

**МІНІСТЕРСТВО КУЛЬТУРИ ТА ІНФОРМАЦІЙНОЇ ПОЛІТИКИ
УКРАЇНИ**

ХАРКІВСЬКА ДЕРЖАВНА АКАДЕМІЯ КУЛЬТУРИ

Кафедра психології, педагогіки та філології

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ENGLISH

for

AUDIOVISUAL ART STUDENTS

Навчально-практичний посібник

для здобувачів вищої освіти

за фахом «Аудіовізуальне мистецтво та виробництво»

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Посібник призначений для здобувачів закладів вищої освіти у галузі культури та мистецтва, які готують фахівців з кіно і телебачення. Мета посібника – сприяти формуванню у здобувачів вищої освіти умінь і навичок читання англomовних текстів за фахом, здатності до критичного аналізу та спілкування іноземною мовою через ведення дискусії та розробку творчих проєктів.

У посібнику наголос робиться на розвитку навичок використання фахового лексичного матеріалу для подальшого аналізу англomовних текстів за спеціальністю та виконанні творчих проєктів.

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ВСТУП

Запропонований навчально-практичний посібник “English for Audiovisual Art Students” призначений, насамперед, для здобувачів вищої освіти у навчальних закладах культури і мистецтв, які готують фахівців з кіно- і телемистецтва. Метою посібника автори зазначили сприяти формуванню у здобувачів умінь і навичок читання англомовних фахових текстів та здатності до їх критичного аналізу у вигляді дискусій, доповідей, письмових повідомлень. Передбачається, що формування навичок читання буде супроводжуватися розширенням лексичного запасу, розвитком комунікативних компетенцій говоріння, аудіювання та письма, функціонального обмежених майбутніми професійними потребами.

Специфікою навчальних закладів культури і мистецтв зумовлено виразний професійно-орієнтований та країнознавчий підхід до вивчення іноземної мови. Тому завданням посібника є також дати студентам певну професійну інформацію та знання з культури країн – можливих об'єктів їхньої майбутньої діяльності.

Матеріали для навчально-практичного посібника підбиралися відповідно до принципів доцільності, актуальності та професійної цікавості. Текстовий матеріал підібрано із сучасних англомовних джерел (переважно з Інтернету), які є у вільному доступі. Максимально збережено автентичність текстів; лише в деяких випадках вони були адаптовані. Посилання на джерела подаються після кожного тексту.

Завдання у посібнику розраховані на здобувачів, які мають достатній рівень володіння англійською мовою, здатних вирішувати лінгвістичні завдання (побудова англійських речень, правильне уживання термінів тощо) через виконання практичних, утилітарних завдань професійного характеру (розробка презентації, підготовка проєкту тощо).

Структурно посібник складається з 12 уроків (Units).

Усі уроки побудовані за єдиною схемою, кожен з яких розрахований на два заняття (4 академічні години).

Автентичні текстові матеріали порушують проблеми кіно- та телемистецтва, розповідають про досвід англomовних країн у галузі. Водночас ці тексти є основним відправним матеріалом для самостійної проєктної діяльності студентів.

Усі уроки починаються з проблемних запитань (Before you read) та нового лексичного матеріалу, є передтекстові та післятекстові справи та безпосередньо текстовий матеріал. Закінчуються уроки запитаннями для дискусії (Topics for discussion) та темами творчої роботи – проєкту (Project Topics).

Послідовність вивчення лексичного і навчального матеріалу закладена в самій структурі посібника. Робота з текстом передбачає певний підготовчий етап: спочатку пропонуються проблемні запитання, метою яких є з'ясування ступені обізнаності студентів із запропонованою тематикою та відповідною термінологією.

Передбачено роботу над текстом за принципом «від слова до тексту». Автори пропонують таку послідовність роботи з текстом:

- ознайомитися з передтекстовими питаннями;
- опрацювати лексичний матеріал та виконати передтекстові вправи;
- переглянути текст в цілому;
- вилучити максимум інформації з тексту, звертаючи увагу на фахову термінологію;
- виконати післятекстові вправи;
- за завданням викладача зробити переклад тексту на рідну мову, звертаючи увагу на стиль перекладу;
- за завданням викладача вибірково зробити зворотний переклад та зіставити його з оригіналом (для здобувачів з високим рівнем підготовки).

Матеріалами для додаткового читання пропонуються для самостійного опрацювання та виконання творчих завдань: зробити презентацію, доповідь, повідомлення, тощо.

Важливим етапом роботи над кожним уроком є опрацювання тем для обговорення та виконання творчих проєктів за матеріалами уроку. Усі справи розраховані на самостійну роботу студента – індивідуальну (як в аудиторії, так і дома) або дрібногрупову. Дискусія ж вимагає групової роботи. Викладач виступає в ролі модератора, виконуючи радше консультативні та організаційні, ніж контрольні функції.

Зрозуміло, що посібник не позбавлений упущень, і тому автори будуть вдячні за кожне зауваження та доповнення.

MOTION PICTURE INDUSTRY

UNIT 1

Reading. HOW TELEVISION WORKS

BEFORE YOU READ

- What do you know about the history of television?
- What is Philo Farnsworth famous for? Have you ever heard this name before?
- What is the role of TV in the world nowadays?



VOCABULARY

<i>commercials</i>	реклама
<i>full-motion video</i>	повноцінне відео
<i>evolve (into)</i>	розвиватися, еволюціонувати
<i>in earnest</i>	по-справжньому, всерйоз
<i>spinning disk</i>	обертальний диск
<i>pivotal</i>	ключовий
<i>to showcase</i>	демонструвати
<i>flickering</i>	мерехтливий
<i>excitement</i>	хвилювання, збудження
<i>broadcast</i>	трансляція / транслювати
<i>scarce</i>	рідкісний, дефіцитний
<i>availability</i>	доступність
<i>high-end</i>	високоякісний
<i>stand out (stood)</i>	виділятися, вирізнятися
<i>image dissector</i>	аналізатор зображення
<i>advanced</i>	просунутий, передовий
<i>immersive</i>	захоплюючий
<i>streaming film</i>	поточковий фільм
<i>precision</i>	точність

I. Read and translate the following collocations:

influential forces, an average American, glued to “the tube”, history of television, mechanical scanning, pivotal moment, despite the limitations, flickering image, immersive experience, streaming film, clarity and precision, ongoing innovations

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>commercials</i>	f	a puzzle out, decipher
2	<i>for free</i>	h	b rotating
3	<i>decode</i>	a	c emotion
4	<i>journey</i>	g	d crucial, key
5	<i>spinning</i>	b	e general, worldwide
6	<i>pivotal</i>	d	f advertising
7	<i>excitement</i>	c	g voyage
8	<i>universal</i>	e	h at no charge

III. Read the text and

a) find words (phrases) which mean:

пристрій, отримувати інформацію, безкоштовно, декодувати сигнал, сигнал цифрового телебачення, історія телебачення, рухомі зображення, прокладаючи шлях, на ранніх етапах, транслювати рухомі зображення, винахідник, спінінгові дискові системи, захоплюючий досвід, радіохвилі, універсальна форма

b) translate the text to your native language.

HOW TELEVISION WORKS

Television is certainly one of the most influential forces of our time. Through the device called a television set or TV, you are able to receive news, sports, entertainment, information and commercials. The average American spends between two and five hours a day glued to “the tube”!

Have you ever wondered about the technology that makes television possible? How is it that dozens or hundreds of channels of full-motion video arrive at your

house, in many cases for free? How does your television decode the signals to produce the picture? How will the new digital television signals change things?

If you have ever wondered about your television (or, for that matter, about your computer monitor), then read on!

The history of television, often abbreviated as TV is a journey through innovation, beginning with mechanical scanning systems and evolving into the modern televisions we know today.

This journey began in earnest with the first demonstration of moving images using a spinning Nipkow disk, a rudimentary form of mechanical scanning. However, it was Philo Farnsworth's image dissector that marked a pivotal moment in television technology. Farnsworth's invention, which was showcased in a public demonstration, utilized a new technology that captured moving images without the need for mechanical parts, paving the way for the electronic television.

In the early stages, the TV screen size was quite small, with a flickering image that left much to be desired. Despite these limitations, the excitement around the ability to broadcast moving images through radio waves captured the imagination of viewers.

Regular television broadcasts soon became a reality, initially reaching a limited number of people due to the scarce availability of high-end TVs. The Farnsworth television, named after its inventor, stood out for its use of the image dissector, which allowed for clearer pictures than the spinning disk systems.








Modern Television

As television technology advanced, so did the quality and features of the TV sets. The screen size increased, offering viewers a more immersive experience. Modern televisions now boast operating systems that support a wide range of applications, from streaming film and TV shows to browsing the internet, all delivered with clarity and precision that far exceeds the European standard of earlier days.

From the abbreviation “TV” to terms like “radio” and “broadcast”, the lexicon surrounding television reflects its roots in radio waves and its evolution into a universal form of entertainment and information. Today, most people have access to a variety of systems, including high-end TVs that offer not just content but a gateway into a world of interactive media, thanks to ongoing innovations in television technology.

<https://electronics.howstuffworks.com/tv.htm#pt1>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. Daily watching television by the typical American takes up to ten hours. 
2. The history of television began with mechanical scanning systems. 
3. Farnsworth's invention gave the way for the electronic television. 
4. In the modern world, regular television broadcasts remain fantasy. 
5. The screen size reduced, offering viewers a more cinematic experience. 
6. TV is a universal form of entertainment and information. 
7. TVs is a gateway into a world of interactive media, thanks to old traditional television technologies. 

V. Answer the questions to the text:

1. What is now one of the most influential forces in the world?
2. Who spends much time “glued to the tube”?
3. Why does television decode the signal?
4. What did television begin with?
5. What did the journey of television begin with?
6. What captured the imagination of viewers despite specific limitations?
7. Who was the Farnsworth television named after?

8. What does the abbreviation “TV” reflect?
9. What does high-end TV offer?

Topics for discussion

- **Discuss these questions in small groups:**
 - How did television technology change from mechanical scanning systems to electronic television, and what key inventions facilitated this transition?
 - What were the limitations of early TV sets, and how did advancements in technology, such as the image dissector, improve the quality of televised images?
 - How have TVs changed besides showing programs? How do new TV technologies make it easier to watch and interact with shows?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The impact of television on society. Positive and negative aspects of television’s influence, using examples from the text to support your points.
 - Technological Advancements in Television: the key inventions and innovations that have shaped the development of television sets.
 - The Future of Television in the Digital Age.

➤ UNIT 2

Reading. GOOD THINGS ABOUT TELEVISION



BEFORE YOU READ

- What do you know about American television?
- Can you name any TV channel popular in the Ukraine / USA / Great Britain?

- What names do you associate Ukrainian / American / European TV industry with?

VOCABULARY

<i>entertainment</i>	розважальний контент
<i>advent</i>	поява
<i>ways of viewing TV</i>	способи перегляду телебачення
<i>plethora</i>	велика кількість
<i>television environment</i>	телевізійне середовище
<i>critical thinking</i>	критичне мислення
<i>viewers</i>	глядачі
<i>a catalyst</i>	каталізатор
<i>follow up</i>	продовження
<i>values</i>	цінності
<i>current events</i>	поточні події
<i>aware</i>	обізнаний
<i>encourage</i>	заохочувати
<i>diminish</i>	зменшувати
<i>commercials</i>	реклама, рекламні ролики

I. Read and translate the following collocations:

Entertainment, to provide with information, to get kids reading, to have access to a plethora, engaged viewers, to offer lots of benefits, to share cultural experiences, select viewing, to diminish self-worth, a distorted view, extended commercials

II. Match the words to their synonyms:

Word			
1	<i>song</i>	a	the tube
2	<i>entertainment</i>	b	ideas
3	<i>view</i>	c	hard news
4	<i>television</i>	d	inspire
5	<i>advent</i>	e	promoting
6	<i>content</i>	f	chant
7	<i>current event</i>	g	amusement
8	<i>films</i>	h	movies
9	<i>encourage</i>	i	go after

10 *pursue*
11 *merchandising*

j incoming
k watch

III. Read the text and ...

a) find words (phrases) which mean:

залежати від ситуації, мати доступ, спонукати задавати питання, мати переваги, навчати критично мислити, заохочувати глядача, ділитися досвідом, розвивати мовні навички, пов'язаний з рекламою, в іншому випадку, якість шоу

b) translate the text.

GOOD THINGS ABOUT TELEVISION

Television is an inescapable part of modern culture. We depend on TV for entertainment, news, education, culture, weather, sports — and even music, since the advent of music videos.

With more and more ways of viewing TV available, people now have access to a plethora of both good quality and inappropriate TV content. In this crowded television environment, the key is to provide young children with a guided viewing experience and to model and teach them the critical thinking skills they need to be active, engaged viewers.

Television offers lots of benefits to kids:

Because of its ability to create powerful touchstones, TV enables young people to share cultural experiences with others.

TV can act as a catalyst to get kids reading—following up on TV programs by getting books on the same subjects or reading authors whose work was adapted for the programs. Television can teach kids important values and life lessons.

Educational programming can develop young children's socialization and learning skills.

News, current events and historical programming can help make young people more aware of other cultures and people.

Documentaries can help develop critical thinking about society and the world.

TV can help introduce youth to classic Hollywood films and foreign movies that they might not otherwise see.

Cultural programming can open up the world of music and art for young people.

How to choose good TV

How can we select viewing that is good for children? One approach is to ask the following questions:

Does the program encourage children to ask questions, to use their imaginations, or to be active or creative?

Television watching doesn't have to be passive. It can prompt questions, kindle curiosity, or teach activities to pursue when the set is off.

How does this program represent gender and diversity?

Young children believe that television reflects the real world. To not see people like themselves—in race, ethnicity, or physical ability, for example—may diminish their self-worth, and not seeing people different from themselves may lead to a distorted view of the world as well. Beyond the simple presence or absence of diversity, it's important to look at how different people are portrayed.

How commercialized is this program?

Some children's programs are designed to act as extended commercials for related merchandise. While this is often true from the outset, in other cases the merchandising may not appear until the show is successful – which can lead to a situation where the “tail wags the dog” as the marketing becomes more important than the program itself, and hurt the quality of the show.

<http://mediasmarts.ca/television/good-things-about-television>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. Television is an unpreventable part of modern culture.
2. We ignore TV for entertainment, news, education, culture, weather, sports

3. People now have access to an abundance of both good quality and inappropriate TV content.
4. Television offers lots of advantages to kids.
5. Entertainment programming can develop young children's socialization and learning skills.
6. News, current events and historical programming can help make young people more informed of other cultures and people.
7. Some children's programs are designed to act as extended commercials for related promotion.

V. Answer the questions to the text:

1. How does TV influence on people?
2. Does the program encourage children to ask questions, to use their imaginations, or to be active or creative?
3. How can adults choose good TV for their children?
4. How does TV represent gender and diversity?
5. What is the aim of commercials on TV?

Topics for discussion

- **Discuss these questions in small groups:**
 - Why is it hard to define the origin of every style?
 - Is it correct to say that American television was especially American?
 - Is it correct to compare American television with Ukrainian television?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Make a comparative analysis of modern national TV channels.
 - Your opinion about the future of television: brilliant or uncertain?
 - Ukrainian television: TV channels, anchors and problems.

➤ **UNIT 3**

Reading. TO BECOME A TV REPORTER

BEFORE YOU READ

- Is the journalistic profession highly competitive in the job offer market?
- What do you think about modern TV reporters?
- What kind of television reporter would you like to become?



VOCABULARY

<i>TV reporters</i>	телерепортери
<i>reporting</i>	репортажі, звітування
<i>on-air</i>	в ефірі
<i>reporting shifts</i>	зміни репортерів
<i>Bachelor's Degree</i>	ступінь бакалавра
<i>major</i>	спеціалізація, основна спеціальність
<i>coursework</i>	курсіві роботи, навчальна програма
<i>broadcasting</i>	телерадіомовлення, трансляція
<i>subjects</i>	навчальні предмети
<i>public affairs</i>	громадські справи
<i>editing</i>	редагування, монтаж
<i>hands-on experience</i>	практичний досвід
<i>internships</i>	практика, стажування
<i>field of study</i>	галузь, напрям підготовки, галузь знань
<i>employment</i>	робота, працевлаштування
<i>graduates</i>	випускники
<i>enroll in</i>	вступати до

I. Read and translate the following collocations:

reporting assigned stories, newsworthy information, on-air jobs, early morning or late-night reporting shifts, Earn a Bachelor's Degree, major in journalism or communications, public affairs reporting, hands-on experience in news writing, a related field

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>employment</i>
2	<i>TV news anchors</i>
3	<i>broadcast</i>
4	<i>major</i>
5	<i>enroll in</i>
6	<i>Bachelor</i>
7	<i>internship</i>
8	<i>coursework</i>
9	<i>experience</i>
10	<i>seek out</i>
11	<i>graduates</i>
a	news broadcaster
b	specialty
c	apply to
d	placement
e	semester work
f	job
g	background
h	search
i	alumni
j	undergraduate
k	transmit

III. Read the text and ...

a) find words (phrases) which mean:

розпочати кар'єру, отримати досвід, навчатися за спеціальністю, курсова робота з бродкастингу, програма бакалаврату, випускник, бакалавр, готувати студентів до роботи у цій галузі, можливості практичного досвіду, практика на місцевих телестанціях, отримати досвід, отримати роботу, вступати до бакалаврату

b) translate the text.

SHOULD I BECOME A TV REPORTER?

TV reporters are responsible for covering their assigned stories and reporting them to the general public on-air. They investigate and research stories, write reports and then objectively and accurately report newsworthy information. There is strong competition for these on-air jobs, particularly in larger or metropolitan news markets.

Often TV reporters have to start their career in small markets in small towns to gain experience. They also may have to work early morning or late-night reporting shifts. Still, those who advance in the field have the opportunity to travel and cultivate a level of on-air recognition.

❖ **STEPS TO BECOMING A TV REPORTER**

Step 1: Earn a Bachelor's Degree

TV reporters typically major in journalism or communications. These degree plans focus heavily on communication and writing skills by providing instruction in most genres of communication. For aspiring TV reporters, upper-level coursework should focus on broadcasting. Bachelor's degree programs specifically for broadcasting are also available. Coursework in subjects such as international communications, law and ethics of journalism, public affairs reporting, editing, and broadcast reporting help to prepare students for careers in this field.

✓ Gain Experience During College

Students who aspire to become TV reporters can begin gaining experience while earning their degree. Opportunities for hands-on experience in news writing and broadcasting are available through campus organizations including radio or television broadcast groups, school newspapers, and broadcasting clubs. Students might also seek out internships with local news stations to gain professional experience in the field and begin networking for jobs after graduation. Any type of field experience is beneficial for job seekers in this highly competitive profession.

Step 2: Gain Employment

Recent graduates in this field typically start their careers at smaller broadcasting stations as general reporters. With experience, novice reporters are gradually given higher-profile stories. Reporters may investigate leads and research information for a story, as well as report their findings on-air. TV reporters often report on-site, usually during a live broadcast.

With proven experience, TV reporters from smaller stations often become strong candidates for reporting jobs at larger news stations, typically in bigger cities. Some

reporters eventually become TV news anchors, while others become correspondents in specific areas of news coverage.

Step 3: Join a Professional Organization

TV reporters may choose to join professional organizations in the industry, such as the Radio Television Digital News Association (RTDNA). Membership benefits include networking opportunities, professional development resources and information on industry trends. The networking and professional opportunities combined with work experience may provide reporters skills for career advancement.

Hopeful TV reporters should enroll in a bachelor's degree in journalism, communications, or a related field then seek out broadcast opportunities at their university, complete internships, and gain small town news channel experience before moving on to report in bigger cities or work as a news anchor.

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. TV reporters are responsible for covering their assigned stories and reporting them to the general public on-air.
2. TV reporters have to start their career in large markets in big cities to gain experience.
3. TV reporters only major in journalism or communications
4. Bachelor's degree programs for broadcasting are also available.
5. TV reporters should enroll in a bachelor's degree in journalism.
6. With any experience, novice reporters are gradually given higher-profile stories.
7. Some reporters eventually become TV news anchors, while others become correspondents in specific areas of news coverage.

V. Answer the questions to the text:

1. What are TV reporters responsible for?

2. Where do TV reporters have to start their career?
3. What do TV reporters typically major in?
4. Why should TV reporters enroll in a bachelor's degree in journalism?
5. What professional organizations can TV reporters choose to join?

Topics for discussion

- **Discuss these questions in small groups:**
 - Does a professional television reporter code exist?
 - Is it difficult to become a successful TV reporter?
 - Is there any difference between a TV reporter and a blogger?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Fake news on modern television.
 - TV Reporter: a job for adventurers.
 - Professional duties of a television reporter / blogger.

➤ UNIT 4

Reading. TO BECOME A CAMERAMAN

BEFORE YOU READ

- How to make a professional video?
- How can you get into the television industry?
- Who of the professional reporters, directors, operators would you like to take as an example?



VOCABULARY

<i>cameraman</i>	оператор
<i>stamina</i>	витримка

<i>shoot</i>	знімати
<i>director of photography</i>	оператор постановник
<i>crew</i>	команда
<i>broadcaster</i>	диктор та ведучий телепередач
<i>starry firmament</i>	зоряний
<i>film production</i>	кіновиробництво
<i>kit</i>	технічне обладнання
<i>lens</i>	об'єктив
<i>to record</i>	записувати
<i>scientific</i>	науковий
<i>get on with</i>	знаходити спільну мову
<i>spare time</i>	вільний час
<i>to cover</i>	висвітлювати (показувати, розповідати)

I. Read and translate the following collocations:

to require skills of a TV cameraman, to shoot in extreme conditions, to provide equipment and crews, a long hard path, to take a job as a kit room assistant, to know your kit well, to press record, scientific understanding, the loss of any spare time, to work on election night coverage

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>cameraman</i>
2	<i>celebrity</i>
3	<i>broadcaster</i>
4	<i>to record</i>
5	<i>production</i>
6	<i>scientific</i>
7	<i>get on</i>
8	<i>spare time</i>
9	<i>compensate</i>
10	<i>kit</i>
11	<i>lens</i>
a	announcer
b	operator
c	objective
d	VIP
e	to tape
f	filmmaking
g	free time
h	cope
i	set
j	reward
k	research-based

III. Read the text and ...

a) find words (phrases) which mean:

мати завзятість працювати 24 години на добу, зйомки - це весело і гламурно, складні умови, курс з мистецтва, отримати диплом з кіновиробництва, стати асистентом оператора, працювати помічником з технічного обладнання, знімати наживо, пропустити постановочний вибух автомобіля, працювати в команді з її супутніми стресами та компромісами

b) translate the text.

HOW TO BECOME A TV CAMERAMAN?

Mastery of lenses would appear to be one of the least required skills of a TV cameraman, who must possess the tenacity to work 24-hour days, the initiative to drop everything and cross the world on the prompt of a phone call, and the stamina to think – and shoot - straight in extreme conditions. "People think filming is fun and glamorous, but it's very rarely either," Shippey says. "You have to be very sure you want to do it because it involves years of long hours, challenging conditions and low pay."

Shippey, 31, is a cameraman and director of photography at Procam Television, which provides equipment and crews for broadcasters. In his four years with the company, he has worked on election night coverage, the Bafta awards, Stephen Fry's Gadget Man, and Derren Brown's shows. But it was a long hard path that led him to this starry firmament, and very little of the celebrity glitter rubs off on those whose job it is to record it.

"I'd intended to study illustration during an arts foundation course when I left school, but we were allowed to borrow cameras to create art and film and I fell in love with them," he says.

After completing a degree in film production at the Surrey Institute of Art and Design (now the University for the Creative Arts), he took a job as a kit room assistant with ITV Anglia. "It's the long way into the industry, but it's a well-worn

path and I chose it deliberately because you learn everything you need to know about the maintenance of equipment."

He moved to Procam as a delivery driver – "the best way to start meeting people and learning about the kit" – and graduated via Procam's kit room to a perch behind the lens as an assistant cameraman.

The thorough grounding as a backroom boy comes into its own when faced with live film jobs. "You only get the one chance to get it right and you have to adapt to any problem that might arise, but if you know your kit well you have the confidence," he says. "It's very easy to forget to press record. I've never done it when it's really mattered, but a friend once described the feeling in the pit of his stomach when he realised, he had missed the staged explosion of a car – not something you can do again."

A good cameraman needs to possess the artistic eye of a director, as well as a scientific understanding of the technology and conditions. It's also essential to love people. Whereas many careers in the creative arts involve working alone, a cameraman has to operate as a team with its attendant stresses and compromises. "You may be stuck with 20 people in a desert for two months, so it's vital to be able to get on with them," Shippey says.

The chance to trail the rich and famous is not always the compensation for the loss of any spare time. "They can be very difficult and very particular, and the more famous they are the less time they have with you, so you don't establish the same working relationship," he says. "The only time I remember being awed by celebrity was when I once went to the bathroom backstage at the Baftas. I had to say 'Excuse me' to three guys blocking my way – I looked up and it was Brad Pitt talking to Russell Crowe and Hugh Jackman."

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Mastery of lenses is one of the most important skills for a TV cameraman.
2. Shippey's career trajectory in the television industry began immediately with a specialized role in camera operation, bypassing entry-level positions that might involve broader foundational learning.
3. A TV cameraman must be prepared to work long hours and in challenging conditions.
4. A profound understanding of the technical equipment and a readiness to handle unexpected challenges during live filming are critical, as these skills provide the confidence needed to ensure successful captures on the first attempt.
5. The role of a TV cameraman is purely technical and does not require any artistic insight or the ability to work collaboratively with a creative team.
6. The daily responsibilities of a TV cameraman include extensive teamwork and interpersonal interactions, making it essential to possess a personable nature and the ability to maintain positive relationships during prolonged projects.
7. One of the perks of being a TV cameraman that compensates for the loss of personal time is the frequent and rewarding interactions with high-profile celebrities, which often leads to meaningful professional relationships.

V. Answer the questions to the text:

1. What are some of the misconceptions about being a TV cameraman?
2. How did Shippey start his career in the television industry?
3. What essential qualities should a good cameraman have?

4. According to the text, what are the challenges of working with celebrities as experienced by Shippey?
5. Why does Shippey describe the way of becoming a cameraman as a "long hard path"?

Topics for discussion

- **Discuss these questions in small groups:**
 - Hall of Fame of modern television industry?
 - Any TV program in its time becomes classical.
 - How can you prepare for a successful career of a television operator?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Ukrainian television channels.
 - Broadcasting of significant international events on television.
 - The television program that I watched last time.

❖ UNIT 5

Reading. TOP CHALLENGES FACING TELEVISION BROADCASTERS

BEFORE YOU READ



- How do you perceive the current landscape of television broadcasting, especially in light of the rise of streaming services and digital media platforms?
- What factors do you believe contribute to the increasing popularity of alternative media channels, and how might this impact traditional television broadcasters?

- In what ways do you think television broadcasters can address the challenges posed by evolving viewer preferences and the need for enhanced content and network security in the digital age?

VOCABULARY

<i>threats</i>	загрози
<i>television</i>	телебачення
<i>broadcasters</i>	транслятори
<i>streaming</i>	потокове мовлення
<i>linear</i>	лінійний
<i>viewership</i>	глядацька аудиторія
<i>digital</i>	цифровий
<i>media</i>	засоби масової інформації
<i>alternative</i>	альтернативний
<i>channels</i>	канали
<i>cord cutting</i>	відключення від кабельного телебачення
<i>security</i>	безпека
<i>hacking</i>	злом
<i>malware</i>	шкідливе програмне забезпечення
<i>cyber-attacks</i>	кібератаки
<i>infrastructure</i>	інфраструктура
<i>content</i>	зміст

I. Read and translate the following collocations:

forge a path, a slew of challenges, the escalating threat, the era of digital and streaming media, robust infrastructure, exponential growth, to facilitate illegal redistribution, key obstacles, on-demand streaming options, millennial viewers, television broadcasters, linear TV viewership, alternative media channels, digital revolution, to revolutionize content access, to face unprecedented challenges, the risk of hacking, personalized content consumption, stringent security protocols, to prioritize security measures

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>Exponential</i>
2	<i>Vulnerabilities</i>
3	<i>Viewership</i>
4	<i>Agility</i>
5	<i>Alternative</i>
6	<i>Proliferation</i>
7	<i>Security</i>
8	<i>Access</i>
9	<i>Challenges</i>
10	<i>Resilience</i>
11	<i>Traditional</i>
a	Entry
b	Flexibility
c	Toughness
d	Obstacles
e	Spread
f	Conventional
g	Weaknesses
h	Substitute
i	Rapid
j	Audience
k	Safety

III. Read the text and ...

a) find words (phrases) which mean:

цифрова революція, альтернативні медіа-канали, курувати їхній розважальний досвід, підписка на кабельне телебачення, захист брандмауером, нестримне поширення спільного використання пристроїв, розширювати можливості глядачів, безліч викликів, продовжують зазіхати, споживання контенту, цифровий ландшафт, що постійно розвивається, належне архівування контенту, підписка на кабельне телебачення, підтримувати актуальність, використовувати технологічний прогрес, зокрема, щоб зменшити ці ризики, значне зниження, зростання платформ, для забезпечення довгострокової цілісності, на завершення

b) translate the text.

TOP CHALLENGES FACING TELEVISION BROADCASTERS IN THE DIGITAL AGE

Television broadcasters are grappling with a slew of challenges as streaming services continue to encroach upon traditional linear TV viewership. Michael Nathanson's study from "Moffett Nathanson" underscores the escalating threat posed

by Netflix, which saw a surge in US subscribers from 4.4 percent in 2014 to six percent in 2015.

As the future of television broadcasting faces unprecedented challenges, here are the key obstacles confronting broadcasters in the era of digital and streaming media:

1. Disruption from Alternative Media Channels

The digital revolution has empowered viewers to curate their entertainment experiences, driving the exponential growth of streaming services. Viewers now demand personalized content consumption, prompting the rise of platforms like Amazon Video, Netflix, Hulu, and YouTube. This shift away from traditional bundled channel offerings has accelerated the phenomenon known as 'cord-cutting,' as evidenced by Leichtman Research Group's findings showing significant declines in cable subscriptions since 2013.

2. Content and Network Security Concerns

The proliferation of TV Everywhere and on-demand streaming options has revolutionized content access but has also exposed broadcasters to a myriad of security threats. Millennial viewers, in particular, prefer the convenience of accessing content on multiple smart devices, heightening the risk of hacking, malware, and cyber-attacks. Moreover, the rampant sharing of devices and personal information among viewers amplifies vulnerabilities, facilitating illegal redistribution of programs over the internet.

To mitigate these risks, broadcasters must invest in robust infrastructure, stringent security protocols, and firewall protection. Additionally, the digitization and proper archival of content with comprehensive tagging are imperative to ensure long-term integrity and usability.

In conclusion, television broadcasters must navigate these multifaceted challenges with agility and innovation to sustain relevance and competitiveness in the ever-evolving digital landscape. By embracing technological advancements and

prioritizing security measures, broadcasters can forge a path towards resilience and growth amidst disruption.

<https://dailyasianage.com/news/232759/the-top-challenges-faced-by-broadcasters-in-the-digital-age>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

- | | | |
|-----|--|--------------------------|
| 1. | Broadcasters are facing numerous challenges due to the rise of streaming services. | <input type="checkbox"/> |
| 2. | Netflix's subscriber base in the US increased by 10% in 2015. | <input type="checkbox"/> |
| 3. | Viewers will soon lose interest in curating their entertainment experiences. | <input type="checkbox"/> |
| 4. | Viewers are satisfied with generic content and do not seek personalization. | <input type="checkbox"/> |
| 5. | The decline in cable subscriptions since 2013 is due to the rise of cord-cutting. | <input type="checkbox"/> |
| 6. | Millennials are more likely to watch TV on traditional television sets. | <input type="checkbox"/> |
| 7. | Viewers never share devices or personal information. | <input type="checkbox"/> |
| 8. | Broadcasters need to invest in strong security measures to reduce risks. | <input type="checkbox"/> |
| 9. | Broadcasters will soon overcome all challenges and face no more obstacles. | <input type="checkbox"/> |
| 10. | Broadcasters do not need to adapt to technological advancements to thrive. | <input type="checkbox"/> |

V. Answer the questions to the text:

1. How has the rise of streaming services impacted traditional linear TV viewership?
2. What are some key platforms that have contributed to the shift away from traditional bundled channel offerings?

3. Why is 'cord-cutting' considered a significant phenomenon in the television broadcasting industry?
4. What security threats do broadcasters face with the proliferation of on-demand streaming options?
5. How can broadcasters mitigate the risks associated with content and network security concerns?
6. What technological advancements should broadcasters embrace to navigate the challenges posed by alternative media channels?
7. What measures can broadcasters take to ensure long-term integrity and usability of their content?

Topics for discussion

- **Discuss these questions in small groups:**
 - How streaming services like Netflix have changed my TV viewing habits and preferences.
 - My thoughts on the rise of cord-cutting and how it has impacted traditional television broadcasting.
 - The importance of content security in the era of digital streaming and its effect on my viewing experience.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - The dominance of streaming services like Netflix is reshaping the landscape of television broadcasting. In what ways has this shift affected the traditional TV industry? Is this a positive or negative development?
 - With the rise of cord-cutting, many viewers are opting for personalized content consumption through streaming platforms. To what extent do you believe this trend will continue to impact traditional television broadcasting?

- The convenience of accessing TV content on multiple devices raises concerns about network security. Do you think broadcasters are adequately addressing these security threats in the digital age?

➤ UNIT 6

Reading. VIEWER BEHAVIOR AND PREFERENCES



BEFORE YOU READ

- How do you think the rise of digital platforms has influenced consumer behaviour and preferences regarding content consumption?
- What challenges might traditional content providers, particularly television broadcasters, face in adapting to the changing preferences of viewers in the digital era?
- In what ways do you believe content protection and piracy have been affected by the rapid dissemination of content through online platforms?

VOCABULARY

<i>digital</i>	цифровий
<i>consumer</i>	споживач
<i>behaviour</i>	поведінка
<i>preferences</i>	вподобання
<i>providers</i>	постачальники
<i>wave</i>	хвиля
<i>chain</i>	ланцюг
<i>viewer</i>	глядач
<i>protection</i>	захист
<i>piracy</i>	піратство
<i>copyright</i>	авторське право
<i>issues</i>	проблеми
<i>authenticity</i>	автентичність
<i>mismanaged</i>	неправильно керований
<i>metadata</i>	метадані

<i>duplication</i>	дублювання
<i>revenue</i>	дохід

I. Read and translate the following collocations:

digital platforms, consumer behaviour, content consumption, a significant threat, content duplication, viewer preferences, multiple channels, revenue loss, copyright infringement, to tag correctly, quality content, to ride the digital wave, content protection, illegal commercial distribution, viewer attention, mismanaged content, to recycle content, legacy content, content promotion, television industry, instant popularity

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>infringement</i>
2	<i>to ensure</i>
3	<i>rapidly</i>
4	<i>distribution</i>
5	<i>to cater</i>
6	<i>to go viral</i>
7	<i>legal</i>
8	<i>quality</i>
9	<i>accuracy</i>
10	<i>available</i>
11	<i>accessible</i>
a	quickly
b	circulation
c	legitimate
d	violation
e	obtainable
f	excellence
g	to become popular
h	reachable
i	to guarantee
j	precision
k	to satisfy

III. Read the text and ...

a) find words (phrases) which mean:

множина варіантів, через кілька каналів, вибирати цифрову хвилю, ланцюг вартості, правильні продукти, зіткнутися з значною загрозою, відповідати на змінне поведінку, стикатися з юридичними питаннями, порушення авторського права, контент, створений користувачами, величезна кількість контенту, виклик цифровізації, просувати онлайн програми, майбутнє використання, бути правильно

позначеним, зміна поведінки глядачів, телевізійні мовники, генерувати контент, незаконне комерційне розповсюдження, відсутність якісного контенту

b) translate the text.

CHANGING VIEWER BEHAVIOR AND PREFERENCES

As new digital platforms evolve, there is a distinct shift in consumer behaviour and preferences. Users no longer consume what is being offered to them, but choose from a host of options available to them anywhere, anytime across multiple channels.

Traditional content providers are fighting hard to ride the digital wave and secure their place in the value chain by understanding customers' interests and upselling the right products to cater to their preferences. TV broadcasters are facing a significant threat due to changing preference of the viewers and need to create and recycle content to cater to the changing behaviour.

Content Protection and Piracy

In a world where news and videos go viral in minutes, content can travel across geographies fast. Thanks to the Internet, viewers now have the power to generate the content they like, share it with the world and gain instant popularity.

However, reliability and accuracy of such content remain a concern. Broadcasters might get into legal hassles like copyright issues or defamation if the authenticity of user-generated content is not verified. Similarly, illegal commercial distribution of content originally owned and produced by broadcasters may lead to revenue loss.

Mismanaged Content

Mismanaged content is a major challenge that broadcasters face today. While there is a lot of new content generated both by the user and broadcasters every minute, it might not be organized for future usage. Much of the content is not tagged correctly and do not have metadata, which makes it impossible for broadcasters to compartmentalize for reuse, often leading to content duplication.

With a huge amount of content already being created alongside legacy content, broadcast organizations need to organize and tag content to ensure easy search, access and distribution of existing content.

Lack of Quality Content







With modern technology and changing of viewers' preference, there is a huge demand for content. However, to meet the growing need, quality of the content often takes a backseat.

To ensure quality, broadcasters need to utilize the content that is already in use. Recycling legacy content and going regional to cater to different geographies are some of the measures that content creators need to take apart from creating new content.

The television industry is gearing up to meet the digitization challenge. As viewers are spoiled for choice, the television ecology is becoming more democratic. Broadcasters are propagating online programs to catch the viewers' attention and become accessible to new audiences.

<http://www.mediaguru.com/six-top-threats-for-television-broadcasters/>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

- | | | |
|----|--|---|
| 1. | Users now consume content only from a limited number of digital platforms. |  |
| 2. | TV broadcasters are not affected by changing viewer preferences. |  |
| 3. | The Internet has accelerated the spread of content across different regions. |  |
| 4. | Content mismanagement is not a significant issue for broadcasters. |  |
| 5. | The demand for content has increased with modern technology. |  |
| 6. | Broadcasters are not adapting to the digital challenge by promoting online programs. |  |
| 7. | Viewer preferences are a factor influencing the democratization of | |

- the television ecology.
8. Traditional content providers are easily adapting to the digital wave.
 9. Broadcasters face no legal risks related to user-generated content authenticity.
 10. Broadcast organizations have successfully organized all their content for easy reuse.

V. Answer the questions to the text:

1. How has the evolution of digital platforms impacted consumer behaviour and preferences?
2. What challenges are traditional content providers facing in the digital era?
3. How does the rapid spread of content across geographies occur in today's world?
4. What are some potential legal issues broadcasters might face regarding user-generated content?
5. Why is content mismanagement considered a significant challenge for broadcasters?
6. In what ways does the demand for content change with modern technology and evolving viewer preferences?
7. How are broadcasters adapting to the digitization challenge according to the text?
8. What role does the democratization of the television ecology play in the current media landscape?
9. What measures can broadcasters take to ensure the quality of their content amidst changing viewer preferences?
10. What are the potential benefits of recycling legacy content for broadcasters in the digital age?

Topics for discussion

- **Discuss these questions in small groups:**

- How Digital Changes Affect TV: Talk about how people's TV habits are changing with smartphones and the internet. What are TV companies doing to keep up?
- Sorting Out TV Shows: Discuss why it's important for TV stations to organize their shows well. How does this help viewers find what they want to watch?
- Is It Okay to Share Everything Online? : Chat about whether it's okay for people to share whatever they want online. What are the rules for sharing stuff like videos or news articles?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**

- TV in the Digital Age: How is television changing with the rise of the internet and smartphones, and what steps are TV companies taking to adapt?
- Keeping TV Shows Organized: Why is it important for TV stations to have a system for organizing their shows, and how can they improve their organization methods?
- Staying Legal Online: What are the rules and risks associated with sharing content like videos and news articles online, especially for TV companies, and how can they ensure they stay on the right side of the law?

➤ **UNIT 7**

Reading. CHALLENGES FACING THE TV INDUSTRY

BEFORE YOU READ

- How do television executives perceive the challenges facing their industry, and what areas do they prioritize over issues like copyright infringement and FCC regulations?



- What strategies are television producers employing to navigate the increasingly competitive landscape brought about by evolving technology and consumer demand?
- How are television networks adapting their content and business models to appeal to younger audiences like millennials, and what role does streaming technology play in this adaptation process?

VOCABULARY

<i>adaptation</i>	адаптація
<i>competition</i>	конкуренція
<i>evolution</i>	еволюція
<i>script</i>	сценарій
<i>cluttered</i>	заплутаний
<i>perpetuity</i>	вічність
<i>predominant</i>	переважний
<i>linear</i>	лінійний
<i>scheduled</i>	запланований
<i>strategic</i>	стратегічний
<i>creatives</i>	творчі
<i>imagined</i>	уявлений
<i>experiment</i>	експеримент
<i>blockbuster</i>	хіт-фільм
<i>applicability</i>	застосовність
<i>narratives</i>	наративи
<i>App (application)</i>	додаток

I. Read and translate the following collocations:

to host a roundtable, in other words, cluttered TV universe, to look very different, television executives, TV's greatest challenges, evolving technology, to appeal to millennials, to exist in perpetuity, to have a decade to catch up, to be partnering differently, scheduled TV, on behalf of the audience, the next generation of creatives, original production, any single network, to target a whole different

audience, reimagined way, a big shift, to compete against, to swing with business ideas

II. Match the words to their synonyms:

Word			
1	<i>optionality</i>	a	requirement
2	<i>to swing</i>	b	to broadcast
3	<i>to put on</i>	c	news program
4	<i>audience</i>	d	moreover
5	<i>demand</i>	e	to start
6	<i>millennials</i>	f	alternative
7	<i>newscast</i>	g	criteria
8	<i>further</i>	h	to clarify
9	<i>to launch</i>	i	generation Y
10	<i>standards</i>	j	viewers
11	<i>To elaborate</i>	k	to change direction

III. Read the text and ...

a) find words (phrases) which mean:

телевізійна індустрія; щодо викликів; кабельні тюнери; слухаючи наратив; споживчий попит; технологія, що розвивається; поточний бум; конкурувати з усім; що коли-небудь створювалося; переконатися; новий або переосмислений спосіб; звернутися до мілленіалів; цифрова можливість вибору; розібратися в чомусь; ситкоми ABC; акцент на мілленіалах; через три роки з цього моменту; розважальний контент; зміни, які спричинив стрімінг; знімати по-іншому; зазнати невдачі; ще один додаток

b) translate the text;

c) make up questions to the highlighted words and phrases in bold:

CHALLENGES FACING THE TV INDUSTRY

The Hollywood Reporter recently hosted a roundtable with five “TV Titans” concerning the **challenges** facing the television industry. **Copyright infringement** was not mentioned even once. Nor was the FCC’s proposed rule opening up the

standards for cable set-top boxes. Listening to the narrative in Washington DC, however, would lead you to think these are **TV's greatest challenges**.

Instead, the television executives focused on **the challenge of adapting to an increasingly competitive landscape** with evolving technology and consumer demand. They acknowledge that **streaming technology** has led to what the industry refers to as Peak TV, the current boom of 400-plus scripted series discussed. Netflix's Ted Sarandos described this as **a "golden age of TV."**

But all these programs mean that TV producers need to figure out "how to stand out in that cluttered TV universe." As Sarandos explained, "everything exists in perpetuity now, so every time we put on a new show, we are competing with everything ever made."

The executives also recognized that their industry is constantly changing. A & E's Nancy Dubuc said, "if we were all to come back to this table 10 years from now, our businesses are going to look very different, we're going to be partnering differently, selling to each other and using our brands differently. And not only do we need to swing for shows on behalf of the audience, but we have to swing with business ideas and strategic ideas to make sure the next generation of creatives have a newly imagined or reimagined way of having their products seen."

In particular, the executives addressed **the need to appeal to millennials**. HBO's Richard Plepler explained that the Vice daily newscast, launching next month, is "designed for millennials" with "digital optionality that we wouldn't have had before."









NBC Universal's Bonnie Hammer adds that **the television networks** are "learning to shoot differently, to program differently, to target a whole different audience that doesn't understand linear, live, scheduled TV." This means that "there are so many ways we have to experiment, and we're going to fall on our face." Hammer further noted that "years ago, something would happen and you had a decade to catch up and figure it out. [Then it was] about five years. Now it's five weeks."

The executives stressed the changes wrought by streaming. AMC's Josh Sapan observed that "there wasn't streaming a short time ago, and now look how predominant it is." Netflix's Sarandos elaborated although Netflix did almost no original production three years ago, "fast forward three years from now and we probably would be producing more original programming than any single source, any single network, and single studio globally. So that's a big shift."

But the focus on millennials and streaming means, according to Sarandos, that "we're not competing against ABC sitcoms, we're competing against **Pokemon Go**, we're competing against the \$200 million blockbuster movies." In other words, **TV programming**, like all entertainment content, is just another app.

<https://project-disco.org/intellectual-property/081216-the-real-challenges-facing-the-television-industry/>

IV. Reread the text and say whether the following statements are TRUE, FALSE or NOT GIVEN:

1. The Hollywood Reporter hosted a roundtable with five "TV Titans" discussing challenges in the television industry. 
2. The executives discussed specific strategies for combating copyright infringement. 
3. The television executives acknowledged the challenge of adapting to an increasingly competitive landscape with evolving technology and consumer demand. 

4. The roundtable discussion solely focused on copyright infringement and FCC's proposed rule for cable set-top boxes. 
5. HBO's Richard Plepler mentioned the launch of a Vice daily newscast designed for millennials. 
6. The roundtable discussion included concerns about declining viewership ratings. 
7. Netflix's Ted Sarandos described the current era of television as a "golden age of TV." 

8. The executives did not acknowledge the need to adapt to changing consumer demand and technology.
9. Netflix's Sarandos stated that they were producing more original programming than any other network or studio globally three years ago.
10. AMC's Josh Sapan did not mention the impact of streaming on the television industry

V. Answer the questions to the text:

1. How are television executives addressing the challenge of standing out in an increasingly crowded market?
2. What specific strategies are being implemented to appeal to millennial audiences?
3. How has the rise of streaming technology affected the production landscape according to industry leaders?
4. Can you describe the evolution of television programming and production methods in response to changing audience behaviours?
5. What future changes do television executives anticipate in their industry, particularly in terms of business models and partnerships?
6. How do television networks plan to navigate the shift away from traditional linear, live, scheduled TV viewing?
7. What comparisons do industry leaders draw between television programming and other forms of entertainment, such as blockbuster movies and mobile apps?

Topics for discussion

- **Discuss these questions in small groups:**

- The Impact of Streaming Technology on the Television Industry: Discuss how the rise of streaming platforms like Netflix has transformed television production and distribution, leading to the current era of "Peak TV" and increased competition.

- **Adapting to Changing Consumer Trends:** Explore how television executives are addressing the challenge of evolving consumer preferences, particularly among millennials, and the strategies they are employing to remain relevant in a rapidly changing media landscape.
- **Future Trends and Challenges in Television Production:** Delve into the predictions and insights offered by industry leaders regarding the future of television, including anticipated shifts in business models, production methods, and audience engagement strategies.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - "Navigating the Peak TV Era: Strategies for Standing Out in a Crowded Market". How can television producers capture audience attention in today's era of abundant scripted series and intense competition?
 - "The Streaming Revolution: Reshaping Television Production and Distribution". How has the rise of streaming platforms like Netflix transformed the way television content is created, distributed, and consumed, and what does this mean for the future of the industry?
 - "The Future of Television: Adapting to Evolving Consumer Behaviors and Technologies". As viewer preferences and technology continue to evolve, what strategies can industry players adopt to remain relevant and successful in an increasingly digital and dynamic television landscape?

➤ UNIT 8

Reading. SHAZAM! – Review

BEFORE YOU READ

- Have you ever watched films representing Marvel's universe?



- Have you ever watched movies representing the DC (*постійний струм) universe?
- What is the plot of this movie?

VOCABULARY

<i>departure</i>	виїзд, відправлення
<i>franchise</i>	франшиза
<i>play off</i>	розіграти
<i>unlike</i>	на відміну
<i>suffer from</i>	страждати
<i>performance</i>	вистава
<i>be accustomed to</i>	звикнути
<i>invisible</i>	невидимість
<i>narrative</i>	оповідання, розповідь
<i>stretch out</i>	розтягнутись
<i>villain</i>	злодій
<i>caped crusaders</i>	хрестоносець в плащі, темний рицар
<i>subvert</i>	підривати

I. Read and translate the following collocations:

inescapable part, entertainment, the advert of music video, follow up, Plethora aware of, cur tend event, diminish self-worth, tail wags the dog, to engage viewers, to create powerful touchstones

II. Match the words to their synonyms:

Word			
1	<i>assure</i>	a	glory
2	<i>departure</i>	b	obviously
3	<i>doubt</i>	c	spread
4	<i>though</i>	d	film
5	<i>triumph</i>	e	story
6	<i>supposedly</i>	f	concentrate
7	<i>stretch out</i>	g	nevertheless
8	<i>movie</i>	h	hesitation
9	<i>narrative</i>	i	leaving
10	<i>focus on</i>	j	convince

III. Read the text and ...

a) find words (phrases) which mean:

сумніватися, мати доступ, телевізійне середовище, бути адаптованим до програм, вчити важливим цінностям, поділитися культурним досвідом, бути обізнаним, навички критичного мислення, поточні події

b) translate the text;

c) make the highlighted sentences interrogative:

SHAZAM! - Review

After the departure of Zack Snyder almost two years ago, the future of the DCEU has started to look brighter with every new movie. While there has been some doubt lately with the departures of stars Henry Cavill, Ben Affleck, Will Smith and a few more, Shazam! is here to not only assure us that there is still a bright future for the franchise, but also that they have seemingly learned from their past mistakes.

Shazam! is unlike any other superhero movie we've ever seen. Though it does at times suffer from the cliché superhero origin story that nearly every superhero origin movie has, its entertainment value is enough to keep things interesting. In fact, Shazam! at times seems to play off of these clichés by turning them into jokes, making it feel almost like a superhero parody like Deadpool or Teen Titans Go! To The Movies! The hilarious performances by Zachary Levi (Shazam) and Jack Dylan Grazer (Freddy) add to this aspect of the movie.

The best aspect of Shazam! is that the movie focuses much more on Billy Batson's transition into a superhero rather than setting up his fights against the villains, with Billy not meeting the movie's main antagonist until about halfway through the movie. In the past, many DC movies like Batman v. Superman have put too much emphasis on the villain, making it more about the villain's bland plot than the hero of the movie. Shazam! does not make this mistake, with almost every moment of the movie feeling representative of Billy's character, much like Spider-Man 2.

Much of Billy's transition into a superhero featured Billy becoming accustomed to his superpowers through different experiments, such as trying to fly or turn invisible. While we've seen dramatic takes on superheroes learning their powers (i.e., Man of Steel), **Shazam! takes a much more comedic and realistic angle on the scenario in ways we have never really seen before.** Because of this, Shazam! feels like a truly original superhero movie, which is something we seldom find after nearly 20 years of Hollywood being overcrowded by caped crusaders. **Shazam! subverts the genre we have become accustomed to in ways that still manage to surprise the audience.**

The only place that Shazam! really disappoints is in the third act, which felt way too long. It felt as though the movie "broke into the third act" about six times, which did not flow very well narratively. While the final fight was certainly high stakes, it was rather clear who would triumph, so stretching out the final fight didn't really add much to the plot. While there were still a few surprises in the third act, the movie would've been improved had they cut down the final fight 5 or 10 minutes, or simply written out a few of the dramatic beats.

All things considered, **Shazam! is without a doubt the most fun addition to the DCEU.** Though it's certainly sad to know that we may not see the Justice League assembled on screen for several years, the ending of Shazam! gives us something even greater to be excited about from this Warner Bros. franchise. Just be sure to wait until the end of the credits!

<https://movieweb.com/shazam-review/>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. Shazam! deviates from the traditional superhero movie formula by focusing more on Billy Batson's journey to becoming a superhero rather than emphasizing his battles with villains.
2. Shazam! incorporates humour by poking fun at superhero clichés,

- similar to the style of movies like Deadpool and Teen Titans Go! To The Movies!
3. The departure of Zack Snyder from the DCEU had a negative impact on the franchise's future.
 4. Shazam! suffers from an overly long and disjointed third act, which detracts from the overall narrative flow.
 5. The comedic performances of Zachary Levi and Jack Dylan Grazer are highlights of Shazam! adding to its entertainment value.
 6. Shazam! features a refreshing take on the superhero origin story, blending comedy and realism in its portrayal of Billy Batson's discovery of his powers.
 7. Shazam! marks a significant departure from the typical superhero movie formula, offering a truly original and surprising experience for audiences.

V. Answer the questions to the text:

1. Who are some of the stars who have departed from the DCEU according to the text?
2. How does Shazam! differentiate itself from other superhero movies in terms of its focus on the protagonist's journey?
3. What aspect of Shazam! does the text highlight as a departure from past DC movies like Batman v. Superman?
4. What is the primary criticism of Shazam!'s third act according to the text?
5. How does Shazam! incorporate humour into its narrative, and what other movies is it compared to in terms of its comedic approach?
6. What does the text suggest about Shazam!'s contribution to the DCEU in comparison to other films in the franchise?
8. What recommendation does the text give to viewers regarding waiting until the end of the movie?

Topics for discussion

- **Discuss these questions in small groups:**
 - Movies made by comics are always spectacular and interesting.
 - What is the task of criticism - to criticize or to praise?
 - Successful and failed films of the universe Marvel.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Write a review of a modern blockbuster.
 - “Classic American directors”: choose one and make a presentation and deliver a report in class.
 - “Famous contemporary American directors”: choose one and make a presentation and deliver a report in class.

❖ UNIT 9

Reading. JUSTICE LEAGUE & THE FATAL FIVE

BEFORE YOU READ

- Is it possible to say that modern animated films are interesting?
- What is more interesting: animated film or feature film?
- What is your favourite cartoon? What is the plot of this cartoon?



VOCABULARY

<i>throwback</i>	повернення до минулого/ регрес
<i>characters</i>	персонажі
<i>animated adventure</i>	мультиплікаційна пригода
<i>escape</i>	втеча
<i>struggle with</i>	боротися з
<i>turn into</i>	перетворюватися в

<i>handle</i>	справитися
<i>compelling</i>	переконливий/ непереборний
<i>showdown</i>	обмін думками
<i>awesome weapon</i>	супер зброя

I. Read and translate the following collocations:

throwback elements, a compelling protagonist, break loose, atomic axe, take more than a few lamps, worth seeing, be available for digital download, mediocrity, baddies, pretty sappy, a head-scratching turnaround, disintegrating touch

II. Match the words to their synonyms:

Word			
1	<i>throwback</i>	a	come across
2	<i>grasp for</i>	b	cruel
3	<i>fierce</i>	c	purchasing
4	<i>to seal</i>	d	glue up
5	<i>handle</i>	e	nasty
6	<i>decent</i>	f	reversion
7	<i>nefarious</i>	g	understand
8	<i>break loose</i>	h	escape from control
9	<i>acquisition</i>	i	worthy
10	<i>encounter</i>	j	manage

III. Read the text and ...

a) find words (phrases) which mean:

усвідомити, вириватися, звільнитися, перетворюватися, Ліга справедливості, відкласти на задній план, злочинці, новачки, жорстока битва, слабаки

b) translate the text.

JUSTICE LEAGUE VS THE FATAL FIVE

Justice League vs the Fatal Five has enjoyable throwback elements, but grasps for mediocrity with its new lead heroes and underdeveloped villains. Fans of Bruce

Timm, who created *Batman: The Animated Series*, *Justice League*, and *Justice League Unlimited* will love the return of the nineties era characters. Kevin Conroy, George Newbern, and Susan Eisenberg return to voice Batman, Superman, and Wonder Woman. It's the newbies that leaves the latest DC animated adventure lacking.

Justice League vs. The Fatal Five opens with a fierce battle in the thirtieth century. Mano (Philip Anthony-Rodriguez), the half cyborg Tharok (Peter Jessop), and the slice them up Persuader (Matthew Yang King), steal a time travelling capsule. They escape to the present with Star Boy (Elyes Gabel) in tow. The trip doesn't go according to plan. The capsule is sealed and Star Boy, without his meds, has lost his memory.

Batman puts Star Boy in Arkham while the Justice League tries to figure out the capsule's origin. Meanwhile, young Jessica Cruz (Diane Guerrero) struggles with the horrific events that turned her into a Green Lantern. Limelight never wanted to be a part of the Green Lantern corps, nor can she handle her Power Ring. She is soon tested when the futuristic baddies escape into this time frame. The Fatal Five have her targeted for their nefarious plans.

Related: [Justice League Vs. the Fatal Five Trailer Reveals DC's New Animated Movie](#)

Jessica Cruz has a decent origin story, but she never evolves into a compelling protagonist. She's pretty sappy until a head-scratching turnaround. The film needed to dig deeper into her acquisition of the Power Ring. Star Boy, a new character to me, has a similar problem. His trip to the past, initial encounter with Batman, and time at Arkham Asylum were interesting. Apparently, Thursday is pudding day at the supervillain nuthouse. His character is put on the back burner when The Fatal Five breaks loose. Limelight and Star Boy never fulfil their potential as leads. The Justice League does the heavy lifting for the majority of the film.







The entertainment value comes from the Justice League greats battling it out with Mano, Tharok, and The Persuader. The two remaining members of The Fatal

Five don't show up until the finale, and are honestly forgettable. Mano, with his disintegrating touch, is a handful. The film's high point is Mano's showdown with Batman. The Dark Knight proves again that even the most powerful enemies can be beaten with intellect. The Persuader's atomic axe is an awesome weapon. The Fatal Five aren't pushovers. The Justice League takes more than a few lumps.

Justice League vs. The Fatal Five isn't a strong entry in the DC animated universe, but worth seeing for the old school animation and classic Justice League characters. Sam Liu, directing his fourteenth feature in the series, brings the Bruce Timm era back to life. The story, by Supergirl television writer Eric Carrasco, didn't give enough heft or exposition to Limelight and Star Boy. Justice League vs. The Fatal Five is a production of Warner Bros. Animation. It is available for digital download now and will be released on DVD April 16th.

<https://movieweb.com/justice-league-vs-the-fatal-five-review/>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. Justice League vs the Fatal Five features the return of classic nineties era characters created by Bruce Timm. 
2. The film primarily focuses on the development and evolution of Jessica Cruz and Star Boy as the main protagonists. 
3. The villains in Justice League vs the Fatal Five are well-developed and pose a significant challenge to the Justice League throughout the film. 
4. Batman plays a prominent role in the film, showcasing his intellectual prowess in a showdown with one of the villains. 
5. Limelight, a member of the Green Lantern Corps, is portrayed as a reluctant hero who struggles with her newfound powers. 
6. The animation style of Justice League vs the Fatal Five harkens back 

to the classic Bruce Timm era, providing nostalgia for fans of the original animated series.

7. The director, Sam Liu, successfully brings the Bruce Timm era back to life with his direction of Justice League vs the Fatal Five.

V. Answer the questions to the text:

1. Who are the returning voice actors for Batman, Superman, and Wonder Woman in Justice League vs the Fatal Five?
2. What is the initial premise of the film, involving a battle in the thirtieth century, and what do the villains steal?
3. What challenges does Jessica Cruz face as she grapples with her role as a Green Lantern in the film?
4. How are the new characters, Star Boy and Limelight, introduced and portrayed in Justice League vs the Fatal Five?
5. What is highlighted as the film's primary source of entertainment, and which characters contribute to this aspect?
6. How does Batman demonstrate his effectiveness in combating powerful enemies in the film?
7. What criticism does the text offer regarding the portrayal and development of the new lead heroes in Justice League vs the Fatal Five?

Topics for discussion

- **Discuss these questions in small groups:**
 - Comics as a bottomless barrel for movie plots.
 - The best candidates for competition to the most powerful movie universes.
 - Successful and failed films of the DC universe.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**

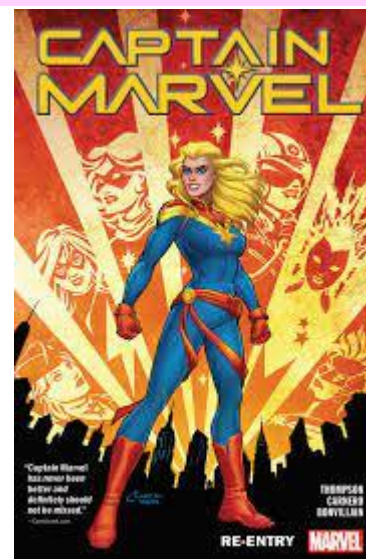
- Write a review of a modern cartoon.
- Disney classic Worldwide Animated Empire.
- Modern Ukrainian animation industry.

❖ UNIT 10

Reading. CAPTAIN MARVEL

BEFORE YOU READ

- What are interesting decisions made by the screenwriters of the Marvel Universe?
- Which movie of the Avengers franchise do you prefer?
- What is the plot of this movie?



VOCABULARY

<i>surpass the expectation</i>	перевершити очікування
<i>quell the emotions</i>	заспокоїти емоції
<i>go awry</i>	йти шкереберть
<i>pummel baddies</i>	боротися з поганцями
<i>keep in check</i>	тримати під контролем
<i>onslaught</i>	натиск
<i>blast way</i>	вибухнути
<i>interstellar conflict</i>	міжзоряний конфлікт
<i>undertake journey</i>	здійснити подорож
<i>arguably</i>	можливо/ напевно

I. Read and translate the following collocations:

fearless, roaring adventure, infiltrate, fleeting visions, raw recruit, bowtie moments, keep the twist, hilarious and likeable, have no clue, poking fun, helluva

II. Match the words to their synonyms:

Word	
1	<i>surpass</i>
2	<i>quell</i>
3	<i>pummel</i>
4	<i>infiltrate</i>
5	<i>reveal</i>
6	<i>arguable</i>
7	<i>onslaught</i>
8	<i>twists</i>
9	<i>poking fun</i>
10	<i>clue</i>

- a** pacify/ calm down
- b** outdo
- c** invade
- d** beat/ fight
- e** discover
- f** pressure
- g** possible
- h** cue
- i** making jokes
- j** curves

III. Read the text and ...

a) find words (phrases) which mean:

безстрашний новий напрямок, ревучі пригоди, за всяку ціну, бешкетна команда, зернисті знання, миттєвості метеликів, биття над головою, геніальні, всього лише хвилини, щоб втілити в життя

b) Read and translate the text.

CAPTAIN MARVEL - Review

Captain Marvel takes the Marvel Cinematic Universe in a bold, fearless new direction. The film surpasses every expectation I had for story, acting, and pure entertainment value. It's a roaring adventure, knockdown funny, and threads together multiple storylines brilliantly. There are EPIC reveals in Captain Marvel. Avoid spoilers at all cost. Captain Marvel honestly challenges for the best film in the MCU.

On the planet Hala, the Kree Starforce protects the universe from the Skrulls. Shapeshifters, the Skrulls can mimic any organism down to their DNA. They infiltrate planets and cause chaos. The Starforce leader (Jude Law) keeps his rowdy team in check. His most problematic soldier (Brie Larson) struggles to quell her emotions during battle. She has fleeting visions of a strange place. When a critical mission goes awry, the raw recruit is forced to the world of her dreams. She fights

the Skrull threat with an unlikely human agent (Samuel L. Jackson), who is stunned by the magnitude of the interstellar conflict.

Captain Marvel is a fantastic mystery at its core. Even those with granular knowledge of the comics will be pleasantly surprised by the plot. Directors/screenwriters Anna Boden and Ryan Fleck keep the twists coming. The result is a film that constantly engages. There isn't a dull second in Captain Marvel. Events we've seen in the previous MCU films are given new meaning here. These bowtie moments are exceedingly clever.

Related: Captain Marvel Wax Statue Unveiled at Madame Tussauds in New York

Brie Larson is superb. An Oscar winning dramatic actress, she shows her tremendous range with a physical performance. Captain Marvel will kick your ass into the ground. She pummels baddies, but is also hilarious and likeable. She undertakes a personal journey to not only recover her memories, but her true strength. Larson takes girl power into the stratosphere. The film shows the value of courage without resorting to overt political correctness. The haters trashing Captain Marvel online have no clue what they're talking about. Ignore the noise from the foolish, Captain Marvel does not beat you over the head with social justice themes.

The nineties setting is the gift that keeps on giving. The film has a field day poking fun of nineties technology, fashion, and music. One scene in particular is so ingenious, it summarizes the era in a mere minute of screen time. Boden and Fleck show real skill on the big budget stage. Credit again must go to Marvel Studios President Kevin Feige. Just like with Jon Watts for Spider-Man: Homecoming, he's finding the perfect talent to bring these stories to life.

My only complaint with the film is the CGI onslaught in the finale. I felt like I was watching a video game as CGI Captain Marvel soars through space, blasting away. Regardless, Brie Larson is now the undisputed queen of the MCU. Captain Marvel has an awesome repeat viewing quality. I'll be back in the theater this Friday to watch it again. There are two scenes during the credits that CANNOT be missed,

especially as a prelude to Avengers: Endgame. Marvel Studios continue to dominate Hollywood with amazing movies. They also introduce, arguably, the greatest cat to ever grace the big screen. Goose is a helluva scene stealer.

<https://movieweb.com/captain-marvel-movie-review/>

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. The film "Captain Marvel" is praised for its bold direction and exceeding expectations in various aspects like story, acting, and entertainment value.
2. The Skrulls, a shapeshifting alien race, are portrayed as the antagonists' infiltrating planets and causing chaos in the film.
3. Brie Larson's performance in "Captain Marvel" is commended for showcasing her dramatic acting skills and physical prowess.
4. The film incorporates nods to the 1990s era, including technology, fashion, and music, adding a nostalgic element to the storyline.
5. Despite some criticisms about the CGI-heavy finale, Brie Larson's portrayal of Captain Marvel is hailed as a standout, solidifying her as a central figure in the Marvel Cinematic Universe.
6. There are two post-credit scenes in "Captain Marvel" that are essential viewing, particularly as a lead-in to "Avengers: Endgame."
7. The text suggests that Marvel Studios continues to maintain its dominance in Hollywood with the release of "Captain Marvel" and introduces a memorable character in Goose, possibly the greatest cat in cinema history.

V. Answer the questions to the text:

1. What aspects of "Captain Marvel" does the text praise?
2. What role do the Skrulls play in the film's storyline?

3. How does the text describe Brie Larson's performance as Captain Marvel?
4. What is the significance of the 1990s setting in the film?
5. Despite its overall acclaim, what criticism does the text mention regarding the film's finale?
6. Why are the two post-credit scenes in "Captain Marvel" deemed essential viewing?
7. According to the text, what impact does "Captain Marvel" have on Marvel Studios' position in Hollywood, and what character introduction is highlighted as particularly noteworthy?

Topics for discussion

- **Discuss these questions in small groups:**
 - Did DC and Marvel Universe defeat Star Wars Universe?
 - Is an additional content the advantage of promoting the main franchise?
 - Will Star Wars Universe rematch?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The most popular heroes of the universe Marvel.
 - Disney Company aggression: fighting rivals.
 - Every actor dream of becoming a director. Every director dream of becoming an actor.

❖ UNIT 11

Reading. CLASSIC MOVIES vs MODERN ONES

BEFORE YOU READ

- Classic Hollywood Action Movies.
- Modern Hollywood Action Movies.
- Can actors from action movies get an Oscar?



VOCABULARY

<i>narrative</i>	сюжет, розповідь
<i>event</i>	подія, івент
<i>cause-effect</i>	причинно-наслідковий
<i>to overcome the conflict</i>	подолати конфлікт
<i>resolution</i>	врегулювання, рішення
<i>core</i>	стержень, основа
<i>face a problem</i>	стикнутись з проблемою
<i>to spoil</i>	зіпсувати
<i>no story per se</i>	ніякої історії як такої
<i>to make sense</i>	мати сенс
<i>to differentiate</i>	розрізняти
<i>complicated way</i>	складний спосіб
<i>neglect</i>	ігнорувати
<i>to arrange the scenes</i>	організувати сцени
<i>existential crisis</i>	екзистенційна криза

I. Read and translate the following collocations:

movements in the history; to divide into categories; to tell a narrative; overcome the difficulties; black and white movie; tell a story; to introduce characters; storytelling; narrative movie; easy to understand; a typical classical movie; to follow the story; face a problem and work to solve it; to differentiate between classic and modern films; in a chronological order; open ending; focus on the characters' state; existential crisis; from one scene to the next

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>cinema</i>	a	film
2	<i>movie</i>	b	story
3	<i>chronology</i>	c	ignore
4	<i>narration</i>	d	contemporary
5	<i>characteristic</i>	e	challenging
6	<i>spoil</i>	f	movie theatre
7	<i>neglect</i>	g	rotate, spin

8	<i>modern</i>
9	<i>revolve (around)</i>
10	<i>complicated</i>
11	<i>character-driven</i>
12	<i>arrange</i>
13	<i>broad</i>

h	go bad
i	wide
j	sort out
k	difficult, problematic
l	specific feature
m	order

III. Read the text and

a) find words (phrases) which mean:

залежати від ситуації, сучасне кіно, головний герой, причинно-наслідкова логіка, у хронологічному порядку, перебороти конфлікт, досягти згоди, сучасна розповідь, знайомити з героями, мати сенс

b) translate the text to your native language.

CLASSIC AMERICAN MOVIES vs MODERN ONES

All the movements in the history of cinema can be divided into 2 broad categories: Classic and Modern.

Classic Hollywood Movies

In classical movies, the narrative is told in chronological order. There is also a cause-effect logic that leads the audience from one scene to the next.

The movie starts with introducing the characters, then one event leads to the other until the conflict arises. The characters work on overcoming this conflict until they reach a resolution at the end.

This type of storytelling is called the “three act structure”.

For example, let us look at the Titanic. Yes, classical movies don't have to be black and white.

The movie starts with an old woman telling her story, and then we get introduced to the two main characters: Jack and Rose. We follow their story from the moment they get up to the boat until the sinking and Jack's death.

Another main characteristic of classical narrative movies is that they are easy to understand and follow. That is because it is straightforward cinematic storytelling.

The main interest in classical movies is the story itself.

So, the core of a typical classical movie would revolve around characters that face a problem and work to solve it.

When someone asks you: “What was the movie about?”, it will be very easy to answer the question if the movie followed the classic narrative.

But this will not be the case if the movie was modern. You would be answering: “you would have to watch. I don’t want to spoil” or “there is actually no story *per se*”.

Let us discuss the narrative of modern movies to make sense of such answers.

Modern Movies

Modern cinema is a movement in cinema that tries to be as far as possible from classical films. (Here modern cinema is a type of film, and it does NOT mean new). That is why it is very easy to differentiate between classic and modern film narratives.

Modern cinematic narratives are stories told in a somehow complicated way and out of chronological order.

Such film narratives neglect the three-act structure. They do not necessarily end with a resolution, and can have open endings instead. For example, look at Tarantino movies, which are good examples although they are post-modern.

The way “Pulp Fiction” tells a story is very complicated because the scenes are arranged out of chronology.

Movies that belong to modern cinema (or art-house cinema) are usually character-driven. In contrast to classic Hollywood movies that are story-driven.

This means that the narrative of modern movies focuses more on the characters and their psychological state or dilemma.

So, if you want to watch a philosophical movie or a film about existential crisis, look for modern film.

<https://avfilmschool.com/differences-between-classic-modern-film-narratives/>

* **Pulp Fiction** – Кримінальне чтиво

IV. Make WH-questions to the following sentences.

1. There are two main categories of films in cinematography: classic and modern.
2. The narration in classic films goes from one scene to another in a strict order.
3. The characters are usually introduced at the beginning of the film.
4. The audience carefully follows up the main heroes' story.
5. The core (*essence*) of a typical classical film as a rule revolves around characters who face a problem and try to solve it.
6. Modern cinematic stories are told out of any chronological order.
7. Quite often modern films have open endings instead of ending with a resolution of a problem.
8. Modern films mostly focus on the characters and their psychological state.

Topics for discussion

- **Discuss these questions in small groups:**
 - Playing in action movies: acting skills or demonstrating athleticism?
 - How can a quality action movie be made?
 - We have no more action movie stars.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - The most popular action movie stars.
 - Borrowing plots from international practice.
 - Discuss the difference between classical and modern Hollywood film narrative using the information from the table:

<i>CLASSIC NARRATIVE</i>	<i>MODERN NARRATIVE</i>
Linear storytelling	Non-linear storytelling
A causal relation between scenes	No logical relation between scene
Easy to understand	Requires attention to understand
Ends with a resolution	It may have an open ending
Plot-driven story	Character-driven story

❖ UNIT 12

Reading. MARVEL CINEMATIC UNIVERSE

BEFORE YOU READ

- What can you tell about modern American cinema market?
- To fighting competitors all means, is it good idea?
- What are positive and negative characters of comics universes?



VOCABULARY

<i>entertainment</i>	дозвілля, розвага
<i>to purchase</i>	купувати
<i>ownership</i>	власність
<i>a deal</i>	домовленість, угода
- <i>business deal</i>	- ділова угода
- <i>make a deal</i>	- укласти угоду / договір
<i>to license (rights to)</i>	ліцензувати
<i>onscreen</i>	на екрані
<i>irritating</i>	дратівливий, подразнюючий
<i>to relieve</i>	полегшувати
<i>set the stage</i>	закласти основу
<i>struck a chord</i>	зачепити за живе
<i>moviegoer</i>	кіноман
<i>to release</i>	звільнити, вивільнити
<i>spotlight</i>	прожектор / центр уваги
<i>old-fashioned</i>	закласти основу
<i>team up</i>	об'єднатися (у команду)

<i>get in on the fun</i>	отримати задоволення
<i>tie-in</i>	врізок
<i>rival</i>	суперник, конкурент

I. Read and translate the following collocations:

Entertainment, to purchase a studio, to make movies, multiple characters, to license film rights, watch on TV, rival, struck a chord, buildup, glimpse

II. Match the words to their synonyms:

Word	
1	<i>to purchase</i>
2	<i>entertainment</i>
3	<i>comic</i>
4	<i>business</i>
5	<i>fan</i>
6	<i>stage</i>
7	<i>universe</i>
8	<i>onscreen</i>
9	<i>struck a chord</i>
10	<i>moviegoer</i>
11	<i>individual</i>
12	<i>show</i>
13	<i>current</i>
14	<i>rival</i>

a	funny
b	contemporary
c	performance
d	touch heart
e	space
f	fun
g	competitor
h	personal
i	commerce
j	to buy
k	scene
l	supporter
m	on display
n	spectator

III. Read the text and ...

a) find words (phrases) which mean:

повне володіння, купувати права, персонаж, персонажі (*e.g. Spider Man and Hulk*) не можуть з'явитися на екрані разом, створити основу для ..., взаємопов'язаний фільм, відчути себе коміксами, рятівники супергероїв, фанати коміксів, безтурботний, старомодний, зачепити за живе, нарощування

b) translate the text to your native language.

MARVEL CINEMATIC UNIVERSE

Disney owns 100% of Marvel Entertainment. It was purchased in 2009 and gave Disney complete ownership of its publishing arm and the newly formed Marvel Studios. This applies to merchandise and the comic books.

Due to business deals Marvel made before they decided to make their own movies, Disney does not have the movie and TV rights to all the characters.

Before Walt Disney purchased Marvel in 2009, Marvel sold and licensed various film rights to a number of studios, prohibiting certain characters from appearing in each other's movies. You wouldn't see Spider-Man and the Hulk team up onscreen, for instance, because the character rights belonged to Sony and Universal, respectively.

It was an irritating arrangement for comic book fans -- they could read crossover stories with multiple Marvel characters, but couldn't watch them on TV or film. Fortunately, fans were relieved when Disney's purchase of Marvel and its associated film rights set the stage for an interconnected movie and TV universe that felt more like comic books.

Just consider Marvel's larger **Avengers' universe*, which began onscreen with 2008's "Iron Man", where the combination of Robert Downey Jr.'s charm and the fun, light-hearted approach to superhero saviours (compared to films such as "The Dark Knight" trilogy, or 2006's "Superman Returns") struck a chord with moviegoers. "Iron Man" was the starting point for a coming series of Disney and Marvel releases, like 2011's "Thor" and "Captain America", that spotlighted individual Avengers characters. 2012's "The Avengers" then brought all of these characters together in a good, old-fashioned Marvel comics team-up.

TV viewers also got in on the fun with 2013's "Agents of SHIELD", which occasionally features storylines that tie directly into the Avengers films. The result is a rich and layered superhero world that gives you a real sense that all of these characters are connected. "Agent Carter" features similar related tie-ins, despite being set in the 1940s. Recently, Disney announced it will also produce a show called "Marvel's Cloak and Dagger".

➤ **BATMAN & SUPERMAN**

Disney rival Time Warner owns DC Comics, and the two have produced a number of movies based on DC characters already. Marvel's approach to its Avengers universe influenced DC to create its own interconnected films, which began with 2013's "Man of Steel". Before that, the Christopher Reeve Superman films, 1989's Batman (and its sequels) and Christopher Nolan's Dark Knight trilogy had no connection to each other, ***let alone* any ties to the movies in DC's current film universe.

The second instalment in DC's Extended Universe is "Batman vs Superman: Dawn of Justice". Instead of a gradual buildup of characters, we got a look at Batman and were introduced to Wonder Woman, Cyborg, Aquaman and the Flash. In one quick scene, we glimpsed a small portion of these heroes' beginnings or powers. It was a risky approach to introduce viewers to these characters so hastily; after all, you've got a god (Wonder Woman), a sea king (Aquaman) and a cyborg (Cyborg) all existing in a world with a new Batman and an alien Boy Scout (Superman). It's expected that the group's origins will be explained in more detail in 2017's "Justice League" film, but doing so coherently within the confines of one movie won't be an easy task.

"Suicide Squad" will be the next movie in DC's movie universe to be released, and will feature Batman in an unknown capacity. It is expected to fill in some back story of the new Batman while showing off lots of ****villains*, including Harley Quinn, Deadshot and the Joker.

<https://www.cnet.com/special-reports/marvel-cinematic-universe-dc-extended-universe-showdown/>

NOTES

* Avengers' universe – всесвіт месників

** let alone – не кажучи вже (про...)

*** villain - лиходій

[Topics for discussion](#)

- **Discuss these questions in small groups:**

- The successful decision of American film producers.
- Streaming services or film industry: the conflict of generations.
- Movie production is not an easy thing.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Movies comic franchise: entertainment or art?
 - Hollywood stars in avant-garde cinema.
 - Avant-garde cinema or blockbusters: what is your choice?



❖ TEXTS FOR ADDITIONAL READING

➤ TEXT 1

Dazzler Media has released a UK trailer for the biographical drama **Trial by Fire**. Based on David Grann's 2009 New Yorker article of the same name, the film is directed by Edward Zwick and stars Jack O'Connell as Cameron Todd Willingham, who in 2004 was executed for the murder of his three children, along with Laura Dern as Elizabeth Gilbert who fought to prove Willingham's innocence based on what she believed were questionable methods used to convict him.

Based on a true story, *Trial by Fire* shows the unlikely bond between an imprisoned death row inmate and a mother of two from Houston, Texas, who fights for his freedom while facing staggering odds and a seemingly corrupt system.

Cameron Todd Willingham, a poor, uneducated heavy metal fan with a violent streak and a criminal record, is convicted of arson-related triple homicide in 1992. During his 12 years on death row, Elizabeth Gilbert, an improbable ally, uncovers questionable methods and illogical conclusions in his case, and battles with the state to expose buried evidence that could save his life.

<https://www.flickeringmyth.com/uk-trailer-for-true-crime-drama-trial-by-fire-starring-jack-oconnell-and-laura-dern/>

➤ TEXT 2

Filmart: Jackie Chan, Wu Jing to Star in Chinese Mountain Climbing Epic
China's biggest action stars are teaming to conquer Mount Everest.

Hong Kong legend Jackie Chan and Chinese box-office champion Wu Jing are set to co-star in an epic action film about the first Chinese mountaineers to summit the world's tallest peak.

Tentatively titled *Climbers* in English, the pic will be directed by Hong Kong filmmaker Daniel Lee and produced by Shanghai Film Group.

The film will dramatize the real-life expedition of Chinese climbers Wang Fuzhou, Gonpo and Qu Yinhua, who made a historic ascent up Mount Everest's North Ridge in 1960. The Chinese team was the first to successfully climb Everest's north side, which is known to be especially perilous. The trio famously left a small statue of Chairman Mao atop the summit before returning midway down the mountain to rescue a fourth member of their team who was unable to complete the climb.

Alongside Wu and Chan, the two other climbers in the group will be played by popular young actor Jing Boran (*Monster Hunt, Us and Them*) and television star Hu Ge (*Chinese Paladin, 1911*). Actress Zhang Ziyi rounds out the star-studded cast as a Chinese meteorologist who assists the mission.

Climbers appears to fit the nationalistic action-hero persona both Wu and Chan have cultivated in their recent blockbuster film work. A minor star of Hong Kong action cinema for nearly two decades, Wu broke out as a huge A-list name in Mainland China in 2017 thanks to the historic success of the military action flick *Wolf Warrior 2*, which he wrote, directed and starred in. The film earned \$870 million and remains China's biggest blockbuster of all time. Wu returned to the screen in February as the star of *The Wandering Earth*, China's first sci-fi blockbuster, which has earned \$655 million to date.

Climbers is currently shooting in China and is expected to be released either on China's patriotic National Day holiday or during Chinese New Year in 2020.

[https://mountainplanet.com/blog/filmart:-jackie-chan-wu-jing-to-star-in-chinese-mountain-climbing-epic-\(exclusive\)-6758](https://mountainplanet.com/blog/filmart:-jackie-chan-wu-jing-to-star-in-chinese-mountain-climbing-epic-(exclusive)-6758)

➤ TEXT 3

Vin Diesel Comic Book Adaptation Bloodshot Gets a First Synopsis

Sony Pictures has released a synopsis for the upcoming Valiant Entertainment comic book adaptation Bloodshot which sees Vin Diesel leading the cast as Ray Garrison, a man who finds himself granted superhuman strength, speed, agility and healing; take a look here via [Discussing Film...](#)

“After he and his wife are murdered, Marine Ray Garrison (Vin Diesel) is resurrected by a secret team of scientists. Enhanced with nanotechnology, he becomes a superhuman, biotech killing machine – Bloodshot. As Ray first trains with fellow super-soldiers, he cannot recall anything from his former life. But when his memories flood back and he remembers the man that killed both he and his wife, he breaks out of the facility hellbent on revenge, only to discover that there’s more to the conspiracy than he originally thought.”

Bloodshot is being directed by visual effects supervisor Dave Wilson (Avengers: Age of Ultron) from a script by Eric Heisserer (Arrival) and Jeff Wadlow (Truth or Dare), and also features a cast that includes Toby Kebbell (Fantastic Four), Eiza Gonzalez (Baby Driver), Guy Pearce (The Catcher Was a Spy), Sam Heughan (Outlander), Talulah Riley (Westworld), Johannes Haukur Johannesson (Game of Thrones), Lamorne Morris (Game Night) and Alex Hernandez (UnReal). It is set for release on February 21st 2020.

<https://www.flickeringmyth.com/vin-diesel-comic-book-adaptation-bloodshot-gets-a-first-synopsis/>

➤ TEXT 4

Michael Rooker Joins Paramount Players’ Monster Problems

According to Deadline, Guardians of the Galaxy star Michael Rooker has signed on to join Dylan O’Brien in Paramount Players’ upcoming post-apocalyptic film Monster Problems. Rooker is set to play the role of expert hunter named Clyde, who will serve as Joel Dawson’s (O’Brien) mentor on how to survive the Monster Apocalypse.

Monster Problems will be directed by Michael Matthews with Shawn Levy set to produce through his 21 Laps banner. The project is said to be a coming-of-age story that will center around a road trip with a young man living in a post-apocalyptic world overrun by monsters. The film is likened to both Mad Max and Zombieland with John Hughes overtones.

The spec script arrives from Brian Duffield who also wrote *Jane Got a Gun*. Levy jumped onboard the property way back in 2012, and the project has since lingered in Development Hell.

Matthews directed the South African Western Thriller “Five Fingers for Marseilles” about the young ‘Five Fingers’ who fought for the rural town of Marseilles, against brutal police oppression twenty years ago.

<https://deadline.com/2019/03/michael-rooker-monster-problems-paramount-players-guardians-of-the-galaxy-1202579403/>

➤ TEXT 5

Miranda Richardson Joins HBO’s *Game of Thrones* Prequel

Entertainment Weekly is reporting that Miranda Richardson (*Harry Potter*) has become the latest addition to the cast of HBO’s as-yet-untitled *Game of Thrones* prequel pilot.

Richardson joins a growing cast that includes Naomi Watts (*Gypsy*), Josh Whitehouse (*Poldark*), Naomi Ackie (*Lady Macbeth*), Denise Gough (*Colette*), Jamie Campbell Bower (*Camelot*), Shella Atim (*Harlots*), Ivanno Jeremiah (*Black Mirror*), Georgie Henley (*The Spanish Princess*), Alex Sharp (*How to Talk to Girls at Parties*), and Toby Regbo (*Fantastic Beasts: The Crimes of Grindelwald*).

The official description for the as-yet-untitled pilot (which is being directed by *Jessica Jones*’ S.J. Clarkson and may or may not be called *The Long Night*) reads:

“Taking place thousands of years before the events of *Game of Thrones*, the series chronicles the world’s descent from the golden Age of Heroes into its darkest hour. And only one thing is for sure: from the horrifying secrets of Westeros’s history to the true origin of the white walkers, the mysteries of the East to the Starks of legend... it’s not the story we think we know.”

<https://www.flickeringmyth.com/tag/miranda-richardson/>

➤ TEXT 6

Ultraviolent Action Thriller “*The Witch*” Gets a UK Trailer

Signature Entertainment has unveiled a UK trailer for Park Hoon-jung's ultraviolent action thriller *The Witch*, which is set for a digital release next month; check it out below, along with the official synopsis...

10 years ago, Ja-yoon escaped from a government facility during an inexplicable incident and lost all her memory. She grows up to be a bright high school student and enters a nationally televised audition to win a prize to help her struggling family. As soon as she appears on TV, strange people start appearing in her life. A man named 'Nobleman' – and others who have been searching for her – soon frantically pursue Ja-yoon. As her life falls into turmoil, she responds with a chilling descent from innocent girl into cold-blooded knife wielding super killer!

The Witch is set for release in the UK on April 22nd.

<https://www.flickeringmyth.com/ultraviolent-action-thriller-the-witch-gets-a-uk-trailer/>

➤ **TEXT 7**

Just last week, we finally got word on which actors will be starring in the upcoming World War I drama from director Sam Mendes, titled "1917". At that point, everyone just assumed that Mendes was working on your typical WWI film, with the action and drama associated with films of that ilk, but he'd just have a pretty spectacular cast to play with. But what was being reported now would lead film fans to believe that "1917" is going to be a very different beast, altogether.

It was reported by IndieWire, while breaking down Universal's upcoming film slate that was presented at CinemaCon, that Mendes is attempting to film 1917 as one long shot, a la Alejandro Iñárritu's "Birdman." No real details were given about what that means for the story or the production, but Donna Langley, Chairman of Universal Filmed Entertainment Group, described the project as "immersive."

What we do know about "1917" is that Mendes' film is expected to follow two young British soldiers on the front line (played by actors George MacKay and Dean-Charles Chapman), in a sort of "day in the life"-esque film. Now, combine that

description with the news about it being one shot, and your imagination can fill in the blanks.

<https://www.imdb.com/news/ni62436444/>

➤ **TEXT 8**

British Crime Thriller “The Corrupted” Gets a Poster and Trailer

Ahead of its UK release next month, a trailer and poster have arrived online for director Ron Scalpello’s upcoming British crime thriller *The Corrupted* which stars Sam Claflin, Timothy Spall, Hugh Bonneville, David Hayman, Noel Clarke, Naomi Ackie, Charlie Murphy, and Joe Claflin; take a look here...

Beneath the blinding lights and towering sights of the newly-built East London skyline, lies a dark, dangerous web of corruption. Stratford was home to the Olympic Games; decorated in the notion of legacy. But there’s little hope to be found for the recently released Liam McDonagh (Sam Claflin); a talented boxer put away for armed robbery, who wants nothing more than a peaceful life, and to reconnect with his young son Archie. But his brother Sean (Joe Claflin) is in deep, caught up in property developer Clifford Cullen’s (Timothy Spall) violent, unforgiving circle, with no route out. Liam knows he must risk everything to save his brother before it’s too late, but first, he needs to know who he can trust – which is a harder proposition than it sounds.

The Corrupted is set for release on May 3rd in the UK.

<https://www.flickeringmyth.com/british-crime-thriller-the-corrupted-gets-a-poster-and-trailer/>

➤ **TEXT 9**

“Cowboy Bebop”: John Cho, Mustafa Shakir, Daniella Pineda & Alex Hassell to Star In Netflix Series

John Cho (*Star Trek*, *Searching*), Mustafa Shakir (*Marvel’s Luke Cage*), Daniella Pineda (*Jurassic World: Fallen Kingdom*; *What/If*) and Alex Hassell (*The Miniaturist*; *Suburbicon*) are set as leads in *Cowboy Bebop*, a live-action adaptation of the cult Japanese animated series.

The space Western hails from Tomorrow Studios, Marty Adelstein's joint venture with ITV Studios; Midnight Radio (Josh Appelbaum, Andre Nemec, Jeff Pinkner & Scott Rosenberg); writer Chris Yost (Thor: The Dark World, Thor: Ragnarok); and Sunrise, the studio behind the original series. In addition, Alex Garcia Lopez (The Witcher; Marvel's Daredevil and The Punisher) will direct the first two episodes.

Written and executive produced by Yost, Cowboy Bebop is the jazz-inspired, genre-bending story of a ragtag crew of bounty hunters on the run from their pasts as they hunt down the solar system's most dangerous criminals. They'll even save the world — for the right price.

Cowboy Bebop is co-produced by Netflix and Tomorrow Studios. Netflix will handle physical production.

<https://deadline.com/2019/04/cowboy-bebop-john-cho-mustafa-shakir-daniella-pineda-alex-hassell-to-star-in-netflix-series-1202588202/>

➤ **TEXT 10**

Lou Diamond Phillips to direct an episode of Marvel's Agents of S.H.I.E.L.D.

Veteran actor Lou Diamond Phillips (La Bamba, Young Guns) has revealed to Entertainment Weekly that he's got behind the camera to direct an episode of the upcoming sixth season of Marvel's Agents of S.H.I.E.L.D.

"I got the call when I was directing Fear of the Walking Dead down in Austin: 'Would you direct an episode of Agents of S.H.I.E.L.D.?' 'Yeah, done,'" said Phillips. "Instant answer, because of the world, because it's Marvel. It's big. It's comic-book stuff. It's action. It's mythology. It's science-fiction. It's all of that rolled into one. And of course, my old friend Ming-Na Wen was on it. That's crazy, that's wonderful!"

In addition to Fear the Walking Dead, Phillips recently directed an episode of Longmire, while his past credits include The Outer Limits, The Twilight Zone and the feature films Dangerous Touch and Sioux City.

<https://www.flickeringmyth.com/lou-diamond-phillips-to-direct-an-episode-of-marvels-agents-of-s-h-i-e-l-d/>

➤ TEXT 11

STX Announces Bad Moms' Moms

No, April Fool's Day was yesterday. STX Films announced today at CinemaCon that the Bad Moms franchise is getting another entry with Bad Moms' Moms, focusing on the mothers of the original Bad Moms. Cheryl Hines, Christine Baranski and Susan Sarandon are set to reprise their roles from A Bad Moms Christmas, having previously appeared as the moms of characters played by Mila Kunis, Kristen Bell, and Kathryn Hahn. It remains to be seen if Kunis, Bell, and Hahn will appear.

STX Films chief Adam Fogelson called the upcoming sequel, "A whole new adventure that is attracting all sorts of great talent."

It's unclear what the plot of the film will be, but count on raunchy hijinks from the titular matriarchs. It remains to be seen if original writers/directors Jon Lucas and Scott Moore will return for the sequel as well, though they previously wrote and directed the other two movies in the series.

<https://www.comingsoon.net/movies/news/1055789-stx-announces-bad-moms-moms>

➤ TEXT 12

Home Box Office (HBO) Developing Epic Fantasy Drama Asunda

With Game of Thrones coming to an end this spring, HBO is turning its attention to the comic book medium for its next potential fantasy series, with Deadline reporting that the cable network is developing an adaptation of Sebastian A. Jones' Asunda.

Inspired by Greek mythology and J.R.R. Tolkien's Middle-earth works, Asunda takes place in "a culturally diverse but war-battered world where magic and swords often determine the course of history" and follows Niobe Ayutami, "an orphan girl born of two nations, conceived through violence and raised in Oasis, a tiny desert town, who searches for her ancestors in an effort to bind them against an ancient enemy."

The Asunda universe launched through Jones' independent comic publisher Stranger Comics, and has spanned a number of "shared universe" titles including Niobe, Dusu, Erathune and Essessa. Jones will serve as co-writer on the project, as well as executive producing with Mini DiTrani.

<https://www.flickeringmyth.com/hbo-developing-epic-fantasy-drama-asunda/>

➤ **TEXT 13**

Joel Coen's Macbeth to Star Denzel Washington & Frances McDormand

For the first time, Joel Coen will be directing a film without his directing/writing/producing partner in crime, his brother Ethan. Variety is reporting that Oscar winners Denzel Washington (Training Day, Fences) and Frances McDormand (Three Billboards Outside Ebbing, Missouri, Fargo) will be starring in Coen's Macbeth, who will direct from his own original script.

The iconic Shakespeare tale follows a lord (Washington) who's convinced by a trio of witches that he's destined to become the king of Scotland. With the help of his ambitious wife (McDormand), Macbeth tries to seize the crown by any means necessary.

Washington recently starred in The Equalizer 2, which marked his first sequel. McDormand recent projects include Isle of Dogs and her award-winning role in Three Billboards Outside Ebbing, Missouri.

Oscar winner Coen and his brother's recent Netflix feature, The Ballad of Buster Scruggs, earned the filmmakers an Oscar nomination for best adapted screenplay.

Production on Macbeth is slated for the end of the year. Scott Rudin is producing with A24 attached to distribute.

<https://www.comingsoon.net/movies/news/1054323-joel-coens-macbeth-to-star-denzel-washington-frances-mcdormand>

➤ **TEXT 14**

Sylvester Stallone to Produce and Direct Dirty Cop Drama Series

"The Tenderloin"

A+E Networks has announced that Sylvester Stallone is teaming with History for a new drama series entitled *The Tenderloin*, which will deal with dirty cops in early 20th century New York City.

According to THR, Stallone will serve as executive producer on the drama as well as directing multiple episodes of the show, which is being written by Stephan Kay (*Sons of Anarchy*, *The Shield*), who previously worked with Sly on his *Get Carter* remake.

The series will follow Charles Becker, a real-life New York Police Department officer from the early 1900s “who ran the NYPD’s Strong-Arm Squad tasked with battling ethnic gangs in the titular neighbourhood of Manhattan — and later was sentenced to death for murder.”

The *Tenderloin* will be produced by Stallone’s Balboa Productions outfit, which recently announced the dark superhero thriller *Samaritan*. Stallone meanwhile will next be seen on screen in *Rambo V: Last Blood*, and is also attached to reprise his role as Barney Ross in *The Expendables 4*.

[Sylvester Stallone to Produce and Direct Dirty Cop Drama Series 'The Tenderloin'](#)

➤ **TEXT 15**

Ghosts is a brand-new comedy on BBC One about a couple who move into a haunted house. Created by the lead cast of writer-performers from the award-winning *Horrible Histories* and *Yonderland*.

The crumbling country pile of Button Hall is home to numerous restless spirits who have died there over the centuries - each ghost very much a product of their time, resigned to squabbling with each other for eternity over the inanest of daily gripes. But their lives - or, rather, afterlives - are thrown into turmoil when a young urban couple - Alison and Mike - surprisingly inherit the peaceful derelict house and make plans to turn it into a bustling family hotel.

As the ghosts attempt to oust the newcomers from their home, and Mike and Alison discover the true scale of the project they've taken on, fate conspires to trap

both sides in an impossible house share, where every day is, literally, a matter of life and death.

* inane *adj* – безглуздый [*inaner, inanest*]

<https://www.standard.co.uk/culture/tvfilm/ghosts-bbc-cast-trailer-and-all-you-need-to-know-about-the-series-from-the-team-behind-horrible-histories-a4118391.html>

➤ TEXT 16

Angelina Jolie in Talks for Marvel’s “The Eternals”

It looks like Marvel is bringing on board some A-list talent for its upcoming franchise launcher *The Eternals*, with THR reporting that Oscar-winner Angelina Jolie is in talks to lead the cast of the superhero movie.

Based on the Jack Kirby-created comic book, *The Eternals* revolves around “super-powered and near-immortal beings known as Eternals and a more monstrous off-shoot known as the Deviants that were created by cosmic beings known as Celestials.”

Confirming previous plot rumors, THR’s report states that a big part of the narrative will be “the love story between Ikaris, a man fueled by cosmic energy, and Sersi, who relishes moving amongst humans.”

Should Jolie sign on, this will mark her first foray into the world of superheroes, although she has previously appeared in a comic book adaptation, starring opposite James McAvoy in 2008’s *Wanted*.

The Eternals is being directed by Chloe Zhao (*The Rider*) and is expected to be released in 2020 alongside the Scarlett Johansson-headlined *Black Widow* solo movie.

<https://www.quora.com/Why-was-Marvel-split-into-different-companies-like-Sony-Disney-and-Fox/>

➤ TEXT 17

TV Pixels and Your Brain

Let's start at the beginning with a quick note about your brain. There are two amazing things about your brain that make television possible. By understanding these two

facts, you gain a good bit of insight into why televisions are designed the way they are.

The first principle is this: If you divide a still image into a collection of small colored dots, your brain will reassemble the dots into a meaningful image. This is no small feat, as any researcher who has tried to program a computer to understand images will tell you. The only way we can see that this is actually happening is to blow the dots up so big that our brains can no longer assemble them, like this:

Most people, sitting right up close to their computer screens, cannot tell what this is a picture of — the dots are too big for your brain to handle. If you stand 10 to 15 feet away from your monitor, however, your brain will be able to assemble the dots in the image and you will clearly see that it is the baby's face. By standing at a distance, the dots become small enough for your brain to integrate them into a recognizable image. Both televisions and computer screens (as well as newspaper and magazine photos) rely on this fusion-of-small-colored-dots capability in the human brain to chop pictures up into thousands of individual elements. On a TV or computer screen, the dots are called pixels. The resolution of your computer's screen might be 800x600 pixels, or maybe 1024x768 pixels.

TV Motion and your Brain

The human brain's second amazing feature relating to television is this: If you divide a moving scene into a sequence of still pictures and show the still images in rapid succession, the brain will reassemble the still images into a single, moving scene. Take, for example, these four frames from the example video:

Each one of these images is slightly different from the next. If you look carefully at the baby's left foot (the foot that is visible), you will see that it is rising in these four frames. The toy also moves forward very slightly. By putting together 15 or more subtly different frames per second, the brain integrates them into a moving scene. Fifteen per second is about the minimum possible — any fewer than that and it looks jerky.

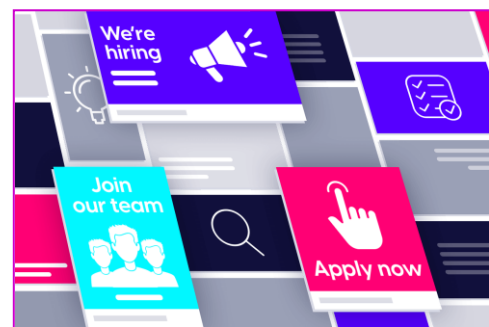
When you download and watch the MPEG file offered at the beginning of this section, you see both of these processes at work simultaneously. Your brain is fusing the dots of each image together to form still images and then fusing the separate still images together into a moving scene. Without these two capabilities, TV as we know it would not be possible.

<https://electronics.howstuffworks.com/tv.htm#pt1>

➤ TEXT 18

MEDIA JOB DESCRIPTIONS

The media industry is found out to be the best medium to communicate with the mass audience. You can reach out to your target audience with the help of various media like print, web and electronic media. Whether you own a startup firm



or a publishing house, you require media professionals to share your brand messages and other news to the world. Getting your information out there to the right people is the job of media professionals.

Unlike other industries, the media industry is one such industry that requires creativity with a streak of uniqueness. Whether you are hiring a Copywriter or a Photo Editor, finding the right talent for media industry jobs is a time-consuming process. You need to be sure that you are not making a hurried decision and that you are hiring the best-fit candidate.

You and your hiring team should look out for the following qualities when hiring candidates for your media industry job roles.

- Creative and self-motivated individual
- Should have the ability to think out of box
- Solid understanding of social media networks
- Quick learner

- Outstanding communication skills
- Excellent time management skills
- Exceptional multi-tasking abilities

Some of the most popular job roles of the Media Industry are Camera Operator, Video Editor, Content Writer, News Anchor, Sound Engineer, Director, Makeup Artist, and Fashion Editor.

To be a part of the Entertainment Media, you should have strong communication and networking skills. Your stage presence and spontaneous attitude will be beneficial when performing at live events and shows. Moreover, you should be willing to travel long distances to complete film shoots.

As an Actor, you should be able to improvise your performances based on the Director's feedback. You should promote upcoming films and television shows at different events to attract audience's attention.

As a **Camera Operator**, your responsibility will be to work on a variety of programs which include broadcast programs, television dramas, etc. to capture enchanting pictures.

You will work in all aspects of the film. You will be in charge of the camera equipment and operation. You will also have to enable the DoP to concentrate intensively on lighting and overall visual style.

If you are interested in this Camera Operator work and can consider approaches to add creativity to your work. Apply now! We'd like to meet you.

Responsibilities

- Collaborate with directors to determine all aspects of shots.
- Provide practical and creative input to scene planning and arrangement.
- Assemble, select and position all equipment including cameras, stands and so on.
- Manage and operate motion picture cameras to record scenes related to TV broadcasts, advertisement and motion films.

- Prepare and execute each shot according to technical aspects such as light, lenses, camera film, and filters to achieve desired effects.
- Determine the camera placement that is to capture pictures, compose shots, shoot scenes.
- Take quality footage from a stable or move position, prepare cameras and test angles of camera movements and provide recommendations.
- Work with director of photography, makeup artists, lighting and sound staff to create the best last effect.
- Resolve technical or practical issues, if any.
- Create and edit footage of film and pictures as per the requirements.

Video Editor is responsible for editing photos and producing videos from raw footages for external and internal purposes.

You will be required to assemble and edit recorded footage and convert them into finished products that match the director's vision. You should ensure that the final products are appropriate for broadcasting in terms of audio and visual elements. You will play an important role in the company's success as videos are the best way of communicating the company's message on online platforms.

You will be working directly with the producer and director. Hence, you should have an outstanding experience in film editing.

If you are a creative individual and have an eye for details, we would like to meet you. Please do not forget to send in your portfolio to us!

Responsibilities

- Capture high-quality photographs and videos
- Trim footage segments and combine the sequences of the film
- Make an overall video brand messaging strategy
- Prepare rough and final cuts for the videos
- Input effects, graphics, dialogues, and music into the videos to make them more visually appealing
- Insert music and necessary sound effects to the video clips

- Discover and implement new techniques and methods to maximize the company's efficiency
- Manage to work both on-site as well as off-site locations
- Collaborate with stakeholders from production to post-production process
- Monitor all technical aspects of recording and editing
- Work effectively with the team members

Content Writer's primary role is to enrich websites with engaging blog posts, guides, and actionable marketing copy.

As a Content Writer, your responsibilities include

- conduct thorough research on industry-related topics,
- generate ideas for new content composition Write engaging content and ensure that it adheres to SEO standards
- proofread the articles before publication

You should possess excellent writing skills and have an eye for detail. You should develop content that attracts the target audience.

Don't hesitate to share your work samples or portfolio of your published articles, along with your application. Apply now!

Sound Engineer's responsibility is to record, mix and edit music and audio sounds for our productions.

As a Sound Engineer, your duties and responsibilities include setting up and operating sound equipment in live performances, recordings, etc.

You should be deft around delicate audio equipment and expert in utilizing them to deliver quality sound. You should also be knowledgeable about various audio recording and editing techniques.

If you possess a creative mind and have a good ear for this position, then please do apply. We will love to meet you.

Responsibilities

- Set up and test sound equipment before occasions, events, broadcasts or recordings.

- Record, edit, mix or reproduce musical recording with instruments, vocals and so on.
- Improve sound quality and add sound effects to all recordings.
- Collaborate with video editors to synchronize video with recorded soundtracks.
- Work smoothly with Sound Engineering Technicians.
- Play tracks with some special effects amidst live occasions.
- Work with lighting, cameraman and other co-workers efficiently.
- Create and manage sound and audio libraries.
- Resolve technical issues when they emerge.
- Follow details, guidelines, and instructions from executives, producers and so forth.

Director's role is to promote the writer's perspective to the targeted audience in the best way possible. You should be able to lead a team of professional personnel to provide the desired outcome.

You will be responsible to interpret the producer's idea into an extraordinary film or drama by pouring your expertise into the script. This role requires a lot of strategic planning and team leader qualities. You should be well aware of ongoing media trends on channels and digital media.

If you are ready to take up these duties and responsibilities of a director, then apply right away. We will love to meet you.

Responsibilities

- Recruit and train the crew according to the script requirements.
- Hire day to day cast according to the requirement of the characters.
- Read and edit the script according to the screen requirements.
- Coordinate with the helping and technical crew regarding graphics, lights, or any other small details.
- Ensure the desired locations suitable for the script are available on the required dates
- Promote the project with the developing strategy.

- Prepare budget costing for the campaign for the long term and make sure the campaign generates the maximum revenue within the budget.
- Work closely with the senior management for running the crew operation efficiently.
- Make sure the deadlines are taken care of with comprehensive business plans.
- Negotiate with different media houses for competitive ventures.

Makeup Artist will assist actors, presenters, and models to look magnificent in front of audiences.

You should apply essential and complex methods of makeup to make sure of an incredible visual outcome.

As a Makeup Artist, you should apply your imagination, creativity, and skill in influencing individuals to look their best.

You should be conscientious with an impressive portfolio of media cosmetics, makeup, and hairstyling. Your energy for your work should give you an adequate inspiration to exceed expectations.

If you consider yourself a suitable candidate for this position, we would like to meet you.

Responsibilities

- Comprehend prerequisites from a visual and special technical point of view.
- Find the right material and application as indicated by lighting, setting and so on.
- Use simple or complex makeup techniques as and when required.
- Do proper hairstyling to complement the cosmetics.
- Utilize FX prosthetics to make the coveted desired effects.
- Show makeup application to the team and guide them.
- Recommend healthy skincare schedules to the clients for special events.
- Assist the team in proper makeup and prosthetics removal techniques.
- Work together with a team i.e. costume designers, production collaborators, etc.

- Choose the best material (makeup and other equipment) and make budget plans to buy the same.
- Clean and maintain makeup cosmetics, applicators and tools.

Fashion Editor's task is overseeing the process of developing, creating, and presenting content for fashion magazines, photoshoots, newspapers, and websites. You should be passionate enough about the latest fashion trends and techniques. You will be bringing along amazing creative aspects to life. You will be also working closely with the Advertising Reps, Editor-in-chief, Models, Photographers as well as Fashion Designers. We expect you to have an eye for detail to achieve superior quality artwork. You should make sure that the reasons you provide for a particular feature ought to be the most updated fashion information. If you feel that you were born for the fashion and fashion industry is your passion, send in your application to us right away!

Responsibilities

- Discuss the themes and ideas with the Editor-in-chief to meet the preferences of the readers.
- Coordinate with the Models, Photographers, Costume Designers, Makeup Artists, and Photoshoot Stylist.
- Choose and book photoshoot locations.
- Manage the layouts of design, artwork, and photography.
- Coordinate with the writers, analyse the content, and edit them.
- Search for the trending fashion vogues to stay ahead of the competitors.
- Attend fashion shows to meet designers and visit retail outlets to stay updated.
- Suggest trendy fashion products, such as makeup, accessories, and outfits
- Enhance social media engagement.
- Manage budget requirements.
- Ensure all the team members are up-to-date with the latest fashion trends.

<https://resources.jobsoid.com/job-descriptions/industry/media>

GRAMMAR REFERENCE



Іменник (The Noun)

-s	a shop – shops; a day – days
-es	після “y” з попередньою приголосною, при цьому “y” змінюється на “i”: a country – countries
	після “o”: a tomato –tomatoes; але a piano – pianos; a photo – photos
	після –s, – ss, – ch, – sh, – tch, –x, –z: a box – boxes; a dress – dresses; a wish – wishes; a bench – benches
	після –f, –fe, при цьому –f, –fe змінюються на “v”: wife – wives; a life – lives; a shelf – shelves; a wolf – wolves; a thief – thieves; a calf –calves; a knife – knives; a half –halves; a leaf – leaves; a loaf – loaves.
	Усі інші іменники на –f, –fe по загальному правилу: a safe – safes; a roof – roofs

Винятки	a man – men, a woman – women, a foot – feet, a child – children, a tooth – teeth, an ox – oxen, a goose – geese, a mouse – mice
Однина = множина	a swine – swine, a sheep – sheep, a deer – deer
Іменники грецького і латинського походження	a curriculum – curricula; a datum – data; a phenomenon – phenomena; a basis – bases; a thesis – theses; a crisis – crises; a radius – radii; a nucleus – nuclea; a stimulus – stimuli; an index – indices
Складові іменники	a mother -in law – mothers-il-law; a fellow-worker – fellow-workers; a commander-in-chief – commanders-in-chief; a forget-me-not – forget-me-nots

Відмінок (The case)

Однина	Множина
Tim’s dog. Собака Тіма.	The Bakers house.
St. Paul’s cathedral. Собор Святого Павла.	Будинок Бейкерів.

Іменники (істоти) / (Animate Nouns)

a girl's hat – капелюх дівчинки	girls' hats – капелюхи дівчаток
a cat's tail – хвіст кішки	cats' tails – хвости кішок

Іменники (неістоти) / (Inanimal Nouns)

що означають час і відстань	
a minute's walk – хвилинна прогулянка	a five minutes' walk – п'ятихвилинна прогулянка
a kilometre's distance – відстань в один кілометр	a three kilometres' distance – відстань в три кілометри
що означають назви країн, міст, суден	
a Ukrainian's pupil – український учень	
Kyiv's square – площа Києва	
the "Taras Shevchenko's" crew – команда корабля "Тарас Шевченко"	
збірні іменники	
a company's office – офіс компанії	companies' offices – офіси компаній
the government's decision – постанова уряду	the governments' decisions – постанови урядів
the family's tradition – сімейна традиція	the families' traditions – сімейні традиції

Прикметник (The Adjective)

Види прикметників	Основна форма	Вищий ступінь	Найвищий ступінь
• Односкладові	long big hot	longer bigger hotter	the longest the biggest the hottest
• Двоскладові прикметники, що закінчуються на -y, -er, -le, -ow	easy narrow simple	easier narrower simpler	the easiest the narrowest the simplest

• Двоскладові прикметники з наголосом на другому складі	concisa polite severe	conciser politer severer	the concisest the politest the severest
• Багатоскладові прикметники	Beautiful important	more beautiful more important	the most beautiful the most importans
• Виняток	good bad little much, more far (далекий)	better worse less more further, farther (більш далекий)	best worst least most furthest, farthest (самий далекий)

Числівник (The Numeral)

Дати	May 9, 1945 – May the ninth (the ninth of May); nineteen forty-five; 1900 – nineteen hundred; 1905 – nineteen o (ou) five; 2000 – two thousand
Дробові числівники	$\frac{1}{2}$ – a (one) half, $\frac{1}{4}$ – a (one) quarter/fourth, $\frac{2}{3}$ – two thirds, 2 $\frac{3}{7}$ – two and three sevenths, 0.5 – (naught) point five, 3.751 – three point seven five one
Номера телефонів, сторінок, глав тощо	366038 – three double six o (ou) three eight 5446 – five four four six page twenty-five – сторінка двадцять п'ята part three – частина третя chapter six – глава шоста room ten – кімната десята size thirty-seven – розмір тридцять сьомий

Займенник (The Pronoun)

Особові	Називний відмінок	I	you	he	she	it	we	you	they
	Об'єктний відмінок	me	you	him	her	it	us	you	them
Присвійні	Залежна форма	my	your	his	her	its	our	your	their
	Незалежна форма	mine	yours	his	hers	its	ours	yours	theirs

Зворотньо-ударні	myself	yourself	himself	herself	itself	ourselves	yourselves	themselves
Взаємні	each other, one another							
Вказувальні	this (these), that (those), such, the same							
Питальні	who, whom, whose, what, which							
Відносні і з'єднувальні	who, whom, whose, which, that							
Неозначені і заперечні	some, any, one, ale, each, every, other, another, both, many, much, few, little, lither, no, none, neither							

Дієслово (The Verb)

Дієвідміна дієслова *to be* в теперішньому часі

<i>Стверджувальна форма</i>								
Особа	Число							
	<i>Однина</i>	<i>Множина</i>						
1-а	I am	we are						
2-а	you are	you are						
3-я	<table style="display: inline-table; border: none;"> <tr> <td style="font-size: 2em; vertical-align: middle;">}</td> <td style="padding: 0 5px;">he</td> <td rowspan="3" style="font-size: 2em; vertical-align: middle;">}</td> <td rowspan="3" style="padding: 0 5px;">is</td> </tr> <tr> <td>she</td> </tr> <tr> <td>it</td> </tr> </table>	}	he	}	is	she	it	they are
}	he	}	is					
she								
it								
<i>Питальна форма</i>								
1-а	am I?	are we?						
2-а	are you?	are you?						
3-я	<table style="display: inline-table; border: none;"> <tr> <td style="font-size: 2em; vertical-align: middle;">{</td> <td style="padding: 0 5px;">is</td> <td rowspan="3" style="font-size: 2em; vertical-align: middle;">{</td> <td rowspan="3" style="padding: 0 5px;">he</td> </tr> <tr> <td>she</td> </tr> <tr> <td>it</td> </tr> </table>	{	is	{	he	she	it	are they?
{	is	{	he					
she								
it								
<i>Заперечна форма</i>								
1-а	I am not	we are not						

2-а	you are not	you are not
3-я	he she it } is not	they are not

Дієвідміна дієслова *to have* в теперішньому часі

Особа	Число	
	Однина	Множина
1-а	I have a ball.	We have a ball.
1-а	You have a ball.	You have a ball.
3-я	He She It } has a ball.	They have a ball.
<i>Питальна форма (дієслово to have може утворювати питальну форму без допомоги дієслова to do)</i>		
1-а	Have I (got) ball?	Have we (got) a ball?
2-а	Have you (got) a ball?	Have you (got) a ball?
3-я	Has { he she it } a ball?	Have they (got) a ball?
<i>Дієслово to have може утворювати питальну форму за допомогою дієслова to do</i>		
1-а	Do I have a ball?	Do we have a ball?
2-а	Do you have a ball?	Do you have a ball?
3-я	Does { he she it } have a ball?	Do they have a ball?
<i>Заперечна форма</i>		
1-а	I have not a ball.	We have not a ball.
2-а	You have not a ball.	You have not a ball.
3-я	He, she, it has not a ball.	They have not a ball.

Дієвідміна дієслова *to do* в теперішньому часі

Особа	Число	
	Однина	Множина
<i>Стверджувальна форма</i>		
1-а	I do morning exercises.	We do morning exercises.
2-а	You do morning exercises.	You do morning exercises.
3-я	He She It } does morning exercises.	They do morning exercises.
<i>Питальна форма</i>		
1-а	Do I do morning exercises?	Do we do morning exercises?
2-а	Do you do morning exercises?	Do you do morning exercises?
3-я	Does { he she it } do morning exercises?	Do they do morning exercises?

Занеречна форма		
1-а	I do not do morning exercises.	We do not do morning exercises.
2-а	You do not do morning exercises.	You do not do morning exercises.
3-я	He She } does not do It } morning exercises.	They do not do morning exercises.

Тривалі часи (Continuous Tenses)

The Present Continuous Tense		
I am going to the Zoo.	I am not going to the Zoo.	Am I going to the Zoo?
You are going ...	You are not (aren't) going...	Are you going ...?
He She is going ... It	He She } is not (isn't) going It }	Is { he she } going ... ? It }
We are going ...	We are not (aren't) going...	Are we going ...?
They are going ...	They are not (aren't) going...	Are they going ...?

The Past Continuous Tense		
I He } was going She } It }	I He } was not She } (wasn't) going. It }	Was { I he } going? she } it }
We You } were going They }	We You } were not They going They } (weren't)	Were { We you } going? they }

The Future Continuous Tense		
I will be going We ('ll)	I will not be going We	Shall I be going ? we
I You } will be going He } ('ll) She } It } We } They }	I You } will not He } (won't) be going She } It } We } They }	Will { I you } be going ? he } she } it } we } they }

Доконані часи (Perfect Tenses)

The Present Perfect Tense		
I / you / we / they have just moved to a new flat.	I / you / we / they have not (haven't) just moved into a new flat.	Have I / you / we / they just moved into a new flat ?
He / she / it has already come home.	He / she / it has not (hasn't) come home yet.	Has he / she / it already come home ?
The Past Perfect Tense		
I / you / he /she / it / we / they had finished work by the end of the last week.	I / you / he /she / it / we / they had not (hadn't) finished work by the end of the week.	Had I / you / he /she / it / we / they finished work by the end of the week ?
The Future Perfect Tense		
I / we shall have written the test by 5 p.m. tomorrow.	I / we shall not (shan't) have written the test by 5 p.m. tomorrow.	Shall I / we have written the test by 5 p.m. tomorrow?
You / he / she / it / they will have returned home by the end of the month.	You / he / she / it will not (won't) have returned home by the end of the month.	You/he/ she/it will have returned home by the end of the month.

Пасивний стан (The Passive Voice)

	Indefinite	Continuous	Perfect	Perfect Continuous
Present	-am } -is } asked -are } <i>(питають взагалі, звичайно, завжди)</i>	-am } -is } being -are } asked <i>(питають зараз)</i>	-have } -has } been asked <i>(вже спитали)</i>	-
Past	-was } -were } asked <i>(спитали колись)</i>	-was } -were } being asked <i>(питали у той момент)</i>	had been asked <i>(до того моменту вже спитали)</i>	-
Future	-shall } -will } be asked <i>(спитають коли-небудь)</i>	-	-shall } have -will } been asked <i>(спитають до того часу)</i>	-
Future-in-the-Past	-should } -will } be } asked <i>(спитають коли-небудь)</i>	-	-should } have -would } have been asked <i>(спитають до того часу)</i>	-

Модальні дієслова та їх еквіваленти

Модальне дієслово	Функція	Приклад
<i>can, could</i>	1. Фізична чи розумова якість, вміння	She can do it. Вона може це зробити. I can swim. Я вмію плавати.
	2. Дозвіл / заборона	Can I come in? Можна увійти?
	3. Припущення (в тв.)	She can have done it. Можливо, вона це зробила.
	4. Сумнів, недовіра (в питал. і запереч.)	Can she have done it? Невже вона це зробила?
<i>to be able (to)</i>		She will be able to do it. Вона може це зробити.
<i>may, might</i>	1. Дозвіл / заборона	May I speak to you? Можна з вами побалакати?
	2. Припущення з часткою невпевненості	She may do (have done) it. Можливо, вона це робить (зробила).
	3. Докір (might)	You might be more attentive. Ти міг би бути уважніше.
<i>to be allowed (to)</i>		He was allowed to go there. Йому дозволили йти туди.
<i>must</i>	1. Обов'язок, необхідність, наказ, порада	She must do it. Вона повинна це зробити. You must consult the doctor. Ви повинні порадитись з лікарем.
	2. Припущення з великою часткою впевненості	He must be an engineer. Мабуть, він інженер.
<i>to have (to)</i>		She had to do it. Вона повинна була це зробити.
<i>to be obliged (to)</i>		I will be obliged to call the police. Я повинен буду телефонувати в поліцію.
<i>to have (to)</i>	Необхідність під впливом обставин	You will have to go home. Вам прийдеться піти додому. I have to get up at 6 a.m. Мені приходится вставати в 6 годин ранку.
<i>need</i>	Необхідність (в питал. і запереч.)	You needn't hurry. Не варто поспішати.
<i>should, ought (to)</i>	1. Моральний обов'язок, порада, рекомендація	You should visit her. Вам необхідно відвідати її.
	2. Припущення з часткою впевненості	They should be a happy family. Вони, повинно бути, щаслива сім'я.
<i>to be (to) в Present Indefinite, Past Indefinite</i>	1. Обов'язок за планом, розписом, графіком, попередньою домовленістю	The lessons are to begin at 9 a.m. Заняття повинні початися в 9. We are to meet at the corner. Ми повинні зустрітися на розі.

	2. Наказ, інструкція.	You are to go to bed! Лягайте спати!
Shall	1. Наказ, попередження, угроза, застереження	You shall not run away from me! Ти від мене не втечеш!
	2. Питання для отримання розпорядження, вказівки	Shall I turn on the lights? Виключити світло?
will, would	1. Воля, бажання, наміри	We will help you. Ми допоможемо вам (охоче)
	2. Ввічливе прохання, запрошення	Would you like some coffee? Не бажаєте кави?
	3. Вказівка на те, що предмет не виконує свої функції (в запереч.)	The knife won't cut. Ніж не ріже.

Форми інфінітива. (The Forms of the Infinitive)

Форми	Active	Passive
Indefinite	to help I am glad to help him.	to be helped I am glad to be helped.
Continuous	to be helping .	—
Perfect	to have helped	to have been helped I am glad to have been helped.
Perfect Continuous	to have been helping	—

Пряма і непряма мова (Direct and Indirect Speech)

Пряма мова	Непряма мова
She said to him, «Come at 3 o'clock» He said to me, «Don't go there»	She asked him to come at 3 o'clock. He told me not to go there.
He said, «I know it». He said to me, «I shall do it tomorrow».	He said that he knew it. He told me that he would do it the next day.
She asked me, «Have you written the paper?» He asked me, «Where do you live?» this (these) <i>now</i> <i>here</i> <i>today</i> <i>yesterday</i> <i>tomorrow</i> <i>ago</i> <i>next week</i>	She asked me if (whether) I had written the paper. He asked me where I lived. <i>that (those)</i> <i>then</i> <i>there</i> <i>that day</i> <i>the day before</i> <i>the next day</i> <i>before</i> <i>the following week</i>

Герундій. (The Gerund) Форми герундія (The Forms of the Gerund)

	Active	Passive
Indefinite	<p>ASKING</p> <p>He likes asking questions. Він любить ставити запитання.</p>	<p>BEING ASKED</p> <p>He likes being asked. Він любить, коли його питають.</p>
Perfect	<p>HAVING ASKED</p> <p>I remembered having asked her about it. Я згадав, що я вже запитував її про це.</p>	<p>HAVING BEEN ASKED</p> <p>I remembered having been asked about it. Я згадав, що мене вже питали про це.</p>

Умовні речення (The Conditional Sentences)

Тип умови	Підрядне умовне речення	Головне речення
I тип: <i>реальна умова</i>	<p>Present Indefinite</p> <p>If he works hard, Якщо він буде старанно працювати,</p>	<p>Future Indefinite</p> <p>he will pass his exam. він здасть екзамен.</p>
II тип: <i>нереальна умова</i>	<p>Past Indefinite</p> <p>If he worked hard, Якщо би він працював старанно,</p>	<p>would (could, might) + Indefinite Infinitive</p> <p>he would pass the exam. він здав би екзамен.</p>
III тип: <i>нереальна умова</i>	<p>Past Perfect</p> <p>If he had worked hard the last term, Якщо він би працював старанно в минулому семестрі,</p>	<p>would (could, might) + Perfect Infinitive</p> <p>he would have passed his exam. він би здав екзамен.</p>

IRREGULAR VERBS

Infinitive	Past Simple	Participle II
be	was, were	been
bear	bore	born
beat	beat	beaten
become	became	become
befall	befell	befallen
begin	began	begun
bend	bent	bent
beseech	besought	besought
bind	bound	bound
bite	bit	bit(ten)
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
build	built	built
burn	burnt	burnt
burst	burst	burst

buy	bought	bought
cast	cast	cast
catch	caught	caught
choose	chose	chosen
cleave	clove	cloven
cling	clung	clung
clothe	clothed	clothed
come	came	come
cost	cost	cost
creep	crept	crept
cut	cut	cut
dare	durst	dared
deal	dealt	dealt
dig	dug	dug
do	did	done
draw	drew	drawn
dream	dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelt	dwelt
eat	ate	eaten

fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
forgive	forgave	forgiven
freeze	froze	frozen
get	got	got
gild	gilt	gilt
give	gave	given
go	went	gone
grind	ground	ground
grow	grew	grown
hang	hung	hung
have	had	had
hear	heard	heard

hew	hewed	hewn
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
kneel	knelt	knelt
knit	knit	knit
know	knew	known
lay	laid	laid
lead	led	led
lean	leant	leant
leap	leapt	leapt
learn	learnt	learnt
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
light	lit	lit
lose	lost	lost
make	made	made

mean	meant	meant
meet	met	met
mishear	misheard	misheard
mislead	misled	misled
mistake	mistook	mistaken
mow	mowed	mown
pay	paid	paid
put	put	put
read	read	read
rebuild	rebuilt	rebuilt
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
saw	sawed	sawn
say	said	said
see	saw	seen
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set

sew	sewed	sewn
shake	shook	shaken
shave	shaved	shaven
shear	sheared	shorn
shed	shed	shed
shine	shone	shone
shoe	shod	shod
shoot	shot	shot
show	showed	shown
shrink	shrank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat
sleep	slept	slept
slide	slid	slid
smell	smelt	smelt
sow	sowed	sown
speak	spoke	spoken
speed	sped	sped
spell	spelt	spelt

spend	spent	spent
spill	spilt	spilt
spin	span	spun
spit	spat	spat
split	split	split
spoil	spoilt	spoilt
spread	spread	spread
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk [
stride	strode	stridden
strike	struck	struck
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swell	swelled	swollen
swim	swam	swum

swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
thrust	thrust	thrust
tread	trod	trodden
unbend	unbent	unbent
understand	understood	understood
undertake	undertook	undertaken
upset	upset	upset
wake	woke	woken
wear	wore	worn
weave	wove	woven
weep	wept	wept
win	won	won
wind	wound	wound
withdraw	withdrew	withdrawn
write	wrote	written

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