snow in the place? When does it usually happen?

ABOUT A BOY

(comedy, drama, romance, released 2002, UK, USA)

A cynical, immature young man is taught how to act like a grown-up by a little boy.

Directed by

Chris Weitz

Paul Weitz

Writing Credits (WGA)

Nick Hornby (novel)

Peter Hedges (screenplay) and

Chris Weitz (screenplay) &

Paul Weitz (screenplay)

Cast

Hugh Grant	Will Freeman
Nicholas Hoult	Marcus Brewer
Sharon Small	Christine
Madison Cook	Imogen
Jordan Cook	Imogen
Nicholas Hutchison	John
Ryan Speechley	Barney
Joseph Speechley	Barney
Toni Collette	Fiona Brewer
Natalia Tena	Ellie (as Nat Gastaiain Tena)
Laura Kennington	Ellie's Friend
Susannah Doyle	Bitter Ex-Girlfriend
Tessa Vale	Class Teacher
Lorna Dallison	Woman in Supermarket
Victoria Smurfit	Suzie
Mark Drewry	Clive
Denise Stephenson	Lindsey
Rosalind Knight	Lindsey's Mum
Rachel Weisz	Rachel
Murray Lachlan Young	New Year's Eve Party Guest
Augustus Prew	Ali

About A Boy: TASKS

1. Transcribe the following words:

frown; weird; pregnant; conscious; stomach; guarantee; invisible; miraculously.

2. Translate the following phrasal verbs and phrases:

take to smb; turn up; break up with smb; smth is not working out; figure smth out; hang out; cheat on smb; live off smth; be off colour; be nuts; wade in; on the spur of the moment; to run out of smth; blend in with the crowd; hang on.

Use them in situations of your own.

3. Read and compare the two variants of script synopsis. What story-line is preferred in each case?

A.

Will Freeman is a hip Londoner who one day realizes that his friends are all involved with the responsibilities of married life and that leaves him alone in the cold. Passing himself off as a single father, he starts to meet a string of single mums, confident in his ability to leave them behind when they start to ask for a commitment. But Will's hope of a continued bachelorhood is interrupted when he meets 12-year old Marcus, in many ways his complete opposite.

B.

Twelve year old Marcus Brewer lives with his chronically depressed single mother, Fiona Brewer. Both Fiona and Marcus beat to their own respective drummers. Marcus will do whatever he can to make his depressed mother happy, even if it causes himself grief. As such, he realizes that he is perceived as different than most kids, as even the self-professed weird kids don't want to hang out with him as he is the target of bullying. Part of the taunts against him are the fact

that he sings and speaks to himself without even realizing that he is doing it. Meanwhile, thirty-eight year old Will Freeman is a slacker who has lived comfortably off the royalties of a song written by his deceased father, and as such has never had to work a day in his life. He is a solitary man who places himself as the first and only priority in life. He comes across the idea that dating single moms meets his selfish carnal needs. It is in this capacity that Will meets Marcus, as one of Will's single mother conquest.

4. Answer the following questions:

1. Why is Marcus constantly bullied at school?
2. Is his mother quick to notice and tackle her son's problems?
3. In which way can you characterize Will's lifestyle?
4. Does Will become more mature throughout the film?
5. Describe a traditional Christmas dinner in the UK and the USA.

Did the Christmas at Marcus's place fit into this system?

6. What is Fiona's job? What is Fiona like? What does she look like?
7. Do you believe in the alternations to Will's personality?
8. What quote does the film begin with and finish with? What kind of interpretation do we come across?

5. Speak about the different lifestyles of the main characters of the film.

1.5.1 THEORY ON EDUCATION ISSUES

Higher education in the USA

The system of higher education in the United States of America is known to possess several peculiar features. These include:

- size
- quality
- accessibility
- diversity
- autonomy.

US higher education system covers the three main levels of studies including undergraduate, graduate and post graduate levels. Earning a bachelor's degree will require 4 years. Pursuing a Master's degree typically takes 1–2 years to complete. It can then take 3–4 years to complete a doctorate degree.

Quality assurance is achieved through the system of voluntary accreditation. There exist a number of the so-called accrediting agencies which are recognized by the US Secretary of Education. Such agencies meet the standards for membership in the Council for Higher Education Accreditation (CHEA). Accreditation is a self-regulating process of quality control. The procedure is performed to ensure minimum standards of academic capability and administrative competence, as well as to promote mutual recognition of qualifications within the system.

Though the US Department of Education plays a very important role in financing, American universities and colleges get financial support from diverse revenue sources. This helps US higher educational institutions to be competitive in the market of education and influences the choices of potential students.

The US education system is supposed to be the most diverse education system in the world. It has both public and private institutions, which can be either large or small. There are urban, suburban and rural institutions, secular or religiously affiliated. Religious institutions are considered independent, or private.

The federal government has no jurisdiction or authority over the recognition of educational institutions, members of the academic

professions, programmes or curricula, or degrees or other qualifications. Thus, US higher education system is independent of the Federal government to a large extent.

Nearly all US postsecondary institutions are licensed, or chartered, by a state or municipal government to operate under the ownership of either a government (if public) or a private corporation (if independent), and may be for-profit or not-for-profit enterprises.

A. Types of USA colleges and universities¹

The “Ivy League” universities. The Ivy League is a specific group of *eight academic institutions*. These universities include Brown, Columbia, Cornell, Dartmouth, Harvard, University of Pennsylvania, Princeton, and Yale.

The league was established in the *1940s* by the presidents of the eight schools to foster intercollegiate football competition “in such a way as to maintain the values of the game, while keeping it in fitting proportion to the main purposes of academic life”.

The institutions within the Ivy League include relatively small amount of undergraduates, large endowments and prestigious academic reputations. They also rank among the top 15 US universities with the highest tuition fees in the country. The name originates from the tradition of planting the ivy which was a customary class day ceremony.

Public universities. Large public universities (or also state universities) in the United States are financially supported by the states where they are located. It is here that the majority of graduate and

¹ The terms “college” and “university” are used interchangeably. Differences do exist: a college awards bachelor’s (or undergraduate) degrees mainly, while universities also award master’s and doctoral (or graduate) degrees. Colleges are generally smaller, as well. Larger universities have a wider selection of programmes and may be able to provide students with services that a smaller institution cannot.

professional degrees in the country are produced. A significant number of undergraduate degrees are also obtained in public universities. No wonder, state universities enroll the largest amount of students.

Public universities play an important role in regional economic, cultural, and social development, and many of them (the University of Minnesota, for instance) are deeply involved in advancing knowledge and technology through research. They are the main research institutions in the country and are largely involved into international research programmes.

Research grants and contracts are awarded to the most prestigious public universities. These usually amount to hundreds of millions of dollars each year. Top five public universities in the US include University of California, Los Angeles; University of Michigan, Ann Harbor; University of California, Berkley; the University of North Carolina at Chapel Hill; University of California, Davis. The level of research intensity varies greatly among state universities as there is also great variation in the level of support from the states.

It is mandatory for every US state to have at least one public university. Public universities are supposed to offer discounted tuition for the residents of their respective states. However, even at the state-supported institutions, students have to pay for part of their tuition. The costs are increasing and the average student takes out loans in order to help pay for the education. Though, of course, there are certain discounts for academic and sports achievements, scholarships and availability of research grants. The emphasis which is put on involvement in intercollegiate athletics is explained by the fact that they attract intense interest from students, alumni, and members of the general public. Thus, athletic events generate additional revenue for the universities.

Private Universities. Private universities usually have a better staff-to-student ratio and more income for resources. Very often they rank higher than the public universities in the country.

All the universities in the Ivy League are private universities. These institutions are known for their high admission standards and academic excellence. The primary source of finance for private universities in the US is student tuition fees. These are normally higher than those of public universities.

Small Liberal Arts Colleges. Liberal Arts Colleges are usually small undergraduate institutions of higher education in the United States. A full-time course at a Liberal Arts College usually lasts four years. The students obtain a Bachelor of Arts or Bachelor of Science degree.

Liberal Arts Colleges are usually residential and have smaller enrollment, class size, and teacher-student ratios than universities. Such colleges can be *coeducational*, *women's colleges*, or *men's colleges*. Some are historically black colleges. Some are also secular (or not affiliated with a particular religion) while others are involved in religious education.

Many Liberal Arts Colleges are private. The focus is on the student, not the faculty. Students are heavily involved in their own education – there are no passive ears. Students and faculty work so closely together, that they even coauthor publications.

Learning is collaborative rather than competitive unlike in public or private universities. Values are central and there is a strong sense of community. There is not only a mentor relationship in class but professors become hiking companions, intramural teammates, dinner companions, and friends. Thus liberal arts colleges become places of great synergy, where aspirations are raised, young people are empowered.

Technical institutes. These institutions, as can be seen from their names, specialize mainly in engineering and sciences. They are noted for their research and graduate programmes. Nevertheless, the undergraduate programmes of such institutions can also include a variety of liberal arts courses along with their technical subjects.

Among the USA leading technical institutions are the Massachusetts Institute of Technology, California Polytechnic Institute, Georgia Institute of Technology, Worcester Polytechnic Institute and others.

Denominational or religiously-affiliated schools. These are the higher educational establishments *formed and administered by religious groups and organizations*. They are not limited in admission, however, to members of the religious group concerned. Among the schools in category are Notre Dame and Georgetown (Catholic), Brandeis and Yeshiva (Jewish), Brigham Young (Mormon), Southern Methodist University (Methodist), Earlham (Quaker).

Community colleges. Community colleges are two year, Associate Degree-granting colleges that offer a wide range of undergraduate courses. The most important distinction between the degrees is whether the degree is transferable or not. There are mainly two types of degrees offered. One helps out for academic transfer and the other allows students to enter the workforce straightaway.

If one wishes, after two years, one can transfer to an American university to complete an additional two years and achieve a Bachelor's Degree. Community colleges combine good academic standards with brilliant facilities. The average amount of students in a class is around 25 students. Academic instruction is realized by professors who are dedicated to student success.

The main advantage of community colleges is the cost of tuition. Community colleges are less expensive to build, maintain and operate, the buildings and the campuses are functional. Few community colleges have student residences, athletic teams or stadia.

In addition to low tuition, the second factor fostering the growth of enrollment at community colleges is their geographic access. Many community colleges were established to bring higher education within reach of commuter students who work part-time.

B. Learning process in American universities

The US credit system. Course work is measured in “units” or “credit hours”. Generally, a class that meets for three hours of lectures or discussion a week means three units of credit. One hour of undergraduate credit presupposes one hour of lecture and two hours of homework. It is different at the next level of education where one hour of graduate credit is made up from one hour of lecture and five hours of homework. An average class-load at the Bachelor’s degree level is about 15 units per semester. So here we can speak about 45 hours of attendance and study which are expected each week. At the graduate level the average class-load is about nine units per semester, so about 54 hours of attendance and study are expected each week.

When referring to “units” or “credit hours” people are generally talking about units in a semester system. Each unit in a quarter system equals $\frac{2}{3}$ of a semester-unit. So a student who completes 30 semester-units each year in a semester system is doing the same amount of work as a student who completes 45 quarter-units.

Teaching and learning styles. Most classes are *lectures* and *discussion groups (seminars)*. In larger institutions where lectures are given to hundreds of students at a time, closed-circuit television is often used. Seminars are usually held for a small number of students: students often work on individual projects and report them to the group.

In many universities arrangements can be made for *individualized-study* or *self-directed courses*. These will mean no formal classroom sessions. Under such programs students work independently on assignments outlined by course materials. The work can be completed in their own pace, certainly, under the guidance of a faculty member. Learning aids, such as laboratory bottles, computers, etc. are provided to such students.

System of grading. The most commonly used index in the US educational system uses five letter grades. So students are scored by a letter. Historically, the grades were A, B, C, D, and F:

A=Excellent (four grade points).

B=Good (three grade points).

C=Average (two grade points).

D=Below average (one grade point).

F=Failing (zero grade points).

In the system of US higher education grade C is considered the lowest passing grade. So anything below 70% is considered to be a failure.

Some schools also offer intermediary grades, the grading scale being A+, A, A-, B+, B, B-, C+, C, C-, D+, D, D- and F. Understanding such grading system can be a bit of a task for international students. Students securing “Grade F” in any course(s) will require to redo the course before starting advanced courses. However, many graduate students consider a grade below “C” unacceptable (even if it is considered to be a pass grade) as it could affect campus placements.

In addition to the above regular grades, certain universities offer grades such as:

IP – In Progress: the student has not completed all the portions of a multi-portioned class that is taken over multiple semesters to earn the regular grade. The task needs completing if the students wants to change the grade.

NC – Not Complete or Incomplete: the student has missed some exams, assignments or homework that are supposed to be important to evaluate performance.

W – Withdrawn: the student has decided not to enroll for the course after attending the classes for more than a predetermined period.

Cost of tuition in American universities. The cost of attending an American university varies widely by institution, from approximately

\$4,000 to nearly \$30,000 per year for tuition (course fees), room, and board (meals). Public colleges and universities have lower (in-state) tuition rates for students who are residents of that state, while students who are residents of other states or countries pay higher (out-of-state) tuition rates. Private colleges and universities in America generally have higher tuition rates than public schools, but they charge the same tuition for in-state and out-of-state students.

The cost of books, living expenses, travel, and health insurance must also be taken into consideration. Health insurance can be a major expense, although some universities have their own health plans.

Before enrolling at an American college or university, the applicant will be required to show proof of financial support. For most universities, this means having enough money to pay for all of the above expenses for one full year.

Scholarships and financial aid for students. Financial aid is often given based on need, allowing those who could not otherwise afford an education to enroll in college. However, several types of financial aid (grants, scholarships, loans) are not based on need. These kinds of aid allow students who don't qualify for need-based assistance to receive financial aid for college.

An *education loan* is a form of financial aid that must be repaid, with interest. Education loans come in three major categories: student loans, parent loans and private student loans. A fourth type of education loan, the consolidation loan, allows the borrower to lump all of their loans into one loan for simplified payment. A recent innovation is peer-to-peer education loans.

Undergraduate *scholarships* and *graduate fellowships* are forms of aid that help students pay for their education. Unlike student loans, scholarships and fellowships do not have to be repaid. Hundreds of thousands of scholarships and fellowships from several thousand sponsors are awarded each year.

Generally, scholarships and fellowships are reserved for students with special qualifications, such as academic, athletic or artistic talent. Awards are also available for students who are interested in particular fields of study, who are members of underrepresented groups, who live in certain areas of the country or who demonstrate financial need.

An *education grant* is an agreement that provides funds to an educational institution or other nonprofit organization in order to capture student interest and/or improve student performance in science, mathematics, technology or related fields.

1.5.2 METHODS OF LEARNING ABOUT EDUCATION ISSUES

Film to watch and discuss:

Accepted

ACCEPTED
(a comedy, released 2006, USA)

After being rejected from every college he applied to, Bartleby Gaines decided to create a fictitious university, South Harmon Institute of Technology, with his friends, to fool their parents. But when their deception works too well and every other college rejects start to apply to his school, B. must find a way to give the education and future his students and friends deserve, including his own, while trying to win the heart of the girl next door.

Directed by

Steve Pink

Writing Credits (WGA)

Adam Cooper (screenplay) &

Bill Collage (screenplay)

Mark Perez (screenplay)

Mark Perez (story)

Cast (the main characters)

Justin Long	Bartleby Gaines
Jonah Hill	Sherman Schrader
Adam Herschman	Glen
Columbus Short	Daryl 'Hands' Holloway
Maria Thayer	Rory Thayer
Lewis Black	Ben Lewis
Blake Lively	Monica Moreland
Mark Derwin	Jack Gaines
Ann Cusack	Diane Gaines
Hannah Marks	Lizzie Gaines
Robin Lord Taylor	Abernathy Darwin Dunlap
Sam Horrigan	Mike Welsh
Joe Hursley	Maurice / The Ringers
Jeremy Howard	Freaky Student
Anthony Heald	Dean Richard Van Horne
Travis Van Winkle	Hoyt Ambrose
Kaitlin Doubleday	Gwynn
Diora Baird	Kiki
Ross Patterson	Mike McNaughton
Artie Baxter	Mike Chambers
Kellan Lutz	Dwayne
Brendan Miller	Wayne
Chantelle Tibbs	Confused Kid

ACCEPTED: TASKS before watching the film

1. Find the Russian equivalents to the following words and phrases. Transcribe the difficult words:

1. the graduating class
2. to leave a legacy
3. to be rejected by seven schools
4. a prom
5. according to these estimates that I got off the Web
6. someone with no education beyond high school
7. to be fiscally irresponsible
8. to get accepted
9. rich kids with mediocre grades and well-connected parents
10. to get a zero on one's SATs
11. to match the amount of students...
12. the chairman of the Student Community Outreach Committee
13. a good learning environment
14. a fully functioning member of society
15. to expand the way that they look at their world
16. to open their minds to new ideas and experiences
17. to begin that long journey from the innocence of youth to the responsibilities of adulthood
18. to mold your kids into individuals
19. to sever the ties of the parent-child relationship
20. a founding father
21. to have enough extracurriculars
22. to sign up for classes
23. to extend orientation
24. to be in charge of room assignments
25. to transfer
26. to offer a highly structured time-tested curriculum carefully designed to stimulate the young mind

27. a renaissance of the human spirit
28. to spring up out of the ground overnight
29. to go through the appropriate legal channels
30. to think of something off the top of one's head
31. to be inducted into the brotherhood
32. a body of people with a shared common purpose of a higher education.
33. to be accredited
34. to apply for accreditation
35. to go before the state accrediting board with a licensed administrator
36. the State Board of Accreditation
37. to present the case
38. to meet the requirements
39. to see some merit or scholastic value in something
40. a stress-free environment
41. to instill ideas
42. to be granted a one-year probationary period

TASKS after watching the film

2. Explain the meaning of the italicized words and phrases:

1. I wasn't even *aiming high* with that one. That was my *fallback*! It was my safety school, my *fail-safe*!
2. – Mom and Dad are gonna kill you.
– *O ye of little faith*. They're not gonna kill me.
3. And even then, it's still *a long shot*.
4. This is just a temporary *stopgap* measure, okay? Nothing more.
5. Now, where we gonna find a place to *pass off as* a college?
6. Don't *sully* my dignity with your cash.
7. Do I have to *spoon-feed* it to you?
8. I told you this was a bad idea from the *get-go*.

9. There's a great *op-ed piece* in there about not believing everything you read. It's really provocative.

10. You are *taking* this way *too far*.

11. Your *allegiance* is being called into question.

12. All I ever wanted was a *run-of-the-mill college* experience.

13. It's a *sham*, a fraud that *undermines* the efforts of real colleges everywhere.

14. Your phony school *demeans* real colleges everywhere!

3. Translate paying attention to the italicized colloquial expressions:

1. – No. I'm not *huffing*, Mom. I'm not *stoned*. I'm completely fine. In fact, I'm more clear and level-headed than I've ever been.

– Okay, *cut the crap*, Bartleby.

2. – Did you have any cake?

– No, you know, I'm *not much of a cake guy*.

– Oh, it is a *hell of a cake*.

3. You have to *hook me up* with one of these acceptance letters, bro.

4. I'm *going off the grid*. No more, uh, franchises, no more Botox...

5. Well, today *the tide is gonna turn*, my friend.

6. *The jig's up*. I'm telling Mom and Dad.

7. – B, this is so *cheesy*, in the greatest way.

– There is nothing cheesy about a *clap-on* disco ball.

8. This party's *off the hook*!

9. All those students have been *duped*.

10. Just go do your thing. *Sling some bull*.

4. Answer the following questions:

1. How many colleges did the main character apply to?

2. Why was he rejected everywhere?

3. Why was "Hands" rejected?

4. Why didn't Rory get into college?

5. Why didn't Bartleby tell his parents the truth?
6. Should he have told his parents the truth?
7. How did he deceive his parents?
8. Did he expect other students to turn up?
9. Why didn't he tell them the truth?
10. How did he organize tuition in his college?
11. How does this characterize him?
12. Did he succeed in the end?

5. Comment on the following thoughts and ideas. Who expressed them? Why? Do you share any of them?

1. Society has rules. And the first rule is you go to college. You want to have a happy and successful life? You go to college. If you want to be somebody, you go to college. If you want to fit in, you go to college.

2. The exclusivity of any university is judged primarily by the amount of students it rejects.

3. I got fed up with the education racket.

4. And indoctrinating them into a life-long hell of debt and indecision.

5. All we are doing is breeding a whole new generation of buyers and sellers.

6. College is a service industry. Look, you see all these kids out here? They all paid to come here.

7. That's the kind of group-think mob mentality that's dumbing down America and flushing your brains down the toilet.

8. And their 100 years of tradition of hazing kids and humiliating anyone who's a little bit different. Of putting so much pressure on kids that they turn into these stress freaks and caffeine addicts.

9. 'Cause you rob these kids of their creativity and their passion. That's the real crime! Did it teach you to follow your heart or to just play it safe, roll over?

10. 'Cause you don't need teachers or classrooms or fancy highbrow traditions or money to really learn. You just need people with a desire to better themselves.

6. Points for discussion:

The film contrasts two colleges, the traditional Harmon College and the experimental South Harmon Institute of Technology.

1. What aspects of students' life and studies at a traditional college are made fun of?
2. What is the aim of education at a traditional college?
3. What opinion does Dean Lewis express on this issue?
4. What is the desirable aim of education?

2 LEARN ABOUT WRITING A MOVIE REVIEW

2.1 THEORY ON MOVIE REVIEW WRITING

What is a movie review? A film review does not mean writing what happened in a film; instead, it involves doing a critical assessment of it. A movie review is a detailed analysis of a film or a documentary. It involves analysis, research, and reporting the writer's views in a structured way. The writer assumes a position of educating readers whether they should watch the film or not. In fact, many people read movie reviews to decide whether they want to see a film or not.

A film review tests students' critical thinking and reporting skills. It also examines their dexterity in writing in a logical, concise, lucid, and creative manner.

Writing a movie review though challenging for some students can be quite easy. What you should know is that the format of presenting a review is the same which makes it an interesting task. Here we offer a step-by-step process of how to write a good film review or how to write an introduction for a movie review that any student can follow:

Watch the movie: Before you can review any film, you must watch it. You cannot review a motion picture you have not watched. Therefore, for success watch the film at least twice. Note: do not watch it like you're a regular moviegoer or movie enthusiast. Be focused and conscious through the film. Take notes if necessary.

You will need to take notes hence have a notebook and pen handy. Record all events and characters (major and minor). Try to be meticulous, do not overlook anything.

Research the movie: Watching the film should give you the overview and feel of the movie. With that, it should be easy and exciting to research the movie. The research augments what you have watched in the movie. In your research, you should find out who the filmmaker is, what prompted the making of the movie, the characterization, historical events the lead to the film, location, plot and so on.

If you are aware of the details behind the movie, the movie will be more understandable and engaging. Note also that if you do not understand the movie you cannot move to the next step which involves analysis. Try not to proceed to the next step unless you understand the movie. If it entails watching it again until you fully get it, do it. The following should form part of your findings regarding the film:

1. Genre
2. Title and year
3. Names of the lead actors
4. Name of the director
5. Title of the book (if based on a book)

Draft the review outline: Draft an outline with which you will write the review. The overview will help you organize your review concisely and logically. The outline is more like the skeletal frame on which the whole study will stand. A good draft will yield a perfect report, and the reverse is also true.

An outline enhances the quality of the film review, and it is essential you have your outline before you start writing. A sample outline looks like this:

1. Introduction
- Title
Date released
Background info
Cast
Director

2. Summary of the story
3. Analysis of the plot elements
4. Creative elements
5. Opinions (add examples to back up your claims)

Characters

Camera techniques

Dialogues

Colors

Mood

Tone

Symbols

Costumes

Special effects and so on

Conclusion

Analyze the movie: After fully understanding the movie, you can start its analysis. Critically evaluate the film from the beginning to the end, noting every detail. While analyzing, if you observed any confusing part, re-watch to grasp the idea portrayed there fully. After you fully understand it, then you are set to write the movie review. To write a decent analysis, you need to know how to write a film critique.

Augment Your Review with Examples: While watching the movie, your observations should be supported with examples, i.e., mention scenes the event took place. If the plot is faulty, mention it but state examples to support that claim. You can also mention poorly developed characters evident in the movie and others. Everything you observed in the film must be noted.

Examples of notables include locations, faulty or beautiful dialogues, quotes that appeal to you, poorly made speeches, bloopers, editing errors and so on. Do take note that it is not enough to make general statements about how awesome or awful the movie is, you must support your claim with evidence in the film. That is why it is called a movie review and not opinion sampling interview about the movie.

Comment on the originality of the movie: Finally mention the uniqueness of the film which you noticed in the one you've watched. But even if the movie happens to be a standard feature with conventional approaches, you can still mention this as well. A regular film is still a film.

Write Your Review: With all the facts gathered above, you can now use the outline to write your film review. Make every part easy and enjoyable to read. Importantly, make the introduction engaging and captivating. You should go for a grand opening that will grab the attention of any reader. A good opening keeps the reader on the article.

Let us assume your introduction is watertight and engaging; any sloppy body will lose your reader. Hence, make the body informative and engaging. The review aims to reveal as much information as possible. Therefore, do your best to give all the details in the film to the reader. Engage your analytic mind.

Another essential part of the review is the closing or conclusion. Here you give your view about the movie with evidence revealed in the body. Connect the conclusion with the introduction creatively.

Edit Your Final Draft: After writing your first version of the review, you can re-write the final one after editing. Check the final draft for spelling errors, grammar mistakes, and so on. Ensure sentences connect logically to each other and watch the format used. Make a final comparison of your work with the requirement by your professor or lecturer.

Check the number of words required and cut them if more than needed but if not, add relevant information to make them up. Do not add irrelevant details for the sake of space. Ensure your final submitted draft is well edited, polished, plagiarism-free and presented in the recommended format or style.

Tips to Follow While Writing a Movie Review

Since a movie review essay requires dedication and time investment, you might want to know the special tips to get you through

the assignment seamlessly. Do recall that perfect conclusion of this assignment will add to your grades, hence the need to take it seriously. If you wish to know How to write a movie critique easily, then this section will tell you that.

The useful tips you should consider are as follows:

Watch the film at least two times

If you have seen it before, make sure you re-watch it for the assignment.

Watch the movie not as a moviegoer but with an analytic mindset of a professional reviewer

Pay attention to details

Take notes as you watch

Don't be in a rush – take your time, but be aware of the deadline

Do not write out of the context of your coursework

Follow the requirements of your professor

Use an outline to organize your work

Start working on the body of your film review first and the introduction next

Write an engaging introduction and a powerful closing.

Never forget to edit your work.

Elements of a Professional Movie Review

One similar thing about these reviews is that they all should contain the same elements regardless of the genre. The elements of a movie review provide the structure on which you will base the analysis. A proper movie review format comprises the following components:

The Title: It's not enough that the movie title appears on the headline, it must appear in the review too. Mention it in the text and feature it in the introductory paragraph; there is no harm in doing that.

The Storyline (Plot): The motion picture review itself refers to the summary of the movie. Present it in a concise way for people who are

yet to watch it. When you are beginning to write a movie review, never have the mindset that your professor or any would-be reader has watched the movie. Therefore, never leave important points or events out. Your job is to elucidate the movie clearly to the reader: mention the faults observed, and the filmmaker's brilliant points or downers.

Filmmaker: What is a movie analysis without the filmmaker? Your review must feature him or her. Therefore, dedicate a paragraph to him, write about the kind of personality he or she is. Reveal the filmmaker's political stance (if relevant), background, the controversial life of the person (if he is one), etc. You can also use the opportunity to talk about other movies the director has worked on before now, and then connect it with the one under review.

Significance to your class: Relate the content of the film or documentary to your course topic. Check its importance for historical accuracy. If the film is for history class, discuss any over-dramatization noticed in the act. However, if the film was based on a book you have reviewed in one of your classes, mention the connection between the book and the movie: state variances, comparisons and other elements present in the book that are missing in the film.

Creative elements: Creative elements make or mar films, that is why filmmakers go out of their ways to add them to their movies. It is your job to state how these elements work in the plot and the film in general. For instance, comment on the effectiveness of the sound effect in enriching the viewing experience of the movie? Talk about the lighting, costume, makeup, colors, camera, etc.

Actors: The cast carry the movie; without them, there is no movie. Your review should reveal if they acted well or poorly. State if their acting was realistic or not. Do not fail to mention if they have the skills and charisma to portray the role they played. You can also state if they were the right actors to play the role they did. Furthermore, you can suggest actors who could have played certain roles better than those in the film.

Common Movie Review Mistakes You Should Avoid

After your arduous work of submitting your film report, you might be shocked to learn that your hard work received a query. You may wish to know why, well it could be because you commit any of the following common mistakes:

Focusing on the wrong thing: Do not shift your focus. You might want to connect the film with some historical events, however, do not give unnecessary analysis or details that are not relevant to the movie under review. For instance, avoid giving the history of motion picture unless the film is about the development of the industry. Try and be focused.

Alienating yourself from the review: You are the one writing the review, therefore, do not insert yourself in it. The review already has your name and signature on it so adding the possessive pronoun “I” should be discarded. The mistake most student make is writing in the first person, e.g., “I like the movie a lot, I admired the lead character,” and so on. Since the review exposes your understanding, opinions, likes, and dislikes, then it is unnecessary to insert yourself in it.

Not doing your research: As said earlier, watching the movie is one side of the coin, you need to check out other details. Researching the film is highly critical because it would expound to you all the nitty-gritty details, not in the motion picture.

Lack of evidence: In writing about a motion picture, you must substantiate any opinion or claim. You need to state your reason for liking, disliking, etc. of the film.

Avoid irrelevant discussion: Do not start explaining issues not related directly with the motion picture you are analyzing.

Unstructured review: Never write a movie review without structure, it would reveal you as an unorganized student. Hence structure your review properly by first creating the outline and organize your work.

Avoid Generalization and be Precise: Never generalize ideas when you write a movie review. Avoid general statements like “a fantastic movie,” “beautiful set,” “excellent acting,” and such like. Support any comment you make with evidence from the film.

Review lacking substance and analysis: Avoid writing a motion picture review that does not have substance or analysis. A review is a piece of educational literature, therefore, add intelligent analysis to it.

Movie Review Examples

Here are a few examples of movie review topics to steer you in the right direction:

<https://blog.essaybasics.com/how-to-write-a-movie-review-guide/>

2.2 METHODS OF LEARNING MOVIE REVIEW WRITING

TASK ONE. Read the film review below. Match the paragraphs to the following summaries:

- a) Recommendations
- b) Plot and cast
- c) Basic information

One of the great London hypes of the year is the final film “Snatch”; firstly, because it is the follow-up to the much acclaimed “Lock, Stock and Two Smoking Barrels”, and secondly because it is directed by Madonna’s latest boyfriend. Despite the hype, the film *lives up to expectations*.

The plot is hard to follow, but centres around two petty gangsters who get involved in a diamond robbery. However, the characters are more important than the plot and some of them are *particularly memorable*. Brad Pitt, *in a performance worthy of an Oscar*, plays an Irish boxer, who speaks a language that sounds a little like English, but is completely incomprehensible. Then there’s the top boss, one of

the meanest villains in the history of film, who feeds his enemies to his pigs. Last, but not least, the *talented* English footballer, Vinnie Jones, plays a hard man who nevertheless still manages to win our sympathy.

In many ways, “Snatch” is like a Tarantino film. Strange camera angles, convoluted plot and violence with humour, it’s rock and roll cinema at *its best*. Savagely violent but savagely funny, it’s a film that *is definitely worth seeing*. It’s a *triumph* of contemporary film-making, backed up by a *great soundtrack* and some *great acting*.

TASK TWO. Find phrases in the text (in italics) that are the opposite of the following:

- a) boring music
- b) I would not recommend
- c) instantly forgettable
- d) is a big let-down
- e) of the worst kind
- f) poor performances
- g) second-rate
- h) simple in the extreme
- i) utter rubbish
- j) whose acting was especially unconvincing

TASK THREE. The following sentences all come from film reviews. Punctuate them.

a) despite the high budget and the massive marketing this film is destined to be quickly forgotten

b) overall the films weaknesses do not detract from the basic entertainment

c) the Coen brothers latest film which will be released next week is another gripping journey into the depths of the human soul

d) the special effects which look extremely plastic do not add to the films credibility

e) the spectacular finale which takes place on the slopes of an erupting volcano will leave you gasping for breath

f) this the latest blockbuster from the director of *The Mummy* is an interesting re-make of *Close Encounters* full of action and romance

TASK FOUR. Which of the sentences above are positive and which are negative? Which paragraph of a review does each sentence come from?

TASK FIVE. Choose a film that you have seen recently. Write a short review of the film, giving your opinion of it. You should write approximately 180 words.

Here are some questions that will help you.

Paragraph 1

What kind of film is it? (comedy, romance, etc.)

Has it been released yet? Is it a box office hit?

What age range is it suitable for?

Why would people go to see it?

What kind of reviews has it had?

Paragraph 2

Where is it set?

What is (un)interesting about the plot?

Who stars in it?

Are there any particularly memorable scenes?

What are the best/worst features of the film? (acting, script, camerawork, costumes, sets, etc.)

Paragraph 3

Would you recommend watching the film?

TASK SIX. Read the reviews. Pay attention to the italicized and bold words representing emotions.

<http://nymag.com/movies/profiles/25635/>

The Painted Veil

The Painted Veil, based on the novel by W. Somerset Maugham, takes viewers on a journey into early 20th century rural China, where a cholera epidemic becomes the backdrop for shifts and growing pains in a fractured marriage. Due in large part to *effective* acting and a well developed screenplay, the movie provides a twofold source of satisfaction. In addition to developing real, believable characters, The Painted Veil provides an extended glimpse of what China was like during the 1920s. The movie *achieves a rare balance* for an historical fiction: making use of the backdrop without allowing it to overwhelm the characters and their story. The Painted Veil is a *multifaceted* motion picture, but the relationship between the protagonists remains the focal point.

The film opens in 1925, with husband and wife Walter and Kitty Fane (Edward Norton and Naomi Watts) in the midst of an arduous journey from Shanghai to a rural village. Walter is a doctor and is making the trip to help fight a deadly outbreak of cholera. His wife is with him reluctantly. Theirs has never been a happy marriage – Walter is not given to displays of affection and is wedded to his work – but her affair with another Englishman, Charlie Townsend (Liev Schreiber), nearly ended it. When he learned of Kitty's infidelity, Walter gave her an ultimatum: accompany him or endure the scandal that would result when he sued her for divorce on the grounds of adultery. Her decision to go left her alone and lonely in a foreign land sharing a house with a husband who will barely acknowledge her.

The Painted Veil is a story of maturation and forgiveness. Both Walter and Kitty share blame for the disastrous state of their marriage

but, with the forces that destroyed it removed, they learn to reconnect. Kitty grows up by working with orphans at a local convent and Walter sheds some of his arrogance when he learns that the “Superior British” attitude will not allow him to achieve what he needs to do in order to stop the epidemic. One could view *The Painted Veil* as an atypical love story. It’s about married people who never should have been joined finding common ground.

There’s also a more global theme: that of the resentment that can fester when an outsider with good intentions comes into a foreign country and displays an arrogant certainty that he understands what’s right. Walter comes to the town with the best intentions, but his methods are deemed unacceptable when he violates the religious beliefs of the natives. Walter only makes headway once he has learned to work with the people not seemingly against them. On the surface, this is a common theme in movies set in the British Colonial era, but director John Curran has commented that he sees it relevant to today’s world events.

The performances are **excellent**. Naomi Watts, fresh from playing King Kong’s girlfriend, and Edward Norton share screen time. When the film begins, Watts’ Kitty is a self-centered flapper; by the time it ends, she has become more serious and learned responsibility. For Norton’s Walter, the challenge is to become more warm and flexible. Watts and Norton achieve the shifts in ways that are consistently *credible*. Support is provided by LievSchrieber as Kitty’s lover, Toby Jones (*Capote in Infamous*) as a neighboring Brit in the rural village, and Diana Rigg as the convent’s Mother Superior.

The cinematography by Stuart Dryburgh is **spectacular**. The filmmakers decided on the extraordinary measure of obtaining all the permits to film in China rather than using another country as a stand-in. This becomes the first American-funded movie in countless years to go on location in the country and the *authenticity is welcome*. Visually, *The Painted Veil* is **stunning** and this **enhances its emotional content**.

The release date indicates possible Oscar aspirations. The film is good enough in some areas to warrant consideration. It's *too cerebral for multiplex audiences* but should find a home in art houses where viewers are more open to stories in which thoughtful character arcs trump traditional action. A lot takes place during *The Painted Veil's* two-hour running length, but most of what happens occurs within the hearts and minds of the leads. (<http://www.reelviews.net/reelviews/painted-veil-the>)

Love and cholera take hold in 20s China in *The Painted Veil*. It's **the stuff of classic melodrama**, but if John Curran's direction is somewhat **stuffy**, Edward Norton and Naomi Watts *breathe fresh air into* this (*ultimately uplifting*) story by British novelist Somerset Maugham. Norton *is especially good*, finding humanity in a stern scientist who inflicts cruel and unusual punishment on his cheating wife, by hauling her to an isolated village ravaged by deadly disease.

Watts steps into the pin-heeled shoes of Greta Garbo, who first played the *impish* Kitty Fane in 1934. She's certainly **a lot less glamorous** than Garbo, but adds a modern 'Material Girl' grit to Kitty's snub-nosed boredom with London life. She marries uptight Walter (Norton) to escape her twittering parents and doesn't think twice about playing away in Shanghai with fellow ex-pat Charlie (Liev Schreiber). Her reckless streak does nothing to engender Kitty initially, but when Walter spitefully drops her in the middle of a humanitarian crisis, the mood changes.

http://www.bbc.co.uk/films/2007/04/23/the_painted_veil_2007_review.shtml

A RATHER TOO LEISURELY PACE

Curran assumes a rather too leisurely pace in getting to that mountaintop village, cramming in the David Lean 'sweeping landscape' shots between flashbacks to Shanghai. It's actually the journey beyond

this point that finally lifts the veil on the hidden passions of Kitty and Walter, and makes the film engaging. They sit through endless silent dinners, but the joy is in fleeting moments when chinks in the armour are revealed and intimacy gradually grows. Yes, it *lags* at times, but overall this is a *satisfyingly* slow-burning romance, *beautifully scored and acted*.

<http://www.urbancinefile.com.au/home/view.asp?a=14206&s=Reviews>

Review by Andrew L. Urban: John Curran's gritty feature, *Praise*, doesn't prepare us for his lyrical yet *sinewy* treatment of W. Somerset Maugham's romantic drama, which is just as well. Curran's cinematic sensibility is spot on in this often bitter but ultimately *redeeming* story of infidelity and guilt, pain and love. The setting, a wonderfully rich mix of British colonial interests in China, the staggering beauty of this remote region and the savagery of cholera all combine to provide a dynamic backdrop for the story of love gone wrong.

Naomi Watts is **marvellous** as the wife whose decisions about marriage are driven by family and social pressures, and whose naïve view of her illicit lover Charles (Liev Schreiber) makes her even unhappier than her infidelity. This is the crux of the moral and emotional journey, and Watts does it justice, evolving her character throughout the film. Edward Norton likewise delivers a gripping characterisation as Walter, who confesses at the depths of their joint despair that what he's really **angry** about is his own folly at loving her so deeply.

Toby Jones does a great job with his role as their neighbour, Waddington, a practiced and stoic bureaucrat in the remote Chinese village where Walter ends up fighting the cholera outbreak, with help from missionary nuns under the charge of their Mother Superior (Diana Rigg – *wonderfully sagacious*).

Curran has succeeded *in conveying the emotional elements* of the story without sagging and to maintain a tone of suspense throughout, all

built on character. The *spectacular, unique* locations do no harm, either, the lighting *is masterful* and Desplat's score is *understated but evocative. Satisfying and haunting*, *The Painted Veil* is a film for grown ups who **enjoy** exploring the human condition.

<http://www.dvdtalk.com/reviews/25751/painted-veil-the/>

Embraced by the sweltering emerald green of the Chinese countryside, “*The Painted Veil*” is one of the most stately soap operas of the year. It's an actor's *love fest*, with Naomi Watts, Edward Norton, and Liev Schreiber snatching every last drop of **ennui** and **tight-fisted emotion** they can.

After a brief courtship, Kitty (Watts) has agreed to marry Walter (Norton). A distant couple without much in common, Kitty soon embarks on an affair with a society man (Schreiber). When Walter discovers Kitty's infidelity, he volunteers himself in the name of medical science to travel to a remote Chinese village currently enduring the ravages of a full-blown cholera outbreak. Kitty, with nowhere else to go, reluctantly agrees to journey with him. Once faced with **the horrors** of the disease and the **resentment horrors** of the locals, the two warring spouses discover new forms of appreciation while standing in the shadow of death.

“*Veil*” is adapted from W. Somerset Maugham's 1925 novel, which also found cinematic translations in 1934 and 1957. The story is *a fragile, crystal spider's web of remorse and renewed admiration*. Truthfully, it's really a period episode of “*Guiding Light*,” but **with stiff upper lips** and **time made for tea**. There's tragedy galore and adultery too, and director John Curran (“*We Don't Live Here Anymore*”) doesn't turn his back on any of it. The bigness of the drama is what powers “*Veil*” for the first half of the story. By taking on melodrama, Curran grabs hold of the audience as the characters **frost and thaw** in these extreme conditions. Maugham's structure favors the set-up of the tale,

where the conflicts erupt quickly, and danger is pronounced in the clearest of terms.

Because of this speed, “Veil” peaks about 60 minutes in. From then on the picture slows down to a faint smolder as Kitty and Walter start to appreciate each other again from afar. Curran also takes advantage of the deceleration by revealing more of the ravages of cholera (it ain’t pretty) and feeding a subplot about local political upheaval. “Veil” quickly begins to glaze and ceases to dig for new inspiration. The second half of this 125-minute film doesn’t throw the theatrical punch a finishing act should, and once the story starts to lean heavily into eye-rolling catastrophe, you might be glad the film is nearing the end of its overstayed welcome.

Fans of the tea-n-manners genre *should find plenty to love in* “Painted Veil.” The tech credits, with *luxuriant* cinematography by Stuart Dryburgh (“The Piano”), **are incredible**, and, once again, composer Alexandre Desplat (“Birth”) *proves a welcome addition to any motion picture*. The experience just doesn’t sustain itself very far; still, the initial forward push of top-heavy drama is enough to leave the viewer *satisfied*.

3 LEARN HOW TO MAKE A DIALOGUE EFFECTIVE

3.1 THEORY ON DIALOGUE MAKING

Dialogue is a written or spoken conversational exchange between two or more people. Linguists regard dialogue as a special type of text, marked by a specific structure, recurrent lexical units and a definite topic. On the whole, the structure of the dialogue may be represented as a chain of “stimulus – reaction” units. Each speaker’s remark provokes the reply from the interlocutor, which, in its turn, is presupposed by the initial statement in terms of the subject, style, structure and wording.

Dialogue is used by writers so that to represent communication between the characters. Thus, dialogue plays an important role both in novels and short stories. It can be employed either to make the narrative true-to-life (it makes a book or a film seem mature and solidly crafted) or to give a character portrayal (successful dialogue helps to create deeper characters whereas unsuccessful dialogue can make characters seem bland and boring). If we turn to drama, we should treat dialogue a little differently. It becomes the form of the literary work. From the point of view of its contents, dialogue is used as an exchange of opinions on a particular subject. When staged, the play is still largely based on the dialogue. The same applies to films which are based on scripts written in the form of the dialogue.

There are many factors which influence the development of the dialogue. They may be distributed into two groups: objective and subjective. Objective factors which influence the course of the dialogue include:

- communicative situation;
- age of the speakers;

- education;
- social background.

The choice of the functional style, words, syntactical structures, stylistic devices depends on the communicative situation on the whole and the communicative skills of the interlocutors which are obtained in the course of gaining experience, education and social ties.

Subjective factors include:

- physical state of the speaker;
- emotional status of the speaker.

Poor health can influence the speaker and his eloquence. A certain emotional state is usually expressed in the speech.

Functions of the dialogue in fiction and films are usually as follows:

- dialogue is employed as a tool to develop the characters and/ or the plot;
- dialogue can help to establish the backstory, revealing essential plot details;
- dialogue reflects the tension between characters (there appears the notion of conflict dialogue);
- dialogue can represent the psychological atmosphere.

3.2 METHODS OF MAKING A DIALOGUE EFFECTIVE

Effective dialogue in a film generally has four important characteristics, including symmetry, short segments, specifics, and summary. Taking into account the objective and subjective factors that influence the dialogue, adequate understanding of the dialogue can help to:

- understand the traits of character of the personages;
- learn about the background of the character (social status; education; family relations; job);
- learn about the relationships between the characters;
- feel the tension between the personages.

The dialogue of the film is usually dynamic, it is not narrative and does not explain much but moves forward almost all the time. The dialogue is interrupted from time to time, the characters might hesitate or the dialogue is broken p with action. It is capable of personage characterization. Dialogue is written to tell a story, give information and to convey various reactions and emotions.

Through the dialogue the viewer obtains an idea of the characters: their way of life, social status, education, job, emotional state. The lines, pronounced by a certain character may carry some recurrent element, which becomes associated with the personage. This is an artistic detail which helps the viewer to identify the personage by their speech. It is the dialogue that helps the creators of the film to put the message across for the viewer to grasp it.

Thus, understanding the dialogue is the key to understanding the message of the film. When analyzing the dialogue one should remember that it:

- reveals characters' background and emotional states;
- moves the plot forward;
- reveals relevant details.

RECOMMENDED LITERATURE AND ONLINE RESOURCES

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В КИНОФИЛЬМАХ**

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