Іванова О.В., Тарасова В.В.

Практичний курс основної іноземної мови:

LEARNING ENGLISH TROUGH VIDEO

Навчальний посібник
для підготовки фахівців за напрямом підготовки

“Філологія”

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У навчальному посібнику розкрито методологічні засади вивчення англійської мови за допомогою автентичних художніх фільмів, пропонуються розробки спеціальних технологій застосування художніх відеофільмів Великобританії й США, комплекси вправ до них, схеми аналізу фільмів.

Рекомендується для студентів фахових факультетів вищих закладів освіти України, філологів, викладачів, а також усіх, хто цікавиться вивченням іноземної мови.

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УМОВНІ ПОЗНАЧЕННЯ

АХФ – автентичний художній фільм
ВЗО – вищий заклад освіти
ВФГ – відеофонограма
ДС – діалогічне спілкування
ІМ – іноземна мова
МС – монологічне спілкування

ПЕРЕДМОВА

Беззаперечною є зацікавленість до вивчення іноземних мов у нашій країні останніми роками. Це пов'язано, у першу чергу, з інтеграцією України у світове співтовариство та розвитком у зв'язку з цим міжнародних відносин, а також появою нових спільних підприємств, різноманітних виробничих, освітніх, наукових проектів і проектів у галузі культури. Разом зі зростанням попиту на фахівців з іноземних мов підвищилися вимоги до ефективності й якості їх навчання. Інтенсивно відбувається пошук нових методів навчання, їх удосконалення, розробка й упровадження нових інноваційних засобів у навчальний процес.

В умовах сьогодення домінування словесно-логічного способу подачі навчального матеріалу (заучування лексичного матеріалу здебільшого за підручниками, ознайомлення з країнознавчим матеріалом окремо від вивчення мови), на наш погляд, знижує ефективність процесу вивчення іноземної мови. Тому необхідно звернути увагу на сучасні технічні засоби навчання іноземної мови і прийоми роботи на заняттях, за допомогою яких можна викликати у студентів зацікавленість іншомовною діяльністю.

Психологи виділяють різні підвиди процесуальної мотивації, або мотивації процесу вивчення іноземної мови, кожен з яких необхідно брати до уваги під час навчання. Це комунікативна, лінгво-пізнавальна й операційно-інструментальна мотивації.

У процесі навчання іноземної мови всі вищезазначені мотиви існують одночасно, однак для студентів вони виступає психологічно неоднаковими. Деякі з них є провідними, інші – другорядними.На думку психологів, що провідними мотивами є такі мотиви, що набувають для студента особистісного змісту. Інші співіснують із ними, виконуючи роль мотивів-стимулів, як негативних так і позитивних.

Ми, дотримуючись припущення, що **інтерес** є одним із центральних позитивних *мотивів-стимулів* у процесі вивчення іноземної мови, спираючись на погляди різних учених щодо пізнавальної значимості в навчальному процесі, стверджуємо, що інтерес виступає суттєвою складовою мотиваційної структури особистості, від особливостей якої залежить динаміка ставлення особистості до навколишнього середовища. Іншими словами, пізнавальний інтерес є не лише рушійною силою активності студента, але й важливою умовою успішності навчання.

Для того, щоб навчальні матеріали стали **позитивним мотивом-стимулом**, вони повинні мати насамперед емоційний вплив на студентів,

відповідати їхнім інтересам, враховувати особистий досвід у рідній та іноземній мовах, містити нові чи маловідомі факти, здатні задовольнити їх зацікавленість, проблемні тексти та завдання, які б стимулювали активність студентів, спонукали до роздумів, викликаючи бажання висловитися. До таких навчальних матеріалів ми відносимо ***автентичні художні відеофільми (АХФ).***

Аналіз літератури з психології й методики навчання іноземної мови дозволив нам зробити висновок, що художні відеофільми, завдяки своєму мотиваційному, стимулюючому, еталонному та естетичному потенціалам, є тим важливим засобом навчання, який позитивно впливає на процес вивчення студентами іноземної мови та значно прискорює цей процес. Використання художнього фільму є ні з чим незрівняною формою комунікації, що дає змогу вивчати іноземну мову і культуру через багатство мовних засобів і соціокультурної інформації. Художні відеофільми належать до групи тих сучасних допоміжних засобів навчання, що здійснюють насамперед емоційний вплив на студентів, відповідають їхнім інтересам, і тому є позитивним мотивом-стимулом у навчальному процесі.

Вагомість проблеми навчання студентів із застосуванням художніх відеофільмів та недостатня розробленість методики використання художнього фільму в процесі формування вмінь іншомовного мовлення обумовили написання представленого Вашій увазі навчально-методичного посібника.

Керуючись вищезазначеними критеріями, ми здійснили добір АХФ для студентів філологічних спеціальностей I-II курсів.

Перелік рекомендованих англомовних АХФ до програмної тематики для студентів I-II курсів ВЗО

1. Appearance, Character and Personality. Family. *Confession of a Shopaholic, The Notebook, The Roman Holiday, Breakfast at Tiffany's, The Social Network, A Beautiful Mind, Bridget Jone's Diary, Fever Pitch, Four Weddings and a Funeral, Two Weeks Notice, Wimbledon, The Green Mile, The Great Gatsby. Jobs. Love Story.*

2. You Never Stop Learning. Education. *Wall Street: Money Never Sleeps, About A Boy, A Place for Annie, Billy Elliot, Circle of Friends, Dead Poets Society, I'll Be There, Mrs Doubtfire, The Family Man, What a Girl Wants, Wonder Boys.*

3. Food. *Julie and Julia,The hundred-Food Journey.*

4. Homes and houses.*My House in Umbria, Homeland.*

5. English in the World. Teaching. *The Adventures of English, Bend It Like Bekham, Lost in Translation, Spanish English.*

6. Health Care. *Patch Adams, Dr. House.*

7. Art. *The Last Station, Actors, Broadcast News, Gods and Monsters, Johnny English, Lost In Translation, Love and Death on Long Island, Mrs Doubtfire, RKO 281. The True Story of Citizen Kane, Susie Gold.*

8. The World Around Us. *Hachico, Beethoven, The Forgotten, Contact, Deep Impact, Greenfingers, Supervolcano, The Edge.*

Навчальний посібник складається з 2 частин і містить мотивуючий матеріал для опанування всіма мовними навичками. Посібник написаний із урахуванням інтересів студентів та пропонує цілеспрямований, проблемно-орієнтований підхід до вивчення мови.

Бажаємо Вам досягти успіхів у вивченні англійської мови!

ЧАСТИНА І.
ЗАСТОСУВАННЯ АВТЕНТИЧНИХ ХУДОЖНІХ ФІЛЬМІВ У НАВЧАЛЬНОМУ ПРОЦЕСІ: МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

1.1. МОЖЛИВОСТІ ВИКОРИСТАННЯ ВІДЕОТЕХНІЧНИХ ЗАСОБІВ У НАВЧАННІ ІНОЗЕМНИХ МОВ

Автентичний художній відеофільм – неповторний витвір мистецтва, в якому втілені задумка й почуття сценариста, режисера, акторів й інших митців. Вплив художнього фільму на студента важко переоцінити. Художній фільм виконує інформаційно-навчальну і мотиваційно-стимулюючу функції через відображення в ньому суб'єктивних образів об'єктивного світу країни, мова якої вивчається [Бичкова, 38].

Матеріал автентичного художнього фільму є унікальним джерелом як лінгвістичної, так і екстралінгвістичної соціокультурної інформації. Для ефективного навчання студентів із відеофонограмою значну роль відіграє сприймання ними інформації по слуховому й зоровому каналах. Специфіка відео полягає у тому, що воно дає змогу поєднати зорові й звукові образи у типових обставинах, запропонувати студентам мовленнєву ситуацію, в якій вони за допомогою викладача можуть опинитися в ролі активних учасників комунікації [Allan 1985]. С. Стемплескі, Б. Томалін визначають відео як найкращий після реальних життєвих ситуацій засіб презентації мови в аудиторії [Stemplesky1990, c. 3].

Автентичні відеофільми як єдність усіх елементів мовленнєвого матеріалу – лінгвістичного, паралінгвістичного, кінетичного (зображення одночасно з реальним мовленням) – створюють подібність до природного мовного середовища й впливають на глядача динамікою та емоціями шляхом поєднання звука і зображення. Застосування АХФ у навчальному процесі дає такі переваги: моделювання іншомовного середовища, наближення до реального буття; проведення навчання на основі природного звукового мовлення із зображенням екстралінгвістичних рис і способів реалізації; встановлення асоціативних зв'язків за допомогою полісенсорного сприймання; навчання спілкування на основі взаємозв'язку лінгвістичного, комунікативного й екстралінгвістичного факторів, що є основою для імітації; використання певним чином емоційно-мотиваційного фактору під час вивчення іноземної мови.

У процесі навчання іноземної мови використовуються відеоматеріали різних жанрів: художні, документальні, науково-популярні, а також

спеціальні навчальні. Це можуть бути окремі фрагменти (епізоди), що тривають декілька хвилин, рекламні ролики, музичні відеокліпи, відеозаписи виступів, записи новин, прогнозу погоди, телепередач, відеоролики, відеофільм-інтерв'ю, а також відеофільми в повному обсязі.

Технічні можливості відео сприяють також ефективності навчання іноземних мов цим засобом, вони дозволяють зупиняти та повторювати дію. Оскільки студенти звикли до пасивного перегляду телевізійних програм, тому при всіх можливостях відео головним «персонажем» на занятті залишається викладач, який має організувати активне сприйняття фільму та наступну комунікативну діяльність студентів.

У процесі підготовки заняття з використанням відео викладачеві перш за все варто уважно переглянути відеофрагмент і відібрати певний лексико-граматичний матеріал, що підлягає засвоєнню, а далі розробити завдання для мовної й мовленнєвої практики студентів-філологів.

Залежно від характеру відеоматеріалу та навчальної мети визначається певна послідовність навчальних дій, а також специфічні для відео прийоми роботи. Найтиповішим для сучасної методики навчання іноземних мов із використанням відео слід вважати трьохетапний розподіл навчальних дій [Tomalin 1990].

На першому етапі (розуміння) передбачається загальне ознайомлення з відеофрагментом і виконання вправ, спрямованих на розуміння послідовності дій та причинно-наслідкових зв'язків.

Із метою підготовки студентів до активного сприйняття відеофрагменту доцільно запропонувати декілька завдань щодо місця дії й дійових осіб. Доцільно також подати студентам завдання, що спрямовують їх увагу на усвідомлення основного змісту відеофільму: визначити правильні та помилкові твердження, логічну послідовність основних подій, що значно полегшить розуміння відеоматеріалу. Ці завдання можуть бути записані на картках чи на дошці до перегляду відеофрагмента. Після його перегляду викладач перевіряє правильність виконання поданих завдань.

На другому етапі (мовна практика) передбачається паузовий (за допомогою стопкадру) перегляд фрагменту відео з метою зосередження уваги студентів на відібраних мовних одиницях, уживання яких коментується викладачем та систематизується у процесі виконання комунікативних вправ.

Запитання типу: «Що б ви сказали, якби ...?», «Як би ви діяли у… ситуації?» стануть доречними, коли студентам запропонується вжити визначений лексико-граматичний матеріал у нових ситуаціях.

Після завершення виконання вправ необхідно записати мовні явища, що підлягають систематизації, на дошці та в робочих зошитах студентів для подальшого опрацювання вдома та в лабораторії навчання мовлення.

Основним завданням під час третього етапу (мовленнєва практика) є стимулювання активної комунікативної діяльності студентів на основі ситуації відеофрагмента із застосуванням опрацьованого мовного матеріалу. Перш ніж перейти до третього перегляду відео фрагмента студентам пропонується завдання – проаналізувати різні аспекти поведінки дійових осіб, соціально-культурні особливості ситуацій порівняно з відповідними ситуаціями в рідній країні [Loregran 1990]. Після перегляду фільму проводиться обговорення цих фрагментів.

Драматизація й рольова гра сприяють ефективному розвитку усно-мовленнєвих умінь студентів. Драматизація передбачає творче відтворення змісту відеофрагмента, а рольова гра мотивує студентів до висловлювання у схожій ситуації.

Робота з відеоматеріалом сприяє переважним чином розвитку навичок та умінь аудіювання й говоріння. Доцільно, крім того, використовувати завдання, що допомогають розвитку вміння письма. Студентам, наприклад, можна запропонувати написати резюме (до 10 речень) змісту відеофрагмента, які зачитуються вголос, а потім група визначає найкращий варіант. Написання домашнього твору на основі переглянутого відеофрагмента є традиційним.

Пропонуємо викладене вище у вигляді схеми:

Схема роботи з фрагментом відеофільму іноземною мовою

(тривалість фрагмента 10-15 хв.)

1-й етап (розуміння)

Представлення ситуаціїї та завдань, що стимулюють студентів до активного перегляду відеофрагмента.

Зразки завдань:

а) дати відповіді на ключові запитання;

б) визначити логічну послідовність основних подій;

в) визначити правильні й помилкові твердження.

2. Перший перегляд відеофрагмента.

3. Перевірка виконання завдань.

2-й етап (мовна практика)

1. Другий перегляд відеофрагмента (паузовий).

2. Фонетичне опрацювання відібраних мовних одиниць.

3. Конкорданс.

4. Виконання вправ із відібраними мовними одиницями у нових ситуаціях типу:

«Що б ви сказали, якби...?», «Як би ви вчинили у … ситуації?».

3-й етап (мовленнєва практика)

1. Завдання, що стимулюють активну комунікативну діяльність студентів.

2. Третій перегляд відеофрагмента.

3. Обговорення поведінки дійових осіб і порівняння соціально-культурних особливостей студентів.

4. Драматизація відеофрагмента.

5. Рольова гра.

6. Написання резюме.

7. Написання домашнього твору.

8. Моделювання.

Послідовність навчальних дій може бути змінена відповідно до частоти проведення занять, характеру відеоматеріалу та рівня сформованості мовленнєвих навичок і вмінь студентів. Так, на старших курсах зростає кількість вправ третього етапу за рахунок вправ першого та другого етапів.

1.2. ПРИНЦИПИ ВІДБОРУ АВТЕНТИЧНИХ ХУДОЖНІХ ФІЛЬМІВ

Без вирішення проблеми відбору навчального матеріалу «усіляка раціональність навчання стає безпредметною» [Ляховицький 1981, с. 69]. Під критерієм відбору розуміються такі характеристики матеріалу, що дозволяють говорити про доцільність і недоречність використання цього матеріалу в навчальному процесі.

У методичній літературі вже визначено й проаналізовано принципи відбору автентичних художніх фільмів для студентів мовних спеціальностей вищих закладів освіти (ВЗО). Визначальними факторами при відборі автентичних відеоматеріалів є інформаційно-змістовий склад матеріалів, їх тип і вид, а також мета їх використання у навчальному процесі. У свою чергу саме мета визначає вибір того чи того виду, типу матеріалів, їх інформаційно-змістове наповнення.

Провідним принципом відбору матеріалу К. Едельхофф визначає орієнтацію на тих, хто навчається, врахування їх потреб, знань, досвіду, рівня навченості. Ж.Л. Вітлін наголошує на урахуванні країнознавчої мотивації студентів (урахування їхніх інтересів, ступеню емоційного впливу на них країнознавчого матеріалу). Л.П. Полушина виокремлює наступні критерії:

цікавість, доступність розумінню, що визначається рівнем реальних навчальних можливостей тих, хто навчається [Полушина 1995]. І.А. Ісенко пропонує такі критерії відбору аутентичних фільмів, як: відповідність рівню комунікативної компетенції студентів, їхнім інтересам і потребам; наявність у фільмі навчального, виховного і розвивального потенціалу в змісті АХФ, що реалізується у процесі роботи над ним (наприклад, у процесі виконання післяпереглядових вправ); відображення у фільмі сучасних реалій іншомовного суспільства [Ісенко 2009, с. 78-83]. Ще один важливий принцип відбору відєофонограми — автентичність — було описано О.І. Гузь [Гузь 2004, с. 47].

Оскільки завданням використання відеофонограми на заняттях з англійської мови для студентів-філологів є ефективне навчання й розвиток усіх видів мовленнєвої діяльності, у нашій роботі ми покладаємося на найбільш повну та ґрунтовну класифікацію, запропоновану Л.П. Смєляковою [Смєлякова 1992], стосовно відбору автентичних матеріалів для навчання майбутніх філологів у виші.

Перший принцип відбору фільмів – *ступінь морально-естетичного впливу на глядача-студента.*

Посеред існуючих мотивів перегляду фільмів у студентів-глядачів у центрі уваги знаходиться естетична потреба, що належить до ідеальних потреб пізнання і розвитку. Ця потреба в отриманні насолоди від кіномистецтва, у красі, перебуває у тісному взаємозв'язку з інтересами, ідеалами, здібностями, установками, цілями глядача. Навчальні завдання, пов'язані з практичним оволодінням мовою (збагачення словникового запасу, відповідність тематики фільмів і навчальних тем), не можуть виправдати використання фільмів без урахування рівня їх художності. Варто брати до уваги й суб'єктивний смак студентів, їх особисте ставлення до акторів, жанрів, тематики, проблематики фільмів.

Другий принцип відбору – *принцип урахування приблизної відповідності лексичного рівня студентів вокабулярові автентичного художнього фільму.*

Окрім готовності студента-глядача зрозуміти автентичний художній фільм, відчути певні емоції, йому необхідно володіти відповідним мовним кодом. Оскільки оригінальність художнього фільму визначається, окрім інших чинників, й окресленим складом лексики й фразеології, найважливішими критеріями відбору художніх фільмів є частотність певної одиниці, її вживаність в природному іншомовному мовленні. Проте надмірна насиченість фільмів невідомими й незрозумілими студентам лексичними одиницями може переобтяжити перегляд фільму та спричинити негативне ставлення до використання відеофонограми вцілому. Тому, у процесі відбору

автентичних художніх фільмів цей принцип слід обов'язково враховувати. Беззаперечним є той факт, що вокабуляр автентичного художнього фільму має певним чином відповідати лексичному рівню студентів-глядачів, оскільки перегляд таких оригінальних художніх фільмів, окрім змоги ознайомитися з новим навчальним матеріалом, пережити певні почуття, надає студентам впевненості у власних уміннях розуміти автентичне мовлення та відчути позитивні емоції.

Комунікативна й художня значущість фільмів для студента визначається тим, що мовлення акторів фільму значно ширше та багатше від мовлення студента.

Таким чином, лексичний рівень студента має співвідноситися з виразністю, багатоплановістю, синонімією, багатозначністю, поліфункціональністю, низькочастотною лексикою, сленгом, розмовною лексикою, компресією інформації, образністю, експресією, емоційністю АХФ.

Оскільки аудиторія нашого посібника – це студенти початкових курсів, то важливим, на нашу думку, при відборі автентичних художніх фільмів є *принцип урахування темпу мовлення акторів.* Автентичний відеофільм із швидким за темпом мовленням створює бар'єр для повноцінного сприйняття і розуміння усної інформації, в результаті ці прогалини навіть неможливо надолужити з опорою на відеоряд, студенти втрачають інтерес до подальшого перегляду. Саме тому для студентів I-II курсів варто добирати відеофонограми з повільним та середнім темпами мовлення.

Четвертий принцип – *принцип наявності соціоінокультурної інформації у фільмі й співвідношення обізнаності студентів із нею.*

Осмислене розуміння відеофільмів залежить не стільки від сприйняття мовної форми та лексичного запасу студента-глядача, скільки від його соціоінокультурних знань. Розбіжність між культурним кодом авторів фільмів та іншомовних глядачів стає причиною нерозуміння фільму, навіть при високій мовній і мовленнєвій компетенціях студентів, тому досить важливо враховувати той факт, що присутність соціоінокультурної інформації у фільмі відіграє вирішальну роль для його усвідомлення лише тоді, коли вона зустрічає розуміння та відгук у глядачів-студентів. У випадку, коли вона не відповідає рівню соціоінокультурних знань студентів, є незрозумілою, недоступною або надмірною, використання такого відеофільму може бути навіть недоцільним. Хоча до початку перегляду АХФ йде певний підготовчий період, проте він спрямований лише на подолання деяких труднощів та з'ясування окремих понять, включаючи й культуру країни, мова якої вивчається, а не на повне вивчення соціоінокультурних

явищ. Тому так необхідно брати до уваги при відборі автентичних художніх фільмів співвідношення між соціоінокультурною інформацією АХФ та обізнаність з нею студентів-глядачів.

Такі соціоінокультурні поняття, як національний характер, гумор, світогляд, цінності, особистісні стосунки, взаємовідносини між різними прошарками населення, можуть бути усвідомлені належним чином за допомогою автентичних художніх фільмів. Соціоінокультурна інформація, відображена у художніх образах, є особливо переконливою й доступною, вона нерідко запам'ятовується мимовільно. Соціоінокультурна інформація у відеофільмі може бути передана експліцитно (аудіоряд: безеквівалентна лексика, фразеологізми з соціоінокультурним компонентом; відеоряд: зображення певних об'єктів, подій, поведінки людей) та імпліцитно (у вигляді образів, понять, які виникають у процесі сприймання відеофільмів).

Отже, серед принципів відбору варто зазначити наявність соціоінокультурної інформації в автентичних художніх фільмах, а також кореляцію між цією інформацією та обізнаністю студентів із нею.

До п'ятого принципу належить *принцип урахування компонентів мотивації* студентів мовних спеціальностей ВЗО, який передбачає урахування потреб студентів у новій захоплюючій і цікавій інформації, що суттєво відрізняється від нехудожніх фільмів своєю емоційною забарвленістю; прагнення майбутніх фахівців до розширення знань про країну, мова якої вивчається, до пізнання культури народу через перегляд відеофільмів; задоволення від відчуття змоги самостійного розуміння творів світового кіно в оригіналі; отриманя насолоди від мови та стилів майстрів кіно; відчуття значення досягнутого – змога дивитися та повністю розуміти практично будь-який АХФ.

За вимогами, визначеними В.Л. Прокоф'євою, для вирішення проблеми відбору автентичних художніх фільмів, варто добирати фільми, що відзначаються новизною змісту, викликають у студентів певні інтелектуальні труднощі протягом вирішення окремих проблем, особистісно значущих для них. Обирати переважно динамічні за змістом і формою фільми, а також логічно незавершені й спрямовані на активізацію різноманітних почуттів і емоцій студентів, що носять суперечливий характер, показуючи появу суперечностей у взаємовідносинах суб'єкта із середовищем чи іншим суб'єктом [Прокоф'єва 1991, с.32-33]. Відібрані відеофільми повинні бути емоційними, щоб сприяти активізації різноманітних почуттів студентів, та відповідати їх віковим особливостям. Неоднозначний суперечливий характер відносин дійових осіб або висвітлених проблем, динамічність за змістом і

формою позитивно впливатиме на зацікавленість студентів в обговоренні та дискусіях після перегляду автентичного художнього фільму.

Перевагу доцільно надавати фільмам, у яких досить переконливо виражені ідеї певного часу, що захоплюють і приваблюють своїм змістом і пафосом, а також користуються популярністю у носіїв мови; що виділяються за наступними якостями: цікава фабула, гострий сюжет, наявність у сюжеті інтригуючих елементів, психологічна глибина розкриття образів, їх емоційний вплив, національна самобутність та типовість, привабливість для глядачів-студентів.

Із-поміж основних труднощів відбору з великої кількості автентичних художніх фільмів є виявлення таких, у яких присутня рівновага між легкістю сприйняття та нездатністю створювати сильне враження, і, навпаки, складністю сприйняття й здібністю справляти на студентів сильний естетичний і емоційний вплив.

За *принципом жанрової різноманітності* передбачено включати до навчального процесу студентів філологічних спеціальностей ВЗО достатньо широкий діапазон відеофільмів різних авторів, стилів, жанрів, фільмів як історичної, так і сучасної тематики з виховною та розвиваючою метою.

Принцип відбору відеофільмів за їх соціоінокультурним потенціалом означає використання фільмів, здатних здійснити значний внесок у соціоінокультурні знання студентів, у збагачення предметного змісту їхніх висловлювань за рахунок соціоінокультурної інформації, її наявність, а також представленість у відеофільмах та характер її презентації в фільмі, з точки зору сприйняття студентами під час його перегляду.

Під *принципом відображення у фільмі специфічних національних проблем* розуміємо, що особливу увагу доцільно приділяти фільмам, що відображують історичні події, епохи, найбільш значущі для національної культури, та соціальні, інтелектуальні, морально-психологічні теми з національним забарвленням.

За принципом режисерської й виконавської довершеності варто брати до уваги у процесі відбору відеоматеріалу ранг режисера і виконавців, рівень акторської майстерності, а також наявність нагороди (Оскар, Канського або Берлінського кінофестивалів тощо).

Принцип значення для національної культури означає надання переваги тим художнім автентичним фільмам, що справили вагомий вплив в першу чергу на розвиток кіномистецтва певної країни, і світу в цілому, мистецтва взагалі своєю досконалою формою, естетичним ефектом, актуальністю розглянутих у них проблем для національної й світової спільноти. За словами Ю.І. Пассова, людина, яка отримує іншомовний образ, потребує не

розрізнених знань, навіть цікавих, широких і глибоких, а цілісної, системної уяви про культуру країни, що допомагає зрозуміти менталітет народу [Пассов 2000, с.17].

Принцип відбору фільмів згідно з тематикою, запропонованою чинною навчальною програмою для певного курсу філологічного напряму ВЗО з практики мовлення, передбачає достатню тематичну повноту та відбір фільмів, що значною мірою співвідносяться з темами згідно програмового матеріалу. Цей принцип відбору дає змогу забезпечити навчальний процес необмеженою кількістю моделей життєвих ситуацій спілкування, що демонструють функціонування всіх соціальних факторів мови, які належать до матеріальної й духовної культури і присутні в усіх сферах людської діяльності.

Крім того, існує й ряд специфічних принципів, на яких доречно було б зупинитися, враховуючи той факт, що посібник призначений для студентів І-ІІ курсів філологічних спеціальностей.

Беручи до уваги той факт, що вербальне і невербальне спілкування соціально детерміноване і регулюється правилами певного суспільства, під нормою усного спілкування розуміють прийняті в суспільно-мовленнєвій практиці освічених людей правила вимови, використання усталених граматичних, стилістичних і невербальних засобів. Програмою з англійської мови для 1-2 курсу мовних спеціальностей передбачене формування у студентів вмінь і навичок іншомовної мовленнєвої діяльності на базі знання та активного використання лексичного фонду літературної мови, не включаючи діалектні варіанти, тому, добираючи автентичний художній фільм, слід ураховувати *відсутність у мові акторів сленгу та великої кількості діалектних слів.*

Не менш важливим є *принцип достатньої насиченості відеоряду елементами сучасного невербального спілкування*. Для того, щоб ознайомити студентів із невербальним спілкуванням британців, необхідно, щоб відеоряд відеофонограми містив у собі якомога більше актів невербальної поведінки, продемонстрованих у типових ситуаціях спілкування. Це дозволяє глибоко й повно показати специфіку елементів невербального спілкування англійців: жестів, поз, посмішок, поглядів, положення тіла у процесі спілкування, відстань між співрозмовниками, міміку. За цим принципом до відеоряду слід залучати фільми, що є відображенням сучасної епохи. Цьому принципу не відповідають відеоматеріали з історичним та фантастичним сюжетом, й усі ті, що не відтворюють реалій сьогодення.

Принцип порівняно нескладної, переважним чином *лінійної послідовності подій* у відеофільмі визначається нами для кращого розуміння

змісту художнього фільму студентами-філологами I-II курсів. За цим принципом доречно підбирати відеофільми, в яких спостерігається пряма й чітка послідовність подій, що розвиваються однолінійно, й уникати відеофільмів з багатолінійними сюжетами, де розгортається декілька сюжетних ліній, лише епізодично пов'язаних між собою. Такі фільми надають змогу зосередити увагу студентів на важливих деталях і складових відеофонограми, полегшують сприйняття кіноінформації, позбавляють від надмірних труднощів слідкування за розгортанням подій, допомагають краще зосередитися на вербальній і невербальній інформації.

Принцип урахування кількості дійових осіб впливає на розуміння змісту відеофільму. Беззаперечно невелика кількість дійових осіб полегшує сприймання та розуміння, а велика може бути надмірно важкою для початківців у слідкуванні за розгортанням сюжету.

Принцип стилістичної диференціації мовного та мовленнєвого оформлення змісту фрагментів виділений із метою навчання студентів адекватного сприймання словесного наповнення текстів фрагментів, правильного вибору стилю спілкування з використанням відповідних мовних засобів залежно від умов комунікації.

Принципу наочності відіграє важливу роль у формуванні іншомовних навичок і вмінь, засвоєнні мовного і мовленнєвого матеріалу. АХФ допомагає реалізувати мовленнєву, ситуативну, контекстну, графічну, картинну та емоційно-експресивну наочність [Baraney 1997, с. 18-19]. Реалізація принципу наочності у процесі навчання ІМ забезпечує успішне формування іншомовної комунікативної компетенції в англійському мовленні.

Важливо дотримуватися методичного принципу *комунікативності*, який сприяє успішному досягненню головної мети навчання іноземної мови: навчити студентів іншомовному спілкуванню [Пассов 1977, Скалкін 1989, Brumfit 1985].

Отже, виділені нами принципи відбору автентичних художніх фільмів для навчання усного мовлення студентів мовних спеціальностей вищих закладів освіти необхідні та достатні, а відеоматеріали, відібрані за цими принципами сприятимуть ефективному засвоєнню іноземної (англійської) мови майбутніми філологами.

1.3. НАВЧАННЯ УСНОГО АНГЛІЙСЬКОГО МОНОЛОГІЧНОГО МОВЛЕННЯ З ВИКОРИСТАННЯМ АВТЕНТИЧНИХ ХУДОЖНІХ ФІЛЬМІВ

Серед основних вимог чинної програми з практики мовлення у мовних вишах є опанування таким видом мовленнєвої діяльності як **монологічне спілкування (МС)**. Характерними рисами монологу є зв'язність, плановість, зв'язок зі слухачем, контекстуальність, доказовість; це розгорнуте розкриття думки одним мовцем у процесі спілкування зі співрозмовником (співрозмовниками) [Запорожченко 1971, с. 9].

Монолог – це зв'язний безперервний виклад думок однією особою, звернений до однієї або декількох осіб (аудиторії) [Нариси методики 1980, с.127]. Побудова монологу вимагає від того, хто говорить вміння чітко визначати комунікативний намір, уточнювати, розділяти його за допомогою необхідних форм та змістових категорій, обирати відповідний комунікативний набір слів і словосполучень, речень, поєднувати їх у логічну послідовність відповідно до обраного програмою висловлювання [Лурія 1979]. Монолог представляє собою безперервний спосіб мовлення, що триває протягом певного часу, не перериваючись, завдяки чому досягається завершеність думки.

Багатьом аспектам навчання усного монологічного мовлення студентів філологічних спеціальностей ВЗО присвячено дослідження методистів, серед яких: висвітлено загальні питання розвитку вмінь усного мовлення (Ю.І. Пассов 1991; В.Л. Скалкін 1981; П.Л. Сопер 2005; K. Bailey 2005; F. Klippel 1993; S. Thornbury 2005); виділено види монологічних висловлювань (В.Л. Скалкін 1983); охарактеризовано психологічні й психолінгвістичні основи усного мовлення (І.О. Зимня 2001; А.А. Леонтьєв 2003); розроблено й теоретично обґрунтовано методику навчання усного спонтанного мовлення на матеріалі художніх текстів (В.В. Матвейченко 2000).

Проте монологічні висловлювання студентів часто характеризуються невідповідністю мовленнєвому завданню, недостатньою повнотою, зв'язністю, низькою оцінюваністю, численними граматичними помилками, стилістичною нейтральністю.

Покращити цю ситуацію здатне залучення сучасних допоміжних засобів, зокрема такого виду відеофонограми як автентичний художній фільм. АХФ відіграють важливу роль у пізнанні студентами іншомовної дійсності, у формуванні позитивного емоційного ставлення до виучуваної мови, вони є стимулом до мовлення, до створення різноманітних мовленнєвих ситуацій за умови відсутності реального мовного середовища, а також виступають

зразком національно-культурної специфіки вербального і невербального спілкування.

Проблемі використання відеофонограми для навчання усного як монологічного, так і діалогічного мовлення присвячено такі дослідження: виділено функції відеофонограми у процесі навчання та способи застосування кіно-, теле- та відеофільмів [Н.І. Бичкова 1999, М.В. Ляховицький 1981, J. Harmer 2001, J. Lonegran 1990]; запропоновано модель побудови відеофоновправ для аудиторної роботи [Е.І. Щукіна 2002]; розроблено методику застосування фрагментів відеофільмів для навчання лексики із соціокультурним компонентом [Т.О. Яхнюк 2002]; створено модель навчання монологічного мовлення із застосуванням автентичних художніх фільмів [В.С. Пащук 2002]; створено комплекс вправ для навчання монологічного мовлення на основі відеофонограми в інтенсивному курсі навчання [Н.Ф. Бориско 1987].

Аналіз результатів досліджень, присвячених вивченню мовленнєвих механізмів, показав, що найбільшої значущості в процесі іншомовного монологічного говоріння набуває повноцінне функціонування механізмів випереджуючого синтезу й оперативної пам'яті разом із довготривалою, а основними психологічними характеристиками породження монологічного мовлення є організованість, розгорнутість, довільність, послідовність, що реалізуються в таких якісних характеристиках монологічного висловлювання як відповідність комунікативному завданню, логічність, тематичність, інформативність, інтенціональність, контекстність, ситуативність, модальність, вмотивованість, зверненість [Жинкін 1958, с. 61]. Ці якісні характеристики монологу є основою загальних і спеціальних умінь, якими повинні володіти студенти.

Монологічному мовленню притаманні певні психологічні й лінгвістичні особливості, що необхідно врахувати у процесі його навчання [Ніколаєва 1999, с.167].

Характерними рисами монологу є плановість, зв'язність, зв'язок зі слухачем, обов'язкова контекстуальність, доказовість; це розгорнуте розкриття думки одним мовцем у процесі спілкування зі співрозмовником (співрозмовниками) [Запорожченко 1971, с.9].

У психологічній літературі зазначається, що основними характеристиками породження усного монологічного мовлення є:

1) відносно безперервний спосіб мовлення – монологічне висловлювання не обмежується однією фразою, а є понадфразовою єдністю, що триває протягом певного часу, не перериваючись, завдяки чому досягається завершеність думки;

2) організованість – монологічне мовлення називається організованим видом мовлення, оскільки його можна заздалегідь спланувати. При цьому організованість забезпечується такими вміннями, як: правильність планування монологічного висловлювання; визначення комунікативної мети і предмету висловлювання; підпорядкування окремої сторони висловлювання загальній меті, мовленнєвому завданню [Баташов 1988, с.14];

3) цілеспрямованість – намагання передати бажаний зміст, висловлюючи своє відношення до предмета мовлення. Розвиваючи цілеспрямованість, ми тим самим удосконалюємо й мотиваційно-розумовий рівень мовленнєвих умінь [Баташов 1988, с.14];

4) розгорнутість виражається в детальності, повноті, завершеності думки, логічному й ясному розвитку думки. Комунікативний намір мовця характеризується повнотою викладу думки, її уточненні, поясненні, обґрунтуванні тощо [Леонтьєв 1974, с.24]. Розгорнутість забезпечується мовленнєвими механізмами випередження, вибору, оперативної пам'яті та реалізується у вмінні викласти свої думки послідовно, ясно, повно і доказово;

5) довільність – передбачає самостійність, евристичність, вибір відповідної композиційно-мовленнєвої форми для реалізації власного комунікативного наміру й є відмінною якістю механізму породження усного монологічного мовлення. Мовцю необхідно уміти користуватися найбільш доцільними для висловлювання мовними засобами, а саме: вживати слова або синтаксичні структури, що найбільш точно передають його задум, уміти передати необхідний ступінь ствердження, категоричності, обираючи синтаксичні засоби, типові для даного функціонального стилю [Баташов 1988, с.16];

6) послідовність і логічність – реалізуються в розвитку ідеї основної фрази шляхом уточнення думки, її доповнення, пояснення, обґрунтування тощо. Під логічністю розуміється послідовне розміщення елементів висловлювання, упорядкована система фактів, що мають відповідати меті висловлювання [Собеська 1987, с.14]. Рівень розвитку мовленнєвих умінь того, хто говорить відображається в його здатності висловлюватися логічно. Логічність викладу є основною ознакою монологу;

7) комунікативна спрямованість – мовленнєві одиниці, що використовуються у вправах, завжди співвідносяться з ситуацією спілкування. Усі висловлювання викладача і студентів мають бути ситуативно зумовленими [Нахабіна 1974];

8) модальність розуміється як суб'єктивно-оцінювальне ставлення мовця до дійсності. Вона є органічною частиною відображення дійсності у свідомості того, хто говорить [Мотіна 1988, с.36]. Модальність констатує не

лише суб'єктивне ставлення мовця до висловлюваного погляду реальності / нереальності явищ у мовній ситуації, контексті. До модальних значень відносять емоційно-експресивне ставлення мовця до змісту висловлювання.

Однак, методичний характер навчання усного монологічного мовлення студентів філологічних спеціальностей вищого закладу освіти потребує як психологічної природи вивчення, так і лінгвістичної.

У лінгвістичній літературі монологічні висловлювання розрізняються за способом передачі інформації, що визначаються по-різному: типи мовлення, види монологу [В.В. Виноградов 1928], типи мовленнєвих творів [Н.А. Метс 1981], способи викладу [К.І. Мотіна 1988; І.В. Самойлюкевич 1991], функціонально-смислові типи мовлення [С.А. Бурляй 1986] та ін.

Монологічне мовлення розглядається за формальними, комунікативними і функціонально-змістовими ознаками. Щодо комунікативних особливостей, то монологічне мовлення виконує такі функції:

1) інформативну – повідомлення інформації про предмети чи події навколишнього середовища, опис дій, явищ, стану;

2) впливову – спонукання до дії чи попередження небажаної дії, переконання щодо справедливості чи несправедливості, достовірності або недостовірності певних поглядів, думок, переконань, дій;

3) експресивну – використання мовленнєвого спілкування для опису стану, в якому знаходиться комунікант, для зняття емоційної напруженості [Бичкова 1999].

Залежно від комунікативної функції монологічного мовлення розрізняють кілька типів висловлювань. До них належать повідомлення, опис, розповідь. Повідомлення характеризується хронологічною послідовністю, опис – фактологічною, а розповідь – сюжетно-фабульною. Такі способи викладу монологу, як повідомлення, оповідання, розповідь, поєднані єдиною логічною категорією часу, в основі опису лежить логічна категорія простору, а в основі міркування, переконання й оцінки – причини та наслідку [Брандес 1988]. Відповідний характер мовлення вимагає від студентів певних умінь: правильно складати одну завершену фразу; комбінувати різноструктурні фрази; розширювати, доповнювати вже засвоєні мовленнєві зразки згідно з метою та умовами спілкування; вільно викладати свої думки; обговорювати факти, події; розкривати причинно-наслідкові зв'язки подій та явищ.

У методиці навчання іноземних мов виділяють три етапи формування монологічних умінь. В основу кожного з них покладена нова якість

висловлювання студентів, причому ця якість обов'язково призводить до збільшення обсягу мовленнєвих зразків, що використовуються студентом.

Завданням першого етапу є свідоме засвоєння й закріплення мовного матеріалу з виучуваної теми; уміння на його основі висловлювати одну завершену думку; поєднувати 3-5 фраз в одну понадфразову єдність.

На другому етапі завдання викладача полягає в тому, щоб навчити студентів робити перехід від одного мовленнєвого зразка до іншого, дотримуючись при цьому логічного зв'язку речень відповідно до тематики. Кожне наступне речення доповнює, розкриває або уточнює висловлену в попередній фразі думку.

Основним завданням третього етапу є створення студентами монологічних висловлювань текстового рівня різних функціонально-змістових типів. Цей етап характеризується розвитком умінь виражати власне ставлення до фактів, подій, про які висловлюється комунікант; формулювати критичну оцінку й доводити правильність будь-якого твердження; залучати до свого мовлення елементи міркування, аргументування.

Отже, завдання навчання усного монологічного мовлення доцільно вирішувати поетапно – від репродуктивного до продуктивного, від елементарних монологічних висловлювань однієї фрази до складних мовленнєвих утворень, побудованих на основі мовлення, що носить суто навчальний характер, до майже природного мовлення, вмотивованого реальними потребами (природною є розмова з носіями мови), бажанням студентів спілкуватися іноземною мовою.

Найпоширенішими композиційно-мовленнєвими формами монологу, за результатами аналізу дискурсу автентичних художніх фільмів, згідно з чинною програмою з практичного курсу основної іноземної мови, є міркування з елементами переконання, опису, розповіді, повідомлення, оцінки.

Міркування є результатом процесу логічного висновку нового знання про будь-які значущі об'єкти [Брандес 1988; Нечаєва 1974]. Це самостійний спосіб викладу причинно-наслідкових зв'язків із точки зору об'єкту зображення, завдань і структури самого висловлювання. Міркування завжди вміщує аналіз певних проблем, включаючи порівняння, оцінку й висновки. Головною частиною міркування є теза або судження щодо висновку, крім того міркування відбувається з метою отримання цього висновку, тому що у міркуванні завжди вирішується певне питання. Якщо висновок уже відомий, то мовець знаходить для нього відповідне обґрунтування.

Міркування складається з трьох змістових частин: вступу (постановки

питання), основної (логічних посилань), заключної (висновку). У постановці питання знаходяться нові відомості про об'єкт, логічна посилка вміщує процес отримання нового знання засобом системи логічних операцій; висновок є повним або стислим умовиводом [Нечаєва 1974].

Мета монологу-переконання – переконати слухачів у чомусь, сформувати в них конкретні мотиви, погляди, викликати певне бажання, спонукати до якоїсь дії [Самойлюкевич 1991]. Для переконання характерні неповний стиль вимови, іноді неясність звуків і слів, тому що це може бути дуже емоційне висловлювання. Його інтонація носить досить експресивний характер.

Опис є багатосторонньою і систематичною характеристикою об`єкта мовлення з його кількісними, якісними, структурними та функціональними ознаками, характеристиками простору, крім протяжності за часом [Ганецька 1985, с.20]. Опис – це більш або менш докладне перерахування предметів реальної дійсності із зазначенням їх розташування та інших характеристик, включаючи елементи аналізу й оцінки [Скалкін 1983, с. 21]. Він складається із зачину, основної частини, кінцівки. Зачин є об`єктом аналізу, основна частина опису подає характеристику об`єкта та наводить різні точки зору щодо об`єкта, кінцівка підводить слухача до визначення значення об`єкта [Метс 1981].

Розповідь містить інформацію про події, пов`язані з процесом певної діяльності, у зв`язку з повідомленням про певні факти, завдання яких – зафіксувати, представити етапи формування об`єктів, що мають часову протяжність. Розповідь характеризується емоційною забарвленістю і незначним суб'єктивно-логічним характером подій, що описуються. Монолог-розповідь – це послідовний, об'єктивний виклад подій та дій, опис ситуацій, пригод [Скалкін 1983, с.21]. Розповідь, на відміну від опису, є динамічною, для неї характерний перехід від однієї дії до іншої події, дійсність сприймається у процесі розвитку та зміни. Розповідь складається з зачину, змістової (основної) частини і висновків, де зачин виступає об'єктом, що має часову тривалість; у змістовій частині зафіксовано окремі стадії його формування в хронологічній послідовності; висновки є результатом процесу розвитку та визначення його значення. У розповіді основним об'єктом виступає подія, що відтворюється в хронологічній послідовності, категорія часу виражає існування подій, що змінюються.

Повідомлення – це особливий спосіб передачі інформації, в якому лише повідомляють слухача про щось нове, що нещодавно стало реально існуючим фактом, або говориться про вже існуючі дані, про об'єкти дійсності. Це відносно короткий виклад фактів і подій реальної дійсності у

стислій інформативній формі. Повідомлення складається зі вступу, основної частини й висновку, де у вступі повідомляється тема інформації, що надійшла, основна частина містить об'єктивну нову інформацію, що визначає змістову цінність висловлювання, висновок виконує роль логічного узагальнення.

Характерною рисою оцінки є велика частка суб'єктивності, залежно від інтересів та установок мовця, оскільки оцінка – це інформація про ставлення суб'єкта до об'єкта, його властивостей. Складовими оцінки є: зачин, аналіз, характер оцінки, висновки [Воробйова 1985]. У зачині констатується факт, що повідомив інший мовець, та висловлювання свого комунікативного наміру; аналіз – обґрунтування для оцінки, аргументів, що налаштовують суб'єкт на сприйняття якоїсь оцінки, певного стандарту, у відповідності з яким проводиться оцінювання; характер оцінки – вираження точки зору мовця, що містить у собі судження про цінність певного об'єкту.

Мовна оцінка може мати інтелектуальний, логічний, поміркований і емоційний характер, висловлювати ставлення до об'єкта з точки зору його відповідності або невідповідності певним нормам та вимогам соціального, політичного чи морально-етичного характеру, корисності, обгрунтованості або доцільності. Емоційна оцінка виражається з точки зору сприйняття.

Зважаючи на той факт, що базові вміння монологічного мовлення у студентів сформовані під час вивчення іноземної мови в загальноосвітній школі, завданням вишу є вдосконалення набутих умінь на якісно новій основі. Для вирішення цього питання виділено загальні й спеціальні вміння, що входять до компетенції комунікантів у процесі монологічного мовлення. Зокрема до загальних умінь монологічного мовлення відносять такі:

1) уміння реалізації комунікативного наміру відповідно до завдань та умов спілкування;

2) уміння логіко-композиційної будови висловлювання згідно з композиційно-мовленнєвими формами монологу;

3) комбінаційні вміння.

Аналіз особливостей відеофонограми, врахування психічних і вікових особливостей студентів дають нам змогу стверджувати, що використання автентичних художніх фільмів є відповідним меті навчання монологічного мовлення майбутніх філологів.

Основними характерними рисами АХФ є створення фільму носіями мови для глядачів-носіїв мови, високий темп та індивідуальні особливості мовлення акторів, наявність великої кількості невідомих мовленнєвих одиниць, певна повторюваність лексичних одиниць, структурна, лексико-фразеологічна, граматична і функціональна автентичність, а також

автентичність невербального пікторального ряду.

Основи застосування відеофонограми для навчання монологічного мовлення доцільно розглядати в декількох аспектах. *Психологічними* особливостями використання відеофонограми є здатність подавати мовленнєвий матеріал одночасно у двох модальностях – зоровій і слуховій, виступати мотиватором створення монологічних висловлювань, відтворюючи природні мовленнєві ситуації, забезпечувати необхідний емоційний клімат навчання [Банкевич 1981].

У процесі сприймання художнього фільму подається не лише власне зорова наочність, але й автентична мовна наочність, що й визначає *лінгвістичні* основи використання відеофонограми: лексичну (реалії; експресивні й ідіоматичні засоби, розмовна, конотативна і фонова лексика, терміни, сталі вирази, звукоімітація, вигуки, заповнювачі пауз тощо); граматичну (інверсія, неповні речення, скорочені форми, розділові й риторичні запитання тощо); фонетичну (правильність вимови, темп, тембр, інтонація, паузи тощо).

Розвиток монологічного мовлення студентів має відбуватися за допомогою певної методичної системи, що включає принципи навчання, відбір тематики та її організацію з урахуванням інтересів і можливостей студентів, комплекс вправ і форми роботи, відповідну структуру занять із практики усного й писемного мовлення.

Програма з практичного курсу основної іноземної мови для студентів філологічних спеціальностей висуває особливі вимоги до рівня володіння усіма видами мовленнєвої діяльності, включаючи й монологічну форму спілкування [Програма 2001, с. 82].

Мета навчання іноземної мови складається з пізнавального, виховного, розвиваючого та навчального аспектів, що тісно взаємопов’язані між собою [Програма 2001, с. 45]. Пізнавальний аспект передбачає отримання й розширення знань про країну, мова якої вивчається, про систему, особливості, характер іноземної мови. Виховний аспект полягає у вихованні культури спілкування, поваги до культури інших народів; розвиваючий розкриває розвиток мовленнєвих здібностей особистості, вміння спілкуватися, навчальний аспект – оволодіння іноземною мовою як засобом спілкування в основних видах мовленнєвої діяльності.

Поєднання аспектів вивчення іноземної мови дозволяють сформулювати кінцеву мету навчання усного монологічного мовлення таким чином: формувати у студентів навички й уміння створювати самостійні монологічні висловлювання у процесі іншомовного спілкування.

Застосування відеофонограми має певні *методичні* переваги: показує

предмети, явища оточуючого середовища, частину життя; виступає вихідною формою пізнання; з іншого боку, передаючи цікаві для студентів події, викликає в них емоційні співпереживання. Як ніякий інший допоміжний засіб навчання, відеофонограма дозволяє використовувати емоційно-мотиваційний фактор в оволодінні іноземною мовою, стимулює вербальне спілкування, посилює мотивацію, демонструє автентичні мовленнєві зразки.

Безсумнівною є важливість використання відеофонограми у відповідності з такими *загальнодидактичними* принципами навчання – доступності викладання, послідовності, наочності, свідомості й активності студентів, науковості, проблемності, самостійності, зв'язку навчання з реаліями, життям, міцності знань, рівня сформованості умінь і навичок, емоційності навчання.

Важливим і ключовим засобом формування умінь говоріння, на нашу думку, є комплекс комунікативних вправ, що ґрунтуються на змісті та мовному матеріалі АХФ. Комплекс вправ забезпечує формування вмінь логіко-композиційного оформлення усного монологічного мовлення з поступовим ускладненням завдань: від визначеного змісту і структури висловлювання до рівня самостійного продукування монологічних висловлювань різних видів.

«Виходячи з того, що процес реального спілкування завжди проходить в різноманітних ситуаціях, у завданнях до вправ мають створюватися навчально-мовленнєві ситуації, де зазначаються мовці, їх стосунки та комунікативні наміри, а також обставини спілкування» [Скляренко 1999, с.3].

Комплекс вправ для навчання монологічного мовлення студентів мовних спеціальностей вишів доцільно виконувати після повного перегляду фільму.

Таблиця 1.

Комплекс комунікативних вправ

Групи вправ			1	2	3	4	5
Типи вправ		рецептивні	+	+	+	+	
		репродуктивні	+	+			
		продуктивні		+	+	+	+
Ознаки вправ	Рівень комунікативності	умовно-комунікативні	+	+	+		
		комунікативні			+	+	+
	Ступінь детермінованості	частково детерміновані	+	+	+	+	
		мінімально детерміновані					+
Характер очікуваного мовленнєвого продукту студентів		репродуктивний	+	+			
		продуктивний		+	+	+	+
		частково детермінований	+	+	+	+	+
		мінімально детермінований					+

У запропонованому комплексі вправ на основі автентичних художніх фільмів, що складається з п'яти груп (табл. 1), ми врахували основну мету навчання монологічного мовлення, а також особливості різних композиційно-мовленнєвих форм монологу. Уривки з автентичних художніх фільмів, що використовуються у комплексі вправ, уможливлюють поєднання процесу вдосконалення і розвитку вмінь монологічного мовлення зі смисловою обробкою отриманої інформації.

Приклади до груп вправ надаються з використанням автентичного художнього фільму «Four Weddings and a Funeral» («Чотири весілля та поховання»).

Перша група вправ поєднує у собі навчання рецепції з репродукцією. До неї належать рецептивно-репродуктивні умовно-комунікативні вправи. Результат мовленнєвої діяльності студентів – репродуктивний, частково детермінований. Мета вправ полягає у формуванні вмінь репродуктивного говоріння, обмеженого в часі. Для цього доцільно виконувати вправи у два етапи: під час рецептивного етапу студенти після перегляду художнього фільму повністю дивляться фрагмент, у період репродуктивного етапу виконується мовленнєве завдання зі зменшеним або вимкненим звуком.

Приклад рецептивно-репродуктивної умовно-комунікативної вправи. Мета: формування вміння репродуктивного монологічного мовлення.

Студентам пропонується відтворити роль головного персонажу Чарльза.

Комунікативне завдання: You are an actor, playing the role of Charles. As this version of the film is made for foreigners, not keen on English, try to make your utterances not very complicated. (Демонструється уривок).

Вправи **другої** групи переходять до розвитку складніших умінь репродуктивно-продуктивного говоріння з опорою на уривок відеофонограми. Це рецептивно-репродуктивно-продуктивні умовно-комунікативні вправи. Епізодичні ролі дають змогу урізноманітнити ситуації спілкування, забезпечити такі умови, де комунікативне завдання витікає з умови ситуації, в якій знаходиться мовець. Мета вправ цієї групи – формувати вміння відтворення окремих елементів монологу з опорою на початок або закінчення висловлювання, поданого в уривку.

Приклад рецептивно-репродуктивно-продуктивної умовно-комунікативної вправи з опорою на вербальне завдання. Мета – формування вміння відтворювати висловлювання за запропонованим в уривку початком.

Комунікативне завдання: You are a student-actor. You're having your class. You have to finish the scene at the shop. You've just heard the beginning of the phrase that Charles was about to say to the shop-assistant. Try to complete it, giving your account of the ending.

Аудіоряд:

Charles: You've been very..

Третя група вправ є умовно-комунікативними, продуктивними, частково детермінованими. Це рецептивно-продуктивні умовно-комунікативні вправи. Метою вправ є формування вмінь продуктивного говоріння. На відміну від попередньої групи вправ у них відсутнє репродуктивне мовлення студентів. У процесі рецептивного етапу студенти дивляться уривок, де відсутнє мовлення дійових осіб. Під час цього етапу студенти повинні створювати власні монологічні висловлювання, що складатимуть уривок із мовленням персонажів.

Приклад рецептивно-продуктивної умовно-комунікативної вправи, що виконується після перегляду уривка з опорою на вербальне завдання. Мета – формування вміння доводити запропоновану тезу із формулюванням власних аргументів.

Комунікативне завдання: You are the director of the film. Today you are working on the role of Scarlett with the performing actress. In order to describe this character you've chosen some words from the script, in which the protagonist characterises herself. So, listen to the words of Scarlett and prove them:

Аудіоряд:

Scarlett: Named after Scarlett O'Hara, but much less trouble.

Опора: positive traits (of character), negative traits (of character)

До **четвертої** групи вправ належать рецептивно-продуктивні комунікативні вправи, спрямовані на формування вміння продукувати монологи з елементами різних композиційно-мовленнєвих форм, що виконуються з опорою на фрагмент фільму, в якому частину подій вилучено. Студенти відтворюють висловлювання, пов'язані з подіями уривку.

Приклад рецептивно-продуктивної комунікативної вправи. Мета – формування вміння відтворювати висловлювання, випущене в уривку фільму.

Комунікативне завдання: You are a scriptrwriter of the film. There are many scenes in the film where the actors are not speaking. Score for sound the scene:

Carrie is hidden behind the sofa. Speak of what she might be thinking at that moment.

П'ята група вправ спрямована на формування вмінь продуктивного мінімально детермінованого говоріння, найскладнішого виду мовленнєвої діяльності, і завершує процес навчання композиційно-мовленнєвих форм монологу. Це продуктивні комунікативні вправи. У цих вправах уже відсутня рецептивна фаза. Метою виконання таких вправ є розвиток і вдосконалення вмінь самостійного створення монологів з опорою на зміст усього фільму, його частини або зі зверненням до загальнолюдських цінностей, із залученням життєвого досвіду, світогляду студентів.

Приклад продуктивної комунікативної вправи. Мета – формування вмінь самостійного створення монологу-міркування з елементами доказу, переконання, спростування.

Комунікативне завдання: You are taking part in a round-table talk with your foreign friends. There are some questions to be discussed. It's your turn now. Express your opinion on the problem:

1) "One can't judge the person's character on the first acquaintance".

2) "One can't fancy somebody quite out of somebody's league".

3) "Opposites attract".

Опанування основними композиційно-мовленнєвими формами монологу є поетапним процесом: від удосконалення загальних умінь, формування і покращення спеціальних умінь, що складають компетенцію комунікантів монологічного мовлення, – до розвитку як загальних, так і спеціальних самостійних умінь монологічного мовлення. Навчання основних композиційно-мовленнєвих форм монологу відбувається поетапно: репродуктивне частково детерміноване мовлення → репродуктивне і продуктивне частково детерміноване мовлення → продуктивне мінімально

детерміноване мовлення з виконанням п'яти груп вправ.

Етап удосконалення загальних умінь монологічного мовлення відповідає етапу навчання репродуктивного частково детермінованого мовлення та передбачає виконання рецептивно-репродуктивних умовно-комунікативних вправ.

На другому етапі відбуваються формування й удосконалення спеціальних умінь монологічного мовлення, оскільки у попередній період навчання окремі спеціальні вміння монологічного мовлення вже були сформовані. Останні, в свою чергу, розподіляються на основі відповідних структурних компонентів та комунікативних дій, що реалізуються в межах тієї чи тієї композиційно-мовленнєвої форми монологу. Ці вміння відображають специфіку монологу як предмета оволодіння студентами мовних спеціальностей вишу. Етап формування й удосконалення спеціальних умінь монологічного мовлення відповідає етапові навчання репродуктивного та продуктивного, частково детермінованого мовлення, на якому виконуються рецептивно-репродуктивно-продуктивні умовно-комунікативні вправи та рецептивно-продуктивні умовно-комунікативні вправи.

Етап розвитку як загальних, так і спеціальних умінь продукування монологів передбачає навчання продуктивного мінімально детермінованого мовлення. На цьому етапі виконуються рецептивно-продуктивні комунікативні вправи. Етап розвитку як загальних, так і спеціальних умінь продукування монологів різних композиційно-мовленнєвих форм передбачає вільне володіння студентами загальними і спеціальними вміннями створення монологів.

Дослідники виділяють дві моделі занять, у кожній з яких використовуються художні фільми і друковані матеріали, але в різній послідовності. За першою моделлю навчання робота з друкованими матеріалами, такими як основний друкований навчальний текст, вправи до нього, додаткові друковані тексти передує перегляду художнього фільму та виконанню вправ на його основі. За другою моделлю – навпаки, робота з друкованими матеріалами відбувається лише після перегляду художнього фільму та вправляння на його основі.

На першому занятті доцільні усі види робіт, пов'язані з поданням основного навчального тексту, його читанням, автоматизацією дій студентів із новим навчальним матеріалом, слуханням фонограми, різними видами вправляння тощо.

На другому занятті відбувається робота студентів із мовним і мовленнєвим матеріалом, виконання вправ на основі тексту, залучення додаткових тематичних друкованих матеріалів, що усувають мовні та

позамовні труднощі, з якими студенти можуть зіштовхнутися під час перегляду фільму.

Третє заняття передбачає, за технологією, розробленою Н.І. Бичковою, проведення соціокультурної й мовної орієнтації студентів перед переглядом усього фільму – ознайомлення з історією його створення, його авторами, головними дійовими особами. Труднощі сприймання художніх фільмів долаються у декілька етапів. По-перше, до перегляду фільма студентам надаються відомості про авторів, якщо відеофільм створений за романом або повістю, сценаристів фільму, режисера, акторів, епоху, про яку йдеться у відео чи про особливості часу, коли він був створений. Крім того, семантизується невелика кількість невідомих лексичних одиниць (власних імен, географічних назв, дат, цифр, реалій), що потребують докладного пояснення, та так звані «хибні друзі перекладача» [Бичкова 1999, с.41]. Наступний етап – перегляд усього фільму. По-друге, під час перегляду фільма відбувається безпосередня суміщена постсемантизація невідомих мовних одиниць (шляхом усного перекладу, тлумачення, подання синоніма, антоніма із запереченням тощо).

Після перегляду студенти виконують усні завдання комунікативного характеру, що передбачають коротку відповідь, невербальну реакцію студента, або завдання в друкованому вигляді (можуть включати виконання тестів множинного вибору, поєднувальних, на вставляння тощо) з метою як перевірки розуміння певного фрагмента, так і навчання слухової рецепції.

На наступному після перегляду відеофільма занятті здійснюється вправляння на основі комплексу вправ. Перш за все виконуються рецептивно-репродуктивні умовно-комунікативні вправи з повторним переглядом фрагмента з метою формування вмінь репродуктивного говоріння, обмеженого в часі (синхронна репродуктивна або продуктивна мовленнєва діяльність під час показу фрагмента). Далі на цьому ж, а потім на наступному занятті виконуються рецептивно-репродуктивно-продуктивні умовно-комунікативні вправи, метою яких є формування вмінь відтворення окремих елементів монологу з опорою на початок або закінчення висловлювання, поданого у фрагменті (репродуктивна або продуктивна мовленнєва діяльність на цілісно-фрагментарній основі після перегляду фрагмента).

Після низки рецептивно-репродуктивних і рецептивно-репродуктивно-продуктивних вправ, що готують студентів до активного говоріння, на п'ятому занятті має місце ряд рецептивно-продуктивних вправ. Метою цих вправ є моделювання реальних актів спілкування. У процесі обговорення фільму ці вправи виступають як реальні ситуації спілкування. Такі вправи допомагають

формувати уміння продуктивного говоріння, а також розвивають умінь відтворювати монологи різних видів з опорою на зміст усього фільму чи його фрагмента.

Останнє заняття спрямоване на розвиток й удосконалення вмінь самостійного створення монологів різних видів і контролю сформованих навичок і вмінь.

Отже, застосування автентичних художніх фільмів у навчанні усного монологічного мовлення допомагає розкрити динаміку мовленнєвого спілкування, передати його характер і особливості, відтворюючи атмосферу спілкування. Під час перегляду автентичних художніх фільмів студенти мають змогу ознайомитися з усіма особливостями вимови. Робота з відеофільмами дозволяє навчати усному монологічному мовленню, коли студенти говорять переважно у ролі однієї з дійових осіб після перегляду фільму; навчати говорінню у процесі демонстрування фрагментів фільму; спонтанного, непідготовленого говоріння після перегляду художнього фільму під час участі в обговореннях та дискусіях, використовуючи монологи різних форм.

1.4. НАВЧАННЯ АНГЛІЙСЬКОГО ДІАЛОГІЧНОГО СПІЛКУВАННЯ З ВИКОРИСТАННЯМ ВІДЕОФОНОГРАМИ

Відповідно до Загальноєвропейських Рекомендацій рівні B2-C1, яких мають набути студенти протягом 1-2 років навчання у діалогічному спілкуванні передбачають уміння швидко й спонтанно висловлюватися без ускладнень у доборі мовних одиниць, гнучко й ефективно користуватися мовою з професійною метою, чітко формулювати думки й точки зору та доносити до співрозмовників свої погляди у повному обсязі [Загальноєвропейські Рекомендації 2003, с. 2-29].

Метою навчання майбутніх філологів англійського діалогічного спілкування є формування в них іншомовної комунікативної компетенції (мовної, мовленнєвої й соціокультурної). Під англійським діалогічним спілкуванням розуміємо процес взаємодії двох або декількох комунікантів, які дотримуються вербальних і невербальних національно-культурних норм та правил, притаманних британській етноспільноті [Конотоп 2010].

Автентичний художній фільм є джерелом аудіовізуальної інформації, яке є достатньо достовірним у вербальному й невербальному аспектах; автентичність стосується декількох аспектів: а) тексту сценарію; б) параметрів мовлення акторів; в) невербального компонента.

Чинною програмою для вишів визначається, що ***змістом і метою*** навчання студентів англійського діалогічного спілкування є формування в них іншомовної комунікативної компетенції – мовної, мовленнєвої й соціокультурної.

Сучасна методична література висвітлює різні підходи до створення типології діалогів: комунікативний [Калініна 1985], функціональний [Ананьєва 2002], функціонально-комунікативний [Щукіна 1991] і функціонально-прагматичний [Топтигіна 2004].

Аналіз автентичних художніх фільмів показує, що найбільш розповсюдженими є основні чотири функціональні типи діалогів: діалог-розпитування, діалог-домовленість, діалог-обмін враженнями (думками), діалог-обговорення (дискусія), тому ми використовуємо всі ці типи діалогів для навчання студентів-філологів на I-II курсах на простому мовному матеріалі.

Діалог-розпитування буває як одностороннім, так і двостороннім. Якщо діалог односторонній, то ініціатива запитування інформації належить лише одному партнеру, при двосторонньому діалозі — кожному з партнерів по спілкуванню. Діалог-розпитування передбачає запит та повідомлення інформації про предмети, явища, стани.

Діалог-домовленість використовується при вирішенні комунікантів питань стосовно планів і намірів.

У *діалозі-обміні враженнями і думками* співрозмовники висловлюють власне бачення на предмети, події, явища, виражають свою думку, наводять аргументи, докази, передають погодження з точкою зору комуніканта або її спростування.

Застосовуючи *діалог-обговорення (дискусію),* мовці прагнуть прийняти певне рішення, дійти якихось висновків, у чомусь переконати один одного.

Кожен діалог функціонального типу має певну сукупність реплік, що характеризуються структурною, інтонаційною й семантичною завершеністю.

Із метою забезпечення ефективного формування іншомовної комунікативної компетенції в діалогічному спілкуванні студентів ВЗО необхідно сформувати такі вміння: 1) інтегровано сприймати мовлення й розпізнавати невербальні засоби спілкування; 2) будувати вербальну і невербальну поведінку відповідно до норм, прийнятих в англомовному соціумі, використовуючи невербальні засоби спілкування у процесі діалогу: для презентації інформації про суб'єкт і об'єкт, підкреслення головного, переконання, прохання повторити інформацію, зміни значення вербального висловлювання, привертання уваги тощо; 3) порівнювати британські / американські невербальні засоби спілкування з українськими за ознаками

схожості / відмінності; 4) аналізувати коректність власного діалогічного спілкування та мовлення інших його учасників [Конотоп 2010, с. 6].

Компоненти англійського діалогічного спілкування одночасно поєднують у собі два види усного спілкування між особами — вербальне і невербальне. Але, незважаючи на важливість невербальних засобів спілкування, все ж основним засобом комунікативного зв'язку між людьми залишається мовлення.

Основними компонентами вербального діалогічного мовлення є його лексичний, граматичний і фонетичний рівні. У процесі навчання англійського діалогічного спілкування необхідно звертати увагу на його *лексичний рівень* [Тер-Мінасова 2000, с. 52].

Для успішного спілкування необхідні знання лінгвокраїнознавчої лексики, фразеологічних сполучень, полісемії, омонімії, діалектизмів, вживання мовцем маловживаних слів і термінів тощо [Бичкова 1972, с. 30].

Автентичний художній фільм має весь потенціал для навчання лексики на етапах семантизації й активізації лексичних одиниць: одночасна подача інформації за двома каналами з ефективним використанням зорового каналу; розширення «поля семантизації» однієї лексичної одиниці демонструванням кількох кадрів, накладанням вербальної презентації на невербальний образ, що допомагає показати, як функціонує певна лексична одиниця в словосполученні й реченні [Яхнюк 2002, с. 25-26].

Граматичний рівень вербального спілкування є також важливим, оскільки усна комунікація відбувається успішно, коли мовець у процесі спілкування правильно добирає й використовує граматичну форму, а слухач її правильно сприймає [Славова 2000, с. 78].

Фонетичне оформлення (вимовна норма), регламентована у словниках та свідомо прийнятий суспільством як обов'язковий історично складений засіб оформлення звукової реалізації усного мовлення, що передбачає дотримання правил вимови звуків певної мови й їх послідовності в потоці мовлення та інтонації, виступає ще одним рівнем вербального спілкування [Поліщук 2001, с. 19].

Одним із компонентів вербального спілкування є *темп***.** Абсолютний темп мовлення вимірюється кількістю складів за одну хвилину говоріння, виключаючи різного роду паузи між словами і фразами, загальний — кількістю складів за хвилину говоріння, включаючи хезитаційні паузи [Бичкова 1972, с. 126]. Визначено різні межі задовільного темпу мовлення для студентів: одні дослідники вважають, що задовільний темп англійського усного мовлення складає 120-150 скл. / хв. [Остапенко 1973, с. 126] або понад 200 скл. / хв. [Поліщук 2001, с. 127], деякі — 188,5 скл. / хв. [Калініна 1985,

с. 135]. Оскільки посібник розрахований на початкові курси навчання, то ми обираємо задовільний темп мовлення для студентів I-II курсів 120-150 скл./хв.

Другий компонент діалогічного спілкування включає **невербальні засоби спілкування**. Невербальні засоби спілкування визначають як сукупність дій, вчинків, що передаються за допомогою жесту, міміки, пози, погляду, манери триматися, рухів [Азімов 1999, с. 188].

Невербальні засоби поділено з урахуванням їх головних характеристик (рух, час, простір) і базових систем відображення й сприйняття (зорової та акустичної) на чотири групи: кінесичні, проксемічні, такесичні елементи й використання фонацій. У положенні тіла, жестах, виразі обличчя, контакті очей, одязі, зачісці й поведінці, навіть архітектурі знаходить вираження внутрішній світ людини як представника певного прошарку національно-культурної спільноти [Конотоп 2010, с. 6].

Використання кінесичних елементів у комунікації (міміка, усмішка, погляд, жести) є однією з найважливіших ланок, що забезпечує зворотний зв'язок під час діалогічного спілкування. У системі невербальної комунікації реакції та маски обличчя посідають істотне місце, оскільки вони є носіями комунікативного потенціалу.

Однією з головних невербальних форм прояву ввічливих відносин між людьми є *усмішка*. В англійському соціумі усмішка — це не лише біологічно детермінована реакція на позитивну емоцію, але й формальний спосіб демонстрації «я вдаю, що почуваюся зараз добре, і хочу справити саме таке враження на партнера по спілкуванню або я готовий зробити для вас щось гарне, корисне», оскільки цього вимагає етикет англійської комунікації [Солощук 2006, с. 136].

Наприклад

Daphne: *That sounded really good* (посміхається незнайомому хлопцю).

Boy: *Thanks* (посміхається).

Daphne: *Is that a Gibson J-200?* (Посміхається).

(The film *«What a Girl Wants» («Чого хоче дівчина»*).

В україномовному суспільстві усміхаються лише близьким або знайомим людям.

Погляд є однією з найбільш культурно зумовлених дій у системі невербальних компонентів комунікації. Серед британців погляд у процесі спілкування має більш функціональне значення, ніж в українців [Арджайл 1984, с.120]. Британці ретельно контролюють свої зорові дії. Вони спрямовують свій погляд на очі слухача приблизно на одну секунду, потім, розмовляючи, відводять його, через декілька секунд вони знову

налагоджують зоровий контакт зі слухачем, щоб переконатися, що їх ще слухають, потім знову переміщують свій погляд. Слухачі ж роблять невеликі кивки головою на знак розуміння почутого [Morain 1998, с. 69].

Прикладом може слугувати наступна ілюстрація:

Will: *What I'm saying is…* (спрямовує свій погляд в зону перенісся) *the important thing is to make yourself feel happy* (відводить свій погляд).

Marcus: *I've tried just making myself happy. She's tried making herself happy. It doesn't work. You need other people to make you happy.*

Will: *But that's just it* (знову спрямовує свій погляд в зону перенісся). *If other people can make you happy* (знову відводить свій погляд) *then they can also make you unhappy* (знову спрямовує свій погляд в зону перенісся) .

(The film *«About a Boy» («Мій хлопчик»*).

Одним із найуживаніших невербальних засобів цієї групи є *жести* — знаки, що виражаються за допомогою рухів тіла [Колшанський 1974, с. 36]. У людському спілкуванні вони виконують різні функції: 1) повторюють або дублюють актуальну вербальну інформацію; 2) суперечать вербальному висловлюванню; 3) заміщують вербальне висловлювання; 4) підкреслюють або підсилюють певні компоненти мовлення; 5) доповнюють мовлення в змістовому відношенні; 6) виконують роль регулятора вербального спілкування [Крейдлін 2005, с. 61-63].

Наприклад:

Gina: *Are you okey? You look a little fishy.*

Mickey: *No, I'm fine. So how was last night?*

Gina: *Fine* (змах кистю доповнює вербальне повідомлення). *The usual.*

(The film *«Mickey Blue Eyes» («Міккі Блакитні Очі»*).

Науковцями визначено критерії відбору жестів: 1) наявність змістового навантаження – жести, що інтерпретуються в контексті міжкультурної комунікації й упливають на її перебіг, наприклад, коли обидві руки відтворюють жест ОК, роблячи декілька рухів для підкреслення важливої інформації у процесі розмови (за цим критерієм не відбираються жести, притаманні лише певному індивіду, наприклад, звичка відкидати волосся); 2) типовість – жести, що використовуються мешканцями Великої Британії й США в типових ситуаціях спілкування, наприклад, для рахування вказівний палець однієї руки торкається по порядку верхівок пальців другої руки, починаючи з мізинця; 3) застосування певними віковими групами – відбиралися жести дорослих мешканців Великої Британії; 4) орієнтація на сучасну дійсність — відбору підлягають лише елементи невербальної поведінки, що використовуються носіями мови в теперішній час,

виключаючи ті, що вже вийшли з ужитку, наприклад, реверанс [Конотоп 2010, с. 6].

До *проксемічних засобів* належать вибір дистанції між співрозмовниками й їх розміщення. Ці засоби розглядалися науковцями у порівнянні британських і українських відповідників, що показало їх значне розходження. Британці й американці, наприклад, розміщуються збоку від співрозмовника, а українці – навпроти; дистанції персональних і соціальних зон спілкування англомовних комунікантів значно більші порівняно з україномовними. Перегляди й аналіз автентичних фільмів показує, що навіть під час спілкування британців з британцями комунікант відчуває дискомфорт від зменшення попередніх просторових параметрів іншими співрозмовниками.

Підтвердженням цього є уривок із фільму:

Daphne: *Thank you so much, Lady Dashwood* (кидається до бабусі, обіймає її).

Lady Dashwood: *No hugs, dear* (відсторонюється від неї, хитає головою з боку в бік). *I'm British* (кивок головою зверху вниз). *We only show affection to dogs and horses.*

(The film *«What a Girl Wants» («Чого хоче дівчина»*).

Крім того, дослідження такесичних елементів комунікації доводить, що британцям властива більша стриманість у здійсненні фізичних контактів типу дотику, вони обмінюються рукостисканням, але завжди намагаються робити це легко й швидко, тому ці моменти необхідно враховувати українцям під час спілкування з британцями [Judi James 2001, с. 45].

Таким чином, ефективність процесу спілкування полягає не лише у володінні системою мови і мовлення й умінням їх використовувати, а і в адекватній реалізації й інтерпретації комунікативної мети людини в системі невербального контексту. На етапі навчання усного спілкування важливим є той факт, що майбутні філологи мають вдало користуватися окрім вербальних ще й невербальними компонентами комунікації, оскільки останні суттєво впливають на перебіг міжкультурної комунікації.

Перегляд художнього фільму забезпечує одночасне сприймання студентом інформації слуховим і зоровим каналами, що співвідноситься із загальнодидактичним принципом наочності. Розгляд потенціалу використання АХФ у навчальному процесі дає підстави стверджувати, що він узгоджується із загальнодидактичними та методичними вимогами до формування в студентів комунікативної компетенції в англійському діалогічному спілкуванні [Конотоп 2010, с.7].

Методисти визначають наступні *вимоги до вправ* для навчання англійського діалогічного спілкування з використанням АХФ: переважання

комунікативних і умовно-комунікативних вправ; новизна комунікативних ситуацій; наявність навчально-комунікативної ситуації; присутність у вправах рольового компонента; забезпечення студентів опорами; індивідуалізація; інтегроване навчання вербального й невербального компонентів ДС.

У розроблених вправах для навчання англійського діалогічного спілкування студентів-філологів, ми керувалися положеннями ієрархічної послідовності вправ, різного ступеня керованості мовленнєвими діями студентів та цілісно-частково-цілісного підходу до навчання із застосуванням АХФ.

Розміщення вправ в ієрархічному порядку при навчанні діалогічного спілкування з використанням автентичних фільмів обумовлює таку їх послідовність: рецептивні → рецептивно-репродуктивні → рецептивно-продуктивні вправи у межах таких етапів оволодіння усним спілкуванням: формування навичок → удосконалення навичок → розвиток умінь.

У процесі формування навичок використовуються рецептивні вправи з метою ознайомлення студентів із відібраними незнайомими вербальними мовними одиницями перед переглядом фільму та під час його першого цілісного перегляду, коли одночасно з переглядом усього фільму викладач знайомить студентів із певною кількістю відібраних мовних і мовленнєвих одиниць у контексті та звертає увагу студентів на невербальні засоби спілкування й їх значення. Наступними йдуть рецептивно-репродуктивні вправи під час перегляду окремих фрагментів фільму. Період формування навичок поступово переходить у період удосконалення навичок: студенти виконують рецептивно-репродуктивні вправи після перегляду фрагмента. Для періоду розвитку вмінь характерні рецептивно-продуктивні вправи у вигляді надання оцінок діям персонажів, характеристики дійових осіб, дискусій на основі змісту всього фільму.

Розвиток мовленнєвих умінь проходить низку етапів через формування й удосконалення навичок. Розглянемо ці етапи.

І. Етап соціокультурної й мовної підготовки перед показом усього автентичного фільму. Змістом цього етапу є повідомлення викладачем інформації про фільм: його назву, тему, жанр, відомості про акторів, які знялися у фільмі, режисера фільму тощо. Мовна орієнтація на першому етапі полягає в ознайомленні студентів із: 1) іменами, прізвищами й іншими власними назвами *(Heathrow airport, Prince Charles, Princess Diana);* 2) частиною інтернаціональних слів, у яких звуковий образ майже повністю збігається зі звуковим образом відповідного слова української мови, але значення їх неідентичні *(biscuit – a thin, flat, dry, usually sweet cake that is*

usually sold in packages or tins, а не «бісквіт»; *literally — according to the most basic or original meaning of word or expression,* а не «літературно»); 3) словами і словосполученнями, значення яких не повністю відповідають значенню слів, що їх складають *(gridlock – a situation in which streets in a city are so full of cars that they cannot move*, а не «металева рамка з ключем»); 4) реаліями, що потребують ґрунтовного пояснення, яке неможливо здійснити під час перегляду фільму *(stag night — the night before a man's wedding, which he spends with his male friends only, usually having a party or a few drinks in a pub).*

На цьому етапі недоцільно здійснювати семантизацію великої кількості незнайомих мовних одиниць, оскільки поза контекстом вони запам'ятовуються набагато гірше, ніж у контексті автентичних фільмів.

Із метою зосередження уваги студентів на інформації, що по завершенню фільму буде обговорена, пропонуються передпереглядові завдання таких типів, як наприклад:

Teacher: Love can be different. We can love our parents, children, friends. "Love Actually" will tell you about different kinds of love.

While watching the film try to define the relationships of these pairs:

Billy Mack — Joe; Karen — Harry; Juliet — Mark.

Після завершення соціокультурної й мовної орієнтації студенти переглядають увесь фільм.

II. Етап адаптивного сприйняття під час перегляду автентичних художніх фільмів із поясненням відібраних незнайомих мовних одиниць і невербальних засобів спілкування. Семантизація мовних одиниць здійснюється шляхом перекладу, подання синонімів, антонімів із запереченням, тлумачення [Бичкова 1999, с. 44]. Приклади семантизації подано з АХФ *«Mrs Doubtfire»* («Місіс Даутфайер»):

1) здійснення семантизації шляхом перекладу рідною мову:

Аудіоряд: *Mr and Mrs Hillard, although these <u>custody proceeding</u>* (викладач: *судовий процес) tend to favour the mother.*

2) семантизація здійснюється за допомогою подання синоніму англійською мовою:

Аудіоряд: *My marriage is not ending. It's just on <u>hiatus</u>* (викладач: *refusal to accept).*

3) семантизація відбувається через подання антоніму англійською мовою:

Аудіоряд*: Ma, I think it's a little bit of <u>denial</u>* (викладач: *something is not true).*

4) поясненням англійською мовою:

Аудіоряд: *It is the court's ruling to award* <u>*sole custody*</u> (викладач: *the right to take care of a child, especially when the child's parents are legally separating) to Mrs Hillard.*

Невербальні засоби спілкування пояснюються викладачем після їхньої появи на екрані під час паузи між репліками дійових осіб або короткочасної зупинки показу фільму. Для семантизації невербальних засобів спілкування пропонуємо такі методичні прийоми: коментар, порівняння за виконанням, уживанням та значенням. Приклади наведено із фільму *«Mrs Doubtfire»* («Місіс Даутфайер»):

1) здійснення семантизації шляхом тлумачення:

Аудіо- та відеоряди: *Yes. You are right. I have to go* (герой відсуває манжет піджаку та дивиться на уявний годинник на руці).

Викладач: Цим поглядом та жестом містер Хіллард передає, що він запізнюється і йому вже час іти.

2) семантизація відбувається за допомогою надання коментаря:

Аудіо- та відеоряди: *Hi! I'm Mrs Doubtfire and you are…* (потискує їм руки).

Викладач: Британці потискають один одному руки лише при знайомстві.

3) порівняння жестів за виконанням:

Аудіо- та відеоряди: *Darling, this really is important* (дві руки одночасно піднімаються на рівні грудей).

Викладач: британці для жестикуляції використовують обидві руки, на відміну від українців, які в такій ситуації жестикулюють однією рукою.

Наступний етап – формування навичок аудіювання і розвиток уміння розуміння мовлення на слух.

III. Етап цільового навчання слухового та візуального сприйняття на рівні фрагмента художнього фільму. На цьому етапі відбувається навчання аудіювання [Бичкова 1999, с. 28]: розуміння на слух тексту, який не містить незнайомих слів; мовлення різних осіб; розуміння мовлення різного темпу; змісту аудіотексту шляхом ігнорування незнайомих мовних одиниць; уміння заглиблюватись у зміст АХФ; визначати головну ідею, думку, основні риси дійових осіб; аудитивна здогадка про значення незнайомої мовної одиниці, звуковий образ якої не асоціюється із звуковим образом відповідної мовної одиниці української мови. Цей етап важливий для вивчення візуальної рецепції невербальних засобів спілкування.

У процесі перевірки розуміння на слух доцільно використовувати позамовні типи реакції студентів – цифри, плюси й мінуси тощо, або короткі й лаконічні вербальні реакції – *«That's right», «Yes, I did», «Tom», «Mary»*

[Бичкова 1999, с. 45]. Завдання повинні носити комунікативний характер і, переважним чином, подаватись у звуковій формі.

Прикладом вправи цього етапу може бути:

Мета: навчити студентів розуміти на слух загальну думку повідомлення, що містить незначну кількість незнайомих слів — *custody proceedings, a barn-yard nature, visitation rights, sole custody, the court liaison officer, to rule, to assign* — ігноруючи ці слова.

Відеофонограма: фрагмент автентичного художнього фільму *«Mrs Doubtfire»* («Місіс Даутфайер»).

Інструкція перед переглядом уривку: *It is divorce proceedings. Although these custody proceedings tend to favour the mother the judge realises that is not in the children's best interest to deprive Christopher and Lydia of an obviously loving father. So to decide to whom to award sole custody the judge needs to clarify some facts about Daniel and Miranda and their feelings to the children. Watch the excerpt, then you will answer the judge's questions.*

Далі студенти переглядають фрагмент фільму. Текст частини фрагмента аудіоряду наведено нижче.

Miranda: *I spend too much time with you, Daniel. It's over! It's over.*

Daniel: *Come on, Miranda. We've got problems, but who doesn't? We could work'em out. Etc.*

Інструкція після перегляду фрагмента для організації фронтальної роботи студентів:

(для дівчат) Teacher: *You're Mrs Hillard. Answer the judge's questions.*

(для хлопців) Teacher: *You're Mr Hillard. Answer the judge's questions.*

Очікувані вербальні висловлювання студентів:

Teacher: *Was it your wife Miranda who suggested the divorce?*

(хлопець) Student 1: *Yes, that's right.*

Teacher: *Have you been married for 14 years?*

(дівчинка) Student 2: *Yes, we have. Etc.*

Характеристика вправи: рецептивно-репродуктивна, усна, з опорою на аудіо- і відеоряд АХФ, умовно-комунікативна, з наявністю рольового компонента, одномовна.

Процес виконання вправи: викладач виступає в ролі судді, продукує твердження, що відносяться до попередньо переглянутого фрагмента фільму, по черзі опитує студентів; після кожної відповіді студента викладач здійснює контроль її правильності, коли студент дав неправильну відповідь, звертається за уточненням, виправленням до іншого студента.

IV. Етап одночасної рецептивно-репродуктивної або рецептивно-продуктивної мовленнєвої діяльності під час перегляду фрагмента

автентичного фільму. Під час другої або третьої демонстрації фрагмента АХФ студент говорить з притишеним або вимкненим аудіорядом, його мовлення обмежене в часі, тому що він говорить одночасно з відеорядом. Необхідною є модифікація вправ з мовленням студентів у стислій формі: за час висловлювання дійової особи студент відтворює менше реплік, проте вони відображають головний зміст фрагмента.

Особливістю вправ для навчання одночасного рецептивно-репродуктивного мовлення студентів у ролі дійових осіб з повним відтворенням їхніх висловлювань під час перегляду фрагмента є напруженість мовленнєвого режиму. Ефективною є модифікація таких вправ у бік непідготовлених висловлювань студентів у стислій формі: за період висловлювання дійової особи студент продукує менше реплік, однак вони відображають основний зміст висловлювання.

Як приклад наведемо вправу:

Мета: навчити студентів відтворювати окремі репліки діалогу разом із невербальними засобами спілкування.

Відеофонограма: уривок АХФ *«Mrs Doubtfire»* («Місіс Даутфайер»).

Інструкція перед переглядом фрагмента: *Some episodes of the film «Mrs Doubtfire» are badly heard. Help the producer renew some of the fragments of this film. Watch the episode when Lydia makes an apology to Mrs Doubtfire.*

Студенти переглядають уривок фільму. Текст частини фрагмента аудіоряду та опис відеоряду наведено нижче.

Lydia: *Mrs Doubtfire* (простягує руку в бік місіс Даутфайер)?

Mrs Doubtfire: *Lydia, dear. Get back inside right now before you freeze.*

Lydia: *Look… I just want to apologize for being such a pain today* (очі донизу).

Mrs Doubtfire: *Oh, dear. It's all right.*

Lydia: *No, I'm really sorry. It's just… I'm still kind of messed up… about everything. Etc.*

Інструкція після перегляду фрагмента:

Teacher to girls: *Take Lydia's part.*

Teacher to boys: *The director of the film made up his mind to change the leading actors from female into male in some episodes, in this episode the role of Lydia to Danny's brother Nick. Play Nick's part.*

Студенти ще раз переглядають фрагмент фільму, викладач у потрібних місцях виключає аудіоряд, даючи студентам змогу висловитися від імені дійової особи фрагмента — Лідії. Приблизні вербальні й невербальні дії студента:

(Викладач виключає аудіоряд) Student: *Mrs Doubtfire* (простягує руку в бік місіс Даутфайе).

(Аудіоряд включений) Mrs Doubtfire: *Lydia, dear. Get back inside right now before you freeze.*

(Викладач виключає аудіоряд) Student: *Look… I just want to apologize for being such a pain today* (очі донизу). *Etc.*

Характеристика вправи: рецептивно-репродуктивна, усна, вправа для навчання обміну короткими діалогічними репліками, умовно-комунікативна, з опорою на аудіо- і відеоряд АХФ, із використанням рольової гри, частково керована, одномовна, з інтегрованим репродукуванням у вправі вербального і невербального компонентів діалогічного спілкування.

Процес виконання вправи: під час виключеного аудіоряду студенти по черзі відтворюють вербальні висловлювання і невербальні компоненти Лідії, а викладач контролює правильність відтворення мовлення з невербальними елементами; по завершенню презентації усього діалогу викладач обговорює зі студентами допущені помилки.

V. Етап рецептивно-репродуктивної або рецептивно-продуктивної мовленнєвої діяльності на цілісно-фрагментарній основі після перегляду уривку автентичного художнього фільму. Це етап рецептивно-репродуктивної або рецептивно-продуктивної мовленнєвої діяльності, вдосконалення мовленнєвих навичок і розвиток мовленнєвих умінь, але не паралельно з аудіо- та відеорядами автентичних фільмів. Відбувається вдосконалення мовленнєвих навичок студентів із автоматизацією мовленнєвих дій студентів і розвиток їхніх мовленнєвих умінь. Одночасно засвоюються невербальні засоби спілкування. Переважна кількість вправ виконується на рівні фрагмента фільму, коли студент виступає в ролі його дійової особи. У вправах на цьому етапі студенту також пропонується виступити від власного імені — висловити свої думки, погляди, відчуття.

Як приклад наведемо вправу:

Мета: навчити студентів рецептивно-продуктивного діалогічного спілкування.

Відеофонограма: уривок АХФ *«Love Actually»* («Реальна любов»).

Інструкція перед переглядом фрагмента: *Watch the excerpt and think if you share the script-writer's attitude to love.*

Далі студенти переглядають фрагмент. Інструкція після перегляду фрагмента для організації роботи студентів у малих групах:

Teacher to group 1, 2, 3: *Express your opinion on the problem: Do we live in a world of hatred and greed or love actually is all around? Highlight your point*

of view giving examples from the film and discuss them with your groupmates. Now speak in small groups.

Приклади передбачуваних висловлювань студентів однієї групи:

Student 1: *Love can give you as much pain as pleasure. People die for love, killing themselves and others. Love can cause mental and physical illness. We suffer for it like Sam but cannot live without it. Love has different faces: Natalie and Prime-minister, Sam and Daniel, Sara and Karl. There are endless ways to say 'I love you'.*

Student 2: *No doubt, you are absolutely right, that love can be different. In turn it can be romantic, compassionate, playful, unconditional, love is... just another four-letter word. Can you give a one-sentence definition?*

Student 3: *I cannot agree with you, that love is just a four-letter word. Robert Sternberg, psychologist, invented the 'Triangular theory of love'. Whether or not his theory is 'true', it provides a useful way of getting at what people mean in detail. Sternberg's Triangle is made up of the following basic elements: Intimacy, Passion and Commitment.*

Характеристика вправи: рецептивно-продуктивна, усна, вправа для навчання діалогічного спілкування з елементами монологу, комунікативна, з опорою на аудіо- і відеоряд АХФ, мінімально керована, одномовна, без використання рольової гри.

Процес виконання: під час одночасного виконання вправи у малих групах відбувається взаємоконтроль, із боку викладача здійснюється вибірковий контроль їхнього мовлення; після цього групи одна за одною ілюструють власні діалоги перед усіма студентами, викладач контролює правильність мовлення, після презентації діалогу кожною групою викладач обговорює почуте зі студентами і виправляє допущені помилки.

VI. Етап рецептивно-продуктивної мовленнєвої діяльності на основі змісту декількох фрагментів або всього АХФ [Конотоп 2010, с. 11]. Це завершальний етап формування комунікативної компетенції англійського діалогічного спілкування. За допомогою кількох фрагментів або всього художнього фільму викладач організовує діалогічне спілкування студентів, у процесі якого активізуються мовні одиниці та невербальні засоби спілкування з переглянутих частин АХФ. У вправах студенти виступають у різних ролях або від власного імені. На основі декількох фрагментів чи всього АХФ викладач повинен організувати діалог студентів, під час якого активізуються необхідні для вживання відібрані вербальні й невербальні засоби спілкування; у процесі виконання вправ студенти виступають у різних ролях або від власної особи.

Прикладом вправи цього етапу є наступна:

Мета: навчити студентів рецептивно-продуктивного діалогічного спілкування.

Відеофонограма: АХФ *«Mrs Doubtfire»* («Місіс Даутфайер»).

Інструкція після перегляду фільму для організації одночасної парної роботи студентів:

Teacher to St 1: *You are a marriage counselor, a person with special training in psychology and family relations. Your new client is a single mother Miranda, listen to her problems and give some thoughtful advice.*

Teacher to St 2: *You are a single mother Miranda. You have lots of problems: a small child, your ex-husband does not support you, etc. You have come to a marriage counselor, a person with special training in psychology and family relations to try to find out what's wrong with your family life.*

Teacher to St 1, St 2: *Now speak in pairs.*

Характеристика вправи: рецептивно-продуктивна, усна, вправа для навчання діалогічного спілкування з елементами монологу, комунікативна, з опорою на аудіо- і відеоряд АХФ, мінімально керована, одномовна, з наявністю рольового компонента.

Процес виконання вправи: у процесі одночасного виконання вправи студентами парно відбувається взаємний контроль, викладач же, у свою чергу, здійснює вибірковий контроль їхнього мовлення, після цього декілька пар по черзі презентують свої діалоги перед студентами, викладач обговорює зі студентами правильність мовлення після презентації діалогу кожної пари.

Таким чином, поетапний розвиток мовленнєвих умінь на основі фрагментів чи цілих автентичних художніх фільмів сприяє виробленню й удосконаленню навичок англомовного діалогічного спілкування у майбутніх філологів.

ЧАСТИНА ІІ
МЕТОДИКА ВИКОРИСТАННЯ АВТЕНТИЧНИХ ХУДОЖНІХ ФІЛЬМІВ У НАВЧАННІ ІНОЗЕМНИХ МОВ

2.1. A Beautiful Mind

Genre: Biography | Drama

Synopsis: A biopic of the meteoric rise of John Forbes Nash Jr., a math prodigy able to solve problems that baffled the greatest of minds. And how he overcame years of suffering through schizophrenia to win the Nobel Prize.

MPAA Classification: Rated PG-13 for intense thematic material, sexual content and a scene of violence.

Running Time: 135 min.

Release Date: December 2001

Director: Ron Howard

Screenplay: Akiva Goldsman, Sylvia Nasar (book)

Major Characters

JohnNash……Russell Crowe

One of the greatest mathematical geniuses of the 20th century, who won the Nobel Prize in 1994, studied and taught at Princeton University, and suffered from the mental disease of schizophrenia for most of his adult life.

Alicia……....Jennifer Connelly

John's beautiful, intelligent and loving wife who stayed with him through decades of marriage, from the 1950s to after 2000, despite the difficulties of living with a person with severe mental illness.

Parcher……..……....Ed Harris

An agent of the US government who convinces John to help break secret Soviet codes, in order to prevent a horrible nuclear attack on the United States (Note: Parcher is not really who he appears to be).

Charles……Paul Bettany

John's roommate at Princeton who studied English literature (Note: Like Parcher, John is not really who he appears to be).

Martin Hansen……....Josh Lucas

A brilliant math student at Princeton and colleague of John's who later becomes head of the Princeton math department.

Dr. Rosen……Christopher Plumber

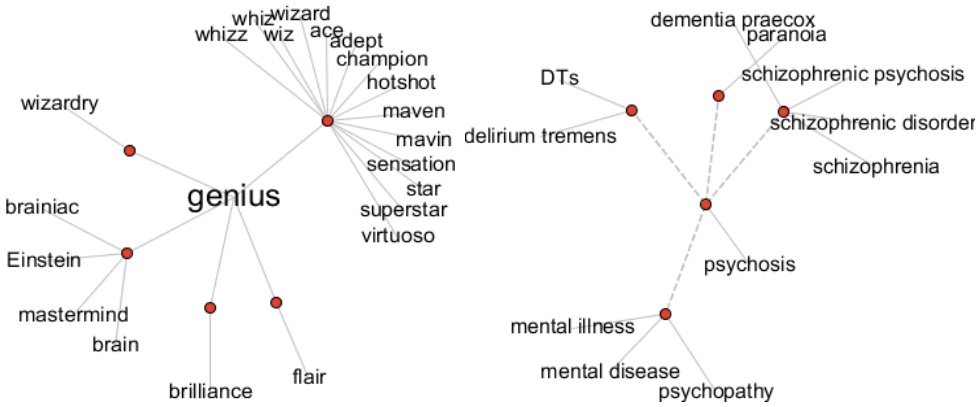
A psychiatrist in Boston who identifies John's Schizophrenia and helps him and Alicia to live with the disease.

A. Previewing activities.

Task 1. Think and answer the following questions:

1. Do you have a favorite movie or type of movie?
2. What do you think of Hollywood movies?
3. Do you have a favorite movie star?
4. Modern blockbuster movies can cost hundreds of millions of dollars to make. What do you think about that?
5. Do you prefer to watch movies at a theater or at home?
6. Does your country of origin have a movie industry?
7. Talk about the worst movies you have seen.
8. How often do you go to a movie theater? How expensive are they in your country of origin?
9. Are movies just entertainment for you, or do you think they have an important part to play in our society?
10. Do you usually read the reviews of movies before you watch them? Why/Why not?
11. Who are more famous in your country of origin: American movie stars or your own country's movie stars?

Task 2. Look at the following word maps. Give definitions of the word maps' constituets and make up sentences with them.



Task 3. Read the following text and write your own summary (20 sent.) using new words and word-combinations.

Plot Summary

This film is the true story of John Nash, one of the great geniuses of the 20th century, who was famous for both his theories in math, and for the fact that he suffered from schizophrenia. The movie follows Nash's amazing life from the time

he arrives at Princeton University as a young, brilliant and noticeably odd West Virginia math student, until his life as an old man who has won the Nobel Prize. Over the years, he becomes recognized as a unique intellect whose theories have greatly influenced not only mathematics, but various other academic areas from economics to biology. And as of this writing in 2002, Nash is still alive, and still teaches at Princeton.

The focus of this movie is on Nash's struggle with the terrible illness of schizophrenia, which began to effect him while a student at Princeton in the early 1950s. Afterward, his brilliance led to a teaching and research position at the prestigious Massachusetts Institute of Technology (MIT), the world famous university in Boston. There, Nash's disease began to grow worse, but fortunately for him, it was also at MIT that he met Alicia, a brilliant math student of her own. The two fell in love, and while Alicia did not discover his illness until after they married, once she realized how sick her husband was, she did all she could to take care of him, herself, and their new son. With great determination, John Nash was able to successfully fight back from the delusions that are a large part of schizophrenia, and while he never was able to get rid of the disease completely, he became an honored member of the Princeton community. In some ways, his life is a truly fascinating window on the still unclear relationship between genius and madness.

A Brief Note on Schizophrenia: Many people used to think that schizophrenia was a mental disease marked by "split personality," which exists when one person seems to have two or more completely different personalities. In fact, most people who have this mental illness do not have that condition, but they do suffer from such things as inability to think clearly, manage emotions, make decisions, or relate to others. Most seriously, schizophrenics can suffer from hallucinations ("seeing things that don't really exist"), as well as a fundamental and unpleasant change in how they experience basic emotions, incoming sensations and even themselves. In short, this is a terrible illness that can take away a person's ability to lead a normal life, though fortunately, it has become more and more treatable.

A Brief Note on Princeton and MIT:

Most of the film centers around John's life at two of the best Universities in the United States. Princeton is located in the small town of Princeton, New Jersey, about an hour from New York City. When John arrived as a young student in the late 1940's, Albert Einstein was still a professor there (He died in 1955, having been at Princeton for nearly 20 years).

The Massachusetts Institute of Technology, known by most as MIT, is perhaps the most prestigious school of technology and applied sciences in the

world (In the film, John taught for a few years at a defense department center at MIT called the Wheeler Institute). MIT is located just minutes from Harvard University, in Boston, Massachusetts, which probably has more excellent universities than any city in the world.

Task 4. Study the following words and word combinations. Write 10 sentences incorporating new words and word combinations.

John Nash arrives at Princeton, meets his lesser genius classmates, and his curious roommate Charles.

Mathematicians broke the Japanese codes….and built the A-bomb.
A "code" is a secret set of symbols that only certain people can understand. The "A-bomb" is short for an atomic or nuclear bomb.
To triumph, we need results. Publishable, applicable results.
"To triumph" is to beat an opponent. If results are "publishable," they are good enough to be printed in academic or scholarly journals, and if they are "applicable," they have a practical use.
Who among you will be the next Morse, Einstein…. the vanguard of democracy, freedom and discovery?
Morse was famous for having invented the "Morse code," which was a series of short sounds by which messages were sent through wire in the 19th century. The "vanguard" of a social movement are the first people who promote it, before it becomes popular.
Today, we bequeath America's future into your able hands.
To "bequeath" property is to hand it legally down to the next generation, often in the form of a will.
It's the first time the Carnegie Prize has been split and Hansen is all bent.
If a prize is "split," it is divided between two or more people (If a person is "bent out of shape," they are angry or upset; "Bent" alone, which means twisted or curved, is no longer used for angry).
Nielson, symbol cryptography.
The study of codes and how to break them so they can be understood.
Neil here broke a Jap code; Help rid the world of fascism.
"Jap" is now considered a racist word for Japanese, though it was common up through the 1960s. "To rid the world" of something is to help eliminate it ("Get rid of" is more common).
The burden of genius…..so many supplicants and so little time.

A "burden" is a great responsibility or problem that is carried.
A "supplicant" is a person who has or begs with humility or respect.
Nice is not Hansen's strong suit.
A person's "strong suit" is the skill that they are good at
(A funny way of saying that Hansen doesn't know how to be nice).
I've read your pre-prints on nazi ciphers and non-linear equations…
A "pre-print" is a dated academic term for a paper before it has been published. "Nazi ciphers" were German code writers during World War 2. A "non-liner equation" is a concept in advanced mathematics.
…and I am supremely confident that there is not a single seminal or innovative idea in either one of them.
If an idea is "seminal," it's important and original. If an idea is "innovative," it's a new way of thinking that has not been done before.
Enjoy your punch.
A popular fruit drink at parties, which often contains alcohol.
The prodigal roommate arrives!
An educated word for a person who spends and wastes lots of money, and who was often spoiled as a child.
Did you know that having a hangover is not having enough water in your body? It's not enough to run your kreb cycles.
A "hangover" is the horrible feeling people have the morning after they have drunk too much alcohol. A "kreb cycle" is a term for energy storage that is used in biology.
The cock was mine and the tail belonged to a particularly lovely young thing with a passion for DH Lawrence.
A "cock" is a crude word for a penis, and in this case a tail refers to a woman's ass. "Lovely" is a British word for pretty or attractive. If you have a "passion for" somebody, you are very attracted by or interested in them (DH Lawrence is a well know British writer of the early 1900s).
Is my roommate a dick?*A funny adjective for a jerk, idiot or in certain contexts*
You the poor kid who never got to go to Exeter or Andover? :: Despite my privileged upbringing, I'm actually quite well-balanced.
Exeter and Andover are two famous preparatory schools in Massachusetts that the children of the rich attend in order to get into the best universities. If a person has had a "privileged upbringing," they've been raised in great wealth, often with an excellent education.
I have a chip on both shoulders.
If a person has "a chip on their shoulder," they are bitter or angry about something that happened to them in the past.

Maybe you're better with integers than you are with people.
An "integer" is a mathematical word for a number.
I can't waste time….memorizing the weak assumptions of lesser mortals.
"Lesser mortals" is a funny but snobby way of referring to people that the speaker feels are not as intelligent as they are.
I need to look through…to the governing dynamics.
That's the only way I'll ever distinguish myself.
"Governing dynamics" is John's way of referring to the basic rules that control a system or situation. "To distinguish" yourself is to accomplish something so important you become very well known.
I've played enough Go for one day. :: Come on, I hate this game.
"Go" is a famous board game from East Asia. "Come on" is the most versatile phrasal verb in English, here meaning please, or "be serious."
Ok….psycho.
A popular slang word for a person who is crazy.
Nash is going to stun us all with his genius.
"To stun" a person is to shock or overwhelm them.
Terrified, mortified…stupefied, by you.
If a person is "mortified," they are scared to death. If they are "stupefied," they are so confused that they feel stupid.
No starch, pressed and folded.
"Starch" is a powder used with clothes to make them flat or stiff, and if clothes are "pressed," they are ironed to be flat without wrinkles.
I've got two weapons briefs under security review by the D.O.D. :: Derivative drivel.
A "weapon" is a type of arm, from a gun to a tank. A "brief" is a short paper, and if it is under "security review," it is being read to see if it needs to be kept secret. The "D.O.D." is the Department of Defense. If a paper is "derivative," its ideas were taken from elsewhere and it is not original. "Drivel" refers to words that are nonsense or make no sense.
How will it feel when I'm chosen for Wheeler and you're not?
In this film, Wheeler is the name of a Defense Department institute at the Massachusetts Institute of Technology (MIT) where many very smart people would love to work.
The hubris of the defeated. :: The game is flawed.
"Hubris" is too much self-confidence or ego. If something is "flawed," it is imperfect or has a built-in mistake or problem.

John's awkward moments with women triggers a major breakthrough in mathematics, game theory and economics.

Hanson's just published another paper and I can't even find a topic for my doctorate.

A "topic" is a subject and a "doctorate" is a major paper or thesis that is written for a Ph.D. degree.

If I could derive an equilibrium where prevalence is a non-singular event, where nobody loses….

This is John's mathematical talk. "To derive" is to take or obtain from a specific source. "Equilibrium" is balance or equality between two sides, and "prevalence" is frequency.

You have no respect for cognitive reverie, you know that?

"Cognitive" refers to the mind or intellect, and "reverie" is the act of daydreaming or thinking intently about something.

Fortune favors the brave! Bombs away!

The first sentence is a way of saying those with courage will get what they want. The second sentence is slangy way of saying that it's time to take a risk and try (in this case, to try and meet a pretty girl).

My odds of success dramatically improve with each event.

"Odds" is another word for chances or possibility.

I don't know exactly what I'm required to say in order for you to have intercourse with me, but could we assume I've said all that?

"To require" a person to do something is to force or oblige them to do it. "Intercourse" is a very formal word for sex (i.e.…sexual intercourse).

Essentially, we're talking about fluid exchange, right? :: Have a nice night, asshole!

"Essentially" is another word for basically. In this context, "fluid exchange" refers to the bodily fluids (semen, vaginal fluids) that come into contact during sex. "Asshole" is a very strong insult word for jerk, bastard, creep, etc.

I've been working on manifold embedding….my bargaining strategies are starting to show some promise.

If a scientific theory "shows promise," it has been shown to have great potential in the future.

Up to this point, your record doesn't warrant any placement at all.

"To warrant" is another way of saying to deserve or merit

(In this case, a placement or assignment at a research institution).

Don't mess around!

"*To mess around" is to waste time or not take something seriously.*

Bust that worthless head wide open!

"To bust open" something is to violently break or shatter it. If something is "worthless," it has no value.

That Isaac Newton fellow was right! He was on to something.

If a person is "on to" something, they are in the process of discovering or realizing something of great value or importance.

Nash, you might want to stop shuffling your papers for 5 seconds.

"To shuffle" papers is to continue passing them form one hand to the other, often because of nervousness.

And those who strike out are stuck with their friends.

"To strike out" is to fail doing something

(To strike out in baseball is to fail to hit the ball).

You can lead a blond to water but you can't make her drink.

The original expression is "You can lead a horse to water…"

He may have the upper hand now, but wait until he opens his mouth.

If a person has "the upper hand," they have the competitive advantage against others.

That's the only way we all get laid.

To "get laid" is a slangy and very common way of saying to have sex, usually with a person you are not married to.

You do realize that this flies in the face of 150 years of economic theory?

If a scientific theory "flies in the face" of another one, it completely contradicts or goes against the other one.

That's rather presumptuous, don't you think?

A good word which means to presume too much, often in a arrogant or overly confident way, or to overstep appropriate boundaries

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Mr. Nash, with a breakthrough of this magnitude, I'm confident you will get any placement you like.

A "breakthrough" is a major advance in science, and "magnitude" is another word for size, strength or intensity.

John joins the government in the fight against Soviet terror, and begins his troubled life as a professor at MIT .

General, the analyst from Wheeler Labs is here.
An "analyst" is a researcher, scientist or person who studies or analyzes complicated data or information.
We've been intercepting radio transmissions from Moscow.
"To intercept" a message is to secretly get access to it in order to listen to it or read it. "Radio transmissions" are messages sent through the air.
We've developed several ciphers, if you'd like to review our preliminary data.
A "cipher" is a type of secret code. "Preliminary" means initial or first, and "data" refers to any kind of statistics or countable information.
These are longitudes and latitudes.
The first is the distance West or East from Greenwich, England, and the second is the distance North or South of the equator.
They appear to be routing orders across the border into the US.
"To rout" an object is to send it to a particular destination.
Gentlemen, we need to move on this.
"To move on" something is to take action on it.
Who's big brother?
An expression from the book "1984" that refers to a government agent that spies on people to make sure that they are following orders.
Captain Rogers will escort you to the unrestricted area, doctor.
"To escort" a person is to accompany them, often to provide protection or company. If an area is "unrestricted," anybody is allowed to go there.
Home run at the Pentagon? :: Have they actually taken the word "classified" out of the dictionary?
A "home run" is a term from baseball that means the hitting of a ball out of the ballpark, but it more generally means a great success. Note that "actually" often means, as here, truly. If something is "classified," it's kept secret from all except a very few people who need to know.
We just got our latest scintillating assignment.
If something is "scintillating," it is extremely interesting or intellectually stimulating or lively. An "assignment" is a particular project, task or job.
The Russians have the H-bomb, the nazis are repatriating
South America, the Chinese have a standing army of 2.8 million… The "H-bomb" is a hydrogen bomb, which is a powerful nuclear weapon. "To repatriate" an area is to fill it with people.
…. and I'm doing stress tests on a dam.
A "stress test" is designed to see how much pressure a building can take before it's damaged. A "dam" is a giant structure for holding water.

So not only do they rob me of the Fields Medal, they put me on the cover of Fortune Magazine with these hacks, these scholars of trivia…

The Fields medal is a very prestigious prize awarded for work in math. A "hack" is a writer who claims to be doing serious work, but is only writing for commercial success. A "scholar" is a serious researcher, and "trivia" refers to unimportant facts or details.

Come on, you know the drill. You get these beautiful facilities and MIT gets America's great minds of today teaching America's great minds of tomorrow.

In this case, "the drill" is the routine things that a person is expected to do over and over. A "facility" is a building that is used for a special purpose, such as a hospital or school.

You may complete your assignments at your whim.

To do something "at your whim" is to do it whenever you want (A person's whim is a sudden or unplanned desire).

We incinerated 150,000 people in a heartbeat.

"To incinerate" something is to burn it to ashes.

Conviction, it turns out, is the luxury of those on the sidelines.

Here, "conviction" is strong belief in a principle or idea. The "sidelines" refers to the side of a field where players stand and watch the game. This is Parcher's way of saying those who are directly involved in war cannot always be true to their beliefs.

I'm increasing your security clearance to top secret. Disclosure of secure information can result in imprisonment. Get it?

A "security clearance" is official approval to see secret documents that a government or organization wants kept secret. If something is "top secret," it can only be seen by an extremely few people. "Disclosure" is the act of revealing something secret or unknown to others. "Get it?" is a very common way of asking a person if they understand.

A faction of the Red Army….has control of the bomb, and intends to detonate it on US soil.

A "faction" is a small part or group from a bigger whole. The "Red Army" refers to the army of the old Soviet Union. "To detonate" a bomb is to explode it, and "soil" is another

Man is capable of as much atrocity as he has imagination.

An atrocity is anything that is extremely cruel or brutal.

New Freedom has sleeper agents here in the US.

"Sleeper agents" are spies or terrorists who quietly live in a country and blend in with the population, but who may eventually strike violently ("New Freedom" is the name of a Soviet spy military group).

That's got a little zap to it, doesn't it? He just implanted a radio diode.
A "zap" is a sudden burst of energy. "To implant" something is to place it inside, in this case inside John's arm. A "radio diode" is a type of device used to send messages through the air.
The isotope decays periodically. As a result, these numbers change over time.
An "isotope" is a type of atom, to "decay" is to fall apart or crumble, and "periodically" means occasionally over time.

Alicia comes into John's life, and soon the genius is married.

But still, ritual requires us to continue with a number of platonic activities before we have sex.
A "ritual" is any kind of ceremony or custom, which usually dates back for many generations or longer (such as going on several dates before having sex).
I am proceeding with those activities, but in point of actual fact, all I really want to do is have intercourse with you as soon as possible.
"To proceed" with something is to continue doing it. "Intercourse" is a very official way of referring to sex.
Are you gonna slap me now?
Note that "going to"----> "gonna" in rapid speech. "To slap" a person is to hit them with an open hand.
I'm attempting to isolate patterned reoccurrences with periodicals over time…
"To isolate" something is to separate it from other things. "Patterned reoccurrences" is John's way of referring to patterns that repeat themselves. "Periodicals" are magazines, like Newsweek and Time.
I shouldn't pay no mind if you're mean to me.
"To pay no mind" to another person is to not pay attention to them (though note that this expression is a bit old-fashioned).
I took her in.
If you "take in" a person, you allow them to live with you and often you agree to take care of them.
I'm at Harvard, doing the great author's workshop. DH bloody Lawrence.
A "workshop" is a class or seminar on a particular topic. "Bloody" is a British adjective which expresses emotion such as anger or excitement.
Top secret? Black bag? Black ops?
Expressions for a very secret job or assignment.
A human girl? Homosapian? A biped?

"Homosapian" is a very scientific term for a human being, and a "biped" is any animal with two feet.

I lost track of time at work.

A common way saying you no longer have any idea what time it is.

I didn't have time to wrap it. Happy birthday.

"To wrap" a present is to cover it in paper or other protective material.

Alicia, does our relationship warrant long-term commitment?

I need some kind of proof, some kind of verifiable, empirical data.

"To warrant" something is to deserve or merit it. A "long-term commitment" between two people is the decision to stay together as a couple for a long or indefinite period. If something is "verifiable," it can be shown to be true, and "empirical data" is data or information that can be tested or observed through scientific means.

Alicia discovers that John is a very sick and troubled man, but sets out to do whatever she can to help him

Every time a car backfires or a door slams….

If a car "backfires," it makes a sudden and loud noise from the fuel tank. If you "slam" a door, you shut it with great force or violence.

I saw you on the slate and I thought to myself "How can I miss seeing a great lecture by the inimitable John Nash?"

A "slate" is a list of people who are due to perform or speak. A "lecture" is a speech usually given before a class in order to teach or instruct. "Inimitable" is an excellent adjective meaning unique or beyond comparison.

B. Postviewing activities

Task 1. Now when you have finished watching the film "A Beautiful Mind" write your reaction to the film.Your reaction should include answers to the following question

1. What did you think of the film overall?
2. Describe your favorite/least favorite scene from the film
3. Who were your favorite/least favorite characters in the film and why?
4. What were some of this character's traits? (Example: brave, stupid, intelligent, etc.)
5. Discuss what you think Nash was.
6. Did you agree with the ending of the film or would you have made it different somehow?

Task 2. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

Review (1)

BY ANTHONY LANE

If you think the title stinks, try the movie. Russell Crowe plays John Nash, a real-life mathematician whose most radical work was produced in his early twenties and who shared the 1994 Nobel Prize for Economics at the age of sixty-six. In between lay years of darkness, during which Nash was assailed by paranoid schizophrenia. When it comes to the delicate matter of his delusions, this earnest movie, written by Akiva Goldsman and directed by Ron Howard, pulls a flagrant scam: whole characters and episodes are presented as urgently authentic, only to be revealed as figments of a cracked imagination. Crowe pulls out the stops, but he looks too bullish and controlled for such a pitiable victim. On safer ground, Ed Harris lends his icy eyes to the role of a Cold War spymaster. The movie grinds on forever until it bumps into redemption; the best reason to stay with it is Jennifer Connelly, who smolders and suffers to perfection as Nash's weary wife. Math skills not required.

[http://www.newyorker.com/arts/reviews/film/a_beautiful_mind_howard]

Review (2)

As a math student at Princeton in 1947, John Forbes Nash (Crowe) was eccentric, uncouth and arrogant, but his PhD thesis on 'Non-Cooperative Games' justified his self-esteem, and he was promptly ushered into top level government think tanks. At the age of 30, however, Nash was diagnosed with schizophrenia after claiming he was communicating with 'abstract powers from outer space - or perhaps foreign governments' via the New York Times. Screenwriter Akiva Goldsman takes this last detail from Sylvia Nasar's biography and makes a meal of it, inventing characters, erasing Nash's bisexuality and omitting his divorce from (and subsequent remarriage to) Alicia (Connelly). You couldn't ask for a more dramatic contrast to, say, the softly, softly approach Richard Eyre takes in Iris, a contemporaneous biopic about the intellect and the heart. Surprisingly, given Goldsman's lamentable track record (A Time to Kill, Batman and Robin), his artistic trespass pays dividends, sucking us into the mind of a genius in a way Eyre never quite managed, thanks largely to Roger Deakins' imaginative cinematography. At its most effective when it seems to lose the plot in a scrambled second act that posits the Cold War as a collective paranoid delusion, the film reverts to type (and to fact) for a sentimental anti-climax.

[http://www.timeout.com/london/film/a-beautiful-mind]

Review (3)

A Beautiful Mind is a film which crosses many genres. It is a drama, a mystery, a spy thriller and a love story which also deals with issues of mental health and the cold war paranoia of the 1950's.

The film is directed by Ron Howard, who is great at towing the line between sentimentality and schmaltz. He is also not afraid to tackle different types of movies, an important element needed for a film which needs to move from one genre to another without losing its consistency.

Russell Crowe stars as John Nash: a brilliant, supremely confident mathematician who contains a general dislike of people. During his tenure at Princeton University, Nash develops a new economic theory which he entitles "Governing Dynamics". 5 years later, he is recruited as a code breaker on a top secret mission to spy on the Soviets who have developed a nuclear device. Around this time he meets and marries Alicia (Jennifer Connelly), a university student.

Eventually the stress and danger of his top secret work enhances his paranoia to the point where he trusts no one including his wife. Concerned, Alicia seeks help to explain her husband's irrational behavior and is shocked to find out that he is suffering from schizophrenia.

Distraught that he cannot continue with his work, Nash weens himself off his medication and returns to Princeton. This leads to a prosperous teaching career, where he learns he will become the next recipient for the Nobel Peace Prize due to the impact his original theory has had on world economics.

Russell Crowe - an actor who has made a name for himself as one of cinema's best modern actors - perhaps delivers his best performance as Nash, adding a fragility and sensitivity to his brooding intensity. He also comes across as a great mime in regards to his characters interactions with his imaginary friends.

Also excellent is Jennifer Connelly, who plays the Saint in Nash's world haunted by demons. Connelly's beauty and grace perfectly suits the period in which the movie is set, while her impressive emotional depth is simply extraordinary (no one can put on the waterworks like she does).

Paul Bettany and the ever dependable Ed Harris are very good in supporting roles.

There is no denying the intentions behind A Beautiful Mind. It is a movie meant to inspire and move its audience, which it does very sufficiently. It is a fascinating story of a man whose greatest asset - his mind - is also his greatest liability, a threat which could destroy him and hurt those who love him.

Cynics will hate it, mainly because it's too glossy and (at times) too predictable. But others will see it - and rightly so - as a great cinematic

accomplishment which is backed by excellent performances, great direction, a moving score and exquisite cinematography.

[http://www.mattsmoviereviews.net/movie-critic-reviews/beautiful%20mind.htm]

Review (4)

This is an extraordinary story, and it has been made into an extraordinary movie. Crowe is, as always, simply magnificent in a role that would provide irresistible temptation for showboating for most actors. There are superb performances by everyone in the cast, including Connelly (an Oscar-winner for Best Supporting Actress), Paul Bettany, Ed Harris, Christopher Plummer, Judd Hirsch, and a dozen others.

What is really special here is the way that screenwriter Akiva Goldman and director Ron Howard have found a way to present both Nash's genius and his mental illness in such compelling, cinematic, and accessible terms. Both in essence become characters in the story as we go inside his head and wonder with Nash what to believe. This is what makes the movie more than a disease-of-the-week special with color-by- numbers "heartwarming" moments of triumph over adversity. This is what makes the movie itself a true work of art.

[http://www.commonsensemedia.org/movie-reviews/a-beautiful-mind]

2.2. The Green Mile

Genre: Drama, Mystery & Suspense, Science Fiction & Fantasy

Synopsis: The story about the lives of guards on death row leading up to the execution of a wrongly accused man who has the power of faith healing.

MPAA Classification: R (Violence, profanity, sex-related material)

Running Time: 3 hr. 7 min.

Release Date: 1999

Screenplay: Frank Darabont based on the novel by Stephen King

Music: Thomas Newman

Cast

- Tom Hanks as Paul Edgecomb
- David Morse as Brutus "Brutal" Howell
- Bonnie Hunt as Jan Edgecomb
- Michael Clarke Duncan as John Coffey
- Michael Jeter as Eduard "Del" Delacroix
- James Cromwell as Warden Hal Moores
- Patricia Clarkson as Melinda Moores
- Doug Hutchison as Percy Wetmore
- Barry Pepper as Dean Stanton
- Jeffrey DeMunn as Harry Terwilliger
- Sam Rockwell as "Wild Bill" Wharton
- Harry Dean Stanton as Toot-Toot
- Dabbs Greer as Old Paul Edgecomb
- Gary Sinise as Burt Hammersmith
- Graham Greene as Arlen Bitterbuck
- William Sadler as Klaus Detterick

The Green Mile is a 1999 American drama film directed by Frank Darabont and adapted by him from the 1996 Stephen King novel of the same name. The film is told in a flashback format and stars Tom Hanks as Paul Edgecomb and Michael Clarke Duncan as John Coffey and tells the story of Paul and his life as a corrections officer on Death Row during the Great Depression and the supernatural events he witnessed.

The film was nominated for four Academy Awards: Best Supporting Actor, Best Picture, Best Sound, and Best Adapted Screenplay.

Reception

The film received positive reviews from critics with a 78% "Certified Fresh" approval rating on Rotten Tomatoes. Roger Ebert gave the film 3 and a half stars out of four, writing "The film is a shade over three hours long. I appreciated the extra time, which allows us to feel the passage of prison months and years."*Forbes* commentator Dawn Mendez referred to the character of John Coffey as a "'magic Negro' figure" — a term coined by Spike Lee to describe a stereotypical fictional black person depicted in a fictional work as a "saintly, nonthreatening" person whose purpose in life is to solve a problem for or otherwise further the happiness of a white person. Lee himself berated the character as one of several "super-duper, magical Negro[es]" depicting a skewed version of the black male, claiming it was due to the prominence of white decision makers in the media companies.

A. Previewing activities.

Task 1. Think and answer the following questions:

1. In what way can the films reflect the values of the society?
2. Do you think that most of the films carry an ideological message?
Should they serve as an instrument of shaping public opinion?
3. What is characteristic of the latest Ukrainian/American films? Don't you find them sometimes shoking in their portrayal of reality?

Task 2. Pair up with your friend and discuss the meaning of the following proverb: **"Truth is stranger than fiction".**

Task 3. Explain or comment on the following sayings:

- There can be no Friendship where there is no Freedom.

William Penn

- Friendships begin with liking or gratitude roots that can be pulled up.

George Eliot

- A reputation once broken may possibly be repaired, but the world will always keep their eyes on the spot where the crack was.

Joseph Hall

- It is easy to be tolerant of the principles of other people if you have none of your own.

Herbert Samuel

- Character is like a tree and reputation like its shadow. The shadow is what we think of it; the tree is the real thing.

Abraham Lincoln

- Honor has not to be won; it must only not be lost.

Arthur Schopenhauer

Task 4. Learn the new words and make up 20 sentences with them.

1. inbred	[ˌɪn'bred]	природжений, природній
2. to wear out	[wɛə]	зношувати(ся), вичерпувати (терпіння), постаріти, виснажити
3. to hang around (about)	['hæŋ ə'raund]	оточувати, вештатися, нависати, загрожувати
4. streak	[stri:k]	період, проміжок, смужка (нерівна), жилка, прожилок
5. death row	[deθ rəu]	очікування страти (за смертним вироком)
6. execution	[ˌeksɪ'kju:ʃ(ə)n]	виконання, екзекуція; страта, виконання (вироку)
7. the color of faded lime	['kʌlə ɒv feɪded laɪm]	колір в'ялої липи
8. razor blade	['reɪzə bleɪd]	лезо (бритви)
9. to look alive	[lʊk ə'laɪv]	виглядати жвавіше, бути швидше
10. axle	['æksl]	вісь
11. to yell about	[jel ə'baut]	репетувати, кричати (про)
12. infirmary	[ɪn'fɜ:m(ə)rɪ]	лікарня, лазарет
13. grin	[grɪn]	оскал зубів; посмішка
14. meek	[mi:k]	лагідний, покірний
15. to curdle	['kɜ:dl]	скипатися (про молоко), зсідатися, згущатися (про кров), заціпеніти (від страху)
16. DOE (Department of Energy)		Міністерство Енергетики (США)
17. to squeal like schoolroom sissy	[skwi:l] ['sku:lrʊm 'sɪsɪ]	верещати (доносити) як маленька шкільна дівчинка (або

		розбещений хлопчик)
18. sheer petulance	[ʃɪə 'petjʊləns]	дратівливість, нетерплячість
19. to stick with	[stɪk wɪð]	придержуватися (думки)
20. simple-minded fella	['sɪmp(ə) 'maɪndɪd 'feləu]	наївний, простакуватий приятель
21. to outsmart	[aut'smɑ:t]	перехитрити
22. scurvy	['skɜ:vɪ]	низький, підлий, мерзотник
23. vermin	['vɜ:mɪn]	паразити, шкідники, покидьки
24. to stamp out	[stæmp]	придушувати, знищувати
25. to be under strain	['ʌndə streɪn]	бути під напругою
26. cluttering up	['klʌtə]	загородження, перешкода
27. dandruff	['dændrəf]	лупа
28. to impose	[ɪm'pəuz]	оподатковувати; накладати, обкладати (податками, митом..),нав'язувати щось комусь; обманювати, імпонувати; справляти сильне враження
29. to carry out	['kærɪ aut]	доводити до кінця, виконувати; проводити (бесіду, заняття)
30. to be fast like a bullet		бути швидким як куля
31. to be nuts		бути дивним, божевільним,шаленим
32. to be rid of	[rɪd]	бути позбавленим від
33. to stick around	[stɪk]	вештатися поблизу
34. to play fetch	[pleɪ fetʃ]	грати нечесно(хитро)
35. brain tumour	[breɪn 'tju:mə(r)]	пухлина головного

		мозку
36. like a limp noodle	[lɪmp 'nu:dl]	як м'який лопух
37. doped	[dəup]	накачаний наркотиками, під впливом наркотиків
38. collapse	[kə'læps]	руйнування, обвал занепад сил, знесилення, катастрофа, загибель, крах, колапс
39. Mind your business!	['bɪznɪs]	Не лізь не в свої справи!
40. dog-tired	[ˌdɒg'taɪəd]	зморений; стомлений, як собака
41. gobbledygook	[gɒb(ə)ldigu:k]	нісенітниця
42. ambiguous	[æm'bɪgjuəs]	двозначний, неясний, невизначений, непевний, сумнівний
43. mongrel	['mʌŋgr(ə)l]	нечистокровний, поміс, гібрид, нечистокровний собака, дворняга
44. rifle	['raɪf(ə)l]	гвинтівка
45. guilty	['gɪltɪ]	винний, винуватий (у - of)
46. to keep a civil tongue in one's head	['sɪvl tʌŋ]	бути ввічливим
47. itty-bitty	['itē 'bitē]	крихітний, дуже маленький
48. fragile	['frædʒaɪl]	крихкий, ламкий, тендітний, слабкий
49. bushwhack	['booshˌ(h)wak]	партизанська війна
50. old-timer	[ˌəuld'taɪmə]	старожил, дуже досвідчена людина
51. faggot	['fægət]	гомосексуаліст, "голубий", "блакитний", нечепура
52. n'est-ce pas	(франц.)	Не правда ли?
53. swing on trapeze	[swɪŋ on trə'pi:z]	коливання на трапеції

54. cribbage	['kribidʒ]	крибидж; гра в карти для 2-ох чоловік
55. a dime apiece	[daɪm ə'pi:s]	10 центів за штуку
56. imp	[ɪmp]	чортеня, бісеня, пустун (про дитину)
57. hoedown	['hō̤doun]	соціальний збір із танцями
58. transfer request	[træns'fɜ: rɪ'kwest]	запит про передання
59. authentic healing	[ɔ:'θentɪk 'hi:lɪŋ]	загоювання
60. cellblock	[sel blɒk]	тюремний корпус
61. to choke	[ʧəuk]	душити, душитися (від кашлю), задихатися (від гніву тощо), погасити (вогонь)
62. to slid	[slɪd]	ковзатися по льоду, вислизнути,непомітно проходити мимо, прослизнути
63. as a sparrow in the rain	['spærəu ɪn ðiː reɪn]	як горобець в дощ
64. sting	[stɪŋ]	жало, укус, сильний біль
65. motto	['mɒtəu]	девіз, гасло,епіграф
66. reckon	['rekən]	розраховуватися, брати до уваги (with), гадати, припускати

Task 5. Make up and practice a short situation using the words and word combinations of Task 4.

Task 6. Make up a list of recent feature films of educational value that you would like to use for class discussion. Suggest a few questions you might use to stimulate the discussion on some of them.

Task 7. Define the value of good feature films in bringing up children.

B. Postviewing activities

Task 1. Now that you have finished watching the film "the Green Mile," write your reaction to the film.

Your reaction should include answers to the following questions

1. What did you think of the film overall?

2. Describe your favorite/least favorite scene from the film

3. Who were your favorite/least favorite characters in the film and why? (Ex. John, Percy, Crazy Bill).

4. What were some of this character's traits? (Example: brave, stupid, intelligent, etc.)

5. Discuss what you think John was. An angel? A superhero? Something else?

5. John voluntarily lets them execute him instead of having them help him escape. Talk about why you think John did not want to go on living.

6. Did you agree with the ending of the film or would you have made it different somehow?

Task 2. Give a summary of the text dividing it into several logical parts.

In a Louisiana nursing home in 1999, Paul Edgecomb (Dabbs Greer) begins to cry while watching the film *Top Hat*. His elderly friend, Elaine, shows concern for him and Paul tells her that the film reminded him of when he was a corrections officer in charge of Death Row inmates at Cold Mountain Penitentiary during the summer of 1935. The cell block Paul (Tom Hanks) works in is called the "Green Mile" by the guards because the condemned prisoners walking to their execution are said to be walking "the last mile"; here, it is a stretch of faded lime green linoleum to the electric chair.

One day, John Coffey (Michael Clarke Duncan), a giant African-American man convicted of raping and killing two young white girls arrives on death row. Coffey demonstrates all the characteristics of being 'developmentally challenged': keeping to himself, fearing darkness, and being moved to tears on occasion. Soon enough, John reveals extraordinary powers by healing Paul's urinary tract infection and resurrecting a mouse. Later, he would heal the terminally-ill wife of Warden Hal Moores (James Cromwell), who suffered from a large brain tumor. When John is asked to explain his power, he merely says that he "took it back."

At the same time, Percy Wetmore (Doug Hutchison), a sadistic and unpopular guard, starts work. He "knows people, big people" (he is the nephew of the governor's wife), in effect preventing Paul or anybody else from doing anything significant to curb his behavior. Percy recognizes that the other officers greatly dislike him and uses that to demand managing the next execution. After that, he promises, he will have himself transferred to an administrative post at Briar

Ridge Mental Hospital and Paul will never hear from him again. An agreement is made, but Percy then deliberately sabotages the execution. Instead of wetting the sponge, used to conduct electricity and make executions quick and effective, he leaves it dry, causing inmate Eduard "Del" Delacroix's (Michael Jeter) execution to be botched.

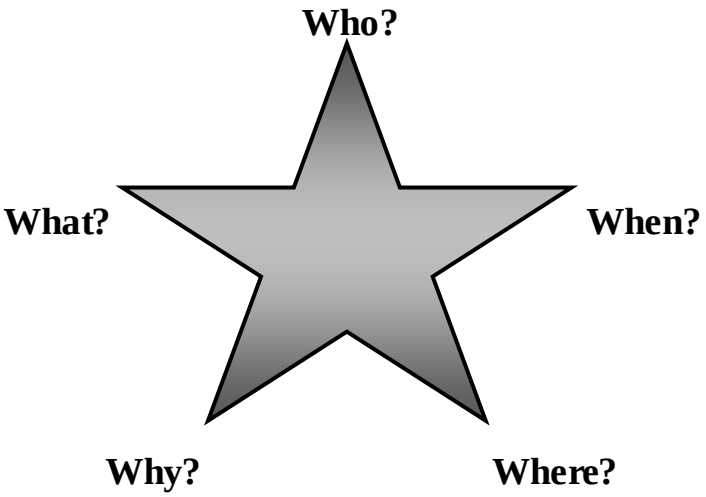
Shortly before Del's execution, a violent prisoner named William "Wild Bill" Wharton (Sam Rockwell) arrives, due to be executed for multiple murders committed during a robbery. At one point he seizes John's arm and John psychically senses that Wharton is the true killer of the two girls, the crime for which John was convicted and sentenced to death. John "takes back" the sickness in Hal's wife and regurgitates it into Percy, who then shoots Wharton to death and falls into a permanent catatonic state. Percy is then housed in the Briar Ridge Mental Hospital. In the wake of these events, Paul interrogates John, who says he "punished them bad men" and offers to show Paul what he saw. John takes Paul's hand stating that he has to give Paul "a part of himself" in order to see and imparts the visions of what he saw, of what really happened to the girls.

Paul asks John what he should do, if he should open the door and let John walk away. John tells him that he is ready to die because here there is too much pain in the world, which he is aware of and sensitive to, stating that he is "rightly tired of the pain" and is ready to rest. When John is put in the electric chair, he asks Paul not to put the traditional black hood over his head because he is afraid of the dark. Paul agrees and after Paul shakes his hand, John is executed.

As Paul finishes his story, he notes that he requested a transfer to a youth detention center, where he spent the remainder of his career. Elaine questions his statement that he had a fully-grown son at the time and Paul explains that he was 44 years old at the time of John's execution and that he is now 108 and still in excellent health. This is apparently a side effect of John giving a "part of himself" to Paul. Mr. Jingles, Del's mouse resurrected by John, is also still alive — but Paul believes his outliving all of his relatives and friends to be a punishment from God for having John executed. Paul explains he has deep thoughts about how "we each owe a death; there are no exceptions; but, Oh God, sometimes the Green Mile seems so long." Paul is left wondering, if Mr. Jingles has remained alive for all of this time being but a mouse, how long will it be before his own death?

Task 3. What is gained by telling the story in the first person? How does the fact influence the mood and atmosphere of the narration?

Task 4. Give a summary of the movie (20 sent.). Concentrate on the following items.



Task 5. Figure out the problems raised in the movie.

Task 6. Comment on the end of the movie.

Task 7. Make up a dialogue to persuade your partner to watch the movie "The Green Mile".

Task 8. Compose dialogues in the course of which:

a. Ann and John discuss the film. Ann's impression of the film is not favourable, therefore she sounds categoric, irritated and impatient; to convey her attitudes use the intonation pattern "High Head+Low Fall". John tries to soothe her, sometimes he is puzzled; make use of the intonation pattern "High Head+Low Rise".

b. John shares his impressions with a friend of his. The former is deeply impressed by the film, therefore he sounds enthusiastic and lively; make use of the intonation patterns "Low Head+High Fall" or "High Head+High Fall". The latter is genuinely interested in John's narration, and encourages further conversation; to convey his attitudes the intonation pattern "(Low Head+)Low Rise" and "High Head+Low Rise" should be used.

Task 9. What is your opinion about the movie ("The Green Mile")? Give it in a few well-motivated sentences.

Task 10. Pair up with your friend and strike a conversation between:

- Paul Edgecomb and John Coffey
- John Coffey and Percy Wetmore
- Percy Wetmore and John Coffey
- Eduard "Del" Delacroix and Paul Edgecomb
- Warden Hal Moores and Melinda Moores
- and Brutus "Brutal" Howell
- Melinda Moores and Jan Edgecomb
- Dean Stanton and Paul Edgecomb
- "Wild Bill" Wharton and Eduard "Del" Delacroix
- Harry Terwilliger and Toot-Toot
- Old Paul Edgecomb and John Coffey
- Burt Hammersmith and John Coffey
- Arlen Bitterbuck and Paul Edgecomb
- Klaus Detterick and Paul Edgecomb

Task 11. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

Review

by Dustin Putman

Expectations have been running so high for Frank Darabont's *adaptation of the Stephen King serial novel*, "The Green Mile," that many film industrialites prematurely *labeled it* "The Best Film of 1999," even before it was finished filming. 'Premature' is the correct adjective because, while "The Green Mile" is a very fine, *intimately made drama* on its own, it does not come close to standing up to its lofty presumptions. This is not a criticism of the film itself, but simply a negative observation about how hype is more often than not highly unnecessary, and ends up doing more damage than good.

Aside from the 3-hour-plus running time, "The Green Mile" occasionally *bears a slight resemblance to* 1997's "Titanic," particularly in *the wraparound story* in which we meet a very old man named Paul Edgecomb (Dabbs Greer), who lives at a nursing home and breaks down crying one afternoon when he happens to see Fred Astaire singing "Cheek to Cheek" in an old movie. When confidante Elaine (a fabulous Eve Brent) shows her concern and goes to see what is the matter, Paul decides to tell her a story that took place sixty years before, and that he has never discussed until now.

Switch back to the year of 1935 in Louisiana, a much-younger Paul (Tom Hanks) works as a prison guard at the Cold Mountain Penitentiary, where the

convicted criminals on death row are sent. Currently suffering a painful bladder infection, but with a lovely, supportive wife (Bonnie Hunt), Paul's whole perspective on life gradually changes with the appearance of John Coffey (Michael Clarke Duncan), a 7-foot-tall, 350-LB. black man who has been convicted of raping and murdering two young girls. Like a giant kid himself, John instantly does not seem like the type who would hurt a fly, as he even requests that the lights stay on at night, "'cuz I'm scared of the dark."

Other inmates are met and also focused on, including Arlen Bitterbuck (Graham Greene), a highly spiritual Native American; William "Wild Bill" Wharton (Sam Rockwell), a psychopath as crazy as a crap-house rat; and Eduard "Del" Delacroix (Michael Jeter), a kindhearted man who befriends Mr. Jingles, a mouse that roams The Green Mile, called that because the floors are painted green as they lead the inmates to their executions. Complicating matters is the arrival of a new, young prison guard hotshot named Percy (Doug Hutchison), a truly despicable human being who gets his kicks out of humiliating and deliberately hurting others. As time passes, we watch as some of the inmates *are taken to their deaths*, people that we have grown to care about, and all the while Paul grows a close friendship with John Coffey, who, *through supernatural plot developments* that will not be divulged here, he becomes convinced is innocent of the crimes which will inevitably *send him to his wrongful execution*.

Frank Darabont, whose previous film was the similar Stephen King-adapted "The Shawshank Redemption," has returned back to the setting of a prison for the second time in a row, and it cannot be denied that he has a definite flare for this sort of storyline. While "The Shawshank Redemption" was that rare case in which it bombed in movie theaters, but gained an overwhelmingly positive following on video, I was not one of its strongest supporters. At close to 2 1/2 hours, the picture was an effective, but severely flawed drama that had (to me) several long, dry stretches in the middle that could have easily been cut out. In comparison, "The Green Mile" is over 3 hours in length, but never once overstays its welcome, nor does it even feel like a movie of such great length. This is because, while deliberately paced, it also has been tightly edited by Richard Francis-Bruce, with not one scene that should have been thrown on the cutting room floor; *every second of screen time has a clear purpose*, even when the developments themselves begin to grow strained by the finale.

One of the most powerful attributes of the film is its depiction of time passing within the penitentiary, as certain intimately drawn characters come and go through death row, just to end up as nothing more than memories within the walls of the building. This subject matter is superbly handled under the helming of writer-director Darabont, as are the occasional sequences of execution by electric

chair. Credit must go to Darabont again for not turning his back on these harsh moments, as he graphically depicts the death scenes, which are tough to take not only for what they shows, but also because the victims are people we have grown to like and respect, whether they are guilty or not of their convicted crimes. One particular execution sequence is just about as s*tirring and devastatingly inhumane* as anything I have ever seen on film before.

The ensemble cast of "The Green Mile" is first-rate across the board, headlined by star Tom Hanks, whose exact, naturalistic turn as Paul Edgecomb could very well be his most impressive since 1993's "Philadelphia" or 1994's "Forrest Gump." *A perfect balance of personalities and casting*, newcomer Michael Clarke Duncan is genuinely effective as the magical, honest John Coffey, all the more striking because it is his *feature film debut.*

Supporting players all make an impression, no one more so than Michael Jeter, who is outstanding as inmate Del, a terminally lonely but giving person who finds joy in his life through the sort of loyal partnership he forms with Mr. Jingles. Heartbreaking and not easy to forget, Jeter gives one of the strongest supporting performances of the year. As cruel and heartless as a movie character can be without heading in cartoonish territory is Doug Hutchison, as Percy, a man without one redeeming quality who strives on the pain he causes others. While never rising above two dimensions, Hutchison still *makes quite an impact*. Sam Rockwell, a chameleon who has proven in recent years to be able to play a wide spectrum of characters (1997's "Box of Moonlight," 1998's "Lawn Dogs"), is downright creepy as William Wharton, a maniac that John Coffey senses is downright evil. The underrated Bonnie Hunt also turns in fine work as Paul's wife, despite not having much to do.

While thoroughly effective and well-made, *one major misstep the film takes* is in its final fifteen minutes which, at first, abruptly switches gears into more mainstream territory, complete with a climactic scene that feels overly calculated and tough to swallow. This moment is so disappointing because it is purposefully *treated to be a scene that gets audiences to cry*, rather than one that is more truthful to the situation. Accordingly, when *the wraparound story comes back into play in the end*, the film takes another turn for the worst. Instead of being merely downbeat, the *conclusion is inappropriately depressing and uncalled-for*, and left me feeling more revolted than emotionally satisfied.

The ending may have come as *a major letdown*, but that, ultimately, cannot take away from the first 165 minutes of "The Green Mile," which are consistently *engrossing and perceptive*. Darabont is a master of writing and populating his films with memorable, solid supporting characters, and he has struck gold with his

cast this time around. It's just too bad, then, that the finale could not have been stronger. It *downgrades* a potentially great film to being, at most, a very good one.

Review

by James Berardinelli

For his second movie behind the camera, director Frank Darabont has returned to familiar territory. As was the case with *The Shawshank Redemption*, his previous outing, Darabont has found the basis of his latest in a product of the prolific pen of Stephen King. However, while *The Green Mile* also takes place in a prison environment, this story introduces an element that was absent from *The Shawshank Redemption*: the supernatural. And, unlike most King-inspired motion pictures, this is not a horror film. Instead, it's a story of redemption and an affirmation that miracles can be found in the most improbable of places. That makes *The Green Mile a dour movie with an uplifting message*.

"The Green Mile" is the nickname given to the Coal Mountain Louisiana State Penitentiary's death row. This story, which unfolds primarily within those walls, *is told almost entirely in flashback*, with a pair of short, modern-day sequences bookending the epic-length account of events from 1935. By approaching things in this manner, Darabont *remains true to the novel's structure*, but *this proves to be a weakness*. In addition to recalling another Tom Hanks movie, *Saving Private Ryan*, the bookends *have a tacked-on feel and the "payoff" is neither surprising nor rewarding*.

The narrator and main character is Paul Edgecomb (Hanks), the head guard of The Green Mile. Four others work with him - his best friend, Brutus Howell (David Morse); the handsome and somewhat impetuous Dean Stanton (Barry Pepper); the veteran Harry Terwilleger (Jeffrey DeMunn); and the newcomer, a sadist and coward named Percy Wetmore (Doug Hutchison). Percy has a promotion to a desk job at a mental institution waiting for him - he's only on the Mile so he can see an execution. Paul would dearly like to get rid of him, but Percy has highly placed connections and cannot be transferred until he submits a request.

A new inmate, John Coffey (Michael Clarke Duncan), has come to The Green Mile, joining the two *who are already awaiting signed death warrants*. They are a Cajun named Eduard Delacroix (Michael Jeter) and a Native American, Arlen Bitterbuck (Graham Greene). John is a giant of a man, but he is quiet, simpleminded, and surprisingly docile - surprising considering the shocking crime he was arrested for - the brutal murder of two little girls. While Percy delights in tormenting the prisoners, both new and old, Paul and the other guards form

tentative bonds with them. And, because of that, Paul makes a remarkable discovery about John, and realizes that something extremely unusual may be at work on The Green Mile.

With three hours to work with, it's no surprise that Darabont does an excellent job of character development. Realistically, however, the film probably would have been as effective at about two-thirds of its current length. The material doesn't warrant this kind of lengthy treatment, and the movie's bloated running time hurts its overall effectiveness. Some movies *need 180 minutes to reach their full power*; *The Green Mile* is not one of them. The film's ending *has a considerable emotional impact* - that much is impossible to deny - but it takes an inordinate amount of time *to arrive at a conclusion that was the obvious destination*. By *focusing more on the characters than the plot*, Darabont generally *keeps his audience engrossed*, but there are times when the transparency of the narrative becomes a liability. Admittedly, *many dramas are predictable to a certain degree*, but it would have been nice not to recognize one hour into the movie almost everything that was going to happen during the remaining two.

Problems aside, *The Green Mile* is at times a powerful motion picture. The *characters are well-drawn and ably portrayed*, with Tom Hanks filling the shoes of the *likable protagonist* as only he can, and Doug Hutchison doing a good job making us hate him. There were hisses in the audience when he tried to stomp on The Green Mile's unofficial mascot, a small brown mouse named Mr. Jingles. Sam Rockwell gets an opportunity to chew on the scenery as an out-of-control, bad-to-the-bone nutcase who is shut up in a cell. Bonnie Hunt, who gets better with every movie, is Paul's wife. James Cromwell plays Paul's boss, Hal, and Patricia Clarkson is Hal's terminally ill wife. But *the real standout* is Michael Clarke Duncan, who easily acts circles around Hanks - his portrayal of John is often touching and occasionally wrenching. If there's an acting Oscar nomination in *The Green Mile*'s future, it belongs to Dunan, not Hanks. Meanwhile, there's a nice sense of believable camaraderie amongst the guards (excepting Percy), and it's refreshing to see them treat their prisoners like human beings instead of garbage (although, admittedly, we are not privy to any details about their crimes, so it's easier for us to like them).

Darabont's manipulation is skillful, but it's also apparent. *The Green Mile* is one of those "not a dry eye" in the theater motion pictures. To a degree, the film earns its tears by not taking the easy way out, but almost any other ending would have undermined the many fine things that the director accomplishes during the course of the film. Nevertheless, it is reasonable to point out that, taken on its own terms, *The Green Mile* works; it is *an affecting motion picture*. Its failing is that it

does not meet the expectations of those who were waiting to crown it the Best Film of 1999.

2.3. Roman Holiday

Genre: Comedy

Movie Type: Romantic Comedy

Themes: Americans Abroad, Crowned Heads, Assumed Identities

Release Year: 1953

Country: US

Run Time: 118 minutes

Cast: Audrey Hepburn – Princess Anne

Gregory Peck – Joe Bradley

Eddie Albert – Irving Radovich

Hartley Power – Mr. Hennessey

Harcourt Williams – Ambassador

A. Previewing activities.

Task 1. Think and answer the following questions:

a) Have you ever wished you were a prince/princess? Why or why not? What do you know about their lifestyles? Is it important to do exactly what you wish?

b) Do you think a prince/princess can do just whatever they like? And you? Give examples.

c) What is the difference between a child's and a grown-up's behaviour? What does it depend on?

Task 2. Read the text about Queen Elizabeth II's work as monarch and continue the following list of Her Majesty's jobs.

WORK AS MONARCH

In winter 1953 Her Majesty set out to accomplish, as Queen, the Commonwealth tour she had begun before the death of her father. With The Duke of Edinburgh she visited Bermuda, Jamaica, Fiji, Tonga, New Zealand, Australia, Ceylon, Uganda, Malta and Gibraltar. This was the first of innumerable tours of the Commonwealth they have undertaken at the invitation of the host governments. During the past forty years the Queen and Prince Philip have also made frequent visits to other countries outside the Commonwealth at the invitation of foreign Heads of States.

Since her coronation, The Queen has also visited nearly every county in Britain, seeing new developments and achievements in industry, agriculture, education, the arts, medicine and sport and many other aspects of national life.

As Head of State, The Queen maintains close contact with the Prime Minister, with whom she has a weekly audience when she is in London, and with other Ministers of the Crown. She sees all Cabinet papers and the records of Cabinet and Cabinet Commitee meetings. She receives important Foreign Office telegrams and a daily summary of events in Parliament.

Her Majesty acts as host to the Heads of State of Commonwealth and other countries when they visit Britain, and receives other notable visitors from overseas.

She holds Investitures in Britain and during her visits to other Commonwealth countries, at which she presents honours to people who have distinguished themselves in public life.

As Sovereign, Her Majesty is head of the Navy, Army and Air Force of Britain. On becoming Queen, she succeeded her father as Colonel-in-Chief of all the Guards Regiments and the Corps of Royal Engineers and as Captain-General of the Royal Regiment of Artillery and the Honourable Artillery Company. At her Coronation she assumed similar positions with a number of other units in Britain and elsewhere in the Commonwealth. (A full list appears in Whitaker's Almanac.)

Every year, Her Majesty entertains some 48,000 people from all sections of the community (including visitors from overseas) at Royal Garden Parties and other occasions. At least three garden parties take place at Buckingham Palace and a fourth at the Palace of Holyroodhouse, in Edinburgh. Additional "special" parties are occasionally arranged, for example, to mark a significant anniversary for a charity. In 1997, there was a special Royal Garden Party attended by those sharing The Queen and The Duke of Edinburgh's golden wedding anniversary.

Her Majesty also gives regular receptions and lunches for people who have made a contribution in different areas of national and international life. She also appears on many public occasions such as the services of the Orders of the Garter and the Thistle; Trooping the Colour; the Remembrance Day ceremony; and national services at St. Paul's Cathedral and Westminster Abbey.

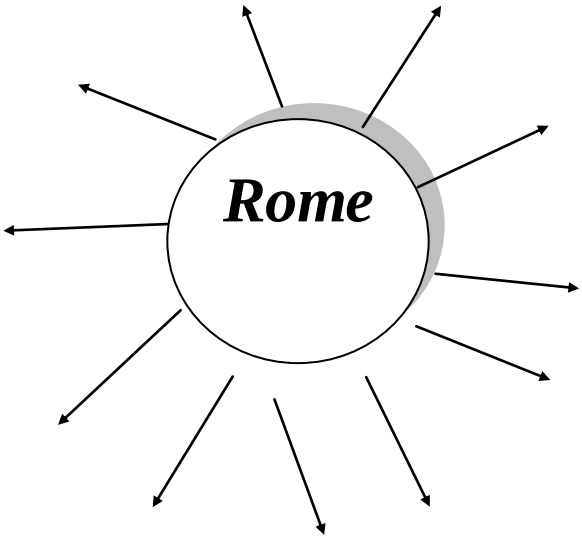
The Queen is Patron or President of over 700 organisations. Each year, she undertakes a large number of engagements: some 343 in 1997.

HER MAJESTY'S JOBS

- making frequent visits to other countries;
- _____
- _____
- _____

Task 3. You are going to watch a film about royal life, its pluses and minuses, which goes under the title "Roman Holiday". Perform the following tasks.

a) The scene is laid in Rome. What associations with the Italian capital do you have? Fill in the word rose below.



b) In the film there will be two world famous actors starring:

— an actress of great beauty who appeared in British and American films of the 1950s and 1960s, and was later known for her work with the children in the Third World:

— an American film actor whose many films include "Moby Dick" and "To Kill a Mockingbird".

Watch the film captions (титри) and spot the names of the actors and tick them off in the box below.

Vivien Leigh Judy Garland
Gregory Peck Clark Gable
John Travolta Clint Eastwood
Audrey Hepburn Julia Roberts

(Key: Audrey Hepburn and Gregory Peck.)

c) Study the following words and word-combinations and make up 20 sentences with them.

1. to christen ['krɪsn] – 1) хрестити 2) давати ім'я (при хрещенні)
2. nightgown ['naɪtgaun] – нічна сорочка (жіноча або дитяча)
3. decency ['di:s(ə)nsɪ] – (добро)пристойність; порядність
4. to lie back – відкинутися (на подушку тощо)
5. graciously ['greɪʃəslɪ] – ласкаво, милостиво; поблажливо
6. to be ahead – випередити когось
7. to work out – 1) опрацьовувати (план) 2) розв'язувати (задачу) 3) насилу домогтися
8. beneath [bɪ'ni:θ] – 1. нижче; під 2) внизу

9. to rejoice at smth. – насолоджуватися чимсь, радіти з чогось
10. to snooze [snu:z] – подрімати (розм.)
11. rosebud ['rəuzbʌd] – бутон троянди
12. couch [kautʃ] – кушетка
13. screwball ['skru:bɔ:l] – 1) навіженство 2) навіжений
14. in toto – взагалі
15. in disguise [dɪs'gaɪz] – замаскований, переодягнений
16. twitch [twɪtʃ] – 1) сіпати(ся), шарпати(ся)/ 2) смикати, тягти
17. to swing the deal – успішно провести справу
18. Quite the contrary – Зовсім навпаки.
19. to be delighted [dɪ'laɪtɪd] – бути дуже радим (при знайомстві)
20. slack [slæk] –1) затишшя, застій (у торгівлі) 2) бездіяльність
21. spare [spɛə] – 1) щадити, берегти; жаліти 2) економити; берегти
22. excitement [ɪk'saɪtmənt] – збудження; хвилювання
23. folks [fəuks] – люди
24. It's a pact. – Домовились.
25. wallet ['wɒlɪt] – 1) гаманець 2) сумка, футляр (для інструментів)
26. to be a dead ringer for somebody ['rɪŋə] – бути точною копією (когось)
27. racket ['rækɪt] – заняття, робота (розм.)
28. loony ['lu:nɪ] – божевільний; недоумкуватий
29. sprain [spreɪn] – розтягнення зв'язок
30. to go slumming – відвідувати нетрі
31. to be inconspicuous [ˌɪnkən'spɪkjuəs] – бути непримітним, непоказним
32. inscription [ɪn'skrɪpʃ(ə)n] – 1) напис 2) коротка присвята
33. shelter ['ʃeltə] – притулок; захисток
34. shrine [ʃraɪn] – гробниця ; святиня; місце поклоніння
35. tablet ['tæb(ə)lɪt] – 1) дощечка (з написом) 2) блокнот 3) таблетка 4) шматок, брусок (мила тощо)
36. to put up – показувати; виставляти; вивішувати (оголошення)
37. barber ['bɑ:bə] – перукар
38. anxiety [æŋ'zaɪətɪ] – тривога, неспокій, турбота
39. to be blank – мати збентежений вигляд

40. to be indisposed [ˌɪndɪs'pəuzd] – погано себе почувати
41. to hold out – 1) простягати; пропонувати 2) витримувати
42. shindig ['ʃɪndɪg] – веселощі; шумне збіговисько
43. to add up – додавати, нараховувати
44. to shave [ʃeɪv] (shaved; shaved, shaven) – голитися
45. in regard [rɪ'gɑ:d] – що стосується; з погляду
46. blow-up ['bləu'ʌp] – 1) вибух 2) прочухан; догана
47. caption ['kæpʃ(ə)n] – заголовок (статті, розділу)
48. assignment [ə'saɪnmənt] – 1) призначення; посада 2) завдання
49. ain't [eɪnt] = are not; am not, is not ; have not
50. at the outset ['autset] – з самого початку
51. outlook ['autlʊk] – плани на майбутнє
52. indisposition [ˌɪndɪspə'zɪʃ(ə)n] – нездоров'я, нездужання
53. commemorative [kə'mem(ə)rətɪv] – меморіальний, пам'ятний
54. to leave for – покидати, від'їжджати (до)
55. run away for nothing – втікати через дрібниці
56. call it a day – на сьогодні
57. to complain about something – скаржитися на щось
58. the front page – обкладинка, перша сторінка
59. shrewd [ʃru:d] – 1) проникливий, розумний; тверезий, практичний 2) кмітливий, дотепний (про відповідь тощо)
60. innermost thoughts ['ɪnəməust] – приховані думки
61. Love angle ['æŋgl] – погляди на любов
62. grand [grænd] – 1) великий; підсумковий 2) у великих розмірах
63. to shake on something – заприсягнутися (про щось)
64. bet [bet] – заклад, парі
65. owe [əu] – бути винним, заборгувати
66. whine [waɪn] – жалібне виття; скиглення, скавучання
67. to be mean to somebody – бути добрим до когось
68. sit up – підвестися (сісти) в ліжку
69. from a certain angle – у певному розумінні

B. Active viewing activities

Task 1. Watch the film and decide whether the following statements are true or false:

a) Princess Ann speaks several foreign languages.

b) On her European goodwill tour the princess first visits London, then goes to Rome.

c) The Princess is addressed as Her Royal Majesty.

d) The Princess has a very full schedule every day.

e) The Princess's favourite food is milk and crackers.

f) Princess Ann is the direct heir to the throne.

g) The Princess is sick and tired of the royal etiquette.

(Key: A, D, F, G — true; B, C, E — false.)

Task 2. While watching, find the answers to the following content questions:

a) What is Joe Bradley's occupation?

b) What questions were planned for the interview of Her Highness?

c) What was Princess Ann's fun schedule?

Task 3. Watch and decide who says the following and why. Put a tick in the right column.

Quotes	Mr Bradley	Princess Ann
a) I have a confession to make. b) Why don't you take a little time for yourself. c) You might call it public relations. d) No milk and crackers. e) You have my permission to withdraw. f) The end of the fairytale.		

(Key: a, c, d, e — Ann; b, f — Mr Bradley).

5. Comment on the following quotations:

- «This is very unusual. I've never been alone with a man before, even with my dress on. With my dress off, it's most unusual». – Princess Ann.
- «Sorry, honey, but I haven't worn a nightgown in years». – Joe Bradley.
- «I hate this nightgown. I hate all my nightgowns. And I hate all my underwear too». – Princess Ann.

C. Postviewing activities

1. Group work

Task 1. Among others, the film raises the issue of paparazzi, i.e. newspaper writers or photographers who follow famous people about hoping to find out interesting or shocking stories about them. What is your attitude to it? How is this problem treated in the film?

Task 2. Read and translate the following text. Make up 10 questions and be ready to ask them your groupmates.

Cinema: Princess Apparent

Princess Anne's pretty, high-arched feet were tired. The endless rounds of official visits required of royalty on tour had left her toes cramped and sore. Her face showed no sign of her trouble as she stood — aloof, beautiful and dignified in flowing white brocade — to receive the distinguished noblemen and diplomats who thronged the glittering reception hall in the great palazzo. Gravely smiling, she greeted, in half-a-dozen languages, each baron and ambassador, each banker's lady and minister of state with the correct slight nod and carefully chosen words. There seemed to be not a flaw in the well-ordered proceedings. Then the camera peeped impertinently beneath the princess' royal skirts. It revealed the awful fact that she had slipped off one of her high-heeled shoes and, standing in perfect balance on one foot, was happily, restfully wriggling the toes of the other.

Exquisitely blending queenly dignity and bubbling mischief, a stick-slim actress with huge, limpid eyes and a heart-shaped face was teaching U.S. moviegoers last week a lesson they already knew and loved —i.e., that the life of a princess is not a happy one. Balcony bobby-soxers for years have shed pleasant tears at the plight of trapped royalty, and breathed a happy sigh of relief when at last the royal one escapes into a commoner's arms (Olivia de Havilland and a handsome pilot in 1943's Princess O'Rourke; Vera-Ellen and a tap-dancing reporter in 1953's Call Me Madam). As the princess in Paramount's new picture, Roman Holiday, the newcomer named Audrey Hepburn gives the popular old romantic nonsense a reality it has seldom had before. Amid the rhinestone glitter of Roman Holiday's make-believe, Paramount's new star sparkles and glows with the fire of a finely cut diamond. Impertinence, hauteur, sudden repentance, happiness, rebellion and fatigue supplant each other with lightning speed on her mobile, adolescent face.

Pathos & Dignity. When the movie princess escapes, on impulse, from dull routine and is found, drunk on a sedative, by Reporter Gregory Peck on a bench in a Roman park, Audrey makes her helplessness absolutely winning by her quiet assumption that Peck will tend to her needs just as her personal maid might. "I've never been alone with a man before," she says severely a bit later in Peck's apartment, "even with my dress on," and her trusting innocence becomes a sure

guarantee of safety. Audrey Hepburn's princess seems never to forget her exalted station, even when she is gulping an ice cream cone, getting her hair cut or whamming a cop over the head with a guitar in a nightclub dustup. Yet to scenes where she is playing the princess proper, she brings a wistfulness that seems completely imposed. She can be infinitely appealing with her hair snarled and her dress dripping wet. In the film's final moments, she becomes a lonely little figure of great pathos and dignity.

Bridging the Gap. The skies over Hollywood have exploded with new stars time and time again: heavily accented" femmes fatales like Pola Negri, sturdy peasants like Anna Sten, indestructible waifs like Luise Rainer or Elisabeth Bergner, calendar girls like Marilyn Monroe, dignified stars from London's West End like Deborah Kerr. Audrey Hepburn fits none of the clichés and none of the clichés fit her. Even hard-boiled Hollywood personages who have seen new dames come & go are hard put to find words to describe Audrey. Tough Guy Humphrey Bogart calls her "elfin" and "birdlike." Director John Huston frankly moons: "Those thin gams, those thin arms and that wonderful face ..." Director Billy Wilder, who is slated to direct Audrey's second picture (Sabrina Fair), contents himself with a prophecy: "This girl, singlehanded, may make bosoms a thing of the past."

The truth is that the quality Audrey brings to the screen is not dependent on her figure, her face, her accent (which is neither quite British nor quite foreign) or even her talent. Belgian-born (of a Dutch mother and an Anglo-Irish father), she has, like all great actresses from Maude Adams to Greta Garbo, the magic ability to bridge the gap between herself and her audience, and to make her innermost feelings instantly known and shared.

Hollywood's first inkling of this magic quality came when a screen test ordered by Director William Wyler was viewed by Paramount's brass. It showed Audrey playing the princess part a little nervously, a little self-consciously. But Wyler had played a sly trick on the newcomer by ordering the British director who made her test to keep his cameras turning after the scene was over. When the word "cut" rang out, Audrey sat up in her royal bed, suddenly natural as a puppy, hugging her knees and grinning the delighted grin of a well-behaved child who has earned a cookie.

Monte Carlo Baby. Audrey's screen test clinched Wyler's decision to make the picture on which it was based. He had considered and rejected most of the obvious Hollywood beauties for the part. He picked Audrey not so much on the basis of her talent as on the fact that she was unknown, and could not therefore be

spotted through the royal disguise. The only trouble was that Audrey refused to stay unknown.

As a London chorus girl, she had wangled some bit parts in British movies, e.g., the cigarette girl in the opening scene of Alec Guinness' Lavender Hill Mob. Then a Paramount scout in London spotted her. One picture, called Monte Carlo Baby, called for location shots in Monaco's Hotel de Paris. Just as Audrey stepped into the rays of the klieg lights in the lobby to run through her brief scene as a honeymooning bride, the door swung open and in rolled an old lady in a wheelchair. It was famed French Novelist Colette, one of whose many bestselling novels, Gigi, had just been dramatized in English by Anita (Gentlemen Prefer Blondes) Loos. Colette held up an imperious finger to halt the wheelchair as Audrey did her bit before the camera. Then she turned to her husband. "Voila," she whispered, indicating Audrey, "there's your Gigi."

That afternoon a startled young actress listened in saucer-eyed wonder as M. Maurice Goudeket explained that his wife, the great Colette, had personally picked her to play the lead in a Broadway play. A few weeks later, after an expensive exchange of cablegrams and consultations with Broadway Producer Gilbert Miller, Author Loos herself flew to London to confirm Colette's judgment. "I tried to explain to all of them that I wasn't ready to do a lead," said Audrey in New York last week, "but they didn't agree, and I certainly wasn't going to argue with them."

A bit-playing actress who was virtually unknown thus signed up, almost simultaneously, to star in a Broadway play and a Hollywood movie.

Dolls Aren't Real. Audrey's mother belonged to an ancient family in the Dutch nobility; their home was once the Castle of Doom, in which the defeated German Kaiser spent his declining years. Audrey's grandfather, Baron Aernoud van Heemstra, onetime governor of the Dutch colony of Surinam, was a familiar figure at the court of Queen Wilhelmina.

Born in Brussels in 1929, Audrey herself was the product of a divorced mother's second marriage, an unhappy alliance that ended in another divorce when Audrey was ten. Her father, J. A. Hepburn-Ruston, was a high-pressure business promoter and rabid anti-Communist who, after leaving Audrey's mother, joined Sir Oswald Mosley's Blackshirts (British Union of Fascists). Audrey's earliest companions were her two older half brothers, with whom she spent many hours in tomboy comradeship, climbing trees and racing across the green fields of their Belgian estate. Unlike most little girls, she did not care for dolls. "They never seemed real to me," she says. She preferred instead the company of dogs, cats, rabbits and other animals with as much vitality as herself. In her quiet moments, she would dress up in the make-believe that others kept for their dolls, and

wherever a bush or a tree or a spare piece of furniture formed a secret corner, she would build herself an imaginary castle and sit happily for hours drawing pictures or dreaming dreams.

Ballet in the Underground. When she was four, Audrey began spending her winters at school in England. In 1939, after her mother's divorce and Britain's declaration of war on Germany, she went to stay at Arnhem, where the Van Heemstra family had their home. There, one day in 1940, she was taken to see a performance of Britain's Sadler's Wells ballet company. She went home entranced and determined to be a ballet dancer herself.

Next day the Nazis invaded The Netherlands. It was a weird, unreal world in which Audrey, the gay-grave dreamer of fairy tales, found herself: a world where terror lurked in every shadow and neighbors could disappear overnight. Audrey's own uncle, a prominent lawyer in Arnhem, was one of the first victims of Nazi "discipline." He was shot as one of six hostages in retaliation for a plot to blow up a German train. Audrey's cousin, an adjutant at the royal court, was also executed.

A British subject who spoke both French and English much too fluently for comfort in the streets of Arnhem, Audrey was sent to school to learn the language of her mother's people. In the afternoons she took drawing lessons, and once a week she went to the local conservatory of music to learn ballet. Sometimes, on her way to school, she would carry messages for the underground in her shoes. Later, when her dancing had become fairly proficient, she and a friend who played the piano gave dance recitals in private houses to collect money for the resistance. It was against

Nazi regulations for more than a handful of people to gather in any one place, but the 100 or more who dropped in to watch Audrey were circumspect, and the Nazis never found out.

As time and the war went on, money and food became scarcer. At one time Audrey's family had nothing to eat for days but endive. "I swore I'd never eat it again as long as I lived," she says. The hungry days in Holland gave her a taste for rich pastries and chocolate that is still unsatisfied.

When British troops finally reached Arnhem, Audrey recalls, "I stood there night & day just watching. The joy of hearing English, the incredible relief of being free. It's something you just can't fathom."

Poise & Motion. After the war, Audrey went back to ballet school. She spent three years studying in Amsterdam and then moved on to London to continue her studies under Ballet Director Marie Rambert. "She was a wonderful learner," said Madame Rambert last week. "If she had wanted to persevere, she might have

become an outstanding ballerina." But impatience and a feeling that she had lost too much time was already clawing at Audrey. Money was short for the Van Heemstras, and what little there was could not be sent out of Holland. Audrey had to make her own way in London. Starting the rounds of West End auditions, she got a job as a chorus girl in the London production of High Button Shoes.

She got other small jobs — in movies, revues and nightclubs. A commercial photographer spotted her in one show and put her picture in every drugstore in Britain advertising the benefits of Lacto-Calamine. Meanwhile she went on with her ballet lessons and filled in her spare time studying dramatics under British Character Actor Felix Aylmer. "A pretty girl is not necessarily qualified for the stage," says Aylmer (who used to coach Charles Laughton). "What's most important is poise and motion. She had that naturally."

In November 1951, Audrey opened at Manhattan's Fulton Theater in the title role of Gilbert Miller's production of Gigi, a sophisticated Gallic story of a 16-year-old French tomboy who dreams of bourgeois marriage while her female relatives train her to become a rich man's mistress. Next day the New York Times's Critic Brooks Atkinson wrote: "Miss Hepburn is the one fresh element in the performance. She is an actress; and, as Gigi, she develops a full-length character from artless gaucheries in the first act to a stirring emotional climax in the last scene. [She] is spontaneous, lucid and captivating." The rest of the New York critics heartily agreed. Paramount Pictures and William Wyler, who had decided to keep their $2,200,000 production waiting for Audrey on the hunch that her play would not run a month, were obliged to twiddle their thumbs for half a year while audiences packed the Fulton to sigh and smile at the enchantingly gawky Gigi.

Audience Authority. Despite all the glowing praise from critics and public, Audrey was still far from sure that it was deserved. Night after night, she worried and fretted over her Broadway part. "She was terribly frightened," says Veteran Actress Cathleen Nesbitt, who was assigned by Producer Miller to take the newcomer under her protective wing. "She didn't have much idea of phrasing. She had no idea how to project, and she would come bounding onto the stage like a gazelle. But she had that rare thing—audience authority, the thing that makes everybody look at you when you are on stage." When things went wrong, Audrey would make her final exit crestfallen and out of breath from trying too hard. "I didn't get my laugh," she would say in distress to a fellow actor. "What did I do wrong?" At the end of the first week, when her name went up in lights on the Fulton marquee, Audrey darted across the street like a schoolgirl to have a look. Then, in sudden solemnity, she sighed: "Oh dear, and I've still got to learn how to act."

As a Broadway celebrity, she cared little for café society. Five out of six nights, after the show was over, she would go home with Cathleen Nesbitt and gossip happily over yoghurt and milk. Seeming both more naive and more sophisticated than most girls of her age, Audrey Hepburn, at 23, was a piquant mixture of adolescent bounce and womanly dignity. She could convulse friends with a hilarious imitation of Jerry Lewis, or pay a duty call, with all the necessary grace and assurance, on visiting Queen Juliana of The Netherlands.

Roman Holiday. Audrey's born-to-the-manner poise, her years of hard work and the months of genuine privation that forced her to grow up before her time were all apparent last week in her first starring movie. Director Wyler has given the picture charm and authenticity by filming it against the beautiful backgrounds of ancient and modern Rome, and by using real Romans in the bit parts. Gregory Peck and Eddie Albert add relaxed portraits of a newspaperman and a photographer to help the fun along. But it is Audrey Hepburn alone who makes the story come true. "Hell," said one Hollywoodian after seeing the picture, "the princess going back to her platinum throne. That's not so bad when you come to think of it, but it broke my heart. Just the look of that girl. It's one of those magic things."

"That girl," William Wyler told a friend when the picture was done, "is going to be the biggest star in Hollywood."

Last week, after the first vacation she had in five years, Audrey was in New York being groomed to take her place in the Western constellation. The treatment involved endless interviews, cocktail parties and personal appearances on radio and TV. To protect Paramount's $3,000,000 investment, she was required to answer an endless series of silly questions. "How does it feel to be a star, Miss Hepburn?" "Do you think marriage and a career are compatible, Miss Hepburn?" Audrey sailed through the tiring ordeal with the grace of a princess born and the tact of a diplomat. She could speak gently of her own engagement (to James Hanson, a wealthy young British businessman), which had been broken off after Roman Holiday was finished. She could still charmingly squelch the brash reporter who tried to pry deeper. She could speak with disarming gaiety of her pleasingly irregular teeth and still not deny her obvious beauty. To the agonized gentlemen of the West Coast, whose business it often is to turn hatcheck girls into great ladies overnight with publicity gimmicks, Audrey's artless publicity technique was a revelation—just as her camera technique had been to the cameramen, and as her flair for dress was to the studio dressmakers. "Working with Audrey is fun," said one Hollywood expert last week. "When you're working with her, you're working with a fellow technician".

As for being a great star: "It takes years," Audrey Hepburn says simply, "to make a great star".

2. Pair work

What's your understanding of the Princess's words: *"Were I not completely aware of my duty to my family and my country I would not have come back to night"*. What advice would you give her if you could?

Roleplay an imaginary conversation.

3. On your own

Task 1. If you were standing at the wall where wishes come true, what wish would you make?

Task 2. Read and translate the following text paying special attention to the words and word-combinations in italics.

Audrey Hepburn became a star with this film, in which she played Princess Anne, *weary of protocol* and *anxious to have some fun* before she is mummified by "affairs of state." On a diplomatic visit to Rome, Anne escapes her royal retainers and *scampers incognito through* the Eternal City. She happens to meet American journalist Joe Bradley (Gregory Peck), who, recognizing *a hot news story*, pretends that he doesn't recognize her and offers to give her a guided tour of Rome. Naturally, Joe hopes *to get an exclusive interview*, while his photographer Pal Irving (Eddie Albert) *attempts to sneak a photo*. And just as naturally, Joe falls in love with her. Filmed on location in Rome, Roman Holiday garnered an Academy Award for the 24-year-old Hepburn; another Oscar went to the screenplay, credited to Ian McLellan Hunter and John Dighton but actually co-written by the *blacklisted* Dalton Trumbo. The 1987 TV movie remake with Catherine Oxenberg is best forgotten.

With Audrey Hepburn *at her most appealing*, Gregory Peck *at his most charismatic*, and Rome *at its most photogenic*, Roman Holiday remains one of the most popular romances that *has ever skipped across the screen*. Aside from being *an enormously enjoyable romp*, the film is most notable for two reasons. The first is Hepburn, featured here in her first starring role in a Hollywood film. Her performance won her an Academy Award and established her as an actress whose *waifish*, delicate beauty presented *a viable alternative* to the amply proportioned *bombshells* of the day. With her wide-eyed but cultivated portrayal of Princess Anne, Hepburn kicked off a trend defined by the Audrey Hepburn "look" – simple, sophisticated, and streamlined. The second reason for the film's importance is its location. Whereas modern-day filmmakers may think nothing of *jetting off* to

remote and exotic locales, in 1953 the idea of traveling beyond a Hollywood soundstage was fairly novel. Director William Wyler's use of Rome is one of the best examples of how a location can become a leading character in a film: without the city's twisted alleyways, bustling crowds, and hulking ruins, Roman Holiday would have had the visual impact of a museum diorama. The effect of using the actual city in the film was *eye-popping*: audiences saw not just a romance between the two lead characters but a love affair between the camera and the city. In this respect, Roman Holiday goes beyond its status as one of the screen's most enduring romances to become one of history's most thumbed-through travel brochures.

Task 3. Choose the correct answer.

1. The names of the main characters were:
   a) Joe Bradley and Princess Ann
   b) Princess Luise and Joe Bradley
   c) John Smith and Princess Alice
2. Where did the action of the film take place?
   a) in Paris
   b) in London
   c) in Rome
3. Joe Badley was
   a) Composer
   b) Reporter
   c) Prince
4. Why did Joe lie to his editor?
   a) he was late
   b) he didn’t take pictures of the princess
   c) he wrote a bad article
5. What had he said to the editor
   a) that he was at the conference
   b) that he was visiting a museum
   c) that he was with the princess
6. Ann went to the barbershop and
   a) took an interview
   b) cut her hair short
   c) she had made some photos there
7. What was Ann’s dream?
   a) marriage
   b) to find her family
   c) to live normal life

8. Why did Irving decide not to sell his photos?
   a) he knew about their feelings
   b) he had no photos
   c) he was ill
9. Why did Ann appear at the delayed news conference?
   a) to take part in the conference
   b) to speak with the journalist
   c) to find Joe and Irving

Task 4. Say if the statement is true or false. Correct the false one.

1. Ann is a royal princess of Italy.
2. Joe Bradley was an American reporter.
3. The injection takes effect and Ann falls asleep on the bench, where Joe Bradley meets her.
4. Joe wakes up very early and hurries off to work.
5. When his editor asks why he is late, Joe lies to him; he claims to have attended a press conference for the princess.
6. Ann gets her hair cut short in a barbershop facing the famous Trevi Fountain.
7. They gradually fall in love, Ann realizes that their relationships should continue.
8. Princess Ann appears at the delayed news conference, only to find Joe and Irving among the members of the press.

Task 5. Read the following texts and write your own summary (20 sent.) using new words and word-combinations.

Summary

Filmed on location, several show landmarks such as the Spanish Steps. Ann (Hepburn) is the crown princess of an *unspecified* country. She is on a widely publicized tour of several European capitals, including Rome. One night, she is *overwhelmed by the strenuous demands* of her official duties, where her day is *tightly scheduled*. Her doctor gives her a sedative *to calm her down* and help her sleep, but she secretly leaves her country's embassy to experience Rome by herself.

The injection eventually takes effect and she falls asleep on a bench, where Joe Bradley (Peck), an *expatriate* American reporter working for the Rome Daily American, finds her. Not recognizing her, he offers her money so that she can take a taxi home, but a very *woozy* "Anya Smith" (as she calls herself) refuses to cooperate. Joe finally decides, for safety's sake, to let her spend the night in his

apartment. He is amused by her regal manner, but less so when she appropriates his bed. He transfers her to a couch without awakening her. The next morning, Joe hurries off to work, leaving the princess still asleep.

When his editor, Mr. Hennessy (Hartley Power), asks why he is late, Joe lies to him; he claims to have attended a press conference for the princess. Joe makes up details of the alleged interview until Hennessy informs him that the princess had suddenly "fallen ill" and the conference had been canceled. Joe sees a picture of her and recognizes the young woman. Joe and Hennessy end up *making a bet on* whether Joe can *get an exclusive on* the princess.

Joe shocks his royal friend, pretending to have lost a hand to the Mouth of Truth. Joe realizes he is *sitting on a windfall*. Hiding the fact that he is a reporter, he offers to show Rome to Anya, but not before getting his photographer friend, Irving Radovich (Eddie Albert), to tag along to secretly take pictures. However, Anya declines Joe's offer and leaves.

Enjoying her freedom, *on a whim*, Anya gets her hair cut short in a barbershop. Joe follows and "accidentally" meets her on the Spanish Steps. They spend the day seeing the sights, including the "Mouth of Truth", a face carved in marble which is said to bite off the hands of liars. When Joe pulls his hand out of the mouth, it appears to be missing, causing Anya to scream. He then pops his hand out of his sleeve and laughs. (Hepburn's shriek was not acting — Peck decided to pull a gag he had once seen Red Skelton do, and did not tell his co-star beforehand.)

Joe and Anya on a Vespa ride through Rome — a ride that ends at the police station. Later, Anya shares with Joe her dream of living a normal life *without her crushing responsibilities*. That night, at a dance on a boat, government agents *finally track her down and try to escort her away*, but a wild melee breaks out and Joe and Anya escape. Through all this, they gradually fall in love, but Anya realizes that their relationship cannot continue. She finally bids farewell to Joe and returns to the embassy.

During the course of the day, Hennessy learns that the princess is missing, not ill as claimed. He suspects that Joe knows where she is, and tries to get him to admit it, but Joe claims to know nothing about it. Knowing Joe's feelings for Anya, Irving reluctantly decides not to sell his photos.

The next day, Princess Ann appears at the delayed news conference, and is surprised to find Joe and Irving among the members of the press. Irving takes her picture with the same miniature cigarette lighter/camera he had used the previous day. He then presents her with the photographs he had taken that day, discreetly tucked in an envelope, *as a memento of her adventure*. Joe lets her know, by allusion, that her secret is safe with them. She, in turn, works into her bland

statements *a coded message* of love and gratitude to Joe. She then departs, leaving Joe to linger for a while, contemplating what might have been.

Accolades

In 1999, Roman Holiday was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

In June 2008, AFI revealed its "Ten top Ten" — the best ten films in ten "classic" American film genres—after polling over 1,500 people from the creative community. Roman Holiday was acknowledged as the fourth best film in the romantic comedy genre.

In 2002, AFI named Roman Holiday the fourth best love story of all time on its AFI's 100 Years... 100 Passions list.

Gregory Peck as Joe Bradley

The role was originally written with Cary Grant in mind. Grant turned it down, believing he was too old to play Hepburn's love interest. (The studio later persuaded Grant to play opposite her in Charade.) Peck's contract gave him solo star billing, with the name of then-unknown Hepburn listed much less conspicuously in the credits. Halfway through the filming though, he requested that the producer give her equal billing — an almost unheard-of gesture in Hollywood.

Audrey Hepburn as Princess Ann ('Anya Smith')

This role was originally written for Elizabeth Taylor. Hepburn was cast after a screen-test. After she had performed a dignified, subdued scene from the film, the director called "cut", but the cameraman left the camera rolling, capturing the young actress suddenly become animated as she chatted with the director. The candid footage won her the role; some of it was later included in the original theatrical trailer for the film, along with additional screen test footage showing Hepburn trying on some of Anya's costumes and even cutting her own hair (referring to a scene in the film). Roman Holiday was not Hepburn's first American acting job — she appeared on a 1952 CBS Television Workshop production of Rainy Day in Paradise Junction — but it was her first major role, one which introduced her to the general public.

2.4. Wall Street: Money Never Sleeps

Genre: Drama

Synopsis: As the global economy teeters on the brink of disaster, a young Wall Street trader partners with disgraced former Wall Street corporate raider Gordon...

Rated: PG-13

Released: 2010

Running Time: 2 hr. 16 min.

Directed By: Oliver Stone

Written By: Allan Loeb

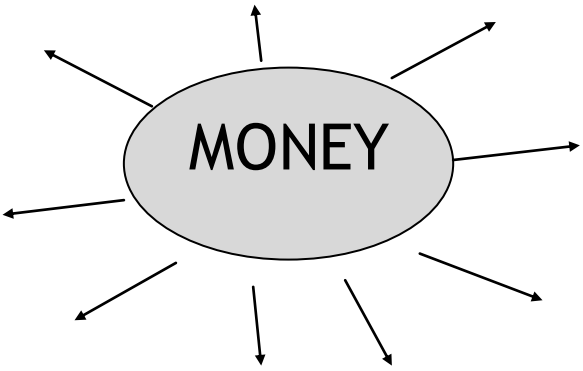
CAST

- Michael Douglas - Gordon Gekko
- Shia LaBeouf - Jacob Moore, Jake Moore
- Frank Langella - Lewis Zabel, Louis Zabe...
- Carey Mulligan - Winnie Gekko
- Josh Brolin - Bretton James
- Susan Sarandon - Jake' Mother

A. Previewing activities.

Task 1. Many famous directors expressed their ideas about the role of cinema and its task to reflect life as it is, to pose problems and discuss them. The question emerges: ***Should cinema preserve its function as an intertainment?***

Task 2. You are going to watch the movie 'Wall Street: Money Never Sleeps'. What are your associations with money? Fill in the word rose below.



Task 3. Brainstorm with your fellow-students what an ideal job is and what can lead up to it.

Task 4. Read and decide which of the following ideas would not serve an illustration of Americans'/ the British drive and value placed on work. Account for your choice.

- I think it's best to do something that you like and that makes you feel happy.
- Don't you think it's important to support yourself and be able to buy things that you want?
- Are you saying you would rather be poor and happy than rich and miserable?
- It's ideal if you can combine a good, satisfying job with high salary.
- I like to be known as a hard worker.
- I have to go to college if I want to follow my dream and become a doctor.

Task 5. Write 10 sentences incorporating these words and word combinations.

1. **handkerchief** ['hæŋkəʧɪf]– хусточка (носова або на шию)
2. **accelerate**[ək'seləreɪt]–прискорювати(ся),пришвидшуватися,форсувати; скорочувати(ся)
3. **bubble** ['bʌbl]– дуте підприємство, дута (шахрайська) компанія
4. **Cambrian Explosion**['kæmbrɪən ɪk'spləuʒ(ə)n]– кембрійський взрив
5. **mankind** [mæn'kaɪnd]– людство
6. **insider trading** – операції з використанням конфіденційної інформації; угоди з використанням службової інформації (часто це протизаконно)
7. **fraud** [frɔ:d] – обман; шахрайство; підробка , обманщик, дурисвіт; шахрай обдурювання; афера, махінація;
8. **Greed Good** [gri:d gʊd]– жадоба
9. **bloom** [blu:m] – розквітати, бути в розквіті
10. **pushing** ['pʊʃɪŋ] – заповзятливий, енергійний, ініціативний, напористий, пробивний
11. **schedule** ['ʃedju:l] – список, перелік; опис; каталог, графік; план; програма, розклад
12. **foundation** [faun'deɪʃ(ə)n] – фундамент, підвалина, заснувати, підстава; певність, вірогідність, установа, заклад, пожертви на культурні заходи,

установа (заклад), що існує за рахунок благодійного фонду, основа, підстава (чогось); обґрунтованість; заснування; фундація; кошти, заповідані на благодійні цілі

13. **soul to soul** [səul] – душа до душі, єдине ціле
14. **a huge deep-sea exploration** [ˌeksplə'reɪʃ(ə)n] – масштабні глибоководні дослідження
15. **touched** [tʌʧt]– схвильований, зворушений, трохи схиблений, придуркуватий, причинний
16. **Churchill Schwartz** ['ʧɜ:ʧ(h)ɪl]– Черчіль Шварц
17. **suggestion** [sə'ʤesʧ(ə)n] – порада, пропозиція, що наводить на роздуми, навівання; умовляння пропозиція, порада; ймовірна обставина; натяк; вказівка; навіювання, наведення на думку; донос, заснований на припущенні; інформація, отримана не під присягою
18. **dictatorship** [dɪk'teɪtəʃɪp] – диктатура
19. **gold and diamond mines** – золоті рудники
20. **the hydrogen fusion deal** ['haɪdrəʤ(ə)n 'fju:ʒ(ə)n di:l] – проект з гідрогенним синтезом
21. **biotechnology** [ˌbaɪəutek'nɒləʤɪ] – біотехнологія
22. **Profits aren't quarterly**['prɒfɪt'kwɔ:təlɪ] – вигоди зразу не буває
23. **wrecked** [rekt] – що зазнав корабельної аварії
24. **sissy** ['sɪsɪ] – дівчинка, дівчатко, зніжений (розпещений) хлопчик
25. **skinny** ['skɪnɪ] – худорлявий; шкіра й кістки
26. **platinum-banded** ['plætɪnəm bænd]– платинова обручка
27. **home loan** – кредит на придбання житла; кредит індивідуальному забудовнику; іпотечний кредит на купівлю квартири
28. **balance sheet** ['bæləns∫i:t] – баланс; бухгалтерський баланс
29. **sub-prime debt**[sʌb praɪm det] – субстандартні кредити
30. **leverage** ['li:vərɪʤ] – співвідношення між власними і позиковими коштами; використання позикових коштів для підвищення прибутковості підприємства

31. **commission** [kə'mɪʃn] – доручення; повноваження, комісія (установа), комісійний продаж, комісійна винагорода
32. **unprecedented** [ʌn'presɪdentɪd]– що не має прецеденту; безприкладний, безпрецедентний
33. **amazing** [ə'meɪzɪŋ] – разючий, дивний, дивовижний
34. **margin** ['mɑ:ʤɪn] – гарантійний внесок (у біржовій операції); незаповнені графи проформи документа;
35. **threatening** ['θretnɪŋ] – загрозливий; що загрожує; навислий (про небезпеку тощо), погроза, погрози; загроза; погрожування
36. **liquidity** – ліквідність
37. **incredible** [ɪn'kredəb(ə)l] – неймовірний, неправдоподібний
38. **derivatives** [dɪ'rɪvətɪv] – похідні цінні папери; вторинні інструменти; вторинні цінні папери; деривативи; похідні фінансові інструменти
39. **to hurt** [hɜ:t]– заподіяти шкоду
40. **negotiated** [nɪ'gəuʃɪeɪt] – домовлений, узгоджений; досягнутий внаслідок переговорів
41. **worldwide** [ˌwɜ:ld'waɪd]– поширений у всьому світі; всесвітньо відомий, світовий
42. **valuation** [ˌvæljʊ'eɪʃ(ə)n] – оцінювання (майна), цінність; ціна, валютування; оцінка вартості; переоцінка
43. **believable** [bɪ'li:vəbl] – ймовірний, правдоподібний, вірогідний
44. **to commit suicide** [kə'mɪt 'su:ɪsaɪd] – заподіяти собі смерть
45. **substantial guarantees from the US Treasury** [səb'stænʃ(ə)l ˌgærən'ti:z]– матеріальні гарантії федерального казначейства
46. **vindictive bastard** [vɪn'dɪktɪv 'bæstəd] – злопам'ятний мерзотник
47. **separately**['sep(ə)rət] – окремий, ізольований; відокремлюваний
48. **bankruptcy** ['bæŋkrʌptsɪ] – банкрутство; неспроможність, неплатоспроможність, фінансова неспроможність
49. **bartender** ['bɑ:ˌtendə] – буфетник

50. **borrowing** ['bɒrəuɪŋ] – позичання (у когось), запозичення
51. **malignance** – злісність; злоба; злобність; зловредність
52. **honorable** ['ɒnərəb(ə)l] – чесний; поважний, шанований, почесний, високоповажний
53. **the monthly indicator** ['mʌnθlɪ 'ɪndɪkeɪtə] – щомісячний показчик
54. **consecutive** [kən'sekjʊtɪv] – послідовний, наступний; послідовний
55. **perpetuity** [ˌpɜ:pɪ'ʧu:ɪtɪ] – безстрокове володіння, володіння на необмежений термін; безперервне наступництво
56. **integrated oil companies** ['ɪntɪgreɪt] – інтегровані нафтові компанії
57. **to dance on a razorblade** – танцювати по лезвію
58. **speculation** [ˌspekjʊ'leɪʃ(ə)n] – роздумування, теорія; припущення, спекуляція; гра на біржі
59. **slaughter** ['slɔ:tə] – розпродаж за втратними (викидними) цінами; продаж у збиток
60. **semiconductor** [ˌsemɪkən'dʌktə] – напівпровідник
61. **solar cells** [ɪn'kɔ:pəreɪt 'səulə] – сонячні елементи
62. **pliable plastic sheet** ['plaɪəb(ə)l ʃi:t] – вмонтований в пластикову пластину
63. **breakthrough** ['breɪkθru:] – прорив, велике досягнення
64. **crystalline silicon** ['krɪstəlaɪn 'sɪlɪkən] – кристалічний кремінь
65. **insurance swap**[ɪn'ʃʊ(ə)rəns swɒp] – страховий обмін
66. **plummet** ['plʌmɪt] – тягар
67. **mentor** ['mentə] – наставник; вихователь,керівник; ментор, протеже

B. Postviewing activities

Task 1. Comment on the title of the movie.

Task 2. Formulate the central problem of the movie.

Task 3. Read and translate the following text. Make up 10 questions using new words and word-combinations in italics.

Wall Street: Money Never Sleeps, also known as Wall Street 2, is a 2010 American drama film *directed by* Oliver Stone, that is *a sequel* to the 1987 movie Wall Street. Michael Douglas reprises his role of Gordon Gekko and Shia LaBeouf, Josh Brolin, Carey Mulligan, and Frank Langella also *star* in the film. Cameos include Charlie Sheen, who *reprises his role* as Bud Fox, Stone and the *filmmaker*'s mother.

Set in New York, the film takes place 23 years after the original and revolves around the 2008 *financial crisis*. Its plot mainly *centers on* the reformed Gekko acting as more of *an antihero* rather than *a villain* and follows his attempts to help Wall Street before its *soon-to-be stock market crash* as well as trying to repair his relationship with his daughter Winnie with the help of Jacob, her fiance. In return, Gekko helps Jacob get revenge on the man he blames for his mentor's death.

The movie's story and *screenplay* were written by Bryan Burrough, Allan Loeb and Stephen Schiff. Principal photography took place in New York between September and November 2009. After having its release date moved twice, Wall Street: Money Never Sleeps was released theatrically on September 24, 2010 worldwide by 20th Century Fox. Despite opening to *positive reception from critics* at the 2010 Cannes Film Festival, it was released to mixed reviews from *movie reviewers*, who generally *praised the acting* of the movie's cast. Commissioning $129 million against a $70 million budget at the box office, Wall Street: Money Never Sleeps received a December 21, 2010 home media release.

Some Facts

The Cast: Money Never Sleeps is filled with *a cast of Oscar winners* and nominees led by the cool and collected Michael Douglas. Every actor elevates the other’s performance, which *makes the film more watchable* and more entertaining. LaBeouf may seem like an odd choice for such a dramatic role but he really brings it and proves that he can hang with the big dogs.

The Cinematography: New York City is shown in the way that would make any outsider jealous. It’s shot beautifully with the architecture being somewhat of a secondary character in the film.

The Wardrobe: All of the characters have money and we can tell. Their dressed from head to toe in the most expensive and tailored clothes. You will walk out of the theater with a sudden desire to hit the mall. The film makes you not only want to look good, but powerful as well.

The Set Design: Everything from the Wall Street offices, to the lofts, to the mansions *are crafted with such detail*. The set designers make sure that every nook and cranny tells a story about the characters and they do!

Carey Mulligan: Earlier I noted the cast but Mulligan's performance deserves to be called out. Her portrayal as the long suffering daughter of Gekko and fiancee of Jacob is the heart and soul of the film. She's the glue that holds both men together whether they realize it or not, and when she breaks the viewer does as well. That's how good she is.

The Length: The only bad thing about the film is its length. The last 15 minutes could have been cut out. The story seems to have a natural resolve at a certain point but then it throws you a curve ball that then has *to be played out*. Unfortunately, by that time you're ready for everything to wrap up.

Task 4. Read the following information about the movie's cast. Be ready to speak about one of your favorite actor/actress.

Cast and characters

- **Michael Douglas** reprises his role as Gordon Gekko. In the film, Gekko has recently been released from prison and, after a failed attempt to warn business leaders of the imminent economic downturn, he decides to try to rebuild a relationship with his estranged daughter Winnie.
- **Shia LaBeouf** portrays Jacob "Jake" Moore, an ambitious, young proprietary trader who works for Keller Zabel Investments, and is in a relationship with Winnie. After the death of his mentor, Jacob begins to suspect that his hedge fund manager was responsible. Seeking revenge, he asks Gekko for help, in exchange for helping Gekko reconcile with his daughter. LaBeouf's role in the film has been said to be a role similar to that of Charlie Sheen's in the original. The young actor said he was able to relate to his character's background and found similarities in their motivations. Initially, the actor was intimidated by the idea of working on a film that was going to stretch his dramatic abilities and came to the movie set with a different approach, which was that if he disappointed his fans twice, his career was finished after making two recently panned sequels. The actor stated that during his first meeting with Stone, the director was "really expedient about killing any ego or conceit on my part," saying not to worry because Tom Cruise was not an actor when he first worked with him either, which LaBeouf considered a knife to his heart. LaBeouf said of playing the role that he did not know what a credit derivative is or what a Cp, Ip, or Lvc are, commenting "You gotta know ticker names." He also said of playing the role and of the film's background of the financial world that he has "no concept" of the "ins and outs of the financial world." As part of getting into character, he chose to stay thin to be

like hedge funders. To prepare for the film, he traded with different firms, playing with up to $1 million and became so interested in trading that he began studying for his Series 7 exam and later earned a broker license.

- **Josh Brolin** plays Bretton James, head of the Churchill Schwartz investment bank, who Jacob suspects is involved in the death of his mentor. Bretton has been described as being a villain and served as an antagonist. Bretton is presented as a "new style" version of Gekko in the film. Javier Bardem was originally attached to the project and was in final talks to play the villain; however, in July 2009, it was confirmed that he had turned down the project in favor of shooting a film adaptation of the best-selling book, Eat, Pray, Love with Julia Roberts. It was later said that Bardem had turned down the role because if he'd chosen to do both film projects it would have had caused scheduling conflicts and that the actor had had other offers. Bardem was subsequently replaced with Brolin, who said that he had to lose 30 pounds in a month to physically prepare for his role. The actor, acknowledging that every character had both good and bad in them, viewed Bretton as being on a "higher level" and said that he liked the ambition his character had and that he was an opportunist.
- **Carey Mulligan** portrays Winnie Gekko, Gekko's estranged daughter, and Jacob's fianceé. Winnie has not spoken to her father since he was in prison and their relationship is estranged since she blames Gordon for the suicide of her brother, Rudy.The character has been said to be the "moral center of the story" and described as being liberal and to some extent passive. Mulligan, who is British, had to speak with an American accent for her role. Wall Street: Money Never Sleeps will be her first major studio film. The actress said that she did not want her role to be insignificant to the film's script and wanted Winnie to be a strong character. When she had first met Stone for the role, she explained that she did not want her character to be a "token girlfriend" and they both agreed to work to make sure that would not happen. During the same encounter, when the filmmaker learned that she had short hair, he had initially discussed having her wear a wig, which Mulligan did not agree to, stating that she did not feel like herself when wearing the hair piece, so Stone trusted her and made the exception.According to Mulligan, Stone cast her in the Wall Street sequel based on her performance in An Education (2009).
- **Frank Langella** plays Louis Zabel, Jacob's mentor who commits suicide after unsuccessfully trying to save his corporation. According to Variety, Zabel's "fate ultimately leads the characters to discover the shady practices of Brolin's hedge fund manager part."

- **Susan Sarandon** portrays Jacob's real-estate agent mother; LaBeouf said that his character's mother is just as consumed by greed as Gekko is, only in a different sense
- **Vanessa Ferlito** portrays Audrey, who has been described as a "tough, intelligent trader in the Wall Street trenches."
- **John Buffalo Mailer** plays Robby, Jacob's Long Island finance friend.
- **Eli Wallach** plays Jules Steinhardt, a Churchill Schwartz top executive and Wall Street patriarch, who considers the current economic climate to be like the 1929 stock market crash. Pressman deemed the actor's role as the "crier of doom" who "reveals just how much more devastating things can be today."

- **Charlie Sheen** reprised his role as Bud Fox in a guest appearance, where Sheen's character had a brief encounter with Gekko.
- **Jim Cramer** makes a brief appearance in the film; Stone said that he chose to cast him because he was a former hedge fund manager.
- **Natalie Morales**, Vanity Fair editor Graydon Carter, co-founder of Roubini Global Economics' Nouriel Roubini, Stone's mother Jacqueline and investor Warren Buffett have minor roles in the film.

Task 5. Read the following texts and write your own summary (20 sent.) using new words and word-combinations.

Summary A

Gordon Gekko (Michael Douglas) is released from prison in October 2001, after an almost eight-year prison sentence for insider trading and securities fraud.

Seven years later, Jacob "Jake" Moore (Shia LaBeouf) is awakened in his apartment by his girlfriend, Winnie (Carey Mulligan). Jake turns on the television, and starts to watch an interview with Gekko. Gekko has become an author and a lecturer, and is now promoting his new book, Is Greed Good?. Winnie gets upset and turns the television off. Winnie is Gekko’s estranged daughter and wants nothing to do with him. Jake drives Winnie to the airport on his motorbike, and she goes off to gather investors for her online political blog.

Jake goes to work at Keller Zabel Investments, one of Wall Street's major investment banks. He tries to raise more money for a fusion research project, which will be a viable source of alternative energy down the line, but the rest of the board does not agree with him. Jake is one of the firm’s top proprietary traders and the protégé of its managing director, Louis Zabel (Frank Langella). Zabel has become disillusioned with the industry and does not understand how he can be told a loss is a profit. He gives Jake a 1.45 million dollar bonus and tells him to spend it and keep the economy going. Zabel also encourages Jake to marry Winnie and

have a kid since he knows that growing old is not for the weak and that Jake needs her.

Jake buys Winnie a ring and later goes out for drinks with his broker friend. Jake says that Winnie is not big on marriage, given the outcome of her parents' marriage, but Jake knows that she loves him and he loves her. His broker friend mentions there are rumors that Keller Zabel is in danger, with billions of sub-prime toxic debt off its balance sheets that is going to bring the company down. Jake brushes it off, saying "I'll make you a bet right now. I've got a million dollars left in my bonus, it's yours tomorrow a.m. You put it in KZI shares, you leverage that to the max. That's how much I believe in this company."

In the next scene, Jake is shown sitting at his trading desk, watching KZI stock crashing more than thirty percent in one day. Zabel meets with the heads of major financial institutions and the Secretary of the US Treasury at the Federal Reserve Bank of New York. Zabel tries to arrange a bank bailout for KZI, but he is blocked by Bretton James (Josh Brolin), the CEO of a fictional firm, Churchill Schwartz, that Zabel had refused to bail out eight years prior when they were going under. James insults Zabel by offering to buy Keller Zabel stock at 2 dollars a share (against its 79 dollar trading value from three weeks prior). Zabel gives in, and they settle for 3 dollars a share.

The next morning Zabel wakes up, goes down to the subway, and, as a train pulls in, he jumps on the tracks, killing himself. Jake hears the news of Lou Zabel's suicide on the television. He begins to slowly cry just as Winnie walks in. Jake asks Winnie to marry him, and she accepts. Jake attends a lecture given by Gordon Gekko and hears what Gekko has to say about the upcoming financial crisis. In Gekko's new book he reveals that in his opinion the unrestrained speculation will cause a financial cataclysm, even though everybody is euphoric about the current financial bubble. After the lecture ends, Jake approaches Gekko and tells him that he’s about to marry Winnie. They ride the train together, and Gekko explains that his daughter won’t speak to him because of her brother Rudy’s suicide. Jake sees that Gekko has a photo of Winnie as a toddler and asks if he can have it. Gekko tells him that he will trade Jake for a more recent photograph of Winnie. Gekko gives him the photo and his card so that Jake will find him later on. He also tells Jake that Keller Zabel was in trouble the minute someone started rumors about them and that Jake should look for whoever profited from Keller Zabel’s collapse. From now on, Gekko and Jake agree to make a "trade", so that Jake would enable Gekko to communicate with his estranged daughter, and, in return, Gekko would help Jake collect secret information to destroy Bretton, who ruined KZI.

With the help of Gekko, who is very resourceful, Jake does some digging and realizes that Bretton James profited from the Keller Zabel collapse. In order to

get his attention, Jake spreads rumors about the nationalization of an African oil rig that Bretton's company owns. The company loses 120 million dollars, and Bretton asks for a meeting with Jake. At the meeting, he tells Jake that he is impressed and offers Jake a job, making it clear that if Jake doesn't accept he will have a lot of trouble being hired anywhere else. Determined to take Bretton out and avenge Zabel, Jake accepts.

Jake visits Gekko again and gives him the photo of Winnie that he promised. Gekko tells Jake that his research pointed out that the Locust Fund, a private offshore hedge fund, was betting against Keller Zabel. Jake explains that he was offered a job by Bretton James, and Gekko tells Jake that he suspects it was James' testimony which got him sent away for eight years. Jake is confused, having assumed that it was Bud Fox who put Gekko away. Gekko explains that Bud Fox got him on insider trading but that was nothing compared to some of Gekko's other activities. He and Bretton had a falling out, and, though he doesn't know for sure, he suspects that Bretton was behind it. Gekko asks for another trade: he wants to have a face to face with his daughter. Jake pretends that he called Gekko to have dinner and ask his approval to marry his daughter, so he and Winnie go to have dinner with him. Winnie realizes that Gekko hasn't changed and leaves upset. Jake pursues her and she tells him that if he goes back, Gekko will destroy them.

At work, Jake is put on the sideline so that Bretton's point woman can take over a pitch to the Chinese. They are unimpressed with her pitch, stating that they are looking for the next big thing in energy. Jake swoops in and presents them with the fusion research he has been supporting. Bretton is impressed by Jake's initiative and is glad that the firm has made more money. However, the firm is in trouble but Bretton doesn't want anyone to know. The economy is slowly starting to crumble. Bretton hosts a fundraiser and invites Jake and Winnie. Gekko asks Jake to front him 10 thousand dollars so that Gekko can also attend and have another chance to reconcile with Winnie. During the party, Bretton tells Jake that the Chinese are going to invest $150 million in the fusion research Jake has been supporting. Jake calls the head researcher and tells him that the money is on its way. The day the economy collapses, Jake is at his apartment and tells Winnie that the world as they know it is over. Winnie tells him that is unacceptable because she is pregnant.

The economy is in the tank. Numerous companies are failing. During a motorcycle ride (fueled by Jake's comments about his superior riding ability compared to Bretton's during their first meeting), Bretton tells Jake that the money the Chinese invested is going into fossil fuels instead of fusion research. Jake gets angry knowing that Bretton is trying to sink the fusion research since it is not financially profitable for him, even though it would benefit the entire world. Bretton would be unable to control the potentially unlimited source of energy once

the fusion technology becomes established, unlike with the oil industry where the resources are scarce. Jake tells Gekko about what happened, and Gekko reveals that there is a solution: Winnie has an account in Switzerland with 100 million dollars, which Gekko set up in the 1980s when she was born. He told her that once he was out of jail, he would need that money to reassert himself, but Winnie reneged when Rudy died. Jake could use that money to fund the research and save the company. But since Winnie never declared it, she could go to jail for tax evasion. Gekko tells Jake that he can embezzle it with his old contacts. Jake believes him and goes to talk to Winnie. At Winnie's office, Jake asks why she never mentioned the money. Winnie is shocked that he knows, but Jake gets enthusiastic about the fusion research and tells her that this is her chance to make a difference. She agrees and the two fly to Switzerland. She signs the money over to Jake. Jake then entrusts the money to Gekko so that he can legitimize the funds for the investment in the fusion research company.

A few hours after returning to New York, Jake gets a call saying that the money never arrived. He goes to Gekko's apartment and finds it empty; Gekko's gone. Jake tells Winnie what happened and that he's been talking to Gekko for a while. She tells Jake to leave: she no longer trusts him or feels safe around him. He leaves bitterly and tracks Gekko to London, where Gekko is running a financial company again with his 100 million. Jake propositions him for one last trade: Winnie gets her 100 million back and Gekko gets a grandson. Jake shows him the ultrasound of his son but Gekko, despite being moved, cannot let go of being someone of importance. He tells him that it's not about money; it's about the game. Gekko says that giving the money away is a "trade he cannot make." Jake leaves.

Over the next few weeks, by using the previous information collected by Gekko about Bretton, Jake begins piecing together everything from Keller Zabel's collapse to the economic bailouts being issued for Bretton's company. He gives the information to Winnie, telling her that it will put her website on the map for good as a legitimate source of information and that he misses her like crazy. Winnie runs the story, and Bretton James is exposed. The board of directors kicks him out of the company, and Bretton is forced to testify to his crimes. Bretton's board of directors go to Gekko in order to start business with him, in view of the new credibility Gekko gained through his London firm's astounding success: by correctly predicting the coming financial collapse, Gekko traded the market in such a way that he has turned the $100 millions into an incredible sum in excess of $1 billion.

Jake sees Winnie walking to her apartment and helps her carry her things. Their son has been kicking and keeping her up at night. Jake feels his son's kicks and Winnie thanks him for the help but they do not reconcile. Gordon appears and

tells them that he deposited the $100 million into Fusion's account anonymously. Now that Gekko has attained his goal of becoming a billionaire, he feels that giving back that relatively small amount from his empire would be an act of charity. He apologizes and asks to become a grandfather. Jake kisses Winnie and they reconcile before the birth, and, one year later, they celebrate their son's first birthday with a party, at which Gordon is also present.

Summary B

Oliver Stone brings greedy back with a 2010 sequel to his 1987 masterpiece "Wall Street". Michael Douglas reprises his Oscar-winning role as Gordon Gekko, a financial whiz and tease. The original movie gave birth to the motto "greed is good". It's ironic that a sequel now exists given that sequels are generally born out of greed.

The 'greed' here is to try and turn a dusty old classic into a new franchise. But instead of this sequel, "Wall Street" should have been developed as a TV series. It has loads potential to become another "Crash" or "West Wing". As a stand-alone movie sequel, it just seems like a square peg is being forced into a round hole.

This new "Wall Street" tells the story of the 2008 financial meltdown. But that story could have been told by different characters with no connection to a 25-year old movie.

The most interesting moments in this film come from the new supporting players. Frank Langella, Eli Wallach and Josh Brolin, among them. Their scenes, and the events they must deal with, are far more entertaining than the other plot which deals with an ex-con father (Douglas) trying to re-connect with his estranged daughter, nicely played by Carey Mulligan. Shia LaBeouf plays Mulligan's fiance and tries to bring the two Gekko's back together while resisting the temptation to become another Bud Fox (the Charlie Sheen character from the original film).

The once razor-sharp Gekko character has become dull over time. Perhaps that's why he spends most of the movie thinking about his daughter instead of the Dow. And, come to think of it, I've seen the original '87 film nearly a dozen times and feel that I know it quite well. But I simply can't recall Gekko having a daughter in that film. Where was she? Or her mother? It's puzzling.

Summary C

The financial industry has betrayed the American public, and the world. Stock brokers and analysts use the money of the average Joe to play a complex game where limits are infinite - until they come crashing down. The themes haven't

changed much since Oliver Stone's 1987 classic Wall Street, but they are even more relevant than ever. Of course, the bigger question is whether the movie sequel is relevant.

Wall Street: Money Never Sleeps returns Michael Douglas to his infamous role Gordon Gekko and introduces Shia LaBeouf as a young, eager broker who becomes entranced by the sleazy executive. As the big banks seek bailouts, Gekko searches for his comeback and Jake (LaBeouf) his first fortune. As silly and unnecessary as the movie seems, Wall Street 2 is a legitimately entertaining and compelling drama for director Oliver Stone, who hasn't hit the nail on the head in a long while. Smartly written, the movie features some great performances - especially by Douglas.

Unfortunately, the movie isn't without its flaws and they rear their ugly head in a big way in the third act. Stone works himself into a corner by taking three story arcs and shoving them into a single picture.

He attacks the bank bailouts head on, but they ultimately have little to do with the overall plot. Gekko is the character Stone cares about most, but when the third act comes around, he struggles with what to do with him (should he be good or should he be bad?). And then there's the main character - Jake - who is interesting but ends up as a deer caught in the headlights.

The first two acts are great. The third act is not so great.

Wall Street: Money Never Sleeps is anticlimactic. After the big "twist," the movie loses its focus. The bailouts don't really serve a purpose and Jake is left spinning his wheels. It's Gekko's time to shine, but it comes too little, too late. There's nothing triumphant about the decisions he makes, nor does he pay the consequences for what he does.

Maybe that's the point, but maybe it's just bad writing.

Task 6. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

Reviews

(1)

The movie has received mixed reviews, with review tallying website Rotten Tomatoes reporting that it holds an approval rating of 57%, based on a sample of 163 reviews. The site describes the critics' general consensus as "It's more entertaining than many *sequels*, but with Oliver Stone directing, *a terrific cast*, and *a timely storyline* that picks up where the original left off, Wall Street: Money Never Sleeps should be better." For comparison, the first film received 79% positive reviews. Joe Neumaier of the New York Daily News publication awarded

it five out of five stars saying that Wall Street: Money Never Sleeps is a sharp sequel that *is worthy of its investment*. He also saluted the cast's performance and noted that Douglas gives Gekko "uncounted layers as he fakes, deals and fuels fire". Matthew Toomey of Australia's ABC Radio Brisbane gave it *a B-rating* and said that Douglas is Wall Street: Money Never Sleep's "biggest positive" and found LaBeouf to be *unconvincing in his role*. Film critic Christy Lemire for The Canadian Press claimed that the film ultimately "goes soft and loses its way" and described the contrast in its final scenes as being "laughable". The journalist further deemed the *subplot* between LaBeouf and Mulligan's characters as unneeded and pointed out that their relationship leads viewers to wonder why Winnie, who despises Gekko, would be involved with a man who does exactly the same thing as him, which she condemns. However, Lemire acknowledged that the movie is an uncommon sequel that seems to be both relevant and necessary and said that it proves that "greed can still be good".

In a positive review from Kirk Honeycutt of the Hollywood Reporter, he said that the film *succeeded in being one of the good sequels in a while*. However, the journalist did note that Stone "gets too fancy here and there". He further said that the film's "heavy reliance on multiple screens, graphics and digital tricks makes it feel like one is watching CNN with all its computer-screen busyness." Movie critic Roger Ebert, reviewing the movie in the Chicago Sun-Times, noted that Wall Street: Money Never Sleeps ended with a better conclusion when Stone edited film after its Cannes viewing but still felt it was a little too long. In his opinion, he considered the film to be sophisticated and said it had pleasing aesthetics photographically but stated he wanted it to be "outraged." The Guardian writer Peter Bradshaw gave the film two out of five stars, commenting that "despite the pious waffle about market craziness being like cancer, no one is ever shown enduring the actual misery of losing money." Writing for Time magazine, Richard Corliss stated that the film has the "*drive, luxe and sarcastic wit of the snazziest Hollywood movies*." David Edelstein, writing in New York Magazine, described Wall Street: Money Never Sleeps as being "full of promise, with minuscule returns." The film critic concluded that like Stone's other recent work, it is difficult to distinguish what the projects focus is supposed to be. New Zealand Herald's Russell Baillie gave Wall Street: Money Never Sleeps two and a half out of five stars, with the verdict for the film being that it does not fall flat of its expectations and hype. Anne Thompson of indieWire believed that the film "bears the earmarks of a sequel" which were to have things from Wall Street and to have new things and to attempt to have the entire film be "timely and commercial."

Joe Morgenstern, from The Wall Street Journal, wrote that the movie manages *to keep a hold on its audiences attention*. He thought that Douglas

measured up to Gekko's standards in the film, believing that he was the only actor to sustain a "sense of nasty fun", and felt that LaBeouf's effectiveness was within the range of the filmmakers direction, but was unimpressed with Brolin's portrayal of James. He concluded that *the script takes an unconvincing jab at* Gekko's "spiritual regeneration," which was due to a scene that he considered to be "inherently illogical and emotionally inert." The Daily Telegraph's David Gritten said that Wall Street: Money Never Sleeps lacked the "punch" of the original fllm and was annoyed by the number of people who make cameos throughout the film. Wall Street: Money Never Sleeps received three out of five stars from Stephen Lambrechts of IGN Australia. Lambrechts felt that Stone's growth as a film director could mirror Gordon as a person; having had used time to calm down over the years and settle into a more relaxed state of being. He concluded that the film's final result is not "quite the incendiary attack that it could have been, but it still has plenty to say while also managing to be an entertaining crowd pleaser."

In contrast to the film's detractors, Boxoffice Magazine journalist Pete Hammond said the film was "brilliantly cast" and labeled the film a "*crackerjack* powerhouse of a movie that shines a light on the financial machinations". He stated that Douglas does not lose any of the substance of Gekko and LaBeouf is firm as Jacob. The writer predicted the Wall Street sequel's box office performance will be brisk while the prospects are assured on DVD. In Salon.com's Andrew O'Hehir's Cannes review, he labeled the film a "ambitious, uneven, surprisingly talky melodrama, which mixes *a quasi-documentary approach* to the crash of 2008 with the story." O'Hehir's considered the film to express a more "personal, intimate sense of moral hazard". Marshall Fine, writing in the Huffington Post, viewed the film as an "overstuffed blend of agitprop and melodrama" that contains a cautionary story pertaining to unchecked capitalism. Fine considered Stone to be proclaiming a message of the "cancerous effects of greed". Film critic Colin Newton of the Sunday Mail felt that the plot of Wall Street: Money Never Sleeps lacked the enthusiasm of the first film. Along the same lines, Village Voice contributor Nick Pinkerton pointed out that the Wall Street sequel did not have the "clean, fable-like arc" formula of its predecessor. Bill Goodykoontz of Arizona Republic had a positive outlook on the film, admitting that he was not surprised to see that Wall Street: Money Never Sleeps is not as effective as its predecessor and called it an engaging film that is at the top of its game when its hostile, and less satisfying during romantic parts. He ended his review saying its not a "great movie", but explained that its an "effective commentary on what greed cost" everyone. Terry Smith, CEO of Tullett Prebon, one of *the largest inter-dealer money brokers in the world*, reviewed the film for The Today Programme on BBC Radio 4. He gave the film three or four out of five as a movie, saying that although

it was "little bit corny in some respects", it puts the events of the credit crunch into context, and "it rings reasonably true", capturing some of the activities, the moods and the individuals quite well."

(2)

Deception, manipulation, and greed — these are the three words that I can say best describe the totally of the movie Wall Street: Money Never Sleeps.

Money is all about deception which can lead someone to act foolishly. Foolishness would *lead to manipulation of people* and wanting for more. Wanting to do or have more would only lead to greed. Which lead us to the conclusion that truly is, money is the root of all evil and money really never sleeps.

Michael Douglas returns as *a cold-hearted, manipulative, ever-scheming, money-hunger kingpin* showing only that the movie did not have its redemption from the first "Wall Street" film. However, the film clearly created a realm where Gordon Gekko is the king, but at the same time he is also the victim to the this entire money deception. His acting is quite dominant than the rest of cast, even surpassing the character of Shia LaBeouf. His mere presence on-screen would tell you that "Hey, I am Gordon Gekko, greed is good, and I am one!" kind of thing.

Shia LaBeouf on the other hand is charming to look at on the screen, maybe his child-like features would tell us so, or maybe we will always remember him as the guy from that car-transforming robot movie who dated a very hot sexy vixen. His portrayal as Jake Moore could have been better he could have been a little buff or something that you can separate him from his previous role, perhaps like Topher Grace in Spiderman 3, away from his skinny teeny-bopper role in "That's 70's Show". But I think, Shia LaBeouf would fit the role very well. My image of Jake Moore is more like of his features, than that of Topher Grace.

Carey Mulligan's Winnie role could have been better if she portrays the woman behind the man's success kind of role thing. But because of her 'issues' with her father whom she still blames because of the suicide of her brother in the first "Wall Street" film years ago, her character did not shine well. However, it is *forgivable* because her character asks her to do so. The other characters are quite impressive, and of course, manipulative as well, I am just looking for some bipolar characters in the movie, unfortunately, I did not find any.

There are some scenes that I like in the movie that really retained in my mind. I like the scene where the directors of different financial institutions gathered around as they solve the problems in the stock market. And the turning point scene of Jake Moore in the movie which you should watch out, because that is quite scary, *heart-pounding*, and realistic!

Technically speaking, Director Oliver Stone has done a great job despite the fact of different negative reviews of the film. His depictions of modern Wall Street

is quite visual, the setting of the film is believable for the moviegoers like me. I just don't like the graphics where everyone on the market is talking to each other when they have received a rumor through email somewhere in the film.

I would like to praise the writers of the film for doing a great job for their research on green energy. Call me bias but promoting green energy rocks!

Even though I haven't watched the first "Wall Street" movie yet, I still would say that the movie "Wall Street: Money Never Sleeps" is independent from the first one. It has different storyline and plot, but the elements of deception, manipulation, and greed revolving around one source of evil, which is the money, is a movie that is okay to watch, just don't expect some intimate scenes because they don't have them with it.

Overall, the movie "Wall Street: Money Never Sleeps" *gets a high rating* to me of 90% out of 100%. The movie may have lack of something that is hard to find, but if you just focus on the plot and money that revolves around the storyline, you will find yourself saying that this movie can be worth watching.

(3) Cannes 2010 Review

Smartly put together and carrying an obvious agenda to finger-point, embarrass and shame (would we expect anything less from Oliver Stone???), 'Wall Street 2: Money Never Sleeps' debuted at the Cannes Film Festival this morning to a mild applause, but more encouragingly it played to an audience who seemed to be on Stone's side; welcoming and appreciative.

I'm not going to go back on my earlier reaction. The 23 years on sequel really could be in with a shout for Best Picture at next year's Oscars. In truth though I had a tough time convincing the journalists I mingled with today during the post-Croisette screening chatter that it was in with a chance.

Nearly everyone I spoke to hated the final twenty minutes or so of the movie, and I can see where they are coming from as (mild spoilers to come) the rug does get pulled from under us in a slightly disappointing switch-a-roo of character motives but I don't think it spoiled the 3/4th's of the movie that went before it and well, you kinda expected it to go down the route it did.

It was a case of although the rug was pulled, we saw the joker roll down the carpet under us and prepare his trick from afar. I would find it hard for any of the elite critics audience I sat with not to see this coming, and we expected a Gekko movie to play out the way it did, I think. If I had a problem with anything and I suppose on reflection it did irk me a little – it would be the final moments of Gekko on screen where we are asked once again to rethink our moral position on events but I'm certainly not going to lose sleep over it.

The film begins with the effective and humorous scene of Gordon Gekko (Michael Douglas) as he *is released from prison*, something you have seen

glimpsed at from the trailer, collecting the property he declared when he was originally busted. This includes an enormous 80′s mobile phone and ‘one money clip with no money in it’, which got a big laugh.

Nobody is waiting for Gekko outside, the first of many sympathetic notes to *a damaged former giant* who once had the world at his feet. The year is now 2000, but we quickly skip ahead to 2008, some 21 years after the much loved 1987 original, allowing events to unfold at the height of that year’s stock market collapse.

Stone’s agenda is to really tell two stories at once; there’s the changing-world of the scary financial system we are all living with right now, the worst of which could still be awaiting my generation, and then there’s the family affair of which we side with Jake Moore (Shia LaBeouf), the Charlie Sheen-esque Wall Street hot-shot who has the hungry heart of Gekko but seems more grounded, and content.

He *loves the pursuit of the win but also believes in responsibilities*, and he is looking to make a honest woman out of Winnie (Carey Mulligan), a smart and sophisticated young woman who runs a successful blog Frozen Truth and just so happens to be the estranged daughter of Gekko. This despite Winnie hating everything to do with Wall Street after what it did to her father and her childhood, but although the irony is mentioned, we never do find out how Jake and Winnie originally got together.

The plot then is obvious but no less unenjoyable. Gordon wants his daughter back in his life, and to play a real father after many years of no communication (she blames him for the overdose of Gekko’s son, her brother, as he was absent in his time of need) and will use the kid Jake with inside information, play a new mentoring figure, to convince him to make it happen.

Jake is so enamored with the now seemingly reformed Gordon (he has since become a successful business author) who has seen the error of his ways but still talks smart, and is still some showman, that he believes Winnie should be willing to allow Gordon back in her life.

Another *motive for* Jake is a desire for revenge against the modern day Gekko of Wall Street – Bretton James (Josh Brolin), who he believes was responsible for driving his original mentor Lewis Zabel (the incomparable Frank Langella) to suicide when he loses everything at the beginnings of the recession – and Gordon’s the man who knows how to take Bretton down.

So at the heart of what I guess is *a family drama*, is the question of revenge vs. power vs. love/responsibilities, and which one is ultimately the most important and which does our human nature most side with?

To say anymore about the plot would be criminal, quite frankly but I must talk about the performances for a second, as with a movie like this it's the quality of actors that elevate the material.

Gekko is of course the marquee name but this is definitely supporting material ground for him, and for most of the running time he takes a back seat to the younger actors. He naturally eases himself back into the role with restraint in line delivery and demeanor, but every now and again he will rekindle the fire with a speech of awe-inspiring power.

"A fisherman always spots a fisherman from a far" is the new 'Greed is Good'. Oliver Stone decides to shoot Douglas in tiht fashion, and there's no real attempt to hide Gekko's aging looks.

The main part in this movie goes to Shia LaBeouf, a particularly *controversial casting choice* last year and he's definitely the weakest of the bunch. At least three years younger looking than he needed to be (Tom Cruise in 'The Firm' is more what they were aiming for I think), Shia just about gets by with his high intensity factor.

A journalist friend of mine remarked that Stone needed an actor who could fill out a suit, and I have to admit in that department LaBeouf was left wanting. Crucially for the film, he excels in the two pivotal scenes with Josh Brolin and Michael Douglas, and he manages to get away with it. The scene involving LaBeouf and Douglas meeting each other for the first time on an extended subway chat is the single best scene in an Oliver Stone movie for years. Shot in one take, and in tight fashion, it reminded me of the brilliant moment in the original when Charlie and Martin Sheen shared that moment together in the elevator after the meeting with Gekko.

Josh Brolin essentially plays the modern day Gekko, a new and much more dangerous villain whose only figure that could retire him from Wall Street is 'more' (Best line in the movie). An Oscar nom surely awaits him for his turn.

'Wall Street: Money Never Sleeps' then is *a smartly made, well-acted and entertaining movie*.

(4)

What is the definition of insanity? One could say that the definition of a insanity is doing the exact same thing over and over again, and expecting different results. However, if that's true, then aren't we all crazy then? Maybe not all at once, but maybe at different times if that's the case. Therefore, wouldn't our capitalistic society be deemed crazy then? After all, there's no secret that our stock markets have crashed various times throughout our history. Sure, you can argue that we've always managed to pull out of it before, but the results are hardly different, as *the*

cycle continuously repeats itself. Where the most ruthless and cut throat businessman can make it ahead in Wall Street, while the honest man gets left in the dust. Gordon Gekko (Michael Douglas) argues that greed is good, and it's the foundation of our economy. Is that true? Is greed actually good for society? If so, where does *the sense of morality and humanity fit in* within a world consumed by power and greed?

Set a little over two decades since the last movie, "Wall Street: Money Never Sleeps" is about a young up and coming Wall Street player a named Jake Moore (Shia LeBeouf), who works as *a stock broker*, while moon lighting as a corporate CEO for a alternative energy source company. Unfortunately due to a series of events, his long time mentor commits suicide when the stress of losing his company gets to him, as a savvy investor moves in and forces him out.

As the global economy teeters on the brink of disaster, Jake partners with disgraced former Wall Street corporate raider Gordon Gekko on a two-tiered mission: To alert the financial community to the coming doom, and to find out who was responsible for the death of Jake's mentor. Unfortunately for Jake, Gordon has other priorities in mind outside of rekindling things with his daughter, Jake's fiance. Now, I won't say what happens next, as I wouldn't want to ruin the film. However, for those wondering if Gordon Gekko is a changed man or if he learned anything about life from losing it all, at the end of the last film, to becoming rich again, then all I can tell you is that you'll have to watch the movie to find out.

Trust me, it's worth it. The way the story is set up, it has it leading towards one way to where you'll think you have Gordon figured out, but he does the complete opposite that shocks you. Like the last movie, "Wall Street: Money Never Sleeps" is *a powerful film about the dangers of capitalism, corporate greed*, while begging to ask the eternal question...."In world consumed by greed, where does humanity and compassion come into play?" Back in the eighties, the first "Wall Street" played on that concept quite beautifully, as corporate greed dominated Wall Street during that era of our society. Therefore, it seems only fitting that the sequel shows the consequences of that same corporate greed within today's struggling economy.

As some of you can tell by now, I did like this movie a lot. In fact, I thought Michael Douglas and Shia LaBeouf worked extremely well together. Although if I had some major gripes about this movie, that I'm sure casual viewers won't notice, but they're worth noting. One, being the relationship between Jake and Gordon, as it comes off being too eerily similar to the relationship between Bud Fox (Charlie Sheen) and Gordon Gekko's relationship in the last movie. Sure, there's a few scenario changes here and there regarding the factor of Gordon's daughter being

involved, and how the evil corporate prick is actually Bretton James (Josh Brolin) this time around, but it still feels eerily similar. Although I will admit, Josh plays a pretty good jerk.

Another problem I had was the reappearance and explanation of what happened to Bud Fox (Charlie Sheen), from the last movie. Don't get me wrong, I understand with this being a sequel, they wanted to put some closure towards that character, but I preferred the mystery. If anything, the self proposed new closure to Bud Fox's life not only has nothing to do with the main story of the sequel, it contradicts the powerful morally driven ending that made the last film so potently deep. As for his daughter...didn't Gordon have a son in the last movie? If my memory serves me correctly, he didn't have a daughter in the first movie, but he did have a son. Oh well. I guess they can always justify it, as Gordon's family was rarely in the last film to begin with.

Outside of those few gripes, "Wall Street: Money Never Sleeps" is *a powerful emotional film that speaks true about the corporate greed of our modern society*, while begging to ask the eternal question...."Where is our *sense of humanity and compassion within this world consumed by greed*?" Definitely worth a three out of four, as Oliver Stone manages to once again present a powerful film about our modern times, as only he can.

Task 7. Find in the movie its leading ideas and present them in the form of clear-cut statements.

Task 8. Comment on the end of the movie.

Task 9. Make up a dialogue to persuade your partner to watch the movie "Wall Street: Money Never Sleeps".

Task 10. Pair up with your friend and discuss the following question:

Does success come only from hard work?

Task 11. Comment on one of the following quotes (10 sent.):

- The path of success in business is invariably the path of common-sense. Nothwithstanding all that is said about "lucky hits," the best kind of success in every man's life is not that which comes by accident. The only "good time coming" we are justified in hoping for is that which we are capable of making for ourselves.

Samuel Smiles

- The talent of success is nothing more than doing what you can do well, and doing well whatever you do without a thought of fame. If it

comes at all it will come because it is deserved, not because it is sought after.

Longfellow

- The surest way not to fail is to determine to succeed.

Sheridan

- The great highroad of human welfare lies along the old highway of steadfast well-doing; and they who are the most persistent, and work in the truest spirit, will invariably be the most successful; success treads on the heels of every right effort.

Samuel Smiles

- It is possible to indulge too great contempt for mere success, which is frequently attended with all the practical advantages of merit itself, and with several advantages that merit alone can never command.

W.B. Clulow

- If you wish success in life, make perseverance your bosom friend, experience your wise counselor, caution your elder brother, and hope your guardian genius.

Addison

- Success does not consist in never making blunders, but in never making the same one the second time.

H.W. Shaw

2.5. The Notebook

Directed by - Nick Cassavetes
Produced by - Toby Emmerich, Mark Johnson
Written by - Jeremy Leven, Jan Sardi, Nicholas Sparks (novel)
Narrated by - James Garner
Music by - Aaron Zigman
Cinematography - Robert Fraisse
Editing by - Alan Heim
Distributed by - New Line Cinema
Budget - $29 million
Cast:

- *James Garner* as Older Noah Calhoun, Narrator
- *Gena Rowlands* as Older Allie Hamilton
- *Ryan Gosling as* Young Noah Calhoun
- *Rachel McAdams* as Young Allie Hamilton
- *Sam Shepard* as Frank Calhoum
- *Joan Allen* as Anne Hamilton
- *David Thornton* as John Hamilton
- *James Marsden* as Lon Hammond, Jr.
- *Kevin Connolly* as Fin
- *Lindsay Marie Reppen* as Nurse Selma
- *Obba Babatunde* as Band leader
- *Mark Johnson* as Photographer

A. Previewing activities.

Task 1. Think and answer the following questions:

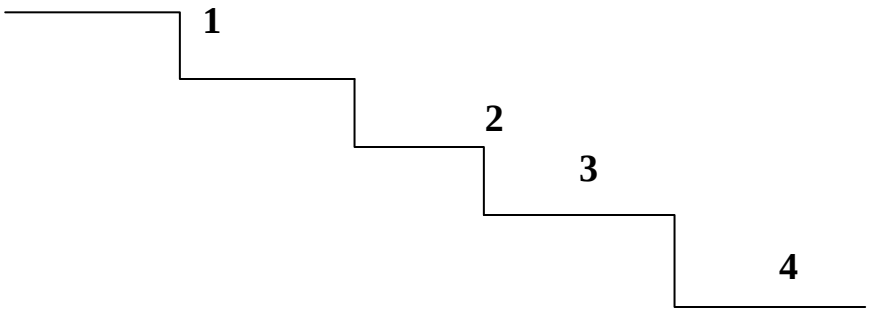
a) Say what summer holidays mean for you, why so many people look forward to having them.

b) Say what you think would be the best summer holiday for you/for your groupmates/your parents. Explain your point of view.

c) Describe an ideal summer in an English/American style.

Task 2. Brainstorm with your friend about the typical American and English kinds of summer vacations. Say why they are characteristic for Americans/English people, bearing in mind their national identity.

Task 3. Pair up with your friend and decide on the factors a successful summer vacation depends on. Rank them in the order of importance.



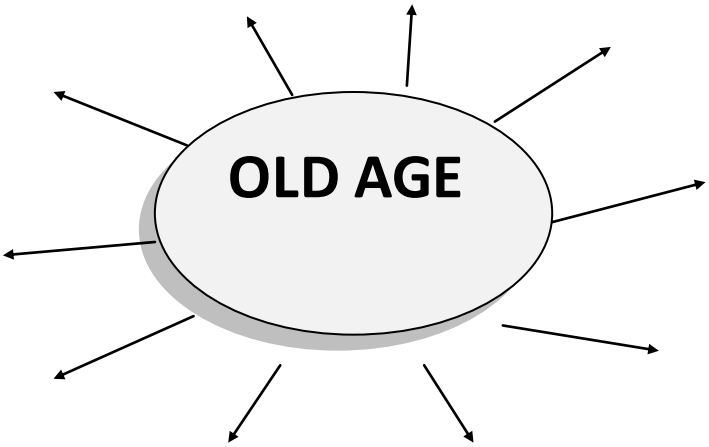
Task 4. Debate on the following:

Having summer holidays, one should be opened to all impressions and have minimum of shocks and maximum of pleasure and comfort.

Task 5. The Notebook is a 2004 romantic drama film directed by Nick Cassavetes, based on the novel of the same name by Nicholas Sparks. The movie stars Ryan Gosling and Rachel McAdams as a young couple who fall in love during the early 1940s. Their story is narrated from the present day by an elderly man played by James Garner, telling the tale to a fellow nursing home resident, played by Gena Rowlands.

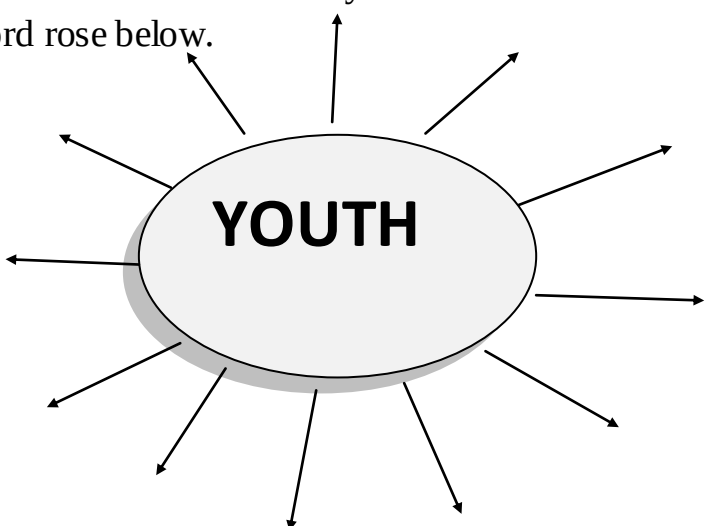
What are your associations with the old age?

Fill in the word rose below.



What are your associations with the youth?

Fill in the word rose below.



Task 6. Study the following words and word-combinations and make up 10 sentences with them**.**

1. glorious	['glɔ:rɪəs]	славетний, розкішний, пишний, чудовий
2. hanging	['hæŋɪŋ]	вішання, підвішування, страта через повішення, драпіровка, портьєри, підвісний, той, що висить
3. to be up	[bi: ʌp]	витівати, відповідати
4. clobber	[klɒ̲bə(r)]	одяг, власні привілегії
5. lumber	['lʌmbə]	непотрібні громіздкі речі, старі меблі тощо, мотлох
6. lumberyard	[lʌ̲mbə(r)jɑ:(r)d]	лісний склад
7. to take out	[teɪk aut]	виймати, виводити (пляму), запросити, повести (до театру), виводити на прогулянку, вибирати, виписувати (цитати)
8. to fool around	[fu:l ə'raund]	валяти дурня
9. cocky	['kɒkɪ]	самовдоволений, зухвалий
10. to crawl up	[krɔ:l]	заповзати, проникати
11. to be drawn to	[drɔ:n]	бути притягнутим до (когось)

12. to go crazy (for it)	['kreɪzɪ]	зійти з розуму (задля..)
13. pensive	['pensɪv]	замислений, задумливий, сумний
14. superstitious	[ˌs(j)u:pə'stɪʃəs]	забобонний
15. bouncing	['baunsɪŋ]	дужий, рослий, великий, гладкий, хвалькуватий, хвастливий
16. negligent list	['neglɪʤənt lɪst]	неохайний список
17. to stutter	['stʌtə]	заїкатися, запинатися
18. pancake	['pænkeɪk]	оладка, оладок, млинець
19. reincarnation	[ˌri:ɪnkɑ:'neɪʃ(ə)n]	перевтілення
20. to merge	[mɜ:ʤ]	зливати(ся); поглинати
21. to awake	[ə'weɪk]	будити, пробуджувати (почуття і т.ін.), прокидатися

B. Post viewing activities

Task 1. Pair up with your friend and strike a conversation between:
- young Allie and Noah discussing their future.
- old Allie and Noah speakind about their past.
- Allie's parents discussing her future.
- Allie and her friend discussing their impressions of summer holidays.
- Noah and his friend discussing their impressions of summer holidays.

Task 2. Read the following text and write your own summary (20 sent.) using new words and word-combinations.

The film opens with an elderly man *reading out of a notebook* to an elderly woman about a story between two young lovers, Allie and Noah. The story *dates back to* the summer of 1940 in Seabrook, South Carolina. Allie Hamilton is a girl from a wealthy family spending summer in Seabrook. At a carnival, Allie meets

Noah Calhoun, a local boy who works at the lumber mill. Over the summer, their romance blooms and they spend every waking moment together.

One night, Noah takes Allie to an old abandoned house that he promises to buy and rebuild for her. They *are about to* make love when they are interrupted by Noah's friend, who informs them that Allie's parents had called the cops to search for her. At her house, her parents tell her that Noah isn't good enough for her, which he *overhears*. He starts to leave and Allie follows him, which leads to an argument. Allie and Noah break up, but immediately regret the decision. Allie's family leaves Seabrook the next day and Noah, *devastated*, writes her one letter every day for a year plus one last farewell letter. He never hears back from her because her mother hides all the letters. After Allie doesn't reply to his goodbye letter, Noah decides to move on and he moves to Atlanta. One day, while at work Noah overhears the news about Pearl Harbor. As a result Fin and him *enlists in* the army for World War II while Allie attends college.

While in college, Allie volunteers as a nurse's aide for wounded soldiers and meets the injured Lon Hammond, Jr. — a young man who is handsome, charming, and from an wealthy, old Southern United States family who own Hammond Cotton. To the joy of Allie's parents, they become engaged; meanwhile, Noah returns home. Noah's father greets him and informs Noah that he is selling his current house so that Noah can purchase the old Windsor Plantation (the old abandoned house) courtesy of the G.I. Bill and a bank loan. While visiting Charleston, South Carolina to present to the State his building plans for his new house, Noah sees Allie walking down the street. Noah, who is on a bus at the time, *hops off* the bus and pursues Allie. He sees her go into an restaurant and witnesses Allie and Lon kissing. Devastated, Noah restores the old house, believing that if he keeps his promise to her, Allie will come back. Once he is finished, Noah tries to sell it, but *cannot part with it*.

In the present, it is evident that the elderly woman is Allie and Noah is her husband. She does not recognize their family, who *beg* Noah to come home with them. Noah *insists on staying* with his wife.

The film *switches back* to 1947. While trying on her wedding dress amongst family and friends, Allie reads about Noah's house in the paper and faints. *Upon some deep thinking*, she decides to visit him. When she arrives at Noah's estate, she seems very nervous and attempts to leave by driving her car in reverse. She crashes the car into a wooden gate and it stops working. Noah walks over to her and invites her to the house. They talk and have dinner. They *reminisce on* their memories together and when it is time for Allie to leave, Noah asks Allie to come back tomorrow for a suprise. The next day, Noah takes Allie out on the lake in a canoe to a nice setting amongst geese and they begin to talk. Before the

conversation can end, it starts to rain. On the way back after reaching port, Allie gets upset and demands to know why Noah never wrote to her. Noah tells her he wrote to her every day for one year. He says to her "It wasn't over, It still isn't over." He pulls her face to his and starts to kiss her, and they make love. After two days of passion, Allie's mother appears while Noah is out and says that Lon has followed her to Seabrook. Allie's mother takes Allie for a drive and explains how she too once *had a summer romance*, and that she still watches her ex-lover sometimes. They drive back to Noah's house, and he is sitting on the porch. She hands her daughter the bundle of 365 letters that Noah had written, saying that she hopes Allie makes the right choice. She drives away and Allie goes to sit on the porch with Noah. She explains how Lon is in town and how the past few days had been wonderful, but very irresponsible. Noah is furious, accusing her of only loving Lon for his money, and says that if she leaves, he will hate her forever. She storms toward her car, and Noah yells after her that she's bored with her life, and if she wasn't she wouldn't have come. He begs her to stay with him, saying that he knows they fight and is willing to work it out every day if that's what it takes. He tells her that if she really wants to be with Lon, then she should go, because he lost her once and could do it again. Confused, Allie drives off.

Distraught, Allie stops her car, reads Noah's goodbye letter, and then drives to the hotel where Lon is staying. Lon says that he has three choices: Kill Noah, beat him, or leave Allie. He says that none of them let him keep her, and that he loves her. She says she loves him too, but that she feels like two different people when she's with Lon and when she's with Noah. She says she knows she should be with Lon, but she wants to be with Noah.

At which we are transported back to present day, where the elderly Noah and Allie sit in his room, and he says, "And they lived happily ever after," which makes Allie remember who she is and what happened: Allie appears at Noah's doorstep, and they embrace. Present day Allie and Noah embrace as well. A few years before, *after finding out about her impending dementia*, she wrote their story in the notebook with instructions for Noah inside: "The story of our lives, by Allie Calhoun. Read this to me, and I'll come back to you." But soon Allie *relapses*, and she finds herself in, to her, a stranger's arms. She yells for help, and nurses come to calm her down.

The next morning, Noah is found unconscious in bed, and he is rushed to the hospital. He goes to Allie's room later that night, and they start talking about how they were in love then Allie remembers who they are, they fall asleep together and die in their sleep holding hands.

Task 3. Comment on one of the following quotes:

- In the arithmetic of love, one plus one equals everything, and two minus one equals nothing.

Mignon McLaughlin, *The Second Neurotic's Notebook*, 1966

- By all means marry; if you get a good wife, you'll be happy; if you get a bad one, you'll become a philosopher.

Socrates

- A happy marriage is the union of two good forgivers.

Ruth Bell Graham

- Women hope men will change after marriage but they don't; men hope women won't change but they do.

Bettina Arndt, *Private Lives*, 1986

- Marriage must constantly fight against a monster which devours everything: routine.

Honore de Balzac

- Some people come into our lives and quickly go. Some stay for a while, leave footprints on our hearts, and we are never, ever the same.

Flavia Weedn

- Success in marriage does not come merely through finding the right mate, but through being the right mate.

Barnett R. Brickner

- Don't marry the person you think you can live with; marry only the individual you think you can't live without.

James C. Dobson

- Often the difference between a successful marriage and a mediocre one consists of leaving about three or four things a day unsaid.

Harlan Miller

- People do not marry people, not real ones anyway; they marry what they think the person is; they marry illusions and images. The exciting adventure of marriage is finding out who the partner really is.

James L. Framo, "Explorations in Marital & Family Therapy"

- Marriage is a lottery in which men stake their liberty and women their happiness.

Virginie des Rieux, *Epigrams*

- If you want to sacrifice the admiration of many men for the criticism of one, go ahead, get married.

Katharine Houghton Hepburn

- A good marriage would be between a blind wife and a deaf husband.

Michel de Montaigne, *Essays*

- Love is one long sweet dream, and marriage is the alarm clock.

Author Unknown

- The Wedding March always reminds me of the music played when soldiers go into battle.

Heinrich Heine

- When love is not madness, it is not love.

Pedro Calderon de la Barca

Task 4. Read the following texts and be ready to speak about the movie's cast and its director.

Nick Cassavetes

Early life and career

Nick Cassavetes was born in New York City, New York, the son of actress Gena Rowlands and Greek-American actor and film director John Cassavetes. As a child, he appeared in two of his father's films: Husbands (1970) and A Woman Under the Influence (1974). After spending so much of his youth surrounded by the film industry, Cassavetes originally decided he did not want to go into the field. He instead attended Syracuse University on a basketball scholarship. His athletic career was effectively ended by an injury, and he decided to rethink his aspirations, ultimately deciding to attend his parents' alma mater, the American Academy of Dramatic Arts in New York.

He has appeared in the films Face/Off, The Wraith, Life, Class of 1999 II: The Substitute, Backstreet Dreams and The Astronaut's Wife, among others. He has directed several films, including John Q, Alpha Dog, She's So Lovely, Unhook the Stars, The Notebook, and My Sister's Keeper. He also adapted the screenplay for Blow and wrote the dialogue for the Justin Timberlake music video "What Goes Around... Comes Around".

Cassavetes came in 5th in the World Poker Tour Invitational Season 5 attempting a bluff. He is also appearing on season 5 of The Game Show Network's (GSN) High Stakes Poker.

He also has played himself in the season 7 opener of Entourage on HBO.

Cast as Richard McNamara in Atlas Shrugged (2011) based on Ayn Rand's novel of the same name.

Personal life

In 1985, Cassavetes married Isabelle Rafalovich. They had two daughters together, Virginia Sara (born 1986) and Sasha (born 1988), before divorcing. He is currently married to Heather "Queenie" Wahlquist, who has appeared in several of his films, including a small role in the 2004 film adaptation of The Notebook as

Sara, a secondary character and best friend to the female lead Allie Hamilton, portrayed by Rachel McAdams.

Films directed by Nick Cassavetes

- Unhook the Stars (1996)
- She's So Lovely (1997)
- John Q (2002)
- The Notebook (2004)
- Alpha Dog (2006)
- My Sister's Keeper (2009)

James Garner

James Garner (born April 7, 1928) is an American film and television actor.

He has starred in several television series spanning a career of more than five decades. These included his roles as Bret Maverick, in the popular 1950s western-comedy series, Maverick; Jim Rockford, in the popular 1970s detective drama, The Rockford Files; and the father of Katey Sagal's character on 8 Simple Rules following the death of John Ritter. He has starred in dozens of movies, including The Great Escape (1963) with Steve McQueen; Paddy Chayefsky's The Americanization of Emily (1964) and Blake Edwards' Victor Victoria (1982), both with Julie Andrews; and Murphy's Romance (1985) with Sally Field, for which he received an Academy Award nomination.

Garner, the youngest of three children, was born James Scott Bumgarner in Norman, Oklahoma, the son of Mildred (née Meek) and Weldon Warren Bumgarner, a carpet layer. His mother, who was half Cherokee, died when he was five years old. After their mother's death, Garner and his brothers were sent to live with relatives. Garner was reunited with his family in 1934, when Weldon remarried.

Garner grew to hate his stepmother, Wilma, who beat all three boys, especially young James. When he was fourteen, Garner finally had enough of his 'wicked stepmother' and after a particularly heated battle, she left for good. James' brother Jack commented, "She was a damn no-good woman".[4] Garner admitted that his stepmother punished him by forcing him to wear a dress in public and that he finally engaged in a physical fight with her, knocking her down and choking her to keep her from killing him in retaliation. This incident ended the marriage.

Shortly after the breakup of the marriage, Weldon Bumgarner moved to Los Angeles, while Garner and his brothers remained in Norman. After working at several jobs he disliked, at sixteen, Garner joined the United States Merchant Marine. He fared well in the work and with shipmates, but suffered from chronic

seasickness. At seventeen, he joined his father in Los Angeles and enrolled at Hollywood High School, where he was voted the most popular student. A high school gym teacher recommended him for a job modeling Jantzen bathing suits. It paid well, $25 an hour, but in his first interview for the Archives of American Television, he said he hated modeling and soon quit and returned to Norman. There, he played football and basketball, as well as competing on the track and golf teams, for Norman High School.

Later, he joined the National Guard serving seven months in the USA. He then went to Korea for 14 months in the United States Army, serving in the 24th Infantry Division in the Korean War. He was wounded twice, first in the face and hand from shrapnel fire from a mortar round, and second in the buttocks from friendly fire from U.S. fighter jets as he dove headfirst into a foxhole on April 23, 1951. Garner was awarded the Purple Heart in Korea for the first injury. For the second wound, he received a second Purple Heart (eligibility requirement: "As the result of friendly fire while actively engaging the enemy"), although Garner received the medal in 1983, 32 years after his injury. Garner was a self-described "scrounger" for his company in Korea, a role he would later play in The Great Escape and The Americanization of Emily.

In 1954, a friend, Paul Gregory, whom Garner had met while attending Hollywood High School, persuaded Garner to take a non-speaking role in the Broadway production of The Caine Mutiny Court Martial, where he was able to study actor Henry Fonda night after night. Garner subsequently moved to television commercials and eventually to television roles. His first movie appearances were in The Girl He Left Behind and Toward the Unknown in 1956.

He changed his last name from Bumgarner to Garner after the studio had credited him as "James Garner" without permission. He then legally changed it when his first child was born, as he decided she had too many names. His brother Jack also had an acting career and changed his surname to Garner too. His other, non-actor brother, Charlie, kept the Bumgarner surname.

Gena Rowlands

Gena Rowlands (born June 19, 1930) is an American actress of film, stage and television. The 3 time Emmy and 2 time Golden Globe winner is best known for her collaborations with her actor-director husband John Cassavetes in ten films, in two of which, Gloria and A Woman Under the Influence, she gave Academy Award-nominatedperformances.

Born as Virginia Cathryn Rowlands in Madison, Wisconsin, Rowlands was raised in Cambria. Her father, Edwin Myrwyn Rowlands, was a banker and a state legislator, and her mother, Mary Allen (née Neal), was a painter and housewife

originally from Arkansas. The family moved to Washington, D.C. in 1939 when Edwin was appointed to a position in the United States Department of Agriculture; moved to Milwaukee, Wisconsin in 1942 when he was appointed as branch manager of the Office of Price Administration; and later moved to Minneapolis, Minnesota. From 1947-50, she attended the University of Wisconsin, where she was a popular student already renowned for her beauty. She left for New York City to study drama at the American Academy of Dramatic Arts.

In the early 1950s, Rowlands performed with repertory theatre companies and at the Provincetown Playhouse. She made her Broadway debut in The Seven Year Itch and toured in a national production of the play. Rowlands guest starred on such anthology television series as Robert Montgomery Presents, Kraft Television Theatre, and Studio One (1955). In 1956, she starred in Middle of the Night opposite Edward G. Robinson. She appeared alongside husband Cassavetes on an episode ("Fly Baby, Fly") of the 1959–60 NBC detective series Johnny Staccato.

In 1961–62, she starred as the deaf-mute wife of Robert Lansing on 87th Precinct. In that same season, she appeared on Target: The Corruptors! Thereafter, she guest starred in The Lloyd Bridges Show and Breaking Point. In 1963 she guest-starred in an episode on the television series Bonanza and The Virginian. In 1967, she was cast as socialite Adrienne Van Leyden in the prime time soap opera Peyton Place. She also guest-starred that year in the western series The Road West, starring Barry Sullivan, Andrew Prine and Glenn Corbett. In 1975, she appeared with Peter Falk, Oskar Werner, and Martha Scott in the Columbo episode Playback, playing wheelchair-using Elizabeth Van Wick, whose husband (Werner) murders her wealthy mother (Scott).

In 1985, Rowlands played the mother in the critically acclaimed made-for-TV movie An Early Frost. She appeared in Mira Nair's HBO movie Hysterical Blindness for which she won her third Emmy. She also won an Emmy for her portrayal of former first lady Betty Ford in the 1987 made-for-TV movie The Betty Ford Story.

Rowlands made her film debut in The High Cost of Loving in 1958. She and Cassavetes made ten films together: A Child is Waiting (1963), Faces (1968), Machine Gun McCain (1969), Minnie and Moskowitz (1971), A Woman Under the Influence (1974; nomination for Academy Award for Best Actress), Two-Minute Warning (1976), Opening Night (1977), Gloria (1980; nomination for Academy Award for Best Actress), Tempest (1982), and Love Streams (1984).

According to Boston University film scholar Ray Carney, Rowlands sought to suppress an early version of Cassavetes' first film, Shadows, that Carney says he rediscovered after decades of searching. Rowlands also became involved in the

screenings of Husbands and Love Streams, according to Carney. The UCLA Film and Television Archive mounted a restoration of Husbands, as it was pruned down (without Cassavetes' consent, and in violation of his contract) by Columbia Pictures several months after its release, in an attempt to restore as much of the removed content as possible. At Rowlands' request, UCLA created an alternate print with almost ten minutes of content edited out, as Rowlands felt that these scenes were in poor taste. The alternate print is the only one that has been made available for rental.

Task 5. Pair up with your friend and discuss advantages and disadvantages of early marriages.

Task 6. Group up with your friends and discuss the correctness of the following statements:

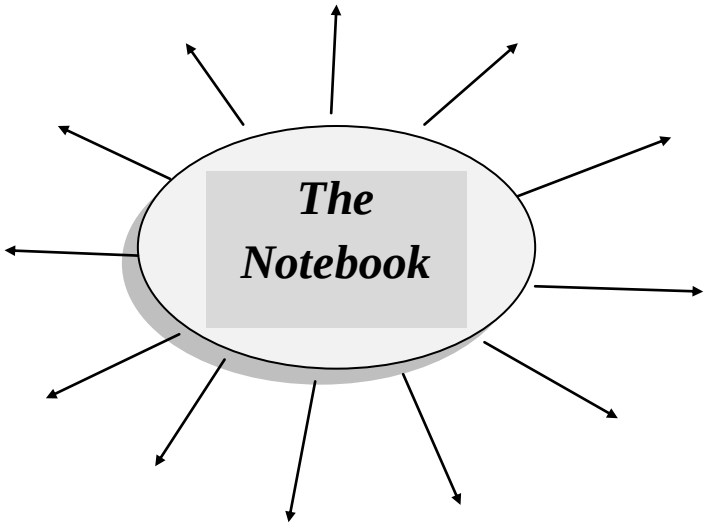
a. Appearances are deceptive.
b. Character makes man.
c. One is known by the company one keeps.

Task 7. Find in the movie its leading ideas and present them in the form of clear-cut statements.

Task 8. Formulate the central problem of the movie.

Task 9. Comment on the end of the movie.

Task 10. What are the plot key words for "The Notebook"? Fill in the word rose below.



Task 11. Make up a dialogue to persuade your partner to watch the movie "The Notebook"

2.6. The Last Station
Released: 2010
MPAA Rating: R
Writers: Michael Hoffman, Jay Parini
Director: Michael Hoffman
Runtime: 112 minutes
Genres: Biography, Drama, Romance
Tagline: ” Intoxicating, infuriating, impossible… love.”
Cast:

- Christopher Plummer as Leo Tolstoy
- Helen Mirren as Sophia Tolstaya, Leo's wife
- Paul Giamatti as Vladimir Chertkov, the leader of Tolstoy's devoted disciples
- James McAvoy as Valentin Fedorovich Bulgakov, a private secretary
- Kerry Condon as Masha, another member of the Tolstoyans
- Anne-Marie Duff as Sasha, Leo and Sofia's daughter
- Patrick Kennedy as Sergeyenko
- John Sessions as Dushan

A. Previewing activities.

Task 1. Explain the title of the movie.

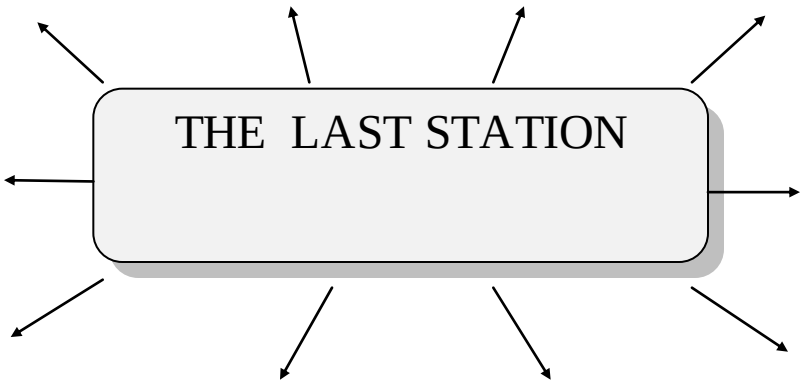
Task 2. Choose the best variant for the topic of the movie:

- environment protection
- art
- travelling
- love
- nature
- vehicle
- train station

Task 3. The title of the movie is symbolic. What could this image mean? What feelings does it express?

Think of the LAST STATION. What associations do you have with this word-combination? Share your ideas with the group.

Fill in the word rose below.



Task 4. If we could divide all people into two types (a Fire type and a Rain type) according to their temperament or character, what qualities would describe each type?

FIRE PERSON: RAIN PERSON:

_____ _____

_____ _____

_____ _____

What type of character (Fire or Rain) would you choose for yourself? (Do you have more of fire or of rain?) Explain your choice.

Task 5. The following "marriage" maxims are worthy of more than a hasty reading. Husbands should not pass them by, for they are designed for wives; and wives should not despise them, for they are addressed to husbands.

Choose one of the following "marriage" maxims you think to be the most important for happy marriage. Explain your choice.

1. The very nearest approach to domestic happiness on earth is in the cultivation on both sides of absolute unselfishness.
2. Never both be angry at once.
3. Never talk at one another, either alone or in company.
4. Never speak loud to one another unless the house is on fire.
5. Let each one strive to yield oftenest to the wishes of the other.
6. Let self-denial be the daily aim and practice of each.
7. Never find fault unless it is perfectly certain that a fault has been committed, and always speak lovingly.
8. Never taunt with a past mistake.
9. Neglect the whole world besides rather than one another.
10. Never allow a request to be repeated.
11. Never make a remark at the expense of each other,—it is a meanness.

12. Never part for a day without loving words to think of during absence.
13. Never meet without a loving welcome.
14. Never let the sun go down upon any anger or grievance.
15. Never let any fault you have committed go by until you have frankly confessed it and asked forgiveness.
16. Never forget the happy hours of early love.
17. Never sigh over what might have been, but make the best of what is.
18. Never forget that marriage is ordained of God, and that His blessing alone can make it what it should ever be.
19. Never be contented till you know you are both walking in the narrow way.
20. Never let your hopes stop short of the eternal home.

— Cottager and Artisan.

B. Postviewing activities

Task 1. Pair up with your friend and strike a conversation between:

- Count Leo Tolstoy and Countess.
- Vladimir Chertkov and Countess.
- Sophia Tolstaya and Valentin Fedorovich Bulgakov.
- Valentin Fedorovich Bulgakov and Count Leo Tolstoy.
- Masha and Valentin Fedorovich Bulgakov.

Task 2. Read the following text and write your own summary (20 sent.) using new words and word-combinations.

Summary

The Last Station is a 2009 biopic about Count Leo Tolstoy, based on a 1990 biographical novel of the same name by Jay Parini. It stars Christopher Plummer as Tolstoy and Dame Helen Mirren as his wife Sophia Tolstaya. The film premiered at the 2009 Telluride Film Festival.

In the last year of the long life of *internationally celebrated writer* and philosopher Count Leo Tolstoy, turbulence mounts as the Count's *devoted and idealistic disciples*, led by Vladimir Chertkov, maneuver against his more *practical and family-oriented wife*. The main *setting* is the Count's country estate of Yasnaya Polyana. The Count and Countess have a long-standing and loving marriage, but his idealistic and spiritual side, for example, to private property is *at odds with her more down-to-earth and conventionally religious views*.

Contention focuses on a new will that the "Tolstoians" are attempting to persuade the Count *to authorize*. It will *negate* all of his copyrights and put *his writings into the public domain*, potentially leaving his family without *adequate support* after his death. The maneuvering is seen through the eyes of a brand new

secretary to the great man (James McAvoy) who finds himself having *to mediate between the two sides*. He takes time out for an intense love affair with one of the Count's less content followers, Masha (Kerry Condon).

In the end, the Count reluctantly signs the new will and leaves Sophia and their home *to travel to an undisclosed location* where he can continue his work undisturbed. She unsuccessfully attempts suicide. During the journey, however, he falls ill. The film ends with his death near the Astapovo train station where the Countess is allowed (barely) by his followers to see him one last time.

Task 3. Comment on one of the following quotes:

- A woman is more considerate in affairs of love than a man; because love is more the study and business of her life.

Washington Irving

- Other things may change us, but we start and end with the family.

Anthony Brandt

- Life has taught us that love does not consist of gazing at each other, but in looking together in the same direction.

Antoine de Saint-Exupery

- I would say that the surest measure of a man's or a woman's maturity is the harmony, style, joy, and dignity he creates in his marriage, and the pleasure and inspiration he provides for his spouse.

Benjamin Spock

- Family faces are magic mirrors. Looking at people who belong to us, we see the past, present, and future.

Gail Lumet Buckley

- Of all hardness of heart there is none so inexcusable as that of parents toward their children. An obstinate, inflexible, unforgiving temper is odious upon all occasions; but here it is unnatural.

Addison

- Happily there exists more than one kind of beauty. There is the beauty of infancy, the beauty of youth, the beauty of maturity, and, believe me, ladies and gentlemen, the beauty of age.

G.A. Sala

- Love makes time pass; time makes love pass.

French Proverb

- The heart never grows better by age, I fear rather worse; always harder. A young liar will be an old one; and a young knave will only be a greater knave as he grows older.

Chesterfield

- The quarrels of lovers are like summer storms; everything is more beautiful when they have passed.

Madame Necker

- Love is the purification of the heart from self; it strengthens and ennobles the character, gives higher motives and a nobler aim to every action of life, and makes both man and woman strong, noble, and courageous.

Miss Jewsbury

- Two persons who have chosen each other out of all the species with a design to be each other's mutual comfort and entertainment have, in that action, bound themselves to be good-humored, affable, discreet, forgiving, patient, and joyful, with respect to each other's frailties and perfections, to the end of their lives.

Addison

Task 4. Read the following reviews written by professional film critics and write your own review (20 sent.) using new words and word-combinations.

Movie Review

The Last Station (2010)

by Peter Rainer, film critic

One of the most difficult achievements for an actor is to realistically portray genius. Too often in the movies we *are subjected* to great writers or artists *in the hammy throes of inspiration*. Great artists are regular, *plodding people*, too. What's more, their greatness is often missed in their own time.

It's certainly not true that Count Leo Tolstoy was unrecognized in his day – he was revered as Russia's greatest writer – but one of the terrific things about writer-director Michael Hoffman's "The Last Station" is that, as Christopher Plummer plays him, the old master is, of all things, a recognizable human being. He's not an icon, at least not to himself and his adoring, long-suffering wife, Sofya, played with ravenous theatricality by Helen Mirren. The film is about many things – including the rise of quasi-socialist communes devoted to passive resistance that sprang up around Tolstoy in his final days – but it's finally, and most successfully, about *the amorous battle between the count and countess*. Married 48 years, these two haul around so much history together that they're practically an epic novel all on their own. They're waging a war that seems right out of a novel by, well, Tolstoy.

The *ostensible* conflict in "The Last Station," based on a novel by Jay Parini, is between Sofya and Chertkov (Paul Giamatti), Tolstoy's chief disciple, who believes that the master's works rightfully belong to the Russian people. Over Sofya's *hot-eyed objections*, he wants Tolstoy to sign over his writings into the

public domain, and, to grease this agenda, he arranges for a young *acolyte*, Valentin Bulgakov (James McAvoy), to become Tolstoy's assistant. Bulgakov is supposed to be acting as Chertkov's spy, but most of the time he's too *gaga* to provide much useful intelligence. The self-denial implicit in Tolstoy's neo-Christian, neomystical agrarianism doesn't jibe with the sensuous world he's surrounded by – especially in the form of Masha (Kerry Condon), another acolyte with a rather loose sense of *self-abnegation*.

This Bulgakov-Chertkov narrative is entertaining but also somewhat callow. McAvoy is never entirely convincing – he seems too *coltish and contemporaneous* to be a true believer circa 1910 – and Giamatti lets his moustache do much of his acting for him. (He's one of the few actors who is still worth watching even when he's overdoing it – Nicolas Cage is another – but Hoffman could still have brought him down a notch.) Even if these scenes were better, they wouldn't stand up to the Plummer-Mirren grand opera. Every time we are taken away from these two, a terrific movie plummets into OK-ness. (It's how I felt watching "Julie & Julia" every time we switched to Julie.)

Plummer's Tolstoy, with his big beard and big rheumy eyes, is still startlingly alive in his 80s. The funniest, and truest, joke in the movie is that Tolstoy, despite his philosophical revulsion for worldly things, is irreducibly grounded in earthy pleasures. He's as imposing a physical presence as the stout trees that cleave the grounds of his estate.

In her own way, Sofya *matches him pound for pound* (and line for line). This is a woman who, after all, gave her husband 13 children and, perhaps even more impressive, copied out "War and Peace" for him six times. Whether she is staging fainting spells or throwing herself into ponds, Sofya is always intensely aware of the effect she is having on Tolstoy. When he makes his break with her and she follows him, against Chertkov's admonitions, to his death bed, we can see in their eyes how much love/hate has coursed between them. "The Last Station" isn't all that it should be, but whenever these two actors are onscreen, it's like a great night at the theater.

Movie Review

The Last Station (2010)

by Lisa Schwarzbaum, film critic

The challenge and (let's face it) the hoot of playing *formidable ladies with iron wills* suit Helen Mirren splendidly these days; she's making the most of her uniquely poised, feminine bearing, her mature sensuality, and her own status as a Dame of the British Empire — one who doesn't give a toss about titles. Three years after her triumphant, Oscar-winning performance as a modern British monarch in *The Queen*, Mirren is magnificent as Countess Sofya — better known as Mrs. Leo

Tolstoy — in The Last Station, a grandly entertaining historical drama about the final year of the great Russian writer's life. Based on the equally entertaining, erudite novel by Jay Parini and adapted and directed by Michael Hoffman (*The Emperor's Club*), the movie is *at once a hot marital showdown and a cool political debate*, a domestic *War and Peace*. While Count Leo (Christopher Plummer, *a boffo choice*), living under the sway of a rigid Tolstoyan acolyte named Chertkov (Paul Giamatti), supports anarchy, pacifism, and the abolishment of property rights, Countess Sofya fights, tigress-style, for the security of well-ordered laws regarding copyrights and inheritance — specifically her inheritance from her husband's estate, which she would lose if Chertkov and his *ilk* got their way. (The biographical fact is that at the end of his life, 82-year-old Tolstoy fled his family and their demands, making it only as far as the local train station before falling mortally ill.)

The war between Leo and Sofya *is filtered through the perceptions of* an eager, chaste young man (James McAvoy) who arrives at Tolstoy's country home to work as the writer's secretary. He stays *to be initiated into lusty manhood* by *Rome*'s Kerry Condon, playing an attractive young believer in Tolstoyan utopia — a sweet, sexy scene shot, as is the whole refined movie, with an aim to please and a love of sunlight. But as fetching as the young lovers are (McAvoy specializes in playing inexperienced young men who are quick studies), the pair could learn a thing or two about passion from Mirren; at this point the actress can convey fury, tenderness, or voracious will with a mere raise of an eyebrow.

Movie Review
The Last Station (2010)

by Kenneth Turan

He was the celebrated author of "War and Peace," but the last years of Leo Tolstoy's life were all war and no peace. The savage rivalry for his attention and legacy between his *redoubtable wife* and his *craftiest disciple* that *overshadowed* his final days has now been turned into a showcase for tasty acting by performers who really know how to sink their teeth into roles.

Under the accomplished direction of Michael Hoffman, who also wrote the script, "The Last Station" is well-acted across the board, but *the film's centerpiece* is the spectacular back and forth between Christopher Plummer as the great man, a count as well as a writer, and Helen Mirren as Sofya, his wife of 48 years and always a force to be reckoned with. For those who enjoy actors who can play it up without ever overplaying their hands, "The Last Station" *is the destination of choice.*

The notion for "The Last Station" came from writer Jay Parini, who was so fascinated to discover that numerous people around Tolstoy in the fatal year of 1910 kept diaries with their versions of events that he wrote a novel telling the story from six points of view. Hoffman's screenplay simplifies this a bit but keeps the story's fine sense of the complexities of human relationships, of the war in Tolstoy's household between the welfare of family and the welfare of mankind.

After brief glimpses of Tolstoy and Sofya, "The Last Station" introduces the film's audience surrogate, young Valentin Bulgakov ("Atonement's" James McAvoy), who is applying for the job of the great man's secretary. A bright-eyed and *naive young zealot, a priggish follower of the worldwide Tolstoyan movement* that *espouses celibacy, communal property and passive resistance*, Bulgakov is shocked to discover that the man hiring him expects him to spy on the Tolstoys as part of his duties.

That man would be Vladimir Chertkov, a devoted acolyte of the writer and the head of his international movement. Expertly played by Paul Giamatti, who brings energy and passion to the most unlikely and unlikable roles, Chertkov is sincere in his own way, a true believer as well as an oily and *ambitious fussbudget*. He knows he has no greater enemy than Sofya (hence the spying), who wants the royalties from her husband's work to stay in the family, while Chertkov wants the copyright deeded to humanity.

Movie Review

The Last Station (2010)

by Claudia Puig, USA TODAY

Every second Helen Mirren is on-screen in *The Last Station* is *a study in peerless talent*.

As Countess Sofya Tolstoy, Mirren is imperious, warm, sardonic and histrionic – each state portrayed equally convincingly.

Christopher Plummer superbly plays Leo Tolstoy, her husband of 48 years, *with a gruff charm and bawdy wit* that draws viewers into this tale of the Russian novelist's final year. Countess Sofya clings to the privileges of their aristocratic life, while Tolstoy becomes increasingly involved in a movement that bears his name that eschews private property and advocates passive resistance.

They live testily in a mansion that is no longer the elegant estate it once was, adjoined by Tolstoyan followers encamped nearby. While Sofya retains her elegant bearing and fine gowns, *her husband seems without ego*, dressing like a peasant. She clings to her religious beliefs, and he dismisses them in favor of one overriding principle: love.

Injected into their personal clashes is Tolstoy's idealistic personal secretary, Valentin Bulgakov, played with just the right blend of good humor and soulfulness by James McAvoy.

While Tolstoy is determined to see his fellow Russians "cast off centuries of oppression," he also becomes the puppet of his ruthless, ardent follower Vladimir Chertkov, played with finesse by Paul Giamatti. Chertkov warns the innocent Valentin that the countess is dangerous to their mission and instructs him to keep detailed reports.

Meanwhile, the countess, sensing a possible ally, presents Valentin with another diary and encourages him to write what he sees.

What he sees is *not as clear-cut as he supposed*. He sees in Tolstoy a man with far more of an artist's sensibility than a movement organizer. Where Valentin yearns to "discuss ideas, to perfect my very soul" at the knee of the great author, the puckish Tolstoy dismisses some of his doctrine's key tenets – like celibacy – much to the puzzlement of his earnest acolyte.

One of the most moving scenes is Sofya recounting how she helped to decipher Tolstoy's handwriting and copy *War and Peace*.

As Tolstoy grows ill, he increasingly becomes a pawn of Chertkov, while the countess *becomes emotionally unstable*.

Valentin resists his attraction to a fellow Tolstoyan, then falls deeply in love with her. Their romance is not as fascinating as the complicated love story between the Tolstoys.

Tolstoy is said to be an enemy of the state. Still, it is jarring and possibly anachronistic to see the cadres of photographers and journalists assembled near his country home, resembling the contemporary corps of paparazzi.

Director Michael Hoffman has wisely cast the 79-year-old Plummer, who was the same age as Tolstoy in the story, and presents a fair-minded and powerful case for both sides of the property issue amid tender and compassionate portrayals of a literary lion and his muse.

Movie Review
The Last Station (2010)

By Todd McCarthy

A *melodramatic account of the tempestuous final year* of Leo Tolstoy's life, "The Last Station" is solid middlebrow biographical fare in which *meaty roles* are acted to the hilt by a cast more than ready for the feast. Christopher Plummer and Helen Mirren shine as an aged but still passionate couple at odds over the disposition of the great Russian novelist's legacy, a dispute rife with personal jealousy as well as ideology. Conventional presentation will make for splintered

critical reaction, but this easily digestible period piece trades in the sort of dramatic fireworks that, given devoted marketing, could generate a respectable following with an older portion of the general audience.

Story's general dynamics are easy to grasp. In his energetic old age – in 1910, he's still writing and riding horseback – the most revered author of his time (Plummer) lives on a grand if disorderly country estate and presides from a distance over a quasi-political cult in which young adherents do farm labor while trying to adhere to tenets of Tolstoyan philosophy such as pacifism, social equality, vegetarianism and celibacy, rules the lusty old man personally admits difficulty in adhering to.

The central issue at home, however, is the status of Tolstoy's will as regards the custody of his literary estate. Long assumed to be the provenance of his wife, the Countess Sofya (Mirren), it's now being claimed by Tolstoy's chief disciple, Chertkov (Paul Giamatti), as the rightful property of the Russian people. Very close, he believes, to getting the old man to sign away his life's work *to the public domain*, Chertkov engages the *fastidious, worshipful* young Valentin (James McAvoy) to become the writer's new assistant and Chertkov's spy, obliged to record and report everything said in the fraught household.

Writer-director Michael Hoffman, working from a novel by Jay Parini, keeps things bustling in the busy household and wrings droll humor from the way Tolstoy's most *innocuous remarks* are all recorded by slavish transcribers, while numerous cameramen are posted outside to document his movements for all time (some real-life snippets are played with the end titles). The awestruck Valentin is warmly welcomed by the writer, who, in Plummer's seductive, appealingly naturalistic performance, instantly emerges as a real man, not as a self-important legend. This Tolstoy does not need his ego bolstered by flatterers and sycophants; well aware of his status, he turns attention back on those around him. There is, impressively, virtually no ham in Plummer's work here, just stature and humanity.

Tolstoy loves his wife, but she occupies another realm altogether. A devotee of Italian opera, she adores melodrama and injects it into her daily life whenever she believes it applies, which is often. She has given her husband 13 children in their 48-year marriage and *helped him immeasurably with his work*, copying out "War and Peace" six times. So she seems justifiably pained by her husband's willingness to be influenced by his "boyfriend" Chertkov, who, in his zealous rigidity, seems a picture-perfect premature communist ideologue as he brands the countess a bourgeois crazy woman.

Threaded between this pitched battle is Valentin's struggle to remain a pure Tolstoyan, a battle he loses shortly after meeting the writer's hedonistic daughter

Masha (Kerry Condon) at the commune. After the initial seduction, however, their relationship becomes rather rote and uninteresting.

While Tolstoy tries to get on with work and ignore the circus swirling around him, Sofya acts out, fainting, falling into a pond and, most successfully, seducing her husband all over again. She's *a lusty, mercurial, demonstrative* and intelligent woman, a perfect fit for Mirren, who fleshes out those traits and more with judicious abandon. As always, Giamatti and McAvoy are good to have around, albeit here they're stuck *with one-dimensional roles*, the former as a (literally) moustache-twirling conspirator, the latter as a naif with life lessons to learn.

Climactic passages are undeniably potent, as the nation's most famous man passes into history with a full measure of final-act histrionics from Sofya, all played to the balcony. Pic is not unintelligent, just massaged and popularized for mass consumption.

Shot on location in Germany, the film is handsome to look at and nicely outfitted all around, and is dedicated to the late Anthony Quinn. There must be some backstory there.

Movie Review
The Last Station (2010)

by Stephan Rabold

It wasn't easy being Countess Tolstoy, stuck in the same house with a rich, *world-renowned* husband who insisted on living like a peasant and a saint, when he was neither. How much fun could it have been to see him surrounded by worshipers, sycophants and sponges, knowing that at any minute, in some grand spiritual gesture, he might sign away all his wealth - to them?

For a century, the wife of the mighty author of "War and Peace" has been usually portrayed *as a nagging, materialistic harpy*, but "The Last Station" tells the story of Leo Tolstoy's last year *from a refreshing new perspective*. It stars Helen Mirren as the countess, which automatically makes her both likable and forceful. The film presents her as a woman surrounded by enemies in her own home, with a much older husband so guilt-ridden about his wealth that he might be willing to buy his way into heaven - at the expense of his wife's inheritance.

The appeal of "The Last Station" is not in what it reveals about the Tolstoys' domestic life. In fact, few will come away from the film believing they've seen anything like the whole story of this marriage or anything close to its genuine dynamic. However, they will see Mirren in a juicy role that showcases her in a variety of modes - panicky, bitchy, seductive, warm, maternal, scheming, self-knowing, funny. And they will see Christopher Plummer (as Tolstoy) wearing big

facial hair and peasant clothes, laughing in that time-honored British version of Russian gusto.

No one is joking in "The Last Station," but it's all in fun, nonetheless. You won't believe for one second that Plummer wrote "Anna Karenina," but after a while you will accept that, in this alternate universe, Tolstoy probably did sing "Edelweiss" in "The Sound of Music." You will even grow to like this casting, because Plummer is big and generous in the role, *bogus* and yet sincere, and because there's something delightful and ridiculous about actors. An actor can be 80 years old, but give him fake whiskers and a pair of heavy boots, and he'll stomp through a two-hour movie like a happy kid.

Meanwhile, as his elders have all the fun, James McAvoy has the role of straight man in this enterprise, as Valentin, hired to be Tolstoy's assistant. A devoted "Tolstoyan," one of a group of followers who have set up a religion based on Tolstoy's teachings, Valentin is devoted to chastity and lives in a commune. As a Tolstoyan, it's also expected that he should be the enemy of Countess Tolstoy. In fact, his superiors in the movement - particularly Paul Giamatti as Chertkov, the Tolstoyan leader - have placed young Valentin in the household as a spy, to report on everything Mrs. Tolstoy might do to thwart the Tolstoyan movement.

In films such as "Wanted" and "The Last King of Scotland," McAvoy mastered the fine art of playing discomfort, and "The Last Station" gives him lots of opportunities to be uncomfortable: He works for his hero. He keeps ending up in the middle of domestic arguments. What's more, he finds his loyalties shifting from the count to the countess.

Valentin *provides an interesting window into the Tolstoy household*, and his own journey from Tolstoyan asceticism to a more balanced embrace of life gives the film an extra dimension. But for much of the action, he's little more than a witness, so *ineffectual* that I just assumed he was a fictional creation. In fact, Valentin Bulgakov was a real person - one who probably spent a lot of time just standing around.

Along the way, almost in passing, director Michael Hoffman *shows celebrity culture*, as it was forming in 1910 and the perennial difficulties of living a spiritually committed life while surrounded by fans and cameras. "The Last Station" doesn't necessarily add up as a completely coherent or satisfying statement, but all its elements are pleasing. This is light entertainment for a literate audience.

Movie Review
The Last Station (2010)

By Roger Ebbert

Watching "The Last Station," I was reminded of the publisher Bennett Cerf's story about how he went to Europe to secure the rights to James Joyce's *Ulysses.*

"Nora, you have a brilliant husband," he told Joyce's wife. "You don't have to live with the bloody fool," she responded.

If Joyce was *a drunk and a roisterer*, how different was the Russian novelist Leo Tolstoy, who was a vegetarian and pacifist, and recommended (although did not practice) celibacy? "The Last Station" focuses also on his wife, Sofya, who after bearing his 13 children thought him a late arrival to celibacy and accused him of confusing himself with Christ. Yet it's because of the writing of Joyce and Tolstoy that we know about their wives at all. Well, the same is true of George Eliot's husband.

"The Last Station" focuses on the last year of Count Tolstoy (Christopher Plummer), a full-bearded Shakespearian figure presiding over a household of intrigues. *The chief schemer* is Chertkov (Paul Giamatti), his intense follower, who idealistically believes Tolstoy should leave his literary fortune to the Russian people. It's just the sort of idea that Tolstoy *might seize upon in his utopian zeal*. Sofya (Helen Mirren), on behalf of herself and her children, is livid.

Chertkov, *the quasi-leader* of Tolstoy's *quasi-cult*, hires a young man named Valentin (James McAvoy) to become the count's private secretary. In this capacity, he is to act as a double agent, observing moments between Leo and Sofya when Chertkov would not be welcome.

It might be hard for us to understand how seriously Tolstoy was taken at the time. To call him comparable in stature to Gandhi would not be *an exaggeration*, and indeed Gandhi adopted many of his ideas. Tolstoy in his 82nd year remained active and *robust*, but everyone knew his end might be approaching, and the Russian equivalent of paparazzi and gossips lurked in the neighborhood. Imagine Perez Hilton staking out J.D. Salinger.

Tolstoy was thought a great man and still is, but in a way his greatness distracts from how good he was as a writer. When I was young, the expression "reading *War and Peace"* was used as a synonym for idly wasting an immense chunk of time. Foolishly believing this, I read Dostoyevsky and Chekhov but not Tolstoy, and it was only when I came late to *Anna Karenina* that I realized he wrote page-turners. In Time magazine's compilation of 125 lists of the 10 greatest novels of all time, *War and Peace* and *Anna Karenina* placed first and third. (You didn't ask, but *Madame Bovary* was second; *Lolita,* fourth, and *Huckleberry Finn*, fifth.)

"The Last Station" has the look of a Merchant-Ivory film, with the pastoral setting, the dashing costumery, the meals taken on lawns. But did Merchant and Ivory ever deal with such a demonstrative family? If the British are known for

suppressing their emotions, the Russians seem to bellow their whims. If a British woman in Merchant-Ivory land desires sex, she bestows a significant glance in the candlelight. Sofya clucks like a chicken to arouse old Leo's rooster.

The dramatic movement in the film takes place mostly within Valentin, who joins the household already an acolyte of Tolstoy. Young and handsome, he says he is celibate. Sofya has him pegged as gay, but Masha (Kerry Condon), a *nubile* Tolstoyian, pegs him otherwise. Valentin also takes note that Tolstoy, like many charismatic leaders, exempts himself from his own teachings. The 13 children provide a hint, and his private secretary cannot have avoided observing that although the count and countess fight over his will, a truce is observed at bedtime, and the enemies meet between the lines.

As the formidable patriarch, Christopher Plummer *avoids any temptation* (if he felt one) to play Tolstoy as a Great Man. He does what is more amusing; he plays him as a Man Who Knows He Is Considered Great. Helen Mirren plays a wife *who knows his flaws*, but has loved him since the day they met. To be fair, no man who wrote that fiction could be other than wise and warm about human nature.

Some women are simply sexy forever. Helen Mirren is a woman like that. She's 64. As she enters her 70s, we'll begin to develop a fondness for sexy *septuagenarians*.

Mirren and Plummer make Leo and Sofya Tolstoy more vital than you might expect in a historical picture. Giamatti has a specialty in seeming to be up to something, and McAvoy and Condon take on a glow from feeling noble while sinning. In real life, I learn, Tolstoy provided Sofya with more unpleasant sunset years, but could we stand to see Helen Mirren treated like that?

Task 5. As Leo Tolstoy’s life draws to a close, his tempestuous wife and most cunning disciple are locked in a whirlwind battle for the great man’s soul. Torn between his professed doctrine of poverty and chastity and the reality of his enormous wealth and thirteen children, Tolstoy dramatically flees his home, only to fall ill at a tiny nearby rail station. The famous (and famously troubled) writer believes he is dying alone, unaware that over a hundred newspapermen camp outside awaiting hourly reports...

Imagine you are a script-writer. Think about your version of the end of this movie.

Task 6. Figure out the problems raised in the movie.

Task 7. What are the key plot words for the movie "The Last Station"? Write 10 sentences incorporating these words and word combinations.

Task 8. Comment on the end of the movie.

Task 9. Make up a dialogue to persuade your partner to watch the movie «The Last Station».

Task 10. Group up with your friends and discuss the correctness of the following statements:

a. Appearances are deceptive.
b. Character makes man.
c. One is known by the company one keeps.

Task 11. Comment on the following:

- No wise man ever wished to be younger.

Swift

- Happily there exists more than one kind of beauty. There is the beauty of infancy, the beauty of youth, the beauty of maturity, and, believe me, ladies and gentlemen, the beauty of age.

G.A. Sala

- By the time we hit fifty, we have learned our hardest lessons. We have found out that only a few things are really important. We have learned to take life seriously, but never ourselves.

Marie Dressler

- We must not take the faults of our youth into our old age; for old age brings with it its own defects.

Goethe

2.7. Confession of a Shopaholic

Genre: Drama, Comedy, Romance

Rated: PG for some mild language and thematic elements

Running Time: 1 hr. 52 min.

Released: 2009

Directed By: P.J. Hogan

Written By: Tim Firth, Tracey Jackson

Cast:

- Isla Fisher as Rebecca Bloomwood
- Hugh Dancy as Luke Brandon
- Krysten Ritter as Suze Cleath-Stuart
- John Goodman as Graham Bloomwood
- Joan Cusack as Jane Bloomwood
- John Lithgow as Edgar West
- Kristin Scott Thomas as Alette Naylor
- Leslie Bibb as Alicia Billington
- Robert Stanton as Derek Smeathe
- Lynn Redgrave as a Drunken Lady at Party
- Julie Hagerty as Haley
- Nick Cornish as Tarquin Cleath-Stuart
- Fred Armisen as Ryan Koenig
- Wendie Malick as Miss Korch
- John Salley as a D. Freak
- Tuomas Hiltunen as Janne Virtanen
- Ed Helms as Garret E. Barton
- Stephanie March as department store manager

Production

The film adapts the two books The Secret Dreamworld of a Shopaholic and Shopaholic Abroad which in the United States were known as Confessions of a Shopaholic and Shopaholic Takes Manhattan respectively. The film uses the novel's American title Confessions of a Shopaholic reinterpreting Rebecca as an American rather than English.

Filming took place in New York, Connecticut, and Florida from February to May 2008. To change the ending to be more sympathetic to audiences during a time of recession, re-shoots took place in New York City on December 4 and 8, 2008.

Production on the film also included creating a group of faux upscale brand stores at the base of the Hearst Tower. Present were brands such as Valentino, Anna Sui, Catherine Malandrino and Alberta Ferretti. Several of the costumes were from the collection of French couture designer Gilles Montezin.

Reception

Confessions of a Shopaholic has received generally negative reviews. As of March 6, 2009 the film holds an average score of 38, based on 30 reviews on the Web Site Metacritic, which assigns a normalized rating out of 100 to reviews from mainstream critics. On Rotten Tomatoes the film holds a rating of 23%, based on 113 reviews with a consensus "This middling romantic comedy underutilizes a talented cast and delivers muddled messages on materialism and conspicuous consumption."

Isla Fisher's performance generated good reviews and she was nominated for Choice Movie Actress: Comedy at the Teen Choice Awards 2009, but she lost to Anne Hathaway for Bride Wars. The film itself was also nominated for Choice Movie: Romance but lost to Twilight.

A. Previewing activities.

Task 1. With a partner or in small groups, rank the following American values in the order of importance:

money	leisure	optimist
health	cleanliness	family
work	individualist	good looks

Task 2. Write 10 sentences incorporating the following words and word combinations.

Sparkly	[′ spa : kli]	блискучий
cute	[kju : t]	привабливий
gorgeous	[gɔ : ʤəs]	розкішний
cashmere	[´ kæʃmiə]	кашемір
to grasp	[gra : sp]	тримати (в руці)
spree	[spri :]	розваги
to arrange	[ə′ reinʤ]	домовлятися
to wrap	[ræp]	обкутувати, загортати
to appreciate	[ə′ pri : ʃieit]	(високо) цінувати
pervert	[pə′ vз : t]	розбещений (збочений)

back up plan	[bæk ʌp plæn]	запасний план
fabulous	[′fæbjʊləs]	неймовірний
marvelous	[′ ma : v(ə)ləs]	дивовижний
APR (annual percentage rate)		відсоткова ставка у річному обчисленні
Angle	[′ ængl]	точка зору
Acquisition	[ækwi′ zi ʃ(ə)n]	здобуток
to cripple	[′ kripl]	процвітати (мати успіх)
thrive on	[Θraiv]	процвітання
stock holder	[′ stak həuldə]	аукціонер
revenue	[′ revinju :]	річний прибуток (в бюджеті)
frugal	[′ fru : g(ə)l]	ощадливий
to rip off	[ript]	здерти
slightly	[slaitli]	злегка, трохи
to check out	[t ʃ ek]	оформляти видачу (отримання)
wrapped up	[ræpt]	окутаний
charity	[′ t ʃæriti]	доброчинність
chairperson	[t ʃɛə pɜ : s(ə)n]	голова правління
to stalk	[stɔ : k]	підкрадатися
relevant	[′ reliv(ə)t]	доречний, відповідний
trumped up	[trʌmpt]	сфальсифікований
fee reduction	[fi : ri′ dʌkʃ(ə) n]	знижка
to keep on a leash	[ki : p li : ʃ]	тримати на прив’язі
outrageous	[′autreiʤ(ə)s]	непристойні (слова)
to advertise	[ædvətaiz]	рекламувати
stunning	[stʌniŋ]	вражаючий
down-to-earth	[daʊn t ɜ : Θ]	розумний
to kowtow	[kautau]	плазувати
workaholic	[wɜ : kə′ halik]	трудівник
to convince	[kən′ vins]	переконатися
to exaggerate	[ig′ zæʤəreit]	перебільшувати
moron	[m ɔ : ra n]	ідіот
wallet	[′ walit]	гаманець
to sparkle	[spa : k(ə)l]	виблискувати
trout	[traut]	форель

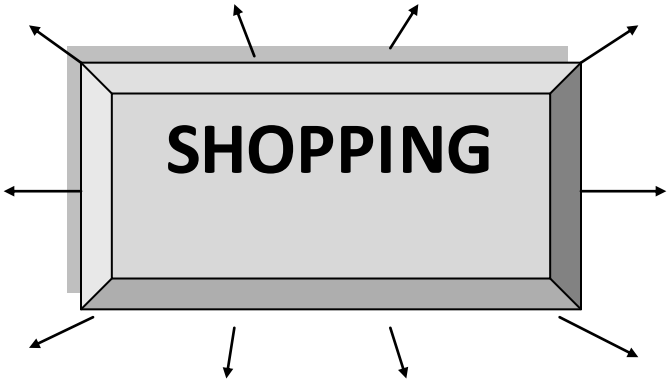
salmon	[′ sælmən]	лосось
aphrodisiac	[æfrə′ diziæk]	спокуса
vastly	[va : stli]	значною мірою
esteemed	[is′ ti : mt]	поважний, шановний
outrageously	[aut ′ reiʤəsli]	зухвало
accessorize	[ək′ sesərais]	співучасник
to peek	[pi : k]	підглядати
basement	[beismənt]	підвальне приміщення
to ninspire	[in′ spaiə]	надихати
for God’s sake		заради Бога!
gallstone	[′ gɔ : l stəun]	жовчний камінь
insane	[in ′ sein]	психічно хворий
vivacious	[vi′ veiʃ əs]	життєрадісний
to let down	[let daun]	підводити
tiny	[′ taini]	крихітний
millinery	[′ milin(ə)ri]	дамські капелюшки
bid	[bid]	пропонувати ціну (на аукціоні)
to withdraw	[wið′ drɔ :]	скасовувати

Task 3. Give Ukrainian equivalents of the following words and word combinations:

to splurge
Are you kidding?
to stas
rip-off
to break a bill
to cost an arm and a leg
suspicious
They’ll take us to the cleaners.
fake
just kidding
Damn it!
to borrow
to lend
fortune
I have little money.
I have a little money.

to owe

Task 4. Say what the word ‘shopping’ means for you. Are there any personal associations related to it?



Task 5. Read the following list of shops and tick off those you have visited lately or would like to visit one of these days.

- grocery
- sport clothing store
- children’s shoe store
- men’s and women’s clothing store
- teenagers’ store
- store for tall men
- toy store
- baker’s
- book store
- stationery store
- beauty store
- jewelry store
- chocolate store
- processed food store
- fruit and vegetable store

Task 6. Read the following dialogue and answer the question: ***MONEY – to splurge or to stash?*** Argumentate your point of view.

Money (to Splurge or to Stash?)

Sveta: Can you **break** a **$ 100 bill,** please?

Natasha: Er... Let me **take a look** in my **purse...** Here you are.

Sveta: This **ten** looks **suspicious...** Are you sure it's not **fake?... Just kidding.** Ha-ha... Here's the 50 bucks I owe you.

Natasha: Are you sure you **borrowed** it from me? I don't remember lending you any money **recently...**

Sveta: No. This is your **cut** for your help. Now **we are even.**

Natasha: Wow! Thank you! Let me buy you a drink.

Sveta: Don't worry. I can **afford** it today. Let's **splurge**! You haven't been to that new restaurant that just opened on the corner, have you?

Natasha: **Are you kidding**?That restaurant's a real **rip-off**! A **meal** there **costs an arm and leg ,** you know…**They'll take us to the cleaners…damn it…**

Sveta: What do you mean?

Natasha: That means it is **expensive**. A meal there costs a **fortune**!

Sveta: Forget it. I have to **little money** for that. I can't afford it.

Natasha: Well,don't worry. **I have a little money**. I will **treat** you

Sveta: **I'll** show you a different place and we will **go Dutch.** I don't like to **freeload.**

Natasha: Let's **invite** Steven to **join** us — he'll **pick up the tab...**

Sveta: What are you talking about'? He's a **freeloader**. He never **offers** to buy a drink and he is always short on **dough. He must be broke.** He **probably hardly makes ends meet.**

Natasha: Are you kidding? He's **loaded.** His business is very **profitable.** He has made a fortune. He has plenty of **money to burn.** Don't worry. He can afford it.

Sveta: Ah... So, he must be very greedy then.

Natasha: He's not greedy - he's **stingy** and **thrifty.**

Sveta: What's the difference?

Natasha: Greedy people like to get money from other people. Stingy people don't like to spend money. Stingy people usually **get offended** when somebody calls them greedy.

Sveta: Strange, he dresses like a beggar... I think money is a tool to achieving your goal, not the goal itself... He is probably saving **for a rainy day.**

Natasha: I guess either ha doesn't care what he **wears** or he does it **consciously** as **camouflage**. Still, I think he **mispends** money on beer and **booze**.

Sveta: I hope he is not a **gambler**…

Natasha: So, how are you going to spend your **fee**?Are you going to splurge or

are you going to stash it for a rainy day?

Sveta: I haven't decided yet. I enjoy shopping, you know…Sometimes I buy everything I see. I am afraid I am **shopaholic.**It is like a crazy **addiction**, but I don't want to go on **spending spree** this time as I usually do. I don't want to be a **spendthrift** and to misspend all the money.

Natasha: I always try to stay away from debt, spend less than I **earn** and invest part of my **income wisely**.

Sveta: Yeah…Money doesn't grow on trees — it's not that easy to **make**. I want my money to be my servant in the future, not my master.

Natasha: Well, then no money — no honey…

Sveta: Yeah…That's what men say…Ha-ha…This mind sound funny,but it is true…

Task 7. Give Ukrainian equivalents of the following words and word combinations:

We will go Dutch.
to freeload
to be loaded
profitable
greedy
to pick up the tab
stingy
freeloader
thrifty
to get offended
dough
He is broke.
beggar

Task 8. Write a composition ‘**Money (to Splurge or to Stash?)’** (20 sent.) using new words and word-combinations.

to save for a rainy day
to misspend money
booze
gambler
to gamble
fee
to splurge

to stash
shopaholic
addiction
spending free
spendthrift
to earn
income
to make money
to burn money
to make ends meet

Task 9. Comment on one of the following quotes (10 sent.):

- Economy is a savings-bank, into which men drop pennies, and get dollars in return.

H.W. Shaw

- Money is the worst currency that ever grew among mankind. This sacks cities, this drives men from their homes, this teaches and corrupts the worthiest minds to turn base deeds.

Sophocles

- Hundreds would never have known want if they had not first known waste.

Spurgeon

- Economy is half the battle of life; it is not so hard to earn money as to spend it well.

Spurgeon

- Poverty wants some, luxury many, and avarice all things.

Cowley

- It is surely very narrow policy that supposes money to be the chief good.

Johnson

- Poverty is in want of much, but avarice of everything.

Publius Syrus

- No man is rich whose expenditures exceed his means; and no one is poor whose incomings exceed his outgoings.

Haliburton

- There are two considerations which always imbitter the heart of an avaricious man — the one is a perpetual thirst after more riches, the other the prospect of leaving what he has already acquired.

Fielding

- Money never made a man happy yet, nor will it. There is nothing in its nature to produce happiness. The more a man has, the more he wants. Instead of its filling a vacuum, it makes one. If it satisfies one want, it doubles and trebles that want another way. That was a true proverb of the wise man, rely upon it: "Better is little with the fear of the Lord, than great treasure, and trouble therewith."

Franklin

- A wise man should have money in his head, but not in his heart.

Swift

- Money is a good servant, but a dangerous master.

Bouhours

Task 10. Americans are known as shop-lovers. Brainstorm reasons for it with your friends. Say what you know about the American way of shopping.

B. Postviewing activities

Task 1. Formulate the central problem of the movie.

Task 2. Pair up with your friend and strike a conversation between:

- Rebecca Bloomwood and Luke Brandon
- Jane Bloomwood and Luke Brandon
- Luke Brandon and Suze Cleath-Stuart
- Jane Bloomwood and Graham Bloomwood
- Rebecca Bloomwood and Jane Bloomwood
- Luke Brandon and Edgar West
- Rebecca Bloomwood and Alette Naylor
- Rebecca Bloomwood and Alicia Billington
- Derek Smeathe and a Drunken Lady at Party
- Rebecca Bloomwood and Haley
- and Tarquin Cleath-Stuart
- Garret E. Barton and Ryan Koenig
- Rebecca Bloomwood and Miss Korch
- Rebecca Bloomwood and a D. Freak
- Janne Virtanen and Rebecca Bloomwood
- Rebecca Bloomwood and department store manager

Task 3. Read the following text and write your own summary (20 sent.) using new words and word-combinations.

Rebecca Bloomwood (Isla Fisher) is a shopping addict who lives with her best friend Suze (Krysten Ritter). She works as a journalist for a gardening magazine but dreams to join the fashion magazine *Alette*. On the way to an interview with *Alette*, she buys a green scarf. Her credit card is declined, so Rebecca goes to a hot dog stand and offers to buy all the hot dogs if the seller gives her back change in cash, saying the scarf is to be a gift for her sick aunt. The hot dog vendor refuses but a man offers her $20. When Rebecca arrives at the interview, she's told that the position has been filled. However, the receptionist tells her there is an open position with the magazine *Successful Saving*. Rebecca interviews with Luke Brandon (Hugh Dancy), the editor of *Successful Savings* and the man who just gave her the $20. She hides her scarf outside his office, but Luke's assistant comes into the office and gives it back to her. Rebecca knows the game is up and leaves.

That evening, drunk, she and Suze write letters to *Alette* and *Successful Saving*, but she mails each to the wrong magazine. Luke likes the letter she meant to send to *Alette* and hires her. Rather than completing a work assignment for a new column, Rebecca goes to a clothing sale. While inspecting a coat, she realizes it is not 100% cashmere, which gives her an idea for the column, which is an instant success.

Rebecca returns home to renewed confrontations with debt collector Derek Smeath, so Suze makes her join Shopaholics Anonymous. The class leader, Miss Korch (Wendie Malick), forces Rebecca to donate all the clothes she just bought, including a bridesmaid's dress for Suze's wedding and a dress for a TV interview. Rebecca can't afford to buy back both and buys back the interview dress. During the interview, Rebecca is accused of not paying her debts and loses her job. Suze is angry when she finds out that Rebecca sold the bridesmaid dress.

Alette offers Rebecca a position at the magazine, but Rebecca declines. She sells most of her clothes to pay her debts. Meanwhile, Luke starts a new company, Brandon Communications.

Rebecca's clothes sale makes it possible for her to pay her debts. Rebecca attends Suze's wedding after reclaiming her bridesmaid dress. Suze forgives her. Rebecca and Luke meet, and Luke returns the green scarf after revealing that the person who bought it at an auction was acting as his agent. Rebecca becomes romantically involved with Luke and starts work at his new company.

Task 4. Comment on one of the following quotes (10 sent.):

- I'm obsessed with shopping. I'll get these urges to buy, like to shop for stuff on the Internet. I search for all kinds of weird gizmos I could get.

Tom Felton

- If men liked shopping, they'd call it research.

Cynthia Nelms

- Americans are fascinated by their own love of shopping. This does not make them unique. It's just that they have more to buy than most other people on the planet. And it's also an affirmation of faith in their country.

Simon Hoggart

- Cities may now bulldoze private citizens' homes, farms and small businesses to make way for shopping malls or other developments.

Bob Goodlatte

- Consumers have not been told effectively enough that they have huge power and that purchasing and shopping involve a moral choice.

Anita Roddick

- Forget romantic fiction, a survey has found that most women would rather read a good book than go shopping, have sex, or sleep.

Janet Street-Porter

- I always say shopping is cheaper than a psychiatrist.

Tammy Faye Bakker

- If you think the United States has stood still, who built the largest shopping center in the world?

Richard M. Nixon

- In almost every survey of consumers, they say they don't mind spending money. What they hate is the shopping experience.

Alan Bush

- On the one hand, shopping is dependable: You can do it alone, if you lose your heart to something that is wrong for you, you can return it; it's instant gratification and yet something you buy may well last for years.

Judith Krantz

- The quickest way to know a woman is to go shopping with her.

Marcelene Cox

- We're rapidly approaching a world comprised entirely of jail and shopping.

Doug Coupland

- When women are depressed, they eat or go shopping. Men invade another country. It's a whole different way of thinking.

Elayne Boosler

- Whoever said money can't buy happiness simply didn't know where to go shopping.

Bo Derek

Task 5. Pair up and make suppositions about possible reasons for having bad luck in smb's life. Suggest several ways out.

Task 6. Draw a parallel between Ukrainian and American cultures in terms of **SHOPPING**.

CULTURE COMPARISON PROFILE

Comparison Items	Ukraine	America
1. Attitude to shopping		
2. Kinds of shopping		
3. Shopping faclities		
4. Food shopping		
2. Other kinds of shopping		
3. Traditions and customs related to shopping		
4. Role of advertising in shopping		
5. Relations between shoppers and sellers		

Task 7. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

Review

by Kevin Carr

Rebecca Bloomwood (Isla Fisher) is a single Manhattan girl with a monstrous credit card debt and a compulsive spending problem. When she loses her job at a small magazine, she stumbles into a writing position for a finance rag. She uses her fashion sense to make strong metaphors to the finance world, all the

while ducking creditors. Rebecca tries to keep her job and curb her spending habits as she falls in love with her charming editor (Hugh Dancy).

WHAT I LIKED

Like "The Devil Wears Prada" from a few years back, "Confessions of a Shopaholic" is an adorable film that transcends gender. While it's easily (a bit too easily, mind you) labeled a chick flick, the film also works as a character study of the American spending habits. But at its core is a sweet little story about a likeable girl who just gets in over her head.

Isla Fisher owns this movie, and her plucky performance is what makes things work. Even against a backdrop of fantastic actors like John Goodman, John Lithgow and Kristin Scott Thomas, Fisher is the focus of the film, and her vibrant personality makes everything stick together. Watch this girl in the future because she's bound to be the next Reese Witherspoon.

Fisher's grasp of comedy allows her to be vulnerable and funny. She can do the slapstick moments, in particular a great scene in which she's trying to steal an envelope from a mail cart, but she can also be very identifiable for women while being the girl all the guys want to protect.

"Confessions of a Shopaholic" is an exceedingly safe movie, which can serve as entertainment for the first date crowd or the couple who has been happily married for years. And it touches a certain aspect of all of our lives: spending. Whether you're wallowing in credit card debt or have a nest egg that you're itching to spend, you'll find something relateable in the situations of the film.

WHAT I DIDN'T LIKE

At times, the movie threatens to get a little too cute. Isla Fisher is very likeable on screen, and she shines in the role. I can take a lot of her throughout the film, but too many of these roles will wear her out.

The only other major flaw in the film is the unrealistic portrayal of the debt collector Derek Smeath (Robert Stanton). While it works for dramatic effect, his overpowering, harassing and downright illegal approaches to earning his commission on Rebecca's debt is utterly unbelievable and not possible in this day and age... at least not without him going to jail.

Review

by Sam Bathe

For a long while now, 'chick-flicks' have struggled to push the envelope. From last years phenomenally average 27 Dresses to the more recent, and equally tactless Bride Wars, the genre is entirely devoid of imagination though still keeps its core following happy.

For those looking in the ever predictable story of girls meets boy, girl likes boy, girl and boy seem destined to be apart, girl and boy end up together, won't stand up time and time again, but there's something about the everlasting romance that has women clawing for more every time. Based on the hugely successful Shopaholic book series by Sophie Kinsella, Confession Of A Shopaholic chick-flick hoping not to be yet another bland rom-com to throw on the pile.

After her horticultural magazine falls on dire times, shopaholic-in-denial Rebecca Bloomwood (Fisher) might have a wardrobe full of gorgeous clothes but she's heavily in debt and without a pay packet to check at the end of the month.

Dreaming of working for fashion magazine Alette, she manages to secure an interview for an open position, but after the place is filled internally, finds herself instead in the office of financial magazine Successful Savings with the daunting prospect of selling her less than knowledgeable financial side.

Against all the odds, Rebecca somehow gets the job, and starts a new column, giving understandable financial advice, though despite its popularity, she never manages to sort out her own shopping triggered debt, and her new found success threatens to cave in on itself.

With the customary will-they-won't-they love interest provided by magazine editor Luke Brandon (Dancy), Confessions… takes the usual steps down the chick-flick route, and you could predict the ending within the first 10 minutes, but this shouldn't necessarily put you off the film from the start.

To her credit, and in one of her first leading roles, Isla Fisher shows great charisma in a performance brimming with energy. Despite a script that lacks humour at some point, Fisher is a very watchable presence and keeps the film going during its slow points.

In minor roles Kristin Scott Thomas, Joan Cusack and John Goodman are a joy to behold, despite their characters only sharing a wisp of time in front of the camera. Perhaps a flaw equally in the source material as the film itself, one of the biggest aggravations, beyond the predictability, instead lies with some of the actions of Miss Bloomwood and her overly irrational spending habits. Despite maxing out numerous credit cards, our heroine still spends and spend and spends, leaving you wanting to shake some sense into the character, rather than ambling along with the film, and forgoing all sympathy from the audience when her financial troubles at last start to catch up with her.

At barely sub-two hours, the plot drifts along on auto-pilot for too long for Confessions Of A Shopaholic to ever really stand out.

If you are willing to turn your brain off, Fisher makes the film very watchable, but it's core message over materialism and financial stupidity are confused and the film lacks just that few more laughs to tip it above mediocrity.

Review

by Julie Rigg

Confessions of a Shopaholic, directed by PJ Hogan (Muriel's Wedding), is not a great movie. It's not only got those irritatingly girly pink opening credits, it has one of those dumbed-down heroines who seem to litter romantic comedies these days. It's adapted from a book by Sophier Kinsella—badly I think—and Isla Fisher plays the would-be fashion journalist with a very bad credit card habit who is accidentally hired as a financial journalist.

Now Fisher is a good physical comedian, but gee, could anyone be this dumb? Hogan and the cast (Hugh Dancy plays the love interest) manage to warm the unlikely tale and give us some good laughs, though I was really annoyed by the store dummies which kept speaking. Puhlease.

What I did love however is an unrecognisable Joan Cusack as Fisher's thrift-shopping mum, and above all Kristin Scott Thomas as an imperious fashion editor, bun slightly askew, a snake-like glare and the silliest cod French accent I've heard for years. Channelling Diana Vreeland? Scott-Thomas of course speaks impeccable French.

She's such a good actor, Scott-Thomas, across a range of roles even if she does give her directors hell. I'd say her cameo alone is worth the price of the ticket.

Review

by David Rodger

Hollywood likes nothing more than having its cake and eating it too, which explains the confusions of P.J. Hogan's *Confessions of a Shopaholic*. Talented comic actor Isla Fisher plays Rebecca Bloomwood, a scrappy journalist with twelve nearly maxed-out credit cards and a mountain of debt. Though she has yet to admit it, she's also a certified shopaholic in need of a support group and some tough love.

Meanwhile, she's lying her way to the top of the magazine industry and into a romance with Hugh Dancy's Luke Brandon, editor of "Successful Saving" Magazine. *Quel ironic!* Anything's better than "Gardening Today," but Rebecca still pines for a job at "Alette" Magazine, the high-fashion glossfest that shares a publisher (John Lithgow) with "Successful Saving." From his little corner of the publishing biz, Luke hopes to save the world, or at least shake up corporate America. Taking a chance on Rebecca as an Everywoman columnist, he christens her "The Girl in the Green Scarf" and charges her with fashioning fashion metaphors to explain fiscal practices. To keep her career on the rise, Rebecca--with

the help of best friend and roomie Suze (Krysten Ritter) - must keep at bay the tenacious Derek Smeath (Robert Stanton) of All City Debt Collection.

Rebecca's penniless parents (John Goodman and Joan Cusack) aren't in a position to be more than sympathetic. "If the American economy can be billions in debt and still survive, so can you," Dad offers. Through narration, Rebecca offers clues as to her warped logic and dysfunction born of what she sees as a deprived American childhood: "When I looked into shop windows, I saw another world. A dreamy world full of perfect things," she says, and "A man will never love you or treat you as well as a store." It's not hard to guess that Rebecca will see the error of her ways and reject "Alette" (personified by Kristin Scott Thomas' editor-in-chief Alette), trounce the leggy rival (Leslie Bibb) who has her job and perhaps the man she desires (he speaks Prada!), and win Luke's everlasting love.

Given the economic collapse brought on by the late-oughts credit crunch, this could be the stuff of a tough-minded dark comedy, but instead director Hogan's resolutely average movie (based on Sophie Kinsella's books *Confessions of a Shopaholic* and *Shopaholic Takes Manhattan*) crams a disturbing, addictive social disorder into a candy-colored romp that can't decide whether it loves or hates the pricy fashions at Gucci and Yves Saint Laurent (and Henri Bendel, from whence Rebecca scored that green scarf). If the film were at all tough-minded, it could justify as satire the catfight over Gucci boots at a sample sale, but here it comes off as run-of-the-mill chick-flick misogyny. Rebecca learns the lesson of fiscal responsibility—sort of—after an unrealistic series of rescues, but even in the end, she's sharing a conspiratorial wink with the decked-out shop mannequins who have been her demons.

Task 8. Comment on the end of the movie.

Task 9. Make a round-table discussion of the movie in which one part of the participants will criticize the movie pointing out its weak points, and the other will defend it enlarging on its merits.

Task 10. Make a list of possible talking points on the topic 'SHOPPING' that would be of particular interest for your groupmates.

Task 11. Make up a dialogue to persuade your partner to watch the movie "Confession of a Shopaholic".

2.8. Hachiko

Genre: Drama
Directed by: Lasse Hallström
Produced by: Richard Gere, Bill Johnson, Vicki Shigekuni Wong
Written by: Stephen P. Lindsey
Release date: August 8, 2009
Running time: 104 minutes
Budget: $16 million
Synopsis: A drama based on the true story of a college professor's bond with the abandoned dog he takes into his home.
Cast:

- ✓ **Richard Gere** as Parker Wilson, the professor
- ✓ **Joan Allen as Cate Wilson**, the professor's wife
- ✓ **Cary-Hiroyuki Tagawa** as Ken Fujiyoshi
- ✓ **Sarah Roemer as Andy Wilson**, the professor's daughter
- ✓ **Jason Alexander** as Carl Boilins
- ✓ **Erick Avari** as Jasjeet, the Indian vendor
- ✓ **Davenia McFadden** as Mary Anne
- ✓ **Kevin DeCoste** as Ronnie
- ✓ **Tora Hallstrom** as Heather
- ✓ **Robbie Sublett** as Michael
- ✓ **Robert Capron** as Student
- ✓ Hachiko is played by three Akitas named **Chico**, **Layla** and **Forrest** — each playing a different period in Hachiko's life…

Hachiko: A Dog's Story (or Hachi: A Dog's Tale) is a 2009 American drama film based on the true story of the faithful Akita Hachikō. It is a remake of the 1987 Japanese film Hachikō Monogatari. It was directed by Lasse Hallström, written by Stephen P. Lindsey and stars Richard Gere, Joan Allen and Sarah Roemer.

This heartwarming true story is an American adaptation of a Japanese tale about a loyal dog named Hachiko. This very special friend would accompany his master to the train station every day and return each afternoon to greet him after work. Sadly his master departs one day, passes away and never returns to the station. Hachiko faithfully returns to the same spot at the station the very next day, and every day for the next nine years to wait for his beloved master.

During his daily visits, Hachiko touches the lives of many who work near and commute through the town square. He teaches the local people love,

compassion and above all unyielding loyalty. Today, a bronze statue of Hachiko sits in his waiting spot outside the Shibuya station in Japan as a permanent reminder of his devotion and love.

A. Previewing activities.

Task 1. Consider the following talking points. Choose one of them, express your opinion and make practical suggestions for the effective use of video.

Talking points:

1. Video and cinema. The effect of the availability of video productions on the cinema.
2. Video and television.
3. Video and book-reading.
4. The problem of controlling video production, the ways of preventing children from seeing scenes of depravity, filth and horror.
5. Video as a force for social interaction, education and propaganda.
6. What films do we need?

Task 2. Make a round-table talk on the state of film-making in this country. Be ready to make suggestions about the possible improvements in film-making.

Task 3. Choose the necessary adjectives from the ones given below to describe films that should satisfy your requirements:

appealing, strong, powerful, intelligent, humane, sensational, gripping, poignant, memorable, touching, moving, quiet, slow-paced, entertaining, satirical, pleasing, undemanding, rewarding

Task 4. Find in the movie its leading ideas and present them in the form of clear-cut statements.

Task 5. Comment on one of the following quotes (10 sent.):

- There is no psychiatrist in the world like a puppy licking your face.

Ben Williams

- The great pleasure of a dog is that you may make a fool of yourself with him and not only will he not scold you, but he will make a fool of himself too.

Samuel Butler

- From the dog's point of view, his master is an elongated and abnormally cunning dog.

Mabel Louise Robinson

- Man is a dog's idea of what God should be.

Holbrook Jackson

- I think dogs are the most amazing creatures; they give unconditional love. For me they are the role model for being alive.

Gilda Radner

- Properly trained, a man can be dog's best friend.

Corey Ford

- My goal in life is to be as good of a person my dog already thinks I am.

Author Unknown

- A dog is not "almost human" and I know of no greater insult to the canine race than to describe it as such.

John Holmes

- If you get to thinking you're a person of some influence, try ordering somebody else's dog around.

Will Rogers

- The more I see of man, the more I like dogs.

Mme. de Staël

- Dogs are not our whole life, but they make our lives whole.

Roger Caras

- The dog is a gentleman; I hope to go to his heaven, not man's.

Mark Twain

- A dog is one of the remaining reasons why some people can be persuaded to go for a walk.

O.A. Battista

- In order to really enjoy a dog, one doesn't merely try to train him to be semi human. The point of it is to open oneself to the possibility of becoming partly a dog.

Edward Hoagland

- A man may smile and bid you hail
  Yet wish you to the devil;
  But when a good dog wags his tail,
  You know he's on the level.

Author Unknown

- Happiness is a warm puppy.

Charles M. Schulz

- The reason a dog has so many friends is that he wags his tail instead of his tongue.

Author Unknown

- I always like a dog so long as he isn't spelled backward.

G.K. Chesterton

- To sit with a dog on a hillside on a glorious afternoon is to be back in Eden, where doing nothing was not boring - it was peace.

Milan Kundera

- If you can look at a dog and not feel vicarious excitement and affection, you must be a cat.

Author Unknown

- The more one gets to know of men, the more one values dogs.

Alphonse Toussenel

B. Postviewing activities

Task 1. Find in the movie its leading ideas and present them in the form of clear-cut statements.

Task 2. Comment on the end of the movie.

Task 3. Give a summary of the text dividing it into several logical parts.

Based on a true story from Japan, Hachiko Monogatari ハチ公物語 (literally "The Tale of Hachiko") is a moving film about loyalty and the rare, invincible bonds that occasionally form almost instantaneously in the most unlikely places.

In the modern day a class full of young students is giving oral presentations about personal heroes. A boy named Ronnie stands up and begins to tell of 'Hachiko', his grandfather's dog. Years before, an Akita puppy is sent from Japan to the United States, but his cage falls off the baggage cart at an American train station, where he is found by college professor Parker Wilson (Richard Gere). Parker is instantly captivated by the dog. When Carl, the station controller, refuses to take him, Parker takes the puppy home overnight. His wife Cate (Joan Allen) is insistent about not keeping the puppy. The next day Parker expects that someone will have contacted the train station, but no one has. He sneaks the pup onto the train and takes him to work, where a Japanese college professor, Ken, translates the symbol on the pup's collar as 'Hachi', Japanese for 'good fortune', and the number 8. Parker decides to call the dog 'Hachi'. Ken points out that perhaps the two are meant to be together. Parker attempts to play fetch with Hachi, but he refuses to join in. Meanwhile Cate receives a call about someone wanting to adopt Hachi. After seeing how close her husband has come to Hachi, however, Cate agrees that they can keep him.

A few years later, Hachi and Parker are as close as ever. Parker, however, is still mystified by Hachi's refusal to do normal, dog-like things like chase and retrieve a ball. Ken advises him that Hachi will only bring him the ball for a special reason. One morning, Parker leaves for work and Hachi sneaks out and follows him to the train station, where he refuses to leave until Parker walks him home. That afternoon, Hachi sneaks out again and walks to the train station, waiting patiently for Parker's train to come in. Eventually Parker relents and walks Hachi to the station every morning, where he leaves on the train. Hachi leaves after Parker's safe departure, but comes back in the afternoon to see his master's train arrive and walk with him home again. This continues for some time, until one afternoon Parker attempts to leave, but Hachi refuses to go with him. Parker eventually leaves without him, but Hachi chases after him, holding his ball. Parker is surprised but pleased that Hachi is finally willing to play fetch with him but, worried he will be late, leaves on the train despite Hachi barking at him. At work that day Parker, still holding Hachi's ball, is teaching his music class when he suffers a heart attack and dies.

At the train station, Hachi waits patiently as the train arrives, but there is no sign of Parker. He remains, lying in the snow, for several hours, until Parker's son-in-law Michael comes to collect him. The next day, Hachi returns to the station and waits, remaining all day and all night. As time passes, Cate sells the house and Hachi is sent to live with her daughter Andy, Michael, and their new baby Ronnie. However, at the first opportunity, he escapes and eventually finds his way back to his old house and then to the train station, where he sits at his usual spot, eating hot dogs given to him by Jas, a local vendor. Andy arrives soon after and takes him home, but lets him out the next day to return to the station. Hachiko begins sleeping under a broken train carriage, keeping vigil during the day and surviving off food and water given to him by Jas and the local butcher. One day, a man named Teddy, a newspaper reporter, inquires about Hachi and asks if he can write a story about him. People begin to send money to Carl to buy Hachi food. Ken, Parker's friend, reads the article, and offers to pay for Hachi's upkeep. He realizes that although it has been a year, Hachi wants to, and has to, wait for his master, and wishes him a long life. "If Hachiko must wait, then Hachiko must wait," as Ken says.

Years pass, and still Hachi waits. Cate visits Parker's grave, where she meets Ken, and she says that even though it has been a decade, she still misses him. Arriving at the station, she is stunned to see Hachi, old, dirty and weak, still maintaining his vigil. Overcome, Cate sits and waits for the next train with him. At home, Cate tells the now ten-year-old Ronnie about Hachi. That night, Hachi makes his way to his usual spot, where he lies down and falls asleep for the last

time, dreaming of his master, and later sees a vision of Parker who picks him up in a joyous reunion before their spirits rise to heaven. Ronnie, back in his classroom, finishes his report, telling his classmates that Hachi, for his love and loyalty, will forever be his hero. That afternoon, he walks his own Akita puppy named Hachi along the same track his grandfather once walked with his own Hachiko.

The closing cards reveal about the real Hachiko who was born in Odate in 1923. The death of Dr. Hidesaburo Ueno in 1925 was revealed and says how Hachiko returned to the Shibuya Train Station the next day and for the next nine years for his appearance. The death of Hachiko in 1934 was revealed too. Before the end credits roll, a photo of his statue in the train station with a short briefing of it is shown.

The film was shot primarily in Woonsocket and Bristol, Rhode Island. The newspaper reporter, Teddy, states he is from the Woonsocket Call, the daily newspaper published in Woonsocket. This is the only spoken reference to the actual location where filming took place.

Task 4. Write 10 questions based on the movie's plot.

Task 5. Study the following proverb and explain its meaning. Give brief situations to illustrate it: ***The greatest love is a mother's; then a dog's; then a sweetheart's.***

Polish Proverb

Task 6. What are plot key words for the movie? Share your ideas with the group. Fill in the word rose below.

Task 7. Character Analysis – Give a detailed analysis of the following characters:

- Parker Wilson
- Cate Wilson
- Andy Wilson
- Mary Anne
- Carl Boilins

Task 8. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

«Hachiko: A Dog's Tale.
Richard Gere is a musicologist in Lasse Hallström's saccharine shaggy-dog story».

There's a statue in Edinburgh to Greyfriars Bobby, the Skye terrier who sat by his master's grave for 14 years in the 1860s. His tale has been filmed, as has that of his Japanese equivalent, an Akita dog called Hachiko, whose years of waiting for his late master at Shibuya station in the 1930s is also commemorated by a bronze statue. For no very good reason Hachiko's story has been re-created in an idyllic Rhode Island community, where a Japanese puppy turns up one day by accident and is adopted by commuting musicologist Richard Gere and his wife.

Gere, who appeared as an American visiting his Japanese relatives in Akira Kurosawa's penultimate movie, Rhapsody in August, and in Shall We Dance, an American version of a Japanese picture about ballroom dancing, is clearly attracted by Japanese and Chinese culture. But Hachiko: A Dog's Tale is pretty pointless, and the director, Lasse Hallström, who made his name with the remarkable Swedish movie My Life As a Dog, continues to punch below his weight with another candied slice of sweet-natured Americana.

«A true story of faith, devotion and undying love».

Maybe you feel bored of action movies, explosions, tons of special effects, etc? Here’s our answer to you. This movie is based on a true story of a professor and his dog, Hachi. Richard Gere’s performance is really starbright, but you should also watch Hachi very carefully. This is not an animal-lovers movie only, it’s about the bond between men and dogs, it is about loyalty and it is about love for sure. I promise you won’t be able to hold your tears, sometimes because of sadness and sometimes because of real fun, especially when Gere teaches Hachi the fetch game. You will feel Hachi’s feelings when you see the world from his eyes, in black and white. Don’t miss it, whether you have/had a dog or even you hate dogs.

«Oh, this heartwarming true story…»

The bond with a true dog is as lasting as the ties of this earth will ever be. A dog is the only thing on earth that loves you more than you love yourself. I think dogs are the most amazing creatures; they give unconditional love. For me they are the role model for being alive He is your friend, your partner, your defender, your dog. You are his life, his love, his leader. He will be yours, faithful and true, to the last beat of his heart.

«I think the original was a lot better of this…»

The movie was very good in my opinion, very touching. However, I think the original one was a lot better. I don't really like the idea of changing the setting so much... The real story happened in 1925 at the Shibuya Station in Japan, so why make a movie about it if you're going to have it happen in 1998 in the US? What's the point? Maybe there was a reason for this, but I would've liked it better if they'd sticked to the actual story more. The movie was great, but I would recommend seeing the 1987 original movie (Hachiko Monogatari) instead of this 2009 adaptation.

«A wonderfully story».

Wonderfully photographed and acted story. Richard Gere brought an incredible warmth and believability to the story and "Hachi" was incredible. If this film doesn't get to you, you don't like dogs and you don't understand the bond that they create with their owners. If only we could become so indelibly bonded, loved and loyal to each while overlooking each other's faults, the world would be a pretty good place.

Task 9. Pair up with your friend and strike a conversation between:

- ✓ Ken Fujiyoshi and Parker Wilson
- ✓ Cate Wilson and Ronnie
- ✓ Ken Fujiyoshi and
- ✓ Andy Wilson and Andy Wilson
- ✓ Carl Boilins and Parker Wilson
- ✓ Jasjeet, the Indian vendor and Parker Wilson
- ✓ Mary Anne and Parker Wilson
- ✓ Ronnie and Cate Wilson
- ✓ Heather and Andy Wilson
- ✓ Michael and Cate Wilson

Make use of the following **quotes**:

Parker Wilson: I'm a lot older than you but I tend to think that there's an element of music that cannot be captured. Life cannot be captured. Human heart cannot be captured. The moment of creation itself is fleeting.

Carl: Look, you don't have to wait anymore. He's not coming back.
Andy Wilson: Hey. You know we love you, Hachi. We want you to stay here with us. If you have to go... that's okay too. Good-bye, Hachi.
Ken: [Talking in Japanese] It's been a year, hasn't it? I wake up sometimes in the middle of the night and think about Parker. He was a good friend. I understand how you feel. Hachi, my friend, Parker is never coming home. But if Hachiko wants to wait, then Hachiko should wait. You want to wait for him, don't you? Have a long life, Hachi.
Cate Wilson: Hachi? Hachi? Oh, old thing! You're still waiting. That's right. If it's all right, could I wait with you for the next train? Yeah? Thanks.
Ronnie - 11 years: Where did Grandpa find Hachi?
Cate Wilson: Ronnie, actually, Hachi found your grandfather.

Task 10. Write 10 sentences incorporating these words and word combinations.

Plot keywords

- *Akita*
- *College Professor*
- *Station Master*
- *Lost Dog*
- *Japanese*
- *Death Of Husband*
- *Railway Station*
- *Trying To Give Away A Dog*
- *Male Female Relationship*
- *Human Animal Relationship*
- *Master Dog Reunion*
- *Waiting*
- *Based On A True Story*
- *Heart Attack*
- *Master Dog Relationship*

2.9. The Social Network

Genre: Drama
Directed by: David Fincher
Screenplay by: Aaron Sorkin**Based on:** *The Accidental Billionaires* by Ben Mezrich**Released:** 2010**Rated:** PG-13 for sexual content, drug and alcohol use and language
Running Time: 2 hr
Cast:

- Jesse Eisenberg as Mark Zuckerberg
- Andrew Garfield as Eduardo Saverin
- Justin Timberlake as Sean Parker
- Brenda Song as Christy Lee
- Armie Hammer as Cameron Winklevoss/Tyler Winklevoss
- Josh Pence as the body double for Hammer as Tyler Winklevoss
- Max Minghella as Divya Narendra
- Rashida Jones as Marylin Delpy
- Joseph Mazzello as Dustin Moskovitz
- Rooney Mara as Erica Albright
- Dustin Fitzsimons as The Phoenix S-K Club President
- Patrick Mapel as Chris Hughes
- Douglas Urbanski as Larry Summers
- Wallace Langham as Peter Thiel
- Dakota Johnson as Amelia Ritter
- Malese Jow as Alice Cantwel
- Denise Grayson as Gretchen
- Trevor Wright as Josh Thompson
- John Getz as Sy
- Shelby Young as K.C.
- David Selby as Gage

The Social Network is a 2010 drama film about the founding of the social networking website Facebook and the resulting lawsuits. The film was directed by David Fincher and features an ensemble cast including Jesse Eisenberg, Andrew Garfield, Justin Timberlake, Brenda Song, Armie Hammer, Max Minghella, Rashida Jones, Joseph Mazzello, and Rooney Mara. Aaron Sorkin adapted his screenplay from Ben Mezrich's 2009 nonfiction book *The Accidental Billionaires*. Sorkin also makes a cameo appearance as a would-be advertiser. Neither founder Mark Zuckerberg nor any other member of the Facebook team were involved with

the project, although Eduardo Saverin was a consultant for Mezrich's story. The film won the award for Best Motion Picture – Drama at the 68th Golden Globe Awards on January 16, 2011. The film also won the awards for Best Director, Best Screenplay and Best Original Score, making it the film with the most wins of the night. The film has been nominated for 8 Academy Awards, including Best Picture.

A. Previewing activities.

Task 1. Rank the following values in order of their importance for Americans:

work _____
health _____
keeping fit _____
money _____
family _____
independence _____

How much does this order coincide with your personal evaluation?

Task 2. Express your opinion on:

- starting work at a very early age;
- part-time employment;
- being on unemployment assistance.

Task 3. Team up and debate on the following:
People who are not employed have not worked enough, and are undeserving of any sympathy.

Task 4. Draw a parallel between Ukrainian and American / British cultures in work and careers.

CULTURE COMPARISON PROFILE

Comparison Items	Ukraine	America / Britain
1. Attitude to work and careers		
2. Most prestigious jobs		
3. Work/career prospects		

4. Age-group work opportunities		
5. Employment benefits		
6. Unemployment rate		
7. Unemployment cause		
8. Attitude to the unemployed		

Task 5. Pair up with your friend and discuss the following questions:

- Does success come only from hard work?
- Does money bring independence?
- What are pluses and minuses of being a career-oriented person?

Task 6. Use different materials you have access to and find out more about:

a. differences between the benefits provided for the employed and unemployed;

b. manifestations of American / British identity in making money.

Task 7. Read the following article and say how much of the information you already knew.

Which social networks are popular in our time?

A **social network service** is an online service, platform, or site that focuses on building and reflecting of social networks or social relations among people, e.g., who share interests and/or activities. A social network service essentially consists of a representation of each user (often a profile), his/her social links, and a variety of additional services. Most social network services are web based and provide means for users to interact over the internet, such as e-mail and instant messaging. Although online community services are sometimes considered as a social network service. In a broader sense, social network service usually means an individual-centered service whereas online community services are group-centered. Social networking sites allow users to share ideas, activities, events, and interests within their individual networks.

The main types of social networking services are those which contain category places (such as former school-year or classmates), means to connect with friends (usually with self-description pages) and a recommendation system linked to trust. Popular methods now combine many of these, with Facebook and Twitter

widely used worldwide; MySpace and LinkedIn being the most widely used in North America; Nexopia (mostly in Canada); Bebo, Hi5, Hyves (mostly in The Netherlands), StudiVZ (mostly in Germany), iWiW (mostly in Hungary), Tuenti (mostly in Spain), Nasza-Klasa (mostly in Poland), Decayenne, Tagged, XING, Badoo and Skyrock in parts of Europe; Orkut and Hi5 in South America, India and Central America; and Friendster, Mixi, Multiply, Orkut, Wretch, renren and Cyworld in Asia and the Pacific Islands and Twitter, Orkut and Facebook in India.

There have been attempts to standardize these services to avoid the need to duplicate entries of friends and interests.

Although some of the largest social networks were founded on the notion of digitizing real world connections, many networks focus on categories from books and music to non-profit business to motherhood as ways to provide both services and community to individuals with shared interests.

Task 8. Write 20 sentences incorporating the following words and word combinations.

1. delusion [dɪ'lu:ʒ(ə)n] – помилка, помилкова думка
2. punch [pʌnʧ] – 1) удар кулаком; 2) бити кулаком
3. phoenix ['fi:nɪks] - зразок досконалості, чудо
4. to make money – багатіти
5. side effect ['saɪd ɪ¸fekt] – побічний ефект
6. cryptic ['krɪptɪk] – прихований; таємний; загадковий; (за)шифрований
7. substantial [səb'stænʃ(ə)l] – суттєвий, істотний
8. to break up with somebody – розривати відносини з кимось
9. B.U. – Boston University
10. sufficiently [sə'fɪʃ(ə)ntli] – достатньо; в повній мірі
11. intoxicated [ɪn'tɒksɪkeɪtɪd] – одурманений, сп'янілий; який перебуває у стані інтоксикації (сп'яніння)
12. implicit [ɪm'plɪsɪt] – що мається на увазі, тобто не висловлений прямо (чітко)
13. hacking into a computer network — недозволене (незаконне) проникнення до комп'ютерної системи (мережі)
14. intrusion [ɪn'tru: ʒ(ə)n] – вторгнення, втручання (без запрошення або без дозволу)
15. obnoxious [əb'nɒkʃəs] – неприємний, противний, нестерпний, огидний

16. to split up – розбігатися (про відносини)
17. to blog about somebody – обговорювати когось (у мережі Інтернет)
18. coincidence [kəu'ɪnsɪd(ə)ns] - випадковий збіг обставин
19. to depose [dɪ'pəuz] – усувати
20. testimony ['testɪmənɪ] – показання свідка, доказ, свідчення
21. to be under oath – бути під присягою
22. to jump up - скочити, зірватися з місця
23. sophomore ['sɒfəmɔ:] – (Ам.) студент-другокурсник
24. to be insulted ['ɪnsʌltɪd] – бути ображеним, скривдженим
25. to point out – вказувати, показувати; звертати (чиюсь) увагу
26. academic probation – стажування при університеті
27. sample ['sɑ:mpl] – зразок, взірець, шаблон; модель
28. to assume [ə'sju:m] – набирати, набувати; приймати (брати) на себе
29. surrender [sə'rendə] – 1) здача, капітуляція 2) відмова (від чогось)
30. to rehabilitate [ˌri:(h)ə'bɪlɪteɪt] – відновлювати; відновлювати в правах; реабілітувати; виправляти
31. get overwhelm with some work – бути заваленим якоюсь роботою
32. psyche ['saɪkɪ] – душа, дух
33. need a start-up cash – потребувати початкової готівки (стартової)
34. plaintiff ['pleɪntɪf] – позивач; позивачка
35. to resent [rɪ'zent] – обурюватися, ображатися
36. to implement ['ɪmplɪment] – 1) виконувати, здійснювати; забезпечувати виконання 2) забезпечувати інструментами
37. head off – відвертати
38. I'll get out of here! – Я піду звідси геть!
39. pants [pænts] – (амер. розм.) штани
40. domain [də'meɪn] - 1) володіння 2) галузь, сфера
41. to call smb.'s attention — привертати чиюсь увагу
42. forensic [fə'rensɪk] – судовий
43. spam [spæm] – 1) консервований ковбасний фарш; консерви 2) (сленг) "ковбасний фарш", спам
44. to school [sku:l] – вишколювати; привчати
45. to cease and desist [si:s, dɪ'zɪst] – припиняти продовження (протиправної дії або протиправних дій)

46. to sue somebody [sju:] – подавати в суд на когось
47. assets ['æsets] – кошти; активи, майно
48. venture ['ventʃə] –1) ризикована справа; 2) сума, якою ризикують; ставка
49. to grab a drink [græb] – перехилити чарочку-дві
50. stunningly ['stʌnɪŋlɪ] – приголомшливо, вражаюче
51. moron ['mɔ:rɒn] – недоумкуватий, слабоумний; ідіот
52. revenue ['revɪnju:] – дохід; надходження
53. to perjure ['pɜ:ʤə] – неправдиво свідчити
54. condescending question [ˌkɒndɪ'sendɪŋ] – запитання, що принижує когось
55. theft [θeft] – крадіжка, злодійство
56. punitive ['pju:nɪtɪv] – каральний
57. pay tuition [tju:'ɪʃ(ə)n] – плата за навчання
58. entrepreneur [ˌɒntrəprə'nɜ:] – підприємець; приватний власник
59. forthcoming [ˌfɔ:θ'kʌmɪŋ] – наступний, прийдешній
60. to be devastated by something ['devəsteɪted] – бути знищеним
61. larceny ['lɑ:snɪ] – крадіжка
62. excruciating [ɪks'kru:ʃɪeɪtɪŋ] – болісний, нестерпний (про біль, страх)
63. ambush ['æmbʊʃ] – засідка

Task 9. Read the following article and say how much of the information you already knew.

The Social Network

The film's script was leaked on the Internet in July 2009. In November 2009, executive producer Kevin Spacey said, "*The Social Network* is probably going to be a lot funnier than people might expect it to be." *The Cardinal Courier* stated that the film was about "greed, obsession, unpredictability and sex" and asked "although there are over 500 million Facebook users, does this mean Facebook can become a profitable blockbuster movie?" At the D8 conference hosted by D: All Things Digital on June 2, 2010, host Kara Swisher told Zuckerberg she knew he was not happy with *The Social Network* being based on him, to which he replied, "I just wished that nobody made a movie of me while I was still alive." Zuckerberg stated to Oprah Winfrey that the drama and partying of the film is

mostly fiction, explaining "this is my life, so I know it's not so dramatic," and that he spent most of the past six years focusing, working hard, and coding Facebook. Speaking to an audience at Stanford University, Zuckerberg stated that the film portrayed his motivations for creating Facebook inaccurately; instead of an effort to "get girls", he says he created the site because he enjoys "building things".However, he added that the film accurately depicted his real-life wardrobe, saying, "It's interesting the stuff that they focused on getting right – like every single shirt and fleece they had in that movie is actually a shirt or fleece that I own."

Facebook co-founder Dustin Moskovitz called the film a "dramatization of history ... it is interesting to see my past rewritten in a way that emphasizes things that didn't matter," he said. According to Moskovitz:

A lot of exciting things happened in 2004, but mostly we just worked a lot and stressed out about things; the version in the trailer seems a lot more exciting, so I'm just going to choose to remember that we drank ourselves silly and had a lot of sex with coeds.... The plot of the book/script unabashedly attacked [Zuckerberg], but I actually felt like a lot of his positive qualities come out truthfully in the trailer (soundtrack aside). At the end of the day, they cannot help but portray him as the driven, forward-thinking genius that he is.

Screenwriter Sorkin has stated that, "I don't want my fidelity to be to the truth; I want it to be to storytelling. What is the big deal about accuracy purely for accuracy's sake, and can we not have the true be the enemy of the good?"

Much of the negative response to *The Social Network* has come from technology writers, some of whom saw the film as an attack on new technologies and those responsible for them. Journalist Jeff Jarvis acknowledged the film was "well-crafted" but called it "the anti-social movie", objecting to Sorkin's decision to change various events and characters for dramatic effect, and dismissing it as "the story that those who resist the change society is undergoing want to see." Technology broadcaster Leo Laporte concurred, calling the film "anti-geek and misogynistic".Sorkin responded to the allegations of misogyny by asserting that all the female characters depicted in the film were real and accurately portrayed for the sake of making a realistic film.

Andrew Clark of *The Guardian* wrote that "there's something insidious about this genre of [docudrama] scriptwriting," wondering if "a 26-year-old businessman really deserves to have his name dragged through the mud in a murky mixture of fact and imagination for the general entertainment of the movie-viewing public?" Clark added, "I'm not sure whether Mark Zuckerberg is a punk, a genius or both. But I won't be seeing *The Social Network* to find out."

Several noteworthy tech journalists and bloggers voiced their opinions of how the film portrays its real-life characters. Mashable founder and CEO Pete Cashmore, blogging for CNN, said: "If the Facebook founder [Zuckerberg] is concerned about being represented as anything but a genius with an industrious work ethic, he can breathe a sigh of relief. Jessi Hempel, a technology writer for *Fortune* who says she's known Zuckerberg "for a long time", wrote of the film:

The real-life Zuckerberg was maniacally focused on building a web site that could potentially connect everyone on the planet…By contrast, in the film he seems more obsessed with achieving the largesse that bad boy Sean Parker, an original Napster founder, portrays when he arrives to meet Zuckerberg at a New York restaurant.

Harvard Law School professor Lawrence Lessig wrote in *The New Republic* that Sorkin's screenplay doesn't acknowledge the "real villain" of the story:

The total and absolute absurdity of the world where the engines of a federal lawsuit get cranked up to adjudicate the hurt feelings (because "our idea was stolen!") of entitled Harvard undergraduates is completely missed by Sorkin. We can't know enough from the film to know whether there was actually any substantial legal claim here. Sorkin has been upfront about the fact that there are fabrications aplenty lacing the story. But from the story as told, we certainly know enough to know that any legal system that would allow these kids to extort $65 million from the most successful business this century should be ashamed of itself. Did Zuckerberg breach his contract? Maybe, for which the damages are more like $650, not $65 million. Did he steal a trade secret? Absolutely not. Did he steal any other "property"? Absolutely not—the code for Facebook was his, and the "idea" of a social network is not a patent. It wasn't justice that gave the twins $65 million; it was the fear of a random and inefficient system of law. That system is a tax on innovation and creativity. That tax is the real villain here, not the innovator it burdened.

In an onstage discussion with *The Huffington Post* co-founder Arianna Huffington, during Advertising Week 2010 in New York, Facebook's Chief Operating Officer Sheryl Sandberg said she had seen the film and it was "very Hollywood" and mainly "fiction". "In real life, he [Zuckerberg] was just sitting around with his friends in front of his computer, ordering pizza," she declared. "Who wants to go see that for two hours?"

Indian-American Divya Narendra said that he was "initially surprised" to see himself portrayed by the non-Indian actor Max Minghella but also admitted that the actor did a "good job in pushing the dialogue forward and creating a sense of urgency in what was a very frustrating period."

The Social Network received widespread critical acclaim. Review aggregate Rotten Tomatoes reports that 97% of critics have given the film a positive review based on 261 reviews, with an average score of 9/10 and a critical consensus of: "Impeccably scripted, beautifully directed, and filled with fine performances, *The Social Network* is a riveting, ambitious example of modern filmmaking at its finest." It has a 100% among "Top Critics". The film also holds a score of 95 based on 42 reviews on Metacritic, indicating "universal acclaim" and making it one of the site's highest-rated movies of all time. Film critic Roger Ebert of the *Chicago Sun-Times*, giving it four stars wrote: "David Fincher's film has the rare quality of being not only as smart as its brilliant hero, but in the same way. It is cocksure, impatient, cold, exciting and instinctively perceptive."

Peter Travers of *Rolling Stone*, gave the film his first full four star rating of the year and said: "*The Social Network* is the movie of the year. But Fincher and Sorkin triumph by taking it further. Lacing their scathing with an aching sadness, they define the dark irony of the past decade." *The Harvard Crimson* review called it "flawless" and gave it five stars.

It won Best Picture from the National Society of Film Critics, the New York Film Critics Circle, the Los Angeles Film Critics Association and the National Board of Review, making it only the third film in history (after *Schindler's List* and *L. A. Confidential*) to sweep the "Big Four" critics.

Quentin Tarantino listed *The Social Network* as one of his favorite 20 movies of the year, second to *Toy Story 3*.

Some reviewers pointed out that the film plays loosely with the facts behind Facebook's founding. Joe Morgenstern in *The Wall Street Journal* praised the film as exhilarating but noted: "The biographical part takes liberties with its subject. Aaron Sorkin based his supersmart and superbly funny screenplay on a contentious book, Ben Mezrich's *The Accidental Billionaires*, so everything that's seen isn't necessarily to be believed."

The film won the "Hollywood Ensemble Award" from the Hollywood Awards.

B. Postviewing activities

Task 1. Find in the movie its leading ideas and present them in the form of clear-cut statements.

Task 2. Formulate the central problem of the movie.

Task 3. Comment on the end of the movie.

Task 4. Make up a dialogue to persuade your partner to watch the movie "The Social Network".

Task 5. Comment on one of the following quotes (20 sent.):

- Wealth, after all, is a relative thing, since he that has little, and wants less, is richer than he that has much, but wants more.

Colton

- Riches are gotten with pain, kept with care, and lost with grief. The cares of riches lie heavier upon a good man than the inconveniences of an honest poverty.

L'Estrange

- It is far more easy to acquire a fortune like a knave than to expend it like a gentleman.

Colton

- Wealth is not acquired, as many persons suppose, by fortunate speculations and splendid enterprises, but by the daily practice of industry, frugality, and economy. He who relies upon these means will rarely be found destitute, and he who relies upon any other will generally become bankrupt.

Wayland

- There is a burden of care in getting riches, fear in keeping them, temptation in using them, guilt in abusing them, sorrow in losing them, and a burden of account at last to be given up concerning them.

Matthew Henry

- Wealth brings noble opportunities, and competence is a proper object of pursuit; but wealth, and even competence, may be bought at too high a price. Wealth itself has no moral attribute. It is not money, but the love of money, which is the root of all evil. It is the relation between wealth and the mind and the character of its possessor which is the essential thing.

Hillard

- Many have been ruined by their fortunes; many have escaped ruin by the want of fortune. To obtain it, the great have become little, and the little great.

Zimmermann

- No man is happier than he who loves and fulfills that particular work for the world which falls to his share. Even though the full understanding of his work, and of its ultimate value, may not be present with him; if he but love it—always assuming that his conscience approves—it brings an abounding satisfaction.

Leo W. Grindon

Task 6. Read the summary. Point out typical features of a summary. Give a summary of the text dividing it into several logical parts.

In 2003, Erica Albright (Rooney Mara) breaks up with Harvard University student Mark Zuckerberg (Jesse Eisenberg). Back at his dorm, Mark writes a scathing blog entry about her, and in his drunken rage, creates a website that rates the attractiveness of female students when compared to each other. He hacks into the databases of various residence halls, downloads pictures and names of female students and, in a few hours, using an algorithm for ranking chess players supplied by his best friend, Eduardo Saverin (Andrew Garfield), he creates a website called "FaceMash", where male students can iteratively choose which of two girls presented at a time is more attractive. Mark is punished with six months of academic probation after the traffic to the site brings down parts of Harvard's network, and becomes vilified among most of Harvard's female community. However, the popularity of "FaceMash" and the fact that he created it in one night, while drunk, brings him to the attention of Cameron and Tyler Winklevoss (Armie Hammer), identical twins and members of Harvard's rowing team, and their business partner Divya Narendra (Max Minghella). As a result, he gains a job working for the Winklevoss twins as the programmer of their website, Harvard Connection.

Soon afterwards, Mark approaches Eduardo and tells him of his idea for what he calls "Thefacebook", an online social networking website exclusive to Harvard University students. He explains this would let people share personal and social information securely. Eduardo agrees to help Mark, providing $1,000 to help start the site. They distribute the link to Eduardo's connections at the Phoenix S-K final club, and it quickly becomes popular throughout the student body. When they learn of thefacebook, the Winklevoss twins and Narendra believe that Zuckerberg had stolen their idea while simultaneously stalling on their website. Tyler and Divya want to sue Mark for intellectual property theft, but Cameron convinces them they can settle the matter as "Harvard gentlemen" without resorting to the courts.

At a visiting lecture by Bill Gates, fellow Harvard University student Christy Lee (Brenda Song) introduces herself and her best friend Alice Cantwel (Malese Jow) to Eduardo and Mark. She asks that the boys "Facebook us"; their use of this phrase impresses both of them. Christy invites them to a bar, where she and Eduardo have sex in the restroom. Mark later runs into Erica, who is not aware of The Facebook's existence because she is not a Harvard University student. Stung by this, Mark decides to expand the site to more schools. As The Facebook grows in popularity, they expand to other schools in the Northeastern United States, while the Winklevoss twins and Narendra become angrier at seeing "their idea" advance

without them. Cameron refuses to sue them, instead accusing Mark of violating the Harvard student Code of Conduct. Through their father's connections they arrange a meeting with Harvard President Larry Summers (Douglas Urbanski), who is dismissive and sees no potential value in either a disciplinary action or in Thefacebook website itself.

Through Christy, now Eduardo's girlfriend, Eduardo and Mark arrange a meeting with Napster co-founder Sean Parker (Justin Timberlake). When Christy, Mark, and Eduardo meet Sean Parker, Eduardo becomes skeptical of Parker, noting his problematic personal and professional history. Christy also notes that Eduardo seems jealous of Parker, and attempts to calm him in order to avoid causing a scene. Mark, however, is impressed with Parker, who presents a vision for Facebook similar to his own. Although no deals are reached, in a parting comment, Parker suggests that they drop "The" from Thefacebook, to make it simply "Facebook". Eduardo later characterizes this as Parker's biggest contribution to the project.

At Parker's suggestion, Mark moves the company's base of operation to Palo Alto, while Eduardo remains in New York seeking advertising support. Meanwhile in England, while competing in the Henley Royal Regatta for Harvard, the Winklevoss twins discover that Facebook has expanded to a number of universities there. Cameron finally relents and they decide to sue. When Eduardo visits from New York, he is angered to find that Parker is living at the house they have rented and is making business decisions for Facebook. After an argument with Mark, Eduardo freezes the company's bank account and returns to New York. Upon returning, Christy argues with Eduardo about his Facebook profile, which still lists him as "single". When Christy questions Eduardo about why he has not changed his Facebook profile, he tells her he does not know how to, further infuriating Christy because she believes he is lying. She cites his profile as evidence he cheated on her with promiscuous women in Silicon Valley and subsequently sets fire to a scarf he has given to her as a gift. While Eduardo extinguishes the fire, Mark reveals on the phone that they have secured money from an angel investor through Parker's contacts. As a result of Christy's arson attempt, Eduardo ends his relationship with her.

Eduardo soon discovers that the deal he signed with Parker's investors has allowed them to dilute his share of the company from thirty-four percent to three hundredths of a percent, while maintaining the ownership percentage of all other parties. He confronts his erstwhile friend Mark and announces his intention to sue him. Later that night, during a party celebrating Facebook's 1 millionth member, Parker and a number of Facebook interns are arrested for possession of cocaine.

The framing device throughout the film shows Mark testifying in depositions in two lawsuits: one filed by the Winklevoss twins, and the other filed by Eduardo. In the final scene, Marilyn Delpy (Rashida Jones), a junior lawyer for the defense informs Mark they will be settling with Eduardo, since the sordid details of Facebook's founding and Mark's personality will make a jury highly unsympathetic. The film ends with Mark sending a friend request to Erica on Facebook, and refreshing the page every few seconds waiting for a response.

Task 7. Character Analysis – Give a detailed analysis of the main characters.

Task 8. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

Review A

As long as you don't buy in to everything "The Social Network" tells you, David Fincher's 2010 film is actually a compelling and engrossing exploration of the evolution of socializing through computers and how it's shaped and defined our new generation turning us in to passive aggressive bullies and thugs who seek one another out through text and HTML code. David Fincher's film is not perfect. It's sexist, sensationalist, and turns an internet revolution in to a mere game of revenge from a lovelorn geek. But for its faults, "The Social Network" is a truly gripping and entertaining courtroom drama about the construction of Facebook and how it managed to affect every single person who ever came in to contact with Mark Zuckerberg, a narcissistic social outcast who brought down the walls of class, superficiality and exclusivity by allowing people the advent of elitism by virtue of distance that could allow anyone from the gorgeous woman to the awkward nerd to become the kings of their own personal domains. As the movie depicts him in such a light.

Through this Zuckerberg was able to topple the fads of the generation like MySpace and Friendster by offering applications and functions none of the other websites could, and also-as we're told by the movie-was able to completely defeat his rivals all of whom possessed a higher advantage through education and socializing that he lacked. David Fincher composes a competent and brutally sardonic gem of 2010 with cast of young performers who are more than capable of handling such weighty characters coming face to face with a cultural revolution that changed the way we look at corresponding with people and communicating with one another.

Jesse Eisenberg deserves an Academy Award nomination for his bold faced depiction of Zuckerberg as a man who remorselessly brings down every single

phony and braggart in his eyesight all in an effort to rise above his poverty and become someone he struggles to bring down by the time the finale rolls around. Though Zuckerberg is a silent genius he is also one who is incapable of affording honesty and courage, so he uses the advent of Facebook to grant him the right to jab at and destroy everyone he never had the guts to attack when eye to eye and Eisenberg's portrayal speaks of a man desperate to be something important, but for what he's never really sure of in the end. Eisenberg handles the rapid fire and often sharp dialogue with utter finesse and manages to steal the film out from under Fincher whose direction is considerably understated albeit sleek and eye-catching.

Jumping back and forth from the beginning of "The Facebook" in to the modern day where Zuckerberg sits through two major lawsuits, "The Social Network" is a modern day tale of a man who rose to power to become king of his domain and was left with little else but an empire at his feet and a room full of people willing to kill for his wealth and reputation. Meanwhile Zuckerberg set the path for a new generation of passive aggression and underhanded tactics through a social networking site that proved to be a mainstay. Andrew Garfield is fantastic as Zuckerberg's Facebook co-founder Eduardo Saverin, and Justin Timberlake is delightfully slimy as lecherous Sean Parker, the Napster founder who horns in on Facebook once he sees that big profits are an inevitable. This is a film very different from Fincher's typical repertoire and knack for choosing projects that border on eccentric and surreal, and for that he's able to change tones and provide a straight forward and top notch drama that is easily one of the best dramatic titles of 2010, a lackluster year for the genre in general.

If you don't buy in to everything it tells you, and can ignore the blatant sexism, "The Social Network" is without a doubt one of the best films of 2010, a relevant exploration in to the changing of communication and socializing through a man who built an empire around the inability to tell people how he really felt and tear himself away from the life of poverty he despised. Jesse Eisenberg is superb, the supporting cast is fantastic, and David Fincher has yet another notch under his belt.

Review B

by MATT KELEMEN

The wrong way to create *The Social Network* would have been for director David Fincher to seek to present the absolute truth behind the birth of Facebook. There is a mystery involved as to whether 19-year-old Mark Zuckerberg stole an idea from twin brothers who were looking to promote their Harvard cred to co-eds from other campuses. But is he a cold, calculating genius who manipulated people in order to grow Facebook into an Internet behemoth, only to cast them aside once

they have served their purpose? Should he have been rewarded rather than chastised for violating the privacy of his fellow students by hacking into Harvard's database? Was his ex-girlfriend justified in telling him his miserable future with women will not be because he is a tech geek, but rather because he is an asshole?

The last question contains the most fiction and fact. Screenwriter Aaron Sorkin (*The West Wing*, *A Few Good Men*) had to completely fictionalize the opening scene where Zuckerberg (played to the irascible hilt by Jesse Eisenberg), gets the kiss-off from his girl Erica (Rooney Mara) after one too many unfiltered comments. But he's definitely an asshole. The programming genius posts a few crass, Erica-hating blog rants before he hits upon the idea of raiding Harvard's computer system for photos of every female student and creating a website called Facemash. It's offensive and lands him in hot water, but it's literally an overnight success.

The notoriety brings Zuckerberg to the attention of the Winklevoss twins (Armie Hammer, Josh Pence), who come up with an idea for a social networking site that caters exclusively to their fellow students. Zuckerberg is unmoved until they reveal the site is meant to impress prospective dates with their prestigious harvard.edu e-mail addresses. It's a great idea, very stealable. Or it's an inspiration for a bigger concept that a pair of identical Aryan jocks couldn't possibly comprehend, a platform that could grow beyond the Ivy League.

Fincher, working from Sorkin's airtight script, presents the story from several points of view, but not exactly in a *Rashomon*-effect style. The story rolls out in fairly linear fashion, cutting away to the scenes of legal mediation between Zuckerberg and the Winklevoss boys, as well as with Eduardo Saverin (Andrew Garfield), the original CFO who gets nudged out as flashy Sean Parker (Justin Timberlake) moves in. It's the point of view that shifts, with each point person except Zuckerberg presented as earnest - at first.

The facts are few but inarguable. Facebook would not have been happened if Zuckerberg were not approached with an idea for a Harvard-based social networking site. Documents prove he delayed work for the Winklevoss brothers as he secured funding for a similar but souped-up platform of his own. And he definitely allowed Saverin to be hoodwinked out of his fair share of the company.

It's also true Facebook wouldn't be what it is if Zuckerberg had went into equal partnerships with the people he would eventually settle with in court, although they might testify to the contrary. *The Social Network* occupies a gray area, in which everybody's perspective is in question, and most of the main characters slip into self-serving, subjective realities to some degree. It's an ingenious way to tackle a very curious, contemporary case and a welcome return to flawless filmmaking for Fincher.

Review C

by Jordan Hiller

The elegant irony of Facebook, if you believe everything you see and hear during David Fincher's full throated, full throttle champion about the evolution of this planet's preeminent online social network, is that Mark Zuckerberg, a Jewish kid with an iluy's computer kop, who cared nothing for accumulating wealth and created the site (or, more accurately, improved upon the blueprint of existing sites) with the sole intention of it being cool and cutting edge, wound up achieving inconceivable wealth while his web-footed offspring became a haven for geeks, introverts, yentas, and their grandmothers to post trivial status updates, deploy mass invites to lame events, and snark back and forth about miscellanea. Facebook became, much like its founder, an entity that, at most, artificially exudes an aura of buoyancy and trendiness, but underneath the confident, savvy shell and on the other side of a bright, shiny façade, there are only people, replete with insecurities, confusing pixilated contact for relationships, and possessing a deleterious fixation on public opinion.

Not to say that Facebook isn't engaging, addictive, or tremendously useful in numerous contexts. I am not anti-Facebook, nor am I a chronic visitor, but the The Social Network suggests (through a crackling Aaron Sorkin script from the Ben Mezrich book, The Accidental Billionaires) that Zuckerberg's original design for the site, its intended manifest destiny, disintegrated in a flash when it became a generic, consumer darling.

Director David (Seven, Fight Club) Fincher has cranked out a riveting, thoroughly entertaining film anchored by a lead performance from Jesse Eisenberg that casts a hypnotic spell on its audience from wordy opening break-up scene to a final excruciating image which brings matters full circle. I would never be so bold to say that Jesse Eisenberg can do it all, but after seismic turns in Adventureland, Zombieland, and The Squid and the Whaleland, we know he can do brainy, neurotic boyishness (like the smart man's Michael Cera), and The Social Network allows the young actor (who very well may score Oscar gold this year) to bring that character into full realization.

Instead of telling the story in boring linear fashion, the film jumps cleverly back and forth to and from a pair of law offices where a disinterested, abrasive Zuckerberg is being deposed. The twenty-year-old is at the center of two lawsuits; one alleging he stole the concept for Facebook from a pair of blue blood Harvard twins, the second for fraudulently ousting his best friend, business partner, and financier from the company.

The setup has us wary of Zuckerberg's nature early on, but two minutes with the asshole would have the same effect. Sorkin's screenplay conducts a full-on flogging of Zuckerberg, his apparent soulnessness, and hysterically warped perspective. As portrayed by Eisenberg, the founder of Facebook is bright, but his intellect is never as intimidating as it should be because it remains connected to an immature, stubbornly vindictive host. The plaintiffs suing Zuckerberg are not worried. They are not overwhelmed. They are annoyed. They are perplexed by their adversary's futile position. They are forced to put up with ridiculous arguments, listen to vivid delusions, and patiently wait for the big check at the end of the rainbow.

Those whom Zuckerberg cheats and manipulates are not depicted as saps or suckers, which would have been the case if the film chose to make its protagonist likeable. Instead, Zuckerberg's victims are merely his antithesis - reasonable, mature, and human.

The Social Network is a movie, and the value of the movie should not be determined or affected by the value of Facebook. The merits of Facebook can be debated; the merits of The Social Network are undeniable.

2.10. The Rebound

Genre: Comedy, Romance
Rated: R for language, some sexual content and brief drug use
Released: 2009
Running Time: 1 hr. 37 min.
Directed By: Bart Freundlich
Written By: Bart Freundlich
Synopsis: In New York City, a single mom captivates her new neighbor, a much younger man.
Cast:

- Catherine Zeta-Jones as Sandy.
- Justin Bartha as Aram Finklestein.
- Kelly Gould as Sadie.
- Art Garfunkel as Harry Finklestein.
- John Schneider (cameo) as Trevor.

A. Previewing activities

Task 1. You have probably heard people say, 'This is an ideal family'. What kind of family would you call 'ideal'?

Task 2. Do you agree or disagree with the following statements? Give your reasons.

a. Marriage must constantly fight against a monster which devours everything: routine. /Honore de Balzac/

b. A happy marriage is the union of two good forgivers. /Ruth Bell Graham/

c. Women hope men will change after marriage but they don't; men hope women won't change but they do. /Bettina Arndt, Private Lives, 1986/

d. A good marriage would be between a blind wife and a deaf husband. /Michel de Montaigne, Essays/

e. Love is one long sweet dream, and marriage is the alarm clock. /Author Unknown/

Task 3. Read the following definition of "REBOUND" and be ready to explain its lexical meanings. Make up 5 sentences with this word in its different meanings.

Definition of *REBOUND*

re·bound

v. **re·bound·ed**, **re·bound·ing**, **re·bounds**

v.intr.

1. To spring or bounce back after hitting or colliding with something.

2. To recover, as from depression or disappointment.

3. To reecho; resound.

4. *Basketball* To retrieve and gain possession of the ball as it bounces off the backboard or rim after an unsuccessful shot.

v.tr.

1. To cause to rebound.

2. *Basketball* To gain possession of (the ball) off the backboard or rim.

re·bound

n. (rē'bound', rĭ-bound')

1. A springing or bounding back; a recoil.

2. a. *Sports* A rebounding or caroming ball or hockey puck.

b. *Basketball* The act or an instance of taking possession of a rebounding ball.

3. A quick recovery from or reaction to disappointment or depression: *He is on the rebound following a tumultuous breakup.*

Examples of *REBOUND*

1. The baseball *rebounded off* the wall.
2. She *rebounded* quickly from the loss.
3. She is good at both shooting and *rebounding*.
4. He *rebounded* the ball and quickly passed it to a teammate.

Synonyms: bounce (back), come back, rally, recover, snap back

Related Words: reanimate, revitalize, revive

Near Antonyms: decline, fail, worsen

rebound

vb [rɪˈbaʊnd] *(tr)*

1. to spring back, as from a sudden impact

2. to misfire, esp so as to hurt the perpetrator *the plan rebounded*

n

1. the act or an instance of rebounding

on the rebound

a. in the act of springing back

b. *Informal* in a state of recovering from rejection, disappointment, etc. *he married her on the rebound from an unhappy love affair*

rebound

v **rebound** [riˈbaund]

to bounce back *The ball rebounded off the wall.* отскакивать

on the rebound [ˈriːbaund]

as (something) bounces back *He caught the ball on the rebound.* рикошетом

on the rebound

unhappy and confused because a close, romantic relationship of yours has recently finished *She was on the rebound when she met Jack. Six months after Julia left him, he married someone else on the rebound.*

rebound from something

1. *Lit.* to bounce back from something. *The ball rebounded from the wall and hit Randy hard on the elbow. When the ball rebounded from the backboard, it bounced onto the court and Tom tripped on it.*

2. *Fig.* to recover quickly from something. *Barbara rebounded from her illness in less than a week. I hope I can rebound from this cold quickly.*

on the rebound

1. becoming stronger or better again *Wall Street is on the rebound a day after stock prices plunged to new lows. Improved housing and rising rents are both signs of a community on the rebound.*

2. recovering from the recent end of a romantic relationship *You're a great guy, but I'm still on the rebound and I'm just not ready to start seeing anyone.*

Task 4. Read the following texts and write your own summary (20 sent.) using new words and word-combinations.

Plot

A housewife and mother of two, Sandy (Catherine Zeta-Jones), discovers that her husband has been unfaithful. After a hasty divorce, she decides to leave home and go to New York City with her young son and daughter. There they begin a new life. Sandy quickly rents an apartment above a coffee house and befriends one of the waiters, Aram Finklestein (Justin Bartha). Aram, at 25, is not sure what he wants to do with his life although he has a college degree and a tendency towards women studies and feminism. Still, he decides to babysit Sandy's children ultimately becoming their full-time nanny. He develops a close-knit relationship with both children and a chemistry starts to brew between Aram and Sandy ensuing in an awkward sexual encounter one of the children witnesses. Notwithstanding, they start to date and after two months it would seem they are perfect together. Until one day Sandy feels nauseous and suspects she is pregnant. Aram is thrilled and looks forward to raising a child with Sandy. But later a doctor confirms to the couple that Sandy is not really pregnant, but at 40 she may still

conceive. As they leave the doctor, a fight breaks out between Aram and Sandy, with the latter confirming that she thinks it's ludicrous that the two of them, with an age difference of 15 years, would ever be happy together. After the break-up, Aram decides to travel the world and to improve the lives of others. Sandy gets promoted at her job and after five years have passed, the two share a chance encounter in a restaurant. Aram reveals he has adopted a young boy from Bangladesh and is still single. Sandy, who was celebrating her promotion with her children and a colleague invites Aram and his family to join them. The film ends as the two hold hands underneath the table whilst their children start to bond.

Plot Summary for The Rebound (2009)

Sandy, upon discovering her husband's infidelity while watching her son's birthday video, leaves the suburbs and moves into the city. She gets an apartment that's above a coffee house where she befriends one of the workers, Aram, a guy whose wife only married him so she could get a green card. Aram's family thinks he's wasting his life and education by working in the coffee house. Soon after moving into the apartment, Sandy hires Aram to be her nanny while she takes on work for the first time since her children where born. It isn't long when Aram and Sandy find they get along wonderfully and start to date. But the question is: is their relationship real or is it, in fact, just a rebound for both of them?

Task 5. Make up 10 sentences with the plot keywords.

- Ex Husband Ex Wife Relationship
- Mother Son Relationship
- Family Relationships
- Beautiful Woman
- Break Up
- 2010s
- Globe Trotting
- Older Woman Younger Man Relationship
- Singing In Car
- Cheating Husband
- Sex On Couch
- Restaurant
- Home Video
- Mother Daughter Relationship
- 2000s
- Coffee Shop
- Male Nanny

- Father Son Relationship
- First Date
- Unfaithful Husband
- Family Dinner

Task 6. Read the following texts and write your own review (20 sent.) using new words and word-combinations.

REVIEWS

One of the best romantic comedies in years!,

This is one of the best romantic comedies I have seen in years. I went to see this with a friend of mine who's in his upper thirties and I'm in my mid twenties and we both laughed so hard. There's none of the commercial, fake feel some romantic comedies have, or the ones that try to be funny and are not, this is a daring romantic comedy, really in tune with our times that breaks with some stereotypes.

Great acting, both by the adults and the kids (you can't help falling in love with Justin Bartha and this is some of the best performances I've seen from Catherine Zeta Jones, like a million times better than Intolerable Cruelty), interesting storyline, nice imagery of New York City and a movie I want to see again!

another great romantic comedy,

I went to see this at a screening this week and took a friend, I'm 33, he's 23... perfect "couple" for this film. We both enjoyed the film and found it in the same vein as some of the great romantic comedies. I love that older women can still be attractive and younger men can "step up" to the responsibility of being with a woman with kids. Some guy friends said that was a deal breaker for them. I am certain that with this film you will see more relationships with older women/younger men out in the open. Best part of the film was when Aram & Sandy were going at it on the couch while her kids were asleep. They are caught in the act when Frank Jr. comes out and asks "Did you just pee on my mom?" I think our entire theatre died of laughter. Oh the trials of dating when you have kids!

just what you need to warm up your heart,

I just watched this movie and thought go on Chris get on IMDb (for the first time) and review this movie. Where do I start.....far too many times do you watch a movie because of tonnes of media and press, but this ain't even had a UK release yet. It was so cool, I love films filmed in New York always feels xmasy to me.

Zeta Jones is so good on screen hard to think she came from Swansea (down the road from where i live) The dude from National Treasure is a bit wet but that sort of fits in with todays modern man I think. He sweeps Zeta off her feet with the love and emotion that she craves after a suburban hellish marriage. The kids are well funny and from someone who is on the brink of having kids this movie gave me the confidence to believe in my family to come soon. Catch this movie I am 33 and cant wait for my g/f to watch it, I hope she enjoys it as much as I did.

Moderately entertaining, but bland and mediocre,

The movies which are most difficult for me to write a review about are not those which provoke nausea because of its horrible technical and creative quality; neither are those which renew my faith in cinema with an unusual display of greatness.The most difficult movies to write a review about are the simply mediocre ones, which provide the minimum quantity of entertainment in order not to get us bored, but without any ambition of transcending that basic function and say something more, or make us feel something.The Rebound is one of those movies.

Bart Freundlich's direction is too bland and impersonal, because he does not bring too much passion to his work.On the positive side from The Rebound, we have the naturalness in the characters and their attitudes.I was very grateful not to see "meet cute" (the casual and funny first encounter between the main characters), or ridiculous public humiliations to show the love between the couple, or artificial obstacles in the romance to create suspense about the invariable reconciliation.Well, there are obstacles, but they feel more honest and realistic for being based on the age difference between the two main characters.And even though Catherine Zeta-Jones and Justin Bartha are not a precisely blistering couple, their affinity and attraction feel credible.

It is definitely a paradox, but I think those positive elements also are fails from the movie.I did not feel too much interest in the future from the couple, or in their evolution.Zeta-Jones and Bartha make a decent work, but the screenplay does not give them too much to do.Talking about Zeta-Jones, the only specific moment which endures in my memory is a scene in which her character goes to a class of self-defense, and she fights against a "criminal" disguised as a Sumo wrestler.That scene was obviously designed for provoking laughs, but there is a moment in which we see intense emotion and frustration because of her recent divorce in the main character's eyes.It was on that moment when I remembered that Zeta-Jones can be a very competent actress when she works with the right material, so it was a bit of a pity to see her relatively wasted during the rest of the film, because her talent goes more far away.

In summary, I think I can give a slight recommendation to The Rebound, mainly because it is never boring.But at the same time it is moderately entertaining, it is bland and absolutely forgettable.

Slow start, but way above expectations,

I went into the movie with low expectations. Wasn't hard, given it has been slammed by most critics and the pretentious on RottonTomatoes. This was not helped by a rushed, detached start which made me feel doubtful that the movie would pick up from there.

However, The Rebound quickly takes a swift turn for the feel-good drama and I was very impressed as it became not only a light romantic comedy but more a well-thought, rounded character drama with all sorts of little sub-plots, rich character development, great performances, and a genuine likability to every part of the movie. It was just very well done and the rest did not feel rushed at all. If only it had been about 10 minutes longer at the start to get us to really feel that too, instead of brushing aside the seriousness of it as if it were a slapstick laugh-job, it would've scored another star or two.

A great romantic comedy!

I watched this movie on a whim and was extremely impressed. It quickly became a new favorite of mine. I have seen several reviews that are giving this movie completely unfair reviews. I mean seriously, you're going to grade a comedy based on the camera work? A comedy has one job - To make you laugh. With that said this movie will do that, a lot. I also see a lot of people giving this a lower review because of a slow start but I don't see it. If you really can't handle a movie taking ten minutes to introduce the characters and set up the story then just go watch stupid videos on youtube and leave the movie community alone. The final gripe I see is that the characters are unlikable, which I also don't see. The characters in this movie are great depictions of two people who have just been through a bad break-up. Aram is a very likable young man who is slightly adrift in life because he is recently divorced and has a lot of trouble relating to people his age most likely because the one friend he does seem to have commits 90% of his dialogue to sex for example at one point Aram asks "Do you ever think about kids?" and he replies "I think about making them all the time" and proceeds to hump a nearby counter. Sandy is also slightly adrift because of a recent breakup with her husband of several years so she now finds herself single, forced to move, and find a job all pretty much immediately. The two meet when Sandy moves into an apartment above a coffee shop where Aram works and he is eventually talked into babysitting for the family as well. Romance ensues if you couldn't guess.

Overall the story is pretty solid. So all that there is left to discuss is the comedy so here is what i will say, If you think it is funny to see people in those giant sumo suits getting the crap kicked out of them, or someone being so bad at bowling they can't hit a single pin, or someone using a port-a-potty in the middle of a date and still talking to the girl amidst several farts, then you will like it. (Don't worry that's not all the funny stuff in the movie) The final thing I wanted to talk about was the ending so SPOILERS! Yes of course they break-up the point of this movie is that this is a rebound. What that relationship did for both of them was get them out of their rut, it really saved both of their lives. Sandy got a career of the ground, and Aram finally took some time to figure his life out and basically got his crap together. Once the two of them got everything else taken care of then they could get together but before then it wouldn't have worked. The movie is much more realistic than most and I applaud it for that.

especially LOVE the ENDING!

After she found out that her husband cheated, a housewife and a dedicated mother Sandy (Catherine Zeta-Jones) decided to move to New York City for a fresh start and met a young man Aram Finklestein (Justin Bartha), a college graduate who works in a coffee shop right below her apartment. Having a new job for Sandy in SNN means lesser time for her kids so she hired this young man Aram to babysit her kids. In order to move on and to get a life, she opens herself in meeting different men set up by her friend but just led her to disappointment. She spent her spare time with her kids and the babysitter Aram and got to know him well and noticed that Aram were funny, kind, and a lot more adult than the other men she met.

Sandy's family made this young man realized on what he wants to do in life. On being a grown up man, is about taking responsibilities in life.

I thought ARAM's parents will hinder their relationship. My suspicion was wrong; they broke up because they doubted that their relationship will not work because of the age gap.

But it makes sense, who would have thought that their broke up would make them a better person, would lead them to fulfillment and satisfaction and finally reach happiness?

This film presented a burnt out mother, who gave up everything for her family, her dreams, and her social life to be able to be a full time house wife, and a dedicated mother but what she gets in return, her husband cheated on her.

They also highlight the common lament of women when a woman got married, become a housewife and a mother, most likely forgotten their own ambition and dreams as individual. Historically, husbands' or men in general do

over powered women. Many of them wants their woman to took over the household so the woman becomes so dedicated to that role which results to regretting for the things she wants to do but wasn't able to do so.

I really adore this movie and I especially love the ending. Aram finally steps up and fixes his career. He traveled to different countries and does what he has to do for the sense of purpose in life. While Sandy chased her dreams, became a better mom, and finally she found herself again.

This film is definitely worth watching for. TWO THUMBS UP to the Director, Producer, Writer, Cast, Crew, and to everybody whose part on making this beautiful film.

The worst movie I've seen in quite some time.

What can I say? It just does everything wrong. Starting off with extremely unlikable, unbelievable characters, horrible acting and a really stupid and predictable kind of humor, it just goes nowhere from there. Well, actually I've kinda got accustomed to the characters over time. But I never was able to actually like them or somehow relate to them. Zeta Jones sort of stands out of the heap for she is really cute. But that's really all there is to her. No good and believable acting on her part either. Justin Bartha is just annoyingly goofy. Every time he stood around grinning that shallow grin of his I just wanted to hit him in the face. Hard. And the Kids are the most annoying thing I've seen in years. Why is it that Hollywood just doesn't seem to be able to show children as they are. Why do they always have to be so violently cute and smart? It's just implausible. And those two here are the blandest and shallowest smart-asses I've seen since Home Alone.

Should I say something about the plot? No... I bet you already got how it works. No surprises here. It just reminded me of "prime" with Uma Thurman. At the end I got the impression they just wrote one or two pages of script to it. What else? It has no music to speak of, the camera work is average but nothing special.

It's just a really bad movie. And it is not like I don't have a soft spot for good romantic movies. This one just isn't good.

Sometimes you need to travel the world - to discover what you really needed all along was right here at home …,

The REBOUND is a romantic comedy, that follows the story of Sandy (Oscar winner Catherine Zeta-Jones – Chicago, The Mask of Zorro series, Entrapment, Traffic) as a happily contented wife and mother – that one day comes across a revealing video on her computer of her husband having an affair with another woman. She leaves the family home and takes her two children to start

afresh in New York – looking for work within her favourite pastime (sports statistics) – and living in an apartment above a coffee shop.

At the same time, Aram (Justin Bartha) – who works in the coffee shop, is just getting over his new french bride dumping him - as soon as she's achieved her "green card" status.

Sandy and Aram lives get more and more interwoven when she needs a baby sitter and they gradually get closer and closer.

Her friends want Sandy to start dating again – and Aram's parents want him to make more of himself – all claiming that they are both on the rebound … but, there is much more going on ...

Adequately directed by Bart Freundlich, and very well acted by the Main leads – this story moves along well and is one of the better chick flicks out there – and, as always, it stands or falls on the chemistry of the main actors (which works in this case) – and as usual all the best one-liners come from the two children.

"Sometimes you need to travel the world - to discover what you really needed all along was right here at home …"

I would say that for it class and genre, that this would be a successful movie and is recommended as a romantic comedy

REVIEWS

The Rebound: Comedy shows its age - without laughter lines

By Daily Mail Reporter

Catherine Zeta Jones plays a yummy mummy who leaves her husband when she discovers he's been having an affair.

She decamps with her two children to Manhattan where, somewhat unrealistically, she immediately lands a job in TV and a cheap apartment.

She even finds a reliable baby-sitter (Justin Bartha, who played the hapless husband-to-be in The Hangover).

Predatory: Bartha and Zeta Jones play an unconvincing couple

He's a directionless college graduate who grows to love not only our heroine's children, but also his employer.

Can a relationship work between a man in his mid-20s and a woman 16 years his senior? The obvious answer is 'Yes', as Bartha could easily pass for 30 and so could Zeta Jones.

But that's too easy for writer-director Bart Freundlich, who keeps throwing in obstacles to their romance.

Zeta Jones looks as sensational as ever, but she is not the warmest or most vulnerable of actresses, and has nowhere near the Zeta Jones has no chemistry with Bartha.

There's always been something predatory about her, and her best roles - whether in Chicago on film or A Little Night Music on stage - have exploited that.

Here, she seems to be disguising her more interesting, darker side and bending over backwards to seem nice.

For his part, Bartha's character is a guy with an amiable smile, the kind of bland New Man that screenwriters create when they can't be bothered to establish a realistic character.

Laughs are in short supply, and Mr Freundlich resorts to gross-out lavatory humour that's an unnecessary concession to youthful audiences who wouldn't like this movie anyway. Middle-aged women, who are this film's target audience, will have seen a lot worse.

Towards the end, the film even dares to get serious about the problems of relationships between people of differing ages.

But it never feels as honest as, say, White Palace or The Graduate - and it's fatally short on laughs.

The Rebound

Reviewed by Peter Bradshaw, guardian.co.uk

The "rebound" is what your lifeless, smashed body may well do, bouncing 15 inches off the asphalt, having thrown yourself from the top of the nearest tall building in despair at having watched this truly horrendous romcom. Sleek Catherine Zeta-Jones – her eyes as dead as an alligator's – plays Sandy, a super-attractive older mom from the 'burbs who moves to Manhattan with the kids after divorcing her cheating scumbag of a husband. She finds herself drawn to Aram, played by Justin Bartha (from The Hangover), a mixed-up young guy who has had his heart broken. Aram agrees to babysit Sandy's kids while she starts her new job, working at a cable sports channel. Needless to say, Aram's gentle charming nature is a breath of fresh air after the horrible conceited middle-aged bores that Sandy keeps getting fixed up with, and she and Aram embark on a May-to-September romance, each of whose plot transitions feels like getting a tooth wrenched out without anaesthetic. On entering the cinema and seeing this movie on offer, my advice is to rebound in the opposite direction.

The Rebound

Reviewed by Philip French, The Observer

In this slack, under-directed comedy Catherine Zeta-Jones plays Sandy, a 40-year-old suburban supermom who walks out on her sleazy husband when he's accidentally caught on camera having sex with a neighbour, and relocates with her

pre-teen daughter and son to start a new life in New York. Mostly, everything goes well. Employing a phenomenal knowledge of sport she advances steadily on a TV sports channel from fact-checker to anchor person, and she meets a charmingly diffident Jewish boy, Aram (Justin Bartha), who can control her ghastly kids. He works in a coffee shop, lives with his overbearing parents and is divorcing a French wife who lured him into marriage to obtain a green card.

The trouble is Aram is 24, and while Hollywood itself has domesticated the cougar, producers don't believe audiences are ready to accept this age gap. So Aram has to travel the world for five years, do good things in developing countries (including adopting a cute Bangladeshi boy) before returning to the patiently awaiting Sandy – an odyssey worthy of Ulysses and Penelope you might think. I've rarely seen a comedy so full of dislikable characters and so short of laughter.

The Rebound

Reviewed by Sukhdev Sandhu

The Rebound, directed by Bart (Mr Julianne Moore) Freundlich, has been knocking around for a while, showing up in various countries across the world like a hippy traveller or a prisoner on the run, but, even though it was shot in early 2008, it still hasn't come out in the States. Always a bad sign .

Catherine Zeta Jones plays Sandy, a suburban mother who seems to have it all — a sprawling suburban home, cheery kids, fast broadband connection — until she discovers that her husband has been cheating on her. She decamps to New York, where she does things she's never thought of doing before: namely working. She also goes on dates with hygienically challenged men who insert dirty fingers in her mouth.

Then along comes Aram (Justin Bartha). If Sandy is learning to become tough, he's Mr Soft: a 20-something nanny and coffee-shop worker who took Women's Studies classes at college, reads Harry Potter novels in bed, and gets drunk after half a pint of beer. But he's sweet, good with children – and completely boring.

It's hard not to ask yourself questions while this silly, frothy film trundles on: since when has Zeta Jones been renowned for her interest in toy boys? Why is she always fretting about her looks when she's so far from being a withered hag? Why is a movie that's trying to evoke some of the cool metropolitanism of late-'70s Woody Allen so rammed with hoary gags about New York being awash with transvestites and homeless flashers?

It doesn't pay to dwell on these issues for too long. At times Freundlich, who wrote the script, seems to be itching to head in a sharper, more satiric

direction — "A nanny?" Aram's Jewish parents protest. "You're not from Trinidad. You're from the Upper West Side of Manhattan!"

More often he settles for unnecessary swearing and verbal exchanges in which old men makes egregious use of the word "asshole".

Elsewhere, dramatically significant and potentially interesting characters disappear almost at random mere moments after popping up for the first time. That would be fine if Bartha wasn't so utterly charisma-deficient. Or if he and Zeta Jones shared any chemistry; as it is, she looks at him with the hungry passion she might show to a bank teller.

By the end, The Rebound, having botched its opposites-attract potential, and having failed to charm or cheer, runs out of ideas so swiftly that it proposes Third World child abduction as the most effective way to win a place in a woman's heart. It's tempting to think that Freundlich is joking. But, as the film makes awfully clear, he's not really one for jokes.

The Rebound

Reviewed by Jenny McCartney

The Hollywood rom-com has, of late, been moving on from simple boy-meets-girl to beckon in the quirks of the modern age, whether computer dating or IVF treatment. Now, Bart Freundlich's The Rebound mixes the trauma of divorce with the perilous delights of dating a younger man.

Catherine Zeta-Jones plays Sandy, a well-groomed, 40-year-old soccer mom whose suburban idyll is shattered when camcorder footage of a birthday party reveals her husband in flagrante delicto with a neighbour.

Fast-forward past the ensuing divorce, and Sandy is leading her two children down a street in New York, their new home, making shocked faces at flasher tramps.

The trouble with introducing the darkness of a divorce into the frothy rom-com format is that any truthful portrayal would be laugh-free. Instead, The Rebound supplies a lot of carefully airbrushed emotions, particularly from Sandy's children, Sadie (Kelly Gould) and Frank Jr (Andrew Cherry).

While Sandy is permitted disorientation and bursts of raw rage, the grief of her kids – who presumably loved and miss their father, whatever his crimes – is omitted entirely.

The unbreakable little jokers look on gleefully as their mother breaks down at a women's counselling meeting, swearing grotesquely as she pummels a heavily padded fellow who is brought along to stand in for all the men the assembled women have reason to hate.

The fellow is, in fact, Aram (Justin Bartha), a nice 24-year-old Jewish boy who also works as a barista in the coffee bar below Sandy's flat. Before long, a spot of babysitting has turned into a full-time job as her 'manny', locked in mutual adoration with her children.

He's even turning down traineeships with prestigious firms to carry on mannying (so we know that he's a guy with other options). As Sandy's star rises inexorably at her new job, Aram, with his emotional maturity and endless patience for domestic chores, functions as a kind of ideal, fantasy house-husband.

Rom-coms have always been about massaging women's fantasy nodes, but this one presses a little too hard. In case we worry that Sandy might be robbing Aram of his carefree youth, she tearfully renounces him as too young.

He travels round the world for six years, adopts a cute Bangladeshi son, and then – when he's 30 and already enmeshed in parental responsibilities – they meet again.

Zeta-Jones gives a convincing performance as a woman whom life has thrown off balance. And Bartha pulls off the tough task of making Aram likeable and trustworthy without being a slightly creepy doormat. But the film sits uneasily between a rom-com and a heart-tugging drama, and is too short on laughs or honesty to fit either bill.

Task 7. Character Analysis – Give a detailed analysis of the following characters:

- Sandy.
- Aram Finklestein.
- Sadie.
- Harry Finklestein.
- Trevor.

Task 8. Make up a dialogue (20 replies) between:

- Sandy & Aram Finklestein.
- Aram Finklestein & Sadie.
- Sadie & Harry Finklestein.
- Harry Finklestein & Trevor.
- Harry Finklestein & Sandy.
- Aram Finklestein & Trevor.
- Sadie & Trevor.
- Sandy & Trevor.
- Sandy & Sadie.

Task 9. Pair up with your friend and discuss the truth of one of the following statements in view of your life experience:

a. Solid and stable marriages are never fallen apart.
b. The more families get together, the happier they are.
c. If children are left unattended, they surely get into trouble.

Task 10. Debate on the following:
The family institution is in danger of obsolescence.

Task 11. Figure out the problems raised in the movie.

Task 12. Comment on the end of the movie.

2.11. The Adventure Of English - 2003 BBC Documentary

The Adventure Of English - 2003 BBC Documentary

In this eight part series, Melvyn Bragg, explores the development of the English Language over the last 1500 years. The first four programmes explain how this insignificant German dialect has evolved into a global language now spoken and understood by more people than any other in the world. The remaining four programmes visit various countries around the world to show the differences in modern English.

Plot Keywords:

English | Language | Dialect | Linguistics

The Adventure of English is a British television series on the history of the English language presented by Melvyn Bragg as well as a companion book, also written by Bragg. The series ran in 2003.

The series and the book are cast as an adventure story, or the biography of English as if it were a living being, covering the history of the language from its modest beginnings around 500 AD as a minor Germanic dialect to its rise as a truly established global language.

In the television series, Bragg explains the origins and spelling of many words based on the times in which they were introduced into the growing language that would eventually become modern English.

Task 1. After watching 'The Adventure of English' read the following summary and put 10 questions for each episode.

Task 2. Make up 10 sentences with the unknown words (for each episode.).

Task 3. Be ready to speak about Melvyn Bragg and give some facts from his biography. Comment on the quotes by Bragg.

Melvyn Bragg

Biography

Melvyn Bragg, Baron Bragg (born 6 October 1939, in Wigton, Cumbria) is a British author, screenwriter television and radio presenter and journalist.

Bragg read Modern History at Wadham College, Oxford.

He started his career in 1961 as a producer at the BBC; he moved into his role as writer and broadcaster in 1967.

He is known for the London Weekend Television (LWT) arts programme The South Bank Show , which he has written, edited and produced since 1978. He has been Controller of Arts at LWT since 1990 (including a stint as Head of Arts from 1982 to 1990). He is also known for his many programmes on BBC Radio 4, including Start the Week, which he presented for ten years, In Our Time, and The Routes of English, a history of the English language.

He was appointed to the House of Lords in 1998 as a Labour life peer, under the title **Baron Bragg**, of Wigton in the County of Cumbria. He is a friend of Tony Blair, the current Labour Prime Minister.

In 1999 he became Chancellor of Leeds University. Bragg is also President of the National Campaign for the Arts (since 1986) and a Governor of the London School of Economics (since 1997). He was made Domus Fellow, St Catherine's College, Oxford, in 1990. He became a member of the Arts Council Literature Panel in 1969 and has since become Chairman.

Bragg is a prolific novelist and writer of non-fiction, and has written a number of television and film screenplays.

Personal Quotes

"We need the BBC not only to celebrate and sanctify the past, we need it to use the documentary form to look at and take risks with the present".

"Sometimes I am baffled by the lack of intellectual ambition in British television. Am I alone in feeling that there is not so much a dumbing down as a failure to engage at the highest level? British television is still led by some extremely able people, and yet at times they can seem like thoroughbreds happy to pull milk carts. Am I alone in believing that here, as elsewhere, trash TV is welcomed because there are those in the opinion-forming seats who still feel that all TV is trash, and all proofs to that absurd theory are welcome?"

Bryan Cowgill was a feisty, original and immensely successful top television executive. He had the great talent of taking on other peoples' ideas, backing them and seeing them through, often to the benefit of all - most especially the viewers who were always his chief concern.

Task 4. Read and translate the following reviews paying special attention to the words and word-combinations in italics.

Task 5. Make up 10 sentences with the words and word-combinations in italics.

Task 6. Write a review of 'The Adventure of English' (20 sentences).

User Reviews

Fascinating, engaging, informative. Let down by scheduling

13 March 2004 | by Simon Coe (Essex, England)

Bragg displays, once again, his *priceless gift of making the academic accessible*, of *educating without patronising*. The development of English (past, current situation, future) is a huge, *multi-faceted* but potentially dull, topic. This series, with each episode pursuing a different theme or perspective, manages to give *a substantial overview* while leaving the viewer wanting more. However much you thought you knew about the history of the language, the diversity of its worldwide impact and the forces influencing its continuing development, this series will, almost certainly, broaden your understanding whilst entertaining with engaging detail.

Fascinating!,

20 August 2005 /Author: dataphasia from United States

I didn't have ANY idea that this kind of history could be so interesting. I've even shown it to friends who agree that this show is *amazing*! Who knew that the English language was so *embattled* for so long! This series rocks!!!

Not available on DVD! What a waste!,

27 December 2005 / Author: Matthew Thallon from Brisbane, Australia

What a waste that such a *valuable* and fascinating educational tool (for public and schools) is locked in the ITV vaults to be seen rarely and at odd programming times by people who happen across it.

The information is presented *in a logical, easy-to-remember manner*. The style is interesting and clever. *Re-enactments* and characterisations are well done.

I am not aware of another program like it in content or in purpose. It melds the study of English grammar with an understanding of British history in a very clear and concise manner, linking many areas of knowledge most people would not have connected themselves.

Very Good,

1 October 2006 / Author: donra from United States

Being multilingual, I do enjoy the emphasis upon WORDS by Melvyn Bragg. Particularly helpful is the provision of the background historical context. The section on the English bible was enjoyed.

Missing are other aspects of language, such as changes in grammar, syntax, punctuation, et cetera. Notably glossed over is the "great vowel shift" which made Chaucer's English sound more familiar to our modern ears. During the time of Chaucer, vowels were pronounced differently, but with the changes that came afterwards, words took on sounds familiar to us today.

All in all, however, an enjoyable program. While I wish it was on DVD, there is a book available.

Make one more episode and make all available on DVD!,

26 September 2006 / Author: henryhertzhobbit from United States

I agree that the program is excellent, but with the few of us that are saying something about it, that may not be enough *to sway* The History Channel *to make it available* on DVD. They must allow the schools to record and show it in their English classes. For the first time ever that would make an English class interesting. I couldn't wait for the bell in most English classes and was sent to the Principal's office for saying "It ain't going to make no difference nohow." The teacher was giving a lecture on double negatives so I used a triple negative. *They really do need* one more episode more fully developing how important the English language is to the Internet, and how the Internet is changing the English language.

Like history? Like language? You'll love this series!,

1 October 2006 / Author: MarkOnline from United States

The most interesting thing about the series is how the history of the English language is nothing short of a history of Great Britian itself. From the Romans to the Vikings to the Normans, speak one sentence in English and you're very likely *to unwittingly pay homage to all three cultures*. The series not a dry examination of disassociated English words. It's a fantastic story of a people, their contributions to the language, and how their relationships to each other helped shape what is today *the universal language of communication*. That a DVD priced for private audiences is not available is *inexplicable*. I have never bought a DVD of a documentary before, but would not hesitate to buy this set were it reasonably priced for *the private consumer*

Informative, entertaining, interesting, and educational! What more could you ask for?,

30 June 2007 / Author: reader from United States

I thoroughly enjoyed learning about *the evolution of our language* and the influences of individuals and historical events on the words and phrases we use today. I particularly enjoyed *the presentation of specific words and their origins* and adaptations in usage and spelling. Understanding how foreign words and sayings became "Anglicized" as *a result of conquests* or being conquered added a great history lesson as well.

As an English teacher, I would love a DVD release that I could purchase for future reference, as there is *too much information in the presentation to comprehend in only one viewing*. The current $900 price tag, however, is cost *prohibitive*! Also, I could not always understand what the narrator was saying;

hence, the ability to "rewind" and listen to again or use "closed captioning" would be helpful. Would love more *broadcasts* like this.

Great for language enthusiasts,

30 June 2007 / Author: Lyndsey from United States

This is the remarkable story of the English language; from its beginnings as a minor guttural Germanic dialect to its position today as *a truly established global language*. **The Adventure of English** is not only *an enthralling story of power, religion, and trade*, but also the story of people, and how their lives continue to change *the extraordinary language* that is English. I *was fortunate* to start a language degree with the Open University (long-distance learning in England). This complete series (all 8 episodes) came on DVD as part of my course. *I highly recommend it*!

Task 7. Standard English — the official language of Great Britain taught at schools and universities, used by the press, the radio and the television and spoken by educated people may be defined as that form of English which is current and literary, substantially uniform and recognized as acceptable wherever English is spoken or understood. Its vocabulary is contrasted to dialect words or dialectisms. Local dialects are varieties of the English language peculiar to some districts and having no normalized literary form. Regional varieties possessing a literary form are called *variants*.

Be ready to speak about regional varieties of the English vocabulary.

2.12. Bridget Jone's Diary

Released: 2001 (USA)
Runtime: 97 min
Director: Sharon Maguire
Writers: Helen Fielding (novel), Helen Fielding (screenplay)
Stars: Renée Zellweger, Colin Firth and Hugh Grant
Genres: Comedy, Drama, Romance
Rated: R for language and some strong sexuality
Plot Keywords: Boss, Diary, Single, Lawyer, Love
Cast:

- Renée Zellweger as Bridget Jones
- Hugh Grant as Daniel Cleaver
- Colin Firth as Mark Darcy
- Gemma Jones as Mrs. Jones
- Jim Broadbent as Mr. Jones
- Celia Imrie as Una Alconbury
- James Faulkner as Uncle Geoffrey
- Shirley Henderson as Jude
- James Callis as Tom
- Lisa Barbuscia as Lara
- Charmian May as Mrs. Darcy
- Paul Brooke as Mr. Fitzherbert
- Sally Phillips as Shazzer
- Embeth Davidtz as Natasha
- Patrick Barlow as Julian
- Felicity Montagu as Perpetua

Task 1. Explain the title of the movie.

Task 2. Choose the best variant for the topic of the movie:

- friendship
- travelling
- love
- nature
- career

Bridget Jones's Diary

Bridget Jones's Diary is a 2001 British romantic comedy film, based on Helen Fielding's novel of the same name. The adaptation stars Academy award winner Renée Zellweger as Bridget, Golden Globe winner Hugh Grant as the

caddish Daniel Cleaver, and Academy Award nominee Colin Firth as Bridget's "true love", Mark Darcy. A sequel, *Bridget Jones: The Edge of Reason*, was released in 2004.

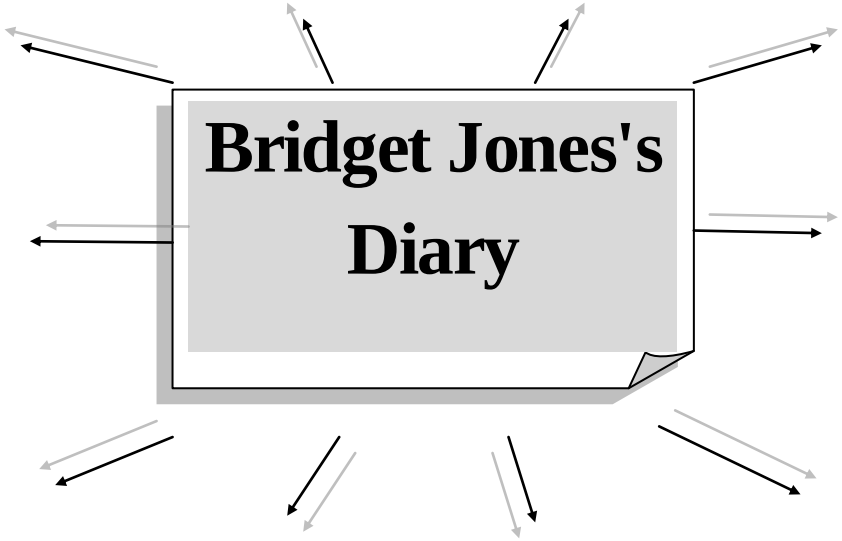
Actresses who were considered for the role of Bridget Jones were Helena Bonham Carter, Emily Watson, Rachel Weisz, and Cameron Diaz. Toni Collette declined the role because she was on Broadway starring in *The Wild Party* at the time, and Kate Winslet was considered but the producers decided she was too young.

Before the film was released, a considerable amount of controversy surrounded the casting of the American Zellweger as what some saw as a quintessentially British heroine. However, her performance is widely considered to be of a high standard, including her English accent. Fielding has stated in many interviews that her novel was based upon both Jane Austen's work *Pride and Prejudice* and its popular 1995 BBC adaptation. This was also reflected in the decision to cast Colin Firth as Darcy, since he played the 'real' Mr Darcy in the BBC adaptation of *Pride and Prejudice*. This is not the film's only connection to that serial – the screenplay was co-written by Andrew Davies, who had written the adaptation of Austen's novel for the BBC. Another co-writer was Richard Curtis, and there are elements of *Four Weddings and a Funeral* and even more so of *Notting Hill*.

The director of the film, Sharon Maguire, is one of Fielding's friends whom the character of "Shazzer" was reportedly based on. In the film, "Shazzer" was played by Sally Phillips.

Renée Zellweger was nominated for the Academy Award for Best Actress for her role in the film.

Task 3. What are plot key words for the movie? Share your ideas with the group. Fill in the word rose below.



Task 4. Read the following texts and write your own summary (20 sent.) using new words and word-combinations.

Plot Summary for
Bridget Jones's Diary

1. Bridget Jones is an average woman struggling against her age, her weight, her job, her lack of a man, and her many imperfections. As a New Year's Resolution, Bridget decides to take control of her life, starting by keeping a diary in which she will always tell the complete truth. The fireworks begin when her charming though disreputable boss takes an interest in the quirky Miss Jones. Thrown into the mix are Bridget's band of slightly eccentric friends and a rather disagreeable acquaintance who Bridget cannot seem to stop running into or help finding quietly attractive.

2. Can a single woman over 30, who smokes too much, drinks too much, and has a tendency to say whatever comes into her mind, find her place in the world... and a man? Bridget Jones is an assistant at a London book publisher, feeling time pass her by. When Daniel Cleaver, her boss, starts flirting with her in a vulgar way, she plunges straight in. An affair ensues and she's head over heels. She also keeps running into Mark Darcy, a reserved even stiff barrister who has known her since she was a child young enough to frolic naked in his wading pool, seems to look down his nose at her, and hates Cleaver (truth is, Daniel may be a bit of a bounder). What are Bridget's choices?

3. Bridget Jones is 32 years old and can't seem to find the right man. Her mother keeps setting her up with dorks; she and her boss have a sexual attraction, but his character seems less than admirable. She resolves to try harder...

4. Bridget Jones' life couldn't get worse: she slept with her boss, is gaining weight and keeps screwing up in public events. Mark Darcy doesn't make it any better, he seems to be everywhere. The stiff top notch lawyer which Bridget can't help, but find very sexy. From bunny tails, to drunk fits, Bridget seems to be living her life with much 'inner poise'.

5. Bridget Jones (adorably played by Renee Zellweger) is an unattached 30-something who realizes she's got to change her life. After a New Year's Eve, she vows that this new year is the one in which she'll get her act together. She'll lose weight, she'll smoke and drink less, and she'll document it all in a diary.

Complicating everything is Bridget's attraction to her boss, Daniel Cleaver (played by Hugh Grant), a man of questionable character. They launch an affair and Bridget falls for him head over heels, only to realize later that her feelings aren't reciprocated, when her boss gets engaged to another woman. Thrown into the mix is barrister Mark Darcy (Colin Firth), who admittedly finds Bridget attractive but whom Bridget finds repulsive. It won't be until Bridget clearly sees

the truth about Daniel, that she also clearly sees Mark for the man he is, and her feelings for him for what they really are.

6. Bridget Jones (Renée Zellweger) is frustrated; in her early thirties, still single, and worried about her weight. She works in publicity at a book publishing company in London where her main focus is fantasizing about her boss, Daniel Cleaver (Hugh Grant). At a Christmas party hosted by her parents, she meets Mark Darcy (Colin Firth), the barrister son of her parents' friends. After their initial meeting, Mark thinks that Bridget is a fool, and Bridget thinks that he is arrogant and rude. On New Year's Day, she finally decides to turn it all around and starts her own diary, which covers all her attempts to stop smoking, lose weight, and catch her Mr. Right.

Bridget and Daniel begin to flirt heavily at work, first over email. They eventually start dating, despite the fact that he is a notorious womanizer with a questionable personality, of which Bridget is aware, stating earlier in the film that he is an "alcoholic, workaholic, peeping-tom, megalomaniac, emotional fuckwit and a pervert". Bridget learns from Daniel that he and Mark have a history and as a result, hate each other. Daniel informs Bridget of their fallout, telling her that Mark broke their friendship by sleeping with his fiancée.

Daniel's dubious character becomes clearer and clearer to Bridget, and eventually she breaks off their relationship when she catches him with another woman, a colleague of his, Lara (Lisa Barbuscia), from work in New York. She finds a new job in television. In the meantime, she and Mark have a series of run-ins at a book launch, at a bed-and-breakfast, and at a mutual friend's dinner party. During the party, Mark - who has come to the dinner with his colleague, Natasha (Embeth Davidtz) - privately confesses to Bridget that, despite Bridget's faults, he likes her just the way that she is. He later helps her to land a major interview for work. Bridget begins to develop feelings for Mark. Just as Bridget and Mark's mutual attraction for each other comes together at a birthday dinner party hosted by Bridget, Daniel comes back into the picture claiming Bridget's attention. Mark originally leaves the party, but comes back to face Daniel. Mark punches Daniel and the two fight, resulting in Daniel passing out. Bridget, still thinking that Daniel had been the wronged one, chastises Mark. Afterward, she tells Daniel that she doesn't want to be with him.

Bridget eventually learns the truth about Mark and Daniel's fallout, in which Daniel had seduced Mark's ex-wife when they were still married. At a dinner party the same day, Bridget confesses her feelings for Mark, only to find out that he and Natasha are both leaving to accept jobs in New York. Just as Bridget starts to embark on a trip to Paris with her friends to mend her broken heart, Mark returns to stay with Bridget.

As they're about to kiss for the first time, Bridget exits to her bedroom to change her undergarments, remarking that it is "an occasion for genuinely tiny knickers". While Bridget is changing, Mark spies her diary, in which she has written many insults about him. Bridget returns to find that he has left. Realizing that he had read her diary and that she might potentially lose him again, Bridget runs outside after him in a thin coat and her undergarments. Unable to find him and disheartened, she is about to return home when Mark appears holding a new diary. It becomes apparent that the new diary was to be a gift from Mark to give their relationship a fresh start. They kiss in the snow-covered streets and the film closes.

Task 5. Fill in the gaps:

Br.: It all began on New Year's Day on my thirty-second year of 1_____ single. Once again, I found myself on my 2_____ and going to mother's annual turkey curry buffet. Every year, she tries to 3_____ me up with some bushy-haired, middle-aged bore and I feared this year would be no 4_____ .

M.: There you are, dumpling.

Br.: My mum – a strange 5_____ from the time when pickles on tooth picks were still the height of sophistication.

U.: Doilies, Pam? Hello, Bridget.

W.: Third drawer from the top, Una. Under the mini gherkins.

M.: By the 6_____, the Darcys are here. They brought Mark with them.

Br.: Ah, here we go.

M.: You remember Mark. You used to play in his paddling pool. He's a barrister. Very well 7_____ .

Br.: No, I don't remember.

M.: He's divorced, apparently. His wife was Japanese. Very cruel race. Now what you are going to put 8_____.

Br.: This.

M.: Oh, don't be silly, Bridget. You'll never find a boyfriend if you look 9_____ you've wandered out of Auschwitz. Now, run upstairs. I've laid out something lovely on your bed.

Br.: Great, I was wearing a carpet.

G.: There she is. My little Bridget.

Br.: Hi, Uncle Geoffrey. Ha ha.

G.: Hm…..Had a drink?

Br.: No.

G.: No? Come on then.

Br.: Actually not my uncle. Someone who 10_____ I call him uncle while he gropes my ass and asks me the question 11_____ by all Singletons.
G.: So how is your love life?
Br.: Super. Thanks, Uncle G.
G.: Still no fellow, then, eh? I don't know.
U.: You career girls. Can't 12_____ it off forever. Tick-tock.
Br.: Hello, Dad.
D.: Hello, darling.
Br.: How's it going?
D.: Torture. Your mother is trying fix you up with some divorcee.
Br.: Uhh.
D.: Human rights barrister. Pretty nasty beast, apparently.
Br.: Hoo….Ding-dong. Maybe this time Mum had got it right.
M.: Come on….Why don't we see 13_____ Mark fancies a gherkin? Good luck. – Mark?
Br.: Maybe this was the mysterious Mr Right I'd 14_____ waiting my whole life to meet…….Maybe not.
M.: You remember Bridget. She used to run around your lawn with no clothes on, remember?
Ma.: Uh, no, not as such.
U.: Come on and look at your gravy, Pam. I think it is going to need sieving.
M.: Of course, it doesn't need sieving. Just stir it, Una. Yes, of course. I'll be right there. Sorry. Lumpy gravy calls
Br.: So you are staying at your parents' for New Year?
Ma.: Yes….– Mmmm…. – You?

Br.: Oh, no, no, no. I was in London at a party last night so I'm afraid I'm a bit hungover. Wish I could 15_____ lying my head in the toilet like all normal people. New Year's resolution – drink 16_____. Oh, and 17_____ smoking. Mmm. Ha.
Ma.: Oh.
Br.: Oh. Ha. And keep New Year's resolutions. Oh. And stop talking total nonsense to 18_____. In fact, spot talking, full stop.
Ma.: Yes, well, perhaps it's time to eat.
Br.: Mmm.
Mm.: Apparently she lives just around the corner from you.
Ma.: Mother, I don't need a blind 19_____. Particularly not with some verbally incontinent spinster who smokes like a 20_____? Drinks like a 21_____ and dresses like her 22_____ .

Br.: Yummy. Turkey curry. My favourite.
Br.: And that was it. Right there. Right there. That was the moment I suddenly realized that unless some thing hanged soon I was going to live a life where my major 23_____ was with a bottle of wine. And I'd finally die fat and alone and be found three weeks later, half-eaten by wild dogs. And so I made a 24_____ decision. I had to make sure that next year I wouldn't end up shit-faced and listening to sad FM easy-listening for the over-thirties. I decided to take 25_____ of my life and start a diary to tell the truth about Bridget Jones, the whole truth.
Resolution number one, oh, 26_____ I will lose twenty pounds. Number two – always put last night's panties in the 27_____ basket. Equally important, will find nice sensible boyfriend to go out with and not continue to form romantic attachments to any of the following: alcoholics, workaholics, commitment-phobics, peepingtoms, megalomaniacs, emotional fuck wits, or perverts. And especially will not 28_____ about a particular person who embodies all these things.
Br.: Happy New Year, Mr Fitzherbert.
Fi.: Happy New Year, Brenda.

Task 6. Study the following words and word-combinations and make up 10 sentences with them**.**

Plot keywords

For 'Bridget Jones's Diary'

- Boss
- Diary
- Single
- Lawyer
- Love
- Barrister
- Overweight Female
- Male Female Relationship
- Birthday Party
- Extramarital Affair
- Book Publishing
- Calorie Counting
- Betrayal
- Rabbit Costume
- Publishing House

- Unfaithfulness
- Matchmaker
- Karaoke
- Interview
- Party
- Cigarette Smoking
- Infidelity
- Friendship
- Employer Employee Relationship
- Obesity
- Father Daughter Relationship
- Song
- Television Reporter
- Love Triangle
- Marital Problem
- Christmas
- Romantic Comedy
- Bunny Costume
- England
- Eating
- Thirty Something
- New Year's Eve
- English Accent
- Innocence
- Mother Daughter Relationship

Task 7. Fill in the gaps:

"Message to Miss Jones.
Subject: Serious problem.
You appear to have 1_____ your skirt.
Is skirt off sick?"

"Message to Mr Cleaver.
I am appalled by message.
Skirt is demonstrably 2_____sick nor absent.
Appalled by management's blatantly size-ist 3_____ to skirt.
I suggest management sick, not skirt!"
Br.: Very bad start to the year. I have been 4_____ by informality of the messaging medium into flirting with office scoundrel. Will persevere with

resolution to find a nice sensible man. Will put a stop to flirting first thing tomorrow. Good plan.

"Message to Miss Jones.
If walking past office was an attempt to 5_____ presence of skirt, I can only say it had failed parlously."

Cleave.

"Message to Mr Cleaver.
Shut up, please. I'm very busy and important.
P.S. How 6_____ you sexually harass me in this impertinent manner."

"Message to Miss Jones.
I'm mortified to have 7_____ offence,
I will avoid all non-P.S. over-tones in future.
I'm 8_____ apologetic.
P.S. I like your tits in that top."

Da.: Brenda, listen. What are you doing tonight?
Br.: Actually, I'm busy.
Da.: All right. Well, that's a 9_____. I just, well, I thought it might be a charitable thing to take your 10_____ out for dinner and try and fatten it up a bit. Maybe you can come, too. What about tomorrow?
Br.: No, tomorrow's the launch.
Da.: Ah, yes, of course. Possibly the worst book ever 11_____.
Br.: Well, in the end, that's not the ad line we've 12_____ for.
Da.: Next night?
Br.: Let's see, 13_____ we? Good night, Daniel,
Jd.: Right. No pressure, Bridge, but your whole future happiness now 14_____ on how you behave on this one social occasion.
Br.: Right. What should I do?
Jd.: First, look 15_____. Two then, totally 16_____ Daniel and suck up to famous authors.
T.: Circulate. Oozing intelligence.
Mr.: Excuse me. I'm terribly sorry to 17_____ when you're having dinner. It's just that….
T.: Yes. Yes, it was me. Yes. Nine years ago. No current plans to record anything else. Thank you so much.

Mr.: Oh, it's just that,…. your-your chair on my wife's coat. Your-your chair on the….
T.: Of course, it is. Of course, it is.
Mr.: Thank you so much. Thank you.
Da.: That was fantastic.
Br.: Oh. Mmm.
Da.: Ay, ay.
Br.: Oh, Daniel.
Da.: Yeah?
Br.: What happens at the office?
Da.: Oh well, I'm 18_____ you asked that. You see it's a publishing house. So that means that people write things for us and then we print out all the pages and fasten them together and then make them into what we call a book, Jones.
Br.: No, do you think people will notice?
Da.: Notice what?
Br.: Us. Working together, sleeping together.
Da.: 19_____ on a minute, Jones. Just slow down. It started on Tuesday and now it is Thursday. It's not 20_____ a long-term relationship, is it?
Br.: Yu'ra very bad….. – Bridget Jones, want on sex goddess with a very bad man between her 21_____ . – Mum! Hi.
Br.: It's the truth 22_____ acknowledged that the moment one area of your life starts going OK another part of it fails 23_____ to pieces.
Da.: Oh, fuck me, I love Keats. Have you heard this one?

"There was a young woman from Ealing….
who had a peculiar feeling
she lay on her back and opened her crack…
and 24_____ all over the ceiling."

–Oh, bollocks.
Br.: What've you done?
Da.: I'm boarding you, Bridge. – Don't you dare! – I'm king of the world!
– No. – Fuck me. Uuuhh.
Br.: Aah!
Da.: Oh, piss and bollocks!
Br.: You stupid ass.
Da.: Bollocks. All right.
Br.: Aahh. No!
N.: So childish.

Ma.: Yes.

Da.: Hey, Darce, come on in! The water's lovely. Come on, you're working too hard, mate.

Da.: I also think it is very important that you win this costume competition. Good. Good start. Now, then, Miss Jones, where does this 25_____ ?

Task 8. Pair up with your group-mate and strike a conversation (minimum – 10 replies from each side) between:

a. Bridget Jones and her best friend when Bridget tells why she is so frustrated and what is her New Year's Resolution.
b. Bridget Jones and Mark Darcey when they meet for the first time.
c. Bridget Jones and her mother who tries to persuade Bridget to reorganize her life.
d. Bridget Jones and Mark Darcey when he tells her the true story of his falling-out with Daniel Cleaver.
e. Bridget Jones and employer when Bridget tries to get a job on television.
f. Bridget Jones and her boss, Daniel Cleaver, flirting at work.
g. Bridget Jones and Daniel Cleaver when Bridget catches him with another woman, a colleague of his, Lara.

Task 9. Comment on the following quotes:

Memorable quotes for Bridget Jones's Diary

Bridget: Thank you, Daniel, that is very good to know. But if staying here means working within 10 yards of you, frankly, I'd rather have a job wiping Saddam Hussein's arse.

Bridget: It is a truth universally acknowledged that when one part of your life starts going okay, another falls spectacularly to pieces.

Mr. Darcy: I like a woman with an arse you can park a bike in and balance a pint of beer on.

Mark Darcy: Natasha, this is Bridget Jones. Bridget, this is Natasha. Bridget works in a publishing house and she used to play around naked in my paddling pool.

Mark Darcy: I like you, very much.

Bridget: Ah, apart from the smoking and the drinking, the vulgar mother and... ah, the verbal diarrhea.

Mark Darcy: No, I like you very much. Just as you are.

Bridget: My mum, a strange creature from the time when pickles on toothpicks were still the height of sophistication.

[*Bridget glimpses Mark for the first time*]

Bridget: Perhaps this is the mysterious Mr. Right I have been waiting my whole life to meet.

[*sees reindeer sweater*]

Bridget: Maybe not.

Mark Darcy: I don't think you're an idiot at all. I mean, there are elements of the ridiculous about you. Your mother's pretty interesting. And you really are an appallingly bad public speaker. And, um, you tend to let whatever's in your head come out of your mouth without much consideration of the consequences... But the thing is, um, what I'm trying to say, very inarticulately, is that, um, in fact, perhaps despite appearances, I like you, very much. Just as you are.

Bridget: You once said you liked me just as I am and I just wanted to say likewise. I mean there are stupid things your mum buys you, tonight's another... classic. You're haughty, and you always say the wrong thing in every situation and I seriously believe that you should rethink the length of your sideburns. But, you're a nice man and I like you. If you wanted to pop by some time that might be nice... more than nice.

Mark Darcy: Right, crikey.

Richard Finch: Why do you wanna work on television?

Bridget: I've got to leave my job because I shagged my boss.

Richard Finch: Fair enough. Start on Monday.

Bridget: Resolution number one: obviously, will lose twenty pounds. Number two: will find nice sensible boyfriend and not continue to form romantic attachments to alcoholics, workaholics, peeping-toms, megalomaniacs, emotional fuckwits or perverts. Will especially stop fantasizing about a particular person who embodies all these things.

Bridget: Are you staying at your parents for New Years?

Mark Darcy: Yes. You?

Bridget: Ah, no. Was at a party in London last night, I'm afraid I'm a bit hungover. [*nervous laugh*]

Bridget: Wish I could be home with my head in a toilet like all normal people... [*pause*]

Bridget: ...ah! New Year's Resolution: drink less... and quit smoking... and quit talking total nonsense to strangers... actually, quit talking, full stop.

[*awkward silence*]

Mark Darcy: Yes. Well. Perhaps it's time to eat.

Daniel Cleaver: I've been going crazy. I can't stop thinking about you, and thinking about what an idiot I've been. Christ, is that blue soup?

Mark Darcy: Mother, I do not need a blind date. Particularly not with some verbally incontinent spinster who drinks like a fish, smokes like a chimney, and dresses like her mother.

Bridget: I'm so sorry. I didn't mean it. Well, I meant it, but I was so stupid that I didn't mean what I meant... After all, it's only a diary. Everyone knows diaries are just... full of crap.

Mark Darcy: Yes, I know that. I was just buying you a new one.

Task 10. Read the following information about the movie's cast. Be ready to speak about one of your favorite actor/actress.

To prepare for the role, Renée Zellweger gained 25 pounds, and then actually worked at a British publishing company for a month in preparation for the role. She adopted an alias as well as her posh accent and was apparently not recognized. On her desk in this office she kept a framed picture of then boyfriend Jim Carrey. Workers who did not recognize her found this to be odd, but never mentioned it to her for fear of embarrassing her.

Renée Zellweger smoked herbal cigarettes rather than tobacco.

When Helen Fielding wrote the novel "Bridget Jones's Diary", she based the character of Mark Darcy on Colin Firth's depiction of Mr. Darcy in "Pride and Prejudice" (1995). In addition to the inside-joke casting of Colin Firth as Mark Darcy, there are several other allusions to Jane Austen's story: Mark disparages Bridget to his mother within earshot of Bridget. In "Pride and Prejudice", Mr. Darcy disparages Elizabeth to his friend Mr. Bingley within earshot of Elizabeth. Daniel Cleaver lies to Bridget about a dispute between him and Mark, claiming Mark stole his fiancée; in fact, it was the other way around. In "Pride and Prejudice", it's a dispute between Mr. Wickham and Mr. Darcy, and Wickham lies about who's at fault. The Darcy in both stories fails to disabuse the heroine's misinformed notion until it's almost too late. Bridget works at Pemberley Press; Mr. Darcy lives at Pemberley estate. Crispin Bonham-Carter was in both productions (his scenes were cut out of the film, although he can still be seen in the job-quitting scene and can also be seen at the Kafka book launch where Bridget asks Salman Rushdie where the toilets are - he is seen as the man on the left in the conversation). When Bridget stops at a mall to see her mother, she begins the scene by saying (in a voice over) that, "It is a truth universally acknowledged that as soon as one part of your life starts looking up, another part falls to pieces." This is an update of the famous opening lines of "Pride and Prejudice": "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."

In order to make her English accent seem more natural, Renée Zellweger retained it on set even while not shooting. Hugh Grant once noted that he did not hear her speak in an American accent until the wrap party, after the film was completed, where he heard her speak "in a very strange voice" that he soon found out was her own natural tone.

Task 11. Find in the movie its leading ideas and present them in the form of clear-cut statements.

Task 12. Formulate the central problem of the movie.

Task 13. Comment on the end of the movie.

Task 14. Make up a dialogue to persuade your partner to watch the movie "Bridget Jones' Diary".

Task 15. Character Analysis – Give a detailed analysis of the following characters:

- Bridget Jones
- Daniel Cleaver
- Mark Darcy
- Mrs. Jones
- Mr. Jones
- Una Alconbury
- Uncle Geoffrey
- Jude
- Tom
- Lara
- Natasha

Task 16. Debate on the following:
One's appearance is always in harmony with one's character.

Task 17. Brainstorm with your fellow-students what an ideal job is and what can lead up to it.

Task 18. Pair up with your friend and discuss the following questions:

- Does success come only from hard work?
- Does money bring independence?

- What are pluses and minuses of being a career-oriented person?

Task 19. Pair up and make suppositions about possible reasons for having bad luck in smb's life. Suggest several ways out.

Task 20. Debate on the following:

- A person is either growing or going out of business.
- An investment in knowledge and health pays the best dividend.

2.13. The Great Gatsby

Genre: Drama, Romance, Classics
Rated: PG adult situations/language
Released: 1974
Running Time: 2 hr. 24 min.
Directed By: Jack Clayton
Written By: Francis Ford Coppola, F. Scott Fitzgerald
Cast:

- Robert Redford as Jay Gatsby A.K.A. James Gatz
- Mia Farrow as Daisy Buchanan
- Bruce Dern as Tom Buchanan
- Karen Black as Myrtle Wilson
- Scott Wilson as George B. Wilson
- Sam Waterston as Nick Carraway
- Lois Chiles as Jordan Baker
- Edward Herrmann as Ewing Klipspringer
- Howard Da Silva as Meyer Wolfsheim
- Sammy Smith as Comic
- Kathryn Leigh Scott as Catherine
- Regina Baff as Miss Baedecker
- Vincent Schiavelli as Thin Man
- Roberts Blossom as Mr. Gatz
- Beth Porter as Mrs. McKee
- Patsy Kensit as Pammy Buchanan

A. Previewing activities.

Task 1. Sum up the content of the text in 10 sentences.

The Great Gatsby is a 1974 American romantic drama film distributed by Newdon Productions and Paramount Pictures. It was directed by Jack Clayton and produced by David Merrick, from a screenplay by Francis Ford Coppola based on the novel of the same title by F. Scott Fitzgerald.

The film stars Robert Redford in the title role of Jay Gatsby, Mia Farrow, Bruce Dern, Karen Black, Scott Wilson, Sam Waterston and Lois Chiles with Howard Da Silva, Roberts Blossom, and Edward Herrmann.

The film is the third filmed version of the novel. The previous two, also made by Paramount, were

- *The Great Gatsby* (1926), a silent film, directed by Herbert Brenon and starring Warner Baxter as Gatsby, Lois Wilson as Daisy Buchanan, and William Powell. This film is considered "lost."
- *The Great Gatsby* (1949), directed by Elliott Nugent and starring Alan Ladd as Gatsby, Betty Field as Daisy, Shelley Winters, Macdonald Carey, Barry Sullivan, and Howard Da Silva.

The rights to the novel were purchased in 1971 by Robert Evans so that his then-wife, Ali MacGraw, could play Daisy. After MacGraw left Evans for Steve McQueen, he considered other actresses for the role, including Faye Dunaway, Candice Bergen, Natalie Wood, Katharine Ross, Lois Chiles, Cybill Shepherd and Mia Farrow. Eventually Farrow was cast as Daisy and Chiles got the role of Jordan. Warren Beatty, Jack Nicholson, and Steve McQueen were all considered for the role of Gatsby, but they were rejected or declined the offer. Beatty wanted to direct producer Evans as Gatsby, and Nicholson didn't think that MacGraw was right for the role of Daisy, who was still attached when he was approached. Farrow was pregnant during the shooting, and the film was shot with her wearing loose, flowing dresses and in tight close-ups.

Truman Capote was the original screenwriter, but he was replaced by Francis Ford Coppola, with some scenes re-written first by Vladimir Nabokov, then Philip Roth. On his commentary track for the DVD release of *The Godfather*, Coppola makes reference to writing the *Gatsby* script at the time, though he comments: "Not that the director paid any attention to it. The script that I wrote did not get made."

The Rosecliff and Marble House mansions in Newport, Rhode Island, were used for Gatsby's house, and scenes at the Buchanan's home were filmed at Pinewood Studios in Buckinghamshire, England. One driving scene was shot in Windsor Great Park, UK. Other scenes were filmed in New York City, and Uxbridge, Massachusetts.

After being released, the film received average to slightly negative reviews. The film was praised for its interpretation and staying true to the novel, but was criticized for lacking any true emotion or feelings towards the Jazz Age. Based on 25 total reviews collected by Rotten Tomatoes, the film has an overall approval rating from critics of 40%, with an average score of 4.9/10. Despite this, the film was a financial success, making $23 million against a $6.5 million budget.

Task 2. How do you understand the words: “The truth, like a sleeping dog, is not to be disturbed”?

Task 3. Comment on one of the following quotes (20 sent.)

- The passions are the gales of life; and it is religion only that can prevent them from rising into a tempest.

Dr. Watts

- Strong as our passions are, they may be starved into submission, and conquered without being killed.

Colton

- Men spend their lives in the service of their passions, instead of employing their passions in the service of their lives.

Steele

- The art of governing the passions is more useful, and more important, than many things in the search and pursuit of which we spend our days. Without this art, riches and health, and skill and knowledge, will give us little satisfaction; and whatsoever else we be, we can be neither happy, nor wise, nor good.

Jortin

- Men will always act according to their passions. Therefore the best government is that which inspires the nobler passions and destroys the meaner.

Jacobi

- The passions should be purged; all may become innocent if they are well directed and moderated. Even hatred maybe a commendable feeling when it is caused by a lively love of good. Whatever makes the passions pure, makes them stronger, more durable, and more enjoyable.

Joubert

- The most common-place people become highly imaginative when they are in a passion. Whole dramas of insult, injury, and wrong pass before their minds,—efforts of creative genius, for there is sometimes not a fact to go upon.

Helps

- As rivers, when they overflow, drown those grounds, and ruin those husbandmen, which, whilst they flowed calmly betwixt their banks, they fertilized and enriched; so our passions, when they grow exorbitant and unruly, destroy those virtues, to which they may be very serviceable whilst they keep within their bounds.

Boyle

- Passion costs too much to bestow it upon every trifle.

Rev. Thomas Adam

- Words may be counterfeit, false coined, and current only from the tongue, without the mind; but passion is in the soul, and always speaks the heart.

Southern

- A genuine passion is like a mountain stream; it admits of no impediment; it cannot go backward; it must go forward.

Bovee

- Passion is the drunkenness of the mind.

South

- When the tongue or the pen is let loose in a frenzy of passion, it is the man, and not the subject, that becomes exhausted.

Thomas Paine

- He who is passionate and hasty is generally honest. It is your cool, dissembling hypocrite of whom you should beware.

Lavater

- The passions are like fire, useful in a thousand ways and dangerous only in one, through their excess.

Bovee

- It is not the absence, but the mastery, of our passions which affords happiness.

Mme. de Maintenon

Task 4. Theme: "What is the American Dream?"

The Assignment:

For this assignment you will write a 2-4 page, double spaced, creative non-fiction narrative essay. Creative non-fiction is a genre in which actual people and events are written about using the techniques, strategies, and conventions of fiction writing. This means using description, figurative language, characterization, plot, setting and dialogue in ways that you would when writing fiction. What is a narrative essay? A narrative essay is an essay that tells a story which edifies or empowers the author's point or idea.

Things you want to consider before writing:

1) Consider your feelings about the American Dream: Are you optimistic or pessimistic?

2) What aspects of your culture influenced your ideas and attitudes?

3) What symbols (people, colors, weather, objects, etc) represent your ideas?

Suggested Topics:

★ *Personal Dreams* (obtaining a career, having a family)

★ *Personal Experience* (injustice, discrimination, hope, pride)

★ *Family History* (immigration or migration, business, service, traditions)

★ *Current Events* (issues concerning national security or immigration)

★ *Historical Events* (any event from history that represents your idea of the Dream)

The Purpose

The purpose of the assignment is to give you the opportunity to illustrate your idea of the American Dream. You will also learn through the writing process that writers make deliberate, rhetorical choices in their writing in order to achieve a desired effect and to accomplish a particular purpose. This assignment will also prepare you for F. Scott Fitzgerald's *The Great Gatsby* and its theme of the American Dream.

Task 5. What does bring success in marriage? Choose one of the following sayings and express your point of view.

- Success in marriage does not come merely through finding the right mate, but through being the right mate. *Barnett R. Brickner*
- A long marriage is two people trying to dance a duet and two solos at the same time. *Anne Taylor Fleming*
- Don't marry the person you think you can live with; marry only the individual you think you can't live without. *James C. Dobson*
- Marriage must constantly fight against a monster which devours everything: routine. *Honore de Balzac*
- The secret of a happy marriage remains a secret. *Henny Youngman*

Task 6. Read the following essay and describe your own understanding of this phenomenon. What do you think, can we speak about *"The Ukrainian Dream"*?

What is the American Dream?

The term "American Dream" is used in a number of ways, but essentially the American Dream is an idea which suggests that all people can succeed through hard work, and that all people have the potential to live happy, successful lives. Many people have expanded upon or refined the definition of the American Dream, and this concept has also been subject to a fair amount of criticism. Many people believe that the structure of American society belies the idealistic goal of the American Dream, pointing to examples of inequality rooted in class, race, and ethnic origin which suggest that the American Dream is not attainable for all.

The idea of an American Dream is older than the United States, dating back to the 1600s, when people began to come up with all sorts of hopes and aspirations for the new and largely unexplored continent. Many of these dreams focused on owning land and establishing prosperous businesses which would theoretically generate happiness, and some people also incorporated ideals of religious freedom into their American Dreams. During the Great Depression, several people wrote about an American Dream, codifying the concept and entrenching it in American society.

For people who believe in the American dream, anything is attainable through hard work. The concept plays on the idea that American is a classless society, although it is obviously not, as any honest examination of the United States will reveal. The idealistic vision of the American Dream also assumes that people are not discriminated against on the basis of race, religion, gender, and national origin, another thing which is unfortunately not true in the United States.

Critics of the American dream also point out that many versions of the dream equate prosperity with happiness, and that happiness may not always be that simple. These critics suggest that the American Dream may always remain tantalizingly out of reach for some Americans, making it more like a cruel joke than a genuine dream.

People with a more skeptical view of the American Dream sometimes say that the American Dream represents the possibility of living better than your parents did, and a desire among parents for their children to lead happy lives. This is especially true in the immigrant community, as many immigrants have come from extremely difficult circumstances.

Some one who manages to achieve his or her version of the American Dream may be said to be "living the dream," and everyone has a unique interpretation of what the American Dream might be. Fundamentally, the American Dream is about hope and the potential for change, and one could argue that people who enact change in some way, even a small way, are living the dream.

Task 7. 1920's Group Research Project

Directions – In groups please pick one of the topics below to research and give a presentation on.

Topics –

1. Between 1920 and 1929, automobile registration rose from eight million to twenty-three million. What effects have automobiles had on the lives of the American people (pollution, gas use, industry, roads and car accidents)? What contribution did Ford make to the automobile industry?
2. How did women's fashion change in the 1920s? Have these styles survived or ever been revived? How do they reflect the new freedoms many women were enjoying in the twenties?
3. In "The Great Gatsby" there are many references to illegal activity – World Series fixing, bootlegging, police complicity in crime. Research criminal activity in the 1920s, including the Harding Administration Scandal and the Teapot Scandal.
4. Discuss the stock market crash of 1929. Why did it happen and what was its aftermath? How did it lead to the Great Depression?

5. Research a few of the major literary figures of the 1920's. Discuss their contributions to American Literature. Some of these writers include F. Scott Fitzgerald, James Weldon Johnson, Ernest Hemingway, Robert Frost, and Zora Neal Hurston.

Requirements –

- Research paper minimum 5 pages, maximum 7 pages.
- A presentation no longer than 10 minutes on topic.

Task 8. *The American Dream Project*

Directions –

Chose a partner that you feel comfortable working with as well as someone that you can rely on. You are responsible for signing your names on the "Partner List" posted on the board before the end of class.With your partner you will create a six slide PowerPoint Project on "What is the American Dream?"

Your slides should be organized in the following outline;

1. You & your partner's definition of the American Dream.
2. Answer the question "Is the American Dream a real term or attitude?"
3. A representation of the American Dream in the 1920s.
4. A representation of the American Dream today.
5. Comparison between the 1920s and today in regards to the American Dream.
6. Work Cited page.

Requirements –

- Hand in a printed version of PowerPoint Presentation.
- Presentation should be shared equally on PowerPoint between speakers.

Read the following articles for getting more information about the notion.

What is the American Dream?

The **American Dream**, sometimes in the phrase *"Chasing the American Dream,"* is a national ethos of the United States in which freedom includes a promise of prosperity and success. In the American Dream, first expressed by James Truslow Adams in 1931, *"life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement"* regardless of social class or circumstances of birth. The idea of the American Dream is rooted in the second sentence of the United States Declaration of Independence which states that *"all men are created equal"* and that they are *"endowed by their Creator with certain inalienable Rights"* including *"Life, Liberty and the pursuit of Happiness."*

Home ownership is sometimes used as a proxy for achieving the promised prosperity; ownership has been a status symbol separating the middle classes from the poor. Sometimes the Dream is identified with success in sports or how working class immigrants seek to join the American way of life.

History

Since its founding in 1776, the United States has regarded and promoted itself as a beacon of liberty and prosperity. The meaning of the "American Dream" has changed over the course of history. While historically traced to the New World mystique — especially the availability of low-cost land for farm ownership — the ethos today simply indicates the ability, through participation in the society and economy, for everyone to achieve prosperity. According to the dream, this includes the opportunity for one's children to grow up and receive a good education and career without artificial barriers. It is the opportunity to make individual choices without the prior restrictions that limit people according to their class, caste, religion, race, or ethnicity.

Historian James Truslow Adams coined the phrase "American Dream" in his 1931 book *Epic of America*:

“The American Dream is that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, also too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position”.

He also wrote:

“The American Dream, that has lured tens of millions of all nations to our shores in the past century has not been a dream of material plenty, though that has doubtlessly counted heavily. It has been a dream of being able to grow to fullest development as a man and woman, unhampered by the barriers which had slowly been erected in the older civilizations, unrepressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class”.

Martin Luther King Jr. in his "Letter from a Birmingham Jail" (1963) rooted the civil rights movement in the black quest for the American dream:

“We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands when these disinherited children of God sat down at lunch counters they were in reality standing up for what

is best in the American dream and for the most sacred values in our Judeo-Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence."

Criticism

The American Dream has been credited with helping to build a cohesive American experience, but has also been blamed for inflated expectations. Some commentators on the political "left" have argued that despite deep-seated belief in the egalitarian American Dream, the modern American wealth structure still perpetuates racial and class inequalities between generations. These commentators note that advantage and disadvantage are not always connected to individual successes or failures, but often to prior position in a social group.

Recent research suggests that United States and Britain show less intergenerational income-based social mobility than the Nordic countries and Canada. These authors state that "the idea of the US as 'the land of opportunity' persists; and clearly seems misplaced."

Since the 1920s numerous authors, such as Sinclair Lewis in his 1922 novel *Babbitt*, satirized or ridiculed materialism in the chase for the American dream. In 1949 Arthur Miller wrote the play "Death of a Salesman" in which the American Dream is a fruitless pursuit. Hunter S. Thompson in 1971 depicted in *Fear and Loathing in Las Vegas: A Savage Journey Into the Heart of the American Dream* a dark view that appealed especially to drug users who emphatically were not pursuing a dream of economic achievement. George Carlin famously wrote the joke "it's called the American dream because you have to be asleep to believe it." Carlin pointed to "the big wealthy business interests that control things and make all the important decisions" as having a greater influence than an individual's choice.

Many counter-culture films of the 1960s and 1970s ridiculed the traditional quest for the American Dream. For example *Easy Rider* (1969), written by Peter Fonda, Dennis Hopper, and Terry Southern, shows the characters making a pilgrimage in search of "the true America" in terms of the hippie movement, drug use, and communal lifestyles.

Self-Made Men

"**Self-Made Men**" is a famous lecture by Frederick Douglass (1818 – 1895). In this speech, which was first delivered in 1859, he gives his own definition of the self-made man and explains what he thinks are the means to become such a man.

The Concept

The concept of the self-made man is deeply rooted in the American Dream. It is as old as the United States. Benjamin Franklin, one of the Founding Fathers of the United States, is also sometimes said to have co-founded that very concept. In his *Autobiography*, he describes his way from a poor, unknown son of a candle-maker to a very successful business man and highly acknowledged member of the American society. Franklin creates the archetype of someone coming from low origins, who, against all odds, breaks out of his inherited social position, climbs up the social ladder and creates a new identity for himself. Key factors in this rise from rags to riches are hard work and a solid moral foundation. Franklin also stresses the significance of education for self-improvement. Examples of self-made men, such as Andrew Carnegie and Douglass, are often used to justify Social Darwinism and to oppose labour movements.

Douglass' View

Franklin's and Douglass' definition of the self-made man are very similar. Like Franklin, Douglass stresses the low origins of the self-made man, who has not inherited his social position by birth or other favourable circumstances, but who achieves everything without any outside assistance:

Self-made men […] are the men who owe little or nothing to birth, relationship, friendly surroundings; to wealth inherited or to early approved means of education; who are what they are, without the aid of any of the favoring conditions by which other men usually rise in the world and achieve great results.

In addition, Douglass does not believe in what he calls the "good luck theory", which attributes success to chance and friendly circumstances. He believes that "opportunity is important but exertion is indispensable". It is not luck that makes a man a self-made man, but considerable physical and mental effort. Similar to Franklin's virtue of industry, Douglass underlines the importance of hard work as a necessary means to achieve success. He remarks that "there is nothing good, great or desirable […], that does not come by some kind of labor". Douglass is convinced that success can be explained by only one word, namely "WORK! WORK!! WORK!!! WORK!!!!"

He further argues that there is a natural hierarchy of men. An ambitious man will naturally, through hard work, climb the social ladder, whereas the unmotivated man will not improve his position: "the man who will get up will be helped up; and the man who will not get up will be allowed to stay down". Applying this theory to the situation of the African-Americans, Douglass remarks: "Give the negro fair play

and let him alone. If he lives, well. If he dies, equally well. If he cannot stand up, let him fall down."

Yet, Douglass admits that industry is not the only explanation of the phenomenon of the self-made man. In his opinion, necessity is what urges a man to achieve more. Moreover, favourable circumstances are counterproductive to one's resolution to get ahead. Ease and luxury rather lead to helplessness and inactivity and an inactive man can never become a self-made man. "As a general rule, where circumstances do most for men there man will do least for himself; and where man does least, he himself is least. His doing makes or unmakes him. However, though acknowledging that there are other factors for success such as "order, the first law of heaven", Douglass insists that hard work is the most important of them all, without which all others would fail:

My theory of self-made men is, then, simply this; that they are men of work. Whether or not such men have acquired material, moral or intellectual excellence, honest labor faithfully, steadily and persistently pursued, is the best, if not the only, explanation of their success.

Thus, like Franklin, Douglass arrives at his moral principles. According to him, "the principles of honor, integrity and affection" are the essential prerequisite for enduring success:

All human experience proves over and over again, that any success which comes through meanness, trickery, fraud and dishonour, is but emptiness and will only be a torment to its possessor.

Differences between Douglass and Franklin

Despite all these similarities between Douglass' and Franklin's concept of the self-made man, the two men differ in their emphasis on relationships to other men. Before Douglass even gives his definition of the self-made man, he remarks, "Properly speaking, there are in the world no such men as self-made men."

It must in truth be said though it may not accord well with self-conscious individuality and self-conceit, that no possible native force of character, and no depth or wealth of originality, can lift a man into absolute independence of his fellow-men, and no generation of men can be independent of the preceding generation.

Whereas Franklin does not put a strong emphasis on relationships, for Douglass, they are a matter of the utmost importance. Douglass understands himself as part of a larger entity and highlights what he calls the "brotherhood and inter-dependence of mankind". Comparing the relationship between an individual and the masses to that between a wave and the ocean, Douglass explains that, though we differ like the waves, we all depend on each other and the power and greatness of

each individual derives exactly from this interdependence. Since all men complement each other in their abilities and strengths, Douglass further argues that "the balance of power is kept comparatively even, and a self-acting brotherhood and interdependence is maintained."

What is the American Dream?

The term was first used by James Truslow Adams in his book *The Epic of America* which was written in 1931. He states: "The American Dream is "that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position."

In the United States' Declaration of Independence, our founding fathers: "…held certain truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are life, Liberty and the Pursuit of Happiness." Might this sentiment be considered the foundation of the American Dream?

Were homesteaders who left the big cities of the east to find happiness and their piece of land in the unknown wilderness pursuing these inalienable Rights? Were the immigrants who came to the United States looking for their bit of life, liberty and the pursuit of happiness, their Dream? And what did the desire of the veteran of World War II - to settle down, to have a home, a car and a family - tell us about this evolving Dream? Is the American Dream attainable by all Americans? Would Martin Luther King feel his Dream was attained? Did Malcolm X realize his Dream?

Some say, that the American Dream has become the pursuit of material prosperity - that people work more hours to get bigger cars, fancier homes, the fruits of prosperity for their families - but have less time to enjoy their prosperity. Others say that the American Dream is beyond the grasp of the working poor who must work two jobs to insure their family's survival. Yet others look toward a new American Dream with less focus on financial gain and more emphasis on living a simple, fulfilling life.

Thomas Wolfe said, "…to every man, regardless of his birth, his shining, golden opportunity the right to live, to work, to be himself, and to become whatever thing his manhood and his vision can combine to make him."

Who Wants to Be a Millionaire: Changing Conceptions of the American Dream

by Matthew Warshauer

Traditionally, Americans have sought to realise the American dream of success, fame and wealth through thrift and hard work. However, the industrialisation of the 19th and 20th centuries began to erode the dream, replacing it with a philosophy of "get rich quick". A variety of seductive but elusive strategies have evolved, and today the three leading ways to instant wealth are large-prize television game shows, big-jackpot state lotteries and compensation lawsuits. In this article, Matthew Warshauer, Professor of History at Central Connecticut State University, examines why so many Americans are persuaded to seek these easy ways to their dream.

How does one achieve the American Dream? The answer undoubtedly depends upon one's definition of the Dream, and there are many from which to choose. John Winthrop envisioned a religious paradise in a "City upon a Hill." Martin Luther King, Jr. dreamed of racial equality. Both men yearned for what they perceived as perfection. Scholars have recognized widely varying conceptions of these quests for American excellence. One component of the American Dream seems, however, to be fairly consistent: the quest for money. Few will deny that Americans are intently focused on the "almighty dollar." In a society dedicated to capitalism and the maxim that, "the one who dies with the most toys wins," the ability to purchase a big house and a nice car separates those who are considered successful from those who are not. Yet the question remains, how does one achieve this success? How is the Dream realized? For many Americans the formula is one of instant, albeit elusive, gratification. Rather than adhering to a traditional work ethic, far too many Americans are pinning their hopes on what they perceive as "easy" money. This article focuses on three phenomena in contemporary American society that have successfully captured the quest for the American Dream. Savvy marketers have convinced their audiences that a new wave of television game shows, lottery luck, and lucrative lawsuits are the way to wealth.

Rags to riches the traditional way: through thrift and hard work

Instant wealth has not always been a major component of the Dream. Americans have traditionally centered their efforts on thrift and hard work. During the Colonial Period, Benjamin Franklin counseled people on the "The Way to

Wealth." *Poor Richard's Almanac* advised that "Early to Bed, and early to rise, makes a Man healthy, wealthy, and wise." The key to wealth was industry: "Industry pays debts," insisted Poor Richard. Americans of the Early Republic expanded Franklin's notion of industry into a labor ideology. For many the goal was not extravagant wealth, but, rather, economic independence and the opportunity for social advancement through financial gain. Abraham Lincoln insisted that the greatness of the American North was that industry allowed all men to prosper: "The prudent, penniless beginner in the world, labors for wages awhile, saves a surplus with which to buy tools or land, for himself; then labors on his own account another while, and at length hires another new beginner to help him. This…is free labor-the just and generous, and prosperous system, which opens the way for all."

In the midst of industrialization following the Civil War, many Americans experienced profound hardship in the changing economic landscape. They found solace in the tales of Horatio Alger, whose characters overcame adversity through industry, perseverance, self-reliance, and self-discipline. The ubiquitous "rags to riches" legend became a cornerstone of American society; anyone could succeed and achieve wealth if they worked hard. The commitment to industry illustrated by Alger's characters, Lincoln's ideals of free labor, and Franklin's practical maxims were further solidified in the American mind by the addition of a religiously based, Protestant "work ethic." Many believed that hard work allowed one to not only achieve financial success, but, through that success, revealed God's grace.

Numerous scholars note that the shift away from the traditional American work ethic corresponded directly with the rise of industry. Work values changed dramatically when the assembly line production and machine driven atmosphere of industrial America swallowed up skilled workers. The aftermath of World War II exacerbated the ethical shift as a consumer culture blossomed and Americans became preoccupied with material goods. As one critic noted, “consumed by desires for status, material goods, and acceptance, Americans apparently had lost the sense of individuality, thrift, hard work, and craftsmanship that had characterized the nation.”

The result of this shift in work ethic has actually spurred rather than lessened the people’s desire to achieve the American Dream. Yet the real difference is that the Dream has become more of an entitlement than something to work towards. Many Americans no longer entertain a vision for the future that includes time, sweat, and ultimate success. Rather, they covet the shortcut to wealth. Many who are engaged in work view it more as a necessary evil until striking it rich. This idea has been perpetuated by a massive marketing effort that legitimizes the message that wealth can be obtained quickly and easily. Whether through the television entertainment industry, state-based lottery marketing drives, or legal advertisements, Americans are

told again and again that the road to the financial success of the American Dream is more a matter of luck than hard work.

Who wants to be a millionaire?

Little reveals the shift in the quest for the American Dream more than the insanely popular television game show, "Who Wants To Be A Millionaire," hosted by Regis Philbin. With an average two hundred and forty thousand people per calling in on "Contest Day" attempting to become contestants, and a twenty-nine million per show viewing audience, it is safe to say that Americans are captivated by what many consider to be an easy avenue to achieving financial success. The fact that "Millionaire" was originally a British television show merely emphasizes the extent to which the quest for cash transcends national borders. It is no surprise, however, that the show achieved its greatest success in America. The very title of the show capitalizes on the core of the America Dream: wads of cash. The question, "Who Wants to Be a Millionaire?" is a no-brainer. The American desire to be rich is at the very heart of our nation's capitalist economy. The show's producers have simply tapped into a value already prevalent in today's society. In doing so, the show has become both a reflection of and a catalyst to greed and materialism.

What sets apart "Who Wants to Be a Millionaire" from game shows of the past is the sheer amount that a contestant can win, combined with what at times seem to be amazingly easy questions. Five players achieved the $1,000,000 mark in 2000, and thus far two more have won the top prize in 2001. Dozens have won upwards of $500,000. In addition to the high rewards, "Who Wants to Be a Millionaire" is successful because the average viewers see themselves as potential winners. One does not need to be a "Jeopardy" brainiac to answer what word was spelled backwards on the mirror in the movie "The Shining." It was "murder" of course. Or, even more simple, what do the rings on the inner part of a tree signify?

The large jackpots and relative ease of "Who Wants to Be a Millionaire" is what places it in the realm of the American Dream. Game shows of the past generally provided new appliances, trips, or cash winnings in the tens of thousands. This new breed of big money game show fits the Dream because it capitalizes both on the psychology and spectacle of being a "millionaire," as well as the idea that anyone can achieve this success. The latter fits directly into the tradition that all individuals who are willing to work hard can achieve financial reward.

The irony of the actual title, "millionaire," is that the show's grand prize is not really enough to achieve the American Dream of total financial independence. After taxes there is still a tidy sum, but it will have to be used wisely and invested to see a person all the way through retirement. Being a millionaire today reminds one of the Austin Powers movie in which the arch villain Dr. Evil holds the world hostage and

demands "one million dollars," only to be told that this is a paltry amount in today's economy. He quickly corrects the figure to "one hundred billion dollars."

If the amount won on "Who Wants to Be a Millionaire" does not really meet the perceptions of the American Dream, the means of achieving the money are even more questionable. Where, one might ask, are the work ethic and industry inherent to the traditional conception of the Dream? Some might argue that it takes a degree of intellect and knowledge to win the game, thus some work, that needed to gain knowledge, does exist. Yet such an argument is inherently weak because of the safeguards in the game, as well as the many instances of chance in advancing to the final round. In the course of play, every contestant has three "lifelines" designed as an aid in choosing the correct multiple-choice answer. The player can choose "Fifty-Fifty," in which the computer eliminates two incorrect responses, leaving only two possible answers; "Ask the Audience" allows the player to quiz the studio audience for the most likely correct answer; "Phone a Friend" enables the player to telephone one of five pre-arranged contacts who help to determine the correct response. All of these devices take the weight of knowledge off the contestant, and thus provide a real degree of luck. It certainly does not come close to the level of knowledge one must amass in order to compete in a show like "Jeopardy," on which there are no multiple choice questions and a contestant is on his or her own. Moreover, there exists a great deal of chance to even make it into the final round.

"Who Wants to Be a Millionaire's" success is directly related to the belief that anyone with a little knowledge and lot of luck can be a millionaire. Such a message resonates with the mass of people specifically because it seems to make the American Dream so easily accessible. In the process, the most basic, traditional means of achieving the Dream, industry, has been eradicated. Poor Richard's counsel to engage in "industry" is unnecessary in such a schema. Nowhere in Franklin's writings did it say, "early to bed, early to rise, hope for some luck and you might win a prize."

The success of "Who Wants to Be a Millionaire's" ability to capitalize on the American Dream has spawned a series of copycat shows. "Greed," Twenty-one," and, perhaps most interestingly, "Who Wants to Marry a MultiMillionaire," have utilized the same basic, capitalist American urge for hoards of money. The theme of the latter show is especially amazing. On February 15, 2000, Rick Rockwell, an independent real estate investor, picked from among fifty female contestants who agreed to actually marry a "multimillionaire" if chosen. This Fox Television "epiphany" was the brainchild of executive Mike Darnell who stated that, "the money is a cutesy motivational factor. I think mostly people are looking for a relationship." The show's "winner," an emergency room nurse named Darva Conger, claimed that

neither was her goal. She simply wanted a free getaway to Las Vegas, where the show was broadcast, and to "be on TV and wave to my family and friends." "It was just a lark," insisted Conger, I "was just in complete shock" when I won. When Matt Lauer of the Today Show pressed her, insisting that money must have been a major factor in participating on the show, Conger claimed it was not, even though she walked away with a free Caribbean honeymoon, a $35,000 engagement ring, and an Isuzu Trooper. The prizes totaled some $100,000. Even though Conger has vehemently denied charges that money was a key motivation, and had her marriage with Rockwell annulled, she has since posed for *Playboy Magazine* and earned what some report is upwards of $400,000.

Whatever Conger's motivation, it is abundantly clear that many women jumped at the opportunity to achieve the American Dream through a quickie marriage on a nationally broadcast show. Following the initial airing of "Who Wants to Marry a Multimillionaire," the Fox web site crashed after it was flooded with requests from women to participate on a subsequent episode. Still, the show's rating success of 23 million viewers was greeted with disdain by critics who charged that "the Fox program was dedicated to the proposition that people will do anything for money, that, in fact, *money is everything*…." Some suggested that the show actually change its name to "People Will Do Anything for Money," or "America's Funniest Prostitutes."

Many viewers surely tuned into "Who Wants to Marry a Multimillionaire" simply because of the novelty. The fact remains, however, that Fox executives consciously capitalized on the quest for the American Dream. They utilized the same strategy as "Who Wants to Be a Millionaire," offering a huge cash prize that had both psychological and spectacle appeal. The contestants also played their part in the Dream quest. Certain prizes were guaranteed, and the possibility of hitting the jackpot was a very alluring 1 in 50. Contestants needed only a pretty face and a voluptuous body. Like Regis Philbin's show, the traditional means of achieving financial success, through industry, was eliminated.

State lotteries

Who Wants to Be a Millionaire and similar game shows are only the latest craze in capitalizing on the American Dream. Even more well known, and often more lucrative are state run lotteries. All one needs is "A Buck and a Dream," boasts the New York Lottery. Just as in the game shows, the lottery focuses on the hope of easy money with minimal effort. One does not need to work hard in order to choose a series of numbers. In the lottery scenario, one works for a living only until they hit that big Lotto or Powerball score. The Illinois Lottery's advertisement in a Chicago ghetto encouraged, "This could be your ticket out."

Whereas the payoffs for the big jackpot lotteries are significantly higher than the "Millionaire" games, a May 2000 Powerball game reached 350 million, the odds of winning are equally long. With an average 1 in 12 to 14 million chance of winning, and 1 in 80 million for the big prizes, the degree of luck needed is astronomical. Still, Americans flock to the lottery when the possibility of scoring big is most remote. In 1998, a 300 million dollar jackpot caused thousands of New Yorkers to flood across Connecticut state lines. Greenwich, Connecticut stores had lines 500 people long waiting upwards of 6 hours to purchase tickets. Forced to deal with traffic gridlock and disorderly conduct, the town was forced to spend some $80,000 for police and other emergency services. During the same Powerball drawing, the New Hampshire Lottery executive director held a press conference requesting people not to spend beyond their limits. Notwithstanding such warnings, one man admitted dishing out $3,000 for tickets.

The Powerball and Lotto frenzy is easy to explain: most everyone believes in the American Dream. And though the majority will admit that winning is a long shot, they nevertheless fantasize about the possibility. Having that kernel of hope is part of the

Dream. It is the state lotteries' ability to capitalize on this fantasy that makes them so successful. Operating in 37 states and the District of Columbia, lotteries sales for 1996 totaled 42.9 billion dollars, 38% of which was net revenue, making lotteries by far the most profitable form of gambling. Most gambling venues pay back about 90% of what they take in, whereas lotteries pay out only about 50%.

Yet lotteries have been around for literally hundreds of years. America was created with their help. In 1612, the British crown authorized the Virginia Company of London to hold a lottery to aid the Jamestown colony. During the colonial period and after, Americans held lotteries to raise funds for internal improvements and defense. Thus how are the lotteries today different and why do they influence the traditional meaning of the American Dream?

The simple answer is advertising. State lotteries have learned the importance of effective, comprehensive marketing. Up until 1975 the federal government prohibited states from advertising, but since the ban was lifted lotteries have developed sophisticated, targeted promotions. In 1997 they spent 400 million dollars marketing the various Lotto and instant games, an amount that doubled the percentage spent on advertising by most corporations. Yet it is not merely the sheer scope of the advertising, but, rather, its effectiveness. Many critics argue that lotteries target poor groups who are least economically able to cope with the expense. In doing so, states are capitalizing on those who are perhaps most in need of realizing the American Dream. The Ohio SuperLotto game, for example,

suggested in its advertising plan that "promotional 'pushes' be targeted as early as possible in the month. Government benefits, payroll and Social Security payments are released in the first Tuesday of each calendar month. This, in effect, creates millions of additional, non-taxable dollars in the local economies of which the majority is disposable."

The Illinois Lottery engaged in an equally calculated strategy to entice an economically depressed neighborhood in west Chicago. Renting space on 40 billboards, the state promised, "How to get from Washington Boulevard to Easy Street." The advertisement's implicit "rags to riches" message played on the most core aspect of the American Dream. And studies show that such promotions work. The poor spend a larger percentage of their income on lottery tickets than the more affluent.

Just as significant, the lotteries purposely mislead players about their chance of striking it rich. One study found that 70% of television advertisements portrayed people winning. Moreover, the study noted that states purposely disguised the odds and, in fact, gave the impression that there existed a good chance of winning. Even some government officials have grown concerned about such tactics. In 1997, New York Governor George Pataki requested lottery officials to "tone down" their, "Hey, you never know" promotion, and added that lottery marketing should avoid "raising unrealistic expectations." One might ask, is there no law to stop such deceptive commercials? Of course, the Federal Trade Commission has "truth-in-advertising" standards. Yet because lotteries are state entities they are not bound by the same requirements to which private businesses must comply.

Thus lotteries are free to spend hundreds of millions on what is often disingenuous advertising specifically designed to manipulate people's quest for the American Dream. As one author noted, "the lottery, it is said, exploits people's yearnings for a better life, offering them a sucker bet wrapped in promotional hype." Another writer criticized that, "our government shamelessly panders to dreams. They advise people, many of them poor, that the lottery is a good way to get money….If there ever was a get-rich-quick scam, this is it - perpetrated by government."

Similar to the "Millionaire" game shows, one of the key components to realizing the American Dream is luck. Once again, Americans are sent a message that success can be achieved, not through industry, but, rather, via chance. Nor have critics of the lotteries missed this phenomenon. Michael Sandel insisted that lotteries send "a message at odds with the ethic of work, sacrifice and moral responsibility…." Instead, people are told that "with a little luck they can escape the world of work to which misfortune consigns them." Another critic agreed, arguing

that, "in short, lotteries may undercut the ethic of work and achievement, replacing it with an ethic of luck."

Yet lotteries, in fact, do even more. They play both on the ethic of luck and attempt to fool one into believing that there is something more than luck -- that skill is a component of winning. The National Gambling Impact Study Commission noted that lottery advertising specifically sought to persuade players that they could "influence their odds through the choices of numbers they pick." Moreover, there are a plethora of books that promise to teach the would-be lottery winner: *Found Money: How to Consciously Win the Lottery; The Basics of Winning Lotto-Lottery; How to Win: More Strategies for Increasing a Lottery Win*. The implication is that through hard work one can develop the skill necessary to win the lottery, and thus the American Dream.

With such a message one might argue that the American Dream is alive and well, that its integrity has been maintained. Industry, Ben Franklin's traditional ingredient, is realized through calculation and superior planning. Nothing, however, could be further from the truth. The lottery is unquestionably random. One needs only a buck, a dream, and unimaginable luck. Thus, like the "Millionaire" game shows, state lotteries, through carefully targeted advertising, have played upon and drastically altered the customary conception of the American Dream.

Compensation lawsuits

If game shows and lotteries have seemingly opened a path to fulfilling the American Dream, so too has the proverbial "million dollar injury." Litigation is as American as apple pie, though it does not leave so sweet a taste in the mouth of most Americans. Indeed, many view the legal profession with disdain, especially personal injury lawyers whose ubiquitous "have you been involved in an accident? You may be entitled to compensation" advertisements encourage the public to believe that easy money can be had. Such "ambulance chasers" have spawned hundreds of lawyer jokes. "What's a million lawyers at the bottom of the Sea? A good start." Such humor, though laughed off in passing, says something about the legal profession in the eyes of the public. Still, Americans file tens of thousands of law suits each year, many in the hopes of cashing in on a personal injury or product liability case. Some scholars have likened such strategies to playing the lottery:

The operation of the tort system is akin to a lottery. Most crucial criteria for payment are largely controlled by chance:(1)whether one is lucky" enough to be injured by someone whose product or conduct can be proved faulty; (2) whether the party's insurance limits or assets are sufficient to promise an award or settlement commensurate with losses and expenses; whether one's own innocence of faulty

conduct can be proved; and (4) whether one has the good fortune to retain a lawyer who can exploit all the variables before an impressionable jury, including graphically portraying whatever pain one has suffered.

Equating such a scenario to achieving the American Dream may be viewed as extremely strange at best. Yet the similarity between game shows, lotteries, and tort litigation is not as farfetched as one might think. In all three situations the desired end is a trip to the bank with a fat check. In recent years a number of court cases have resulted in just such an outcome. If a plaintiff wins a lawsuit he will most likely receive not only compensatory damages (those that reimburse for medical expenses, lost wages, etc.), but may also be awarded punitive damages (those that punish the defendant for negligent or dangerous behavior). Moreover, in order to send a message to the offending company jury awards for punitive damages often far exceed compensatory damages.

Thus like game shows and lotteries, injury and product liability lawsuits can be extremely lucrative. And once again, in such a process the traditional road to the American Dream is circumvented. Ben Franklin's industry and Lincoln's labor ethic are not components of a plaintiff's road to riches. The classic American ingredients of hard work, frugality, and self-reliance do not appear in the lawyer's brief. America's new Poor Richard mantra has become "Early to bed, early to rise, file a law suit and sue till' they cry."

There is, however, a strange component within the legal avenue to the American Dream. In neither the game show nor the lottery are people required to physically injure themselves in order to win. Injury is thus a unique component of achieving the American Dream through litigation and therefore begs the question, "who in their right mind would trade health for a financial bonanza?" There are, of course, those who do, or at least fake injury. The Discovery Channel recently ran a special on the effectiveness of video surveillance by casinos to tape and prosecute individuals who feign injury on casino property and subsequently file fraudulent lawsuits.

Heading off such suits with the use of video, however, is hardly the norm. There are undoubtedly thousands of cases in which plaintiffs fake injury and symptoms in order to reap financial reward. The difficulty in assessing this problem is the lack of dependable information on the subject. As one legal scholar notes, "we know remarkably little about frivolous litigation. Reliable empirical data is extremely limited, and casual anecdotal evidence highly unreliable. We have no clear explanation of why frivolous suits are filed or even common agreement on what constitutes a 'frivolous suit.'"

For those attempting to cheat the system through fictitious injury and false testimony there is little doubt that they are in it for the money, and in doing so attempting to circumvent the traditional means of attaining the American Dream. Yet what of those who are genuinely injured and sue? Are they too culpable for making an end run around hard work and self-reliance in order to gain financial independence? Do the truly injured not deserve some degree of compensation for pain and suffering? Many Americans would agree that blatant negligence on the part of one party, resulting in injury to another should be reasonably compensated. In this respect, one might argue that at the outset there existed no willful attempt on the part of the injured to make a payday out of their predicament. Still, the readiness of some individuals to file lawsuits, the sizable jury awards, and the failure of plaintiffs to take responsibility for what often seems clearly hazardous behavior makes litigation look like the yellow brick road to the American Dream. One merely needs to look at a handful of cases to see why tort reform has become such a hot topic in the United States.

When a 46 year old Korean immigrant was electrocuted by the "L" train line in Chicago his family sued and won $3 million in damages. Such an award may not seem outlandish if Mr. Lee had simply stepped onto a faulty rail line or bumped into an exposed wire. Instead, he walked home from a party with a blood alcohol level three times the legal limit, decided to walk past three signs that stated "Danger," "Keep Out," "Electric Current," then proceeded to urinate on a live rail line. He was electrocuted instantly. For contributory negligence the $3 million reward was cut in half.

In Hanover Park, Illinois an unlicensed Thomas Redlin, after having been drinking, borrowed a friend's motorcycle and ultimately crashed into an unmarked median strip. He was paralyzed from the waist down and sued the town for failing to notify drivers of the median. His $6.75 million award was lessened by 10% because of contributory negligence.

In both Illinois cases huge cash settlements provided either the family or the injured party with financial freedom; the goal of the American Dream. Assuredly, the parties in the two cases would most likely prefer to have their health intact rather than the money. Thus we are again faced with the "strange" factor in the litigant's quest for the American Dream. Neither of these gentlemen awoke in the morning and decided that today will be the day that leads me to financial success. In the case of game shows and lotteries, participants are actively pursuing the Dream from the start. For most, the lawsuit "lottery" is a decidedly reactionary strategy. It is also one that often divorces the injured party from taking responsibility for their own actions, something that is a chief complaint among opponents of such lawsuits. Why, they

argue, should someone else have to pay when an individual's conduct is clearly negligent and dangerous?

The failure to take responsibility is another element that ties tort litigation to changing conceptions of the American Dream. The accident victim who causes their own injury but expects someone else to pay is very similar to the individual who believes that financial success is owed to them regardless of their lack of work ethic. In both cases, neither party accepts responsibility for their situation. Instead, they maintain a sense of entitlement that justifies their belief.

Connected to the twin problems of failure to take responsibility and harboring a sense of entitlement is the encouragement of others to engage in the same conduct. When an injured party who is clearly responsible for their own predicament, such as both Illinois cases, files a lawsuit and wins, there can be little doubt that it contributes to a litigious environment in which others look to the legal system to get their piece of the financial pie. The end result is a society that is ready to sue on almost any provocation. And the goal is always the same: money. Not all lawsuits result in million dollar awards, but they still provide significant cash incentives for seemingly innocuous incidents. The 1998 American Bar Association Journal reported amounts won in "The Torts of Summer." Slipping on algae in a swimming pool gained one Florida resident $41,000. Getting hit by a softball during warm-ups in the same state provided another individual with $52,000. A collision in a splash pool at a New Jersey water park resulted in a reward of $130,000. Burns from hot coals at a public beach in California granted the victim $435,000.

Equally unbelievable is the Miami, Florida woman who collected $250,000 after binging on cocaine and alcohol, then splashing herself with alcohol, was burned when she attempted to light a barbecue. Or the San Francisco mugger who was awarded $24,595 after being injured when the cab driver he was attempting to rob pinned his leg to a wall until the police arrived. The list goes on and on.

These seemingly "frivolous" lawsuits have initiated a major push for tort reform. State legislatures have responded with a variety of measures: caps on punitive damages, abolishment of punitive damages if a product complied with state or federal regulations, requiring plaintiffs to waive all rights of medical confidentiality in cases involving injury, proposals for the losers in tort cases to pay court costs. The Federal Government has also taken up the tort reform banner. Legislation concerning product liability has been introduced in Congress, and failed, each year since 1983. In 1996, Newt Gingrich made it a staple of the Republican Party's "Contract With America." The reason for such action on the part of the nation's legislators is simple: like many Americans they are tired of what one Illinois lawmaker described as "unfair, ridiculous, frivolous, silly lawsuits."

Opponents of tort reform are equally adamant in their denunciation of reform legislation, arguing that in actuality only a very small percentage of potential tort plaintiffs pursue litigation, that tort claims have not increased over the last decade and, in fact, product liability cases have declined. Moreover, they insist that reform would reduce legal protection for "at-risk" individuals such as the poor, the elderly, and the sick. What lawyer, argues opponents of reform, would take on cases that necessitate significant amounts of time, money, and labor unless they could be certain of victory?

The case that has become the poster child for both pro- and anti-tort reform advocates is the infamous McDonald's hot coffee spill in which an elderly woman was awarded $2.9 million after accidentally pouring hot coffee on to her lap and suffering a serious burn. On the surface the case looked like a quintessential example of tort litigation gone haywire. A woman takes what is known to be a hot beverage, places it between her legs in a car, and proceeds to spill the contents. For this example of utter negligence she is awarded millions. Critics of a legal system run amok had a field day, publishing headlines critical of the verdict: "Big Bucks for Dumb Luck? Coffee is Hot and Life is Full of Risks--Deal With It;" "The Legal Wheel of Fortune is Spinning Out of Control;" "A Great Year for Victims, Some of Whom Could Be Dangerous;" "Enough Already!"

America's popular culture comedians also latched on to the absurdity of the case. David Letterman included as number four on his "Top Ten List of Dr. Kevorkian's Tips for Summer," that one should take a bunch of friends to McDonald's and pour hot coffee on each other. On another show Letterman suggested that the number eight, blizzard safety tip was to clear snow off of the driveway with just one scalding hot cup of McDonald's coffee. Jerry Seinfeld even aired an episode in which Kramer filed a hot coffee lawsuit.

As a result of such commentaries, many Americans increased their distaste for what they considered an already ridiculous legal system that allowed irresponsibility to be rewarded. The flip side of the case, however, and what anti-tort reform advocates continually attempt to point out is that the verdict was in fact justified. Additionally, the verdict was ultimately overturned. Stella Liebeck, the burn victim, received only $640,000. Moreover, the facts in the case were more serious and egregious than most realized. Liebeck suffered second and third degree burns, spent a total of three weeks in the hospital, and underwent surgery for skin grafts. She first contacted McDonald's only to request $10,000 for medical bills, which they refused. Additionally, McDonalds, who served their coffee at a scalding 180 degrees, had received upwards of 700 reports of similar burn incidents, but did nothing to address the problem. Finally, the $2.3 million in punitive damages represented exactly two

days of McDonald's coffee sales. The jury was attempting to send a message to the fast food giant.

The reality of the case, especially what seems like McDonald's wanton indifference to complaints that their coffee was too hot, may cause some to rethink the importance of big cash settlements in product liability cases. This is certainly the hope of anti-tort reform advocates. Reality, however, nor tort reform, are the real intent of the present article. Most Americans do not know the specifics of the McDonald's case. They have seen only that a woman was awarded millions for spilling coffee. The fact that Stella Liebeck was not on a litigious quest to fulfill the American Dream makes no difference. Her pyrrhic victory encouraged others who were more than happy to use the hot beverage spill to reap economic reward. Since Liebeck's 1994 incident a host of hot beverage lawsuits have been filed against McDonald's, Burger King, and the like. Thus the moral of the story is that a variety of people viewed the original case as a lesson plan for achieving the American Dream.

Opponents of tort reform insist that the legal system is not overburdened with personal injury and product liability cases. It is, they argue, only a handful of very publicized cases that create such a perception. And those cases are often reported out of context. The McDonald's suit is a case in point. Yet in America it is the perception that counts. One Gallup poll reported that only 41% of the public believes that lawsuits are justified "about half of the time." Other research shows that there is "a widespread impression among jurors that the civil litigation system is overburdened by claimants seeking awards in meritless cases."

The mass of Americans are not familiar with legal articles that may show such assumptions to be faulty. The seeming reality of the situation is that some litigants are getting rich as a result of their own stupidity and negligence. Their failure to take responsibility for their actions, a real sense of entitlement, and a social atmosphere that encourages lawsuits, leads them to the personally injury lawyer's doorstep. In doing so the injured begin their litigious quest for the American Dream. For the plaintiff, there is no industry, no work ethic, and no perseverance or self-reliance involved. As a result, the traditional road to the American Dream has been dashed.

Conclusion

The "rags to riches" legend has and continues to be a cornerstone of the American Dream. The traditional message taught that through hard work, frugality, and self-sacrifice one could achieve financial success and social mobility. Ben Franklin counseled industry, Abraham Lincoln sang the praises of the northern labor

system, and Horatio Alger instilled hope in generations of Americans. All three helped to establish basic guidelines for success in a land of infinite possibility.

There are unquestionably many Americans who continue to abide by such tenets and in doing so are rewarded for their efforts. Yet there are also those who have come to believe that the American Dream's promise of riches is just that, a promise, and as such they feel entitled to instant financial success. Nor has the socio-corporate climate in America disappointed such a belief. Savvy television producers and marketing executives have latched on to the core of the American Dream. They understand that Americans are enthralled with striking it rich. Thus millionaire game shows are designed to make winning seem easy. Lotteries are marketed in such a way that one thinks they have a real shot at cashing in. The reality in both instances is that achieving the American Dream through such means is a long shot at best. Too much chance exists. Too much luck is necessary.

What is the end effect on society? Do millionaire game shows and promises of lottery millions help to further erode the ethic of work and self-reliance that once embodied the American Dream, replacing it with an ethic of luck? Or are these sources of instant gratification merely products of an ethic already lost to some Americans? Perhaps the truth lies somewhere in the middle.

The even darker side to this cultural phenomenon is how the sense of entitlement has spilled over into a lack of responsibility. The fact that so many Americans are willing to utilize litigation to cash in on the American Dream is disheartening. Failing to take responsibility for their own mistakes, plaintiffs look to the legal system to make misfortune into fortune. Again, marketing and an avalanche of advertising by personal injury lawyers helps encourage would-be injury victims. Still, the readiness of people to sue is a key social factor.

Ultimately, most Americans would like to achieve the American Dream of financial independence. Yet it is the means to achieving it that are essential to the nation's ethical foundations. It seems that many Americans covet the easy road to the Dream and in the process undercut the core values that established the Dream in the first place. Equally culpable are the big businesses that capitalize on the quest for the Dream. In an ironic sense, such businesses are fulfilling the Dream for themselves while dangling the possibility of the Dream over the heads of the public. There can be little doubt that the producers of the millionaire games shows, the state lotteries, and lawyers are getting rich on other people's yearning for the American Dream.

B. Postviewing activities

Task 1. Figure out the problems raised in the movie.

Task 2. Comment on the end of the movie.

Task 3. Read the following reviews and write your own review (20 sent.) using new words and word-combinations.

Movie review

A literary adaptation that continually begs detrimental comparison with the novel, this relies too much on appearance, making little attempt to explore behind the beguiling '20s façade. Given little support, the characters are left scratching the surface, their feverishness expressed in an unfortunately literal manner, as though they're running high temperatures most of the time. Redford occasionally conveys Gatsby's private obsession and his unease, but too often he's merely decorative, certainly no enigmatic figure of gossip. Farrow's Daisy is disastrously lightweight, a cross between squeaky child and flapper hard to imagine as the object of anyone's infatuation. It's sadly logical that their love is celebrated as the ultimate Babycham experience. Although no catastrophe, uneven pacing and length make *The Great Gatsby* over-schematic and overt, at its best when dealing with the lesser characters, and safely middle-of-the-road.

The 1974 production under consideration here was the third filming of F. Scott Fitzgerald's celebrated novel, the first being a 1926 silent version starring Warner Baxter and the second a 1949 version starring Alan Ladd. Like the 2001 television adaptation with Toby Stephens, they all met the same fate; namely, they were unable adequately to convey the book's poetic vision. Nevertheless, of the four screen attempts, it's this 1974 "Great Gatsby," helmed by British director Jack Clayton ("Room at the Top," "The Innocents," "The Pumpkin Eater"), that comes off best.

Or maybe I just like it because I've seen it so often, having taught American Lit. most of my career. Whatever, certainly the mainstream critics disapproved of it, some of them intensely, and audiences stayed away. While I agree with these reactions in part, maybe I can set some things right by injecting a note of optimism into broil.

But first things first. Fitzgerald published his novel in 1925, commenting to his editor, Maxwell Perkins, during the writing process that he was consciously striving to create a work of art. As such, the book became a multilayered narrative of manifold themes, symbols, and characterizations tied up in a lyrical prose style that would become a nightmare for filmmakers to translate to the screen.

The story hardly needs summing up for anyone who has gone through an American high school or college, but for the benefit of those who somehow missed it (or just can't remember it), the story superficially concerns the illicit love affair of a mysterious young man of fortune, Jay Gatsby, and a beautiful, young, rich, and very

married East Coast woman of society, Daisy Buchanan. Only it's not. What I mean is, the story is really about the corrosive forces of wealth, class structures in a classless society, the elusive nature of happiness, and the loss of innocence and illusion, what reviewers at the time of the book's publication generally overlooked but what critics of the late forties finally picked up on and declared as a perfect depiction of the corruption of the American Dream.

Set against a background of the Roaring 20s, a term Fitzgerald helped coin, the Jazz Age, Prohibition, the rise of gangsterism, fast cars, and faster women, the story looks at the rich and the poor with equal disdain. It's both an indictment of the era and, ironically, a glorification of it. However, what the various movie versions over the years have concentrated on is the story's romance at the expensive of its spiritual and allegorical implications.

The weaknesses in the 1974 version of "The Great Gatsby" are easy to see if a person has recently read the book. For one thing, the film's too long. Fitzgerald's novel is a masterpiece of conciseness, as brief and insightful as the most powerful poetry in conveying to the reader as much as possible in as few words. The film is 146 minutes, almost two-and-a-half hours. Short novel; long film. Certainly, the filmmakers were trying their best to cram everything they could into the movie, but books and movies are two different animals and need to be treated differently. Where the novel seems a marvel of succinctness, the movie can seem endless, especially during several romantic, soft-focus sequences that appear to go on needlessly forever.

Worse, the film never achieves the lyrical grace of the novel, nor should it be expected to match the novel's elegance. Most of the book is told to us in the first person by a friend of Gatsby's, Nick Carraway, and scriptwriter Francis Ford Coppola (who took over for Truman Capote) does his best to condense the narration without using too much voice-over and to translate much of what is told to us into screen imagery. But there are some things that only words, not images, can convey. Take the line at the top of the review, for instance, which comes off in the movie as just another Gatsby party. Coppola even omits the book's famous last line, "So we beat on, boats against the current, borne back ceaselessly into the past." Maybe he thought the line too ethereal or too ambiguous for moviegoers to comprehend. A novel, after all, allows readers time to think about each utterance at the moment it's read, whereas in a movie viewers are not given much chance for reflection until later, when it's usually too late.

Needless to say, the novel's thematic content is pretty much dismissed as well, with only the faintest allusions to the empty dreams of its protagonist drifting in and out of our awareness when it's over. In a way, I suppose that exemplifies what the book's all about, in any case, but I think Fitzgerald had a more tangible goal in mind

for his figurative tale. Except for the narrator, however, the characters in the story are generally bereft of values or principles, and perhaps that is the one important point the movie does make clear. So all is not completely lost.

On the other hand, there are any number of things the movie does well, starting with the casting of Robert Redford as Jay Gatsby. Critics have complained that the actor was too refined, too suave, too much the Hollywood star to portray what Fitzgerald describes as an "elegant young roughneck." Conversely, critics complained that Redford sounded awkward in his phrasing. Possibly, we should take our clue from the word "elegant" rather than "roughneck," because that is precisely what Redford, as Gatsby, seeks to realize. Gatsby is the ultimate overachiever, right down to his attempts to appear sophisticated by over articulating his words and using phrases like "old sport." Redford nails it, still bringing a glamor to the part it sorely needs, and when Gatsby explains his compulsive attraction for Daisy by saying "Her voice is full of money," we can readily understand what he means.

The rest of the cast is equally fine. Sam Waterston plays the narrator, Nick Carraway. He's perhaps the best-cast performer in the film because he so perfectly fits the role. Not only is Waterston a superb actor, he looks ordinary, the Everyman that Nick is supposed to be; he's each of us looking in on a world far removed yet very close to our own. Mia Farrow plays Daisy with appropriately wide-eyed, empty-headed charm. Bruce Dern is Daisy's intimidating husband, Tom, not quite as physically imposing as the "brute" described in the novel, but just as arrogantly repulsive in his snobbish, boorish, elitist, racist way. Lois Chiles plays Jordan Baker, Daisy's best friend, with a voice so sexy you'll remember it long after you've forgotten the actress. Karen Black plays Tom's "other woman," Myrtle Wilson, far more attractive than the Myrtle imaged by Fitzgerald but every bit as slutty, tawdry, and cheap. And Scott Wilson plays George, Myrtle's cuckold husband, the poor sap who brings the story to its inevitable close.

Review

By Roger Ebert

The Great Gatsby is a superficially beautiful hunk of a movie with nothing much in common with the spirit of F.Scott Fitzgerald's novel. I wonder what Fitzgerald, whose prose was so graceful, so elegantly controlled, would have made of it: of the willingness to spend so much time and energy on exterior effect while never penetrating to the souls of the characters. It would take about the same time to read Fitzgerald's novel as to view this movie - and that's what I'd recommend.

The movie is "faithful" to the novel with a vengeance - to what happens in the novel, that is, and not to the feel, mood, and spirit of it. Yet I've never thought the

events in The Great Gatsby were that important to the novel's success; Fitzgerald, who came out of St. Paul to personify the romance of an age, was writing in a way about himself when he created Gatsby. The mundane Midwestern origins had been replaced by a new persona, by a flash and charisma that sometimes only concealed the despair underneath. For Fitzgerald, there was always something unattainable; and for Gatsby, it was Daisy Buchanan, the lost love of his youth, forever symbolized by that winking green beacon at the end of her dock.

The beacon and the other Fitzgerald symbols are in this movie version, but they communicate about as much as the great stone heads on Easter Island. They're memorials to a novel in which they had meaning. The art director and set decorator seem to have ripped whole pages out of Fitzgerald and gone to work to improve on his descriptions. Daisy and her husband, the ruthless millionaire Tom Buchanan, live almost drowning in whites, yellows, and ennui. Tom's mistress Myrtle and her husband, the shabby filling station owner George, live in a wasteland of ashes in Fitzgerald's novel; in the movie, they seem to have landed on the moon.

All of this unfeeling physical excess might have been overcome by performances. But the director, Jack Clayton, having assembled a promising cast, fails to exploit them very well. When the casting of Robert Redford as Jay Gatsby was announced, I objected because he didn't fit my notion of Gatsby: He was too substantial, too assured, even too handsome. I saw him as Tom Buchanan, and somebody else as Gatsby (Jack Nicholson, maybe, or Bruce Dern - who plays Tom).

Having seen the movie, I think maybe I was wrong: Redford could have played Gatsby. I'm not even sure it's his fault he doesn't. The first time Clayton shows us Gatsby, it's a low-angle shot of a massive figure seen against the night sky and framed by marble: This isn't the romantic Gatsby on his doomed quest, it's Charles Foster Kane. A scene where Gatsby reaches out as if to snatch the green beacon in his hand is true to the book, but the movie's literal showing of it looks silly.

These hints of things to come lead up to two essential scenes in which Clayton fails to give us a Gatsby we care about. The first is the initial meeting between Gatsby and Nick (Gatsby wants Nick, his neighbor and Daisy's cousin, to invite her to tea so they can meet again). Redford is so inarticulate and formal in this scene with Nick that we laugh; it's the first time we hear him talk, and he's so mannered that the acting upstages the content of the scene. Doesn't that have to be Clayton's fault?

We know Redford has range enough to have played the scene in several better ways. And then the actual reunion between Gatsby and Daisy -- the moment on which the rest of the movie is going to depend - gives us Gatsby's toothpaste grin and Daisy's stunned reaction and holds both for so long that any tension reduces itself to

the ridiculous. It doesn't even feel as if Gatsby's happy to see Daisy - more that he assumes she's overjoyed to see him.

The message of the novel, if I read it correctly, is that Gatsby, despite his dealings with gamblers and bootleggers, is a romantic, naive, and heroic product of the Midwest - and that his idealism is doomed in any confrontation with the reckless wealth of the Buchanans. This doesn't come through in the movie. When Nick, at his last meeting with Gatsby, tells him how much he admires him ("You're worth the whole crowd of them"), we frankly don't know why unless we've read the book.

Oh, we're told, to be sure: The sound track contains narration by Nick that is based pretty closely on his narration in the novel. But we don't feel. We've been distanced by the movie's overproduction. Even the actors seem somewhat cowed by the occasion; an exception is Bruce Dern, who just goes ahead and gives us a convincing Tom Buchanan. We don't have to be told the ways in which Tom is indifferent to human feeling, because we can sense them.

But we can't penetrate the mystery of Gatsby. Nor, to be honest, can we quite understand what's so special about Daisy Buchanan. Not as she's played by Mia Farrow, all squeaks and narcissism and empty sophistication. In the novel, Gatsby never understands that he is too good for Daisy. In the movie, we never understand why he thought she was good enough for him. And that's what's missing.

That, and one other small item: How could a screenplay that plundered Fitzgerald's novel so literally, that quoted so much of the narration and dialogue, have ended with a rinky-dink version of "Ain't We Got Fun" instead of the most famous last sentence of any novel of the century? Maybe because the movie doesn't ever come close to understanding it: "And so we beat on, boats against the current, borne back ceaselessly into the past."

The Great Gatsby Movie Review

The 1974 adaptation of the critically acclaimed novel the Great Gatsby is directed by Jack Clayton and screenwriten by Francis Ford Coppola, with Robert and Mia Farrow as leads. The two actors give excellent performances, and certainly portray the beautiful people they are made out to be in the book. One scene in particular that reflected that Redford was was chosen for this part was when the Nick and Gatsby are in suits and Nick is perspiring in is utterly unsuitable manner of dress for the weather, while Gatsby remains cool as usual, not shedding a drop of sweat. In addition Mia Farrow develops Daisy's flighty character nicely, and she makes you love her but hate her at the same time very well.

Another aspect of the film I found impeccable was the scenery, which centres on the lives of America’s decadent and spoiled. The scenery presents the idea that

they have money than they need and they can do whatever they want whenever they want. Their scenery is a recreation of European historical grandeur, a fact that the film is keen to demonstrate.

Symbolism in the movie was also awesome, I really appreciated how the director added a few twists of his own which I will come to shortly. Particularly memorable is the scene where Daisy weeps over Gatsby's shirts. Is she really weeping for their beauty ? This was really well done and hampered enough to make the viewers believe that someone could actually be so superficial. Also kudos to the director on the scene when the film visits the miserable gas-station home of Tom Buchanan's lover, Myrtle. Here the colour drains from the film, serving as a sharp contrast to the rainbow spectrum of the rich's world, where money reflects carelessness and happiness. Also recall that owning a dog seems to be the ultimate fashion accessory of the time. The film has dogs running everywhere, a reflection I'm sure on their owners. But see if you can glimpse the scruffy mongrel that steals food from a table at one of Gatsby's parties. Is this a reflection of how Gatsby got his fortune as suggested that he came upon it just like how the dog came across the food on the table. This was one metaphor I didn't catch in the book and I credit to Francis Ford Coppola the screenwriter. Also the Clayton/ Coppola team portray the spectacles of T.J. Eckelberg nicely, making it obvious this is a symbol of obscured vision and poor judgement.

I only have one real complaint about the film, the conflicts in the narrative voice. In the first half of the movie Nick was the narrator and then as the movie progressed it seemed that the camera slowly became the narrator. During Gatsby's and Daisy's affair, they camera was the one who narrated all of that, whereas in the novel Nick had to rely on Jordan or even Gatsby himself to find out about the events that went on when he wasn't around, and these accounts were sometimes biased. Deception and the ability of people to manipulate the way they are perceived by others are important themes in the novel.This was something that was totally missed by the director. I don't know how one would go about directing something like that, but it was very important and I was somewhat solemn that Jack Clayton couldn't somehow integrate it into the film. I guess in all I thought the film was pretty good, the acting and the set especially but I found the film lacked alot of substance that Fitzgerald created in the book. But that happens in most movies that have psychological twists, where the complexes of characters are hard to display with real people trying to act them out. Also minor complaints are that I thought the start was very slow. It is true that all the other people are mere shadows of Gatsby and so only come to life after his arrival in the film. Another thing that I found a little irritating

was that in the film they don't make Gatsby's suspicious past evident until halfway through the movie.

All in all I thought it was a great movie, it interpreted the book very well and I must give credit to the actors, the set and the directing for their great work

Task 5. You are a news reporter for the newspaper Enquiry (spread rumors about celebrities), and you are going to write a scandalous article about Tom Buchanan based on your interviews with the doorman, the elevator boy, the janitor of the apartment building where Myrtle and Tom meet, Mr. & Mrs. McKee (the photographer who has a studio on the first floor of the apartment building), and Katherine (Myrtle's sister).

Task 6. Write a letter from the point of view of one of Tom's old enemies at Yale, who now lives nearby the apartment building, to a friend of his but also Tom's enemy. In the letter he should report what he has heard about Tom , especially his affair with Mrs. Wilson.

For example:

Dear Bobby, This is your old buddy from Yale. I have just moved a block away from Tom Buchanan. Did you hear about that old conniving Tom Buchanan? Since he has graduated from Yale, he has married that beautiful Daisy and even has a child. What a mess!! Unfortunately for Daisy, he is having an affair with a woman by the name of Myrtle Wilson. She is not even that beautiful to look at. I'm telling you, he is going to get it soon. What goes around, comes around!

See you soon,
John Davis

Task 7. Be Daisy and retell your story of your life from 1917-1922.

Task 8. ***The Great Gatsby Art Project***

Directions –

Working individually you will create a visual representation on a certain aspect in "The Great Gatsby".

Ideas –

1. Draw up a work order for caterers', gardeners, etc. For one of Gatsby's parties.
2. Draw up a list of comments made by Nick or others about women.
3. Draw a picture of the owl-eyed man and the others who frequent Gatsby's parties.
4. Create a map of Long Island and New York City, tracking the forays of Nick and others.

Requirements –

- Presentation no longer than 5 minutes on your art creation.
- One page typed paper on what your creation is, why you chose the elements that you did and how it relates to "The Great Gatsby".

Task 9. Often people, along with weather, things, and colors, can be symbols. What might Myrtle Wilson be a symbol of? What might Daisy be a symbol of? Compare and contrast Tom and Wilson.

Task 10. Discuss what the following symbols represent in the movie:

a) the valley of ashes
b) the eyes of Dr. T.J. Eckleberg
c) the green light at the end of Daisy's dock
d) the mantle clock
e) Daisy's voice "full of money".

Task 11. Compare and contrast the characters of Tom and Gatsby.

Task 12. Debate that The Great Gatsby illustrates the theme of the American dream being corrupted by the desire for wealth.

Task 13. Explain how The Great Gatsby reflects the Jazz Age.

Task 14. Compose a letter that Gatsby might have sent to Daisy while he was fighting in World War I.

Task 15. Write a letter that Daisy might have written to Gatsby after her wedding to Tom.

Task 16. ***Discussion Questions***

✓ Have you ever wanted to repeat the past? How realistic do you think Gatsby's dream is?

✓ In the story, Tom and Daisy are a part of the established upper class, while Gatsby is part of the class known as the nouveau riche. Decide which social group you would want to belong to and explain why.

✓ Discuss what led to the downfall of Gatsby's dream.

Task 17. Essay Questions

1. Explore the character of Nick. In what ways does he come off as reliable or unreliable?

2. Throughout the story, Gatsby has difficulty accepting that the past is over and done with. Where do you find evidence of his trying to recapture the past? What does this say about him? Should people live their lives yearning for something in the past? Why or why not?

3. It is not uncommon to hear the term "a self-made man." In what possible ways might this term be explained? How does Gatsby fit that definition? In what ways does he take it too literally?

4. Although Gatsby professed to love Daisy, there is a sense that he was not in love with her as much as he was in love with the idea of her. Where can you find evidence of Gatsby's devotion to an ideal rather than an actual person?

5. Although Nick Carraway has his reservations about Gatsby, it is clear he thinks of him fondly; after all, he titles the story The Great Gatsby. He leads a questionable existance and comes to a tragic end, yet Nick feel empathetic toward him. Does Gatsby deserve to be called "Great"? In what ways is he great? In what ways is he not? In the end, which wins out: greatness or mediocrity?

Task 18. Study Questions:

1. Why has Nick moved to New York?
2. How does Nick come to live next door to Jay Gatsby?
3. What is Jordan Baker’s relationship to Daisy Buchanan?
4. What does Nick learn from Jordan when Tom is called to the phone?
5. Who or what is Dr. T.J. Eckleburg?
6. What is George Wilson’s occupation?
7. What items does Myrtle purchase in the city?
8. What rumour has Catherine heard about Gatsby?
9. How does Catherine explain to Nick the affair of Myrtle and Tom?
10. What kinds of cars does Gatsby use to transport guests?
11. How do the guests behave?
12. How does Gatsby interact with the guests?
13. What is Nick’s first opinion of Gatsby?
14. What happens at the end of the party when guests are leaving?
15. How does Nick provide a contrast to Jordan?
16. Was the Roaring 20’s a time of positive influence on American culture or a time of mischievous?
17. Is the American Dream an attitude or simply just a term?
18. How does Nick’s opinion of Gatsby change?

19. In what country did Gatsby receive a medal "For Valour Extraordinary"?
20. Who does Nick meet at lunch with Gatsby?
21. What does Gatsby want Jordan to arrange?
22. What does Nick learn about Gatsby's past?
23. What does Nick learn about Daisy and her relation to Gatsby?
24. What is known about Daisy's marriage to Tom?
25. For how long has Gatsby been pursuing Daisy?
26. Why does Nick say Gatsby's house looks like the World's Fair?
27. How does Gatsby's gardener help prepare for Daisy's visit?
28. Why does Nick turn down Gatsby's offer to help him make some money?
29. How does Gatsby dress and prepare for a rendezvous with Daisy?
30. How long has it been since Gatsby and Daisy had seen each other?
31. How does Daisy like Gatsby's house?
32. What family does Gatsby come from?
33. What was his real name?
34. Where was Gatsby born? How is Gatsby an example of the American Dream? What type of rich is Gatsby – old or new? Which "rich" is better?
35. How was Gatsby employed by Cody and what jobs did he perform?
36. What legacy did Gatsby get from Cody?
37. How did Tom and Daisy feel at Gatsby's party?
38. How did Tom charge Gatsby with making his money?
39. Why did Gatsby want him and Daisy go back to Louisville after she was free and be married from her house?
40. Why does Gatsby dismiss all his servants?
41. What does Gatsby say about Daisy's voice?
42. What car does Tom drive to New York? Is it of any importance?
43. Who rides with Gatsby?
44. What happened to Myrtle Wilson?
45. How late does Gatsby stand outside Daisy's house, waiting to see if she needed him?
46. Why didn't Gatsby return to Daisy immediately after the war?
47. After learning who owns the yellow death car, what does Wilson do?
48. How was Gatsby's death explained by the press in local newspapers?
49. Who is Henry C. Gatz and how does he learn about Gatsby's death?
50. Why does Nick break up with Jordan?

Task 19. Practice Projects

1. Take on the persona of one of the characters and write a short essay introducing yourself to others. What are you like? What motivates you? What are your goals?

2. Write a short play of one of the scenes in The Great Gatsby (perhaps Tom and Myrtle at the apartment or Daisy and Gatsby at Nick's for tea). Using dialogue, work on capturing the essence of the characters, as well as the scene's significance.

3. What is great about the Great Gatsby? What are your opinions of Gatsby? How great was he and why?

4. After learning that Tom told Wilson that Gatsby was the driver of the yellow car (which wasn't true, though Tom does not seem to have known that) – an action that resulted in the deaths of both Gatsby and Wilson – Nick remarks, "They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made". And, at the movie's end, three people – one of uncertain social class, two of low economic (and social) class – have died violent deaths. The tone of the statement quoted above feels critical towards the leisure class's luxury in being careless, and Tom offers many other criticisms. Yet, at the movie's end, the prominent poor characters are dead and the prominent wealthy characters remain powerful. So, then, does the story ultimately endorse this class structure? Or does it criticize it? Or both? How effective is its endorsement and/or critique? Ultimately, what are its politics regarding class?

5. 'Cause of Death'

Suggest that you examine the evidence surrounding the deaths of some of the characters in the movie. Write up or orally present a coroner's inquest regarding the deaths of one of the following:

- ✓ Myrtle Wilson
- ✓ Gatsby
- ✓ George Wilson

6. Write an obituary or epitaph for Gatsby.

Task 20. Questions to Think About:

1) Who do you think the characters in *The Great Gatsby* represent? Do they seem like real people? Which characters seem the most real to you?

2) What is the symbolism of the green light that appears throughout the movie?

Task 21. Debate on the following:

1. Money cannot buy happiness.

2. You cannot relive the past.
3. If dreams are too fantastic, and reality cannot keep up with ideals they are usually not fulfilled.

Task 22. Pair up with your friend and strike a conversation between:

- Jay Gatsby and Daisy Buchanan
- Tom Buchanan and Daisy Buchanan
- Jay Gatsby and Tom Buchanan
- Tom Buchanan and Myrtle Wilson
- Myrtle Wilson and George B. Wilson
- Jay Gatsby and Nick Carraway
- Daisy Buchanan and Jordan Baker
- Nick Carraway and Ewing Klipspringer
- Jay Gatsby and Meyer Wolfsheim
- Nick Carraway and Catherine
- Nick Carraway and Mr. Gatz

Task 23. Make up a dialogue to persuade your partner to watch the movie "The Great Gatsby".

2.14. Breakfast at Tiffany's

Genre: Romance/Classic, Comedy, Drama

Movie Type: Romantic Comedy, Comedy of Manners

Themes: Social Climbing, Haunted By the Past

Main Cast: Audrey Hepburn, George Peppard, Patricia Neal, Buddy Ebsen, Martin Balsam, Mickey Rooney

Release Year: 1961

Major Characters

Holly Golightly ("Lulamae Barnes")……..……..Audrey Hepburn

A young, charming and mysterious woman from Texas who is living in New York City. She spends much of her time going out with rich men who she doesn't like in order to get their money.

Paul Varjak…….…….George Peppard

An aspiring writer who moves into Holly's building. He can't make a living as a writer, so he works part time as gigolo (male prostitute), satisfying the sexual desires of an older woman.

2E ("Mrs. Falerson")…….…….…….Patricia Neal

Paul's older woman, a rich client who pays for his new apartment and other expenses, in exchange for his sexual services.

Doc Golightly…….……..……..Buddy Ebson

A kind but uneducated old man who arrives in New York, claiming that he was once married to Holly. He wants to take her back to Texas so that she would be with him, his children, and her brother.

OJ Berman…….……..Martin Balsam

A Hollywood movie agent who had tried to help Holly become an actress, in part by teaching her to lose her small-town Texas accent, so she'll speak and think more like an educated, wealthy New Yorker.

Jose…….……..….Jose Luis de Villalonga

A handsome Brazilian man from a very rich family who may one day become President of his country, who becomes interested in Holly.

Sally Tomato…….……..….Allan Reed

The head of a Mafia family who is spending time in Sing Sing prison, who Holly visits every week. He pays Holly $100 a visit so that she'll pass information from him on to his lawyer.

Rusty Trawler…….……..…..Stanley Adams

According to Holly, the 9th richest man in America under 50 years old!

Mr. Yunioshi……..Mickey Rooney
Holly's upstairs neighbor, a ridiculous Japanese man who is always complaining about the noise made in the building.

Task 1. Read the following samples of plot summaries and write your own summary of the movie.

Plot Summary (1)

This film is the story of Holly Golightly, a charming and attractive young woman who moves to New York, partly in hopes of becoming one of the rich and beautiful people of the city. She has a very mysterious past, but we eventually learn that she grew up poor in a small Texas town. When she was just 13, Holly ran away from home with her younger brother, and somehow ended up married to a kind but uneducated "animal doctor" who was old enough to be her father. Later, she escaped her past, moved to Hollywood to become an actress, and ended up in a small New York apartment.

In New York, she holds parties for lots of rich guests, although she herself barely survives financially. She does make some money though, by going out on dates with wealthy men, who pay her for the privilege, and by visiting a well known gangster named Sally, who pays her each week for taking a message to his lawyer (The message is in the form of a "whether report").

One day Holly meets Paul Varjak, a handsome young writer who moves into the apartment upstairs. Paul is working on a novel, but since he can't make a living as a writer, he works as a gigolo for a wealthy older woman who he calls "E2." E2 pays him well for his services and even pays for the apartment in Holly's building. After moving in, Paul gets to know Holly, and soon learns about her strange Texas past, the brother that she adores, and the fact that she seems determined to marry any man, as long as he's extremely rich.

Paul doesn't have much money, but their friendship grows stronger, and as Holly's life is shaken by ever greater problems, she learns that there are more important things to look for in people beyond how much they're worth.

A Quick Note on Mr. Yunioshi: The character of Holly's Japanese neighbor is played by Mickey Rooney, who was the writer of the book on which this film was based. Although Tiffany's is now considered a classic romance, many critics over the years have noted how ridiculous Rooney's portrayal is. With his exaggerated accent and rabbit teeth, it's hard to escape the conclusion that this is an ugly racial stereotype, clearly filmed well before most people expressed disapproval of such silly depictions.

Plot Summary (2)

In an idealized New York City during the early '60s, Holly Golightly (Audrey Hepburn) is a charming socialite with a youthful zest for life who lives alone in a nearly bare apartment. She has such a flippant lifestyle that she won't even give her cat a name, because that would be too much of a commitment to a relationship. Maintaining a childlike innocence yet wearing the most perfect of designer clothes and accessories from Givenchy, she spends her time on expensive dates and at high-class parties. She escorts various wealthy men, yet fails to return their affections after they have given her gifts and money. Holly's carefree independence is changed when she meets her neighbor, aspiring writer Paul (George Peppard), who is suffering from writer's block while being kept by a wealthy woman (Patricia Neal). Just when Holly and Paul are developing their sweet romance, Doc (Buddy Ebsen) appears on the scene and complicates matters, revealing the truth about Holly's past. *Breakfast at Tiffany's* was nominated for several Academy awards, winning Best Score for Henry Mancini and Best Song for Johnny Mercer's classic tune "Moon River".

Blake Edwards may have directed Breakfast at Tiffany's, and screenwriter George Axelrod certainly did a splendid job of adjusting Truman Capote's novel for the screen, but from the first moment Audrey Hepburn steps out of a cab with her coffee and danish and window shops at Tiffany's after a night on the town, this is her movie, and it's all but impossible to imagine another actress in the role. Beyond her tremendous charm and buoyant comic timing, Hepburn manages to make Holly Golightly at once resilient and fragile, a woman who knows her way around Manhattan but still hasn't figured out how not to be hurt by the world around her - it would have been easy to make Holly seem flighty and annoying, but in Hepburn's capable hands she's an adorable, jaded innocent whose hipster façade and oft-stated desire to marry a wealthy man never quite disguises her need to be loved and to belong. As Paul Varjak, Holly's neighbor, friend, confidante, and eventual boyfriend, George Peppard is almost a bit too strong and solid - he seems a mite stiff much of the time - but he plays well off of Hepburn, and knows enough to stay out of her way; elsewhere, Patricia Neal is spot on as Paul's cheerfully cynical "sponsor," and Buddy Ebsen is superb in a brief turn as the former husband of the former Lula Mae Barnes (and could anyone blame him for wanting her back?). The film's only obvious casting mistake is Mickey Rooney, whose buck-toothed and over-the-top shtick as Mr. Yunioshi might be a shade less offensive if he were the least bit funny. However, between Edwards' frothy pacing, Franz F. Planer's lovely location camerawork, and Henry Mancini's memorable score, Breakfast at Tiffany's is a thoroughly charming

and witty valentine to one special woman and the city she loves that still enchants more than 40 years after it first hit the screen.

Task 2. Study the following words and word-combinations definitions and make up 20 sentences with the new words.

Paul moves into the building, and immediately meets Holly and her cat.

You can't go on ringing my bell. You **disturb** me.
"To disturb" a person is to bother or annoy them.

You like me, you know you do. :: I **worship** you, Mr. Arbuck.
"To worship" a person is to idealize them,
or respect them as if they were a God.

Didn't I **pick up the check** for five people?
"To pick up the check" at a restaurant is to pay the bill for others.
When you asked for the change for the **powder room**, what do I give you? A $50 bill! Now doesn't that give me some rights?!
A "powder room" is a small room in a public place like a restaurant where women go to put on makeup and make themselves pretty.

I'm going to call the **vice-squad** on you!
A "vice-squad" is a group of police officers that deal with crimes such as prostitution and drugs.

I **stuck** it in the suitcase so it **muffles** the sound.
Note that "to stick" often means to put or place. "To muffle" a sound is to make it quieter by placing material such as cloth all around it.

Poor **slob** without a name.
A "slob" is a very messy or dirty person. Such a person is also called a pig, though here, Holly is describing her cat!

I don't want to own anything until I find a place where me and things **go together**.
If two things "go together," this means that they seem to fit well together, or seem to be made for each other.

I'm **crazy about** Tiffany's.
"To be crazy about" something is to totally love it or be obsessed with it (Tiffany's is a very famous and expensive jewelry store that still exists).

The **mean reds**? You mean like **the blues**?
"The blues" are a feeling of great sadness or depression, but for Holly, "the mean reds" are a feeling of total fear or horror. It's never used.

Thursday?! It can't be! It's too **gruesome**!
A powerful adjective meaning horribly bloody, violent or shocking.

Be a **darling** and look under the bed for a pair of **alligator shoes**.
"Darling" is perhaps the most over-used word in this movie. It means dear or sweetheart, but it used to very popular among the rich as way of referring to close friends in general. "Alligator shoes" are made from the skin of alligators, which is a scary animal like a giant green lizard.

A girl can't go to **Sing Sing** with a **green face**.
"Sing Sing" is a famous prison near New York city. Here, a "green face" is one that has not been made up or made pretty, but this is never used.

You can always tell a man by the type of earrings he gives you. I must say, the mind **reels**.
Holly is saying that if a man buys a woman expensive earrings, he must be very rich or generous. If your mind is "reeling," it is spinning around in a confused state, perhaps because you're thinking too hard.

Cross you heart and kiss your elbow.
If a child wants a friend to tell the truth, he will ask them to "cross your heart and hope to die" (if they lie). The above is Holly's version of this.

You can never prove he was in the **Mafia**, much less head of it.
The "Mafia" refers to organized crime or mobsters, often associated with families that control prostitution or illegal drugs.

There you are, you **sneak**.

A "sneak" is a person who is often trying to hide, or secretly spy on another without being seen.

Seven months ago, this **so-called** lawyer, Mr. Shaugnessy, asked me how I'd like to cheer up a lonely old man and **pick up** $100 a week at the same time.
A "so-called" lawyer is a person who claims to be a lawyer, but it's not clear if he really is. "To pick up" $100 a week is to make it, often easily.

Wouldn't it be **a good deed** to visit him once a week?
"A good deed" is an act of great kindness or generosity.

I must say that I 'm **amazed**.
To be "amazed" is to be greatly surprised, shocked or fascinated.

It's **none of my business**, but it sounds like you could get in a lot of trouble.
If something is "none of your business," it is personal and something that you should not try to investigate or get involved with.

Sally tells me to tell things to Mr. Shaugnessy, like there's a **hurricane** in Cuba.
A powerful and violent storm that can cause great damage.

Holly discovers how Paul makes a living, and perhaps sees in him something about herself.

Miss Golightly was **kind enough to** let me in.
She was "kind enough to do" something is a slightly old-fashioned but sweet way of saying that she had behaved in a kind or nice manner.

I'm in a terrible rush! **Grand Central Station**, and **step on it**, darling.
Grand Central Station is the huge train and subway station in the middle of New York city. "Step on it" is a slangy way of telling a person to step hard on the gas, or more precisely, to drive quickly.

I know it was **wicked** of me, but I couldn't resist. I **fixed it up** for you.
"Wicked" is an interesting and powerful adjective that means totally evil, bad or immoral, though it's often used sarcastically, as here. "To fix up" an apartment is to furnish it or make it look nice.

If you absolutely hate it, you can rip out everything and **start from scratch**.
"To start something from scratch" is to start it over from the beginning.

Come on, baby, open the door. Aw, be a **pal**.
"Come on" is the most versatile phrasal verb in English, meaning everything from hurry up to stop lying. Here, it means "be nice." A pal is another word for a friend.

Hey, the band's **swinging**!
If a band is "swinging," it's probably playing loud music that is great for dancing. To swing is to rock back and forth (like a child's swing).

He works late hours for a **decorator**.
An "interior decorator" (or designer) helps furnish, decorate and arrange the inside of houses and apartments.

He's sweet when he isn't drunk, but when he starts **lapping** up the *vino*, oh **golly**, *quel* **beast**.
"To lap up" a drink is to drink it quickly, like a thirsty cat. "Golly" is an innocent and old-fashioned way of expressing emotion such as surprise. Note that Holly loves to use foreign words, especially French; "Vino" means wine in Italian, and "Quel" means "what a…" in French (Thus above, she is saying "what a beast he is when he gets drunk…").
A "beast" is an ugly creature or monster.

You looked so **cozy** in here and your decorator friend had gone home.
A nice word for warm and comfortable, especially when it's cold or rainy outside.

Fire escape.
A narrow outside staircase in tall building for escaping during a fire or earthquake if the main staircase is blocked.

What's the weather report? :: **Small craft warnings**….whatever that means.
A common expression in weather reports that means small boats and planes are warned that there may be some rain or wind of which they should be aware (Here, the "weather report" is the message Holly gets from Sally to give to Mr. O' Shaugnessy).

I suppose you think I'm very **brazen** or *tres fou* or something. :: You're not any fouer than anybody else.

"Brazen" is an excellent word that means too forward, direct or shameless ("tres fou" means very crazy, but only in French!).

It's useful being **top banana** in the shock department.
If a person is "the top banana" at something, they are the very best at it (This is Holly's way of saying she likes shocking people, and is very good at doing it).

I'm a writer, **I guess**.
A common thing to say when you're not sure if what you just said before is really true.

Ringing affirmative.
A poetic way of saying absolutely true.

He's written an awful lot of television stuff, but **quel rat**. Holly's French way of saying "what a rat!" For Holly, all the men that she goes out with our unpleasant and awful, like rats.

They're not the kind of stories you can really tell. :: Too **dirty**?
If a story or novel is "dirty," it is filled with lots of sex.

They're dirty, but only **incidentally**. Mainly, they're angry, sensitive, intensely felt, and that dirtiest of all dirty words, **promising**.
"Incidentally" is another way of saying by chance, or perhaps "by the way." If a story (or writer) is "promising," they have a lot of potential to be good or great, but they aren't so great yet.

Or so said the **Times Book Review**, October 1st, 1956. A reference to the book review section of the New York Times.

This is kind of a **ratty** question, but what have you written lately?
In this case, "ratty" means rude or shabby, but this is rarely used today.

You must do very well.
In this context, to "do well" means to make a lot of money.

Everybody thought he was **dotty**, the way he **gorged himself** on peanut butter.

"Dotty" means foolish or crazy, but this is rare today. "To gorge yourself" on food is to eat a lot of it very quickly, like a pig.

He wasn't dotty. Just sweet and **vague** and **terribly slow**.
"Vague" means unclear, and is rarely used to describe a person, the way Holly does here (A plan or memory is often vague). In this context, if a person is "terribly slow," they are probably a little stupid.

If we're going to be friends, **let's get one thing straight** right now! I hate **snoops**!
"To get something straight" is to make it very clear or obvious, so that there is no misunderstanding. A "snoop" is a person who tries to secretly spy on others to see what they are doing or thinking.

I may even take a wild boyish **fling** at writing.
A "fling" is usually a brief but often intense period of satisfying one's own desires. This is Paul's way of saying he's going to try and write.

Holly has a party, and Paul meets all her rich and beautiful friends.

Get yourself stuffed, ha, **Polly**, baby? **Serves you right**, big mouth.
"Polly" is the typical name of a parrot, the bird which loves to imitate people (Dead animals are often "stuffed" for decoration, but "go stuff yourself" is not really used). "Serves you right" is a common way of telling someone they deserved whatever bad thing happened to them.

Don't get yourself all tense and **sore**.
Note that if you're "sore," your muscles can hurt, or you could be upset.

Lot of **characters** come around unexpected.
A good word for people in a movie, or just people in general, often who are so interesting or dangerous that they should be in a movie.

Bourbon, **on the rocks**.
A common way of saying with ice (Bourbon is a type of liquor).

It's unbelievable. What a **dump**.

A widely used word for a house or building that is ugly, unpleasant or in very poor condition.

OJ's a great **agent**. He knows a terrific lot of phone numbers.
In this case, a film agent, who helps actors get roles in the movies.

Come on, **lay off**.
A slangy way of telling a person to stop doing whatever it is they're doing.

Stop **blushing** Fred. You didn't say you're a genius, I did.
If a person "blushes," their cheeks turn red because they are embarrassed.

Quit **stalling**, O.J. Tell Fred what you're going to do to make him rich and famous.
"To stall" is to delay, or refuse to move forward (A car will stall if the engine is not working).

Let me and Fred **settle** that. :: Remember,
I'm the agent. He's already got a decorator. In this case, to "settle" a problem is to come to an agreement.

Is she or isn't she what? :: A **phony**.
A "phony" is a person who behaves in a fake or false manner, or who does not really believe in what they say.

I **sincerely** like the kid, I do.
Another word for honestly, or truly.

It's a streak of the poet. You know what I mean?
This is OJ's way of saying that he is a sensitive guy, since poet's are considered sensitive people (A "streak" is a thin line or band, or in this case, a mark that identifies).

I discovered her a couple years ago. She had a lot of **class**, but when she opened her mouth, you didn't know whether she was a **hillbilly** or an **Okie**. "Class" is a good word for elegance, sophistication or grace in manners. A "hillbilly" is an uneducated person who usually lives in an isolated and rural area, and an "Okie" is a negative word for a person from the state of Oklahoma (many of whom fled to California during the 1930s).

You know how long it took me to **smooth out** that accent?
In this case, "to smooth out" an accent is to weaken or eliminate it.

We **figured** once she could imitate French, she could imitate English.
"To figure" is a colloquial way of saying to think or guess.

We arranged for a little **screen test**.
This is a test that hopeful actors take in which they perform a small role in front of a movie director to see how well they can act.

Paul, **baby**, don't tell me she isn't a phony.
Although this is now old fashioned, "cool" Hollywood types used to love addressing people as baby (just as women used the word darling).

The answering service doesn't answer. :: That's the trouble with answering services.
A clever line. Before answering machines, wealthy people paid a small company to pick up their phone calls.

This is **some** party. Who are these people, anyway?
Note the use of "some" before certain nouns functions as a way of saying amazing, truly interesting or in some cases, disappointing!

Who knows? **The word gets out**.
A way of saying that some information spreads quickly between people.

Reinforcements.
An interesting word that usually refers to added military power in the form of extra soldiers, though here Holly is referring to extra drinks.

She's a model…and a **thumping bore**, but just look at the **goodies** she brought with her!
"A thumping bore" is a Holly's way of referring to a boring person (though thumping, which is a muffled pounding sound, is not used).
"Goodies" usually refers to little gifts, especially sweets like chocolate, though here Holly is referring to rich men.

He's all right I suppose, if you like dark, handsome, rich looking men with **passionate natures** and too many teeth.
If a person has a "passionate nature," they are intensely interested in life, and perhaps very sexual. Paul is describing what some women may think of as the perfect man.

That is a **remarkable** piece of information to have **at your finger tips**!
"Remarkable" is a useful adjective which means amazing, very interesting or worth noting. If you have information "at your fingertips," it is easily accessible or easily retrieved from memory.

I **keep track of** these things.
"To keep track of" something is to watch it move or develop over time.

My wires got crossed somewhere.
People speak of the brain as having lots of wires, and thus if "your wires get crossed," you become confused or disoriented.

You're not **vexed** at me for bringing him? :: Of course not.
To be "vexed" at a person is to be angry or annoyed at them.

Mr. Berman, we haven't been formally introduced, but I'm Mag Wildwood, from Wildwood, Arkansas. That's **hill country**. One way of referring to hilly land that is very rural and isolated.

To think I'd find a **beau** of mine **mousing** after a piece of **cheap Hollywood trash**.
A "beau" is a never used word for boyfriend (It is a French word for handsome). "To mouse after" a person means to try and seduce or charm them, but this isn't used. "Cheap Hollywood trash" is Mag's way of referring to a disgusting actor trying to make a career in film.

I'm going to march you over to the zoo and feed you to the **yak**!
An animal that is like an Ox, or a big funny looking cow.

Timber!
The word to yell when a person (or tree) is about to fall over. "Timber" is also the wood that is produced after a tree is cut down.

Doc returns to take Holly home, but she is no longer the person that he wants her to be.

Sally helps me with my accounts. **I have no head for figures at all**.
Holly's way of saying she is not very good at basic math (adding and subtracting), and therefore she can't balance her checking account.

He feels that for me it's better **to operate on a cash basis, tax wise**.
"To operate on a cash basis" is to both receive payments and pay for purchases in cash, as opposed to with checks. "Tax wise" is a way of saying "in terms of how it relates to taxes." Of course it's easier to cheat on one's taxes if everything is done in cash!

Isn't that just the **weirdest**? I bet they haven't had snow in New Orleans for a million years. I don't know how he **thinks them up**.
"Weird" is an excellent and common adjective meaning very strange.
"I bet" is a common way of saying "I think" or "I'm sure that…"
"To think up" something is to make up or imagine it.

Two **drifters**, off to see the world. There's such a lot of world to see. [Song]
A "drifter" is a person who travels or wonders from place to place, without ever staying to settle down.

I didn't want to sound **neurotic**….
A person who is "neurotic" is convinced that someone or something is going to hurt or harm them, even when there is no reason to think so.

What **crossed my mind….suppose** Bill is having us watched.
If something "crosses your mind," it occurs to you and you think about it. "Suppose" is another way of saying "what if…"

Take it easy! I just want to find out what this is all about!
A very common way of telling a person to calm down.

Her name **ain't** Holly. Her name was
Lula Mae Barnes; It was till she married me.
Note that "ain't" is widely used among uneducated people for "isn't."
I'm a **horse doctor**, animal man. I do some farming, near Tulip, Texas.

Note that Doc calls himself a horse doctor and not a veterinarian, probably because he never really went to veterinary school.

I didn't claim they were her **natural-born** children.
The "natural-born" children of a woman are those she actually gave birth to, as opposed to the children of a man that she has married.

Their own **precious** mother **passed away**, July 4th, Independence day, 1955, the year of **the drought**.
In this case, "precious" means much loved or cherished. "To pass away" is the most common and gentle way of saying to die.
A "drought" is a long period of time without rain.

When I married Lula Mae, she was **going on** 14.
One way of saying she was 13!

You **take** Lula Mae. She was an **exceptional** person.
In this case, "take" means to look at, as an example. "Exceptional" means very unusual or unique, but almost always in a good sense.

She just **plumb** broke our hearts when she **run off** like she done.
Here, "plumb" means completely, but this is never used.
"To run off" is a gentle way of saying to run away from home, but note correct English would be "when she *ran* off like she *did*."

A couple of **wild young ones**, they was. I caught them outside the house stealing milk and turkey eggs.
One way of referring to children who are a little out of control.

She had **good cause** to run off from that house; Never had nothing to leave mine.
In this case, "good cause" is a good reason. This is Doc's way of saying it's understandable that Holly ran away from her parent's home, but there was no good reason why she ran away from his house.

Crackerjacks.
A well known snack made of sweet popcorn, that is famous for the fact that every box sold contains a little toy prize for kids.

The night I **proposed**, I cried like a baby.
In this context, "to propose" means to ask a person to get married.

I laughed and hugged and **squeezed** her.
"To squeeze" a person is to hug or hold them tightly.

Gosh, Lula Mae, **Kingdom come**!
A rarely used and very religious way of showing surprise or shock.

He's your husband. :: No, he's not. It was **annulled** ages ago, but he just won't accept it. "To annul" a marriage is to legally cancel it, as if it had never taken place (Some marriages are annulled because one of the partners is considered to have been too young to have agreed to get married).

I'll tell him you're coming **to see us off**.
"To see off" a person at a train station or airport is to come along in order to say goodbye before they leave.

It's a mistake you always made, doc, trying to love a wild thing.
Holly's way of telling Doc that she was like a wild animal, and could not settle down with a single man.

You were always **lugging** home wild things, but the more you do, the stronger they get.
"To lug" something is to carry it with great effort or difficulty.

I'm going to have to write Fred and tell him that unless he wants to look out for himself, he'll have to sign up for another **hitch**.
A "hitch" in the military is an agreement to serve for a year or two. Doc is telling Holly that if she doesn't come home, her brother Fred will have to stay in the army since he (Doc) can't take care of him.

Keep an eye on her, will you, son?
"To keep an eye on" somebody is to watch over them, in this case as a way of making sure that they are safe or protected.

Paul and Holly grow closer as she searches for a rich husband, and soon both are on their way to Tiffany's, Holly's favorite store on earth.

The terrible thing is I am still Lula Mae. 14 years old, stealing turkey eggs and running through **a brier patch**. An area of wild bushes, often found on farms.

Will you buy me a drink? But don't take me home until I'm very drunk, very drunk indeed. Note that a classic line for a man to ask a woman in a bar is "Can I buy you a drink?" In this case, "indeed" is used for emphasis.

Do you think she's deeply and importantly talented? :: No. Amusingly and **superficially talented**, yes.
If a person is "superficially talented" (as opposed to "deeply talented"), they probably have a skill that is fun to watch, such as stripping or playing a sport, but not one that involves great intelligence (If something is superficial, it is on the surface, like physical beauty).

Gracious! Do you think she's **handsomely** paid? :: Indeed.
If a person is "handsomely" paid, they're well paid, though this adverb is old-fashioned.

Every Tom, Dick and Harry, uh, Sid, thinks he takes a girl to dinner, she'll just **curl up** like a kitten in a little **furry** ball at his feet, right?
"Every Tom, Dick and Harry" is a way of saying every typical guy.
"To curl up" is to roll oneself up in a ball, like a sleeping cat, and if something is "furry," it is covered with fur or animal hair.

I just **buzzed** Yunioshi.
"To buzz" a person is to call them on a phone or, as here, to press on a button outside a building to let a person inside know you're there.

In spite of the fact that most of these rats **fork up** $50 for the powder room, like little dolls, I have $9 less in the old bank account than six months ago.
"To fork up" is a dated but interesting way of saying to agree to pay.

No longer will I **play the field**. The field stinks both economically and socially, and I'm **giving it up**.
"To play the field" is a colloquial way of saying to date, or go out with lots of different people, often in hopes of finding a romantic partner.
"To give up" doing something is to stop doing it.

This time I'm calling the police department and the New York State Housing Commission and if necessary, the Board of Health.
Many state governments have both a housing commission and board of health to enforce laws that are related to housing and public health.

Miss Golightly further announces her intention to use her **not inconsiderable talents** for the immediate capture, for the purpose of **matrimony**, of Rusty.
If a person has "not inconsiderable talents," this is a poetic way of saying they are in fact quite talented. "Matrimony" is the official act of getting married.
I **detect** a look of disapproval in your eyes?
"To detect" something is to notice, or find out after carefully looking.

Tough beans, **buddy**, cause that's the way it's **gonna be**.
"Tough beans" is a fun expression which means "too bad."
"Buddy" is another word for friend. Note that "going to" --> "gonna" in rapid speech.

My brother gets out of the army in February and then **it's all up to me**. I need money and I'll do whatever I have to do to get it.
If a problem is "all up to you," this means that you will be the person responsible for solving or taking care of it.

I do not accept drinks from disapproving gentlemen, especially disapproving gentlemen who are **kept** by other ladies.
A "kept man" is supposed to be loyal to one particular woman, and not go out with others. An old-fashioned but interesting expression.

If I were you, I'd be more careful with my money;
Rusty Trawler is too hard a way of earning it. Note the use of the subjunctive "were" (!), which is still widely used. This is Paul's way of telling Holly that marrying Rusty is a ridiculous way of trying to get a lot of money.

Earplugs.
A little device you put in your ear to keep out noise.

I can't **go through** the whole thing again. It's **sufficient** to say that I've come to **make up**, and as an added **inducement**, I have all kinds of news. "To go through" a story again is to tell it one more time. "Sufficient" is one way of saying adequate or

acceptable. "To make up" with a person is to apologize and try to get along with them better after having had a bad argument. An "inducement" is a small gift which encourages you to do something.

Would you mind turning around for a second?
Oh, never mind, it's such a **corny line** anyway.
"Corny" is a great adjective which means overly dramatic, sentimental or just too old-fashioned. A "line," in this case, is simply a sentence that could be commonly found in any movie or play.

I certainly had him **pegged** wrong, didn't I?
"To peg" a person is to think of them as being a certain way, often when in fact they are not ("I had her pegged as socially awkward, but in fact she is quite charming").

Not a **farthing**. His family has money, but he personally is **broke**.
A "farthing" is an old British coin worth almost nothing. "Broke" is a great slang word to describe a person who has no money.

It **turns out** he owes $700,000. Anyway, that's why he decided to marry the queen of the pig people. A common phrasal verb which means to happen to be, in the end.

I sold a story. I just got word this morning. :: That's **marvelous**.
An alternative to excellent or wonderful, and a word that is quite popular among the rich.

I've had champagne with breakfast, but **never before, before**.
A cute play on words; Paul had champagne with breakfast before, but never had he had it before breakfast (so early in the morning).

I've walked up 5th Avenue at 6:00, but **as far as I'm concerned**, that's still night.
A complicated but common way of saying "I think…"

Do you think it **counts**? :: Sure it counts, now **we're even**.
If something "counts" in a contest or game, it is accepted as valid or true. "We're even" means we both have the same amount of points.

It isn't that I **give a hoot** about jewelry, except diamonds of course.

If a person doesn't "give a hoot" about something, they don't care about it. It's more common to not give a damn (or crudely, not give a shit).

Personally, I think it would be **tacky** to wear diamonds before I'm 40.
"Tacky" is a useful adjective which means without style or good taste.

The lady feels diamonds are tacky for her. :: Oh, I think they're **divine** on older women, but they're not right for me.
"Divine" means magnificent, perfect or heavenly (A "divinity" is a God). A dated word, but some rich people still like to use it.

In all fairness, I ought to explain that there's a **secondary** problem.
"In all fairness" is a stylish way of saying to be fair. "Secondary" means second in importance, compared to something else.

We can only **afford** to spend a limited amount. To be able to "afford" to do something is to have the money to do it.

$10? :That was **the outside figure**, yes.
An "outside figure" is the absolute highest number possible.

Frankly, within that **price range**, the variety of **merchandise** is rather limited.
A person's "price range" is the amount between the highest and lowest that they are willing to spend. "Merchandise" is another word for goods or products, from food to furniture.

As a **novelty**, you understand. For the lady and gentleman who has everything, a **sterling** silver telephone dialer. A "novelty item" is a product that is intentionally seen as joke, or something silly. "Sterling" is a type of silver metal. Note that in the days before push-button phones, you had to "dial" a number.

We could have something **engraved**, couldn't we?
"To engrave" a piece of jewelry is to have a special letter or name cut into it, in order to make it more personal.

This, I **take it**, was not **purchased** at Tiffany's.
In this case, "I take it" is another way of saying "I presume."
"To purchase" something is to buy it.

Actually, it was purchased **concurrent** …actually, it came inside a box of crackerjacks. An interesting word that means "at the same time of…"

It gives one a feeling of **solidarity**, of **continuity with the past**, that sort of thing.
"Solidarity" refers to an emotional or practical closeness among a group of people. If something shows "continuity with the past," it acts to show consistency or stability between the past and present.

They wouldn't feel **it's beneath them**, or anything like that?
If a person feels "it's beneath them" to do something, they feel they have too much dignity to do it (Snobby people won't wash the dishes or other types of manual labor because they think its beneath them).

I think you'd find Tiffany's is very **understanding**.
In this context, another way of saying sensitive or cooperative.

If you tell me what **initials** you'd like, we could have something for you ready in the morning. Your "initials" are the first letters of your first and last name.

Didn't I tell you this was a **lovely** place?
A British word for pretty or very pleasant, and still popular among some Americans.

Paul ends his relationship with 2E as Holly prepares to marry Jose.

Each one of these little drawers is **stuffed** with little cards.
If a drawer is "stuffed" with something, it is completely filled, so that there is no room left inside.
He's Varjak, Paul, **in person**.
To meet somebody "in person" is to see them directly, as opposed to seeing them on TV or in the newspapers. Holly is noting that author's cards are arranged by last name (and thus, "Varjak, Paul").

Don't be so **stuck up**! **Autograph** it!
If a person is "stuck up," they are snobby or arrogant, and thus look down on others.
Famous people "autograph" their books, which simply means to sign it.

What should I say? :: Something **sentimental**, I think.

"Sentimental" means emotional, or perhaps overly romantic.

Stop that! You're **defacing** public property!
"To deface" something is to destroy it by writing on it, and here the public property is the book Paul wrote, which is owned by the library.

Did you ever steal something from a **5 & 10** when you were a kid? :: No, I'm the sensitive, **bookish** type.
5&10 was the name of a popular store that went out of business in the 1970s. A "bookish" person likes to pass time reading books.

I still do, now and then, to **keep my hand in**. Come on, don't be **chicken**!
If you "keep your hand in" an activity, such as playing poker, you do it occasionally so that you don't forget how to do it. If a person is "chicken," they are scared to do something.

Boo!
The word to use when you want to sneak up and scare somebody.

Hi, cat. **Lady of the house** at home?
The "lady of the house" is the woman who runs the house (It's usually the mother of the family, just as a dad is usually the man of the house).

Trick or treat! :: You're crazy, you know that, don't you.
The words that children say when they go door to door asking for candy on Halloween (A treat is an unexpected gift, such as candy).

2E, you're a very **stylish** girl. Can't we end this stylishly?
A person who is "stylish" is fashionable in clothes and behavior, or perhaps elegant and graceful.

Curiously enough, she's a girl who can't help anyone, not even herself.
One way of saying strangely.

Don't look so **bewildered**. Surely, you've noticed me writing checks before.
A person who is "bewildered" is confused, often by conflicting information, or a disorienting situation.

Pay to the order of Paul Varjak. $1,000.
The exact words found on every check.

You're **entitled** to a vacation with pay. It's simply a matter **of fair labor practices**, darling.
To be "entitled" to something is to deserve it, often in a legal sense. "Fair labor practices" refers to the way that employers are legally expected to deal with their workers (such as paying a minimum wage).

If you were really smart, you'd organize a union. That way you'd get all the **fringe benefits**. Hospitalization, a **pension plan**.
"Fringe benefits" are things that an employer gives their workers beyond a salary, such as health insurance (which used to be referred to as hospitalization, as above). A "pension plan" is pay that is set aside for a worker's retirement.

Let's get something straight. My name is Paul Varjak.
"Let's make this very clear, so there is no misunderstanding."

What's all this **jazz** about South America?
One way of referring to excited talk or interest in a topic.

Who **the hell** is Jose?
A common addition to Wh questions in order to show emotion such as anger or frustration.

He's not only handsome and wildly rich, he's absolutely **cookoo** for me.
To be "cookoo" about a person is to be infatuated with them, or like them very much. It's also a slangy word for crazy.

The place is such a mess, I couldn't **bear** to face it alone.
In this case, to be able "to bear" something is to support or accept it without too much suffering.

The **telegram**, and now this. Crashing everything…it's **appalling**.
A "telegram" is a written message sent over long distance by wire.
If something is "appalling," it is shockingly bad or horrible.

I can't have a public **scandal**. It's too delicate.

A "scandal" is a situation in which a well known person is caught doing something illegal or immoral. If something is "delicate," it is fragile. This is Jose's way of saying he can't be seen with Holly.

There's no law against **busting up** your own apartment.
"To bust up" something is to destroy it, or break it into pieces.

"Received notice. Young Fred killed in **jeep** accident. Your husband and children join in the sorrow of our mutual loss."
A "jeep" is a type of small car that is used widely in the army. "Sorrow" is great grief or emotional suffering caused by a tragedy.

You got a **ranch** or something in Brazil, don't you?
A "ranch" is a type of large farm, often with lots of horses and cows.

Holly finds herself in trouble because of her connections with Sally, but Paul and OJ work to rescue her from jail.

I'm fat as a pig, and **haven't had my hair done** in months, but I'm happy, really happy.
"To have one's hair done" is a common way of saying to have it cut or styled in a certain way.

The New Yorker.
A popular magazine that is known for being very well written.

I've **taken up** **knitting**. :: So I see.
"To take up" a hobby is to start doing it. "Knitting" is a type of sewing done with yarn and a large needle (people love to knit sweaters).

Jose brought up the **blueprints** for a new ranch house he's building.
The "blueprints" of a building are the architectural plans or design that are put on paper, often in blue ink.

His family is very important down there, so he has to worry about things like that.
This is Holly's way of explaining that why she will fly down to Brazil on a separate plane from Jose's, in order to avoid a scandal since they're not yet married.

I thought I'd **show off** and cook dinner for us.
"To show off" something is to try and impress people with it.

Did I tell you how divinely and **utterly** happy I am?
An interesting adverb which means completely.

He hasn't really asked me. Not in so many words.
Holly's way of nervously admitting that Jose has not yet asked her to marry him (In this context, "not in so many words" means not really).

I'm not much for chicken with sauce, anyway.
A gentle way of saying "I don't really like…"

Let me buy you a **farewell** dinner.
Another word for goodbye.

Me and my nine Brazilian **brats**.
A good word to know for a disagreeable or misbehaved child.

Why are you leaving? **What's in it for you**, anyway?
"What do you hope to get?…."

I've always thrown out such a jazzy line, but except for Doc and You, Jose is my first non-rat romance.
Holly's way of saying that despite all of her talking about nice men, all have them have been terrible (rats), except for Paul and Doc.

He's too **prim** and cautious to be my absolute **ideal**.
If a person is "prim," they are socially very conservative and thus easily shocked. An "ideal" is a perfect example, in this case of a person.

Albert Schweitzer, Leonard Bernstein.
Schweitzer was a well known humanitarian and Bernstein was a famous conductor and composer who was rich and handsome.

I am **mad about** Jose; I honestly think I'd **give up** smoking if he asked.
To be "mad about" a person is to love them wildly, or at least be infatuated with them. "To give up" doing something is to stop doing it.

A farewell **gesture**.
A small act to show one's feeling, such as buying a small gift.

Somebody must have **tripped the lock**.
"To trip a lock" is to secretly manipulate it in order to get it unlocked.

Ah, **crafty devil**, that Yunioshi.
A slangy way of referring to a person who is dangerous, manipulative and smart (Crafty means cleverly dishonest).

Narcotics squad.
A division within the police department that deals with illegal drugs.

Get lost, will ya?
A very direct and assertive way of telling a person to leave.
Note that "you"------> "ya" in rapid speech.
Knock it off!
A wonderful expression that simply means "Stop it!"

Is it true that you carry messages from Tomato **in code**?
If a message is "in code," it's hidden in a series of secret letters, words or numbers that only people who know what they mean can understand.

You must have known that Tomato was part of the **narcotics syndicate**.
Organized crime families that sell illegal drugs, such as heroin.

He never mentioned narcotics. These **wretched** people keep **persecuting** him.
"Wretched" is a powerful adjective that means extremely poor, pitiful and often just useless. "To persecute" a person is to treat them very cruelly, often because of their religious or political beliefs.

"Tomato's Tomato pinched by Cops" [Headline]
In this case, a "tomato" is a woman (Holly), and to be pinched by the cops means to be caught by the police (To pinch a person is to hold their skin tightly between your thumb and finger, and cops is a very common slang term for the police). A ridiculous headline!

I spoke to my lawyer in New York. I told him to take care of everything, bill me and keep my name "anominous."
OJ meant to say "anonymous," which is an important word which means that the identity of a person is unknown.

They only got her on $10,000 **bail**. My lawyer can get her out at 10 in the morning.
"Bail" is the money required to get a person out of jail after they have been charged with a crime, but before the actual trial.

You **bust into** that dump she lives in, collect all the junk, go down to jail, get her out and take her to a hotel under **a phony name**.
"To bust into" an apartment is to break into it, often in a manner that is very quick in order to steal something. A "phony name" is a fake or false name that is used to hide one's true identity.

Not that I owe her anything, if you want *to get right down to it*.
"To get right down to it" is a common way of saying "when you really look closely at the situation."

Jose decides he can't be married to Holly, but Paul and the cat soon teach her that there are more important things in life than just a rich husband.

I did a little **housebreaking** why you were away.
A rarely used word meaning to enter a house in order to steal something.

Did you find that plane ticket? :: We can **cash it in**.
"To cash in" a ticket is to sell it in order to get the cash value.

Cash it in, are you **kidding**?
If a person is "kidding," they are joking around or not being serious.

You don't understand. You're **under indictment**!
If a person is "under indictment" they have been officially charged with a crime, and will have to face a trial.

If you **jump bail**, they'll throw away the key.
"To jump bail" means to flee or escape, often to another state or country, after having paid the bail money. If a person jumps bail and is later caught, they can be sentenced

to prison for that alone, even if they're found innocent of the originally charged crime.

The day after tomorrow, I'll be married to the future President of Brazil and that will give me **diplomatic immunity**, or something. :: **I wouldn't bet on it**.
"Diplomatic immunity" is a legal term that prevents diplomats and other state officials from being charged with a crime in a foreign country. "I wouldn't bet on it" means "I wouldn't count on it."

Did he bring it in person, or was it just there, **shoved** under the door?
If something is "shoved" under a door, it is forcefully pushed underneath, even when there is little space for it to fit in.

"**Conceive** of my **despair** upon discovering in a such a **brutal** and public style how different you are…..
"To conceive" is to understand or imagine, "despair" is great sadness, and "brutal" is violent, severe or harsh.

……from the woman **a man of my position** could hope to make his wife."
This is Jose referring to the fact that he is from a rich family and may one day be the President of his country (Brazil). In this case, a person's "position" in society is simply his social class and family background.

I **grieve** for the **disgrace** of your present **circumstances** and I do not find it in my heart to add my condemn.
"To grieve" is to suffer from great sadness, "disgrace" is great public shame or embarrassment, and "circumstances" are the general facts or conditions of a situation. Note that Jose means to say "condemnation," which is criticism ("condemn" is a verb, but not a noun).

I have my family to protect and name, and I am a **coward** when these **institutions** enter.
A "coward" is a person with little courage or bravery. An "institution" is any well-established organization, from the family to government.

Touching? That square-ball jazz!

If something is "touching," it is sweet, and generally causes a tender or emotional reaction. The second sentence is Holly's way of saying Jose has said conservative nonsense, but such words are never used.

So much for South America; I didn't really think you were **cut out to be** queen of the **Pampas**, anyway.
"So much for" is a way of saying "That's too bad about…" If a person is "cut out to be" something, they are considered very well qualified to fill that role. The "Pampas" are a rural part of Argentina (and not Brazil!).

I'm not **hot-footing** it out to Jose; Why should I waste a perfectly good plane ticket?
Holly's way of saying to travel quickly and directly, but this isn't used.

All they want from me is my services as **a state's witness** against Sally; Nobody has any intention of **prosecuting** me.
A "state's witness" is a person who testifies against an accused criminal in a trial. "To prosecute" a person to try them in court for a crime.

This town's finished for me; There are certain shades of **limelight** that can **wreck** a girl's **complexion**. A "shade" of a color is different degrees of lightness or darkness. The be "in the limelight" is to be heavily covered by the press, or in the news. "To wreck" something is to destroy it, and a person's "complexion" is the color and quality of the skin on their face.

They'll have a rope up in every **saloon** in town.
A "saloon" is an old word for a bar. This is Holly's way of saying people won't want to see her anywhere in New York.

We're a couple of no-name **slobs**. We don't belong to nobody and nobody belongs to us. We don't even belong to each other.
A great word for a very messy or dirty person. Sally's way of describing herself and her cat, since she thinks neither can be truly loved.

This ought to be the right place for a **tough** guy like you.
Garbage cans, rats **galore**! **Scram**! I said **take off**! **Beat it**!
A "tough" person (or cat) is strong or not easily scared or intimidated.
"Rats galore" means lots of rats! "Scram, take off" and "beat it" are all slangy and useful ways to tell a person that you want them to leave.

You're chicken! You got **no guts**.
If a person has "no guts," they are scared and have no courage (Guts are literally stomach intestines).

You call yourself a **free spirit**! A wild thing.
"A free spirit" is a person who travels or wanders from place to place, independent and not in need of any one person to make them happy.

You're already in that cage, and in it's not **bounded** in the West by Tulip, Texas, or in the East by Somaliland.
"Bounded" is another word for bordered, or touched. This is Paul's way of saying that Holly's real problems are in her own head, and not related to where she happens to be on earth.

Task 3. Be ready to discuss the following questions:

Topics for Class Discussion

1) Are Holly and Paul a good couple? Could they live happily ever after?
2) Why do you think Holly was so secretive about her past?
3) Is Holly an attractive person? What is good about her, and what is bad?
4) How were Holly and Paul similar when they met each other?
5) What does OJ mean when he says Holly is a phony? Is he right?
6) Can people marry just for money and still be happy?
7) What did you like and not like about this movie?

Task 4. Watch and decide who says the following and why.

1. Poor old cat. Poor slob. Poor slob without a name. The way I look at it, I don't have the right to give him one. We don't belong to each other. We just took up by the river one day."
2. "I don't want to own anything until I find a place where me and things go together. I'm not sure where that is, but I know what it's like. It's like Tiffany's."
3. "Listen...you know those days when you get the mean reds?"
4. "The mean reds? You mean like the blues?"
5. "No... the blues are because you're getting fat or because it's been raining too long. You're just sad, that's all. The mean reds are horrible. Suddenly you're afraid and you don't know what you're afraid of. Do you ever get that feeling?"
6. "Sure."

7. "When I get it the only thing that does any good is to jump into a cab and go to Tiffany's. Calms me down right away."
8. "If I could find a real life place to make me feel like Tiffany's, then I'd buy some furniture and give the cat a name."
9. "Thursday! Oh no, it can't be! It's too gruesome!"
10. "You can always tell what kind of a person a man really thinks you are by the earrings he give you... I must say, the mind reels!"
11. "You don't have to worry. I've taken care of myself for a long time."
12. I suppose you think I'm very brazen or très fou or something."
13. "I don't think you're any fou-er than anyone else."
14. "It's useful being top banana in the shock department."
15. "I'm a writer, I guess."
16. "She's a real phony. You know why? Because she honestly believes all this phony junk that she believes."
17. "You know what's going to happen to you? I'm going to march you over to the zoo and feed you to the yak... just as soon as I finish this drink."
18. "Son, I need a friend."
19. "It's a mistake you always made, Doc - trying to love a wild thing... You mustn't give your heart to a wild thing"
20. "Please, Doc. Please understand. I love you, but I'm just not Lulamae any more. I'm not... (Doc leaves.) You know the terrible thing, Fred darling? I am still Lulamae. Fourteen years old, stealing turkey eggs and running through a briar patch. 'Cept now I call it 'having the mean reds.'"
21. "Let me tell you something, Mister. If I had her money, I'd be richer than she is."
22. "As Miss Golightly was saying before she was so rudely interrupted..."
23. "It should take you exactly four seconds to cross from here to that door. I'll give you two."
24. "I don't think I've ever drunk champagne before breakfast before. With breakfast on several occasions, but never before before."
25. "I'll tell you one thing, Fred darling. I'd marry you for your money in a minute."
26. "Well, I do believe love has found Andy Hardy."
27. "Simply do not ask me what this is all about, parce que je ne sais pas, mes chers."
28. "There are certain shades of limelight that can wreck a girl's complexion."
29. "I don't want to put you in a cage. I want to love you!"

30. "I'm not Holly. I'm not Lulamae either. I don't know who I am. I'm like Cat here. We're a couple of no-name slobs.
31. We belong to nobody and nobody belongs to us. We don't even belong to each other."

Task 5. Be ready to answer the following questions:

Breakfast at Tiffany's movie quiz

This is a quiz for lovers of the movie Breakfast at Tiffany's. All the answers can be found in the movie. All the answers are based on the movie. The questions and the answers are not based on or drawn from the novella/book.

The quiz has three parts:

- ❖ sequential questions meant to be answered as you watch the film;
- ❖ global questions I suggest you review these questions before watching the film, as they are either harder or perhaps cannot be answered until much or all of the movie has been seen;
- ❖ thought questions just what it sounds like.

SEQUENTIAL QUESTIONS

These questions are designed to be answered as you watch the film. However, sometimes you may have to stop the film (maybe even zoom) so that you can answer a question. For purposes of scoring, all questions are worth 1 point.

1. What's the name of the cat?
2. What does Paul (Fred) have engraved on the Crackerjack ring at Tiffany's?
3. Why does Holly get $50 to go to the "powder room"?
4. Where is Tiffany's?
5. Where is Holly's apartment?
6. What is Holly Golightly (hereafter Holly) eating when the film opens?
7. What part of the day is it when the movie opens?
8. What is the first word spoken in the movie?
9. What is Mr Yunioshi's profession?
10. How many times does Paul buzz Holly's apartment before she answers the door?
11. What are Paul's first words to Holly?
12. How long has Holly lived in her apartment?
13. How long has Holly been visiting Sally Tomato in Sing Sing?
14. Why *must* Holly change out of her dress before exiting unto the fire-escape? **specific reason**

15. Holly gives the following reasons for Paul to *not* throw her out except for: **choose one**

- She has the most terrifying man downstairs
- Paul looked so lonely in his apartment
- Paul's decorator friend had gone home
- It was beginning to get cold on the fire escape

16. What "rat" does Holly mention by name?
17. At what age does Holly say she left home?
18. Where does Holly intend to go once she has saved money?
19. Name one place Paul went that morning before checking his mail.
20. What is 2E's husband's name?
21. What does Paul bring to the party?
22. Who does Holly dance with at the party?
23. What is Mag Wildwood's profession?
24. Who does OJ pay most attention to at the party?
25. What does Sally Tomato regularly help Holly with?
26. What is the "weather report"?
27. At home, who is Paul writing about?
28. At home, who is Holly singing about?
29. According to the *song lyrics*, who/what is "my Huckleberry Friend"?
30. On what day of the week did 2E first notice Doc hanging around?
31. Where does Doc follow Paul to?
32. What is Holly's real name, according to Doc?
33. How many boys does Doc have?
34. What is Doc's profession?
35. Where does he live?
36. What kind of place do Paul and Holly visit after leaving the bus station?
37. What is the name "Rusty" short for?
38. What is Rusty's rank on Holly's list of richest men in America under 50?
39. What gain does Holly hope to get from marrying Rusty Trawler?
40. By which month will Holly be the new Mrs Rusty Trawler?
41. What *three* things does Paul do that day that he hasn't done before?
42. What *two* things does Holly do that day that she hasn't done before?
43. What did Holly do with the telegram after reading it?
44. On what charges are Paul and Holly arrested?
45. What are Holly's last spoken words to Paul in the movie?

GLOBAL QUESTIONS

I advise you to review these questions before you watch the film. And then attempt to answer them while watching the film. They are either harder than the sequential questions or require info from all or most of the film.

In a few instances you may have to pause the movie and look closely to find the answer in a certain scene-but this is mostly for bonus questions. You may or may not need to watch the whole film before you can answer these:

1. When is the first time in the movie that Holly refers to Paul by his real name?
2. Who is the only person Holly says "I love you" to in the movie?
3. How many times does Paul say that he loves Holly?
4. When does Holly first kiss Paul?
5. On how many separate occasions does Holly kiss Paul (or vice versa)? *List them*.
6. When does Holly actually buy some furniture?
7. What does she do with the bathtub that she formerly used as a "sofa"?
8. How many times in the movie does Holly (alone or with a guest) disturb Mr Yunioshi by actually ***buzzing*** his apartment? *Name the scenes.*
9. What does Holly use as a "welcome mat" to her apartment?"
10. How many times does Paul *spell out* his last name? *List the times.*

THOUGHT QUESTIONS

1. Is Paul a male chauvinist?
2. When, if ever, is Holly first truly in love with Paul?

Task 6. Read and translate the following quotations from the movie‘Breakfast at Tiffany's’; roleplay the scenes they were used in.

- I always thought it was a ridiculous name for a prison. Sing Sing, I mean. Sounds more like an opera house. ~ spoken by the character Holly Golightly
- I don't think I've ever drunk champagne before breakfast before. With breakfast on several occasions, but never before before. ~ spoken by the character Paul Varjak
- Promise me one thing: don't take me home until I'm drunk - very drunk indeed. ~ spoken by the character Holly Golightly
- *Holly:* "Do you think she's talented, deeply and importantly talented?" *Paul:* "No. Amusingly and superficially talented, yes. But deeply and importantly, no."
- If I had her money, I'd be richer than she is. ~ spoken by the character Holly Golightly

- No longer will I play the field. The field stinks, both economically and socially, and I'm giving it up. ~ spoken by the character Holly Golightly
- Oh golly gee, damn! ~ spoken by the character Holly Golightly
- So what? So plenty! ~ spoken by the character Paul Varjak
- You know what's wrong with you, Miss Whoever-You-Are? You're chicken, you've got no guts. You're afraid to stick out your chin and say, "Okay, life's a fact, people do fall in love, people do belong to each other, because that's the only chance anybody's got for real happiness." You call yourself a free spirit, a wild thing, and you're terrified somebody's going to stick you in a cage. Well, baby, you're already in that cage. You built it yourself. And it's not bounded in the west by Tulip, Texas, or in the east by Somaliland. It's wherever you go. Because no matter where you run, you just end up running into yourself. ~From the movie *Breakfast at Tiffany's*, 1961, screenplay by George Axelrod, based on the novella by Truman Capote, spoken by the character Paul Varjak

Task 7. Final test:

1. *The names of the main characters are:*
   a) Holly Golightly and Sally Tomato
   b) Paul Varjak and Julie Moor
   c) Paul Varjak and Holly Golightly
2. *Where did the action of the film take place?*
   a) Paris
   b) New York
   c) London
   d) California
   3. Paul was
   a) composer
   b) writer
   c) journalist
   d) actor
   4. What was the name of Holly's pet?
   a) Angel
   b) Little
   c) Soo
   d) Cat
   5. Had Holly brothers or sisters?
   a) Yes, she had a brother, named Fred
   b) Yes she had a sister, named Molly

c) No, she had not

6. What do you know about Tiffany?

a) It's Holly's best friend

b) it's the name of the city

c) it's the jewerly company

d) It's the name of Paul's wife

7. Where did Holly go every week?

a) she visited her friend in prison

b) she visited her parents in Texas

c) she visited the hospital

8. When Holly was 14 she…

a) had bought her own jewelry store

b) had married the old man

c) had left the school

9. Holly was going to Brazil…

a) to find a job

b) to play in the soap-opera

c) to marry the rich man

10. At the end of the film

a) Holly went to Brasil

b) Joe found Holly

c) Holly stayed in New York City

Task 8. Read the following article and say what makes a movie *"classic"?*

Defining «Classic» Movies

by Elizabeth, ReelClassics.com

Reel Classics has been online for over six years now, and it is probably somewhat surprising that in all that time I have never put forth any definition or criteria for the "classic movies" I purport to be writing about on this site. The question of "What makes a movie classic?" is a frequent one however, and after years of considering the subject, I now feel comfortable enough with what I'm doing to attempt to answer it.

I like the word "classic" because the term is broad enough that I can tailor my own prejudices into its definition. In general, I use it to mean "embodying high qualities" with a touch of "famous in the sense of long-established." A classic also usually either serves as a model or adheres to certain established standards. Classic movies aren't so much defined by a specific time frame (although the Hollywood studio system that existed from the 1910s into the 1960s and produced the majority of the films I consider classics certainly lends a temporal prejudice to my definition).

Rather, classic movies embody a method of storytelling that leaves something to the audience's imagination. When, in a classic movie, the leading man and leading lady kiss and the screen fades to black, the older members of the audience know what that means. The younger members of the audience don't know what that means, but their ignorance doesn't hurt their enjoyment of the film. As a result, the whole family can watch the same movie together and get different things from it depending on their stage of life and the experiences they bring to the theatre with them. By leaving graphic depictions or descriptions of sex and violence and moral corruption to the audience's imagination through suggestion and innuendo, classic movies make these themes more powerful in the minds of those old enough to understand, yet without destroying the innocence of those on whom these subtleties are lost.

An example: A PLACE IN THE SUN (1951). I first saw this film when I was about twelve years old and thought it a compelling, tragic romance. I knew enough about sex to know that if Shelley Winters was unmarried and pregnant, she had done something she wasn't supposed to do, but I didn't know enough about life to really understand her scene at the doctor's office. At age twelve, I thought, "Okay. She's pregnant and she goes to the doctor. That makes sense." It seemed a little odd that she was talking to the doctor about her financial situation instead of her health, but not too odd, so I left it at that. A few years later however, when I watched the film again, I suddenly realized what this very cryptic and carefully worded conversation between Shelley Winters and the doctor was really about: abortion. By telling the doctor that she and her husband couldn't afford the baby, she was trying to get him to perform an abortion. At seventeen, that scene in the film took on a whole new meaning for me, and it was because of the expanded life experience which I brought with me into the theatre, not because of anything that had changed in the filmmaking.

To me, this is what classic movies are all about. They are films that can be watched on many different levels, and as a result, enjoyed again and again over the years in new ways. Because they adhere to certain standards of discretion and use established cinematic devices to imply what they cannot say explicitly, they also can't rely on sex or violence to hold the audience's attention. Rather than resorting to the use of blatant sensorial stimulations like explosions, nudity and flashy editing, classic movies use compelling stories and characters, or snappy dialogue, or high production values (cinematography, editing, shot composition, scoring, sets and costuming, etc.), or good acting, or some combination of the above qualities to attract and entertain the audience. The Production Code, which governed Hollywood filmmaking during the days of the studio system and censored the depiction of sex, violence and immoral behavior on the screen, played a major role in establishing the framework within which filmmakers were forced to find creative ways of subtly suggesting themes and

plot elements which they weren't allowed to show explicitly. But just because those rules existed then and don't exist any more doesn't mean there aren't still filmmakers who adhere to them. Because today it is easier and more common to show two people in bed together than to imply it, modern films don't often meet my classic movie standards of discretion. There are still classic movies being made however.

An example: LA VITA E BELLA (1997) (LIFE IS BEAUTIFUL) To me, this Italian movie embodies the creative suggestiveness and subtly that classic movies are all about. Instead of relying on special effects to create graphic scenes of the violent indignities suffered by Jews in the concentration camps of World War II, LIFE IS BEAUTIFUL implies the horrors which surround its characters by showing their reactions to what they see and hear. When filmmakers choose to show these atrocities outright, as has been done in SCHINDLER'S LIST (1993) and THE PIANIST (2002), they shock, but the images are never personalized. When films don't leave anything to the audience's imagination, there is no room for the audience members to extrapolate scenes in their own minds according to their own experiences; no room to personalize the characters' experiences by imagining what these people must be seeing or hearing or feeling that could make them react like this. But the subtleties of LIFE IS BEAUTIFUL don't limit themselves to the horrors of the concentration camp. In one of the film's most romantic sequences, the leading man follows his leading lady into a greenhouse. Rather than show what they do there, the scene slowly dissolves to a shot of the same greenhouse, only this time, a little boy is playing there. The implications are obvious, the device serves to advance the plot a few years without restoring to a "Five Years Later..." inter-title, and the love scene is left to the audience's imagination. Beautiful.

Thus, to sum it all up, although most of the films featured here at Reel Classics were made under the Hollywood studio system and similar regimes in other countries, it is not the time period or conditions under which they were made that make them classics – it is the films themselves and the approach to storytelling they embody.

Task 9. Read and translate the following film reviews paying special attention to the underlined words and word-combinations. Write your own review (20 sent.).

Breakfast at Tiffany's

Review

by James Berardinelli

The trajectories traversed by the careers of certain directors can be strange and unfathomable things. Take Blake Edwards, for example. Throughout the 1960s and

1970s, Edwards was an **A-list filmmaker** with a string of impressive titles on his resume: *Breakfast at Tiffany's*, *Days of Wine and Roses, 10*, and (of course) *The Pink Panther* series. With the 1980s and 1990s, however, Edwards' **reputation went into a meltdown** as each successive **outing** became less enjoyable and more tiresome: *The Man Who Loved Women, A Fine Mess, Blind Date, Skin Deep, Switch*, and *The Son of the Pink Panther*.

Were it not for the better *Pink Panther* entries, *Breakfast at Tiffany's* would likely be the crown jewel of Edwards' career. Although the 1961 romantic comedy will not appear on many critics' all-time best lists, it remains a favorite among the general movie-going community and, over the years, has developed a legion of die-hard supporters. The film has more charm than the average romantic comedy, but, when considered from a bare bones perspective, it follows most of the rules that define the genre. The ending, for example, is pure Hollywood, as are many of the steps taken by George Axelrod's **screenplay** to get us there from the opening credits.

Breakfast at Tiffany's is based on a novella by Truman Capote, and recounts one man's fascination with and love for a fellow inhabitant of his mid-scale New York City apartment building. While many of the book's broad strokes (and even a few of the details) were retained in Axelrod's script, changes were instituted **to make the movie more palatable to a mainstream audience**. Chief of these is the nature of **the relationship between the two leads**, which results in a new, different, and more optimistic finale.

Star power is a key to *Breakfast at Tiffany's* success. This is a showcase for Audrey Hepburn, who, at age 32, was in her acting prime. (Ironically, Capote championed giving the part to Marilyn Monroe.) Although never a "great" actress in the traditional sense, Hepburn **possessed charisma and screen presence**, and this era was her time to shine. With *Sabrina, Roman Holiday, War and Peace*, and *Funny Face* behind her, and *My Fair Lady* still to come, Hepburn was an undeniable box office draw. Her interpretation of *Breakfast at Tiffany's* lead, Holly Golightly, is nearly perfect. And it isn't just the countless costume changes (although style and elegance have always been Hepburn's defining characteristics). Actually, this is not an easy role; it requires Hepburn to do more than smile at the camera and drawl her lines - although Holly at first appears to be little more than **an airheaded, jet-setting socialite**, the more we get to know her, the more we understand the pain and loss that have led her to embrace her current lifestyle. Holly has **low self-esteem and a sordid past**, and she has surrounded herself with bright, gaudy things in an effort to give herself a level of comfort. She's **a phony**, but, in the words of a supporting character, she's a "real" phony.

Opposite Hepburn, playing struggling author Paul Varjak, is George Peppard. Although Peppard's star never ascended to the level of Hepburn's, for at least one movie he gets to stand in the spotlight (although about all he does is "stand" - the script requires minimal range from Peppard, and, as a result, his performance comes across as somewhat bland). He and Hepburn generate an effective level of chemistry. Their on-screen interaction has a breezy, natural feel to it, allowing us to believe that their characters click.

Breakfast at Tiffany's **uses a simple story to good effect**. The film starts by introducing us to Holly as she window shops her way through Manhattan. Paul, an author with a bad case of writer's block, is the new tenant in her building. The two meet on the morning Paul moves in, when he drops by to use Holly's phone. Soon after, they become friends. One night, when a drunk man is banging threateningly on Holly's door, she climbs the fire escape and slips into Paul's apartment. As thanks for "rescuing" her, she invites him to a party, which turns into a loud, rowdy affair. He again comes to her aid when a figure from her past shows up in New York. She inspires him to start writing again. And, for one memorable day, they go out on the town together doing things that they have never before done, like shopping at Tiffany's (new for him) and checking out a book from a library (new for her). Ultimately, their feelings end up running more deeply than normal friendship, but, when Paul **confesses his love**, Holly **rebuffs** him. She has **set her heart on marrying** a rich South American (Villalonga) so that she will have enough money to support herself and her brother, whose tour of duty in the army is nearly over.

Neither Holly nor Paul is a model citizen. In order to finance her **wasteful lifestyle**, Holly accepts a weekly payment of $100 to visit **an ex-mob** boss in prison and carry a verbal message to his "lawyer." It's a subtle form of prostitution with no sex involved. The same isn't true of Paul, who could charitably be called **a "kept man"** (although **a gigolo might be more apropos**). His lover (Patricia Neal) is **a well-to-do woman** with a much older husband. She sneaks out to see Paul whenever she gets the opportunity, and his latest apartment is a gift from her. Every time she departs from his bed, she leaves behind a care package of greenbacks.

However, although both characters have their faults and hard edges, *Breakfast at Tiffany's* is still first and foremost a fantasy. The use of Henry Mancini's glorious "Moon River" cements the dreamy atmosphere which is introduced at the beginning of the film with establishing shots of a New York City that never was. This is not the real world; it's another sort of place, where Mafia dons are nice men, disappointed suitors react with grace, and improbable lovers can overcome the odds and live life happily ever after. And Holly Golightly is a product of this environment.

Two particular attributes set *Breakfast at Tiffany's* apart from the overfamiliar continuum of romantic comedies. The first is character depth, particularly where Holly is concerned. Despite her name and her **lighthearted disposition**, she is actually a troubled individual. Orphaned at an early age, she married the kindly Doc Golightly at the age of 14, then abandoned him for **a stint** in Hollywood. As played by Buddy Ebson, Doc appears to be a genial elder gentleman, but there's something ambiguous and less-than-wholesome about his relationship with Holly. There's also a question about the **status of their marriage**. She claims it was **annulled** long ago, but her tendency to live in a world of her own creation **brings that into question**. For the most part, Holly has done her best to forget the past, but there are instances when **it creeps into her mood**, turning her sad and wistful.

Then there's the dialogue, which, although neither sparkling nor peppered with scintillating one-liners, is nevertheless solidly written and enjoyable to listen to. The key to its effectiveness is that **conversations do not feel truncated** - they are allowed to run on naturally. The film's best scenes involve Holly and Paul doing nothing more complicated than talking to each other. Over the years, strong dialogue has been an important characteristic of all the great romantic comedies.

For a movie made in the early 1960s, *Breakfast at Tiffany's* is surprisingly **bold**. Audrey Hepburn is shown in a number of provocative and revealing costumes (the trailer trumpets that the film offers the actress "as you've never seen her before"), and the screenplay includes several forthright lines with a clear sexual connotation. There also isn't **any beating around the bush** when it comes to the nature of Paul's secondary profession. Throughout his career, Edwards has never had difficulty **pushing envelopes**, and this tendency is evident even at this early stage.

Breakfast at Tiffany's most glaring fault was not considered a problem during the movie's initial release. However, looking back through a 40 year window, the inclusion of **the stereotyped Asian character** of Mr. Yunioshi (played by Mickey Rooney) borders on offensive. Mr. Yunioshi's sole purpose is to provide cheap comic relief, but, what might have been funny in 1961 has long since lost its humorous edge. The character's presence is a double blow to the Asian community - not only is he **fatuous** and uncomplimentary, but he is played by a Caucasian actor in heavy makeup.

Fortunately, Mr. Yunioshi is **a background character**, and his scenes are not plentiful enough to spoil an otherwise agreeable tone. While *Breakfast at Tiffany's* probably would have been a more powerful and moving story had it stuck to Capote's original storyline, there are advantages to the film's approach. The ending is a little silly and **over-the-top**, but, in the way of all great romantic finales, it culls a smile and a somewhat wistful sigh from nearly everyone in the audience. For those who

considers themselves romantics, or for anyone who just enjoys a simple love story from time-to-time, *Breakfast at Tiffany's* offers a few simple pleasures.

Review

By Laurie Boeder

A Classic Romance Nearly Sinks on a Stereotype

A stylish classic with Audrey Hepburn at her elfin, elegant best, *Breakfast at Tiffany's* is almost, but not quite, ruined by Mickey Rooney's hideously **stereotyped performance** as Hepburn's Japanese neighbor, buck teeth and all. Intended to provide broad comedy at the time, the **scenes provoke intense discomfort** today.

Nevertheless, the movie's bittersweet romance, and its great sense of hip and heartless New York society in the late 1950s make *Breakfast at Tiffany's* **a film that's still well worth watching**. Just fast-forward through the bits with Rooney as Mr. Yunioshi.

The movie begins at breakfast, with lovely Holly Golightly (Hepburn), still dressed in an evening gown in the early morning light, drinking a cardboard cup of coffee and eating a danish as she wistfully browses the windows at Tiffany's. **A "party girl**," Holly spends her evenings with a series of older men who seem to have lots of money (she routinely receives $50 when she goes to the powder room, long before the "powder room" meant cocaine).

She lives in a barely furnished apartment where she washes her hair, **hosts parties**, and attends to an independent orange tabby. Once a week, she traipses off to Sing-Sing to meet with admirer Sally Tomato, an Italian gent **jailed for mob activities**, who gives her "the weather report" to relay to his cronies on the outside.

Paul Varjak (George Peppard), a young writer whose first effort showed promise, now suffering from writer's block, is installed in the apartment above by his older, married mistress. Naturally, he **befriends** Holly - they're both young, beautiful, and in essentially the same line of work. He learns that Holly is trying desperately to rise above her surprising origins. The central struggle of the movie is whether the two of them can accept happiness and possible poverty together, or continue their attempts to trade up.

Hepburn holds the movie together in the role that defined her career. She **brings a disarming artlessness to** Holly. She **looks fabulous in her sophisticated clothes**, waves a long black cigarette holder around, and spouts odd little bits of French (calling one aggressive suitor "quel beast"). Yet she seems to float untouched above the seamier aspects of her life, only occasionally **letting us see her vulnerability and loneliness**. She's **irresistible**. And despite all the glamorous party

clothes, she's just as charming wearing a pair of jeans and a simple shirt when she sings the movie's hit song,"Moon River."

Director Blake Edwards said in later years he would not have cast Peppard in the role. I'm with him. I'd like to see Paul long for Holly a little bit more than he does - it would make the **payoff** so much more affecting. Patricia Neal, on the other hand, makes the most of her tiny role as the bored and wealthy Mrs. Failenson, who keeps her boy toy for amusement. She even leaves him cash to take Holly somewhere to get her out of his system - never doubting that her money will bring the starving writer back to her. She's cold, hard and just perfect.

The film was made from Truman Capote's 1958 novella, although the screenplay was by George Axelrod. Capote had always **envisioned Marilyn Monroe in the part**, and felt betrayed by the studio when Hepburn was cast. Yet the choice was inspired.

Her effortless style and fragile beauty set fashion trends for years to come, and the movie produced icons of American fashion. The little pink cocktail dress she wore in one scene sold not long ago for $192,000. The "little black dress" she wore to go visit Sally Tomato in the pen has ever since been **a staple of the chic female wardrobe**. And the black Givenchy gown she wears in the opening scene was auctioned for $800,000 in London in 2006, to fund the building of 15 educational centers for children in India.

If you can get past the truly appalling Mickey Rooney bits, this classic romance still holds together pretty well, and the whole thing is worth it just to watch Hepburn dazzle her way through the costume changes. It's an easy, light breakfast - just a danish and a cup of coffee after a long night.

Task 10. Figure out the problems raised in the movie.

Task 11. What are the plot keywords for the movie «Breakfast at Tiffany's»? Write 10 sentences incorporating these words and word combinations.

Task 12. Comment on the end of the movie.

Task 13. Make up a dialogue to persuade your partner to watch the movie «Breakfast at Tiffany's».

2.15. Vertigo
Director: Alfred Hitchcock
Movie Type: Mystery, Romance, Thriller
Plot Keywords: Suicide, Police, Acrophobia, Love, Police Detective
Main Cast: James Stewart, Kim Novak and Barbara Bel Geddes
Release Year: 1958

Before You Watch: Discussion Questions

Task 1. Discuss these questions with your group:

1. Do you have any phobias? Do you know anyone with phobias? How do these phobias effect them?

2. What is vertigo? Have you ever experienced vertigo? What does it feel like?

3. This film is based on a novel called D'Entre les Morts (literally From Amongst the Dead). Do you believe in ghosts or spirits? Could someone out of the past-someone who is dead-return and take possession of someone who is alive? How would you respond if you thought that this had happened?

4. Have you ever experienced deja-vu?

5. What's the difference between love and obsession? What behaviors characterize each?

6. What were the roles of men and women like in the US during the 1950s?

Before You Watch: Vocabulary

Task 2.

____1. A man of independent means	A. To go crazy
____2. To crack up	B. It's really easy
____ 3. Dizzy spells	C. Stubborn
____ 4. To lose (one's) train of thought	D. To become involved in something which may be dangerous
____ 5. To drop out of sight	E. This is not my field of work
____ 6. Skid row	F. Someone who has so much money that he doesn't have to work.
____ 7. It's a cinch	G. A poor area where desperate people live

____ 8. Hard-headed	H. A repeated sensation that your head is spinning
____ 9. This isn't my line	I. To disappear
____ 10. To get mixed up in something	J. To forget what one was thinking

While You Watch: Listening Activity

Task 3. Here are some quotes from the movie Vertigo. As we watch the film, try to identify each of the following scenes. What happens in the scene? Where is it set? What happened just before? What happens just after? How does this scene fit into the movie as a whole?

Madeleine: Here I was born, and there I died. It was only a moment for you; you took no notice.

Madeleine: Only one is a wanderer; two together are always going somewhere.

Coroner: He did nothing. The law has little to say on things left undone.

Judy: Couldn't you like me, just me the way I am? When we first started out, it was so good; w-we had fun. And... and then you started in on the clothes. Well, I'll wear the darn clothes if you want me to, if, if you'll just, just like me.

Scottie: The color of your hair...

Judy: Oh, no!

Scottie: Judy, please, it can't matter to you.

Scottie: You shouldn't keep souvenirs of a killing. You shouldn't have been that sentimental.

Midge: I talked to the woman in musical therapy, and she said that Mozart's the boy for you.

Scottie: Midge, who do you know that's an authority on San Francisco history?

Marjorie 'Midge' Wood: That's the kind of greeting a girl likes! Not this "Hello-you-look-wonderful" stuff, just a good straight "Who do you know that's an authority on San Francisco his…" [interrupted]

After You Watch: Discussion Questions

Task 4.

1. How does the fact that Scottie has vertigo direct the course of events in this film?

2. Who is Scottie in love with? Did Madeline ever really exist? Do you think she was just an illusion?

3. How does Hitchcock portray women in this film? How do the men in the film treat women? How do the women respond? Would you accept similar relationships in a contemporary film? Why or why not?

4. How does the idea of obsession figure into this film?

5. What did you like about this film? What did you dislike?

Task 5. Read and translate the following film reviews paying special attention to the underlined words and word-combinations. Write your own review (20 sent.).

Review (1)

My favorite movie of alltime!

25 August 1999 | by Carlos Garcia (West New York, New Jersey)

I have seen ALOT of movies in my life, but none have moved me the way Vertigo has...It's simply brilliant...the more times one views it, the more one picks up from it...a true masterpiece from the master himself...When I think Vertigo, I think the colors red and green...when I think Vertigo I think obsession with love, and the film itself...This movie is so deep that you could write a thesis on it and keep adding to it from time to time...Hitchcock really gave his all in this picture...it's about the ultimate love...wanting to achieve the ultimate love, and, as happens in life, never having love turn out to be the way we want it to be...all star performances by Stewart, Novak and Bel Geddes make this visually stunning masterpiece a true film classic... I have seen the movie about 20 times now, and everytime I love it more...Vertigo is the ultimate cult film for me, as I keep going back to it more and more...considering it's dark storyline, it must be a glut for punishment, but Hitch only keeps me wanting more....10 stars...only because I can't give it 100 stars!

Review (2)

A Standard Rave, 10 July 2002

Author from Sydney, Australia

Starting in 1958, Alfred Hitchcock directed a remarkable sequence of films in a row, each of them a classic; Vertigo (1958), North by Northwest (1959), Psycho (1960) and The Birds (1963). Never has a director made four such genuinely great movies in such a short space of time, either before or since.

The pick of this high standard bunch is undoubtedly Vertigo. From the opening titles, with their circling spiral imagery, to the dramatic final scene this is a movie that takes you to a different time and place. Specifically, to a San Francisco of the past; full of deserted parks, discrete rooming houses, oddly menacing art galleries and florists where the customers enter and exit through the back door. Through this landscape wanders Jimmy Stewart, towering in the lead roll as a former detective

recently retired after a bungled arrest leaves him with chronic vertigo. Plot machinations lead him to the alluring Kim Novak (one of Hitchcock's famous "blondes"), the young wife of a friend who has started behaving rather oddly.

"To reveal more," as Leonard Maltin wrote, "would be unthinkable."

While the performances of Novak and Stewart are memorable, the movie is really set apart by the intelligent script and the stylistic touches provided by the director. Hitchcock is in his very best form creating hypnotic scenes and a general sense of unease and dread in even the most banal of situations. He is aided in this by the wonderful score of Bernard Herrman. A particular favourite of mine is the extended (largely silent) segment where Stewart follows Novak for the first time. Nothing much happens, but the atmosphere of these scenes is enough to keep you on the edge of your seat!

One of the all-time greats. They definitely don't make them like this anymore.

Review (3)

Distinctive & Unforgettable Masterpiece, 19 June 2001
Snow Leopard from Ohio

One of the many things that made Hitchcock such a great director is that he did not just stick to the same formula time after time; all of his best movies have their own unique feel and characteristics. "Vertigo" is particularly distinctive, both as a complex story filled with suspense, and as a fascinating study in psychological tension. While it lacks the humor of some of Hitchcock's other masterpieces, and sometimes moves rather slowly, it is unforgettable, and a great achievement by the director and his cast.

If you have never seen it, you will enjoy it more if you do not know too much about the plot, although the actual story is somewhat secondary to the ways that the characters are tested and their weaknesses exposed by the various events. Hitchcock uses a complicated story, interesting characters, lavish visual detail, and deliberate pacing, plus a fine musical score by the incomparable Bernard Hermann, to produce a mysterious, almost unearthly, atmosphere. The tension rarely lets up, and the viewer is caught up completely in it, at times almost to the point of discomfort. It's the kind of film that repays careful attention, as almost every moment is filled with significant detail.

There are also some great acting performances. Jimmy Stewart is outstanding in a role far different from his usual screen persona. He enables the viewer to sympathize completely with him, even as we cringe at many of his character's actions and decisions. Kim Novak is completely convincing in a difficult dual role, and the movie would not have been as compelling without her fine performance. The rest of

the cast all have much smaller roles, but are all quite good too, especially Barbara Bel Geddes as Scottie's (Stewart's) old friend, who provides important insight into Scottie's character.

"Vertigo" is a classic by any standard. It's a must-see that remains just as impressive with each viewing.

Task 6. Read the following text and write your own summary (20 sent.) using new words and word-combinations.

Plot Summary for Vertigo (1958)

John "Scottie" Ferguson is a retired San Francisco police detective who suffers from acrophobia and Madeleine is the lady who leads him to high places. A wealthy shipbuilder who is an acquaintance from college days approaches Scottie and asks him to follow his beautiful wife, Madeleine. He fears she is going insane, maybe even contemplating suicide, because she believes she is possessed by a dead ancestor. Scottie is skeptical, but agrees after he sees the beautiful Madeleine. Written by filmfactsman

Police detective John 'Scottie' Ferguson is asked by an old college friend, Gavin Elster, if he would have a look into his wife Madeleine's odd behavior. Lately, she's taken to believing that she is the reincarnation of a woman who died many years ago and Elster is concerned about her sanity. Scottie follows her and rescues her from an apparent suicide attempt when she jumps into San Francisco bay. He gets to know her and falls in love with her. They go to an old mission church and he is unable to stop her from climbing to the top of the steeple, owing to his vertigo, where she jumps to her death. A subsequent inquiry finds that she committed suicide but faults Scottie for not stopping her in the first place. Several months later, he meets Judy Barton, a woman who is the spitting image of Madeleine. He can't explain it, but she is identical to the woman who died. He tries to re-make her into Madeleine's image by getting her to dye her hair and wear the same type of clothes. He soon begins to realize however that he has been duped and was a pawn in a complex piece of theater that was meant to end in tragedy.

Task 7. Make up 10 sentences with the plot keywords.

Plot keywords for Vertigo (1958)

Suicide
Police
Acrophobia
Love
Police Detective

Shipbuilder
San Francisco Bay
Vertigo
Rescue
Suicide Attempt
Transformation
Mental Breakdown
Paranoia
Following Someone
Murder
Private Club
Spanish Mission
Death Obsession
Murder Of Wife
Accidental Death
Husband Wife Relationship
Shipyard
Identity Crisis
Romantic Obsession
Rescue From Drowning
Femme Fatale
Ex Fiancé Ex Fiancée Relationship
Skepticism
Nervous Breakdown
Cult Favorite
Confession
Melancholy
Surveillance
Haunted By The Past
Manipulation
Neurotic

Task 8. Recall the situations the following quotes were used in.

Quote 1.

Officer on rooftop: Give me your hand. Give me your hand.

Quote 2.

Madeleine: Here I was born, and there I died. It was only a moment for you; you took no notice.

Quote 3.

Scottie: What's this doohickey?

Midge: It's a brassiere! You know about those things, you're a big boy now.

Scottie: I've never run across one like that.

Midge: It's brand new. Revolutionary up-lift: No shoulder straps, no back straps, but it does everything a brassiere should do. Works on the principle of the cantilevered bridge.

Scottie: It does?

Midge: An aircraft engineer down the peninsula designed it; he worked it out in his spare time.

Scottie: Kind of a hobby, a do-it-yourself kind of thing!

Quote 4.

Madeleine: Only one is a wanderer; two together are always going somewhere.

Quote 5.

Coroner: He did nothing. The law has little to say on things left undone.

Quote 6.

Judy: Couldn't you like me, just me the way I am? When we first started out, it was so good; w-we had fun. And... and then you started in on the clothes. Well, I'll wear the darn clothes if you want me to, if, if you'll just, just like me.

Scottie: The color of your hair...

Judy: Oh, no!

Scottie: Judy, please, it can't matter to you.

Quote 7.

Scottie: You shouldn't keep souvenirs of a killing. You shouldn't have been that sentimental.

Quote 8.

Midge: I talked to the woman in musical therapy, and she said that Mozart's the boy for you.

Quote 9.

Scottie: Midge, who do you know that's an authority on San Francisco history?

Midge: That's the kind of greeting a girl likes! Not this "Hello-you-look-wonderful" stuff, just a good straight "Who do you know that's an authority on San Francisco his - "

[interrupted]

Quote 10.

Scottie: And then what did he do? Did he train you? Did he rehearse you? Did he tell you exactly what to do, what to say? You were a very apt pupil too, weren't you? You were a very apt pupil! Well, why did you pick on me? Why me?

Quote 11.

Gavin Elster: Scottie, do you believe that someone out of the past - someone dead - can enter and take possession of a living being?

Quote 12.

Judy: If I let you change me, will that do it? If I do what you tell me, will you love me?

Scottie: Yes. Yes.

Judy: All right. All right then, I'll do it. I don't care anymore about me.

Quote 13.

Gavin Elster: She'll be talking to me about something. Suddenly the words fade into silence. A cloud comes into her eyes and they go blank. She's somewhere else, away from me, someone I don't know. I call her, she doesn't even hear me. Then, with a long sigh, she's back. Looks at me brightly, doesn't even know she's been away, can't tell me where or when.

Scottie: How often does this happen?

Gavin Elster: More and more in the past few weeks. And she wanders - God knows where she wanders. I followed her one day, watched her coming out of the apartment, someone I didn't know. She even walked a different way. Got into her car and drove off to Golden Gate Park. Five miles. Sat by the lake, staring across the water at the pillars that stand on the far shore. You know, Portals of the Past. Sat there a long time without moving. I had to leave, get back to the office. When I got home that evening, I asked her what she'd done all day. She said she'd driven out to Golden Gate Park and sat by the lake, that's all.

Scottie: Well.

[Scottie gets up]

Gavin Elster: The speedometer on her car showed that she'd driven ninety-four miles. Where did she go? I've got to know, Scottie, where she goes and what she does before I get involved with doctors.

Quote 14.

Scottie: Anyone could become obsessed with the past with a background like that!

Quote 15.

Madeleine: Oh Scottie. I'm not mad. I'm not mad. I don't want to die. There's someone within me and she says I must die. Oh Scottie, don't let me go.

Scottie: I'm here. I've got you.

Madeleine: I'm so afraid.

[Scottie and Madeleine kiss]

Madeleine: Don't leave me. Stay with me.

Scottie: All the time.

Quote 16.

[to Scottie]

Gavin Elster: There's no way for them to understand. You and I know who killed Madeleine.

Quote 17.

Madeleine: There is something I must do, there is something I must do.

Scottie: There is nothing you must do. There is nothing you must do.

Quote 18.

Scottie: I love you, Madeleine.

Madeleine: I love you, too. It's too late.

Scottie: No, no, we're together.

Madeleine: It's too late. There's something I must do...

Scottie: [kisses her passionately] No, there is nothing you must do. There is nothing you must do. No one possesses you. You're safe with me.

Madeleine: [frantically] No, it's too late

[Madeleine breaks free and runs across the courtyard. Scottie trails behind her, eventually catching up to her. He holds her tightly]

Madeleine: Look, it's not fair. It's too late. It wasn't supposed to happen this way. It shouldn't have happened...

Scottie: But it had to happen. We're in love. That's all that counts!

Madeleine: [struggling] Look. Let me go! Please let me go!

Scottie: Listen to me. Listen to me.

Madeleine: [calmly] You believe I love you?

Scottie: Yes.

Madeleine: And if you lose me, then you'll know I, I loved you. And I wanted to go on loving you.

Scottie: I won't lose you.

Madeleine: Let me go into the church - alone.

Scottie: Why?

[they kiss for the last time. Scottie releases his grip and Madeleine walks away towards the bell tower]

Quote 19.

[last lines]

Nun: God, have mercy.

Quote 20.

Scottie: One final thing I have to do... and then I'll be free of the past.

Quote 21.

Scottie: [to Judy, after being taken to the scene of Madeline's death] No, no. I have to tell you about Madeleine now. Right there.

[Pointing]

Scottie: We stood there and I kissed her for the last time, and she said, 'If you lose me you'll know that I loved you and wanted to keep on loving you.' And I said, 'I won't lose you.' But I did.

[pause]

Scottie: And then she turned and ran into the church. I tried to follow, but it was too late.

Quote 22.

Midge: You want to know something? I don't think Mozart's going to help at all.

Share this quote

Scottie: I hope we will, too.

Madeleine: What?

Scottie: Meet again sometime.

Madeleine: We have.

Task 9. Read the following goofs.

goof /gu:f/ informal especially AmE 1. someone who is silly; 2. a silly mistake: e.g. *a goof on the spelling test*

Tell your groupmates what goofs from the other movies you know.

Character error

- Gavin Elster mentions that Carlotta Valdes was 26 when she killed herself. However, her gravestone says that she lived from December 3 1831 to March 5 1857. That would make her 25, not 26.
- In the scene when Gavin is talking to Scottie in his office about his wife's unusual wanderings, Gavin mentions that "the speedometer on her car showed that she'd driven 94 miles". Speedometers measure speed of travel. Odometers are used to measure distance.
- When Scottie and Judy are returning to Mission San Juan Batista, Scottie is clearly driving on the wrong side of the road.

Continuity

- The ice cubes in Gavin and Scottie's drinks disappear.
- The amount of sunlight/shadows in the alley behind the flower shop as first Madeleine and then Scottie walk towards the door.

- The parked cars opposite the alley behind the flower shop change with the camera's point of view.
- The book display in the bookshop window changes between the entering and exiting shots.
- In the scenes that follow Judy putting on the gray dress, the headboard light on her bed disappears and reappears.
- When Scottie and Madeleine are on the coast, she's wearing a white coat with a gauzy black scarf. The scarf is arranged differently in different shots and sometimes is missing entirely.
- As Judy packs to run away, the breast sections on Madeleine's gray suit in her closet are popped out in one shot and pushed in in another.
- In Ernie's restaurant there are two famous profile shots of Kim Novak; in the second shot however (shot later in production) there is noticeably less background scenery visible.
- As Scottie turns into the flower shop alley, the wall to his right has no windows. When he exits his car, windows have appeared.
- While Scottie is spying on Madeleine in the art museum, the furniture and artwork in the gallery seen through the open doorway next to Carlota's portrait is rearranged between shots.
- When Madeleine wakes up in Scottie's bed, there are two chairs on either side of the doorway as Scottie exits his bedroom. When he re-enters the bedroom, one chair is missing and the other has moved.
- Before and after Scottie slides off the roof and hangs onto the gutter, there are two views of him shown 90 degrees apart, but in both cases the background view remains the same.
- When Madeleine is in Scottie's apartment after he rescued her from the bay, he offers her two cushions to sit on in front of the fireplace. When he picks up the cushions, they are green. In the next shot, when the cushions are shown hitting the floor, they are gold. When the cushions are shown lying in front of the fireplace after Madeleine has fled, they are green again.
- When the manager of the McKittrick Hotel is walking Scottie to Madeleine's room, the door is cracked open. A close-up shows the door closed and the manager proceeds to open it.
- Scottie and Madeleine are talking on the beach, there is a tree between them. Madeleine puts her left arm around the tree, but then, without her having moved, she has her back to the tree.
- When Scottie gets out of his car in front of the hotel, his window is down. In the continuing shot as he walks away from the car, the window is closed.

- When Scotty takes Madeleine out of water her shoe is off. When they have reached the pier Madeleine has both shoes again.
- As Scottie parks alongside Madeline in front of his apartment, his car (actually the camera truck) cuts across several parking spaces. When the angle changes and Scottie is shown stepping from his car, it is parked within one parking space.
- Scottie is standing on the top of a step stool when he faints and falls. In the next scene Midge catches him after he falls only about one foot. Based on the height of the stool he should have fallen at least three feet.
- When Judy and Scottie are talking to the man in the bookshop, the pens in the mans jacket pocket change position and the cigarette burns down far too quick.

Crew or equipment visible

- As the camera moves away from Scottie standing at the edge of the tower, the shadow of the camera can be seen for a split second on the outer wall of the tower. On the Alfred Hitchcock Masterpiece Collection DVD, the image is cropped so the shadow cannot be seen.

Errors in geography

- Scottie and Judy drive through a grove of eucalyptus trees that is located south of San Juan Bautista on the way there from San Francisco.
- In the scene where Scottie is following Judy for the first time back to the "Empire Hotel," now "York Hotel," the traffic flow on Sutter Street (one-way) is heading toward downtown instead of away from it, as it does in actuality.

Revealing mistakes

- When Scottie buys new clothes for Judy at Ransohoff's, Judy is shown trying on a pair of shoes. Due to the extremely low camera angle when Judy walks away from the camera, it's easy to see that the shoes are not new- their soles are heavily scuffed.
- When Madeleine arrives at Scottie's apartment to post a letter, the establishing shot shows only a few bushes by the metal railings. However, in the closer two shots, more bushes are can be seen against the railings.
- When Scottie is following Madeline, while they are driving, Scottie's car turns a couple of seconds before his hand turns the steering-wheel.

Task 10. Answer the following questions.

1. How much sex, violence, and profanity are in this movie?

2. Is this movie based on a book?
3. What is vertigo?
4. How did Scottie come to have acrophobia and vertigo?
5. How did Scottie get down from the rooftop?
6. Where is this movie set?
7. Who is Carlotta Valdez?
8. What is the explanation for Madeleine's mysterious disappearance from the McKittrick Hotel?
9. Couldn't there be a rational explanation for the "icebox" scene?
10. What's the name of the lady who manages the hotel?
11. How did the car vanish?
12. How much time passed between Scottie's fall into depression and his running into Judy?
13. Why doesn't Scottie recognize Judy at first?
14. Why does Judy wear the necklace from the painting on her date with Scottie?
15. How did Judy get Carlotta's necklace?
16. Why does Judy jump?
17. Why did Elster pick on Scottie?
18. Is the San Juan Bautista mission a real place?
19. Is there really an alternative ending?

Why do people say you need to see "Vertigo" two or three times.

2.16. Jobs
Director: Joshua Michael Stern
Movie Type: Drama
Plot Keywords: Person, Revolution, Innovator, Enterpreneur, Technology
Main Cast:

- Ashton Kutcher,
- Josh Gad,
- Matthew Modine,
- J.K. Simmons

Release Year: 2013

Movie information: it only takes one person to start a revolution. The extraordinary story of Steve Jobs, the original innovator and ground-breaking entrepreneur who let nothing stand in the way of greatness. The film tells the epic and turbulent story of Jobs as he blazed a trail that changed technology – and the world – forever.

JOBS is a 2013 biographical drama film based on the career of the late American businessman and global icon Steve Jobs. It follows his life from 1971 until his death in 2011. The title role is played by Ashton Kutcher, with Josh Gad playing the role of Apple Computer's co-founder Steve Wozniak. Filming began in June 2012 with over three days of filming on location at Jobs' childhood home in California, followed by 28 days of filming in Los Angeles. The official movie site said: "JOBS is the incredibly powerful and true story of the visionary who set out to change the world, and did…[it] plunges into the depths of his character, creating an intense dialogue-driven story [and an] immensely personal portrait of Steve Jobs' life". The moviemakers decided to write the movie title in a special way, to mirror the small "j" with the small "I" that is part of so many Apple products. The film was met with very mixed initial reviews. Britain's "Guardian" newspaper wrote: "This is far from the bomb some would have envisaged, but neither is it the character illumination one would wish for. Jobs appears so consumed by his work here that little else mattered in his life. That may be true, but we're left none the wiser as to what made the man tick, beyond what we already know".

A. Previewing activities

Task 1. Match synonyms.

1. late	a. intense
2. role	b. failure

3. powerful	c. reflect
4. plunges	d. dead
5. portrait	e. dives
6. mirror	f. description
7. initial	g. obsessed
8. bomb	h. other than
9. consumed	i. opening
10. beyond	j. part

Task 2. Match antonyms.

11. global	k. consumed by his work
12. three days of filming	l. rating
13. the visionary who set	m. rating
14. it plunges into the	n. portrait
15. an immensely personal	o. tick
16. The film was met with very	p. out to change the world
17. just a 43% approval	q. mixed initial reviews
18. Jobs appears so	r. depths of his character
19. what made the man	s. on location
20. beyond what	t. icon

Task 3. Insert the vowels.

j_BS _s _ 2013 b__gr_ph_c_l dr_m_ f_lm b_s_d _n th_ c_r__r _f th_ l_t_ _m_r_c_n b_s_n_ssm_n _nd gl_b_l _c_n St_v_ J_bs. _t f_ll_ws h_s l_f_ fr_m 1971 _nt_l h_s d__th _n 2011. Th_ t_tl_ r_l_ _s pl_y_d by _sht_n K_tch_r, w_th J_sh G_d pl_y_ng th_ r_l_ _f _ppl_ C_mp_t_r's c_-f__nd_r St_v_ W_zn__k. F_lm_ng b_g_n _n J_n_ 2012 w_th _v_r thr__ d_ys _f f_lm_ng _n l_c_t__n _t J_bs' ch_ldh__d h_m_ _n C_l_f_rn__, f_ll_w_d by 28 d_ys _f f_lm_ng _n L_s _ng_l_s. Th_ _ff_c__l m_v__ s_t_ s__d: "j_BS _s th_ _ncr_d_bly p_w_rf_l _nd tr__ st_ry _f th_ v_s__n_ry wh_ s_t __t t_ ch_ng_ th_ w_rld, _nd d_d…[_t] pl_ng_s _nt_ th_ d_pths _f h_s ch_r_ct_r, cr__t_ng _n _nt_ns_ d__l_g__-dr_v_n st_ry [_nd _n] _mm_ns_ly p_rs_n_l p_rtr__t _f St_v_ J_bs' l_f_."

Th_ m_v__m_k_rs d_c_d_d t_ wr_t_ th_ m_v__ t_tl_ _n _ sp_c__l w_y, t_ m_rr_r th_ sm_ll "j" w_th th_ sm_ll "_" th_t _s p_rt _f s_ m_ny _ppl_ pr_d_cts. Th_ f_lm w_s m_t w_th v_ry m_x_d _n_t__l r_v__ws _nd g_t j_st _ 43% _ppr_v_l r_t_ng _n th_ r_v__w s_t_ r_tt_nt_m_t__s.c_m. M_ny cr_t_cs f_c_s_d _n K_tch_r, s_gg_st_ng b_tt_r _ct_rs sh__ld h_v_ pl_y_d th_ p_rt. Br_t__n's 'G__rd__n' n_wsp_p_r wr_t_: "Th_s _s f_r fr_m th_ b_mb s_m_ w__ld h_v_ _nv_s_g_d, b_t n__th_r _s _t th_

ch_r_ct_r _ll_m_n_t__n _n_ w__ld w_sh f_r. J_bs _pp__rs s_ c_ns_m_d by h_s w_rk h_r_ th_t l_ttl_ _ls_ m_tt_r_d _n h_s l_f_. Th_t m_y b_ tr__, b_t w_'r_ l_ft n_n_ th_ w_s_r _s t_ wh_t m_d_ th_ m_n t_ck, b_y_nd wh_t w_ _lr__dy kn_w."

Exercises according to the biography, career and business life of Steve Jobs.

Task 1. Are the following statements *true* or *false?*

1. Steve Jobs was born in Mountain View, California.
2. Job's parents gave him up for adoption.
3. Steve Jobs only met his biological sister Mona Simpson when he was 17 years old.
4. Jobs called his experience with the alcohol «one of the two or three most important things I have done in my life».
5. Jobs met Appleco-founder Steve Wozniak in high school when Jobs was 13 and Wozniak was 18.
6. Apple was co-founded by in Steve's family garage.
7. His Religion is Zen Buddhism. He went to India to meditate and learn about a simpler way of life.
8. Apple had three founders Steve Jobs, Steve Wozniak and Ronald Wayne.
9. Jobs bought Pixar for 5 million and transformed it with their first movie THE CARS.
10. Apple began work on the first iphone in 2000.

Task 2. Match the *two columns.*

a) 24 Feb 1955	1. Steve Jobs meets Steve Wozniak, 5 years older, through a mutual friend. Woz and Steve share a love ofelectronics, Bob Dylan, and pranks
b) 1969	2. Steve gets his first job at video game maker Atari, and later makes a trip to India to 'seek enlightenment' with his college friend Dan Kottke
c) 1974	3. Apple Computer Inc. is incorporated by Steve Jobs, Steve Wozniak and Ron Wayne
d) 1 Apr 1976	4. Pixar signs a deal with Disney to make a computer-animated feature film
e) 1991	5. Steven Paul was born in San Francisco, the son of Abdulfattah Jandali and Joanne Schieble. He is quickly adopted by Paul and Clara Jobs
f) 1994	6. Steve Jobs introduces the first Windows-compatible iPods at

	Macworld NY
g) 17 July 2002	7. Apple starts its popular '*There's an app for that*' campaign to illustrate the growing popularity of the App Store and the thousands of iPhone apps it offers
h) Late 2008	8. Pixar resumes work on *Toy Story*

Task 3. Write in the correct order.

Date	*Event*
1.1974	a) Open his own company
2.1977	b) War with IBM. Project "Lisa"
3.1980	c) Began working with computer
4.1982	d) New company "Next"
5.1984	e) Apple became the most popular company
6.1996	f) Apple II
7.2012	g) Project "Macintosh"

Task 4. Choose the correct answer.

1) Which numbers did Steve write on calligraphy courses?
   a) 3, 4
   b) 0, 1
2) What was the name of the first company?
   a) "Apple"
   b) "Next"
3) What was the name of the second computer?
   a) "Apple I"
   b) "Apple II"
4) Steve has:
   a) A daughter
   b) A son

5) Why did Waz begin work with Steve? Because…
   a) He want to earn money
   b) He believe in Steve idea
6) Who was Steve's favourite person?
   a) Albert Einstein
   b) Dale Carnegie
7) With whom did Steve begin a war?
   a) IBM
   b) DELL
8) What was "Lisa":
   a) Project
   b) Computer
9) Was "Next" so popular?
   a) Yes
   b) No
10) When did "Apple" become the most valuable company in the world?
   a) in 2012
   b) in 2011

Task 5. Answer the following questions.

1. What product did Steve Jobs present at the beginning of the movie?
2. What were the names of people who helped Steve Jobs to create the computer «Apple 1»?
3. Why did Steve Jobs leave his girlfriend?
4. Who decided to invite the company «Apple» in the role of manager who can sell PC «Makentosh»?
5. Who stole Softball program in «Apple»?

Task 6. Describe Steve Jobs, who he was in his personal life and at work.

Personal life	**Work**

Task 5. Compare the characters.

Task 6. The evolution of the IPhone. Choose the correct model for each picture and the year when each IPhone was released.

2G	3G	
3GS	4	4S
5	5S	5C

2007	2007	2009	2010	2011	2012	2013	2013

Task 7. Make tests on the movie «Jobs»

1. Was Steve Jobs in the college?
a) yes
b) no
c) He left his education
2. What was the name of the company where Steve Jobs worked?
a) «Polaroid»
b) «International Business Machines Tsorporation»
c) «Atari»
3. How much was Jobs paid for creating the game?
a) $ 300
b) $ 5,000
c) $ 700
4. When did Jobs and his friend Vos come up with a name for their first computer?
a) when they were driving in the car
b) when they were in the cafe
c) when they wrote the essay
5. How many people participated in the creation of computer boards for the shop?
a) 10
b) 7
c) 5
6. Which country did he visit with his friend Daniel?
a) Mexico
b) Germany
c) India
7. What was the first contribution made by Mike Marcoule in creating the computer "Apple 1"?
a) 1 000 000 dollars
b) 20 000 dollars
c) 90 000 dollars
8. What was the name of Steve's first daughter?
a) Clara
b) Lisa
c) Martina
9. Who was the biggest competitor for"Apple"?
a) «Pepsi»

b) «Makenton»
c) «IBM»
10. Which company did Jobs find after he was fired from "Apple"?
a) «Microsoft»
b) «Lenovo»
c) «Next»

Task 8. Read and translate the following film review paying special attention to the underlined words and word-combinations. Write your own review (20 sent.).

It's customary to be told to turn off all electronic devices before a press screening these days. But at a showing of «Jobs», the directive felt somewhat disingenuous given that the biopic pays homage to the Silicon Valley visionary who turned us into a society of raging gadget addicts.

And would that we had the option to leave our precious glowing doo-dads on just this once, if only to offer occasional distraction from what amounts to a glorified TV movie that is to «The Social Network» what «Anchroman. The Legend of Ron Burgundy» is to «Citizen Kane». Rather than attempting a deeper plunge behind the whys and wherefores of the elite business-model gospel according to Apple guru Steve Jobs and—more importantly—what it says about our culture, the filmmakers follow the easy rise-fall-rise-again blueprint familiar to anyone who has seen an episode of VH1's «Behind the Music».

That judgment might be a tad harsh, especially since that dear boy Ashton Kutcher — considered a media savant of sorts himself for having hatched TV's «Punk'd» and apparently beating CNN in a Twitter-follower race — really, really, REALLY tries to make us believe he is the Machiavelli of the Mac, the man who put the personal into computing. It isn't an easy job to be Jobs, after all. He might have died in 2011 at age 56 but his presence will continue to loom large as long as there are Apple stores in malls. But Kutcher never totally recovers from an introductory scene set in 2001 when, in full Zen master mode, he introduces the iPod as «a music player…1,000 tunes in your pocket» to an auditorium filled with rapt acolytes.

You only get a teasing glimpse of Kutcher in puffy middle-age makeup, most likely because he looks a little ridiculous decked out in Jobs's signature uniform: round wire-rimmed specs, gray beard and short-cropped hair, black mock turtleneck and Levis. And that is probably also a reason that the story then rewinds and instead focuses on Jobs from his college years to his early 40s. That way, the 35-year-old Kutcher can get away with his impersonation by simply varying his hair and beard length while regularly glaring with opportunistic intent.

In other scenes, the actor affectedly walks with a deliberate stooped gait, presumably emulating the real Jobs. Or maybe it's just that the responsibility of bringing such a larger-than-life icon to life is weighing down the star of "Dude, Where's My Car?"

But it isn't really fair to lay the primary fault for this geek tragedy's rather rote approach at the feet of its leading man. Feet, by the way, that are often unshod since, as we are shown numerous times, Jobs made a habit out of eschewing shoes — all the better to make a half-hearted Christ-figure analogy. The trouble is, we don't find out much else about the guy's motivations save for this take-no-prisoners drive to be the best in the biz. All the historic moments are duly ticked off, from Jobs freeing his mind with LSD and going to India in his college-dropout years to the supposed instant he came up with the corporate name of Apple. But while Jobs might have touted the iPod as a tool with a heart, this portrait of him is too often without a pulse.

Kutcher at least comes alive during the warts-and-all parts of the story. He isn't half bad when being a bastard, such as when Jobs screams at anyone who defies his perfectionist aesthetic, doesn’t perform to his exacting standards or dares to steal an idea (too bad not more is made out of his feud with Microsoft's Bill Gates). Failing to acknowledge the importance of multiple font options to this tech titan was apparently like waving a wire hanger in front of Joan Crawford.

Leading up to his eventual fall from grace at the company before his resurrection as its CEO, Jobs tends to behave like an insensitive self-serving ass, especially when he refuses to acknowledge his out-of-wedlock daughter or denies compensation to deserving friends who helped build the Apple empire back when it was a two-bit operation in his dad's garage. But save for a few references of being abandoned by his birth parents and adopted later, the source of Jobs's jerky behavior never is revealed.

Except for chubby supernerd Steve Wozniak — the most sympathetic and substantial secondary character thanks to the laidback affability of Josh Gad (Broadway's «The Book of Mormon») — whose idea to team a computer with a TV monitor changed both Jobs's life and the world, those aforementioned pals are mainly ciphers. Recognizable performers in business suits crop up now and then, including James Woods, Dermot Mulroney, Matthew Modine and J.K. Simons, but their talents are barely tapped.

As for the actresses who play the women in Jobs's life, they fare the worst. Poor Lesley Ann Warren is briefly seen as Jobs's adoptive mother but never heard.
Kutcher and his director, Joshua Michael Stern, should have realized that when a movie presents its subject as a messiah of intuitive design who insisted that corners never be cut and compromises never struck, it should at least attempt to emulate such

exacting standards. Instead, their version of Steve Agonistes too often just doesn't compute.

Ads by Adblade [http://www.rogerebert.com/reviews/jobs-2013]

Task 9. Read and summarise the following text in 10 sentences.

While Steve Jobs changed the world with his innovations and forward thinking, the first biopic about him, ***Jobs***, does not. It is a competent retelling of Jobs' life, beginning with his college years, and running through the period when he regained control of Apple in the 1990s.

Ashton Kutcher plays the title role and does a good job at making you forget there's a big star under the beard and glasses. It's the script by **Matt Whiteley**, however, where the cracks begin to show. We never feel like they mean anything or understand the "why" about the big moments. The film loves to tell us things, but never quite explains any in a satisfactory way.

The resulting product is an entertaining but flawed take on the man who co-created Apple. Directed by **Joshua Michael Stern**, *Jobs* had its world premiere at the **2013 Sundance Film Festival** Friday night.

At the core of *Jobs* is the man himself. The film starts in 2001 with the introduction of the iPod. It's a triumphant moment. Steve Jobs has just changed the world. The score by John Debney blares through the speakers and it's almost like the movie is over before it even began. How did Jobs get to this moment? We flash back to his college days and go from there. The iPod is always looming, though, and the film proceeds forward with such incredible forward momentum that while we see major events in Jobs' life, we never quite understand why they happened, how he felt about them, or how he impacted him going forward. It's all about getting to that next thing.

The film is like a Mac product line in that way. Kutcher gives a solid performance as the main character, losing himself in Jobs' voice and mannerisms. However, at times, those slip away and he once again becomes Ashton Kutcher, usually in the loud moments where Jobs has to scream at someone. This kind of overblown melodrama happens a lot and, again, is an example of the film never really delving under the surface.

As a person, we're reled to believe Jobs is a leader and an innovator, both of which come through in the movie. We also get the sense he's kind of an ass and there are plenty of scenes to back that up. However, while we see Jobs do and say bad things, we never quite have time to process it. The audience is forced to simply accept this character trait instead of relating to it.

Even with those flaws, *Jobs* tells a phenomenal story and that helps keep the whole thing together. Huge scenes filled with corporate jargon turn exciting and

tense. Details from the history of the computer are popped into every corner. The supporting cast, such as **Dermot Mulroney, Matthew Modine, Lukas Haas** and **J.K. Simmons** do their best with one-dimensional roles. And **Josh Gad**, as Apple co-founder Steve Wozniak, is the other stand out besides Kutcher, giving his character emotional depth in a limited amount of screen time.

Apple fans are going to be very mixed on *Jobs*. On one hand here's the story they've been dying to see, on screen, and it looks great. But the film feels slight because it tries to do too much. The effort is there and the film is entertaining, but it's feels like the PC version of the story instead of the Apple.

Task 10. Make up 10 sentences with the plot keywords.

Plot keywords for Jobs (2013)

Technology
Innovator
Computer
Entreprenour
Industry
Computer tablet
Smart Phone
Home Computer
Business Executive
Technology Industry

2.17 Love Story

Director: Arthur Hiller
Movie Type: Drama
Plot Keywords: Love, Harvard, Tragedy, Background, Family, Marriage
Main Cast:

- Ali MacGraw
- Ryan O'Neal
- John Marley
- Ray Milland

Release Year: 1970
Movie information: Harvard Law student Oliver Barrett IV and music student Jennifer Cavilleri share a chemistry they cannot deny - and a love they cannot ignore. Despite their opposite backgrounds, the young couple put their hearts on the line for each other. When they marry, Oliver's wealthy father threatens to disown him. Jenny

tries to reconcile the Barrett men, but to no avail. Oliver and Jenny continue to build their life together. Relying only on each other, they believe love can fix anything. But fate has other plans. Soon, what began as a brutally honest friendship becomes the love story of their lives.

Task 1. Watch the film, find the following words and phrases, explain the context in which they are used:

- the preppie
- the dormitory (dorm)
- the puck
- the penalty
- to scream
- to knock the heads off
- non-conversations
- the Peace Corps
- the stich
- Olympic Games
- exams
- to go out with smb

Task 2. Correct the false statements:

1. In winter of his first year at Harward University Oliver went to the library where Jenny worked.
2 There was not the book he was looking for in the library and he went to another one.
3. Jenny was very polite with Oliver, she gave him the book and proposed another ones that could be useful for him.
4. After reading the book, Oliver went home alone.
5. Oliver was a football-player and his team lost the game.
6. Oliver invited Jenny for the football game because the famous footballer would play there, but she refused to go.
7. In the game Oliver was the best player and he wasn`t sent to the penalty box.
8. The conversation between Oliver and his father was very friendly during the dinner because the father was very interested in his plans for the future and he promised to help him.
9. After dinner Oliver went to Jenny`s dorm where she was talking to her father and the conversation between them was cold and unemotional.
10. Jenny congratulated Oliver with the victory in the game.

11. Jenny said him that she was perfect and that was why she went out with him.

Task 3. Put Oliver's actions in the correctorder:
1. He took Jenny for a coffee.
2. He won the hockey match.
3. He asked Jenny for a book from the University library.
4. He invited Jenny to watch him playing ice hockey.
5. He went back to his dorm.
6. He heard Jenny`s voice in the crowd at the hockey match.
7. He phoned Jenny and said that he loved her.

Task 4. Answer the following questions:
1. What Oliver was doing at the library where Jenny worked? Why did he go there? Describe the conversation between Jenny and Oliver. What can you say about their features of character? What personalities were they?
2. Why did Jenny come to watch the game? Describe Oliver`s behaviour during the match. Why Oliver was interested in Jenny`s presence at the game? Describe his actions after sitting in the penalty box.
3. What did Oliver do after the game? Why did he decide to see if Jenny was waiting for him?
4.What happened during the hockey match? Why the team lost the game? Describe Oliver`s behaviour sitting in the penalty box (when he saw his father)?
5. Describe the conversation between Oliver and his father. What could you tell about their relations? What personality was Oliver Barret III? What can you say about the family Oliver has been brought up?
6. Describe the conversation between Jenny and her father? What can you tell about her family?
7. Describe Oliver's proposal to get married. Why did he want to get married? What was the reason? If you were Jenny, would you agree?
8. Could people belonging to the different social circles be together?

Task 5. Complete the following sentences, choosing the best answer:
1. In the conversation between Oliver and Ray Stratton they discussed:
• their exams;
• their future career;
• Oliver's private life.
2. Jenny wanted:
• to give up music;

• to take lessons;
• to become a teacher of music.
3. The proposal to marry was said by:
• Oliver;
• Jenny;
• Oliver's parents during dinner.
4. Oliver's parents:
• were glad to see Jenny and accepted her as their future daughter-in-law;
• were against the marriage;
• were indifferent to her.
5. Very often Jenny and Oliver:
• could dine at restaurants, visit friends, watch films;
• could dine at home and they invited their friends to their home;
• stayed at home where Jenny cooked and they couldn`t let any entertainment.
3. When Oliver received the invitation for his father`s birthday, he:
• accepted it with pleasure;
• refused it and quarreled with Jenny;
• said he was busy and couldn't go.
4. After the quarrel:
• Jenny left Oliver;
• they decided to divorce;
• returned home and forgot everything as nothing had happened.

Task 6. What happened next (put sentences in the correct order)?
• For 3 years Oliver and Jenny were happy.
• Jenny tried to bag Oliver to talk to his father.
• Oliver finished the law school and got highly-paid job.
• Mr.Barret paid for Oliver`s studing and supported them.
• Later, they argued a lot and their marriage failed.

Task 7. Points for the discussion (the composition):
• Express your attitude to the film.
• Love may happen suddenly.
• Love may change a personality.
• If there is a will, there is the way.
• Any dream may come true
• Explain the meaning of the epigraph "Love means you never have to say you`re sorry" ("Love means not ever having to say you`re sorry" (in the original)).

- What is true love?

Task 8. Write a film review.

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ДОДАТОК 1
CREATIVE WRITING

Writing to Analyse, Review, Comment or Explain

1. A good review should as a bare minimum be informative, but if it's good it will also be entertaining. Keep three things in mind whilst writing – your readers, the type of review, and the purpose of the review.

2. Your readers may be beginners – or advanced specialists. You should write reviews in different ways, according to the audience. A general reader will not have detailed technical knowledge. Advanced readers will want specialist information. The type of audience is likely to be determined by the publication – either in print or on the Web.

3. The kind of publication will also determine the type of review that is required. Popular newspapers and magazines have very short reviews – some as short as 100-200 words. Specialist journals might have reviews up to 2,000 words long. Make sure you have a clear idea of the type of review you are writing by getting to know the publication first.

4. The purpose of a review is to give an account of the subject in question (the book, film, play, or event) and offer a reasoned opinion about its qualities. Your main task is to report on the content, the approach, and the scope of the work for the benefit of your readers.

5. Even short reviews will be more successful if they have a firm structure. Here's a bare-bones plan for a review:

- Brief introduction
- Description of contents
- Assessment of value
- Comparison with others
- Conclusion

6. Unless you are writing for a specialist journal, you should write in an easy reader-friendly manner.

7. Some publications give their reviewers scope for showing off or being controversial. (Pop music, restaurant, and television reviewers seem particularly prone to this.) In general however, you will be doing your readers a favour by putting their interests before your own.

8. If you are writing for the Web remember to write in shorter sentences and shorter paragraphs than you would for a print publication. Reading extended prose on

a computer screen is not easy. You will keep your reader's attention by 'chunking' your information.

Some Do's and Don'ts

Do give examples

A brief quotation to illustrate good qualities of the work will brighten up your review. But keep it very short. Alternatively, use it as a 'pull quote'. This is a statement which can appear separated from the main text of your review – placed in a box or highlighted in some way. These are usually chosen to capture the flavour of the work under review.

Don't go on too long

Reviews which are short and to-the-point are more effective than ones which go on at great length. Unless you have lots of interesting things to say, readers will quickly become bored.

Don't be over-negative

If you think something is entirely bad, then it's probably not worth writing the review. After all, why bother giving publicity to bad work? There are only a couple of exceptions to this. One is if you wish to counter other reviews which you think have been mistaken or over-generous. The other is if the author is very well known and seems to you to have written badly. In such cases, make sure you give convincing reasons for your negative opinions – otherwise you risk seeming prejudiced.

A Movie Review

Most people prefer to read a review of a film before actually going to watch the movie. A movie review gives the general public an indication if the movie is worth watching. So, it is very important that the film review should be truthful and of good quality. If you want to pursue writing a movie review as a profession or even as a pass time, it is essential for you to understand the basics of how to write a film review...

You are asked to write a film review as a college assignment or for the local newspaper. Though you are a complete movie buff, you know nothing about how to write a film review and so it may seem to be a difficult task. However, writing a movie review is not so difficult as you imagine. Other than good command over the English language, what you require is some basic knowledge about how to write a movie review. Here are some tips that have to be kept in mind before writing a film review.

Writing a movie review is a great way of expressing your opinion of a **movie**. The purpose of most movie reviews is to help the reader in determining whether **they** want to watch, **rent or buy** the movie. The review should give enough details about

the movie that the reader can make an informed decision, without giving anyway any essentials such as the plot or any surprises. Below are guidelines and tips for writing a good movie review.

1. Watch the movie

The first step in writing the review is to **watch the movie**. Watch the movie in a relaxed environment you are familiar with. You do not want to be distracted by an unfamiliar room. Watching the movie a second time will help you absorb a lot more detail about the movie. Most movie reviewers **take notes** as they watch the movie review.

2. Give your opinion

Most movie reviewers will **give their opinion** of the movie. This is important as the reviewer can express the elements of the movie they enjoyed or disliked. However, as in all good journalism, the reviewer should also **give impartial details**, and allow the reader to make their own mind over an issue the reader liked or disliked. Opinions should be explained to allow the reader to determine whether they would **agree with your opinion** .
Many regular movie reviewers will develop a following. If one can find a reviewer who shares a similar taste in films, one can confidently follow the reviewers recommendations.

3. Who is your audience?

You need to consider **who your likely readers are**. Writing a movie review for **children** requires a different approach than if writing for a **movie club**. Ensure you report on the factors that matter to your likely audience.

4. Give an outline

Give the outline of the movie, but **don't give away essential details** such as the end or any surprises. If there is a big surprise you want to entice readers by telling them something special happens, just don't say what.

5. Actors

If the movie contains **actors**, as most do, detail who is starring in the movie and how well you think they acted.

6. Structure

Did the movie follow a regular predictable **story line**, or did it get you thinking like a **Quentin Tarantino** movie?

7.Cinematography and lighting

Give details about **how well** the movie was shot and directed. Was the lighting **good** in the moody scenes?

8. Music

Did the movie have its own score like Koyaanisqatsi or ET, or did it feature songs from popular artists?

9. Read, read and read

Read and check your review **thoroughly**. It can be embarrassing to find errors in your work after it has been published. This is especially important for reviews that will be published on the Internet, as search engines are always looking for the **correct spellings** of key words.

How To Write A Film Review

Firstly, you need to think of an imaginative title. For instance, if I was writing a review of the new Star Wars film, perhaps a good title could be, 'Love and War amongst the Stars'. This title gives a very brief idea of the nature of the film and provides a starting point for the reader to focus on. The title might also give an indication of whether the rest of your review will be positive or negative (suggesting if you liked it or not).

The second stage (the opening paragraph) is to give a brief synopsis (summary) of the film. You can also state your early opinions here, but don't give too much away too soon. Your aim is to make the audience want to finish the article.

After the synopsis, go into detail about what you thought of the film. Was it thought provoking? Did it have lasting images and ideas that particularly enthralled you? Did you think that it was a complete turkey? Whatever you view is, it is important to stress it in a comprehensible manner. Examine the film more closely, try to go into detail about the many ideas contained within the film.

Don't forget, what you enjoyed and remembered from the images and ideas in the film are what could be the deciding factor in whether or not the reader actually goes to see the film themselves. If you really enjoyed it or really hated it, make it clear.

It is necessary to break the film down into its separate parts. By this, I mean that you should spend time stating which parts of the film worked for you. Was the setting and atmosphere successful? Did the plot flow all the way through the film or did it become disjointed and messy part of the way through? You must also look carefully into the characterisation.

A close examination of the key roles in the feature will provide your audience with a better idea of how the film is going to be. Never simply say that you loved or hated a certain movie without giving your reasons. Always explain why you feel the way you do and back it up with descriptive examples.

Even though your article should show from the start what your opinions are, at the end of the piece you should give a conclusion that states strongly what you thought.

Following these guidelines should provide you with enough information to start writing your own reviews. When you write a good review you should find it rewarding, especially if it is published!

Structure in a Nutshell!

1. Title – catchy, can indicate if review will be positive or negative, you can play with words to make it funny or different

2. Paragraph 1 – Opening paragraph – can start to summarise film and give early suggestions about your general view of it (positive/negative)

3. Paragraph 2 – Start or continue summary of film, don't give details about the ending or else no one will go and see the film!!

4. Paragraph 3 and 4 – positive things you thought about the film, what did you like? Why? Use descriptive words, think about the story, setting, effects used, music used

5. Paragraph 5 and 6 – negative things you thought about the film, what didn't you like? Why? Comment on the same type of things that you mentioned in paragraphs 3 and 4

6. Paragraph 7 and 8 – Characterization – talk about the characters, did you like them? Did the actors play them well? What was it about their portrayal that you liked or didn't like? Other impressions of the characters, will certain audience members be able to relate to certain characters? How? Will certain audience members not like certain characters? Why not?

7. Paragraph 9 – Final comments – general comments that summarize your view of the film, you may want to say something inspiring to get the reader to want to go out and see the film or you might say something that would want them not to go and see it! After the paragraph you would give it a star rating out of 5 to indicate your rating for it.

Common words and phrases used in film reviews that you might want to use in your own reviews:

spectacular visual effects, excessive violence, breathtaking, evocative, mood, atmosphere, poorly, unsuccessful, detail, scenery, irresistible, perfect, moments, plot, this movie has been compared to ____ because, wonderful, hilarious, momentum, unexpected plot twists, unbelievable, phenomenal, hype, suspense, disappointing, confusion/confused, fake, imitation, genre, unoriginal, typical, thrilled, was a very moving portrayal, quality of the film, I was impressed by, credible, a mixture of, classic, captivating

Writing film reviews can be rewarding and enjoyable. Depending on the audience and the market it is written for, there are several different things that you should keep in mind during the writing process.

Firstly, what age groups are you writing for? A review for a school magazine would warrant a different writing process than, say, a magazine enjoyed by adults. For a children's magazine, the review will need to be quite punchy. It should not be too long or contain material that the age group would not understand. Writing for a young audience often proves to be harder than writing for adults. With adult writing there is less need to omit images that are controversial.

After watching the film that is to be reviewed, it is important to take notes immediately. This will be of great importance when you actually sit down to write the piece. The notes should be detailed enough to bring back to memory the images that you found most appealing. This is, I believe, the most important part of the writing process.

Once you have established the audience you are writing for, it is time to retrieve your notes and look at your basic ideas.

Firstly, you need to think of an imaginative title. For instance, if I was writing a review of the film Apocalypse Now, perhaps a good title could be, 'faith and hope disappear in the midst of the Vietnam War'. This title gives a very brief idea of the nature of the film and provides a starting point for the reader to focus on.

The second stage is to give a brief synopsis of the film. You could also state your early opinions here, but don't give too much away too soon. Your aim is to make the audience want to finish the article.

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Following these guidelines should provide you with enough information to start writing your own reviews. When you write a good review you should find it rewarding, especially if it is published.

Steps of a Movie Review

1. **Before watching, get a notepad to take notes**. Movies are long, and you can easily forget details or even big aspects of the movie. Taking notes really helps, because it allows you to jot down things you notice that you can later come back to in your review. This does not mean that you should be putting all of your attention toward taking notes. You should just take a brief, quick note every time you notice something that you particularly liked or disliked about the movie. (Examples: bad background music, poor make-up of an actor, bad lighting, etc.)
2. **Watch the movie, paying attention to details**. As you watch, pay attention to the aspects listed below. If you don't know something, don't worry about it. You can easily come back to it later and provide more information. However, while watching try to jot down at least one or two comments about all of the below. (Note: Some of these are open to critique, and some are facts about the movie, such as the name of the film.)

- Name of the Film
- Prominent Actors
- Genre of Film (comedy, adventure, drama, horror, etc.)
- An Overview of the Plot.
- Setting. Where the movie takes place, the year, and any other information of that sort.
- If you've seen other movies by this same director, consider similarities/differences.
- Direction. Consider the director and how they choose to portray/explain the events in the story. Think about the way they presented the movie to the audience. If the movie was slow, or didn't include things you thought were necessary, credit this to the director.
- Editing. Was the movie choppy? Also, consider special effects (if the movie had any).
- Costume design. Did the clothing choice fit the style of the movie?

- Set design. Did the background look realistic? If the movie was filmed in a real place, was this place well-chosen?
- Background Music. Did it fit the scenes? Was it over/under-used? Was it nice to listen to, or annoying?

3. **Come back to this after finishing the movie**. If you just scribbled down quick, incomplete notes on some of these aspects, write more. It can be hard to write while watching a movie, so come back and elaborate on anything you noticed. If you remember any more details, write them down.

4. **Begin writing your review**. Now that you have a good outline and have all your important information, it's time to begin the actual writing process. It's a good idea to type this, as that is most likely the format you'll need when turning in the review. Keep your writing clear and easy to understand. Keep in mind that the person who reads this might not have seen the movie, so if you expect them to know who a certain character is and they don't, they likely will not appreciate your review. It's good to be very explanatory when writing a review, and careful to keep things simple.

5. **Start with the general information**. This should include the film's title, prominent actors, the director, the genre, the setting, and summary. Don't just list everything flat out - find a way to spread out the information in an interesting and informative way. You don't necessarily need to list everything in that order, either.

6. **Critique the movie**. Now that you've explained the general events, the reader has an idea of the movie and it's general theme. You can now begin to add your critique.

- It's a good idea when critiquing to present both information, and your opinion. For example, you might state something such as, "the music, which was all classical, mixed well with the eighteenth century setting." This gives your reader a good sense of both "what" and "how" (in the sense of how good or bad something was). This is a lot better and more informative then simply saying, "the music worked well with the movie."
- Explain the reasons for all of your critique, and provide examples. For example, if you didn't like a certain actor, explain what about them you didn't like, and give examples of their bad acting. This "proof" helps your reader understand your viewpoint.

7. **End the review with something memorable**. You want the last sentence to give your reader a good idea of your general viewpoint about the movie. This is a good place to explain whether in general you liked the movie, or not. (For example: " 'The movie' was intriguing and exciting, despite a few less than stellar actors.")

8. **Read through your review**. Make sure your writing is clear, complete, interesting, and is written in a general viewpoint. Make sure that there are no factual errors, and check for any spelling or grammar mistakes. These may seem minor and unimportant, but they actually are very important to your reader, as they may not trust your review if they see you've misspelled a lot of words, or contradict yourself.

Tips

- Understand that just because the movie isn't to your taste, that doesn't mean you should give it a bad review. A good reviewer helps people find movie's *they'll* like, and since you don't have the same taste in movies as everyone else, you need to be able to tell people if *they* will enjoy the movie, even if you didn't.
- Read a lot of movie reviews, and think about what makes some of them more helpful than others. Again, the value of a review is not always in its accuracy (how much the reader agrees with the reviewer) but in usefulness (how well the reviewer can predict whether the reader will enjoy the movie).

Film review writing is not an easy job as many would think. You need patience to watch a film with a critical eye, perceive all the information about it and then write a detailed film review. A good review is not just a summary of a movie, but a critical analysis that examines why and how a movie works and whether the film succeeds in its presentation.

When writing a film review, always consider who the intended audience is for the film and the audience you are writing for. You should remember that your writing is intended to be persuasive. Additionally, it should demonstrate clearly that you not only viewed the movie, but also read the novel or play which formed the basis of the movie.

You should focus your review around a larger argument, such as why the film works or fails to work and what are both the successful and unsuccessful elements. Make sure that you have a major thesis and a set of supporting arguments. A good film review uses scenes and dialogue from the film to support its larger argument. Moreover, a good review focuses on whether and how a movie works and whether the reviewer recommends it. Finally, a good reviewer shows how a movie works both psychologically, emotionally, intellectually, and even spiritually.

Watching a film is a pleasant activity, it is more pleasant than review writing. Writing a review requires attention and concentration on the process of creation a well-structured paper. If you want your film review to be well written, you should follow these simple steps:

1. Watch a film with a critical eye. Write down the description of the most significant parts and details which you will include into your work. Do not forget to write down the time of a particular moment in the movie.

2. If the professor gives you some specific elements to discuss in the review, pay attention to these elements throughout the essay. Otherwise, include the most basic information on several elements which you think are the most appropriate for your paper. 3. Always include information on the director, main characters, historical period used in this film, editing and camera work.

4. Write an outline and a thesis statement for your film review. Be creative and hardworking so that you have chances for a good grade.

5. Start writing the paper from creating a strong argument that supports the ideas presented in the introduction and thesis statement. Remember to restate your thesis in the concluding paragraph with a brief summary of main idea of your work.

6. Edit and proofread your final review for errors and paper structure or ask someone to help you with this part of film review composition.

How to write reviews of fiction

1. When reviewing fiction you are writing as an experienced reader, and your review is a personal response to your reading experience. A first person mode of address is permitted more than normal.

2. If possible you should consider the text in the context of the type or genre to which it belongs. It's no good judging science fiction against the conventions of a traditional realist novel.

3. However, it always helps to have the full range of literary traditions in mind. If somebody writes about 'floating islands' you will look fairly silly if you don't know that Jonathan Swift did it in 1726.

4. Give a brief summary of the plot – but don't on any account give away any surprise or trick endings. You can say that the book ends in a dramatic or unexpected manner, but don't spoil the reader's pleasure.

5. Consider the book in the light of others of its kind. Is it offering something new, or just a variation on an old theme? Maybe the variation itself reflects some contemporary issue?

6. Comment on the quality of the writing. Is the prose style worthy of mention? Here is where a brief quotation can be very telling. Does the author do anything original in the way of presentation?

7. Are any large scale contemporary themes being explored? What are the underlying issues beneath the surface story-line? These may not be immediately

evident, and sometimes authors write about one subject as a metaphor or a symbol for another.

8. Are the characters vividly portrayed and memorable? If so, try to give a brief example.

9. Has the author given obvious thought to the plot and the structure of the novel? Plot is usually easy to perceive, but structure can be a more difficult feature to isolate and describe.

10. You do not need to cover every detail of the book. It will be enough if you deal with the most important issues. Make your review as interesting as possible.

A Film Review Paper

Research Work: Before you watch the movie, it is very essential to do some research work. Try to understand the context of the film i.e. what is the basic plot, when and where is the story set, the principal characters, director, script writer, etc. Try to know whether the story is original, a true life story, adaptation of a novel, or a sequel of some other movie. You should also research about the earlier works of the director and actors. This helps in knowing what to expect from the movie.

Watching the Movie: The next obvious step is watching the film. To make a proper judgment, it would always be recommended to watch the movie more than once. This would help you understand certain nuances of the film well. While watching the movie, take down some important points that you would like to mention in your review. After watching the film, it is important to form a specific opinion of the film, as this is what people look for in the film review. You should also analyze the film for basic facts like whether it is a comedy, tragedy, historical, action, etc.

Beginning to Write: It is very important to grab the attention of the reader from the word 'GO'. For this you would have to find an appropriate lead that is interesting and catchy. One great idea would be to start with certain significant lines taken directly from the movie, or else you can talk about the trailers of the film and whether the film is as good as the hype that was created. Having a good start would surely help in attracting the interest of your readers. You can also compare this film with some other film or from the novel from which it was taken.

Synopsis of the Movie: The lead of your film review must be followed by the synopsis of the story. Here, you have to be very careful, as you should not give up the whole story to the audience, especially the end. You must describe the basic storyline, however avoid mentioning the important scenes and twists that form the crux of the film.

Writing the Review: Once you finish with the brief synopsis, start analyzing the movie. Here, you have to talk about the positive and negative points of the film.

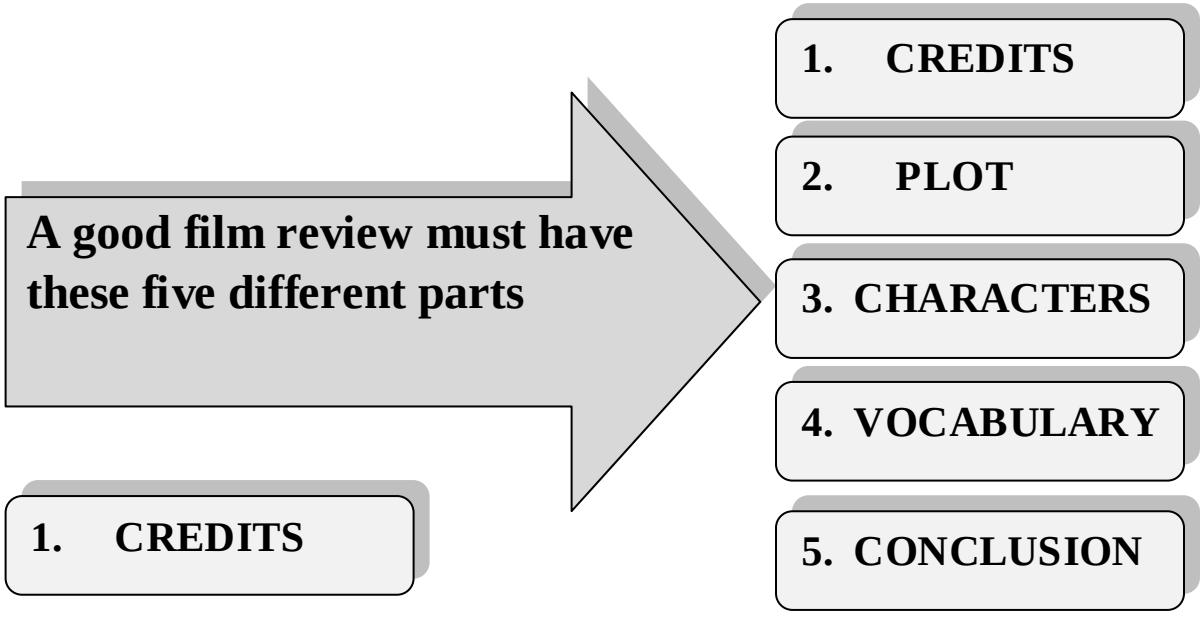
Mention areas that were good and those that were bad and also explain the reasons for it. However, you need not stick to the main story, rather you have to comment about the acting, script, plot, direction, background score and technical factors like the special effects, cinematography, costumes, etc.

Make Your Review Interesting: We have already discussed that the start of the film review should be interesting, however it is also important to write the rest of the article in the same way. You can use your creativity with the help of adjectives, metaphors, analogies, adverbs, etc. to keep the reader interested in your review.

Honesty: Honesty is a very important quality one should have while writing a movie review. Your article should reflect what you felt about the movie. One should avoid reading reviews written about the movie by other film critics, as there are chances that you may get influenced by them. You must remember that every human being can have different opinions about the same thing and your only duty is to write your point of view. You can end your write up by stating your opinion about the movie in a single sentence.

This article must have given you an idea about how to write a film review. You should remember that though it is important to be honest about your attitude towards the movie, you should never discourage the readers from watching the movie. A good film review would be that which tempts the reader in going to see the film.

Table 1.



Just in the first page as an introduction you must write:

- title and year,
- genre
- director,
- screenwriter

- music or soundtrack
- main actors

2. PLOT

Synopsis or summary of the plot. Make sure that your summary makes sense to a reader who does not know the movie. Do not refer to specific scenes and do not try to explain everything.

Only a brief summary of the film!

You must also include the next items, **but not as different parts** (they may be included in your description of the story):

- **Place and time:** Where does the action take place? When does the action take place? (present time, 19th century…) Is the story chronological (according to the order of time) or flash back.
- **Background:** society, country, kind of people (age, culture social class...), historical time...
- **Genre:** horror, comedy, drama, adventure film, thriller...

3. CHARACTERS

Main characters:

- physical description
- pshychological description
- age, nationality social/personal background

4. VOCABULARY

In this section you must write:

- the words you have learnt
- pronunciation
- explanation in English
- translation into Ukrainian
- a sentence in English (not copied from the dictionary)

Nouns must be in singular, adjectives in the positive form and verbs in infinitive

5. CONCLUSION

In the last part of your review you are asked to think and write about the next questions:

- What message is being told? (if it is any) What was the director's purpose or intention or the theme of the film?
- Compare with other realities you know (your country, historical fact or event, other film from the same director or genre…)
- What's your opinion?

KINDS OF FILM PAPERS

Below are some of the kinds of papers you might be asked to write:

Formal Analysis

A formal analysis of a film or films requires that the viewer breaks the film down into its component parts and discusses how those parts contribute to the whole. Formal analysis can be understood as taking apart a tractor in a field: you lay out the parts, try to understand the function and purpose of each one, and then put the parts back together.

In order to do a convincing formal analysis, you'll need to be familiar with certain key terms. Returning to the tractor analogy: it's helpful to be able to understand and to use terms like "carburetor" when you take a tractor apart - especially if you hope to explain your process to an onlooker.

Film History

All films are deeply involved in history: they reflect history, influence history, *have* history. A film like *Gone With the Wind* not only tells a story of the South during the Civil War, but (more importantly) it reflects the values and ideas of the culture that produced it, and so can be understood as an historical document.

All films are part of our culture's history. They derive from and contribute to historical events. War films, for example, take their substance from historical events. They also influence those events - by influencing wartime audiences to rally behind the troops, or to protest them.

But films also have their own histories:

1. All films have production histories, which involve the details of how and why and when they were made. Production problems often (if not always) affect what we see on the screen.

2. All films have distribution and release histories: some films are released to different generations of audiences, to wildly different responses; other films are banned because they threaten certain cultural values. (Thailand, for example, banned both *The King and I* and the recent *Anna and the King* because, in the estimation of the Thais, the films were disrespectful to their royalty).

3. Finally, all films should be understood in the larger context of film history. A particular film might "make" history, through its innovations, or it might reflect certain historical trends.

Ideological Papers

Even films that are made to entertain promote some set of beliefs. Sometimes these beliefs are clearly political, even propagandistic: Eisenstein's *Potempkin,* for example, is a glorification of Soviet values. Other films are not overtly political, but they still promote certain values: *Mary Poppins,* for example, argues for the idea that fathers need to take a more active interest in their families.

It's important to remember, when watching a film, that even films whose purpose it is to entertain may be promoting or even manipulating our feelings about a certain set of values. *Independence Day,* for example, is entertaining, in part, because it plays on our feelings of American superiority and "never say die." An analysis of the film benefits from a consideration of these values, and how they are presented in the film.

Cultural Studies / National Cinemas

Films reflect the cultures and nations in which they were produced. Hollywood films, one might argue, reflect certain things about our nation's culture: our love of distraction, our attraction to adrenaline and testosterone, our need for good to triumph over evil, and our belief that things work out in the end.

Other cultures and nations have different values and so produce different sorts of films. Sometimes these films baffle us. We might watch a French film, for example, and wonder why it's funny. Or we might watch a Russian film and wonder why the director never calls for a close up. These observations are in fact excellent starting places. Consider differences. Find out if these differences reflect something about the national character, or if they reflect trends in the national cinema. You may find that you have something interesting to say.

Discussion of the Auteur

Auteur criticism understands a film as the product of a single person and his vision. In most cases, this person is the director. Auteur criticism is useful because it helps us to understand, for example, what makes a certain film a "Spielberg" film. However, auteur criticism is often based on the erroneous assumption that films are like novels - that is, that *one* person retains authorship and control.

Film is a collaborative medium. It's important to understand that no one person can control the product. The Director of Photography, the screen writers (often many), the wardrobe and make-up people, the head of the studio - all these and others have a hand in determining the final product of film.

Still, auteur criticism is widely practiced and is useful in helping us to understand the common themes and aesthetic decisions in films by the same director (or producer, or star). Keep in mind, however, that the best of the auteur criticism draws on other sources, like film history or formal analysis, in order to insure that the paper is not simply an examination of the private life or the psychology of the auteur.

PREWRITING STRATEGIES

Before you can write about a film you must, of course, *view* the film. Accordingly, the best prewriting strategy you can have is to be a careful and observant viewer. However, when viewing a film we don't always have time to study particular images and cameria techniques. This problem is less significant if we have access to videos, which permit us to review a scene again and again. Still, you'll sometimes be asked to write about a film that you'll see only once. How can you prepare yourself so that your observations will be sharp? What knowledge can you bring to a film that will inspire a thoughtful and focused analysis?

THE ELEMENTS OF COMPOSITION

Film is an incredibly complex medium. Just take a look at the credits at the end of any film. Each of the people listed there has contributed something essential to the film's production - from lighting, to sound, to wardrobe, to editing, to special effects. Because there's so much to talk about, you'll have to be selective if you want to write a good, focused essay.

If you are a novice to writing about film, take the time to familiarize yourself with the film terms listed in the attached glossary. Knowing the terms sometimes helps you to see them on the screen. You'll begin to "see" the difference between a cutaway and a jump cut, or between a dissolve and a fade. Make sure you have a working understanding of how all the major components of film - writing, acting, lighting, composition, editing, sound, and so on - work together to create what you see on the screen.

Then, when sitting down to watch a particular film, choose from among these many elements one or two that interest you. Is the editing particularly effective? Focus on that and don't struggle to take note of the lighting. Do you find the director's use of jump cuts innovative? Watch closely when these cuts occur. Perhaps the

director has used jump cuts consistently whenever characters are engaged in intimate conversations. What is he trying to convey through this technique?

If you are entirely unfamiliar with a film and aren't sure what you should be looking for, ask your professor. She should be able to point you to those scenes or techniques that deserve special attention.

Annotating Shot Sequences

Whenever you prepare to write a paper, you take notes. However, when analyzing a film, you may want to take a very particular sort of notes in which you *annotate* a shot sequence or scene.

Annotating a scene involves labeling each shot in a sequence. For example, a scene may begin with an establishing shot, which segues into a dolly shot. The dolly shot comes to rest in a medium shot of the main character, who is looking off frame. Next comes a reverse angle subjective close-up shot, which dissolves into a montage.

Labeling each of these shots - preferably using a system of abbreviations for efficiency's sake - enables you to keep track of the complex sequence of shots. When you review your annotations, you might see a pattern of camera movement and editing decisions (or, on the other hand, some unusual variation in the pattern) that better helps you to understand 1) how the director crafted his film, and 2) why the film has a certain effect on the audience.

Think Beyond the Frame

So far, we've been advising you to consider the formal aspects of a film's composition. However, as we pointed out earlier, you can write about film in several ways. Sometimes you will want to "think beyond the frame," and to consider questions about how the film was made, its historical context, and so on. For example, ask yourself:

- *Who made the film?*

Find out who directed the film, and what other films this director made. If you've seen some of these other films, you'll have a better understanding of the themes and genres that the director is interested in.

- *What is the production history of the film?*

See if you can find out anything about the conditions under which the film was made. *Apocalypse Now,* for example, has an interesting production history, in terms of its financing, casting, writing, and so on. Knowing something about the film's production can help you to understand some of the aesthetic and cinematic choices that the director has made.

- *What do the critics and scholars say?*

Reading what others have said about the film before you see it may help you to focus your observations. If a film is particularly well known for the editing of a

certain scene (the shower scene in Hitchcock's *Psycho,* for example), you'll want to pay close attention to the editing when you view the film.

- *What can you learn from the film's genre?*

Before you see the film, think a bit about the norms and limitations of its genre. When you view the film, you can then consider how these limitations are obeyed or stretched. For example, Clint Eastwood's *Unforgiven* is a western that challenges its genre's typical notions of good guy vs. bad guy. Knowing how this dynamic plays itself out in other westerns helps you to understand and to appreciate Eastwood's accomplishment.

RESEARCH TIPS

The most important research tip that we can offer you here is: don't rely on the Internet. While the Internet can provide some interesting information about film, it generally doesn't provide you with the thoughtful analysis that will be useful to you in your work.

It's best, then, to take a trip to the library and to get your hands on books and journals.

WRITING TIPS

In many ways, writing a paper about film is no different from writing other kinds of papers in the Humanities. You need to focus your topic, write a good thesis sentence, settle on a structure, write clear and coherent paragraphs, and tend to matters of grammar and style.

In some other ways, however, writing a paper about film has some challenges of its own. We've collected a few tips here:

- *Don't simply summarize the film.*

Your professors have seen the film; you don't need to recount the plot to them. They are looking for analysis, not summary.

- *Don't simply summarize the use of camera angles or editing techniques.*

You've annotated shot sequences in order to find something to say about them. Don't simply transcribe your annotation and call it a paper. Rather, posit something about what the director is trying to achieve, or the effect that this shot sequence has upon the audience.

- *Don't limit yourself to a discussion of plot and characters.*

Some students come to film criticism trying to employ the techniques they've used to analyze novels in their English classes. They focus on analyzing the characters, themes, and plot. You are to focus on different elements of composition, as discussed above.

- *Avoid the "I."*

It's too easy to slip into a subjective "reviewer's" stance when you use the "I" in your criticism. Try to find a more objective way of beginning your sentences than "I found" or "I feel."

ДОДАТОК 2.
ENGLISH INSPIRATIONAL: Quotes

1. Achievement

- Press on – nothing can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Perseverance and determination alone are omnipotent.

Calvin Coolidge

- The only people who achieve much are those who want knowledge so badly that they seek it while the conditions are still favorable. Favorable conditions never come.

C.S. Lewis

- Achievement seems to be connected with action. Successful men and women keep moving. They make mistakes, but they don't quit.

Conrad Hilton

- There are no shortcuts to life's greatest achievements.

Anonymous

- Personal development is your springboard to personal excellence. Ongoing, continuous, non-stop personal development literally assures you that there is no limit to what you can accomplish.

Brian Tracy

- Periods of tranquility are seldom prolific of creative achievement. Mankind has to be stirred up."

Alfred North Whitehead

- You can do anything you wish to do, have anything you wish to have, be anything you wish to be.

Robert Collier

- Man is not the sum of what he has but the totality of what he does not yet have, of what he might have.

Jean-Paul Sartre

- There are only two roads that lead to something like human happiness. They are marked by the words love and achievement. In order to be happy oneself it is necessary to make at least one other person happy. The secret of human happiness is not in self-seeking but in self-forgetting.

Dr. Theodor Reik

- Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity.

General George Smith Patton, Jr.

- Five minutes, just before going to sleep, given to a bit of directed imagination regarding achievement possibilities of the morrow, will steadily and increasingly bear fruit, particularly if all ideas of difficulty, worry or fear are resolutely ruled out and replaced by those of accomplishment and smiling courage.

Frederick Pierce

- The best job goes to the person who can get it done without passing the buck or coming back with excuses.

Napolean Hill

- A handful of pine-seed will cover mountains with the green majesty of forest. I too will set my face to the wind and throw my handful of seed on high.

William Sharp

- Competition is a by-product of productive work, not its goal. A creative man is motivated by the desire to achieve, not by the desire to beat others.

Ayn Rand

- We are more ready to try the untried when what we do is inconsequential. Hence the remarkable fact that many inventions had their birth as toys.

Eric Hoffer

- Only if you reach the boundary will the boundary recede before you. And if you don't, if you confine your efforts, the boundary will shrink to accommodate itself to your efforts. And you can only expand your capacities by working to the very limit.

Hugh Nibley

- Someone has defined genius as intensity of purpose: the ability to do, the patience to wait. Put these together and you have genius, and you have achievement.

Leo J. Muir

- To reach a great height a person needs to have great depth.

Anonymous

- No bird soars too high if he soars with his own wings.

William Blake

- Never mistake activity for achievement.

John Wooden

- This became a credo of mine .attempt the impossible in order to improve your work.

Bette Davis

- The harder you fall, the higher you bounce.

Anonymous

- Our greatest glory is not in never falling, but in rising every time we fall.

Confucius

- We succeed only as we identify in life, or in war, or in anything else, a single overriding objective, and make all other considerations bend to that one objective.

General Dwight David Eisenhower

- What is the recipe for successful achievement? To my mind there are just four essential ingredients: Choose a career you love Give it the best there is in you Seize your opportunities And be a member of the team. In no country but America, I believe, is it possible to fulfill all four of these requirements.

Benjamin F. Fairless

- Nothing splendid has ever been achieved except by those who dared believe that something inside them was superior to circumstances.

Bruce Barton

- Obstacles are those frightful things you see when you take your eyes off your goal.

Henry Ford

- Hell, there are no rules here - we're trying to accomplish something.

Thomas Alva Edison

- Destiny is not a matter of chance, it is a matter of choice; it is not a thing to be waited for, it is a thing to be achieved.

William Jennings Bryan

- The only worthwhile achievements of man are those which are socially useful."

Alfred Adler

- Achievement is largely the product of steadily raising one's levels of aspiration and expectation.

Jack Niklaus

- Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity.

General George Smith Patton, Jr.

- It is time for us all to stand and cheer for the doer, the achiever - the one who recognizes the challenge and does something about it.

Vince Lombardi

- If we are striving, if we are working, if we are trying, to the best of our ability, to improve day by day, then we are in the line of our duty.

Heber J. Grant

- Remember that great love and great achievements involve great risk.

Anonymous

- Hell begins on the day when God grants us a clear vision of all that we might have achieved, of all the gifts which we might have wasted, of all that we might have done which we did not do.

Gian-Carlo Menotti

- Only those who dare to fail greatly can ever achieve greatly.

Robert Francis Kennedy

- Everyone is trying to accomplish something big, not realizing that life is made up of little things.

Frank Clark

- Remember that great love and great achievements involve great risk.

Anonymous

- I am always doing things I can't do, that's how I get to do them.

Pablo Picasso

- The average estimate themselves by what they do, the above average by what they are.

Johann Friedrich Von Schiller

- A man may fulfill the object of his existence by asking a questions he cannot answer, and attempting a task he cannot achieve.

Oliver Wendell Holmes

- The only way around is through.

Robert Frost

- Where the willingness is great, the difficulties cannot be great.

Niccola Machiavelli

- Decide what you want, decide what you are willing to exchange for it. Establish your priorities and go to work.

H. L. Hunt

- Desire is the key to motivation, but it's the determination and commitment to an unrelenting pursuit of your goal - a commitment to excellence - that will enable you to attain the success you seek.

Mario Andretti

2. Attitude

- Whatever is expressed is impressed. Whatever you say to yourself, with emotion, generates thoughts, ideas and behaviors consistent with those words

Brian Tracy

- There is nothing either good or bad, but thinking makes it so.

William Shakespeare

- Optimism means expecting the best, but confidence means knowing how to handle the worst. Never make a move if you are merely optimistic.

The Zurich Axioms

- Be not afraid of life. Believe that life is worth living and your belief will help create the fact.

William James

- The real voyage of discovery consists not in making new landscapes but in having neweyes.

Marcel Proust

- Being a sex symbol has to do with an attitude, not looks. Most men think it's looks, most women know otherwise.

Ka*thleen Turner*

- Funny is an attitude.

Flip Wilson

- When you believe you can-you can!

Maxwell Maltz

- Develop an attitude of gratitude, and give thanks for everything that happens to you, knowing that every step forward is a step toward achieving something bigger and better than your current situation.

Brian Tracy

- Knowledge is proud that she knows so much; Wisdom is humble that she knows no more.

Cowper

- Whether you think you can or think you can't - you are right.

Henry Ford

- Mental attitude is more important than mental capacity.

Walter Dill Scott

- It is not the position, but the disposition.

J. E. Dinger

- You are as young as your faith, as old as your doubt, as young as your self-confidence, as old as your fear, as young as your hope, as old as your despair.

Paul H. Duhn

- It is so often true that whether a person carries with him an atmosphere of gloom and depression or one of confidence and courage depends on his individual outlook.

James Keller

- Human beings can alter their lives by altering their attitudes of mind.

William James

- Courage is not the absence of fear, but rather the judgment that something else is more important than fear.

Ambrose Redmoon

- People who think honestly and deeply have a hostile attitude towards the public.

Johann Wolfgang Von Goethe

- Whether zeal or moderation be the point we aim at, let us keep the fire out of the one, and the frost out of the other.

Joseph Addison

- It is our attitude at the beginning of a difficult task which, more than anything else, will affect its successful outcome.

William James

- A healthy attitude is contagious but don't wait to catch it from others. Be a carrier.

Anonymous

- I believe life is to be lived, not worked, enjoyed, not agonized, loved, not hated.

Leland Bartlett

- Keep your face to the sunshine and you cannot see the shadow.

Helen Adams Keller

- If a person gets his attitude toward money straight, it will help straighten out almost every other area in his life.

Billy Graham

- Eagles come in all shapes and sizes, but you will recognize them chiefly by their attitudes.

Charles Prestwich Scott

- Attitude is more important than the past, than education, than money, than circumstances, than what people do or say. It is more important than appearance, giftedness, or skill.

Charles Swindoll

- A positive attitude may not solve all your problems, but it will annoy enough people to make it worth the effort.

Herm Albright

- We are like tea bags - we don't know our own strength until we're in hot water.

Sister Busche

- The longer I live the more I realize the impact of attitude on life. Attitude, to me, is more important than facts. It is more important than the past, than education, than money, than circumstances, than failures, than successes, than what other people

think or say or do. It is more important than appearance, giftedness or skill. It will make or break a company a church a home.

Charles Swindoll

- Ideals are like stars; you will not succeed in touching them with your hands, but like the seafaring man on the desert of waters, you choose them as your guides, and following them, you reach your destiny.

Carl Schurz

- Success or failure in business is caused more by the mental attitude even than by mental capacities.

Sir Walter Scott

- An optimist is a person who sees a green light everywhere. The pessimist sees only the red light. But the truly wise person is color blind.

Dr. Albert Schweitzer

- People are just about as happy as they make up their minds to be.

Abraham Lincoln

- Things turn out best for the people who make the best of the way things turn out.

Art Linkletter

- If you will call your troubles experiences, and remember that every experience develops some latent force within you, you will grow vigorous and happy, however adverse your circumstances may seem to be.

James Russell Miller

- There are no guarantees. From the viewpoint of fear, none are strong enough. From the viewpoint of love, none are necessary.

Emmanuel

- I seldom think about my limitations, and they never make me sad. Perhaps there is just a touch of yearning at times; but it is vague, like a breeze among flowers.

Helen Adams Keller

- Eagles come in all shapes and sizes, but you will recognize them chiefly by their attitudes."

Charles Prestwich Scott

- To win without risk is to triumph without glory.

Pierre Corneille

- The greatest discovery of my generation is that human beings can alter their lives by altering their attitudes of mind.

William James

- A happy person is not a person in a certain set of circumstances, but rather a person with a certain set of attitudes."

Hugh Downs

- Cut off as I am, it is inevitable that I should sometimes feel like a shadow walking in a shadowy world. When this happens I ask to be taken to New York City. Always I return home weary but I have the comforting certainty that mankind is real and I myself am not a dream.

Helen Adams Keller

- Weakness of attitude becomes weakness of character.

Albert Einstein

- Far better is it to dare mighty things, to win glorious triumphs, even though checkered by failure...than to rank with those poor spirits who neither enjoy much nor suffer much, because they live in a gray twilight that knows not victory nor defeat.

Theodore Roosevelt

- The only disability in life is a bad attitude.

Scott Hamilton

- I never expect to lose. Even when I'm the underdog, I still prepare a victory speech.

H. Jackson Browne

3. Character

- What we think or what we believe is, in the end, of little consequence. The only thing of consequence is what we do.

John Ruskin

- Another man's soul is darkness.

Russian proverb

- He who reigns within himself and rules his passions, desires, and fears is more than a king.

John Milton

- Our lives teach us who we are.

Salman Rushdie

- Never does a man portray his own character more vividly than in his manner of portraying another.

Jean Paul Richter

- Before you can inspire with emotion, you must be swamped with it yourself. Before you can move their tears, your own must flow. To convince them, you must yourself believe.

Winston Churchill

- If you don’t have enemies, you don’t have character.

Paul Newman

- It is not fair to ask of others what you are unwilling to do yourself.

Anna Eleanor Roosevelot

- Men occasionally stumble over the truth, but most of them pick themselves up and hurry off as if nothing happened.

Winston Churchill

- The time is always right to do what is right.

Martin Luther King Jr.

- Begin with praise and honest appreciation. Call attention to people's mistakes indirectly. Talk about your own mistakes before criticizing the other person. Ask questions instead of giving direct orders...Make the fault easy to correct. Make the other person happy about doing what you suggest.

Dale Carnegie

- Lots of people want to ride with you in the limo, but what you want is someone who will take the bus with you when the limo breaks down.

Oprah Winfrey

- You can tell a lot about a fellow's character by his way of eating jelly beans.

Ronald Wilson Reagan

- He who wishes to be rich in a day will be hanged in a year.

Leonardo da Vinci

- A persons character is but half formed until after wedlock.

C. Simmons

- You can easily judge the character of a man by how he treats those who can do nothing for him.

James D. Miles

- Character, in the long run, is the decisive factor in the life of an individual and of nations alike.

Theodore Roosevelt

- Nearly all men can stand adversity, but if you want to test a man’s character, give him power.

Abraham Lincoln

- Character is not made in a crisis it is only exhibited.

Robert Freeman

- Character cannot be developed in ease and quiet. Only through experiences of trial and suffering can the soul be strengthened, vision cleared, ambition inspired and success achieved.

Helen Adams Keller

- Character is made by what you stand for; reputation by what you fall for.

Robert Quillen

- The good man is the man who, no matter how morally unworthy he has been, is moving to become better.

John Dewey

- The proper time to influence the character of a child is about a hundred years before he's born.

William R. Inge

- Weakness of attitude becomes weakness of character.

Albert Einstein

- Responsibility is the thing people dread most of all. Yet it is the one thing in the world that develops us, gives us man hood or womanhood fibre.

Dr. Frank Crane

- You can tell a lot about a fellow's character by his way of eating jelly beans.

Ronald Reagan

- Reputation is the shell a man discards when he leaves life for immortality. His character he takes with him.

Anonymous

- Fame is a vapor, popularity an accident, riches take wing, and only character endures.

Horace Greeley

- Always do right - this will gratify some and astonish the rest.

Mark Twain

- Die when I may, I want it said by those who knew me best that I always plucked a thistle and planted a flower where I thought a flower would grow.

Abraham Lincoln

- Every man has three characters: that which he shows, that which he has, and that which he thinks he has.

Alphonse Karr

- Courage is rightly esteemed the first of human qualities because it is the quality which guarantees all others.

Sir Winston Churchill

- Character is a subtle thing. Its sources are obscure, its roots delicate and invisible. We know it when we see it and it always commands our admiration, and the absence of it our pity; but it is largely a matter of will.

Leo J. Muir

- Man is not the sum of what he has but the totality of what he does not yet have, of what he might have.

Jean-Paul Sartre

- In the face I see The map of honour, truth, and loyalty

William Shakespeare

- Not a day passes over the earth, but men and women of no note do great deeds, speak great words and suffer noble sorrows.

Charles Reade

- Character is destiny.

Heraclitus

- I have made a ceaseless effort not to ridicule, not to bewail, not to scorn human actions, but to understand.

Baruch Spinoza

- A reputation once broken may possibly be repaired, but the world will always keep their eyes on the spot where the crack was.

Joseph Hall

- Why are we surprised when fig trees bear figs?

Margaret Titzel

- It is easy to be tolerant of the principles of other people if you have none of your own.

Herbert Samuel

- Character is like a tree and reputation like its shadow. The shadow is what we think of it; the tree is the real thing.

Abraham Lincoln

- Honor has not to be won; it must only not be lost.

Arthur Schopenhauerv

- What lies behind us and what lies before us are tiny matters, compared to what lies within us.

Oliver Wendell Holmes

- Character is the foundation stone upon which one must build to win respect. Just as no worthy building can be erected on a weak foundation, so no lasting reputation worthy of respect can be built on a weak character.

R.C. Samsel

4. Determination

- It’s a very funny thing about life; if you refuse to accept anything but the best, you very often get it.

William Somerset Maugham

- It was courage, faith, endurance and a dogged determination to surmount all obstacles that built this bridge.

John J. Watson

- The only way to find the limits of the possible is by going beyond them to the impossible.

Arthur C. Clarke

- Determination is the wake-up call to the human will.

Anthony (Tony) Robbins

- A leader, once convinced that a particular course of action is the right one, must....be undaunted when the going gets tough.

Ronald Reagan

- The more you prepare, the luckier you appear.

Terry Josephson

- We will either find a way or make one.

Hannibal

- The price of success is hard work, dedication to the job at hand, and the determination that whether we win or lose, we have applied the best of ourselves to the task at hand.

Vince Lombardi

- The more you prepare, the luckier you appear.

Terry Josephson

- If-determination is fine but needs to be tempered with self-control.

Anonymous

- Bear in mind, if you are going to amount to anything, that your success does not depend upon the brilliancy and the impetuosity with which you take hold, but upon the ever lasting and sanctified buldoggedness with which you hang on after you have taken hold.

Dr. A. B. Meldrum

- A determined soul will do more with a rusty monkey wrench than a loafer will accomplish with all the tools in a machine shop.

Robert Hughes

- The only good luck many great men ever had was being born with the ability and determination to overcome bad luck.

Channing Pollock

- I am not discouraged, because every wrong attempt discarded is another step forward.

Thomas Alva Edison

- What this power is I cannot say; all I know is that it exists and it becomes available only when a man is in that state of mind in which he knows exactly what he wants and is fully determined not to quit until he finds it.

Alexander Graham Bell

- Nothing great will ever be achieved without great mean, and men are great only if they are determined to be so.

Charles De Gaulle

- Nothing can resist the human will that will stake even its existence on its stated purpose.

Benjamin Disraeli

- To know just what has to be done, then to do it, comprises the whole philosophy of practical life.

Sir William Osler

- The man who can drive himself further once the effort gets painful is the man who will win.

Roger Bannister

- The spirit, the will to win, and the will to excel are the things that endure. These qualities are so much more important than the events that occur.

Vince Lombardi

- The difference between the impossible and the possible lies in a person's determination.

Tommy Lasorda

- If your determination is fixed, I do not counsel you to despair. Few things are impossible to diligence and skill. Great works are performed not by strength, but perseverance.

Samuel Johnson

- But words are things, and a small drop of ink, Falling like dew, upon a thought, produces That which makes thousands, perhaps millions, think...

Lord Byron

5. Discipline

- Your own mind is a sacred enclosure into which nothing harmful can enter except by your promotion.

Ralph Waldo Emerson

- One discipline always leads to another discipline.

Jim Rohn

- Develop the winning edge; small differences in your performance can lead to large differences in your results.

Brian Tracy

- When you have a number of disagreeable duties to perform, always do the most disagreeable first.

Josiah Quincy

- The time is always right to do what is right.

Martin Luther King Jr.

- Half of life is luck; the other half is discipline - and that's the important half, for without discipline you wouldn't know what to do with luck.

Carl Zuckmeyer

- By working faithfully eight hours a day, you may eventually get to be boss and work 12 hours a day.

Anonymous

- I forget who it was that recommended men for their soul's good to do each day two things they disliked. It is a precept I have followed scrupulously: for every day I have got up and I have gone to bed.

William Somerset Maugham

- Who has courage to say no again and again to desires, to despise the objects of ambition, who is a whole in himself, smoothed and rounded.

Quintus Horatius Flaccus Horace

- Nothing is more harmful to the service, than the neglect of discipline; for that discipline, more than numbers, gives one army superiority over another.

George Washington

- Discipline is the bridge between goals and accomplishments.

Jim Rohn

- It is one of the strange ironies of this strange life that those who work the hardest, who subject themselves to the strictest discipline, who give up certain pleasurable things in order to achieve a goal, are the happiest men. When you see 20 or 30 men line up for a distance race in some meet, don't pity them, don't feel sorry for them. Better envy them instead.

Brutus Hamilton

- First we form habits, then they form us. Conquer your bad habits or they will conquer you.

Rob Gilbert

- In reading the lives of great men, I found that the first victory they won was over themselves' self-discipline with all of them came first.

Harry S. Truman

- It is better to conquer yourself than to win a thousand battles. Then the victory is yours. It cannot be taken from you, not by angels or by demons, heaven or hell.

Buddha

- If we don't discipline ourselves, the world will do it for us.

William Feather

- No man or woman has achieved an effective personality who is not self-disciplined. Such discipline must not be an end in itself, but must be directed to the development of resolute Christian character.

John Sutherland Bodell

- The great end of education is to discipline rather than to furnish the mind; to train it to the use of its own powers, rather than fill it with the accumulation of others.

Tyron Edwards

- If you will discipline yourself to make your mind self-sufficient you will thereby be least vulnerable to injury from the outside.

Critias of Athen

- No steam or gas drives anything until it is confined. No life ever grows great until it is focused, dedicated, disciplined.

Harry Emerson Fosdick D.D

- It's not the work that's hard, it's the discipline.

Anonymous

- You never will be the person you can be if pressure, tension ard discipline are taken out of your life.

Dr. James G. Bilkey

- The first and the best victory is to conquer self.

Plato

- What it lies in our power to do, it lies in our power not do.

Aristotle

- To discipline ourselves through fasting brings us in tune with God, and fast day provides an occasion to set aside the temporal so that we might enjoy the higher qualities of the spiritual. As we fast on that day we learn and better understand the needs of those who are less fortunate.

Howard W. Hunter

- If we conducted ourselves as sensibly in good times as we do in hard times, we could all acquire a competence.

William Feather

- Discipline is the soul of an army. It makes small numbers formidable, procures success to the weak, and esteem to all.

George Washington

- The hope of a secure and livable world lies with disciplined nonconformists who are dedicated to justice, peace and brotherhood.

Martin Luther King, Jr.

- A colt is worth little if it does not break its halter.

Proverb

- The great end of education is to discipline rather than to furnish the mind; to train it to the use of its own powers, rather than fill it with the accumulation of others.

Tyron Edwards

- Discipline is remembering what you want.

David Campbell

- He who lives without discipline dies without honor.

Icelandic Proverb

- Hands untrained in the use of tools destroy what they want to build. It takes skill to use tools to achieve the result desired, whether it's tearing down an old house or building a new one. Skepticism is a tool serving both purposes. But it must be used by a trained mind, a mind capable of disciplined thinking.

J.B. Charles

- The only discipline that lasts is self-discipline.

Bum Phillips

- Man can learn self-discipline without becoming ascetic; he can be wise without waiting to be old; he can be influential without waiting for status. Man can sharpen his ability to distinguish between matters of principle and matters of preference, but only if we have a wise interplay between time and truth, between minutes and morality.

Neal A. Maxwell

- It takes tremendous discipline to control the influence, the power you have over other people's lives.

Clint Eastwood

- Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe, no less than the trees or the stars; you have a right to be here.

From Disiderata

6. Dreams

- You see things and say, 'Why?", but I dream things and say, 'Why not?

George Bernard Shaw

- Keep your heart open to dreams. For as long as there's a dream, there is hope, and as long as there is hope, there is joy in living.

Anonymous

- When our memories outweigh our dreams we become old.

Bill Clinton

- We grow great by dreams. All big men are dreamers. They see things in the soft haze of a spring day or in the red fire of a long winter's evening. Some of us let these great dreams die, but others nourish and protect them; nurse them through bad

days till they bring them to the sunshine and light which comes always to those who sincerely hope that their dreams will come true.

Woodrow Wilson

- We should show life neither as it is or as it it ought to be, but only as we see it in our dreams.

Count Leo Tolstoy

- But I, being poor, have only my dreams; I have spread my dreams under your feet, Tread softly because you tread on n dreams.

William Butler Yeats

- Toil, feel, think, hope; you will be sure to dream enough before you die, without arranging for it.

John Sterling

- Dreams are renewable. No matter what our age or condition, there are still untapped possibilities within us and new beauty waiting to be born.

Dr. Dale E. Turner

- My eyes are an ocean in which my dreams are reflected.

Anna M. Uhlich

- Go confidently in the direction of your dreams. Live the life you've imagined.

Henry David Thoreau

- In Dreams Begin Responsibilities.

Delmore Schwartz

- Hold fast to dreams for if dreams die, life is a broken-winged bird that cannot fly.

Langston Hughes

- It takes a lot of courage to show your dreams to someone else.

Erma Bombeck

- Your dreams come true when you act to turn them into realities.

Anonymous

- It may be that those who do most, dream most.

Stephen Butler Leacock

- When your heart is in your dreams, no request is too extreme.

Jiminy Cricket

- Everything that is done in the world is done by hope.

Martin Luther

- The future belongs to those who believe in the beauty of their dreams.

Eleanor Roosevelt

- You eat, in dreams, the custard of the day.

Alexander Pope

- Dreams have but one owner at a time. That is why dreamers are lonely.

Erma Bombeck

- Cherish your visions and you dreams, as they are the children of your soul; the blueprints of your ultimate achievements.

Napoleon Hill

- Deep into that darkness peering, long I stood there, wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before.

Edgar Allan Poe

- We do not really feel grateful toward those who make our dreams come true; they ruin our dreams.

Eric Hoffer

- I had a dream my life would be different from this hell I am living, so different from what it seemed. Now life has killed the dream I dreamed.

Victor Hugo

- How many of our daydreams would darken into nightmares, were there a danger of their coming true!

Logan Pearsall Smith

- Man, alone, has the power to transform his thoughts into physical reality; man, alone, can dream and make his dreams come true.

Napoleon Hill

- Great hopes make great men.

Thomas Fuller

- The future belongs to those who believe in their dreams.

Eleanor Roosevelt

- I don't dream at night, I dream all day; I dream for a living.

Steven Spielberg

- The ninety and nine are with dreams, content but the hope of the world made new, is the hundredth man who is grimly bent on making those dreams come true.

Edgar Allan Poe

- Ah, but a man’s reach should exceed his grasp, Or what’s a heaven for?

Robert Browning

- Follow your heart and your dreams will come true.

Anonymous

- The key to happiness is having dreams. The key to success is making your dreams come true.

Anonymous

- Dreaming men are haunted men.

Stephen Vincent Binet

- We must never surrended. America will get better and better. Keep hope alive. Keep hope alive.

Jesse Jackson

- We were always dreaming of how it was going to be.

George Lucas

7. Friendship

- You cannot be friends upon any other terms than upon the terms of equality.

Woodrow Wilson

- It's much easier to turn a friendship into love, than love into friendship.

Proverb

- What is a friend? A single soul dwelling in two bodies.

Aristotle

- The worst solitude is to be destitute of sincere friendship.

Sir Francis Bacon

- There is nothing worth the wear of winning, but laughter and the love of friends.

Hillaire Belloc

- The rain may be falling hard outside, But your smile makes it all alright. I'm so glad that you're my friend. I know our friendship will never end.

Robert Alan

- A friend loves at all times.

Proverb

- A tree is known by its fruit; a man by his deeds. A good deed is never lost; he who sows courtesy reaps friendship, and he who plants kindness gathers love.

Saint Basil the Great

- I keep my friends as misers do their treasure, because, of all the things granted us by wisdom, none is greater or better than friendship.

Pietro Aretino

- A faithful friend is the medicine of life.

Apocrypha

- Friendship is Love without his wings!

Lord Byron

- A true friend is someone who is there for you when he'd rather be anywhere else.

Len Wein

- Friendship makes prosperity more brilliant, and lightens adversity by dividing and sharing it.

Cicero (44 B.C.)

- Friendship needs a diet of mutual understanding and camaraderie.

Lord Byron

- There is no friendship, no love, like that of the parent for the child.

Henry Ward Beecher

- True friendship is like sound health; the value of it is seldom known until it be lost.

Charles Caleb Colton (1825)

- Wishing to be friends is quick work, but friendship is a slow-ripening fruit.

Aristotle (4th century B.C.)

- There is no distance too far between friends, for friendship gives wings to the heart.

Kathy Kay Benudiz

- Friendship is essentially a partnership.

Aristotle

- Friendships multiply joys and divide griefs.

H. G. Bohn

- Friendship is a strong and habitual inclination in two persons to promote the good and happiness of one another.

Eustace Budgell

- One loyal friend is worth ten thousand relatives.

Euripides (408 B.C.)

- A good friend is my nearest relation.

Thomas Fuller (1732)

- My friend is he who will tell me my faults in private.

Solomon Ibn Gabirol

- A friend is a present you give yourself.

Robert Louis Stevenson

- We do not so much need the help of our friends as the confidence of their help in need.

Epicurus

- Friendship multiplies the good of life and divides the evil.

Baltasar Gracian (1647)

- Friendship needs no words...

Dag Hammarskjold

- Friends are the sunshine of life.

John Hay (1871)

- A friend hears the song in my heart and sings it to me when my memory fails.

Readers Digest

- The best mirror is an old friend.

George Herbert

- To like and dislike the same things, this is what makes a solid friendship.

Sallust (1st century B.C.)

- In the sweetness of friendship let there be laughter, and sharing of pleasures.

Kahil Gibran

- Love is rarer than genius itself. And friendship is rarer than love.

Charles Peguy

- What is a friend? I will tell you it is someone with whom you dare to be yourself.

Frank Crane

- Grief can take care of itself, but to get the full value of a joy you must have somebody to divide it with.

Mark Twain

- A friend is one who knows us, but loves us anyway.

Fr. Jerome Cummings

8. Funny Quotes

- By the time you're eighty years old you've learned everything. You only have to remember it.

George Burns

- A bank is a place where they lend you an umbrella in fair weather and ask for it back when it begins to rain.

Robert Frost

- Advice is what we ask for when we already know the answer but wish we didn't.

Erica Jong

- Always and never are two words you should always remember never to use.

Wendell Johnson

- A woman is like a tea bag - you never know how strong she is until she gets in hot water.

Eleanor Roosevelt

- An eye for an eye makes the whole world blind.

Gandhi

- Clothes make the man. Naked people have little or no influence on society.

Mark Twain

- Experience is the name everyone gives to their mistakes.

Oscar Wilde

- For some strange reason, no matter where I go, the place is always called "here".

Ashleigh Brilliant

- I recently read that love is entirely a matter of chemistry. That must be why my wife treats me like toxic waste.

David Bissonnett

- I am nobody. Nobody is perfect. Therefore I am perfect.

Author Unknown

- I think men who have a pierced ear are better prepared for marriage. They've experienced pain and bought jewelry.

Rita Rudner

- If love is blind, why is lingerie so popular?

Author Unknown

- Of all the things I've lost, I miss my mind the most.

Mark Twain

- When everyone thinks alike, no one thinks very much.

Walter Lippmann

- An archaeologist is the best husband any woman can have; the older she gets, the more interested he is in her.

Agatha Christie

- I love deadlines. I like the whooshing sound they make as they fly by.

Douglas Adam

- If at first you do not succeed, then skydiving is surely not meant for you.

Author Unknown

- Shopping is better than sex. At least if you're not satisfied, you can exchange it for something you really like.

Adrienne Gusoff

- Two things are infinite: the universe and human stupidity; and I'm not sure about the universe.

Albert Einstein

9. Goals

- Too low they build who build beneath the stars.

Edward Young

- An aim in life is the only fortune worth the finding; and it is not to be found in foreign lands, but in the heart itself.

Robert Louis Stevenson

- You can't hit a home run unless you step up to the plate. You can't catch fish unless you put your line in the water. You can't reach your goals if you don't try.

Kathy Seligman

- To know just what has to be done, then to do it, comprises the whole philosophy of practical life.

Sir William Osler

- An archer cannot hit the bullseye if he doesn't know where the target is.

Anonymous

- This one step - choosing a goal and sticking to it - changes everything.

Scott Reed

- Without goals, and plans to reach them, you are like a ship that has set sail with no destination.

Fitzhugh Dodson

- To solve a problem or to reach a goal, you...don't need to know all the answers in advance. But you must have a clear idea of the problem or the goal you want to reach.

W. Clement Stone

- When I am anxious it is because I am living in the future. When I am depressed it is because I am living in the past.

Unknown

- Goals should always be made to a point that will make us reach and strain.

Spencer W. Kimball

- My philosophy of life is that if we make up our mind what we are going to make of our lives, then work hard toward that goal, we never lose - somehow we win out.

Ronald Reagan

- By recording your dreams and goals on paper, you set in motion the process of becoming the person you most want to be.

Mark Victor Hansen

- Go as far as you can see, and when you get there you will see farther.

Orison Swett Marden

- If I've got correct goals, and if I keep pursuing them the best way I know how, everything falls into line. If I do the right thing right, I'm going to succeed.

Dan Dierdorf

- If you don't know where you are going, you'll probably end up somewhere else.

Lewis Carroll

- Nothing can stop the man with the right mental attitude from achieving his goal; nothing on earth can help the man with the wrong mental attitude.

Thomas Jefferson

- Goal: an aim or objective, the end toward which effort is directed.

Resolution: The quality of not allowing difficulties or opposition to affect one's purpose.

Anonymous

- Aim for the top. There is plenty of room there. There are so few at the top it is almost lonely there.

Samuel Insull

- Our goals can only be reached through a vehicle of a plan, in which we must fervently believe, and upon which we must vigorously act. There is no other route to success.

Stephen A. Brennan

- What this power is I cannot say; all I know is that it exists and it becomes available only when a man is in that state of mind in which he knows exactly what he wants and is fully determined not to quit until he finds it.

Alexander Graham Bell

- It is for us to pray not for tasks equal to our powers, but for powers equal to our tasks, to go forward with a great desire forever beating at the door of our hearts as we travel toward our distant goal.

Helen Keller

- As long as I can conceive something better than myself I cannot be easy unless I am striving to bring it into existence.

George Bernard Shaw

- A man's reach should exceed his grasp, or what's heaven for?

Robert Browning

- Stop thinking in terms of limitations and start thinking in terms of possibilities.

Terry Josephson

- Setting goals for your game is an art. The trick is in setting them at the right level neither too low nor too high.

Greg Norman

- Striving to do better, oft we mar what's well.

William Shakespeare

- Nothing is too high for a man to reach, but he must climb with care and confidence.

Hans Christian Andersen

10.Happiness

- Happiness is a way station between too much and too little.

Channing Pollock

- That state of life is most happy where superfluities are not required and necessities are not wanting.

Plutarch

- It is in the compelling zest of high adventure and of victory, and in creative action, that man finds his supreme joys.

Antoine de Saint-Exupery

- Happiness is like a cat, If you try to coax it or call it, it will avoid you; it will never come. But if you pay not attention to it and go about your business, you'll find it rubbing against your legs and jumping into your lap.

William Bennett

- When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has been opened for us.

Helen Keller

- The belief that youth is the happiest time of life is founded on fallacy. The happiest person is the person who thinks the most interesting thoughts, and we grow happier as we grow older.

William Lyon Phelps

- Experience praises the most happy the one who made the most people happy.

Karl Marx

- We meet this evening, not in sorrow, but in gladness of heart.

Abraham Lincoln

- We either make ourselves happy or miserable. The amount of work is the same.

Carlos Castaneda

- Success is getting and achieving what you want. Happiness is wanting and being content with what you get.

Bernard Meltzer

- There is only one way to achieve happiness on this terrestrial ball, And that is to have either a clear conscience or none at all.

Ogden Nash

- Talk happiness. The world is sad enough without your woe.

Orison Swett Marden

- There is nothing which has yet been contrived by man by which so much happiness is produced as by a good tavern or inn.

Dr. Samuel Johnson

- I have learned to seek my happiness by limiting my desires, rather than in attempting to satisfy them.

John Stuart Mill

- Happiness is something that comes into our lives through doors we don't even remember leaving open.

Rose Lane

- Happiness is the soul's joy in the possession of the intangible.

William George Jordan

- The greedy search for money or success will almost always lead men into unhappiness. Why? Because that kind of life makes them depend upon things outside themselves.

Andre Maurois

- The good life, as I conceive it, is a happy life. I do not mean that if you are good you will be happy; I mean that if you are happy you will be good.

Bertrand Russell

- All happy people are grateful. Ungrateful people cannot be happy. We tend to think that being unhappy leads people to complain, but it's truer to say that complaining leads to people becoming unhappy.

Dennis Prager

- In vain do they talk of happiness who never subdued an impulse in obedience to a principle. He who never sacrificed a present to a future good, or a personal to a general one, can speak of happiness only as the blind speak of color.

Horace Mann

- I wish you all the joy that you can wish.

William Shakespeare (Merchant of Venice)

- Happiness grows at our own firesides, and is not to be picked in strangers' gardens.

Douglas Jerrold

- Love is the master key that opens the gates of happiness.

Oliver Wendell Holmes

- To describe happiness is to diminish it.

Henri Stendahl

- Grief can take care of itself, but to get the full value of joy you must have somebody to divide it with.

Mark Twain

- I have never been able to conceive how any rational being could propose happiness to himself from the exercise of power over others.

Thomas Jefferson

- A man can refrain from wanting what he has not and cheerfully make the best of a bird in the hand.

Seneca

- Act happy, feel happy, be happy, without a reason in the world. Then you can love, and do what you will.

Dan Millman

- The greatest happiness of life it the conviction that we are loved - loved for ourselves, or rather, loved in spite of ourselves.

Victor Marie Hugo

- Good nature is worth more than knowledge, more than money, more than honor...

Henry Ward Beecher

- Happy families are all alike. Every unhappy family is unhappy in its own way.

Count Leo Tolstoy

11.Health

- The thousand mysteries around us would not trouble but interest us, if only we had cheerful, healthy hearts.

Friedrich Wilhelm Nietzsche

- The ingredients of health and long life, are great temperance, open air, easy labor, and little care.

Sir Philip Sidney

- Neurotic behavior is quite predictable. Healthy behavior is unpredictable.

Carl Ransom Rogers

- Take care of your body. It's the only place you have to live.

Jim Rohn

- The only way to keep your health is to eat what you don't want, drink what you don't like and do what you'd druther not.

Mark Twain

- People who laugh actually live longer than those who don't laugh. Few persons realize that health actually varies according to the amount of laughter.

James J. Walsh

- A bodily disease, which we look upon as whole and entire within itself, may, after all, be but a symptom of some ailment in the spiritual past

Nathaniel Hawthorne

- A wise man should consider that health is the greatest of human blessings, and learn how by his own thought to derive benefit from his illnesses."

Hippocrates

- There is more hunger for love and appreciation in this world than for bread.

Mother Teresa

- He's the best physician that knows the worthlessness of the most medicines.

Benjamin Franklin

- A sad soul can kill you quicker than a germ.

John Steinbeck

- His best companions, innocence and health; And his best riches, ignorance of wealth.

Oliver Goldsmith

- Love cures people - both the ones who give it and the ones who receive it.

Dr.Karl Menninger

- A man's health can be judged by which he takes two at a time - pills or stairs.

Joan Welsh

- To get rich never your risk your health. For it is the truth that health is the wealth of wealth.

Richard Baker

- Half the costs of illness are wasted on conditions that could be prevented.

Dr. Joseph Pizzorno

- The sovereign invigorator of the body is exercise, and of all the exercises walking is the best.

Thomas Jefferson

12.Leadership

- The final test of a leader is that he leaves behind him in other men the conviction and will to carry on.

Walter Lippmann

- Few men have virtue to withstand the highest bidder.

George Washington

- With all the power that a president has, the most important thing to bear in mind is this: You must not give power to a man unless, above everything else, he has character. Character is the most important qualification the president of the United States can have.

Richard Nixon

- All leaders must face some crisis where their own strength of character is the enemy.

Richard Reeves

- A true leader always keeps an element of surprise up his sleeve, which others cannot grasp but which keeps his public excited and breathless.

Charles de Gaulle

- Leadership is not magnetic personality that can just as well be a glib tongue. It is not "making friends and influencing people" that is flattery. Leadership is lifting a person's vision to higher sights, the raising of a person's performance to a higher standard, the building of a personality beyond its normal limitations.

Peter F. Drucker

- Leaders are visionaries with a poorly developed sense of fear and no concept of the odds against them. They make the impossible happen.

Dr. Robert Jarvik

- The main characteristics of effective leadership are intelligence, integrity or loyalty, mystique, humor, discipline, courage, self sufficieny and confidence.

James L. Fisher

- When the leadership is right and the time is right, the people can always be counted upon to follow to the end and at all costs.

Harold J. Seymour

- There is a secret pride in every human heart that revolts at tyranny. You may order and drive an individual, but you cannot make him respect you.

William Hazlitt

- Leadership is getting someone to do what they don't want to do, to achieve what they want to achieve.

Tom Landry

- Leaders aren't born, they are made. And they are made just like anything else, through hard work. And that's the price we'll have to pay to achieve that goal, or any goal.

Vince Lombardi

- Good leaders make people feel that they're at the very heart of things, not at the periphery. Everyone feels that he or she makes a difference to the success of the organization. When that happens people feel centered and that gives their work meaning.

Warren Bennis

- One of the true tests of leadership is the ability to recognize a problem before it becomes an emergency.

Arnold Glasow

- The greatest good you can do for another is not just share your riches, but reveal to them their own.

Benjamin Disraeli (1804-1881)

- One machine can do the work of fifty ordinary men. No machine can do the work of one extraordinary man.

Elbert Hubbard

- Society's demands for moral authority and character increase as the importance of the position increases.

John Adams

- Leadership is the special quality which enables people to stand up and pull the rest of us over the horizon.

James L. Fisher

- Do not follow where the path may lead. Go instead where there is no path and leave a trail.

Muriel Strode

- The function of leadership is to produce more leaders, not more followers.

Ralph Nader

- The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it.

Theodore Roosevelt

- To work in the world lovingly means that we are defining what we will be for, rather than reacting to what we are against.

Christina Baldwin

- The best leader brings out the best in those he has stewardship over.

J.Richard Clarke

- A good leader is not the person who does things right, but the person who finds the right things to do.

Anthony T. Dadovano

- Outstanding leaders go out of their way to boost the self-esteem of their personnel. If people believe in themselves, it's amazing what they can accomplish.

Sam Walton

- The first responsibility of a leader is to define reality.

Max DePree

- The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.

William Arthur Ward

13. Life Quotes

- The good life is inspired by love and guided by knowledge.

Bertrand Russell

- Life is what you make of it. Always has been, always will be.

Grandma Mary

- Do not take life too seriously. You will never get out of it alive.

Elbert Hubbard

- Life is relationships; the rest is just details.

Gary Smalley

- Life is a succession of moments. To live each one is to succeed.

Corita Kent

- Our life's a stage, a comedy: either learn to play and take it lightly, or bear its troubles patiently.

Palladas

- The geat blessing of mankind are within us and within our reach; but we shut our eyes, and like people in the dark, we fall foul upon the very thing we search for, without finding it.

Seneca

- Life is short, art long, opportunity fleeting, experience treacherous, judgment difficult.

Hypocrites

- Only a life lived for others is a life worthwhile.

Albert Einstein

- Life is a tragedy for those who feel, and a comedy for those who think.

La Bruyere

- Life is a succession of lessons, which must be lived to be understood.

Ralph Waldo Emerson

- Life is like a library owned by the author.
  In it are a few books which he wrote himself,
  but most of them were written for him.

Harry Emerson Fosdick

- Life's a voyage that's homeward bound.

Herman Melville

- Life is not measured by the breaths you take, but by its breathtaking moments.

Michael Vance

- The whole of life is but a moment of time. It is our duty, therefore to use it, not to misuse it.

Plutarch

- Life is a rich strain of music, suggesting a realm too fair to be.

George William Curtis

- One way to get the most out of life is to look upon it as an adventure.

William Feather

- Life is a succession of lessons which must be lived to be understood.

Ralph Waldo Emerson

- One life - a little gleam of time between two eternities.

Thomas Carlyle

- Expect nothing, live frugally on surprise.

Alice Walker

- People living deeply have no fear of death.

Annais Nin

- The purpose of life is a life of purpose.

Robert Byrne

14.Love

- To love and win is the best thing. To love and lose, the next best.

William M. Thackeray

- Love the heart that hurts you, but never hurt the heart that loves you.

Vipin Sharma

- Love isn't just for the smart of talented, but for all the amimals God created.

Sarah Wonders

- I'd like to run away From you, But if you didn't come And find me ... I would die.

Shirley Bassey

- No man is truly married until he understands every word his wife is NOT saying.

Unknown

- To live is like to love - all reason is against it, and all healthy instinct for it.

Samuel Butler, Life and love

- True love cannot be found where it truly does not exist, Nor can it be hidden where it truly does.

Anonymous

- Life without love is like a tree Without blossom and fruit.

Khalil Gibra

- I love thee, I love but thee With a love that shall not die
  Till the sun grows cold And the stars grow old.

Willam Shakespeare

- Love is a wonderful thing. You never have to take it away
  From one person to give it to another.
  There's always more than enough to go around.

Pamela de Roy

- Love is like a rumor, Everyone talks about it, But no one truly knows.

Anonymous

- Love is a haunting melody That I have never mastered And I fear I never will.

William S. Burroughs

- Once in awhile, Right in the middle of an ordinary life, Love gives us a fairy tale.

Anonymous

- You love simply because you cannot help it.

Kim Anderson

- Love is not a matter of counting the years... But making the years count.

Michelle St. Amand

- My love, you know you are my best friend. You know that I'd do anything for you And my love, let nothing come between us. My love for you is strong and true.

Sarah McLachlan

- May no gift be too small to give, nor too simple to receive, which is wrapped in thoughtfulness and tied with love.

L.O. Baird

- Love is the master key that opens the gates of happiness.

Oliver Wendell Holmes

- Love is a fruit in season at all times, and within the reach of every hand.

Mother Teresa

- Listening is an attitude of the heart, a genuine desire to be with another which both attracts and heals.

J. Isham

- Things base and vile, holding no quantity,
  Love can transpose to form and dignity.
  Love looks not with the eye, but with the mind,
  And therefore is winged Cupid painted blind.

William Shakespeare

- Love cannot endure indifference. It needs to be wanted. Like a lamp, it needs to be fed out of the oil of another's heart, or its flame burns low.

Henry Ward Beecher

- Love does not consist in gazing at each other but in looking together in the same direction.

Antoine de Saint-Exupery

- Love is always bestowed as a gift - freely, willingly, and without expectation.... We don't love to be loved; we love to love.

Leo Buscaglia

- The most powerful symptom of love is a tenderness which becomes at times almost insupportable.

Victor Hugo

- Love means to commit oneself without guarantee, to give oneself completely in the hope that our love will produce love in the loved person. Love is an act of faith, and whoever is of little faith is also of little love.

Erich Fromm

- There is only one happiness in life: to love and be loved.

George Sand

- Love is an act of endless forgiveness A tender look which becomes a habit.

Peter Ustinov

- The best and most beautiful things in this world cannot be seen or even heard, but must be felt with the heart.

Helen Keller

- The courses of true love never did run smooth.

William Shakespeare

15.Peace

- Peace is not something you wish for; it's something you make, something you do, something you are, something you give away.

Robert Fulghum

- If the human race wishes to have a prolonged and indefinite period of material prosperity, they have only got to behave in a peaceful and helpful way toward one another.

Winston Churchill

- If we have no peace, it is because we have forgotten that we belong to each other.

Mother Teresa

- Peace is a daily, a weekly, a monthly process, gradually changing opinions, slowly eroding old barriers, quietly building new structures."

John F. Kennedy

- May you move all of your mountains, and disturb the peace by adding to it.

Carol Horos

- Peace is a journey of a thousand miles and it must be taken one step at a time.

Lyndon B Johnson

- Mankind must remember that peace is not God's gift to his creatures, peace is our gift to each other.

Elie Wiesel

- I object to violence because when it appears to do good, the good is only temporary; the evil it does is permanent.

Mohandas K. Gandhi

- The most disadvantageous peace is better than the most just war."

Desiderius Erasmus

- Peace is a daily, a weekly, a monthly process, gradually changing opinions, slowly eroding old barriers, quietly building new structures.

John F. Kennedy

- There must be, not a balance of power, but a community of power; not organized rivalries, but an organized peace.

Woodrow Wilson

- At the center of non-violence stands the principle of love.

Martin Luther King, Jr.

- All we are saying is give peace a chance...

John Lennon

- The world will never have lasting peace so long as men reserve for war the finest human qualities. Peace, no less than war, requires idealism and self-sacrifice and a righteous and dynamic faith.

John Foster Dulles

- This is the way of peace: Overcome evil with good, falsehood with truth, and hatred with love.

Peace Pilgrim

- Peace cannot be achieved through violence, it can only be attained through understanding.

Ralph Waldo Emerson

- More than an end to war, we want an end to the beginning of all wars - yes, an end to this brutal, inhuman and thoroughly impractical method of settling the differences between governments.

Franklin D. Roosevelt

- Without inner peace, it is impossible to have world peace.

Dalai Lama

- Much violence is based on the illusion that life is a property to be defended and not to be shared.

Henri Nouwen

- Peace, like charity, begins at home.

Franklin D. Roosevelt

16.Perseverance

- Energy and persistence conquer all things.

Benjamin Franklin

- Defeat is simply a signal to press onward.

Helen Keller

- Have patience with all things, but chiefly have patience with yourself. Do not lose courage in considering your own imperfections, but instantly set about remedying them - every day begin the task anew.

Saint Francis de Sales

- A leader, once convinced that a particular course of action is the right one, must....be undaunted when the going gets tough.

Ronald Reagan

- The miracle, or the power, that elevates the few is to be found in their industry, application, and perseverance under the promptings of a brave, determined spirit.

Mark Twain

- When you get to the end of your rope, tie a knot and hang on.

Franklin D. Roosevelt

- If you have made mistakes, even serious ones, there is always another chance for you. What we call failure is not the falling down, but the staying down.

Mary Pickford

- If you are truly flexible and go until there is really very little you can't accomplish in your lifetime.

Anthony Robbins

- Having chosen our course, without guile and with pure purpose, let us renew our trust in God, and go forward without fear and with manly hearts.

Abraham Lincoln

- People of mediocre ability sometimes achieve outstanding success because they don't know when to quit. Most men succeed because they are determined to.

George Allen

- Some people plant in the spring and leave in the summer. If you're signed up for a season, see it through. You don't have to stay forever, but at least stay until you see it through.

Jim Rohn

- Great changes may not happen right away, but with effort even the difficult may become easy.

Bill Blackman

- A man of sense is never discouraged by difficulties; he redoubles his industry and his diligence, he perseveres, and infallibly prevails at last.

Lord Chesterfield

- The heights by great men reached and kept were not obtained by sudden flight. But they, while their companions slept, were toiling upward in the night.

Thomas S. Monson

- Sure I am of this, that you have only to endure to conquer. You have only to persevere to save yourselves.

Winston Churchill

- Far and away the best prize that life has to offer is the chance to work hard at work worth doing.

Theodore Roosevelt

- My great concern is not whether you have failed, but whether you are content with your failure.

Abraham Lincoln

- The majority of men meet with failure because of their lack of persistence in creating new plans to take the place of those which fail.

Napoleon Hill

- Don't let life discourage you; everyone who got where he is had to begin where he was."

Richard L. Evans

- Be patient and calm - for no one can catch fish in anger.

Herbert Hoover

- Good ideas are not adopted automatically. They must be driven into practice with courageous patience.

Admiral Hyman Rickover

- To reach a port we must sail, sometimes with the wind and sometimes against it. But we must not drift or lie at anchor.

Oliver Wendell Holmes

- Success seems to be connected with action. Successful men keep moving. They make mistakes, but they don't quit.

Conrad Hilton

- You will come to know that what appears today to be a sacrifice will prove instead to be the greatest investment that you will ever make.

Gorden B. Hinkley

- People may fail many times, but they become failures only when they begin to blame someone else.

Anonymous

- In the confrontation between the stream and the rock, the stream always wins - not through strength but by perseverance.

H. Jackson Brown

- Far better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to take rank with those poor spirits who neither enjoy much nor suffer much, because they live in the grey twilight that knows not victory nor defeat.

Theodore Roosevelt

- Success is counted sweetest by those who ne'er succeed.

Emily Dickinson

17.Success

- Keep in mind that neither success nor failure is ever final.

Roger Ward Babson

- Meet success like a gentleman and disaster like a man.

Frederick Edwin Smith

- You gain strength, experience, and confidence by every experience where you really stop to look fear in the face... You must do the thing you cannot do.

Eleanor Roosevelt

- Experience shows that success is due less to ability than to zeal. The winner is he who gives himself to his work, body and soul.

Sir Thomas Fowell Buxton

- All you need in life is ignorance and confidence, and then success is sure.

Mark Twain

- The victory of success is half won when one gains the habit of work.

Sarah Knowles Bolton

- Nothing in the world can take the place of persistance. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistance and determination are omnipotent. The slogan 'press on' has solved and always will solve the problems of the human race.

Calvin Coolidge

- You have achieved success if you have lived well, laughed often and loved much.

Anonymous

- Success is a state of mind. If you want success, start thinking of yourself as a success.

Dr. Joyce Brothers

- Men are failures, not because they are stupid, but because they are not sufficiently impassioned.

Struther Burt

- Obstacles are those frightful things you see when you take your eyes off your goal.

Henry Ford

- Success is not the key to happiness. Happiness is the key to success. If you love what you are doing, you will be successful.

Herman Cain

- I demand more of myself than anyone else could ever expect.

Julius Irving

- Our duty as men is to proceed as if limits to our ability did not exist. We are collaborators in creation.

Pierre Teilhard de Chardin

- The softest things in the world overcome the hardest things in the world.

Lao-Tzu

- I find that the harder I work, the more luck I seem to have.

Thomas Jefferson

- I believe that the true road to preeminent success in any line is to make yourself master of that line.

Andrew Carnegie

- Those are a success who have lived well, laughed often, and loved much; who have gained the respect of intelligent people and the love of children, who have filled their niche and accomplished their task, who leave the world better than they found it, whether by a perfect poem or a rescued soul; who never lacked appreciation of the earth's beauty or failed to express it; who looked for the best in others and gave the best they had.

Ralph Waldo Emerson

- An empowered organization is one in which individuals have the knowledge, skill, desire, and opportunity to personally succeed in a way that leads to collective organizational success.

Stephen Covey

- The most successful people in life are generally those who have the best information.

Benjamin Disraeli

- Many of life's failures are people who did not realize how close they were to success when they gave up.

Thomas Edison

- Far better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to take rank with those poor spirits who neither enjoy

much nor suffer much, because they live in the grey twilight that knows not victory nor defeat.

Theodore Roosevelt

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Emily Dickinson

18. Wisdom

- Never mistake knowledge for wisdom. One helps you make a living, the other helps you make a life

Sandra Carey

- Wise men learn more from fools than fools from the wise.

Cato, Roman censor

- The foolish man seeks happiness in the distance, the wise grows it under his feet.

James Oppenheim

- Preconcieved notions are the locks on the door to wisdom.

Merry Browne

- You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete."

Buckminster Fuller

- To be seventy years young is sometimes far more cheerful and hopeful than to be forty years old.

Oliver Wendell Holmes

- Wisdom is knowing what to do next, skill is knowing how to do it, and virtue is doing it.

David Starr Jordan

- Wisdom is supreme, therefore get wisdom. Though it cost all you have - get understanding.

Proverbs 4:7

- If thou thinkest twice before thou speakest once, thou wilt speak twice the better for it.

William Penn

- The heart is wiser than the intellect.

J.G. Holland

- We should be careful to get out of an experience only the wisdom that is in it and stop there; lest we be like the cat that sits down on a hot stove lid. She will never sit on a hot stove lid again and that is well; but also she will never sit down on a cold one anymore.

Mark Twain

- The questions you ask consistently will create either enervation or enjoyment, indignation or inspiration, misery or magic. Ask the questions that will uplift your spirit and push you along the path of human excellence.

Tony Robbins

- Think like a man of action, act like a man of thought.

Henri Bergson

- Seek the wisdom of the ages, but look at the world through the eyes of a child.

Ron Wild

- I do not think much of a man who does not know more today than he did yesterday.

Abraham Lincoln

- You are never given a wish without also being given the power to make it true. You may have to work for it, however.

Richard Bach

- Whatever your grade or position, if you know how and when to speak, and when to remain silent, your chances of real success are proportionately increased."

Ralph C. Smedley

- Education is the power to think clearly, the power to act well in the world's work, and the power to appreciate life.

Brigham Young

- Ours is a world of nuclear giants and ethical infants. If we continue to develop our technology without wisdom or prudence, our servant may prove to be our executioner.

General Omar Bradley

- The main business is not to see what lies dimly at a distance but to do what lies clearly at hand.

Thomas Carlyle

- Wisdom is supreme; therefore make a full effort to get wisdom. Esteem her and she will exalt your; embrace her and she will honor you.

Proverbs 4:7-8

- True knowledge exists in knowing that you know nothing. And in knowing that you know nothing, that makes you the smartest of all.

Socrates

- The main thing is to keep the main thing the main thing.

Steven Covey

- Enlightenment is the "quiet acceptance of what is" I believe the truly enlightened beings are those who refuse to allow themselves to be distressed over things that simply are the way they are.

Wayne Dyer

- Some people plant in the spring and leave in the summer. If you're signed up for a season, see it through. You don't have to stay forever, but at least stay until you see it through.

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2-ге видання, доповнене і виправлене

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