А.В. Гузова

FILM AND TV DIRECTING

Учебное пособие по английскому языку для студентов 1–2 курсов

А.В. Гузова

FILM AND TV DIRECTING

Учебное пособие по английскому языку
для студентов 1—2 курсов

Москва, 2024

Гузова А.В.

Г 93   Film and TV directing: учебное пособие по английскому языку для студентов 1—2 курсов. — М.: ФГБОУ ВО МГППУ, 2024. — 146 с. — Текст: непосредственный.

Данное учебное пособие предназначено для студентов I—II курсов, обучающихся по направлению «Режиссура кино и телевидения (Режиссер мультимедиа)» в рамках дисциплины «Иностранный (английский) язык» и может быть полезно специалистам в различных сферах работы режиссеров. Цель пособия — выработать навыки устной речи и тем самым создать прочный фундамент для дальнейшего совершенствования знаний по английскому языку.

Учебное пособие состоит из 12 тем. Каждая тема имеет свой основной текст. Основное внимание уделяется системному введению и повторению лексики и развитию навыков устной речи, чтения и перевода. Все тексты, включенные в пособие, представляют собой аутентичные образцы научных статей взятых из различных источников. Оригинальные тексты незначительно сокращены в методических целях, но при этом структура всех частей, а также внешнее оформление полностью сохранены, что дает возможность познакомиться с основными способами и средствами оформления логико-смысловой структуры статей по будущей специальности.

ББК 88.1

Методическая записка

Предлагаемое учебное пособие предназначено для студентов I—II курсов обучающихся по направлению «Режиссура кино и телевидения (Режиссер мультимедиа)» в рамках дисциплины «Иностранный (английский) язык» и ставит своей целью дальнейшее углубление и расширение языковой компетенции обучаемых, обогащение их словарного запаса, приобретение навыков правильного понимания богатого лексикой английского языка. При отборе текстов авторы стремились к тому, чтобы предоставить студентам возможность расширить свои знания по специальности.

Структурное построение каждой темы максимально способствует активизации различных видов речи в разнообразных коммуникативных условиях.

Все тексты, включенные в пособие, представляют собой аутентичные образцы научных статей взятых из различных источников. Оригинальные тексты незначительно сокращены в методических целях, но при этом структура всех частей, а также внешнее оформление полностью сохранены, что дает возможность познакомиться с основными способами и средствами оформления логико-смысловой структуры статей по будущей специальности.

Пособие прошло успешную апробацию на 1 и 2 курсах факультета «Режиссура кино и телевидения (Режиссер мультимедиа)» Московского государственного психолого-педагогического университета.

Авторы выражают глубокую признательность рецензентам, высказавшим ценные замечания, которые способствовали окончательной доработке данного издания.

Автор

CONTENTS

NEW TECHNOLOGY
UNIT I

1. Practice the pronunciation of the new words and memorize them.

1. access [ˈækses] доступ, допуск, выход
2. alongside [əlʊŋˈsaɪd] наряду, рядом, неподалеку, одновременно
3. archives [ˈɑːkaɪvz] архив, хранилище
4. authentic [ɔːˈθentɪk] подлинный, натоящий, правдивый
5. authenticity [ɔːθenˈtɪsɪtɪ] подлинность
6. authorize [ˈɔːθəraɪz] авторизовать, разрешать
7. backup [ˈbækʌp] резервная копия
8. catchup [kæʧˈʌp] догнать, подхватить, наверстать, освоить
9. cinematographer [sɪnɪməˈtʊgrəfə] режиссер-постановщик, кинооператор
10. consume [kənˈsjuːm] потреблять, расходовать
11. crew [kruː] команда, экипаж, съемочная группа
12. crumble — крошить, осыпаться, рушиться
13. decline — снижать, отказаться, отклонить
14. dig [dɪg] копать, искать
15. distribution [dɪstrɪˈbjuːʃn] распространение
16. dwarf [dwɔːf] затмевать, лишать
17. editing [ˈedɪtɪŋ] монтаж, авторская правка, редактирование
18. ensure [ɪnˈʃʊə] гарантировать, обеспечивать
19. extra [ˈekstrə] дополнительный, дополнительное оборудование
20. film — пленка
21. flammable [ˈflæməbl] легковоспламеняющийся, возгораемый, огнеопасный
22. footage [ˈfʊtɪʤ] отснятый материал
23. foregoing [fɔːˈgəʊɪŋ] вышеупомянутый, предшествующий
24. gaffe [gæf] оплошность, ошибка, ляп
25. increasingly [ɪnˈkriːsɪŋlɪ] чрезвычайно, в большей степени, все чаще
26. lens [lenz] линза, объектив
27. pace [peɪs] ритм, шаг, темп
28. practicality [præktɪˈkælɪtɪ] практичность, полезность
29. rehearsal [rɪˈhɜːsəl] повтор, репетиция
30. release [rɪˈliːs] выпустить
31. retake — повтор съемки, пересъемка
32. scrap — отменить, забраковать, отказаться
33. shooting [ˈʃuːtɪŋ] съемка
~ re-shooting — пересъемка, дубляж

34. shot [ʃɒt] выстрел, удар, расстрел; съемка, кадр
35. software [ˈsɒftweə] программное обеспечение
36. tap [tæp] постукивать, освоить, перехватить
37. threat [θret] опасность, угроза
38. outlive [aʊtˈlɪv] пережить, изжить; выйти из обихода (зд.)
39. trump [trʌmp] козырять, превосходить
40. vintage feel [ˈvɪntɪdʒ] ощущение классики; чувство ностальгии

2. Practice the pronunciation of the following word- combinations and memorize them:
1. backup system — система резервного копирования
2. blend seamlessly — органично сочетаться
3. film consumption — расход, потребление пленки
4. film making — создание фильмов, съемка
5. intimate shot — интимная съемка
6. painstaking process — кропотливый процесс
7. precise art — искусство, требующее точности
8. re-mastered copies — обновленные, переделанные копии
9. set design — дизайн декораций, сценография
10. shoot schedules — график съемок
11. steadycam equipment — стабилизирующее оборудование
12. take in more of the amazing work — познакомьтесь поближе с этой удивительной работой
13. set atmosphere — создавать атмосферу

3. Read and translate the text.
Text I
HOW TECH HAS SHAPED FILM MAKING: DIGITAL DEBATE IS PUT TO REST
Technology's greatest impact is perhaps felt in new cameras that allow cinematographers to shoot in a higher definition, letting viewers take in more of the amazing work in set design. Technology also drives entire segments of film now, enabling movies that were not possible before. Here are some examples where technology has driven film making.
Costs
Film is the preferred medium of old school film makers, but it's usually too costly for a studio to authorize. Film carries several disadvantages, that dwarf the authenticity that the film maker is going for. Aside from the expense, film is impossible to reuse. That means a day of shooting must have footage the crew can use, or else every resource consumed that day was a waste. The costs of film don't end the day of shooting either. Cinematographers who use film must develop it, and then there is the costly process of editing the film.

Going digital largely means foregoing the large canisters of film that used to be synonymous with film making. It also means production companies complete their shoot schedules with less waste, keeping the entire project under or close to budget.

Editing

Post production is another area where digital trumps the usage of film. Adding visual effects to film was often a precise art, where the effect had to blend seamlessly with what was being shot. This was a painstaking process that editors no longer go through. Digital effects are created and added to the shot within the same program or family of programs. This software also allows editors to work on entire sections of a film, easily piecing scenes together after the post production effects are added in. That includes audio, which now has a high definition digital file that ensures the audience will hear every word and action that they see.

The end result is a piece of film that looks cleaner, with effects that blend seamlessly with the movie. The audience usually can't tell when CGI has been used, but it's a powerful tool film makers have increasingly used to set atmosphere.

Shooting

Shooting in digital is much easier because you can do more in less time. Multiple cameras can run on the same shot, so you always get the angle you want without having to waste time on retakes. I like shooting digitally because it makes it easy to shoot multiple takes, and to get multiple angles more economically. A director's bread and butter is pace and performance. I love being able to shoot everything. Even, with the actors' permission, the rehearsals. You never know what pieces you'll be able to use later in editing.

Coupled with the new steady cam equipment that film has taken a liking to, the end result is a more intimate shot. The audience feels present in the moment because the lens we are allowed to look through feels authentic. Film makers also spend less time re-shooting the same scene to get the right angle.

Distribution

The process of distributing film in digital has not quite hit the apex of what it is capable of, but the indie film maker especially stands to gain. Distribution through YouTube has been the most common form of marketing for quite some time. Studios have released big-budget trailers, while indie film makers have sought funding and interested eyes posting content through various YouTube channels. Of course, the adverse affect is that quality has significantly declined, but that's more a function of volume. YouTube users also crowd source what is popular with a thumbs up, helping others to find new and interesting content without spending too much time digging for it.

Rights to films are already distributed to consumers digitally, but this market has not been fully tapped. There is much debate as to the future of film consumption, but companies seem willing to distribute films online. The 2011 film Tower Heist with Ben Stiller was almost released to Comcast customers alongside the theatrical release, but the idea was scrapped after several theaters threatened not to show the film in protest. Although digital promises an exciting new world of distribution, the business of film has yet to catch up with this idea.

Preservation

The preservation of film isn't something we think about as consumers, but it's the very reason we still have re-mastered copies of Ben Hurr and the Star Wars trilogy. Film will crumble and damage over time, and it's extremely flammable too. There are simply too many methods for film to outlive its usefulness. Digital films can be stored on company servers, without taking up too much space. The costs to maintain this infrastructure are also lower than the costs to store and re-master film.

Digital archives are also easy to backup and restore. Pixar had a now famous incident when creating Toy Story 2, where one of the animators lost almost the entire film working on it at home thanks to a bad backup. Aside from this small gaffe, the backup system has allowed production companies access to earlier versions of a film, as well as a source to store shots used for dailies and extras.

Without technology, it would be nearly impossible for Hollywood to produce the volume of films that it does. Film might be a nice thought for that vintage feel, but the practicalities of digital have largely put the film versus digital debate to rest.

4. Read the text once again. Connect the questions with the answers given below and translate them.

1. How has technology impacted the cost of film making compared to using traditional film methods?

2. In what ways has digital technology revolutionized the editing process in film making?

3. How does shooting in digital format improve the efficiency and quality of film making?

4. What impact has digital distribution had on the film industry, especially for independent filmmakers?

5. How has technology influenced the preservation of films in the industry?

6. What are some advantages of shooting with digital cameras over traditional film cameras?

7. How has digital technology changed the distribution of films in the modern era?

8. What role does digital technology play in the editing process of films?

9. How has digital technology impacted the quality and efficiency of film production?

10. What are some benefits of preserving films digitally as opposed to using traditional film reels?

A) Digital technology has improved the quality and efficiency of film production by allowing for easier shooting, editing, and distribution processes. The use of digital cameras, editing software, and online distribution platforms has revolutionized the film industry.

B) Shooting digitally allows for multiple camera angles and takes to be captured easily, increasing the chances of getting the perfect shot without wasting time on retakes. Directors can shoot rehearsals as well, providing more material for editing.

C) Technology has improved the preservation of films by allowing digital storage on company servers, reducing physical space requirements and the risks associated with film deterioration. Digital archives are easier to backup and restore, ensuring the preservation of film content.

D) Digital technology simplifies the editing process by enabling seamless integration of visual effects, audio enhancements, and overall post-production work. Editors can work on entire sections of a film and easily piece scenes together for a polished final product.

E) Technology has significantly reduced costs in film making by eliminating the need for expensive film canisters, development, and editing processes. Digital filming allows for more efficient use of resources and keeps projects under budget.

F) Preserving films digitally offers advantages such as reduced physical storage space, lower maintenance costs, easier backup and restoration processes, and increased longevity of film content. Digital archives provide a secure and efficient way to store, access, and protect film assets for future generations.

G) Digital technology has made the editing process more efficient by enabling seamless integration of visual effects, easier piecing together of scenes, and high-definition audio files for better viewer experience

H) Digital distribution has provided a platform for filmmakers, both big studios and indie creators, to reach audiences worldwide. Platforms like YouTube have democratized content creation and marketing, making it easier for films to gain exposure.

I) Digital distribution, particularly through platforms like YouTube, has provided indie filmmakers with a way to market their films and reach a wider audience. While quality may vary due to volume, the accessibility and visibility have increased opportunities for independent creators.

J) Shooting with digital cameras allows for easier multiple takes and angles, efficient use of resources, and a more streamlined editing process. Digital filming also offers high-definition quality and easier integration of visual effects.

5. Match the equivalents to the word combinations given in the left column

a)			
1.	tech has shaped film making	1.	позволяя зрителям больше насладиться удивительной работой сценографа
2.	technology's greatest impact is perhaps felt in new cameras	2.	в день съемок должен быть отснятый материал
3.	allow cinematographers to shoot in a higher definition	3.	подлинность, к которой стремится режиссер
4.	take in more of the amazing work in set design.	4.	помимо дороговизны
5.	enabling movies that were not possible before	5.	иначе все ресурсы, израсходованные в тот день, были потрачены впустую
6.	old school film makers	6.	для студии обычно это слишком дорого обходится
7.	it's usually too costly for a studio to authorize	7.	есть несколько недостатков, которые затмевают подлинность
8.	carries several disadvantages, that dwarf the authenticity	8.	технологии повлияли на создание фильмов
9.	authenticity that the film maker is going for	9.	позволяют кинематографистам снимать в более высоком разрешении
10.	Aside from the expense	10.	кинематографисты старой школы
11.	a day of shooting must have footage	11.	пожалуй, наибольшее влияние технологии ощущается в новых камерах
12.	else every resource consumed that day was a waste	12.	позволяя снимать фильмы, которые раньше были невозможны
b)			
1.	The costs of film don't end the day of shooting either	1.	с эффектами, которые органично сочетаются с фильмом
2.	must develop it, and then there is the costly process of editing the film	2.	цифровые технологии превосходят использование пленки
3.	Going digital largely means foregoing	3.	все чаще используют для создания атмосферы

4.	complete their shoot schedules with less waste, keeping the entire project under or close to budget	4.	кропотливый процесс, через который редакторы больше не проходят
5.	digital trumps the usage of film.	5.	добавляются к кадру в рамках одной и той же программы или семейных программ
6.	a precise art, where the effect had to blend seamlessly with what was being shot	6.	цифровой файл высокой четкости, гарантирующий, что аудитория услышит каждое слово и действие
7.	a painstaking process that editors no longer go through	7.	целые фрагменты фильма, легко соединяя сцены воедино после добавления эффектов постпродакшн
8.	Are added to the shot within the same program or family of programs	8.	было искусством, требующим точности, в котором эффект должен был органично сочетаться с тем, что снималось
9.	easily piecing scenes together after the post production effects are added in	9.	расходы на пленку также не заканчиваются в день съемок
10.	digital file that ensures the audience will hear every word and action	10.	выполняют свои графики съемок с меньшими затратами, сохраняя весь проект в рамках бюджета или близко к нему.
11.	with effects that blend seamlessly with the movie	11.	должны проявить ее, а затем происходит дорогостоящий процесс редактирования фильма
12.	have increasingly used to set atmosphere	12.	переход на цифровые технологии в значительной степени означает отказ
c)			
1.	you always get the angle you want without having to waste time on retakes	1.	инди-кинематографисты искали финансирование и заинтересованных людей
2.	it makes it easy to shoot multiple takes, and to get multiple angles more economically	2.	не тратя слишком много времени на его поиск

3.	pace and performance	3.	в сочетании с новым оборудованием steadycam
4.	being able to shoot everything	4.	пользователи YouTube также публикуют то, что пользуется популярностью
5.	pieces you'll be able to use later in editing	5.	еще не достиг вершины своих возможностей
6.	coupled with the new steady cam equipment	6.	вы всегда получаете нужный ракурс, не тратя время на повторные съемки
7.	the lens we are allowed to look through feels authentic	7.	неблагоприятным последствием является значительное снижение качества, но это больше зависит от объема
8.	has not quite hit the apex of what it is capable of	8.	позволяет легко снимать несколько дублей и более экономично использовать несколько ракурсов
9.	indie film makers have sought funding and interested eyes	9.	фрагменты, которые вы сможете использовать позже при редактировании
10.	the adverse affect is that quality has significantly declined, but that's more a function of volume	10.	объектив, через который мы можем смотреть, дает ощущение реальности
11.	YouTube users also crowd source what is popular with a thumbs up	11.	темп и производительность
12.	without spending too much time digging for it	12.	иметь возможность снимать все подряд
d)			
1.	market has not been fully tapped	1.	получить доступ к более ранним версиям фильма, а также к хранилищу кадров, используемых для ежедневных выпусков и массовки
2.	alongside the theatrical release, but the idea was scrapped	2.	со временем крошится и повреждается, к тому же она чрезвычайно легко воспламеняется

3.	theaters threatened not to show the film in protest	3.	также легко создавать резервные копии и восстанавливать
4.	but it's the very reason we still have re-mastered copies of Ben Hurr	4.	хорошая идея для ощущения классики
5.	crumble and damage over time, and it's extremely flammable too	5.	практичность цифровых технологий в значительной степени положила конец спорам о соотношении фильма и цифровых технологий
6.	to outlive its usefulness	6.	из-за плохой резервной копии
7.	are also easy to backup and restore	7.	выпускать такое количество фильмов, как он это делает
8.	thanks to a bad backup	8.	выйти из обихода
9.	access to earlier versions of a film, as well as a source to store shots used for dailies and extras	9.	рынок еще не полностью освоен
10.	to produce the volume of films that it does	10.	но именно по этой причине у нас до сих пор есть переделанные копии «Бена Кура»
11.	a nice thought for that vintage feel	11.	кинотеатры пригрозили не показывать фильм в знак протеста
12.	the practicalities of digital have largely put the film versus digital debate to rest	12.	одновременно с театральным релизом, но от идеи отказались

6. Complete the sentences using information in the right column

a)			
1.	technology's greatest impact is perhaps felt in new cameras that allow cinematographers	1.	dwarf the authenticity that the film maker is going for
2.	technology also drives entire segments of film now, enabling	2.	then there is the costly process of editing the film
3.	film is the preferred medium of old school film makers, but	3.	keeping the entire project under or close to budget

4.	film carries several disadvantages, that	4.	digital trumps the usage of film
5.	aside from the expense,	5.	had to blend seamlessly with what was being shot
6.	that means a day of shooting must have footage the crew can use, or	6.	movies that were not possible before
7.	the costs of film don't end	7.	used to be synonymous with film making
8.	cinematographers who use film must develop it, and	8.	editors no longer go through
9.	going digital largely means foregoing the large canisters of film that	9.	to shoot in a higher definition, letting viewers take in more of the amazing work in set design
10.	it also means production companies complete their shoot schedules with less waste,	10.	else every resource consumed that day was a waste
11.	post production is another area where	11.	the day of shooting either
12.	adding visual effects to film was often a precise art, where the effect	12.	film is impossible to reuse
13.	this was a painstaking process that	13.	it's usually too costly for a studio to authorize
b)			
1.	digital effects are created and added to the shot within	1.	blend seamlessly with the movie
2.	this software also allows editors to work on entire sections of a film, easily	2.	having to waste time on retakes
3.	that includes audio, which now has a high definition digital file that	3.	the end result is a more intimate shot
4.	the end result is a piece of film that looks cleaner, with effects that	4.	we are allowed to look through feels authentic
5.	shooting in digital is much easier because	5.	pace and performance
6.	multiple cameras can run on the same shot, so you always get the angle you want without	6.	the same scene to get the right angle

7.	a director's bread and butter is	7.	piecing scenes together after the post production effects are added in
8.	coupled with the new steady cam equipment that film has taken a liking to,	8.	the same program or family of programs
9.	the audience feels present in the moment because the lens	9.	you can do more in less time
10.	film makers also spend less time re-shooting	10.	ensures the audience will hear every word and action that they see
c)			
1.	the process of distributing film in digital has not quite hit the apex of what it is capable of, but	1.	taking up too much space
2.	distribution through YouTube has been	2.	to backup and restore
3.	studios have released big-budget trailers, while indie film makers have sought funding and interested eyes	3.	to produce the volume of films that it does
4.	of course, the adverse affect is that quality has significantly declined, but	4.	lower than the costs to store and re-master film
5.	YouTube users also crowd source what is popular with a thumbs up, helping others to find new and	5.	the most common form of marketing for quite some time
6.	there is much debate as to the future of film consumption, but	6.	the indie film maker especially stands to gain
7.	although digital promises an exciting new world of distribution,	7.	posting content through various YouTube channels
8.	film will crumble and damage over time, and	8.	interesting content without spending too much time digging for it
9.	digital films can be stored on company servers, without	9.	the practicalities of digital have largely put the film versus digital debate to rest
10.	the costs to maintain this infrastructure are also	10.	that's more a function of volume

11.	digital archives are also easy	11.	companies seem willing to distribute films online
12.	without technology, it would be nearly impossible for Hollywood	12.	it's extremely flammable too
13.	film might be a nice thought for that vintage feel, but	13.	the business of film has yet to catch up with this idea

7. Read the questions and choose the correct answers.

1. What is one advantage of shooting in digital format compared to using film in cinematography?
a) Limited availability of shooting multiple angles
b) Difficulty in creating visual effects that blend seamlessly with the movie
c) Inability to use CGI effects
d) The ability to reuse the footage and reduce waste

2. How does the use of digital technology impact the distribution of films, especially for indie filmmakers?
a) It has provided a platform for marketing through big-budget trailers
b) Filmmakers have lost control over their content
c) It has led to a decrease in the quality of content distributed
d) It has allowed for distribution through platforms like YouTube, facilitating wider reach

3. In terms of preservation, why are digital films considered more advantageous compared to traditional film?
a) Digital archives are easy to backup and restore, reducing the risk of loss
b) Storing and re-mastering traditional film is cheaper than maintaining digital archives
c) Digital films are more prone to damage over time
d) Traditional film is stored on company servers, reducing space usage

4. How has technology impacted the process of post-production in filmmaking?
a) Editing software does not support the addition of audio files
b) Editing software allows for easy piecing together of scenes after adding effects
c) Post-production effects are added to the shot using separate programs
d) Editors no longer need to ensure that effects blend seamlessly with the movie, as they are now irrelevant

5. What benefit does shooting in digital format provide in terms of cinematography?
a) Increased costs due to the use of digital equipment
b) Capability to shoot multiple angles more economically and efficiently

c) Inability to shoot multiple takes with different angles

d) Limited camera angles which restrict creative choices

6. How does digital technology impact the final product of a film in terms of its appearance to the audience?

a) It makes it easier for the audience to identify when CGI effects are used

b) It generally results in a cleaner appearance with seamlessly blended effects

c) It makes the film look less authentic and unprofessional

d) Effects added in post-production do not blend seamlessly with the movie

7. What role does digital distribution play in the future of film consumption according to the provided text?

a) Distribution through YouTube has declined in popularity

b) It has been fully tapped and utilized by major production companies

c) Consumers have shown reluctance in accepting digital distribution

d) It remains a debated topic with companies showing willingness to distribute films online

8. How does the process of shooting in digital format impact the efficiency of filmmaking, particularly in regards to retakes?

a) Digital shooting complicates the process of getting the right angles

b) It imposes restrictions on the number of cameras that can be used simultaneously

c) It restricts shooting rehearsals with the actors

d) It allows for shooting multiple takes and angles more efficiently

9. What technology-driven factor has largely settled the debate between film and digital in the field of cinematography?

a) The availability of steady cam equipment

b) The high cost associated with using digital technology

c) The ease of shooting multiple angles with digital technology

d) The ability to shoot on film for a vintage feel

10. How has digital technology influenced the perception of authenticity and intimacy in cinematography?

a) It has increased the time spent in re-shooting the same scene

b) It has made the audience more aware of the use of special effects

c) has decreased the use of steady cam equipment in filmmaking

d) The audience is able to feel more present in the moment due to the authentic lens

8. Give the summary of the text.

ADVANCED TECHNOLOGY
UNIT II

1. Practice the pronunciation of the new words and memorize them.
1. alternatively [ɔːlˈtɜːnətɪvlɪ] кроме того, с другой стороны
2. battleship [ˈbætlʃɪp] военный корабль, броненосец
3. collaboration [kəlæbəˈreɪʃn] сотрудничество, совместная работа
4. customizable [ˈkʌstəmaɪzəbl] настраиваемый
5. disruptive [dɪsˈrʌptɪv] разрушительный, прорывной (зд.)
6. dive in — погрузиться, разобраться
7. enable [ɪˈneɪbl] включать, позволять
8. exponentially [ɛkspə(ʊ)ˈnɛnʃəli] в геометрической прогрессии
9. facet [ˈfæsɪt] грань, сторона, аспект
10. forego [fɔːˈɡəʊ] отказаться, предшествовать (зд.)
11. guesswork out — строить догадки, наугад
12. hardcore [ˈhɑːdkɔː] ужасный, закоренелый
13. incorporate [ɪn'kɔːp(ə)reɪt] объединять
14. interconnection [ɪntəkəˈnekʃn] соединение, взаимосвязь, пересечение
15. intertwined [ɪntəˈtwaɪnd] переплетенный, тесно связан
16. introduction [ɪntrəˈdʌkʃn] введение, вступление, появление
17. keep an eye — присматривать, обратить внимание
18. leveraged [ˈliːvərɪdʒ] с привлечением, используется
19. match [mæʧ] подходить, соответствовать
20. performer [pəˈfɔːmə] актер, артист, исполнитель
21. proof [pruːf] подтверждение, доказательство
22. propel [prəˈpel] подталкивать, приводить в движение
23. pursue [pəˈsjuː] преследовать, продолжать, придерживаться
24. quietly [ˈkwaɪətlɪ] тихо, смирно
25. rigidity [rɪˈdʒɪdɪtɪ] твердость, плотность, жесткость
26. schematic [skɪˈmætɪk] схематический
27. sequential [sɪˈkwenʃəl] очередной, последовательный
28. track — отслеживать
29. enlist [ɪnˈlɪst] записаться, зачислять, использовать (зд.)
30. inclusion [ɪnˈkluːʒən] присоединение, включение
31. popup [pɒp ʌp] выскакивать, появляться
32. wide-ranging [waɪd ˈreɪndʒɪŋ] широкий, обширный, разнообразный

2. Practice the pronunciation of the following word-combinations and memorize them:
1. begin its journey to reality — начать воплощаться в реальность
2. as a simultaneous means of saving time — являясь одновременно средством экономии времени

3. conjuring fully immersive — эффект полного погружения

4. live-action production — съемки в реальном времени

5. on their own clock and without incurring unnecessary expenses — по своему усмотрению и безлишних затрат.

6. open-ended software solutions — программные решения с открытым исходным кодом

7. emerging set of practices — развивающийся набор практик

8. to be made near-instantaneously — должно быть сделано практически мгновенно

9. without the tediously long render times — без утомительно длительного времени рендеринга

10. cramp workflow — ограничить рабочий процесс

11. still fresh out of the creative oven — только-только вышла из моды

12. that goes for filmmaking — это касается и кинопроизводства

13. inliteral real time — буквально в режиме реального времени

14. directly connects the production context — напрямую связывают производственный контекст

15. home-brewed hobbyists — любители домашнего приготовления

16. the palm of anyone's hand — любой пользователь

17. except on digital steroids — за исключением использования цифровых технологий

18. without any of the major drawbacks — без каких-либо серьезных недостатков

19. push the once-simple device beyond its pre-conceived limitations — выводить некогда простое устройство за рамки его изначально заложенных ограничений.

20. refers to the usage of massive LED walls — подразумевает использование массивных светодиодных стен

21. the typical tedium of on boarding, paying, and insuring cast and crew — типичная скука, связанная с подбором, оплатой и страхованием актеров и съемочной группы

22. foreseeable horizon [fɔːˈsiːəbl] обозримый горизонт

3. Read and translate the text.
Text I
New Film Technology Disrupting Entertainment Technology
How has technology changed the film industry? From the earliest days of sequential photography to the introductions of sound and color to the birth of CGI, the intersection of tech and film innovations has propelled the moving picture from non-existent to existing everywhere all the time in less than 200 years.

We'll take you on a quick tour of the future of filmmaking technology. We'll point out some new film technology to keep an eye on and explore

how the latest cinema technology could change the face of filmmaking, as we break down 7 new film technologies disrupting the entertainment industry.

Let's dive in.

1. Algorithmic Video Editing

While most new technology in the film industry is disruptive by nature, the future of post-production is yet intimately linked to its past. Like many advances in film editing technology before it, algorithmic editing represents a marriage between modern science and historical principles.

At its core, algorithmic editing simply refers to the process of editing according to a set of well-defined rules. It's like cutting your movie with math, not entirely unlike the practice famously pursued by Sergei Eisenstein-hardcore formalist and certified O.G. of Soviet montage- all the way back in 1925. Though most movies forego the formal rigidity of Battleship Potemkin, you would be hard-pressed to find a modern film that doesn't incorporate at least a few of its schematic editing principles.

In other words, elements of algorithmic editing are already standard in post-production.

Due to the increasingly digital nature of new film technology, computer programming languages are increasingly integrated into the future of filmmaking technology itself. If computer programs are essentially complex sets of simple instructions, their applications in the world of editing are practically endless.

Algorithmic video editing can be used to automatically cut footage to match a particular style. It can be used to organize the mountain of materials shot during documentary production by visual identifiers, like faces or landscapes. In some cases, it can even be used to change the dialogue spoken by a performer after it's been recorded.

While the future of post-production won't likely fall to the robots anytime soon, the applications for algorithmic film technology in entertainment industry circles are becoming more and more practical. Algorithmic video editing is yet another tool that tech-savvy editors can use to optimize their post-production workflow.

2. 3D Printing

The adaptation of 3D printing for movies is proof that new technology in the film industry rarely starts in the film industry.

Once a dream of science fiction, 3D printing began its journey to reality back in the 80's as a potential manufacturing and prototyping solution. Today, we use this technology to print everything from action figures to organ tissues.

As a new technology in the film industry, 3D printing is being leveraged to push the limits of pop building, costume design and more. This new tech's unique strengths enable artists to design three-dimensional objects with an intense level of detail that would require countless hours of human labor to

be replicated by hand[1]. What's more, 3D printing allows these objects to be altered and iterated with relatively little effort.

By bridging the gap between digital imagination and physical reality, 3D printing joins cinema history's most critical film innovations as a simultaneous means of saving time, reducing costs, and increasing creative freedom.

3D printing is a simple but critical tool in the emerging future of filmmaking technology.

3. 3D Previsualization

If 3D printing is a means of transforming digital ideas into tangible realities, the new film technology of 3D previsualization is the exact opposite.

3D previs (or pre-viz) revolutionizes the pre-production process by conjuring fully immersive, digital replicas of the physical sets or locations to be used on a live-action production long before actual cameras begin to roll.

The digital playgrounds of 3D pre-viz gift filmmakers the time and space to explore and experiment on their own clock and without incurring unnecessary expenses. Through the film technology of 3D previsualization, directors can better refine visual designs, production designers can increase construction precision, directors of photography can take the guesswork out of technical solutions, and producers can optimize the logistical flow of entire productions.

As it works its way into the mainstream, its open-ended software solutions are bound to carve out increasingly creative and efficient uses in the future of filmmaking technology.

4. Real-Time Rendering

Real-time rendering is a critical example of the new film technology associated with virtual production, an emerging set of practices through which filmmakers combine virtual and physical elements into one seamless whole. Real-time rendering is a powerhouse technical solution that allows changes to a digital environment to be made near-instantaneously, without the tediously long render times that once cramped the cinema CGI workflow.

Real-time rendering opens the door on an endless parade of film innovations that could exponentially increase a crew's capacities for collaboration and experimentation. By being able to both see and alter the interactions between physical and digital components in literal *real time*, filmmakers can work faster with more precision and more options than ever before.

While real-time rendering is intertwined with the most exciting examples of the latest cinema technology, this new film technology was birthed by the technical necessities of the video gaming industry.

---

[1] Уникальные возможности этой новой технологии позволяют художникам создавать трехмерные объекты с высоким уровнем детализации, для воспроизведения которых вручную потребовалось бы бесчисленное количество часов человеческого труда.

From traditional animation to green screen to hybrid filmmaking forms that are just now emerging, real-time rendering is changing the conversation for the 'tech in entertainment' circles everywhere.

5. The Internet of Things

The term "Internet of Things" (IoT) is used broadly to refer to the interconnection of various physical objects through sensors and software over a communication network. From smartphones to semi-intelligent doorbells, the Internet of Things weaves its way through most facets of our digitally-enabled lives.

And that goes for filmmaking too.

Wireless connectivity has been quietly revolutionizing the average film set for many years. Mobile video villages, focus rigs, and even camera control systems are now the norm in all but the lowest-budgeted of productions. However, these tools and many more have only recently become *smart*.

While IoT solutions are not exactly considered "new" tech in the film industry, their potential applications are becoming increasingly wide-ranging and complex.

Alternatively, IoT solutions can help efficiently track the movement of equipment.

Some studies even suggest that the Internet of Things could collect rich metadata that directly connects the production context to its final product to "deliver compelling new consumption experiences which are personalized, location-aware, interactive, and multi-screen"[2].

6. Volume Technology

The Volume might be the most exciting new technology in the film industry today. This latest cinema technology is still fresh out of the creative oven, having been featured primarily in high-budget, high-profile projects like *The Mandalorian and The Batman.*

Volume technology refers to the usage of massive LED walls to display pre-recorded images in the background of a shot while live-action elements are filmed in the foreground — a process designed to achieve a seamless, in-camera composition of physical and digital components. It works on the same basic principle as the old-school film technology that is rear projection, except on digital steroids and without any of the major drawbacks.

With the aid of real-time rendering, the Internet of Things, virtual production tools, and the latest advances in camera technology, the Volume's LED wall

---

[2] В некоторых исследованиях даже предполагается, что Интернет вещей может собирать обширные метаданные, которые напрямую связывают производственный контекст с конечным продуктом, чтобы "обеспечить новый захватывающий опыт потребления, который является персонализированным, учитывающим местоположение, интерактивным и многоэкранным".

technology offers an easily customizable and highly immersive digital filmmaking solution, speeding up production times and amplifying the reality of VFX.

7. The Camera

The camera may literally be the oldest technology in movie history, but it's also the most dynamic. Advances in camera technology are constantly pushing the once-simple device beyond its pre-conceived limitations.

Just consider this: like computers, cameras were once the size of a room, immobile and ultra-limited. Now, entire movies are filmed on iPhones, and cameras placed on flying robots are so common that you may need to buy drone insurance.

As a reminder, that's the film industry of *today*, not tomorrow.

Designers, manufacturers, and home-brewed hobbyists alike are at this very second dabbling in the alchemy of photo science to achieve new and surprising results.

Cameras are combining features and capabilities in ways that many would have once thought impossible, placing the power of a Steadicam in the palm of anyone's hand and enlisting AI to intricately pull focus.

And this is still the beginning. Revolutions in machine vision lenses and extreme micro-cameras are but a few examples of new film technology on the foreseeable horizon.

The inclusion of the camera on this list demonstrates an oddly compelling truth:

Sometimes old technology in the film industry turns out to be the best new technology in the film industry.

Wrapping Up

The future of technology in the film industry is today brighter and more expansive than ever before. This list contains only a few examples of the technological innovations popping up in every corner of the visual entertainment industry.

Let us not forget advancements made *behind* the camera. Innovation doesn't start and end with virtual production and the latest camera tech, ---the processes by which productions function have needed an update for decades. The typical tedium of onboarding, paying, and insuring cast and crew also deserve an upgrade.

4. Give answers to the following questions on the basis of the text.

1. How has technology changed the film industry over the past 200 years?

2. What is algorithmic video editing and how is it changing the post-production process in filmmaking?

3. How is computer programming language being integrated into the future of filmmaking technology?

4. What role does 3D printing play in the film industry and how is it being used to push the limits of production design?

5. What is 3D revisualization and how does it revolutionize the pre-production process in filmmaking?

6. How does real-time rendering impact virtual production in the film industry?

7. What are some examples of how real-time rendering allows filmmakers to work faster and with more precision?

8. How has the integration of real-time rendering in filmmaking been influenced by the video gaming industry?

9. What are some potential future uses of 3D previsualization in the film industry?

10. How do advancements in technology, such as algorithmic editing and 3D printing, contribute to the creative freedom and efficiency of filmmakers in the industry?

11. What is the Internet of Things (IoT) and how is it being used in the film industry?

12. How has wireless connectivity revolutionized film sets in recent years?

13. What are some examples of IoT solutions being used in the film industry?

14. What are the potential benefits of using IoT solutions in filmmaking, according to some studies?

15. What is Volume technology and how is it being utilized in the film industry?

16. How does Volume technology differ from traditional rear projection methods?

17. How does the Volume technology utilize real-time rendering, Internet of Things, and virtual production tools?

18. How has camera technology evolved over the years in the film industry?

19. What are some examples of new and upcoming advancements in camera technology in the film industry?

5. Match the equivalents to the word combinations given in the left column

a)			
1.	quick tour of the future	1.	визуальные признаки
2.	face of filmmaking	2.	обрезка отснятого материала
3.	disrupt the entertainment industry	3.	представляет собой сочетание
4.	intimately linked	4.	технически подкованные редакторы
5.	represents a marriage	5.	монтировать фильм с помощью математики

6.	at its core	6.	вам было бы трудно
7.	set of well-defined rules	7.	огромное количество материалов
8.	cutmoviewithmath	8.	разрушать индустрию развлечений.
9.	you would be hard-pressed	9.	по своей сути
10.	cut footage	10.	облик кинопроизводства
11.	the mountain of materials	11.	тесно связанный
12.	visual identifiers	12.	краткий экскурс в будущее
13.	tech-savvy editors	13.	набор четко определенных правил
b)			
1.	organ tissues	1.	осязаемая реальность
2.	push the limits	2.	важнейший пример
3.	new tech's unique strengths	3.	сократить разрыв
4.	intense level of detail	4.	дизайнер-постановщик
5.	bridge the gap	5.	полная противоположность
6.	increase creative freedom	6.	уникальные возможности новой технологии
7.	critical tool	7.	оператор-постановщик
8.	tangible realities	8.	ткани органов
9.	exact opposite	9.	расширить свободу творчества
10.	production designer	10.	по мере продвижения
11.	director of photography	11.	важный инструмент
12.	as it works its way	12.	высокий уровень детализации
13.	critical example	13.	использовать для расширения возможностей
c)			
1.	alter the interactions	1.	усиливать реалистичность
2.	exciting examples	2.	задний план кадра
3.	Mobile video villages	3.	удивительная истина
4.	focus rigs	4.	цельная композиция камеры
5.	lowest-budgeted	5.	обратная проекция
6.	final product	6.	целые фильмы
7.	in-camera composition	7.	установки для фокусировки
8.	background of a shot	8.	точная фокусировка
9.	rear projection	9.	конечный продукт
10.	amplify the reality	10.	изменять взаимодействие

11.	entire movies	11.	самые бюджетные
12.	intricately pull focus	12.	захватывающие примеры
13.	oddly compelling truth	13.	мобильные видеостудии

6. Read the questions and choose the correct answers.

1. In algorithmic video editing, what does "editing according to a set of well-defined rules" refer to?

a) Editing based on luck

b)Editing based on subjective decisions

c) Editing based on a fixed criteria

d) Editing based on random choices

e) Editing based on feelings

2. How is algorithmic video editing similar to the editing practices of Sergei Eisenstein in the film "Battleship Potemkin"?

a) Both use CGI effects

b) Both focus on informal editing

c) Both incorporate schematic editing principles

d) Both prioritize visual effects

e) Both rely solely on human decisions

3. What is one practical application of algorithmic video editing mentioned in the passage?

a) Digitally enhancing actors' performances

b) Changing the script of a movie

c) Adding special effects

d) Generating sound effects

e) Automatically cutting footage to match a style

4. 3D printing in the film industry is primarily used for:

a) Enhancing audio quality

b) Editing dialogue

c) Creating realistic costumes

d) Improving lighting effects

e) Special effects makeup

5. How does 3D printing contribute to efficiency in filmmaking?

a) It slows down the design process

b) It allows for quick alteration and iteration of objects

c) It requires extensive human labor for product replication

d) It limits creativity in costume design

e) It increases production costs

6. What does 3D previsualization revolutionize in the filmmaking process?

a) Sound editing

b) Distribution strategy

c) Special effects creation

d) Post-production editing

e) Pre-production design

7. How does real-time rendering benefit filmmakers in their production process?

a) It enables near-instantaneous changes to a digital environment

b) It limits collaboration between crew members

c) It decreases creative freedom

d) It disrupts the workflow

e) It requires longer render times

8. The Volume technology in filmmaking primarily involves the usage of:

a) Green screens

b) Physical backdrops

c) Computer-generated imagery

d) Massive LED walls

e) Traditional film projection methods

9. What major advantage does the Volume technology offer filmmakers?

a) Limited customization

b) Highly immersive digital filming solution

c) Reduced production times

d) Slow rendering process

e) Lower creative freedom

10. What role does the camera play in the advancement of technology in the film industry?

a) Outdated and irrelevant

b) Evolving beyond pre-conceived limitations

c) Constrained by fixed capabilities

d) Limiting creative expression

e) Exclusively used by hobbyists

7. Give the summary of the text.

8. Read and give the adequate translation of the text.
Text II.

How Advanced Technology is Revolutionizing Filmmaking

Technology has been transforming various industries ranging from healthcare, ecommerce, retail, media, education, and manufacturing to all industry niches imaginable.

Similarly, technology has brought a paradigm shift in the film industry as well. From the way the film is shot to post-production and editing to distribution and marketing, the technology is providing a much-needed edge to the film industry.

The use of technology has improved the qualitative aspects of moviemaking, as advanced technologies ensure engaging and crisp visuals, enhanced sound effects, easier editing tools, and digital film distribution, which helps offer an enriched movie experience to the viewers.

Viewers can watch movies on OTT platforms such as Amazon Prime, Netflix, YouTube, and several others. The movie-making business is now multifaceted, and technology has only simplified it and expanded the scope of filmmaking, film watching, and other business activities.

Technology has transformed the fundamentals of Filmmaking

Film making is an exhausting process, that demands collaborated efforts of too many skilled professionals, artists, and technicians.

It also involves huge development costs and other technical aspects including IP (intellectual property) rights. With the evolution of digital technology, we have seen transformational changes in almost every aspect of filmmaking.

Film Shooting

Digital cameras have changed the filmmaking process. With the help of large format sensor cameras and lenses, we can easily shoot movies with a high frame rate in extra sharp 4K, 8K, or HD format.

Photographers can experiment using multiple angle cameras and a variety of controls to obtain the required colour scheme, light scheme, saturation, etc. A digital camera also allows photographers to shoot in real-time and rectify any mistakes immediately.

Production Cost

Technology has indeed helped filmmakers to reduce the overall cost of filmmaking. Filmmakers can shoot, edit, preserve and store the digital copies of their movies, which costs quite less if we compare with the raw material films.

The use of digital cameras and other technologies helps produce a movie in lesser time than conventional film cameras. The digital format also enables filmmakers to complete their schedules in less time with almost negligible waste, thus keeping the project cost under control.

Editing

Editing comes in the post-production stage, where Digital technology helps the editors to work on multiple sections and piece them together to make a clean movie.

We have numerous film-editing software, where editors can easily combine the film clips, sound clips, special effects, CGI, and various other treatments to the raw file.

With the use of digital technology, the editor can make an unlimited number of errors and fix them to fetch a much cleaner output.

Preservation

The preservation of conventional films used to be very cumbersome and expensive, along with many logistical challenges.

Digital movies have mitigated all such concerns as now we need a few gigabytes of storage space instead of large physical storage of the film.

Digital copies of movies can be stored on servers at a fractional cost of storing the physical films.

Film Distribution

Digital technology has enabled filmmakers to distribute their movies to a larger audience with almost no additional cost.

Filmmakers can distribute their movies on OTT platforms to tap the audiences beyond the traditional theatres and multiplexes.

The movie rights can be distributed to the consumers digitally, which opens the exhilarating new world of film distribution.

Innovative Technologies taking Filmmaking to the next level

The film making has been revolutionized with the usage of state-of-the-art technologies. We can see how advanced gadgets, innovative audiovisual techniques, hardware, and applications have been used to deliver enthralling visuals with ease.

3D and 4K-8K Technology

3D effects coupled with 4K technology have transformed the experience of sci-fi movies and action dramas.

Filmmakers can use Lucid camera, VR technology, and high-definition formats to shoot 3Dimensional videos with 4k or 8K resolution.

This technology helps filmmakers to shoot underwater scenes, multiple angles, and high-octane action scenes to deliver an immersive experience to the viewers.

Drones

Gone are the days when low-flying aircraft or helicopters were used to shoot panoramic or bird's eye-view scenes. However, those shots used to come at a high cost along with stabilization issues.

The drones came as a very useful and handy technology, that enable the filmmakers to obtain such shots with fewer complications and at a very less cost.

Drones could be used to shoot high-fidelity action scenes with finesse, and that's why drones have become the preferred alternative to aircraft and helicopters.

Multi-Dimensional Movie Technology

You may remember how we used to watch 3D movies in the early '90s using paper-made 3D glasses.

Since then, we have seen an incremental change in multi-dimensional movie technology. We have reached a stage where the 3D viewing experience is viable without any external gadget or spectacle.

Now we have moved to 7D or 8D movies, where viewers can experience computer-controlled swing, shake, fall, rise, spray water, air, and other special effects. Multi-dimensional technologies let the audience enjoy the visual, auditory, dynamic, and tactile aspects of the movie.

Dual Camera Virtual Reality

Dual Camera VR is an innovative film shooting technology, that brings the real world into the VR realm.

In this technology, one camera shoots the movie characters, while another one can shoot the surroundings and environment. When we integrate both visuals with Virtual Reality, it gives an immersive 360-degree viewing experience to the viewer.

AI aided smart screenplay writing

Well, we have discussed the role of technology in filmmaking which offers a brilliant audiovisual experience to the viewers.

But, do you know that technology could be used to write screenplays and dialogues as well? We do have a couple of AI software that can write screenplays, dialogues, or even songs for you. A New York-based research institution has developed an AI-powered robot called Benjamin, which has been trained with thousands of songs, and it can write a full-fledged song without any external assistance.

The days are not far when AI robots or software will be able to write movie scripts and screenplays as well.

Conclusion

It is captivating to see how technology is influencing the filmmaking industry. Right from the film shooting to the projection onto the silver screen, it is the technology that is driving the user experience.

There is no doubt that technology will keep transforming the filmmaking and viewer experience more than ever before.

The use of advanced visualization techniques, innovative gadgets, filmmaking software, and other tools will help filmmakers to keep experimenting with this art and offer an enthralling and immersive experience to moviegoers.

9. Give the general idea of the text in English

HISTORY OF 3D CINEMA
UNIT III

1. Practice the pronunciation of the new words and memorize them.
1. abandon [əˈbændən] оставлять, покидать, отказаться
2. analogue [ˈænəlɒg] аналог
3. assume [əˈsjuːm] подразумевать, предполагать
4. binocular [bɪˈnɒkjʊlə] бинокулярный
5. bulky [ˈbʌlkɪ] крупный, неуклюжий, громоздкого
6. dimension [dɪˈmenʃn] аспект, характер, измерение
7. era [ˈɪərə] эпоха, эра
8. film [fɪlm] фильм кинолента, пленка
9. intermission [ɪntəˈmɪʃn] пауза, перерыв
10. leisure [ˈleʒə] отдых, досуг
11. oriental [ɔːrɪˈentəl] востоковедный, восточный
12. parallax [ˈpærəlæks] смещение, параллакс
13. patent [ˈpeɪtənt] изобретение, патент
14. perceive [pəˈsiːv] осознать, воспринимать
15. release [rɪˈliːs] освобождать, выпускать
16. screening [ˈskriːnɪŋ] обследование; показ
17. shooting [ˈʃuːtɪŋ] стрельба, съемка
18. simultaneous [sɪm(ə)lˈteɪnɪəs] параллельный, совместный, одновременный
19. stereophotography [ˈstɪərɪəʊ fəˈtɒgrəfɪ] стереофотография
20. synchronize [ˈsɪŋkrənaɪz] сверять, синхронизировать
21. transfer [ˈtrænsfɜː] передавать, переносить

2. Practice the pronunciation of the following word- combinations and memorize them:
1. dual projector — двойной проектор
2. full-length stereo film — полнометражный стереофильм
3. obligatory attribute — обязательный атрибут
4. prescribe in the script — прописать в сценарии
5. significant plot twist — важный поворот сюжета.
6. three-dimensional transparencies — трехмерные диапозитивы
7. visual cortex — зрительная кора
8. voiced in stereo — озвученный в стереозвуке

3. Read and translate the text.
Text I
History of 3D Cinema
3D cinema is a kind of cinematographic systems that simulate the presence of a third dimension, or cause the viewer to have the illusion of the depth

of space. It is based on the phenomenon of human binocular vision and the optical parallax effect.

The method involves simultaneous shooting using two synchronized film or digital movie cameras with identical technical characteristics, the lenses of which are located at a stereo base distance equal to or greater than the distance between the eyes of an adult. Some technologies provide for the use of one special camera with two lenses for shooting, shooting a stereo pair on one or two films.

When a film is shown using a special technology, each viewer's eye sees only the part of the stereo pair intended for it, as a result of which the visual cortex of the brain perceives these images as one three-dimensional whole.

By the time cinema was invented, stereophotography was already widespread in the world. Stereoscopes with a set of three-dimensional transparencies were considered an obligatory attribute of every wealthy family, and formed an integral part of leisure. The effect produced by three-dimensional photographs was tried to be transferred to movies, starting with a kinetoscope. The inventor of the first cinematographic technology, Edison, planned to create an analogue of a photographic stereoscope in the very first years of operation of the kinetoscope, but because of the competition with cinematography that began soon, Lumiere brothers abandoned this idea.

The era of stereoscopic cinematography began, in fact, in the late 1890s, when the British pioneer of cinematography, William Fries-Green, filed a patent application for a method of producing a stereoscopic film. The description of the process indicated that images from two films are projected onto the screen next to each other; the viewer puts on a stereoscope that combines the two images into one. However, due to the fact that the method involved the use of too bulky equipment, its use in theaters seemed impractical.

On June 10, 1915, Edwin Porter and William Waddell performed the world's first commercial screening of experimental films shot using the anaglyphic method at the Astor Theater in New York. Among those shown were filming with the participation of Marie Doro, scenes from the film "Jim the Fox" with the participation of John Mason, shooting oriental dancers, as well as filming Niagara Falls.

It is believed that the "golden age" of stereo cinema began in 1952, when the first stereoscopic color film "Bwana Devil" was released. Like almost all other full-length stereo films of the era, "Bwana Devil" was demonstrated using a dual projector, and assumed the use of Polaroid filters. Each of the projectors could hold films for no more than one hour of film, and therefore there was a need for intermissions. These intermissions were often specially prescribed in the script and fell on some significant plot twist.

In April 1953, Columbia Pictures released the stereo film "Man in the Dark", and Warner Bros. — "House of Wax", the second of which became the first film in history to be voiced in stereo. Thanks to "House of Wax", actor Vincent Price turned into a star of horror films, and at the same time — the

"king of 3D", since he also starred in several other stereoscopic films of the same time.

Stereoscopic films in the first half of the 1960s appeared rarely; almost all films shot during these years were shown in anaglyphic format. In 1961, for example, Beaver-Champion/Warner Bros studios released the film "The Mask", most of which was shot in a standard 2D format; only those scenes where the main character wore a cursed ritual mask turned out to be stereoscopic. These scenes were printed on Technicolor film in a red-green anaglyphic format.

In the 80s, IMAX began its triumphant march around the world; documentaries were produced mainly in IMAX format, the first of which was "Transitions". The first feature film released in IMAX 3D was "Wings of Courage", a 45-minute film about the writer and pilot Antoine de Saint-Exupery.

In September 2003, Sabucat Productions organized the first "World 3-D Exposition" festival in honor of the half-century anniversary of the first "stereo fever". The festival was held at Grauman's Egyptian Theatre, and in two weeks the audience was shown more than 30 stereoscopic films of the "Golden Age", most of which came from the collection of the historian of cinema Robert Furmanek, which he collected for 15 years.

In 2003, the world saw the first full — length stereo film in IMAX format — "Ghosts of the Abyss" by James Cameron. The film was shot using the digital camera system Reality Camera System, developed jointly by Cameron and cameraman Vince Pace. Subsequently, the same system was used for filming such films as "Spy Kids 3D: Game Over" (2003), "Aliens of the Deep" (2005) and "The Adventures of Sharkboy and Lavagirl in 3-D" (2005).

Stereo cinema can be called, with some limitations, a full-fledged way of demonstrating three-dimensional images, and it is based only on binocular vision. If you shift the angle and move in space, the viewer will not be able to look behind the object or look at the latter from different sides.

4. Read the following questions:

1. What is 3D cinema and how does it simulate the presence of a third dimension?

2. How is 3D cinema based on the phenomenon of human binocular vision and the optical parallax effect?

3. What is the method involved in shooting for 3D cinema and what are the technical requirements for the cameras used?

4. How did the era of stereoscopic cinematography begin and who were some of the pioneers in this field?

5. When and where was the world's first commercial screening of experimental films shot using the anaglyphic method performed?

6. What is considered the "golden age" of stereo cinema and what was the significance of the film "Bwana Devil"?

7. What were some of the notable stereo films released in the 1950s by Columbia Pictures and Warner Bros.?

8. How did the use of anaglyphic format impact the production of stereoscopic films in the 1960s?

9. How did IMAX revolutionize the production and viewing of stereoscopic films in the 1980s?

5. Give Russian equivalents of the following:

разновидность кинематографических систем; присутствие третьего измерения; создают у зрителя иллюзию глубины пространства; одновременную съемку с использованием двух синхронизированных пленочных или цифровых кинокамер; расположены на стереобазовом расстоянии, равном или превышающем расстояние между глазами предусматривают использование для съемки одной специальной камеры с двумя объективами; фильм демонстрируется с использованием специальной технологии; воспринимает эти изображения как одно трехмерное целое; из-за начавшейся вскоре конкуренции с кинематографом; была широко распространена в мире; с набором трехмерных диапозитивов считались обязательным атрибутом каждой состоятельной семьи; пытались перенести в кино, начиная с кинетоскопа; создать аналог фотографического стереоскопа в самые первые годы эксплуатации кинетоскопа; подал заявку на патент на способ производства стереоскопического фильма; изображения из двух фильмов проецируются на экран рядом друг с другом; который объединяет два изображения в одно; метод предполагал использование слишком громоздкого оборудования; фильмов, снятых с использованием анаглифического метода; считается, что «золотой век» стереокино начался в 1952 году; другие полнометражные стереофильмы той эпохи; предполагал использование фильтров; мог показывать фильмы продолжительностью не более одного часа; поэтому возникала необходимость в перерывах; перерывы часто специально прописывались в сценарии ; второй из которых стал первым фильмом в истории, озвученным в стереозвуке; поскольку он также снялся в нескольких других стереоскопических фильмах того же времени; фильмы, снятые в эти годы, демонстрировались в анаглифическом формате; стереоскопичными оказались только те сцены, где главный герой надевал проклятую ритуальную маску; в основном в формате IMAX выпускались документальные фильмы; мир увидел первый полнометражный стереофильм

6. Give English equivalents of the following:

simulate the presence of a third dimension; film is shown using a special technology; each viewer's eye sees only the part of the stereo pair intended for it; based on the phenomenon of human binocular vision; was

already widespread in the world; involves simultaneous shooting using two synchronized film with a set of three-dimensional transparencies were considered an obligatory attribute of every wealthy family; filed a patent application for a method of producing a stereoscopic film; images from two films are projected onto the screen next to each other; that combines the two images into one; intermissions were often specially prescribed in the script; the method involved the use of too bulky equipment; among those shown were filming with the participation of Marie Doro; shooting oriental dancers, as well as filming Niagara Falls; was demonstrated using a dual projector; could hold films for no more than one hour of film, and therefore there was a need for intermissions; became the first film in history to be voiced in stereo; since he also starred in several other stereoscopic films of the same time; films shot during these years were shown in anaglyphic format; only those scenes where the main character wore a cursed ritual mask turned out to be stereoscopic; documentaries were produced mainly in IMAX format; jointly by Cameron and cameraman Vince Pace; a full-fledged way of demonstrating three-dimensional images; shift the angle and move in space; the viewer will not be able to look behind the object or look at the latter from different sides.

7. Match the equivalents to the word combinations given in the left column:

a)			
1.	a kind of cinematographic systems that simulate the presence of a third dimension	1.	глаз каждого зрителя видит только ту часть стереопары, которая предназначена для него
2.	or cause the viewer to have the illusion of the depth of space	2.	считается, что «золотой век» стереокино начался в ….
3.	shooting using two synchronized film or digital movie cameras	3.	из-за начавшейся вскоре конкуренции с кинематографом отказались от этой идеи
4.	provide for the use of one special camera with two lenses for shooting, shooting a stereo pair on one or two films	4.	провели первый в мире коммерческий показ экспериментальных фильмов, снятых с использованием анаглифического метода
5.	each viewer's eye sees only the part of the stereo pair intended for it	5.	разновидность кинематографических систем, которые имитируют присутствие третьего измерения

6.	were considered an obligatory attribute of every wealthy family, and formed an integral part of leisure	6.	его применение в кинотеатрах казалось нецелесообразным
7.	because of the competition with cinematography that began soon, abandoned this idea	7.	одновременную съемку с использованием двух синхронизированных пленочных или цифровых кинокамер
8.	indicated that images from two films are projected onto the screen next to each other	8.	зритель не сможет заглянуть за объект или рассмотреть его с разных сторон
9.	its use in theaters seemed impractical	9.	считались обязательным атрибутом каждой состоятельной семьи и были неотъемлемой частью досуга
10.	performed the world's first commercial screening of experimental films shot using the anaglyphic method	10.	предусматривают использование для съемки одной специальной камеры с двумя объективами, снимающей стереопару на одну или две пленки
11.	the viewer will not be able to look behind the object or look at the latter from different sides	11.	указывалось, что изображения из двух фильмов проецируются на экран рядом друг с другом
12.	It is believed that the "golden age" of stereo cinema began in	12.	создают у зрителя иллюзию глубины пространства
b)			
1.	fell on some significant plot twist	1.	стереоскопичными оказались только те сцены, где главный герой надевал проклятую ритуальную маску
2.	was demonstrated using a dual projector, and assumed the use of polaroid filters	2.	снят с помощью цифровой камеры RealityCameraSystem, разработанной Кэмероном совместно с оператором Винсом Пейсом
3.	therefore there was a need for intermissions	3.	мир увидел первый полнометражный стереофильм

4.	These intermissions were often specially prescribed in the script	4.	в честь полувековой годовщины первой «стерео-лихорадки»
5.	shift the angle and move in space	5.	полноценным способом демонстрации трехмерных изображений
6.	became the first film in history to be voiced in stereo	6.	первым полнометражным фильмом, выпущенным в формате IMAX 3D
7.	only those scenes where the main character wore a cursed ritual mask turned out to be stereoscopic	7.	приходились на какой-нибудь важный поворот сюжета.
8.	«World 3-D Exposition» festival	8.	сместите ракурс и переместитесь в пространстве
9.	in honor of the half-century anniversary of the first «stereo fever».	9.	перерывы часто специально прописывались в сценарии
10.	a full-fledged way of demonstrating three-dimensional images	10.	стал первым фильмом в истории, озвученным в стереозвуке
11.	The first feature film released in IMAX 3D	11.	фестиваль «Всемирная трехмерная экспозиция»
12.	was shot using the digital camera system Reality Camera System, developed jointly by Cameron and cameraman Vince Pace	12.	демонстрировался с помощью двойного проектора и предполагал использование фильтров «Полароид»
13.	the world saw the first full—length stereo film	13.	поэтому возникала необходимость в перерывах

8. Complete the following word-combinations using the information in the right column and translate them.

A)			
1.	that simulate the presence of …	1.	intended for it
2.	cause the viewer to have the illusion of …	2.	an integral part of leisure
3.	simultaneous shooting using two synchronized film or digital movie cameras …	3.	abandoned this idea

4.	the phenomenon of human binocular vision and ...	4.	one three-dimensional whole.
5.	the lenses of which are located at a stereo base distance equal to or greater than …	5.	the optical parallax effect
6.	each viewer's eye sees only the part of the stereo pair …	6.	a third dimension
7.	the visual cortex of the brain perceives these images as …	7.	with identical technical characteristics
8.	were considered an obligatory attribute of every wealthy family, and formed …	8.	the depth of space
9.	because of the competition with cinematography that began soon, Lumiere brothers …	9.	the distance between the eyes of an adult
B)			
1.	filed a patent application for a method of …	1.	where the main character wore a cursed ritual mask
2.	due to the fact that …	2.	look at the latter from different sides.
3.	performed the world's first commercial screening of experimental films …	3.	therefore there was a need for intermissions
4.	demonstrated using a dual projector, and …	4.	fell on some significant plot twist
5.	could hold films for no more than one hour of film, and …	5.	shot using the anaglyphic method
6.	often specially prescribed in the script and …	6.	a full-fledged way of demonstrating three-dimensional images
7.	only those scenes … … turned out to be stereoscopic	7.	producing a stereoscopic film
8.	can be called, with some limitations, …	8.	assumed the use of polaroid filters
9.	will not be able to look behind the object or …	9.	the method involved the use of too bulky equipment

9. Read the questions and choose the correct answers.
1. What is the fundamental principle behind 3D cinema?
a) Binocular vision
b) Trinocular vision

c) None of the above

d) Monocular vision

2. In 3D cinema, how are the images from two films projected onto the screen?

a) One after the other

b) Next to each other

c) Alternating

d) Overlapped

3. When did the "golden age" of stereo cinema begin?

a) 2003

b) 1884

c) 1980

d) 1952

4. How was the first stereoscopic color film "Bwana Devil" typically demonstrated?

a) Using a single projector

b) None of the above

c) With a dual projector and Polaroid filters

d) Through holographic projection

5. What technology was used for shooting the film "Ghosts of the Abyss" by James Cameron in 2003?

a) IMAX camera

b) GoPro camera

c) Virtual Reality Camera System

d) Digital Camera System Reality Camera System

6. Which technology was utilized for the first feature film released in IMAX 3D, "Wings of Courage"?

a) Stereoscope glasses

b) Digital Camera System Reality Camera System

c) Anaglyphic format

d) IMAX format

7. What was the name of the British pioneer who filed a patent for producing a stereoscopic film in the late 1890s?

a) William Fries-Green

b) Waddell

c) Lumiere

d) Porter

8. In what city was the first commercial screening of experimental films shot using the anaglyphic method held in 1915?

a) Berlin

b) Paris

c) Rome

d) New York

9. What is the main limitation of stereo cinema?
a) Excessive use of Polaroid filters
b) Lack of vibrant colors
c) Requirement for bulky equipment
d) Based only on binocular vision
10. Which actor became known as the "king of 3D" due to his involvement in stereoscopic films during the "golden age"?
a) William Fries-Green
b) Marie Doro
c) Vincent Price
d) James Cameron

10. Make a plan of the text and retell it looking in your plan.

11. Read the part of the scientific text and translate it.
Text I
3D Technology History in Cinema Industry
History of mankind is the history of incredible openings, discoveries and inventions. Needless to say, only the recent centuries are to be considered the most productive times in this respect. What can not be doubted is the fact that during the whole history of its existence mankind achieved a little part of what it achieved during the 19th — 20th century. At this period, the development of human thought acquired the fastest speed and the lives of people started changing drastically. One of the greatest inventions of mankind in the 19th century was the invention of cinema, although it was not paid so much attention to at the time of its invention. Industry possessed the minds of all inventors and all their activities were aimed at industrial-technological development, but already at the beginning of the 20th century, cinema became an integral part of people's lives and it became impossible to imagine the world culture without cinema. In this respect, the invention of the 3D cinema takes a special place, as far as it marked the next, and special, stage in the development of cinema and technology on the whole (Freedman, 1998).

Although a lot of scientists and cinema historians claim that the appearance of the 3D cinema should be referred to at the end of the 19th century, it is obvious that overall access to the cinema of this kind became possible only in the 20th century. Even despite this fact, 3D movies are still considered to be something unusual and time is needed for the audiences in all countries around the world to get used to 3D. The history of the cinema knew lots of revolutionary changes but the invention and further development of 3D technology became a special stage as far as it is considered to be the third epoch in the history of cinema. 3D cinema is one of the greatest inventions by mankind and to understand its nature a look should be taken at cinema history (Przyblyski, 2001).

It is traditionally accepted to consider 1895 the year of the cinema invention. Although some scholars as Yahnke, suppose that attempts to shoot motion pictures were made long before this date, it is not proved factually while the activities of brothers Lumiere are proved by their motion picture "The Arrival of the Express Train at Ciotat" and thus they are considered to be the fathers of cinema (Wood, 2007). At the initial stages of cinema development, most of the motion pictures were silent and short in time. This was explained by the low level of technology development. When technological means allowed making films longer, they became full-length. The most famous actor of those times was Charlie Chaplin, while the wide-known directors of silent movies were Griffith, Flaherty and some others (Bruce, 2000).

As soon as the development of technology reached the stage that allowed simultaneous recording of visual and soundtracks, motion pictures became sounded-on. This was the second era in the history of cinema and increased its popularity in the world. Such directors as Alfred Hitchcock, John Ford and Victor Fleming created lots of masterpieces of the cinema of the sound era and contributed greatly to the integration of cinema as one of the arts into the world culture. In the middle of the 20th-century color enriched the cinema qualities and marked the next stage in cinema development (Sperb, 2007). Since then, cinema has acquired a lot of new qualities besides becoming colorful — special effects have come into use to produce unbelievable impressions on spectators, computer technologies entered the sphere of cinema in the last decade of the 20th century and brought a lot of innovations to filming, one of which is the 3d technology (Freedman, 1998).

The attempts to make motions pictures perceivable from the three dimensions from which all images of reality are perceived by the human eye were numerous from the initial stages of cinematography existence. Even brothers Lumiere tried to make their films 3D by means of painting tapes in green and red and showing them simultaneously while the audience had to wear eyeglasses colored in opposite colors. The three-dimensional motion pictures seemed to be a great step forward but the difficulties that were connected with their demonstration made scholars look for other ways to create 3D, or stereoscopic, films. In 1941 in Moscow, the first cinema with 3D filming technology was opened but the procedure of film viewing was too difficult there as spectators had to be motionless during the film and wear spectacles causing visual fatigue. Holographic imagery invented in 1947 was the next attempt to create 3D movies. The invention of laser allowed to the production of high-quality holographic images in color, and already in 1966 in the United States of America the first short holographic film was demonstrated in public (Strehovec, 2007).

Nevertheless, the use of holographic images was too time- and effort-consuming and the attempts to create 3D movies were left for better times.

Only in the recent years, exactly in the 1980s — 2000s, the world of cinema again became kin on the idea of 3D motion pictures production (Bruce, 2000). In Ireland, as well as in the whole world, this trend is obvious nowadays and can be explained by the great advance made by computer technology that allows producing 3D films without sophisticated technology and lots of time spent. The most famous film directors of the world, like Steven Spielberg, James Cameron, etc. acknowledge that the words Eisenstein said in the 1920s turned out to be prophetic and the future **of** cinematography is really the 3D motion pictures (Machniewska, 2002).

12. Make a plan of the text and retell it looking in your plan.

VIDEO FILE FORMAT AND CODEC BASICS
UNIT IV

1. Practice the pronunciation of the new words and memorize them.
1. balance [ˈbæləns] баланс, равновесие
2. compress [ˈkɒmpres] сдавливать, сжимать
3. compression [kəmˈpreʃn] уплотнение, сжатие
4. data [ˈdeɪtə] информация, данные
5. decode [ˈdiːkəʊd] распаковать, расшифровать, декодировать
6. decompress [diːkəmˈpres] сжать, распаковать
7. definition [defɪˈnɪʃn] определение, разрешение
8. edit [ˈedɪt] править, редактировать
9. editing [ˈedɪtɪŋ] редактирование, монтаж
10. embed [ɪmˈbed] встраивать
11. encode [ɪnˈkəʊd] зашифровать, кодировать
12. extension [ɪksˈtenʃn] расширение
13. footage [ˈfʊtɪʤ] метраж; отснятый материал
14. glossy [ˈglɒsɪ] глянцевый, новейший (зд.)
15. post [pəʊst] вывесить, размещать
16. sharing [ˈʃeərɪŋ] разделение, совместное использование
17. shoot [ʃuːt] стрелять, снимать
18. storing [ˈstɔːrɪŋ] хранение
19. stream [striːm] поток, ручей; потоковая передача, потоковый режим
20. strike [straɪk] поражать; обеспечить; найти баланс (зд.)
21. top — основные
22. understand — разобраться (зд.)
23. versatile [ˈvɜːsətaɪl] многообразный, разносторонний
24. viewing [ˈvjuːɪŋ] обзор, просмотр
25. wrapper [ˈræp.ər] оболочка

2. Practice the pronunciation of the following word-combinations and memorize them:
1. Advanced Video Coding High Definition **(AVCHD)** — усовершенствованное кодирование видео высокого разрешения
2. aspect ratio — соотношение сторон
3. audio video interleave — чередование аудио и видео
4. cinema DNG — кинотеатр DNG
5. digital camcorder — цифровая видеокамера
6. DSLR camera — цифровая зеркальная камера
7. ease of use — простота использования
8. editing timeline — временная шкала редактирования

9. final cut — окончательный монтаж

10. high-definition video — видео высокой четкости

11. keep in mind — иметь в виду

12. latest broadcast formats — последние форматы вещания

13. lightweight workflow [ˈwɜːk.fləʊ] упрощенная рабочая программа

14. open source — открытый исходный код

15. proprietary [prəˈpraɪə.tər.i] videofile format — с подходящим форматом видеофайлов

16. seamless integration — бесшовная интеграция

17. shoot footage — отснять материал

18. universal file format — универсальный формат файла

3. Read and translate the text.
Text I

Video file format and codec basics

Because video files can be large, programs called codecs were developed to make them easier to store and share. Codecs encode data to compress it for storing and sharing. Then they decode that data to decompress it for viewing and editing. The most common codec for video compression is H.264 or AVC.

Audio file formats or file extensions are the containers or wrappers for these codecs. As with glossy audio file formats, most video formats lose data in compression. Which format you choose depends on the balance you want to strike between quality and ease of use.

Understand the top video file extensions.

These are the most common digital video formats and their most frequent uses.

MP4 (MPEG-4 Part 14) is the most common type of video file format. Apple's preferred format, MP4 can play on most other devices as well. It uses the MPEG-4 encoding algorithm to store video and audio files and text, but it offers lower definition than some others. MP4 works well for videos posted on YouTube, Facebook, Twitter, and Instagram.

MOV (QuickTime Movie) stores high-quality video, audio, and effects, but these files tend to be quite large. Developed for QuickTime Player by Apple, MOV files use MPEG-4 encoding to play in QuickTime for Windows. MOV is supported by Facebook and YouTube, and it works well for TV viewing.

WMV (Windows Media Viewer) files offer good video quality and large file size like MOV. Microsoft developed WMV for Windows Media Player. YouTube supports WMV, and Apple users can view these videos, but they must download Windows Media Player for Apple. Keep in mind you can't select your own aspect ratio in WMV.

AVI (Audio Video Interleave) works with nearly every web browser on Windows, Mac, and Linux machines. Developed by Microsoft, AVI offersthe

highest quality but also large file sizes. It is supported by YouTube and works well for TV viewing.

AVCHD

Advanced Video Coding High Definition is specifically for high-definition video. Built for Panasonic and Sony digital camcorders, these files compress for easy storage without losing definition.

FLV, F4V, and SWF

Flash video formats FLV, F4V, and SWF (Shockwave Flash) are designed for Flash Player, but they're commonly used to stream video on YouTube. Flash is not supported by iOS devices.

MKV

Matroska Multimedia Container format is free and open source. Developed in Russia, It supports nearly every codec, but it is not itself supported by many programs. MKV is a smart choice if you expect your video to be viewed on a TV or computer using an open-source media player like VLC or Miro.

WEBM or HTML5

These formats are best for videos embedded on your personal or business website. They are small files, so they load quickly and stream easily.

MPEG-2

If you want to burn your video to a DVD, MPEG-2 with an H.262 codec is the way to go.

Editing and exporting video files.

Whether you shoot your footage with a DSLR camera, CinemaDNG, or other HD video camera, you can work with your native camera format in Adobe Premiere Pro. With lightweight workflows and seamless integration with other Adobe apps, Premiere Pro allows you to create the video you want, even on mobile workstations. Once you've made your final cut, you can export to the latest broadcast formats.

FAQs on video file formats.

While similar in name, these two file types are very different. MP3 stands for MPEG-1 Audio Layer III, and it is an audio-only container. This format compresses audio files for an easy and versatile way to store sound bites and music. An MP4 (MPEG-4 Part 14), on the other hand, is a multimedia container that can store audio, video, still images, subtitles, and text.

MOV is a proprietary video file format made for Apple's QuickTime player. This large format is great for editing videos or viewing on a larger screen. MP4s are a universal file format compatible with most streaming platforms, and their compressed nature makes them smaller and easier to handle. To share videos, it's often necessary to convert from an MOV to an MP4.

With Premiere Pro, you can easily convert MP3 audio files into MP4 video content. Simply upload them to your editing timeline to make them a part of your latest video project. Converting videos into different file types is also easy, such as going from an MOV to an MOV to an MP4. Upload almost any

type of video file to your project timeline, and then export your project in your desired format.

4. Give answers to the following questions on the basis of the text.
1. What is the most common codec for video compression?
2. What are the containers or wrappers for codecs?
3. What is MP4?
4. What do you know about MOV?
5. What type of video file extension can work nearly every web browser?
6. What's the difference between an MP3 and an MP4?
7. What's the difference between an MOV and an MP4?
8. How do you convert popular file types?

5. Give Russian equivalents of the following:
упростить их хранение и совместное использование; сжать для хранения и совместного использования; для просмотра и редактирования; наиболее распространенный кодек для сжатия видео; разберитесь с основными расширениями; являются контейнерами или оболочками для этих кодеков; наиболее распространенные цифровые видеоформаты; как и в случае с; более низкое разрешение; сохраняет высококачественное видео, аудио и эффекты; пользователи могут просматривать эти видео; хорошо подходит для просмотра телепередач; собственное соотношение сторон; предлагает как высочайшее качество, так и большие размеры файлов; обычно используются для потоковой передачи видео (для стримминга); усовершенствованное кодирование видео высокого разрешения; размещаемые на вашем личном или деловом веб-сайте; бесплатный и с открытым исходным кодом; редактирование и экспорт видеофайлов; независимо от того, как; отснятый материал с помощью цифровой зеркальной камеры; как только вы сделаете окончательный монтаж; мобильные платформы; аудио, видео, неподвижные изображения, субтитры и текст; для редактирования видео или просмотра на большом экране; практически любой тип видеофайла на таймлайн вашего проекта; совместимый с большинством потоковых платформ.

6. Give Russian equivalents of the following:
the containers or wrappers for these codecs; the most common digital video formats and their most frequent uses; can play on most other devices as well; works well for videos posted on; files tend to be quite large; works well for TV viewing; works with nearly every web browser on machines; Advanced Video Coding High Definition; commonly used to stream video; stream easily; free and open source; work with your native camera format; to make them easier to store and share; to compress for storing and sharing; to decode that data to decompress; to lose data in compression; to strike between quality and

ease of use; Windows Media Viewer files offer good video quality and large file; keep in mind; for easy storage without losing definition; commonly used to stream video; it is not itself supported by many programs; to burn your video; to shoot your footage with a DSLR camera, lightweight workflows and seamless integration; once you've made your final cut; versatile way to store sound bites and music; a multimedia container that can store audio, video, still images, subtitles, and text; a proprietary video file format; for editing videos or viewing on a larger screen; a universal file format compatible with most streaming platforms;makes them smaller and easier to handle; to share videos; upload almost any type of video file to your project timeline,

7. Match the equivalents to the word combinations given in the left column.

a)			
1.	make them easier to store and share	1.	разберитесь с основными расширениями видеофайлов.
2.	compress it for storing and sharing	2.	зависит от того, какой баланс вы хотите обеспечить между качеством и простотой применения.
3.	decode that data to decompress it for viewing and editing	3.	наиболее распространенные цифровые видеоформаты и их наиболее частое использование
4.	the containers or wrappers for these codecs	4.	большинство видеоформатов теряют данные при сжатии
5.	most video formats lose data in compression	5.	хранилища или оболочки для этих кодеков
6.	depends on the balance you want to strike between quality and ease of use	6.	сжать их для хранения и совместного использования
7.	understand the top video file extensions	7.	чтобы упростить их хранение и совместное использование
8.	the most common digital video formats and their most frequent uses	8.	декодируют эти данные, чтобы распаковать их для просмотра и редактирования
b)			
1.	Apple's preferred format MP4	1.	файлы, как правило, довольно большие.
2.	can play on most other devices as well	2.	используют кодировку MPEG-4 для воспроизведения в QuickTime для Windows

3.	offers lower definition than some others	3.	хорошо подходит для просмотра телепередач
4.	works well for videos posted on	4.	чередование аудио и видео
5.	files tend to be quite large	5.	предпочитаемый Apple формат MP4
6.	use MPEG-4 encoding to play in QuickTime for Windows	6.	может воспроизводиться и на большинстве других устройств
7.	works well for TV viewing	7.	обеспечивает более низкое разрешение, чем некоторые другие
8.	Audio Video Interleave	8.	хорошо подходит для видео, размещенных на
c)			
1.	works with nearly every web browser on machines	1.	сжимаются для удобства хранения без потери четкости
2.	works well for TV viewing.	2.	но сам по себе не поддерживается многими программами
3.	Advanced Video Coding High Definition	3.	бесплатный и с открытым исходным кодом
4.	specifically for high-definition video.	4.	обычно используются для потоковой передачи видео
5.	built for digital camcorders	5.	усовершенствованное кодирование видео высокого рарешения
6.	compress for easy storage without losing definition	6.	работает практически со всеми веб-браузерами на компьютерах
7.	commonly used to stream video	7.	созданные для цифровых видеокамер
8.	free and open source	8.	специально для видео высокой четкости
9.	but it is not itself supported by many programs	9.	хорошо подходит для просмотра по телевизору
d)			
1.	to be viewed on a TV or computer using an open-source media player	1.	благодаря упрощенным рабочим процессам и бесшовной интеграции
2.	are best for videos embedded on your personal or business website	2.	как только вы сделаете окончательный монтаж

3.	stream easily	3.	записать свое видео на DVD, вам подойдет формат MPEG-2 с кодеком H.262
4.	burn your video to a DVD, MPEG-2 with an H.262 codec is the way to go	4.	отснять материал с помощью цифровой зеркальной камеры CinemaDNG
5.	shoot your footage with a DSLR camera	5.	экспортировать его в _последние форматы вещания_
6.	with lightweight workflows and seamless integration	6.	лучше всего подходят для видео, размещаемых на вашем личном или деловом веб-сайте
7.	once you've made your final cut	7.	несмотря на схожесть названий,
8.	export to the latest broadcast formats.	8.	просматриваться на телевизоре или компьютере с помощью медиаплеера с открытым исходным кодом
9.	while similar in name	9.	легко передаются в потоковом режиме
e)			
1.	stands for MPEG-1 Audio Layer III	1.	загрузите их на свой таймлайн редактирования
2.	compresses audio files for an easy and versatile way to store sound bites and music	2.	загрузите практически любой тип видеофайла на таймлайн вашего проекта
3.	compatible with most streaming platforms	3.	делает их меньше по размеру и более простыми в обращении
4.	makes them smaller and easier to handle	4.	расшифровывается как _MPEG-1 AudioLayerIII_
5.	upload them to your editing timeline	5.	сжимает аудиофайлы, обеспечивая простой и универсальный способ хранения звуковых фрагментов и музыки
6.	upload almost any type of video file to your project timeline	6.	совместимый с большинством потоковых платформ

8. Complete the sentences using the information in the right column and translate them

a)			
1.	because video files can be large,	1.	are the containers or wrappers for these codecs.

2.	codecs encode data to compress it for	2.	the most common type of video file format
3.	Then they decode that data	3.	play on most other devices as well.
4.	audio file formats or file extensions	4.	most video formats lose data in compression.
5.	as with glossy audio file formats,	5.	programs called codecs were developed to make them easier to store and share.
6.	MP4 (MPEG-4 Part 14) is	6.	audio files and text, but it offers lower definition than some others.
7.	Apple's preferred format, MP4 can	7.	storing and sharing.
8.	It uses the MPEG-4 encoding algorithm to store video and	8.	to decompress it for viewing and editing
b)			
1.	MOV (QuickTime Movie) stores high-quality video, audio, and effects, but	1.	every web browser on Windows, Mac, and Linux machines.
2.	WMV (Windows Media Viewer) files offer good video quality and	2.	specifically for high-definition video
3.	YouTube supports WMV, and Apple users can view these videos, but	3.	these files tend to be quite large.
4.	Audio Video Interleave works with nearly	4.	they're commonly used to stream video on YouTube.
5.	developed by Microsoft, AVI offersthe highest quality but	5.	they must download Windows Media Player for Apple.
6.	Advanced Video Coding High Definition is.	6.	compress for easy storage without losing definition.
7.	built for Panasonic and Sony digital camcorders, these files	7.	iOS devices.
8.	flash video formats FLV, F4V, and SWF (Shockwave Flash) are designed for Flash Player, but	8.	large file size like MOV.
9.	flash is not supported by	9.	also large file sizes.
c)			

1.	Matroska Multimedia Container format is	1.	work with your native camera format in Adobe Premiere Pro.
2.	developed in Russia, It supports nearly every codec, but	2.	export to the broadcast formats.
3.	whether you shoot your footage with a DSLR camera, CinemaDNG, or other HD video camera, you can	3.	versatile way to store sound bites and music
4.	with lightweight workflows and seamless integration with other Adobe apps, Premiere Pro allows you	4.	store audio, video, still images, subtitles, and text.
5.	once you've made your final cut, you can	5.	makes them smaller and easier to handle.
6.	MP3 stands for MPEG-1 Audio Layer III, and	6.	free and open source.
7.	MP3 format compresses audio files for an easy and.	7.	to convert from an MOV to an MP4.
8.	an MP4 (MPEG-4 Part 14), on the other hand, is a multimedia container that can	8.	it is an audio-only container.
9.	MP4s are a universal file format compatible with most streaming platforms, and their compressed nature	9.	to create the video you want, even on mobile workstations.
10.	to share videos, it's often necessary	10.	it is not itself supported by many programs

9. Read and give the adequate translation of the text.
Text II.

Video Resolution

Video resolution determines the amount of detail in your video, or how realistic and clear the video appears. It's measured by the number of pixels contained in the standard aspect ratio of 16:9, the most common aspect ratio for television and computer monitors. A higher number of pixels indicates a higher resolution, and a lower number of pixels makes for a low-resolution video. For the common resolutions of 720 and 1080, the naming convention is based on the total number of pixels running in a vertical line down the display area. For 2K, 4K, or 8K video, the resolution is named for the number of pixels running in a horizontal line across the frame.

Progressive scan versus interlaced.

The "p" that often appears after a resolution number, as in 1080p, does not stand for *pixels*. It stands for *progressive scan*, the typical method for loading the pixels in each new frame of a video. Simply put, this means the pixels in each new frame appear on the screen all at once, which is the optimal scan method for digital media. The alternative method is an interlaced scan, in which the pixels for each new frame load in alternating lines, which saves bandwidth but may cause flickering or blurred lines with fast movement.

Standard definition is no longer the standard.

Previously, resolution has been divided between standard definition (SD video) and high definition (HD video). Anything below 720 is considered standard definition. However, as screen resolutions on computer monitors and televisions continue to improve, it's less likely for anything to be shot in SD.

The difference between video resolution and frame rate

Digital videos are made up of thousands of still images played in sequence. While resolution refers to the amount of data in the frame, frame rate refers to how quickly those frames are cycled through, or how many stills are packed into each second. As with video resolution, choose your video's frame rate based on the type of motion you're trying to capture and the type of video formats you expect to release to your audience.

Higher resolutions are not always a better choice.

Consider your end deliverable when choosing a resolution. Video resolution affects video size, and this presents the same challenges as image resolution. If you were looking to create thumbnails for a website, you wouldn't want to waste space on your hard drive by saving huge images with high resolutions. If you know your video project is going to be limited to a YouTube video with a maximum display resolution of 1080, don't waste time and resources by creating your video files in 8K as if they are going to be used in a blockbuster movie.

"Of course you always want the best resolution possible," says director and filmmaker Mike Leonard. "Even though I love the idea of starting as big as possible, what you could end up doing is overwhelming the amount of storage space that the editor is going to need."

Choosing which HD resolution to shoot in.

Video resolution is like a haircut: You can always decrease a video from a high resolution to a lower one, but there's no way to magically increase lower resolution footage after it's been shot. So while you don't want to waste storage space by going too high, you also want to make sure your resolution is high enough for the various formats where your footage might be seen.

720 resolution (HD)

This is the lowest resolution to still be considered HDTV and is often called simply "HD." Most videos are shot in at least 1080, but 720 (1280 × 720 pixels)

can be an acceptable resolution for smaller web content. However, now that most computer screens are HD, best practice is to aim for a higher resolution than 720 for web use and streaming.

1080 resolution (full HD)

Often referred to as "full HD," 1080 (1920 × 1080 pixels) has become the industry standard for a crisp HD digital video that doesn't break your storage space. This is also a common screen resolution for smartphones.

2K resolution or QHD (quad high definition)

The next steps up are QHD (2560 × 1440 pixels) or 2K resolution (2048 × 1080 pixels). These formats provide more room for image edits, larger displays, and reframing without lost quality.

4K resolution (ultra HD)

Called 4K and marketed often as UHD (ultra-high-definition television), this resolution is technically 3840 × 2160 pixels. It looks quite similar to 2K to most viewers but gives filmmakers more room to zoom in and edit. "Resolutions of 2K and 4K are really for theatrical viewing or intense coloring or graphics," explains video editor and director Margaret Kurniawan. "And there's not enough noticeable difference between 4K and 2K, unless you wanted to cut in closer or edit colors. So it matters in post, but it doesn't matter much when someone's viewing it."

8K resolution

Videographers rarely need to shoot in 8K (7680 × 4320 pixels), but this extremely high-res option leaves the most room for creating amazing effects or zooming into a faraway shot without pixelation. "There are two main reasons to film in 8K," says Leonard. "One is visual effects, because it's more pixel information for things like green screens or rotoscoping. And the other is reframing. You can reframe to a proper close-up and you won't notice any degradation in quality."

Try shooting in different resolutions.

With the camera function in Adobe Premiere Rush, you can try shooting in different HD resolutions for free. Toggle on Pro mode to adjust resolution and frame rate manually before shooting. If your device supports it, see if you can spot the difference between videos shot at 720, 1080, and 4K.

The next step is picking up a DSLR camera or video camera and playing with the available resolution settings. "The settings on your camera will make or break you," says Kurniawan. "You need to make sure that they're correct and doing what you want before you shoot. And resolution is a big part of that."

Choose the right resolution for your project ahead of time to save time and space as you edit and create the best footage for your purposes.

10. Give the general idea of the text in English.

11. Read and give the adequate translation of the text.
Text III
Create everything from social clips to feature films
Other styles of sound effects

These are some common categories of both isolated and specialty sound effects.

Glitch sound effects emulate malfunctioning technology, like scratchy analog tape, skipping records or CDs, radio static, or software bugs. A glitch effect can convey the feeling that the recording itself is damaged or decayed.

Cartoon sound effects are comic and often whimsical SFX that create a sense of heightened unreality. Bonks when someone gets hit on the head with a giant mallet, sad trombone sounds, slide whistles while falling, evil laughs, and violin scrapes can all help a viewer believe that they've gone to Toontown.

Trailer sound effects are common in promos for movies and video games Whooshes, impact sounds, rumbles, and other effects provide a sense of action and dynamism, especially during transitions.

Hard and soft sound effects

In addition to the above categories, sound professionals broadly group SFX into "hard" and "soft" categories. Hard sound effects need to be synchronized with something on screen. For instance, dialogue needs to match a person's lip movement, and the sound of a door slamming needs to synchronize with an on-screen slamming door. "Soft" sound effects don't need to be synchronized with anything on screen. Ambient noise and music, for example, usually don't need to be exactly synchronized with action on screen.

Sources for sound effects

There are two major ways to get sound effects for a production: Create them or license them. Most larger productions will create sound effects in-house, employing a Foley artist to create custom effects that match the needs of their media. Smaller productions, though, usually rely on existing resources. Many original sound effects are archived in a sound effects library or bundled into a sound effects pack sold for commercial use. If you don't have the budget for original sound, plenty of websites offer free, high-quality sound effects under a Creative Commons license, along with other resources like royalty-free music.

How to add sound effects to complex projects

Before adding any sound effect to a video project, a sound editor should go through the script a few times, talk to the director, and create a cue sheet to indicate when given sound effects will appear on the soundtrack. Follow this tutorial to add sound effects to video in Premiere Pro.

1. Drag and drop your sound effects into the Essential Sound panel to upload them.

2. Tag each sound effect. The Essential Sound panel allows you to label each sound effect accordingly with tags like "ambience," "room tone," "footsteps," or "dialogue."

3. Make sure every sound effect fades in and fades out. Everything on the soundtrack needs to fade, even if that fade is only for a portion of a second. Abrupt cuts in sound can have a deliberate aesthetic purpose, but otherwise they tend to sound unnatural.

4. Adjust the volume. Make sure all sound effects work with each other, and work in concert with dialogue and music tracks.

Layering sound effects

Sound effects need to be layered to be realistic. When you're in a restaurant, all at once you'll hear the sounds of the kitchen, the music playing over the speakers, and the person talking to you from across the table. You can also think of layering sound effects as filling the audio space. You should layer low-frequency sounds with mid- and high-frequency sounds for rich, well-rounded audio that covers all the bases.

Low-frequency sounds are deep and harder to make out, like traffic noises or the scuffle of footsteps and chairs sliding toward and away from a table.

— *Mid-frequency sounds* are more clear and medium-toned like the chatter of people talking.

— *High-frequency sounds* are sharper and higher in tone like a siren or the clinking of silverware.

Take your sound effects further

Premiere Pro outfits you with all the tools you need to edit video on desktop and mobile. Add sound effects,music, visual effects, and everything you need to make your videos come to life

12. Give the general idea of the text in English.

THE BEST AUDIO FORMAT TYPES
FOR AUDIOPHILES
UNIT V

1. Practice the pronunciation of the new words and memorize them.

1. amplitude [ˈæmplɪtjuːd] — амплитуда, обширность, размах
2. capture — захватывать, получать
3. casual listener — случайный слушатель
4. collaborating — сотрудничать
5. decompress — распаковывать
6. degrade — ухудшаться
7. density — плотность
8. destination — место назначения
9. drop — воспроизводить
10. fidelity — точность воспроизведения
11. inaudible [ɪnˈɔːdəbl] — неслышный, безшумный, неразборчивый
12. intact [ɪnˈtækt] — неизменный, неповрежденный
13. manipulate [məˈnɪpjʊleɪt] — манипулировать, управлять
14. overwhelm [əʊvəˈwelm] ошеломить, поразить, впечатлить
15. retain — сохранять
16. synchronization [sɪŋkrənaɪˈzeɪʃn] — синхронизация

2. Practice the pronunciation of the following word- combinations and memorize them:

1. analog waveforms — аналоговые сигналы
2. back and forth — туда и обратно
3. lossless formats [ˈlɒslɪs] — форматы без потерь
4. lossy formats — форматы с потерями
5. Pulse-Code Modulation — импульсно-кодовая модуляция
6. pulse-density modulation — модуляция плотности импульсов
7. top-of-the-line audio systems — первоклассные аудиосистемы
8. uncompressed formats — несжатые форматы
9. unoptimized music files — неоптимизированные музыкальные файлы

3. Read and translate the text.
Text I
The best audio format types for audiophiles

Don't let the choices overwhelm you. Whether you're just listening or you're mixing and mastering, find the audio file format that fits your needs.

The basics of sound quality.

Audio codecs are programs that compress data for transmission and decompress that data on the receiving end. Their speed is measured in

thousands of bits processed per second, known as "bitrate" or "kbps," and this number varies even within a single format. Generally, a lower bitrate means a smaller file, but that also means more data (sound) is lost in compression.

Other important factors are sample rate and bit depth. The sample rate is the number of samples (of signal amplitude or "sound") per second. Bit depth refers to the number of bits per sample — the higher this number, the fuller (and potentially louder) the sound.

Lossy formats

Lossy audio formats lose data in the transmission. They don't decompress back to their original file size, so they end up smaller, and some sound waves are lost. Artists and engineers who send audio files back and forth prefer not to use lossy formats, because the files degrade every time they're exported.

MP3 (MPEG-1 Audio Layer III) is the most popular of the lossy formats. MP3 files work on most devices, and the files can be as small as one-tenth the size of lossless files. MP3 is fine for the consumer, since most of the sound it drops is inaudible, but that's not the case when it comes to bit depth. "MP3 files can only be up to 16-bit, which is not what you want to be working in," says producer, mixer, and engineer Gus Berry. "You want to be working in at least 24-bit or higher when recording and mixing."

AAC (Advanced Audio Coding), or AAC files (also known as MPEG-4 AAC), take up very little space and are good for streaming, especially over mobile devices. Requiring less than 1 MB per minute of music and sounding better than MP3 at the same bitrate, the AAC format is used by iTunes/Apple Music, YouTube, and Android.

Ogg Vorbis is the free, open-source audio codec that Spotify uses. It's great for streaming, but the compression results in some data loss. Experts consider it a more efficient format than MP3, with better sound at the same bitrate.

Lossless formats.

These files decompress back to their original size, keeping sound quality intact. Audio professionals want all of the original sound waves, so they prefer lossless. These files can be several times larger than MP3s. Lossless bitrates depend on the volume and density of the music, rather than the quality of the audio.

FLAC (Free Lossless Audio Codec) offers lossless compression, and it's free and open-source.

ALAC (Apple's Lossless Audio Codec) allows for lossless compression, but it works only on Apple devices.

Uncompressed formats.

These files remain the same size from origin to destination.

WAV (Waveform Audio File) retains all the original data, which makes it the ideal format for sound engineers. "WAV has greater dynamic range and greater bit depth," creative producer and sound mixer Lo Boutillette says of her preferred format. "It's the highest quality," Berry agrees. "It can be 24-bit, 32-bit, all the way up to 192kHz sample rate and even higher these days." If you're collaborating and

sending files back and forth, WAV holds its time code. This can be especially useful for video projects in which exact synchronization is important.

AIFF (Audio Interchange File Format) files are like WAV files in that they retain all of the original sound and take up more space than MP3s. They can play on Macs and PCs, but they don't hold time codes, so they're not as useful for editing and mixing.

DSD (Direct Stream Digital) is an uncompressed, high-resolution audio format. These files encode sound using pulse-density modulation. They are very large, with a sample rate as much as 64 times that of a regular audio CD, so they require top-of-the-line audio systems.

PCM (Pulse-Code Modulation), used for CDs and DVDs, captures analog waveforms and turns them into digital bits. Until DSD, this was thought to be the closest you could get to capturing complete analog audio quality.

A coda on digital audio formats.

If you're listening to spoken word recordings or you're a casual listener who's OK with unoptimized music files, you can go with a compressed format and save space in your music library. If you have more educated ears and expensive audio equipment, you may want lossless compression for its combined space-saving and fidelity. If you're recording or manipulating audio or setting it to video always go with lossless or uncompressed. No matter your needs, there's an audio file format for you.

4. Give answers to the following questions on the basis of the text.

1. What is the relationship between bitrate and the size of an audio file?

2. How do sample rate and bit depth affect sound quality?

3. Why do artists and engineers prefer not to use lossy audio formats when exchanging files?

4. What are the limitations of MP3 files concerning bit depth?

5. Which audio format does Spotify use, and what are its advantages and drawbacks?

6. How does FLAC differ from MP3 in terms of compression and audio quality?

7. In what ways is the WAV format considered ideal for sound engineers?

8. What is the main advantage of DSD over PCM?

9. For what reasons might someone choose a compressed audio format over a lossless or uncompressed one?

10. What considerations should be taken into account when choosing an audio file format for recording or audio manipulation?

5. Give Russian equivalents of the following:

независимо от того, просто ли вы слушаете или занимаетесь микшированием; формат аудиофайла, соответствующий вашим потребностям; число варьируется даже в пределах одного формата; как

правило; означает, что при сжатии теряется больше данных; частота дискретизации и разрядность; количество выборок; разрядность относится к количеству бит на выборку; не распаковываются обратно до исходного размера файла; поэтому в конечном итоге; туда и обратно; предпочитают не использовать форматы с потерями; их размер может составлять всего одну десятую размера файлов без потерь; звук, который он воспроизводит, неразборчив;занимают очень мало места и хороши для потоковой передачи; считают его более эффективным форматом; скорость передачи без потерь зависит от громкости и плотности; обеспечивает сжатие без потерь; от источника до места назначения; сохраняет все исходные данные, что делает его идеальным форматом для звукорежиссеров; обладает большим динамическим диапазоном и большей битовой глубиной; вплоть до частоты дискретизации; в том, что они сохраняют весь оригинальный звук и занимают больше места; кодируют звук с использованием модуляции плотности импульсов; с частотой дискретизации в 64 раза большей, чем; требуются первоклассные аудиосистемы; импульсно-кодовая модуляция; до появления DSD считалось, что это максимально приближает вас к получению полного аналогового качества звука; случайным слушателем, который не против неоптимизированных музыкальных файлов; более развитый слух и дорогое аудиооборудование; вам может потребоваться сжатие без потерь для экономии места и точности воспроизведения; если настраиваете его на видео, всегда выбирайте без потерь или без сжатия; независимо от ваших потребностей.

6. Give Russian equivalents of the following:

the most popular of the lossy formats; since most of the sound it drops is inaudible; which is not what you want to be working in; free, open-source audio codec; these files decompress back to their original size; casual listener who's OK with unoptimized music files; more educated ears and expensive audio equipment, files remain the same size from origin to destination; retains all the original data; all the way up to 192kHz sample rate; especially useful for video projects in which exact synchronization is important; you may want lossless compression for its combined space-saving and fidelity; the basics of sound quality, compress data for transmission and decompress that data on the receiving end, sample rate and bit depth; the number of samples; don't decompress back to their original file size, so they end up; back and forth; files are like WAV files in that they retain all of the original sound and take up more space; an uncompressed, high-resolution audio format; captures analog waveforms; this was thought to be the closest you could get to capturing complete analog audio quality.

7. Match the equivalents to the word combinations given in the left column

1.	compress data for transmission and decompress that data on the receiving end.	1.	зависит от громкости и плотности музыки, а не от качества звука

2.	means more data (sound) is lost in compression.	2.	который не против неоптимизированных музыкальных файлов, вы можете использовать сжатый формат
3.	sample rate and bit depth.	3.	сжатие приводит к некоторой потере данных
4.	the number of samples (of signal amplitude or "sound")	4.	всегда выбирайте без потерь или без сжатия
5.	Bit depth refers to the number of bits per sample	5.	распаковывать обратно до их первоначального размера, сохраняя качество звука неизменным
6.	don't decompress back to their original file size, so they end up smaller	6.	считают его более эффективным форматом
7.	take up very little space and are good for streaming	7.	остаются одного размера от источника до места назначения
8.	the compression results in some data loss	8.	сжимать данные для передачи и распаковывать эти данные на принимающей стороне.
9.	consider it a more efficient format	9.	Разрядность относится к количеству бит на выборку
10.	decompress back to their original size, keeping sound quality intact	10.	не распаковываются обратно до исходного размера файла, поэтому в конечном итоге они становятся меньше
11.	depend on the volume and density of the music, rather than the quality of the audio	11.	означает, что при сжатии теряется больше данных (звука).
12.	remain the same size from origin to destination	12.	занимают очень мало места и хороши для потоковой передачи
13.	who's OK with unoptimized music files, you can go with a compressed format	13.	частота дискретизации и разрядность
14.	go with lossless or uncompressed	14.	количество выборок (амплитуды сигнала или «звука»)

8. Read the questions and choose the correct answers.

1. What does the term "bitrate" refer to in audio codecs?
a) The size of the audio file
b) The speed of data compression and decompression in bits per second

2. How is the quality of an MP3 file affected by its bitrate?
a) A higher bitrate always results in a smaller file size
b) A lower bitrate generally means a smaller file and more lost data

3. What is the consequence of using lossy audio formats?
a) Files always decompress to their original size
b) The files end up smaller with some sound waves lost

4. Which of the following statements about AAC files is correct?
a) They are only compatible with Android devices
b) They are known for taking up very little space and being good for streaming

5. What is the significance of sample rate and bit depth in audio files?
a) They determine the overall sound quality, with higher values meaning better audio
b) They are measures of how compressed the audio file is

6. FLAC is known for:
a) Its lossy compression technique
b) Offering lossless compression and being open-source

7. Which audio file format retains all original data making it ideal for sound engineers?
a) MP3
b) WAV

8. Why might AIFF files be less useful for editing and mixing compared to WAV files?
a) They do not hold time codes
b) AIFF files cannot be played on PCs

9. What does DSD stand for and what is its primary feature?
a) Direct Stream Digital, known for its high-resolution audio format
b) Digital Stream Decoder, known for its efficient data compression

10. In which situation is it most appropriate to use a lossless or uncompressed audio format?
a) When optimizing for the smallest possible audio file size
b) When recording or manipulating audio or syncing it to video

9. Translate these sentences from Russian into English:

1. Аудиокодеки — это программы, которые сжимают данные для передачи и распаковывают эти данные на принимающей стороне.

2. Их скорость измеряется в тысячах обрабатываемых бит в секунду, известных как «битрейт» или «кбит/с».

3. Как правило, более низкий битрейт означает меньший размер файла, но это также означает, что при сжатии теряется больше данных (звука).

4. Другими важными факторами являются частота дискретизации и разрядность.

5. Частота дискретизации — это количество выборок (амплитуды сигнала или «звука») в секунду.

6. Разрядность относится к количеству бит на выборку — чем выше это число, тем полнее (и потенциально громче) звук.

7. Аудиоформаты с потерями теряют данные при передаче.

8. Они не распаковываются обратно до исходного размера файла, поэтому в конечном итоге они становятся меньше, и некоторые звуковые волны теряются.

9. MPEG-1 AudioLayerIII — самый популярный из форматов с потерями.

10. Advanced Audio Coding или файлы AAC (также известные как MPEG-4 AAC), занимают очень мало места и хороши для потоковой передачи, особенно через мобильные устройства.

11. Формат AAC, требующий менее 1 МБ музыки в минуту и звучащий лучше, чем MP3, при том же битрейте, используется iTunes / AppleMusic, YouTube и Android.

12. OggVorbis — это бесплатный аудиокодек с открытым исходным кодом, который использует Spotify. 13. Он отлично подходит для потоковой передачи, но сжатие приводит к некоторой потере данных.

14. Эксперты считают его более эффективным форматом, чем MP3, с лучшим звуком при том же битрейте.

15. Форматы без потерь распаковываются обратно до их первоначального размера, сохраняя качество звука неизменным.

16. Скорость передачи без потерь зависит от громкости и плотности музыки, а не от качества звука.

17. Несжатые форматы остаются одного размера от источника до места назначения.

18. Если вы слушаете записи устной речи или являетесь случайным слушателем, который не против неоптимизированных музыкальных файлов, вы можете использовать сжатый формат и сэкономить место в своей музыкальной библиотеке.

19. Если вы записываете аудио, манипулируете им или настраиваете его на видео, всегда выбирайте без потерь или без сжатия.

20. Независимо от ваших потребностей, для вас найдется формат аудиофайла.

FINE-TUNE YOUR SOUND AND EDIT
IN PREMIERE PRO
UNIT VI

1. Practice the pronunciation of the new words and memorize them.

1. accessibility [əksesəˈbɪlɪtɪ] доступность
2. adjust — настраивать, отрегулировать
3. clarity [ˈklærɪtɪ] четкость
4. drag — перетащить
5. fade-in — исчезать в; увеличивать (зд.)
6. fade out — уменьшать (зд.)
7. fine-tune — точно настроить
8. impact — влиять
9. layer — накладывать
10. loudness [ˈlaʊdnɪs] настройка громкости
11. matchup — соответствовать, соотносить
12. overlay — накладывать
13. pair — соединить
14. polished — безупречно
15. presets — предустановка
16. reduce — уменьшить, сократить
17. reverb — реверберация
18. seamlessly [ˈsiːmləslɪ] бесшовно; плавно
19. standout — выделяться
20. trim — обрезать
21. tweak — настроить
22. unify — объединять

2. Practice the pronunciation of the following word- combinations and memorize them:

1. audio editing — редактирование аудио
2. audio mixing — микширование звука
3. auto-match — функция автоматического подбора
4. background frequencies — фоновые частоты
5. common loudness — общая громкость
6. De Hum audio — удаление шума из звука
7. disparate audio clips — разрозненные аудиоклипы
8. ducking settings — приглушение звука
9. feature-length film — полнометражный фильм
10. high-quality footage — высококачественные видеоматериалы
11. overlay a voice over — накладывать голос за кадром

12. projectpanel [ˈprɒʤəktpænl] панель проектов

13. reduce rumble — уменьшение грохота

14. right-click — щелкнуть правой кнопкой мыши

15. seamlesssoundtrack — цельный саундтрек

16. soundtrack volume — громкость звукового сопровождения

17. tag clips — помечать клипы

18. uniformly across different clips [ˈjuːnɪfɔːmli] сделать плавный переход звуковых эффектов

3. Read and translate the text.

Text I

Fine-tune your sound and edit in Premiere Pro

Audio editing that makes an impact.

From short YouTube video shot on an iPhone to feature-length films, the perfect soundtrack can help your video project hit all the right notes. And with video and audio editing software like Premiere Pro, you can easily edit and pair the ideal audio file with your video clip.

Audio mixing is a balancing act. You want the dialogue to stand out from the background music, and the sound effects need to match up with the action on screen. With the audio workspace in Premiere Pro, you can repair, adjust, and layer your sounds and effects for a seamless soundtrack. Plus, when you arrange audio clips by color and track, it's easy to organize your work and apply audio effects uniformly across different clips.

How to start editing audio in Premiere Pro.

1. Import all of your video files and audio clips into Premiere Pro.

2. Wait for the audio workspace to automatically open.

3. Drag and drop the audio clips from the project panel into your timeline.

4. Cut, trim, and arrange the audio clips on your timeline.

5. Change the color of clips and place them on different tracks to keep your work organized.

6. Right-click on an audio clip to see the main tools and start applying effects.

Different kinds of audio to edit.

No two sounds are the same, but when you tag clips by audio type in the Essential Sound panel , you can easily adjust the most appropriate levels and effects for similar kinds of audio.

Adjust the dialogue.

When you tag audio clips as Dialogue, you can unify different recordings for a common loudness. If you overlay a voiceover into your video, make sure you reduce the background noise, adjust the reverb, and improve the clarity. To increase the accessibility of your video, you can also easily add subtitles to ensure everyone understands the conversation.

Edit the music.

If you tag audio clips as Music, use the mixing tools to ensure that all your audio tracks aren't all the same volume. For example, in professional videos, music is often quieter and sits behind the dialogue. Use the loudness and ducking settings to fade in and fade out the soundtrack volume while conversation happens. If you're looking for a place to start, you can import free music or free video clips from Adobe Stock.

Tweak sound effects.

The Sound Effects (SFX) tag lets you mimic different settings in your audio. Use SFX presets to instantly make music sound like it originates from a specific location — like outside of the room or in a car driving by. Then adjust the volume and use the auto-match on your existing sounds to mix them seamlessly into the rest of your track.

Create atmosphere.

For background noise, use the Ambience audio tag. You can adjust loudness, add reverb, and mix the sounds to create atmosphere and set the scene for your dialogue or music.

Simple edits to improve your audio.

A well-mixed audio track can help your video sound polished. If you have disparate audio clips, you can change the volume of each clip independently, so you can fine-tune every aspect of your soundtrack. Or you can use the audio track mixer to apply effects across whole tracks, so each separate audio clip on that track will have the same effect.

The best video starts with high-quality footage and sounds. If you need to repair the audio quality, use the Reduce Noise, Reduce Rumble, and DeHum audio tools. These settings target specific background frequencies and unwanted clicks and noise that often appear on audio tracks.

4. Answer the following questions:

1. What are the first steps to take when beginning to edit audio in Premiere Pro?

2. Why is it important to balance dialogue and background music when mixing audio?

3. Can you list some methods to organize audio clips in Premiere Pro for efficient editing?

4. How does tagging audio clips by type in the Essential Sound panel benefit the editing process?

5. What are some common audio issues that can be addressed using Premiere Pro's audio tools?

6. How do you ensure that dialogue audio tracks have consistent loudness across different recordings?

7. What strategies can be used to adjust music tracks when they're competing with dialogue in a video?

8. What is the purpose of using SFX presets in audio editing?

9. How can you create atmosphere with background noises in Premiere Pro?

10. What is the advantage of using the audio track mixer over adjusting individual clips?

5. Give Russian equivalents of the following:

фоновые частоты и нежелательные щелчки и шумы; взять все нужные ноты; соединить его с вашим видеоклипом; выделялся на фоне музыки; соответствовать действию на экране; восстанавливать, настраивать и накладывать слои; кроме того; записи для достижения общей громкости; уменьшить фоновый шум, отрегулировать реверберацию и улучшить четкость; звучит тише и находится позади диалога; начните применять эффекты; функция автоматического подбора существующих звуков; задать сцену для вашего диалога или музыки; простые правки для улучшения звука; легко организовать вашу работу; автоматическое открытие рабочей области аудио; вырежьте, обрежьте и упорядочьте аудиоклипы; чтобы ваша работа была упорядочена; помечать клипы по типу звука на панели; наиболее подходящие уровни и эффекты; хорошо смикшированная звуковая дорожка; разрозненные аудиоклипы; инструменты уменьшения шума, уменьшения грохота и удаления шума из звука

6. Give Russian equivalents of the following:

start applying effects; use SFX presets to instantly make music sound like it originates; mix them seamlessly into the rest of your track; can help your video sound polished; disparate audio clips; use the audio track mixer; starts with high-quality footage and sounds; reduce Rumble and DeHum audio tools; hit all the right notes; easily edit and pair the ideal audio file; repair, adjust, and layer; adjust the most appropriate levels and effects; overlay a voiceover into your video; the reverb, and improve the clarity; that all your audio tracks aren't all the same volume; music is often quieter and sits behind the dialogue; loudness and ducking settings to fade in and fade out;

7. Match the equivalents to the word combinations given in the left column.

1.	easily edit and pair the ideal audio file with your video clip	1.	когда вы помечаете клипы по типу звука на панели Essential Sound, вы можете легко настроить наиболее подходящие уровни и эффекты для аналогичных типов звука

2.	the dialogue to stand out from the background music, and the sound effects need to match up with the action on screen	2.	чтобы мгновенно заставить музыку звучать так, как будто она исходит из определенного места
3.	it's easy to organize your work and apply audio effects uniformly across different clips	3.	настройки нацелены на определенные фоновые частоты и нежелательные щелчки и шумы
4.	wait for the audio workspace to automatically open	4.	регулировать громкость, добавлять реверберацию и микшировать звуки
5.	place them on different tracks to keep your work organized	5.	используйте функцию автоматического подбора существующих звуков, чтобы плавно смешать их
6.	when you tag clips by audio type in the Essential Sound panel, you can easily adjust the most appropriate levels and effects for similar kinds of audio	6.	легко отредактировать идеальный аудиофайл и соединить его с вашим видеоклипом
7.	unify different recordings for a common loudness	7.	Чтобы повысить доступность вашего видео, вы также можете легко добавить субтитры
8.	make sure you reduce the background noise, adjust the reverb, and improve the clarity	8.	нужно улучшить качество звука, воспользуйтесь инструментами Уменьшения шума, уменьшения грохота и удаления шума из звука
9.	to increase the accessibility of your video, you can also easily add subtitles	9.	чтобы создать атмосферу и задать сцену для вашего диалога или музыки
10.	music is often quieter and sits behind the dialogue	10.	убедитесь, что вы уменьшили фоновый шум, отрегулировали реверберацию и улучшили четкость
11.	to instantly make music sound like it originates from a specific location	11.	чтобы диалог выделялся на фоне музыки, а звуковые эффекты должны соответствовать действию на экране

12.	use the auto-match on your existing sounds to mix them seamlessly	12.	разместите их на разных дорожках, чтобы ваша работа была упорядочена
13.	adjust loudness, add reverb, and mix the sounds	13.	дождитесь автоматического открытия рабочей области аудио
14.	to create atmosphere and set the scene for your dialogue or music	14.	музыка часто звучит тише и находится позади диалога
15.	need to repair the audio quality, use the Reduce Noise, Reduce Rumble, and DeHum audio tools	15.	объединить разные записи для достижения общей громкости
16.	settings target specific background frequencies and unwanted clicks and noise	16.	становится легко организовать вашу работу и равномерно применять звуковые эффекты к разным клипам

8. Read the questions and choose the correct answers.

1. How can you unify the loudness of different dialogue recordings in Premiere Pro?

A) by increasing the background noise

B) by tagging the audio clips as Dialogue

C) by adding subtitles to the video

D) by reducing the clarity

2. What tool in Premiere Pro allows you to instantly adjust music volume behind dialogue?

A) Mixing tools

B) Sound Effects (SFX)

C) Essential Sound panel

D) Ducking settings

3. How can you create atmosphere in your audio tracks using Premiere Pro?

A) by making all audio tracks the same volume

B) by tagging audio clips as Ambience

C) by importing free video clips from Adobe Stock

D) by reducing the noise in the background

4. What does the Reduce Noise audio tool target in Premiere Pro?

A) unwanted clicks and noise

B) sound effects

C) volume adjustments

D) specific background frequencies

5. How can you fine-tune every aspect of your soundtrack in Premiere Pro?

A) by using the auto-match feature

B) by changing the color of clips

C) by applying effects across whole tracks

D) by changing the volume of each clip independently

6. Which tag in Premiere Pro allows you to adjust the settings to mimic different locations in your audio?

A) Music

B) Ambient audio

C) Essential Sound panel

D) Sound Effects (SFX

7. What is the purpose of the DeHum audio tool in Premiere Pro?

A) to mimic different settings

B) to reduce background noise

C) to adjust loudness

D) to remove unwanted hum or buzzing sounds

8. What does the Essential Sound panel in Premiere Pro allow you to do?

A) adjust the reverb

B) mimic different locations

C) easily adjust levels and effects for similar kinds of audio

D) reduce unwanted noise

CONVERTING AUDIO FILE FORMATS
UNIT VII

1. Practice the pronunciation of the new words and memorize them.
1. archival [ɑːˈkaɪvəl] архивирование
2. auto-ducking — отключение звука
3. backup — резервная копия
4. crossfade — перекрестный переход
5. download [ˈdaʊnləʊd] скачивать, загружать
6. elevate [ˈelɪveɪt] — поднимать, повышать, улучшить (зд.)
7. eliminate — удалять
8. extract — извлечь
9. label [leɪbl] помечать
10. pickup — получить (зд.)
11. playback — воспроизведение
12. redundant [rɪˈdʌndənt] избыточный
13. retain — сохранять
14. settings — настройки
15. template [ˈtem.pleɪt] образец, шаблон
16. trim — обрезать
17. weave [wiːv] переплетать, соединять, дополнить

2. Practice the pronunciation of the following word-combinations and memorize them:
1. alert sounds [əˈlɜːt] звуки оповещения
2. ambient noise [ˈæmbɪənt] внешние, окружающие шумы
3. audio conversion — преобразование звука
4. batch of files — пакет файлов, папка
5. batch processing window — окно пакетной обработки
6. entire batch [ɪnˈtaɪə bæʧ] целая группа, весь пакет
7. fade in and fade out — приглушать, регулировать
8. hard drive — жесткий диск
9. high-fidelity file — высококачественный аудиофайл
10. integrate effects — интегрировать эффекты
11. intuitive tools [ɪnˈtjuːɪtɪv] — интуитивно понятные инструменты
12. polished soundtrack — безупречный саундтрек
13. remix an audio soundtrack — смонтировать звуковую дорожку
14. synced sound effects — синхронизированные звуковые эффекты
15. tips and tricks — советы и рекомендации
16. unlock hidden information — раскрыть скрытую информацию; разблокировать
17. get away — обходиться

3. Read and translate the text.
Text I
Converting audio file formats
Another simple way to elevate your audio is to weave around the dialogue in a scene with crossfades and auto-ducking. These settings can fade in and fade out the background music and ambient noise around the conversation, ensuring the dialogue is understandable.

Follow these tutorials to take your audio editing further. Whether you need to trim video clips or completely remix an audio soundtrack, the right audio and video editing software and templates can help. Follow these tips and tricks to explore the functionality of video editing tools in Premiere Pro, and turn simple media files into great video projects.

Import audio to your videos.

Start with the basics and learn how to add audio to your videos. Then, learn how to import, label, and organize your audio files for easier editing.

Explore the world of sound effects.

Sound effects are essential to video production. Use these tips to integrate effects and create atmosphere.

With intuitive tools and professional effects, Premiere Pro can streamline your audio editing process. Every video you create can have a polished soundtrack, clear dialogue, and perfectly synced sound effects. Give audio editing a try for yourself, and help your videos get seen and heard.

Converting audio file formats is a common task for any producer or engineer. This is how to understand different types of audio files and how to convert them.

The process of changing one type of audio file to another is known as audio conversion. It's a necessary part of making sure audio is playable and useful in different contexts because different audio file formats have different uses. The audio files a producer or engineer works with aren't the same as the files you download to your hard drive. The audio files used by music streaming services like Spotify are a different format, as well.

Types of audio files.

There are three major types of audio files. Each type is useful in different circumstances.

Uncompressed files.

Uncompressed audio formats are generally the audio tracks you get when recording. These files are very large and contain all of the information picked up by studio equipment. These formats are good for archival and editing purposes, but their large file size makes them impractical for other uses. Uncompressed audio files include WAV, AIFF, DSD, RAW, and PCM.

Compressed lossless files.

To make audio files smaller to save space for archival, distribution, or playback purposes, you should compress them. Compressed lossless files

eliminate some redundant information within the file structure, making the file smaller but still ensuring it retains all of the information. These files are often used in sound mixing and engineering. Compressed lossless files include FLAC, ALAC, APE, and VOC.

Compressed lossy files.

Compressed lossy files eliminate some digital information that is not entirely necessary to deliver sound. They have the vast majority of the original data, but not all of it, which is where the *lossy* name comes from. These files are useful for downloading and streaming because they are relatively small. Most music files are some kind of compressed lossy format. Compressed lossy formats include AAC, WMA, Ogg Vorbis, and MP3 files.

If you're creating a file to be used on a Mac or Windows desktop, you can get away with a lossless file. However, if you're working on a project that's going to be streamed onto an iPhone, a lossy file is going to offer a better user experience.

Audio conversion in Audition is simple, whether you're converting a single file or an entire batch of them. Adobe supports a variety of file types, ranging from high-fidelity, high-quality audio to low-fidelity audio files most associated with alert sounds and ringtones.

How to convert a single file.

1. Click on File Export or Save As.

2. Choose the file type that you want to convert the file to.

3. Choose a new name and location for the file.

4. Click Export or Save.

How to convert a batch of files.

1. Open a batch processing window.

2. Drag all the files you want to convert into the batch processing window.

3. Choose how the files will be named and where they will be stored.

4. Click Export All.

Best practices for converting audio files.

In general, audio conversion is useful for turning large files into smaller files. Compressed files can be converted to uncompressed lossless files or compressed lossy files fairly easily. However, converting compressed lossy files into uncompressed files will not make those files more complex or unlock hidden information. It will just put the same information into a different format.

Because of that, it's generally a good idea to keep original files for archival purposes. If compressed files are lost, an uncompressed file can create a new one. However, if uncompressed files are lost, that information is gone forever. As long as you keep uncompressed files, you can always convert files into another format as needs arise. This is good practice when working with recorded audio or when you extract audio from video files — always have a backup.

4. Give answers to the following questions on the basis of the text.

1. How can crossfades and auto-ducking enhance the clarity of dialogue in a scene?

2. What are some key features of audio and video editing software that can help improve your video projects?

3. Why are sound effects important in video production?

4. How does Premiere Pro streamline the audio editing process and help create polished soundtracks for videos?

5. What are the differences between uncompressed, compressed lossless, and compressed lossy audio file formats?

6. When is it recommended to use a lossless file versus a lossy file for different platforms like Mac, Windows, or iPhone?

7. What are the steps involved in converting a single audio file using Audition?

8. How can batch processing in Audition simplify the process of converting multiple audio files at once?

9. What are some best practices to keep in mind when converting audio files to ensure efficient file management and preservation of original data?

10. Why is it crucial to maintain uncompressed files for archival purposes when working with audio files?

5. Give Russian equivalents of the following:

приглушать фоновую музыку и окружающий шум; обеспечивая понятность диалога; независимо от того, нужно ли вам обрезать видеоклипы или полностью переделать звуковую дорожку; следуйте этим советам и рекомендациям, чтобы изучить функциональность инструментов редактирования видео; начните с основ и узнайте, как добавлять аудио; импортировать, помечать и упорядочивать аудиофайлы для упрощения редактирования; благодаря интуитивно понятным инструментам и профессиональным эффектам; упростить процесс редактирования звука; попробуйте сами отредактировать; быть увиденными и услышанными; преобразование аудио; часть обеспечения возможности воспроизведения аудио и его использования; содержат всю информацию, собранную студийным оборудованием; делает их непрактичными для других целей; для экономии места при архивировании, распространении или воспроизведении;, устраняют некоторую избыточную информацию в структуре файла; гарантируя сохранение всей информации; удаляют некоторую цифровую информацию, которая не совсем необходима для воспроизведения звука; подавляющее большинство исходных данных; поскольку они относительно небольшие; можете обойтись файлом без потерь. обеспечит лучший пользовательский опыт; независимо от того, конвертируете ли вы один файл или целую группу файлов; чаще всего ассоциируются со звуками оповещений и мелодиями звонка; файлы можно довольно легко преобразовать; просто переведет ту же информацию в

другой формат; из-за этого, как правило, рекомендуется сохранять; пока вы храните несжатые файлы

6. Give Russian equivalents of the following:
to weave around the dialogue in a scene with crossfades and auto-ducking; fade in and fade out the background music; to take your audio editing further; the right audio and video editing software and templates; turn simple media files into great video projects; have a polished soundtrack, clear dialogue, and perfectly synced sound effects; the process of changing one type of audio file to another; audio files used by music streaming services; generally the audio tracks you get when recording; formats are good for archival and editing purposes; space for archival, distribution, or playback purposes; eliminate some redundant information within the file structure; but still ensuring it retains all of the information; eliminate some digital information that is not entirely necessary to deliver sound; have the vast majority of the original data; files are useful for downloading and streaming; ranging from high-fidelity, high-quality audio to low-fidelity audio files; a batch processing window; for turning large files into smaller files; unlock hidden information; information is gone forever; As long as you keep uncompressed files; always have a backup.

7. Read the questions and find the appropriate answer:
1. When editing audio, what does auto-ducking refer to?
A) Increasing the volume of background music throughout the entire scene
B) Speeding up the dialogue to make it more understandable
C) Removing all ambient noise from the scene
D) Fading in and fading out background music and ambient noise around dialogues
2. Which software is mentioned as a tool for editing audio and video in the given context?
A) Audition
B) After Effects
C) Illustrator
D) Lightroom
3. What is the purpose of converting audio file formats?
A) To increase the file size
B) To reduce the quality of the audio
C) To add visual effects to the audio files
D) To ensure compatibility and usability in different contexts
E) To make the audio files more difficult to work with
2. Which software is mentioned as a tool for editing audio and video in the given context?
A) Audition
B) After Effects

74

C) Illustrator

D) Lightroom

3. What is the purpose of converting audio file formats?

A) To increase the file size

B) To reduce the quality of the audio

C) To add visual effects to the audio files

D) To ensure compatibility and usability in different contexts

E) To make the audio files more difficult to work with

4. Which of the following is NOT listed as a major type of uncompressed audio file format?

A) PCM

B) DSD

C) WAV

D) MP3

5. What are compressed lossy audio files mainly used for?

A) Sound mixing and engineering

B) Streaming and downloading

C) Adding atmosphere to videos

D) Archival purposes

6. In Adobe Audition, what can be done to convert a single audio file?

A) Choose a random file type for conversion

B) Click on File Import

C) Close the software and reopen it

D) Click on File Export or Save As, choose the file type, name, location, and click Export or Save

7. Which audio file format is NOT mentioned as a type of compressed lossless file?

A) FLAC

B) AAC

C) VOC

D) ALAC

8. Why is it recommended to keep original uncompressed audio files for archival purposes?

A) To easily convert them to different formats as needs arise

B) To increase the file size

C) To create hidden information in the files

D) To prevent any other format conversion in the future

9. What is the purpose of batch processing audio files in Adobe Audition?

A) To compress lossless files

B) To increase the file size of the audio files

C) To convert multiple files simultaneously

D) To permanently delete the files

E) To add background music to all audio files

10. What is the purpose of batch processing audio files in Adobe Audition?
A) To compress lossless files
B) To increase the file size of the audio files
C) To convert multiple files simultaneously
D) To permanently delete the files
E) To add background music to all audio files

Ex. 8 Translate the following sentences into English:

1. Еще один простой способ улучшить качество звука — дополнить диалог в сцене перекрестными переходами и автоматическим отключением звука. Эти настройки позволяют приглушать фоновую музыку и окружающие шумы во время разговора, обеспечивая разборчивость диалога.

2. Независимо от того, нужно ли вам обрезать видеоклипы или полностью смонтировать звуковую дорожку, вам помогут подходящие программы для редактирования аудио и видео и шаблоны.

3. Звуковые эффекты необходимы для создания видео. Воспользуйтесь этими советами, чтобы интегрировать эффекты и создать атмосферу.

4. Благодаря интуитивно понятным инструментам и профессиональным эффектам PremierePro может упростить процесс редактирования звука. Каждое созданное вами видео может иметь безупречный саундтрек, четкие диалоги и идеально синхронизированные звуковые эффекты.

5. Процесс преобразования одного типа аудиофайла в другой известен как преобразование звука. Это необходимая часть обеспечения возможности воспроизведения звука и его полезности в различных контекстах

6. Существует три основных типа аудиофайлов.

a) Несжатые аудиоформаты — это, как правило, звуковые дорожки, которые вы получаете при записи. Эти файлы очень большие и содержат всю информацию, полученную с помощью студийного оборудования. Эти форматы хороши для архивирования и редактирования, но их большой размер делает их непрактичными для других целей. К несжатым аудиофайлам относятся WAV, AIFF, DSD, RAW и PCM.

b) Сжатые файлы без потерь. Чтобы уменьшить размер аудиофайлов и сэкономить место для архивирования, распространения или воспроизведения, их следует сжать. Сжатые файлы без потерь удаляют некоторую избыточную информацию из файловой структуры, уменьшая размер файла, но при этом сохраняя всю информацию. Эти файлы часто используются при микшировании звука и инженерии. К сжатым файлам без потерь относятся FLAC, ALAC, APE и VOC.

c) Сжатые файлы с потерями позволяют удалить некоторую цифровую информацию, которая не совсем необходима для воспроизведения звука. Они содержат подавляющее большинство исходных данных,

но не все, отсюда и название файлов с потерями. Эти файлы удобны для загрузки и потоковой передачи, поскольку они относительно небольшие. К форматам со сжатыми потерями относятся файлы AAC, WMA, OggVorbis и MP3.

7. Adobe поддерживает множество типов файлов, от высококачественных аудиофайлов с высокой точностью воспроизведения до аудиофайлов с низкой точностью воспроизведения, которые чаще всего ассоциируются со звуками оповещений и мелодиями звонка.

8. В целом, преобразования больших файлов в файлы меньшего размера. Сжатые файлы можно довольно легко преобразовать в несжатые файлы без потерь или сжатые файлы с потерями. Однако преобразование сжатых файлов с потерями в несжатые файлы не усложнит эти файлы и не откроет скрытую информацию.

9. По этой причине, как правило, рекомендуется сохранять исходные файлы в архивных целях. Если сжатые файлы будут потеряны, несжатый файл может создать новый. Однако, если несжатые файлы будут потеряны, эта информация исчезнет навсегда. Пока вы храните несжатые файлы, вы всегда можете конвертировать их в другой формат по мере необходимости

9. Read and give the adequate translation of the text.
TEXT II
How to add sound effects to videos
Adding sound effects is an essential part of video production. Get comfortable with sound effects editing. Sound effects are an often overlooked yet essential part of any video.Find sound effects for free on Adobe Stock or create your own. Add multiple layers of sounds to any video using Premiere Pro.

What are sound effects?

Most people know that sound effects (sometimes shortened to "SFX") are any audio a viewer hears that doesn't come from the video recording itself. But what many might not realize is that, while on-set microphones pick up things like dialogue, filmmakers add all other audio in post-production. Movies, TV, and video games would be quite unsettling without these externally created sounds.

Sound effects can be anything from the ambient sounds of the wilderness to the loud whoosh of an airplane. Whether they're almost deafening or nearly imperceptible, they're always the result of careful creative work.

Here's a brief rundown of the different types of sound effects, and how to add accurate and convincing audio effects to your video in Adobe Premiere Pro.

Types of sound effects.

When it comes to professional sound design and editing, audio and sounds are grouped into four major categories.

1. **Isolated sounds** are normal, everyday noises that you hear in daily life. Car beeps, barking dogs, and jackhammers in a busy city are all isolated sounds. Isolated sound effects are usually easy to find in sound effect libraries, and if you want something basic, like the sound of a door closing, royalty-free collections of audio clips will almost certainly have what you're looking for.

2. **Specialty effects** are new sounds created especially for a production. Specialty effects are especially popular for fantasy and sci-fi. A dragon's roar or the low hum of a lightsaber are not sounds that exist in the real world, so they have to be created.

3. Foley sounds, like specialty effects, are created specifically for a production. Often, Foley artists will time their sounds to whatever is happening on screen. If a character is walking through gravel, a Foley artist will record themselves doing the same, timing their steps with the character on screen. Foley effects are named after Jack Foley, an early sound effects designer who worked during the first years of sound filmmaking.

4. **Ambience** is the background sound of a given environment. The background noise of a city street is different from the background noise of a forest, which is different from the background noise of an office building. Every scene requires background ambience, otherwise it risks sounding unnatural. Sometimes you'll have to remove background noise from an existing recording before adding background noise of your own.

10. Give answers to the following questions on the basis of the text.
1. How do sound effects enhance the overall viewing experience of a video?

2. What distinguishes isolated sounds from specialty effects in the realm of sound design?

3. Can you explain the significance of Foley sounds in post-production and how they contribute to a scene?

4. How does the creation of specialty effects differ from sourcing isolated sounds for video production?

5. In what ways can ambient sound effects help to create a more immersive environment for viewers?

6. What role does sound design play in establishing the mood and atmosphere of a video?

7. How can multiple layers of sound effects be effectively integrated into a video using Premiere Pro?

8. What are some common challenges faced when selecting and editing sound effects for a video project?

9. How can sound effects be used creatively to enhance storytelling and engage the audience?

10. Can you provide examples of how sound effects have been used to evoke emotions or convey specific messages in popular films or TV shows?

11. How are sound effects different from sounds captured during video recording?

12. Why are sound effects considered essential in movies, TV shows, and video games?

13. How can filmmakers obtain sound effects for their productions?

14. In what stage of production are sound effects typically added to a video?

11. Read the questions and find the appropriate answer:

1. What are sound effects in video production?
A) Only sounds that come from the video recording itself
B) Ambient sounds of the wilderness
C) Audio that is added in post-production

2. Which type of sound effect is created especially for a production, such as a dragon's roar or the hum of a lightsaber?
A) Isolated sounds
B) Specialty effects
C) Foley sounds

3. What are Foley sounds in video production?
A) Normal, everyday noises
B) New sounds created for a production
C) Sounds timed to actions on screen

4. Which type of sound effect is the background noise of a city street or a forest?
A) Isolated sounds
B) Specialty effects
C) Ambience

5. Where can isolated sound effects like the sound of a door closing be found?
A) Only in sound effect libraries
B) In royalty-free collections of audio clips
C) Only in specialty sound effect stores

6. What is the purpose of adding sound effects in video production?
A) To replace dialogue in the video
B) To create a realistic audio environment
C) To increase the volume of the video

7. Which type of sound effect is the result of careful creative work and can range from almost deafening to nearly imperceptible?
A) Isolated sounds
B) Specialty effects
C) Foley sounds
D) Ambience

8. Who are Foley effects named after?
A) Jack Foley, an early sound effects designer

B) Steven Spielberg, a famous director

C) Foley, the inventor of sound editing software

9. What is the difference between isolated sounds and ambience in video production?

A) Isolated sounds are created for a production, while ambience is background noise

B) Isolated sounds are everyday noises, while ambience is the sound of a given environment

C) Isolated sounds are loud, while ambience is nearly imperceptible

10. Why are sound effects considered an essential part of video production?

A) To make the video longer

B) To create a unique visual effect

C) To add depth and realism to the video

12. Give the general idea of the text in English.

13. Read and give the adequate translation of the text.

TEXT III

How to extract audio and separate audio from video files

See how Adobe Premiere Pro can be used as an audio extractor to separate audio tracks from your footage.

Pull the audio you need from any video format.

There are many creative and practical reasons you may need to extract audio during video editing. From converting audio in a YouTube video to a more portable MP3 file format to dubbing over narration in a different language, the ability to remove and choose audio opens up a world of possibilities.

Whether you need to extract an audio file from a single clip or a whole video, Adobe Premiere Pro has the tools to create audio clips from any video file including MP4, AVI, FLV, and MPEG. And using your video editor as an audio converter can streamline your workflow, as well. Follow these simple instructions for extracting audio to create smaller file size MP3s and more.

How to extract audio from video.

Create a new video project in Adobe Premiere Pro.

Launch Premiere Pro and click New Project in the Start screen, or choose File › New › Project from the main menu. In the New Project dialog box, name your project and click Browse to choose where you want to save it. Click OK when you're done.

Import your media.

Bring the video or clips you want to extract audio from into Adobe Premiere Pro. Accomplish this in a few ways:

Choose Select File › Import from Media Browser.

Right-click the file in the Media Browser and select

Import.Drag the file from the Media Browser into the Project panel.

Drag the file from the Media Browser into a timeline.

Two audio extraction methods.

Once you move the video or clips into your workspace, there are two different ways to extract the audio from a video with Premiere Pro.

Extract audio directly.

If you have finished video where you've applied edits, you can extract the audio as a whole with a few simple clicks. Use the Extract Audio feature to extract audio from video clips and generate new audio master clips in a project. This preserves the original audio of the master clips. Any source channel mappings, gain, speed, duration, and interpret footage adjustments in the original master clips are applied to the new, extracted audio clips.

In the Project panel in Premiere Pro, select one or more clips containing audio. Choose Clip › Audio Options › Extract Audio. Premiere Pro generates new audio files containing the extracted audio and even adds "Extracted" to the end of the filenames.

Separate the audio from video and export it.

Sometimes you may only want part of the audio from a video, like a live concert recording where you want the music but not all the onstage commentary. In this case, you can unlink the audio from the video and edit the track before you export it.

1. **Select a video clip with your desired audio.** You'll notice that clips with both audio and video appear as two tracks, but they are linked. Whatever adjustments or edits you make to one is reflected in the other. To unlink clips, select the clip or series of clips with Shift-click, then right-click and choose Unlink from the pop-up list.

2. **Edit your clips.** Since digital audio is divided into samples instead of frames as with video, you'll need to first switch your time ruler to audio samples in the Timeline panel. Then use the playhead to create In and Out points. Make sure that the audio tracks you want to export are not muted.

3. **Export the audio.** Choose File › Export › Media. Then choose the audio format you want. The most common file types are AAC, MP3, or WAV. You can adjust the file quality in the dropdown below it. If you're working with part of a clip or video instead of the whole thing, your source range will be Sequence In/Out. If you're exporting the whole thing, make sure it's set to Entire Sequence. Once you've finished configuring, you can choose a location for your file and click Export to convert the audio to an MP3 file or whatever output format you select.

With these steps, you can create new audio files with Premiere Pro to share, play in any media player, or reuse in different apps or projects with the ultimate flexibility in format and quality.

14. Give the general idea of the text in English.

CHROMA KEY TECHNOLOGY IN CINEMA
UNIT VIII

1. Practice the pronunciation of the new words and memorize them.
1. authentic [ɔːˈθentɪk] достоверно, подлинно
2. background [ˈbækgraʊnd] основа, фон
3. dart — рвануть, мчаться, проходить (зд.)
4. figure out [ˈfɪgə aʊt] выяснить, понять
5. footage [ˈfʊtɪdʒ] видеоматериал, кадр
6. host [həʊst] войско, рать; ведущий (зд.)
7. luminance [ˈluːmɪnəns] освещение, яркость
8. obligation [ɒblɪˈgeɪʃn] обязательство, обязанность
9. prop [prɒp] подпирать, прислонить; реквизит (зд.)
10. ruinous [ˈruːɪnəs] разрушительный
11. scatter [ˈskætə] рассыпать, разбросать
12. simulate [ˈsɪmjʊleɪt] изображать, имитировать (зд.)

2. Practice the pronunciation of the following word- combinations and memorize them:
1. action/sci-fi movie — боевик или научно-фантастический фильм
2. aerial explosions — воздушные взрывы
3. artificially enhanced — искусственно улучщенный
4. 'behind-the-scenes' videos — видео «закадром»
5. capture in the video — запечатлеть в видео
6. color hues — цветовые оттенки
7. color keying — управление цветом
8. draped in sheets of green — задрапирован зелеными полотнами
9. editing out (removing) the real background — редактирование (удаление) реального фона
10. enhanced image — улучшенное изображение
11. featureless background — безликий фон
12. filming the report — съемка репортажа
13. hue of green — оттенок зеленого
14. information broadcasting — передача информации
15. it doesn't take a rocket scientist — не надо быть семи пядей во лбу
16. movie set — съемочная площадка
17. news forecast footage — материал новостей с прогнозом погоды
18. on top of an image/video stream — поверх изображения / видеопотока
19. recreate the scene — воссоздать сцену заново
20. separately filmed piece of footage — отдельно отснятый фрагмент видеоматериала

21. simulate a ruinous environment — имитировать разрушительную обстановку

22. superimpose image [suːpərɪmˈpəʊz] наложить изображение

23. the side-effect of green spill — побочный эффект зеленого пятна

24. weather report telecast — телепередача о погоде

3. Read and translate the text.
Text I
Chroma Key: Why Are Green Or Blue Screens Used While Shooting Movies?
written By AshishLast Updated On: 19 Oct 2023Published On: 30 Aug 2016

If you've ever loved an action/sci-fi movie so much that you couldn't stop yourself from checking out its 'behind-the-scenes' videos, then you have probably noticed a rather unusual thing about the movie sets: a lot of green! With the exception of the actors and a few props scattered around them, the entire background seems to be draped in sheets of green (or blue).

Do you know the reason why movie makers insist on covering their sets with this highly unusual hue of green while shooting a film?

Visual Effects and Animation

Draped in blue: Blue is another widely used color during the filming of action/animation movies. Since you're most likely to see the use of green or blue screens in action, fantasy or sci-fi movies — or during weather forecast reports — it doesn't take a rocket scientist to figure out that the green screen must have something to do with the one element that is common in all of these different media — visual effects and animation.

While shooting videos that involve a lot of visual editing, you need to consider a few things, namely things that will facilitate editing in the later stages of post production — during the shooting itself. For instance, let's assume that you want to shoot an action scene from a superhero movie. More specifically, you want to show the actors running through ruins and constantly evading aerial attacks. You can't actually recreate the scene in the real world, since you can't make actors dart through actual bomb strikes (unless you want to spend millions of dollars on every take and likely end up in prison), but at the same time, you want to make the scene look as authentic as possible.

So, what you need to do is strategically place a few broken objects (e.g., damaged automobiles, rocks etc.) around the actors and install a big green screen behind them, in place of all the elements that you want to capture in the video (including the actors and props). After you've shot the video in this manner, the green in the background can then be replaced by any image or video during post-production to simulate a ruinous environment or aerial explosions using a technique called Chroma Key.

Chroma Key

Chroma Key is a visual effects technique widely used during post-production to superimpose images and videos on top of an image/video stream based on color hues. Also known as color keying, it makes a selected color range in the foreground 'transparent', which subsequently allows for the insertion of a separately filmed piece of footage or image in the selected area.

Since the rise of popularity of animation in movies and TV, this technique has become a goldmine for digital graphic experts and designers in the motion picture, newscasting and video game industries. Although it can be used in a number of ways depending on the graphical requirements, it's primarily used for editing out (removing) the real background and replacing it with another image/footage (typically a digitally-enhanced one).

How news forecast footage is shot and artificially enhanced during post-production

For example, during a weather report telecast, the host stands in the foreground with an almost featureless background and a big green screen at the back while filming the report. However, during post-production, the green background is edited out to include maps, shapes and various animations.

Why Do They Specifically Use Green?

There's no hard and fast rule, either technologically or ethically, about using a particularly colored screen when you want to apply Chroma Key. You can use any color, such as yellow, purple, red, or pink, to use this feature. There's no obligation to use the color green.

That being said, why is green the most commonly used color in videos and movies involving a lot of visual effects?

There are a few reasons behind this. The most basic one is the fact that green 'stands out' reasonably well while filming any footage. Consider this: if anything in the foreground has the same hue as the color you want to key out (in this case, green), then it will be keyed out too. For example, if the subject is wearing a green badge on his body, then that portion would be keyed out while editing, making it look like as if there's a hole in his body. This is why you want to choose a screen with a color that has very little chance of matching anything in the foreground.

Since there's no green in a human's skin tone or clothing, it offers a better contrast between the subject and the background and can therefore be keyed out easily, without affecting the other elements of the picture.

Another reason that green is used is because it has the highest luminance among all the color channels (RGB), which makes green screens very bright (because of their high luminance). However, it can also cause the problem of 'green spill' if the lighting and the subject's distance from the screen is optimized before shooting.

The side-effect of green spill: notice the green reflection on the subject's hair in the enhanced image

Most digital cameras today are based on CMOS sensors, which consist of a Bayer Pattern filter on the top for producing images. This filter produces twice as green information as it does for red and blue. This means that editors have more information to work with during post-production, which in turn produces finer pictures.

The use and popularity of green screens touches almost every domain related to virtual media, ranging from educational fields to anything that requires a more immersive and captivating form of information broadcasting. It goes without saying that if it weren't for those giant green screens, heroes like Iron Man and Spiderman wouldn't have looked nearly as cool!

4. Give answers to the following questions on the basis of the text.
1. What is the primary purpose of using a green screen in filmmaking?
2. Explain how Chroma Key works in post-production to superimpose images and videos.
3. How does the use of a green screen facilitate the insertion of separate footage in a video?
4. Provide an example of how Chroma Key can be used in a weather forecast report.
5. Why is green the most commonly used color for green screens in visual effects?

5. Give Russian equivalents of the following:
технология визуальных эффектов; выбранная цветовая гамма; наложить изображения; передний план; вставка отдельно отснятого фрагмента; задрапировать полотнами; широко используемый цвет; боевик или научно-фантастический фильм; должен иметь какое—то отношение к одному элементу; поскольку вы, скорее всего, увидите; более конкретно; редактирование на более поздних этапах; уклоняющиеся от воздушных атак; не нужно быть семи пядей во лбу, чтобы понять; запечатлеть в видео; цветовой ключ; разрушительная обстановка или воздушные взрывы; цветовой ключ; требуют большого объема визуального редактирования; оно тоже будет выделено; технология визуальных эффектов; телепередачи о погоде; также известный как управление цветом; можно использовать по-разному; безликий фон; побочный эффект зеленого пятна; основаны на КМОП-датчиках; захватывающая форма передачи информации; само собой разумеется

6. Give Russian equivalents of the following:
makes a selected color range in the foreground 'transparent';rather unusual thing about the movie sets; a few props scattered around them; it doesn't take

a rocket scientist to figure out; involve a lot of visual editing; spend millions of dollars on every take; more specifically;the scene look as authentic as possible; chroma key; also known as color keying; allows for the insertion of a separately filmed piece of footage; has become a goldmine for digital graphic experts; typically a digitally-enhanced; filming the report; 'stands out' reasonably well while filming any footage; has the highest luminance among all the color channels; it will be keyed out too; cause the problem of 'green spill'; green reflection on the subject's hair in the enhanced image; produces twice as green information; captivating form of information broadcasting

7. Match the equivalents to the word combinations given in the left column.

a)			
1.	superimpose images and videos on top of an image/video stream	1.	а именно то, что облегчит редактирование на более поздних этапах
2.	makes a selected color range in the foreground 'transparent'	2.	требуют большого объема визуального редактирования
3.	subsequently allows for the insertion of a separately filmed piece of footage	3.	поскольку вы, скорее всего, увидите использование зеленого или синего экранов в боевиках
4.	you couldn't stop yourself from checking out its 'behind-the-scenes' videos	4.	должен иметь какое-то отношение к одному элементу
5.	rather unusual thing about the movie sets	5.	весь фон задрапирован зелеными (или синими) полотнами
6.	a few props scattered around them	6.	не нужно быть семи пядей во лбу, чтобы понять
7.	the entire background seems to be draped in sheets of green (or blue).	7.	постоянно уклоняющиеся от воздушных атак
8.	used color during the filming	8.	учитывать несколько моментов
9.	since you're most likely to see the use of green or blue screens in action	9.	впоследствии позволяет вставить отдельно отснятый фрагмент видеоматериала
10.	it doesn't take a rocket scientist to figure out	10.	нескольких предметов реквизита, разбросанных вокруг них

11.	must have something to do with the one element	11.	вы не могли удержаться от просмотра видео «за кадром»
12.	involve a lot of visual editing	12.	делает выбранную цветовую гамму на переднем плане «прозрачной»
13.	consider a few things	13.	используемый цвет во время съемок
14.	namely things that will facilitate editing in the later stages	14.	наложить изображения и видео поверх изображения / видеопотока
15.	constantly evading aerial attacks	15.	довольно необычная особенность съемочных площадок
b)			
1.	recreate the scene in the real world	1.	позволяет вставить отдельно отснятый фрагмент
2.	dart through actual bomb strikes	2.	имитировать разрушительную обстановку или воздушные взрывы
3.	spend millions of dollars on every take and likely end up in prison	3.	стала золотой жилой для экспертов в области цифровой графики и дизайнеров в индустрии кино
4.	the scene look as authentic as possible	4.	не существует жестких правил
5.	strategically place a few broken objects	5.	используется для редактирования (удаления) реального фона
6.	simulate a ruinous environment or aerial explosions	6.	проходить через настоящие взрывы бомб
7.	also known as color keying	7.	можно использовать по-разному
8.	makes a selected color range in the foreground 'transparent'	8.	обычно с цифровым улучшением
9.	allows for the insertion of a separately filmed piece of footage	9.	воссоздать сцену в реальном мире
10.	has become a goldmine for digital graphic experts and designers in the motion picture	10.	тратить миллионы долларов на каждый дубль и, скорее всего, оказаться в тюрьме

11.	can be used in a number of ways	11.	также известный как управление цветом
12.	used for editing out (removing) the real background	12.	стратегически расположить несколько разбитых предметов
13.	typically a digitally-enhanced	13.	делает выбранную цветовую гамму на переднем плане «прозрачной»
14.	there's no hard and fast rule	14.	сцена выглядела как можно более достоверно
c)			
1.	that being said	1.	также может привести к возникновению проблемы «зеленого разлива»
2.	'stands out' reasonably well while filming any footage.	2.	обратите внимание на зеленый отблеск на волосах объекта съемки на улучшенном изображении
3.	it will be keyed out too	3.	он обеспечивает лучший контраст между объектом съемки и фоном
4.	has very little chance of matching anything in the foreground	4.	оптимизировать освещение и расстояние до объекта съемки от экрана
5.	it offers a better contrast between the subject and the background	5.	оно тоже будет выделено
6.	can therefore be keyed out easily, without affecting the other elements of the picture	6.	что, в свою очередь, позволяет получить более качественные снимки
7.	has the highest luminance among all the color channels (RGB)	7.	имеет очень мало шансов совпадать с чем-либо на переднем плане
8.	can also cause the problem of 'green spill'	8.	как бы то ни было
9.	the lighting and the subject's distance from the screen is optimized before shooting	9.	обладает самой высокой яркостью среди всех цветовых каналов (RGB)
10.	the side-effect of green spill	10.	захватывающая форма передачи информации

11.	notice the green reflection on the subject's hair in the enhanced image	11.	позволяет получить в два раза больше информации о зеленом цвете
12.	produces twice as green information	12.	достаточно хорошо выделяется на любых кадрах
13.	which in turn produces finer pictures	13.	побочный эффект зеленого пятна
14.	captivating form of information broadcasting	14.	поэтому его можно легко регулировать, не затрагивая другие элементы изображения

8. Read the text once again. Connect the questions with the answers given below and translate them.

1. What is the Chroma Key technique used for in post-production of video and film production?

2. Why is a green or blue background often used when shooting movies?

3. What is the reason for choosing green for the screen when using the Chroma Key technique?

4. What is the main task of Chroma Key in the field of news?

5. What is the advantage of a green screen due to its brightness when using the Chroma Key technique?

6. How does the process of shooting weather forecasts using Chroma Key work?

7. How to prevent problems with green reflection on the subject when using a green screen?

8. How does the color scheme of the CMOS sensors of the cameras affect the use of a green screen?

9. Why are visual effects and animation in films and TV programs closely related to the Chroma Key technique?

10. What advantages did the experts in the field of graphics and design get thanks to the Chroma Key technique?

_____

a) Основная задача Chroma Key в новостях заключается в удалении реального фона и замене его другим изображением/видео (обычно улучшенным цифровым) в процессе постпродакшна.

b) Зеленый экран используется из-за его высокой яркости, что обусловлено высокой люминесценцией зеленого цвета, что позволяет камерам с CMOS-сенсорами захватывать больше информации для более качественной обработки изображений в постпродакшне.

c) Во время телетрансляции погоды ведущий стоит перед зеленым экраном, который в постпродакшн процессе заменяется на карты, формы и различные анимации

d) Цветовой ключ (Chroma Key) используется для наложения изображений и видео поверх стрима изображения/видео на основе цветовых оттенков. Также известный как цветовой ключ, он делает выбранный диапазон цветов на переднем плане «прозрачным», что позволяет вставить отдельно снятый фрагмент видео или изображение в выбранную область.

e) Использование зеленого или голубого фона при съемках обусловлено необходимостью легкой замены этого цвета на другое изображение или видео в постпродакшн процессе с помощью техники Chroma Key.

f) Зеленый цвет чаще всего используется из-за того, что он хорошо контрастирует с другими элементами изображения, не встречающимися в человеческой одежде или цвете кожи, что обеспечивает легкость процесса ключевания без искажения других элементов изображения.

g) CMOS-сенсоры камер более информативны на зеленом цвете, что обеспечивает более качественное изображение после обработки.

h Chroma Key стал золотой жилой для экспертов в области графики и дизайна, обогатив их возможности для создания визуальных эффектов и анимации в киноиндустрии, телеви дении и индустрии видеоигр.

i) Chroma Key предоставляет возможности для суперимпозиции изображений и видео в производстве фильмов и телепередач, обеспечивая возможность вставки дополнительных эффектов в реальные кадры.

j) Проблемы с зеленым отражением можно предотвратить, оптимизировав освещение и расстояние субъекта от экрана перед съемкой, чтобы избежать так называемого «зеленого отражения».

9. Give the general idea of the text in English.

THE FILM DIRECTOR
UNIT IX

1. Practice the pronunciation of the new words and memorize them.
1. acquire [əˈkwaɪə] получать, приобретать
2. aesthetic [iːsˈθetɪk] косметический, эстетический
3. ambiguously [æmˈbɪgjʊəslɪ] неоднозначно, двусмысленно
4. appealing [əˈpiːlɪŋ] притягательный, привлекательный
5. blend [blend] сочетать, гармонировать, смешать, объединить (зд.)
6. commercials [kəˈmɜːʃlz] рекламные ролики, передачи
7. countless [ˈkaʊntlɪs] бесчисленное множество
8. dedication [dedɪˈkeɪʃn] самоотверженность, самоотдача, преданность делу
9. emphasize [ˈemfəsaɪz] акцентировать внимание; подчеркивать
10. extras [ˈekstrə] массовка
11. fledgling [ˈfledʒlɪŋ] неопытный, начинающий
12. highlight [ˈhaɪlaɪt] выделять, подчеркивать
13. hinge [hɪndʒ] зависеть
14. internship [ɪnˈtɜːnʃɪp] практика, интернатура, стажировка
15. misconception [mɪskənˈsepʃn] неправильное, ошибочное представление
16. quell [kwel] подавлять, усмирять, успокоить, удовлетворить (зд.)
17. script [skrɪpt] почерк, подлинник, сценарий
18. storyboarding [strɪˈbɔːdɪŋ] раскадровка
19. tedious [ˈtiːdɪəs] скучный, нудный, утомительный
20. untamed [ʌnˈteɪmd] дикий, необузданный
21. virtue [ˈvɜːtʃuː] добродетель; добродетельность; достоинство; сила
22. vision [ˈvɪʒən] видение, обзор, дальновидность
23. wrap [ræp] заворачивать, свернуть, завершить (зд.)

2. Practice the pronunciation of the following word-combinations and memorize them:
1. accomplished professionals — опытные профессионалы
2. accurately cut together — точно смонтировать
3. all three of which are virtues to be channeled — все эти три качества необходимо воплощать
4. array of people — множество людей
5. born film director — прирожденный режиссер
6. distinguished position — высокая должность
7. film entail — замысел фильма

8. gain experience — приобретать опыт

9. glamorized profession — престижная профессия

10. ingenious creativity — оригинальный, творческий подход

11. instructional book книга — руководство

12. keen knowledge of the business — глубокое знание бизнеса

13. pre-production rehearsal — предварительная репетиция

14. pre-visualized graphics — предварительно визуализированные графические изображения

15. secure relationships — налаживать отношения

16. series out-of-sequence bits — серия фрагментов

17. single consciousness — единое целое

18. sketching a sequence — создание эскизов последовательности

19. specific amount of knowledge — определенный объем знаний

20. supervises the production — руководить производством

21. be in charge of bureaucratic business — отвечать за бюрократические вопросы

22. unflinching dedication — непоколебимая преданность делу

23. unmatched passion — непревзойденная страсть

24. untouched video and audio — нетронутое видео и аудио

25. whose loyalty will be to the project — которые будут преданы проекту

3. Read and translate the text.
Text I
CareerSnapshot: The Film Director

The scene is set for another take: the actors and extras are in costume and in place; the set decorator has set the stage just as the vision of the film entails; the director of photography has the lights and cameras ready to capture the action. However, before the scene begins, they all turn their attention to one person on set — the director.

It is the director's job to translate the script to the screen as he directs the array of people working under him on how to best capture his artistic vision for the film. Director Christopher Nolan (*Memento*", "*The Dark Knight*) says of his job, "I'm a sort of human lens through which everyone's efforts are focused. A big part of my job is making decisions about how all the great talent that I'm working with blends into a single consciousness". A great director is a great leader with drive, patience, inspiration, and imagination. He is responsible for working with a cast and crew of creative individuals, before, during, and after production, to see that his vision is played out and captured on film as his heart desires. Directing is an appealing and competitive career field which requires unflinching dedication, balanced leadership skills, ingenious creativity, and a keen knowledge of the business of making movies.

Becoming a Director

Directing is a glamorized profession, and though rewarding, achieving this distinguished position requires a large amount of hard work and dedication. While inexpensive digital video cameras and websites like YouTube make it easy for anyone to be a director, to find success in the professional field requires years of experience and training. Film school is an expensive and important investment, but the experience of being trained by accomplished professionals in the field is invaluable. University of Southern California film professor Jean-Pierre Geuens emphasizes that film school is about more than gaining technical know-how: "Film school is about finding out who you are, it's not just about acquiring a specific amount of knowledge or the latest techniques".

Film school graduates don't simply jump from their seat at graduation to the director's chair. Cities like Los Angeles and New York are hot spots for the film industry and offer opportunities for graduates to gain experience and build portfolios. In these big cities it is unlikely to find a job right away, so many aspiring film makers use internships, often unpaid, to gain experience and recognition. The Director's Guild of America sponsors the Assistant Directors Training Program which allows prospective directors to receive experience as assistant directors. Many first-time directors begin by directing small productions such as commercials, television episodes, or independent films. Newcomers to the profession need to concentrate on developing and demonstrating their skills with different, often independently produced, projects to earn recognition essential for success. When a fledgling director has built a strong resume and secured relationships with professionals in the field, he is on his way to making movies.

Making Movies

The director is intimately involved with the planning and design of the film he is to create from initial conception to final product. Though a film will likely have professionals responsible for casting, screenwriting, set and costume design, and countless other pre-production jobs, it is not uncommon for a director to have considerable influence in these crucial areas. Because the director works so closely with actors during production, leading their movement and honing their performance, it's important for the director to be involved with the selection process. In his instructional book on film direction, Michael Rabiger emphasizes the importance of casting: "You need actors enthusiastic about the character they play, who will work well with you and other cast members, and whose loyalty will be to the project". Additionally, a director may want to select actors who are in line with his aesthetic and tonal vision for the film. Pre-production rehearsal with the actors is a useful way for the director to prepare them for a scene.One of the most important aspects of pre-production for a director is planning the look and feel of the film. Storyboarding, sketching a sequence of pre-visualized graphics picturing

how the scene will play out, is a common planning method used by directors. When the many stages of pre-production are completed, the director is ready to lead his team onto production.

Production is the time when director's vision materializes on film. On set, the director is the highest authority and the crew is there to help him capture his vision for the story. The notion of a passive director comfortably shouting orders from his chair is a misconception; his role is more active, demonstrating to the actors how they should move and behave within a scene and helping the director of photography to capture the desired shot. Though the crew ultimately answers to the director, his focus should be on the performances of the actors more so than the technical details of production.With so many departments involved in production, from cameras to sound to art, the director can't be expected to babysit each individual.

When production wraps, the director is left with a series of out-of-sequence bits of untouched video and audio; it is the editor's job to pull these elements together into the sequential story the audience will enjoy. This tedious process is known to take sometimes take longer than the actual shooting of the film. Because editing a film determines so much about how it looks, feels, and flows, it is common for the director to be present in the editing room, helping to see that the film is accurately cut together.The director's initial vision is sometimes limited in the editing room by creative disagreements with producers, production companies, and distributors, which can lead to special "director's cut" versions of certain films. This highlights the importance of the relationship between the director and the producer.

The Director and the Producer

While it is true that the director is in charge of the artistic vision of his film, everyone answers to *somebody*; the director answers to the film's producer. The producer's job can sometimes be ambiguously defined, but in most cases he supervises the production of the film, much like the director, from beginning concept to final product. It is a producer who green lights a creative project for production after determining whether or not it has an audience and a studio willing to fund it. Because the producer is in charge of bureaucratic business such as funding, budgeting, hiring workers, studio relations, and distribution, all of which ultimately affects the director's ability to create the film he wants to make, producers and directors work closely together. The producer communicates the progress of a film to the studio so the director can focus his attention on his art.

Final Remarks

Becoming a film director requires unmatched passion, vision, and dedication, all three of which are virtues to be channeled into high-quality films. Directing is a high pressure job and demands firm leadership and untamed imagination. A director must know how to manage people as well as how to be managed, two aspects of the job on which a film's success hinges.

Though achieving success in the field is no easy task, no other career would quell the artistic needs of a born film director.

4. Give answers to the following questions on the basis of the text.

1. What qualities make a great director, according to Christopher Nolan?

2. What does film school offer aspiring directors besides technical knowledge, according to Jean-Pierre Geuens?

3. How do aspiring filmmakers often gain experience in cities like Los Angeles and New York?

4. Why is casting considered an important aspect of pre-production for a director?

5. What is storyboarding and why is it commonly used by directors in pre-production?

6. What is the director's primary focus during production, according to the text?

7. Why is the director often present in the editing room during post-production?

8. How does the relationship between the director and the producer impact the making of a film?

9. What virtues are required for becoming a successful film director, according to the final remarks?

10. What are the key aspects of the job that a director must master for a film's success, according to the text?

5. Give Russian equivalents of the following:

set the stage just as the vision of the film entails; countless other pre-production jobs; with drive, patience, inspiration, and imagination; achieving this distinguished position; find success in the professional field; first-time directors begin by directing small productions; with different, often independently produced, projects; on his way to making movies; from initial conception to final product; will likely have professionals responsible for casting, screenwriting, set and costume design; the crew ultimately answers to the director; emphasizes the importance of casting; actors who are in line with his aesthetic and tonal vision for the film; to lead his team onto production; on set, the director is the highest authority; the crew is there to help him capture his vision for the story; the director can't be expected to babysit each individual; the director is left with a series of out-of-sequence bits of untouched video and audio; pull these elements together into the sequential story; because editing a film determines so much about how it looks, feels, and flows; the film is accurately cut together; can lead to special "director's cut" versions of certain films; the director is in charge of the artistic vision of his film; the producer's job can sometimes be ambiguously defined; producer is in charge of bureaucratic business; all of which ultimately affects the director's ability to create the film; the producer

communicates the progress of a film to the studio; requires unmatched passion, vision, and dedication; two aspects of the job on which a film's success hinges; no other career would quell the artistic needs of a born film director

6. Give Russian equivalents of the following:

чтобы запечатлеть действие; воплотить сценарий на экране; наилучшим образом отразить его художественное видение; своего рода человеческая линза, через которую фокусируются усилия каждого; видение воплощено в жизнь и запечатлено на пленке; престижная профессия; вознаграждение, достижение; дорогостоящая и важная инвестиция; «Киношкола — это поиск себя»; Гильдия режиссеров Америки спонсирует программу обучения ассистентов режиссера; многие начинающие режиссеры начинают с постановки небольших сцен; в различных, часто самостоятельно созданных проектах; становится на путь создания фильмов; от первоначального замысла до конечного продукта; скорее всего, есть профессионалы, отвечающие за подбор актеров, написание сценария, дизайн декораций и костюмов; нередко режиссер оказывает значительное влияние в этих важнейших областях; подчеркивает важность подбора актеров; актеров, которые соответствуют его эстетическому и тональному видению фильма; планирование внешнего вида фильма; на съемочной площадке режиссер является высшим авторитетом; съемочная группа готова помочь ему воплотить свое видение истории; съемочная группа в конечном счете подчиняется режиссеру; нельзя ожидать, что режиссер будет присматривать за каждым в отдельности; режиссер остается с серией фрагментов нетронутого видео и аудио, не связанных друг с другом; поскольку монтаж фильма во многом определяет то, как он выглядит, ощущается и протекает; фильм был точно смонтирован; подчеркивает важность взаимоотношений между режиссером и продюсером; хотя это правда; художественное видение своего фильма; режиссер отвечает перед продюсером фильма; работа продюсера иногда может быть определена двусмысленно; дает добро на запуск творческого проекта в производство; продюсер сообщает о ходе работы над фильмом в студию; требуются непревзойденная страсть, дальновидность и преданность делу; два аспекта работы, от которых зависит успех фильма; удовлетворить художественные потребности прирожденного режиссера;

7. Match the equivalents to the word combinations given in the left column.

a)			
1.	set the stage just as the vision of the film entails	1.	большая часть моей работы заключается в принятии решений

2.	ready to capture the action	2.	видение воплощено в жизнь и запечатлено на пленке
3.	translate the script to the screen as he directs the array of people working under him	3.	объединить все великие таланты, с которыми я работаю, в единое целое
4.	how to best capture his artistic vision for the film	4.	отвечает за работу с актерским составом и командой творческих личностей
5.	a sort of human lens through which everyone's efforts are focused	5.	обладающий энергией, терпением, вдохновением и воображением
6.	a big part of my job is making decisions	6.	подготовил сцену в соответствии с замыслом фильма
7.	all the great talent that I'm working with blends into a single consciousness	7.	воплотить сценарий на экране, в то время как он руководит множеством людей, работающих под его началом
8.	with drive, patience, inspiration, and imagination	8.	своего рода человеческая линза, через которую фокусируются усилия каждого
9.	responsible for working with a cast and crew of creative individuals	9.	как наилучшим образом отразить его художественное видение фильма
10.	vision is played out and captured on film	10.	чтобы запечатлеть действие
b)			
1.	appealing and competitive career field	1.	необходимо сосредоточиться на развитии и демонстрации своих навыков
2.	requires unflinching dedication, balanced leadership skills, ingenious creativity, and a keen knowledge of the business	2.	опыт обучения у профессионалов своего дела бесценен
3.	achieving this distinguished position	3.	начинающие режиссеры начинают с постановки небольших постановок
4.	a large amount of hard work and dedication	4.	киношкола это нечто большее, чем приобретение технических ноу-хау

5.	Film school is an expensive and important investment	5.	киношкола — это поиск себя
6.	film school is about more than gaining technical know-how	6.	большого количества напряженной работы и самоотдачи
7.	experience of being trained by accomplished professionals in the field is invaluable	7.	требует непоколебимой преданности делу, сбалансированных лидерских качеств, оригинального творческого подхода и глубокого знания бизнеса
8.	Film school is about finding out who you are,	8.	предоставляют выпускникам возможность приобрести опыт и создать портфолио
9.	offer opportunities for graduates to gain experience and build portfolios	9.	киношкола — это дорогостоящая и важная инвестиция
10.	first-time directors begin by directing small productions	10.	достижение этой высокой должности
11.	need to concentrate on developing and demonstrating their skills	11.	привлекательная и конкурентоспособная сфера карьеры
c)			
1.	to earn recognition essential for success	1.	принимает непосредственное участие в планировании и дизайне фильма
2.	a fledgling director has built a strong resume and secured relationships	2.	нужны актеры, увлеченные своим персонажем
3.	intimately involved with the planning and design of the film	3.	нередко режиссер оказывает значительное влияние в этих важнейших областях
4.	from initial conception to final product	4.	которые соответствуют его эстетическому и тональному видению фильма
5.	will likely have professionals responsible for casting, screenwriting, set and costume design,	5.	внимание должно быть сосредоточено на игре актеров, а не на технических деталях постановки

6.	countless other pre-production jobs	6.	тесно сотрудничает с актерами во время съемок, руководя их движениями и оттачивая мастерство исполнения
7.	it is not uncommon for a director to have considerable influence in these crucial areas.	7.	заслужить признание, необходимое для успеха
8.	closely with actors during production, leading their movement and honing their performance	8.	раскадровка, создание эскизов последовательности предварительно визуализированных графических изображений
9.	need actors enthusiastic about the character they play	9.	начинающий режиссер составляет солидное резюме и налаживает отношения
10.	who are in line with his aesthetic and tonal vision for the film	10.	от первоначального замысла до конечного продукта
11.	storyboarding, sketching a sequence of pre-visualized graphics	11.	скорее всего, есть профессионалы, отвечающие за подбор актеров, написание сценария, дизайн декораций и костюмов
12.	focus should be on the performances of the actors more so than the technical details of production.	12.	бесчисленное множество других подготовительных работ

8. Read the questions and choose the correct answers.

1. What is the main responsibility of a film director on set?

a) Handling the distribution of the final product

b) Selecting actors for the film

c) Managing the budget and finances

d) Leading the crew to capture the artistic vision of the film

2. Why is film school considered an important investment for aspiring directors?

a) To learn how to operate a digital camera

b) To network with professionals in the industry

c) To gain experience in directing commercials

d) To discover personal identity and develop creativity

3. In pre-production, what is a common planning method used by directors to visualize how a scene will play out?

a) Marketing analysis
b) Location scouting
c) Storyboarding
d) Theater rehearsals

4. What is the director's primary focus on set during production?
a) Ensuring the crew follows safety protocols
b) Setting up lighting equipment
c) Managing the budget
d) Guiding the performances of the actors

5. Why is the director often present in the editing room during post-production?
a) To make sure the film is accurately edited together
b) To create a director's cut version
c) To finalize the music and sound effects
d) To supervise the marketing campaign

6. Who does the film director answer to during the production of a film?
a) The distributors
b) The actors
c) The producer
d) The editor

7. What is the role of the film producer in relation to the director?
a) Creating the storyboard concepts
b) Supervising the pre-production process
c) Managing the distribution of the film
d) Overseeing the bureaucratic business aspects of production

8. What virtues are required for someone to become a successful film director?
a) Leadership and imagination
b) Networking and salesmanship
c) Technical skills and expertise
d) Humility and cooperation

9. What is the purpose of the Director's Guild of America's Assistant Directors Training Program?
a) To provide funding for independent films
b) To organize film festivals
c) To train future directors in assistant roles
d) To offer internships for aspiring directors

10. In what cities are aspiring filmmakers likely to find opportunities to gain experience in the film industry?
a) Rome and Sydney
b) London and Paris
c) Toronto and Vancouver
d) Los Angeles and New York

9. Give the general idea of the text in English.

HOW TO WRITE A SCREENPLAY
UNIT X

1. Practice the pronunciation of the new words and memorize them.
1. accumulate [əˈkjuːmjʊleɪt] накапливать, собирать, накопиться
2. adhere [ədˈhɪə] прилипать, приставать, придерживаться
3. assume [əˈsjuːm] предполагать, допускать, занимать
4. blueprint — проект
5. bragging [ˈbræg] хвастаться
6. confess [kənˈfes] исповедоваться, признаваться
7. convention — условность
8. correspond — соответствовать
9. declarative [dɪˈklærətɪv] декларативный, описательный
10. descended upon — обрушиться на
11. enmesh [ɪnˈmeʃ] втянуть, опутать, запутать
12. ensure [ɪnˈʃʊə] гарантировать, обеспечить, добиться
13. exterior [ɪkˈstɪ(ə)rɪə] наружная сторона; внешний
14. framework — каркас
15. gem [ʤem] драгоценный камень, жемчужина, самоцвет
16. genre [ˈʒɒnrə] стиль, жанр
17. grappling with — бороться с
18. guideline [ˈgaɪdlaɪn] руководство, указание, инструкция, ориентир
19. interior [ɪnˈtɪərɪə] внутреннее убранство; внутренний
20. jargon [ˈʤɑːgən] жаргон, жаргонизм, сленг
21. logline — сюжетные линии, логлайн
22. margins [ˈmɑːʤɪn] прибыль, наценка; поля (зд.)
23. midpoint — середина, средняя точка
24. misunderstanding — недоразумение
25. nuggets [ˈnʌgɪts] самородки
26. offscreen — за кадром
27. ongoing [ˈɒngəʊɪŋ] продолжающийся, происходящий, сохраняющийся
28. overcome — преодолеть
29. parenthesis [pəˈrenθɪsɪs] скобка, круглая скобка
30. parsec [ˈpɑːsɛk] парсек
31. pay off — приносить плоды; окупиться
32. screenplay — сценарий
33. seed — семя, зерно
34. seemingly [ˈsiːmɪŋlɪ] по-видимому, видимо; кажущийся (зд.)
35. slugline — подзаголовок
36. succumb [səˈkʌm] поддаваться, не устоять, уступить
37. synopsis [sɪˈnɒpsɪs] краткий обзор, резюме

38. treatment- обзор (зд.)

39. ultimately [ˈʌltɪmɪtlɪ] в конце концов; в конечном счете; в итоге; наконец

40. unresolved [ʌnrɪˈzɒlvd] неразрешенный, нерешенный, неурегулированный

41. villain [ˈvɪlən] злодей, негодяй, мерзавец, подлец

2. Practice the pronunciation of the following word-combinations and memorize them:

1. crack cases — раскрыть дела
2. dedicated professionals — преданные своему делу профессионалы
3. desolate desert planet [ˈdesələt] безлюдная пустынная планета
4. dialogue-heavy movies — фильмы с большим количеством диалогов
5. do a voice over — говорить за кадром
6. elevator [ˈelɪveɪtə] pitch — презентация
7. encounter an obstacle — сталкиваться с препятствием
8. fast-talking characters — быстро говорящие персонажи
9. final draft [drɑːft] окончательный вариант
10. hook the audience — зацепить аудиторию
11. inciting incident — провокационный инцидент
12. occasional exceptions — редкие исключения
13. passionate speeches [ˈpæʃnɪt] страстные речи
14. quotation marks [kwəʊˈteɪʃn mɑːks] кавычки
15. synopsis of the story — краткое изложение сюжета
16. the summation of the story — краткое изложение сюжета
17. to draw the audience — привлечь аудиторию
18. unconventional screenplay — нетрадиционный сценарий

3. Read and translate the text.
Text I

What is a screenplay?

It can take years to make a movie. And just like any other big project, it has to start with an idea. If a movie is like a building, then the screenwriter is the architect. A movie script is the framework of the building. It is your blueprint. It is your plan. All movies, from blockbuster feature films to film school short films, begin with a screenplay, and it's the single most important document you'll produce in the entire filmmaking process. Script writing is an industry as much as an art or craft. Professional screenwriters are expected to adhere to formatting conventions and industry standards. A member of a production company should be able to pick up a screenplay and immediately know where to find basic things like the title page, name of the screenwriter, and their Writer's Guild membership number. They should also be able to

easily find a synopsis of the story, the main character, and genre. Here are the basic elements of screenplays, according to Hollywood pros.

The three-act structure

Most movie scripts follow a three-act structure.

The page-by-page action of a script should correspond with the minute-by-minute action of a movie. "Each page in script format is about one minute," says filmmaker Whitney Ingram. "Ninety minutes is 90 pages." There are occasional exceptions. Dialogue-heavy movies with fast-talking characters might say more than a page a minute, but in general, time and pages line up.

Act one

Act one introduces the characters and the central conflict of the story. It's also where filmmakers need to draw in the audience and get them to care about the movie. You've got two important functions to begin any movie. That is, hook your audience and get them to care about the characters. Act one usually includes an inciting incident, in which the main character encounters an obstacle or challenge that they have to overcome and will spend the rest of the movie grappling with.

Act two

During act two the characters are enmeshed in the issues, challenges, and conflicts that take up most of the movie. Issues are ongoing but unresolved, and everything is up in the air. The midpoint is right in the middle of the story when all of the issues have accumulated. Act two is often where characters are at their lowest point, where villains usually get a few wins in, and where things can seem hopeless or unresolvable. Throughout act one and act two, a good screenwriter includes moments and elements that pay off in act three.

Act three

Acts three sees the characters change, rise to a challenge, and ultimately overcome or succumb to the forces that have descended upon them. Act three is when the characters face the movie's central challenge. It's when heroes storm the castle, detectives crack cases, and romantic leads give passionate speeches confessing their love. It's also where other, smaller seeds that you've planted throughout the screenplay pay off. The key to good screenplays is that you set up all these little nuggets or gems that are paid off in the third act.

The three-act structure is a guideline and a convention, not a rule. Many filmmakers go beyond it and tell stories that do not have clear first, second, or third acts, or even clear characters or conflict. You should be free of mind in your approach not only to content, but also to form. It is possible to write an unconventional screenplay, but if you do, be intentional.

Screenwriting terms

Screenwriting, like every profession, has its own specialized collection of terminology, slang, industry terms, and jargon. Here are a few terms you might find helpful:

Sluglines

Every scene in a script begins with a slugline — also known as a scene heading — a short description of where the scene takes place. Sluglines always indicate whether or not a scene is interior or exterior, where it is exactly, and time of day. A scene that takes place on Tatooine, for instance, would begin with a slugline like:

EXT — TATOOINE — DAY

A slugline inside the Death Star would look like:

INT — DEATH STAR — NIGHT

And so on.

Action lines

Action lines are simple and declarative, and after you get them out of the way you can start describing the setting with action lines, which might sound like: "Fade in on a desolate desert planet. We see R2-D2 and C3PO walking across the seemingly endless dunes." Action lines give readers an idea of what should be happening in the scene, and what the characters are doing when we see them.

Dialogue

Dialogue usually takes up most of a movie script. Dialogue has the character's name above it and is usually written without quotation marks. It's also written with large margins or is centered to set it apart on the page from action lines and other copy. For example, Han Solo bragging about the speed of his ship would be: HAN

You've never heard of the Millennium Falcon? It's the ship that made the Kessel Run in less than twelve parsecs!

Sometimes dialogue contains special instructions or notes in parentheses, like if a character is offscreen or doing a voiceover. Obi-Wan telling Luke to turn off his targeting computer could look like:

KENOBI (v.o.)

Use the Force, Luke.

Beat

Important events or moments in a screenplay are known as beats. A story beat is some significant moment. It's when things can turn in some different direction. Examples are a detective finding an important clue, an action hero getting injured, or the leads in a romantic comedy having a conflict or misunderstanding that drives them apart.

Loglines

The logline is the summation of the story in one sentence. A logline is often the first thing studio decision-makers hear about a movie, and screenwriters often start their screenwriting process with a logline and go from there. However, it's always possible to change a logline after you've written a final draft.

Loglines often contain a hook. Usually there's some kind of irony in the logline. That irony usually shows off how the film is different or unusual.

Elevator pitches

Elevator pitches are a bit longer than loglines, but still short. An elevator pitch is a short description or synopsis of a project that usually takes up about 30 seconds, the length of an elevator ride. The elevator pitch for *Hamlet* would sound something like: "The king dies, and his brother assumes the throne. The dead king's son suspects that his father was murdered, and works to bring down his uncle."

Obviously this leaves a lot out, but the focus is on describing the movie quickly.

Treatments

A treatment is a written document that outlines the story and main ideas of a movie. It's usually written in the present tense and sticks to the main story beats and big moments of the film. Treatments are usually much shorter than screenplays, but they can sometimes be up to 60 pages or so.

Shooting script

Once a film is in production, a shooting script is created. This version of the screenplay numbers the scenes to help all departments coordinate their work — especially helpful as most films are shot out of order (not chronologically based on the events of the screenplay).

For example, if a movie has several separate scenes that take place in a casino, the shooting script uses numbers to note that all of those scenes can be filmed in the same block of time, even if they appear at different times in the movie. Colored pages are used in shooting scripts to help teams ensure they are working with the most recent version. Any updates are added to shooting scripts in a new color.

Movie magic on the page

Film production is a long process that can take years, and it often involves hundreds if not thousands of dedicated professionals. But every blockbuster starts with a movie idea from the script writer. A film script is a guide to collective projects, like a blueprint for a building — or a treasure map for a voyage of discovery.

4. Give answers to the following questions on the basis of the text.

1. How important is the role of a screenwriter in the filmmaking process?

2. What are the key elements of a screenplay according to Hollywood professionals?

3. Why is the three-act structure a common guideline in screenwriting?

4. How do screenwriters ensure that the page-by-page action of a script corresponds with the minute-by-minute action of a movie?

5. What is the purpose of act one in a screenplay and how does it engage the audience?

6. Why is act two often considered the most challenging part for characters in a screenplay?

7. In what ways do characters evolve and face challenges in act three of a screenplay?

8. How can screenwriters effectively set up and pay off narrative elements throughout a screenplay?

9. Why is it important for screenwriters to be familiar with specialized terminology and jargon in the industry?

10. Can you provide examples of how sluglines, action lines, and dialogue are used in a screenplay to enhance storytelling?

11. How do special instructions or notes in parentheses impact the way dialogue is presented in a screenplay?

12. Why are beats considered important events or moments in a screenplay, and how do they influence the flow of the story?

13. What role does a logline play in summarizing a movie's story in just one sentence, and why is it crucial for screenwriters?

14. In what ways do loglines often incorporate irony to make a movie stand out from others?

15. How do elevator pitches differ from loglines, and why are they essential for quickly describing a project?

16. What is the purpose of a treatment in outlining the story and main ideas of a movie, and how does it differ from a screenplay?

17. Why is a shooting script necessary during the production phase of a film, and how does it help coordinate different departments?

18. How do shooting scripts use numbering and colored pages to streamline the filming process and ensure accuracy?

19. Can you discuss the significance of the collaborative effort involved in film production, starting from the scriptwriter's initial idea to the final product on screen?

5. Give Russian equivalents of the following:

он должен начинаться с идеи; каркас здания; от полнометражных блокбастеров до короткометражных фильмов для киношкол; это такая же индустрия, как искусство или ремесло; должны быть в состоянии легко найти краткое содержание сюжета; постраничное действие сценария;иногда бывают исключения; в целом время и страницы совпадают; создателям фильма необходимо привлечь аудиторию и заставить ее заинтересоваться фильмом; проявить заботу о персонажах; в первом акте обычно происходит провокационный инцидент; должен преодолеть и с которыми будет бороться до конца фильма; оказываются втянутыми в проблемы, препирательства и конфликты; все проблемы накапливаются; злодеям обычно удается одержать несколько побед, и ситуация может казаться

безнадежной или неразрешимой; принимают вызов и, в конечном счете, преодолевают или уступают силам, которые обрушились на них; произносят страстные речи, признаваясь в любви; дают плоды и другие, более мелкие семена, которые вы сеяли на протяжении всего сценария; вы создаете все эти маленькие самородки или жемчужины, которые окупаются в третьем акте; быть свободны в своем подходе не только к содержанию, но и к форм; несколько терминов, которые могут оказаться полезными для вас; сцена в сценарии начинается с подзаголовка; направление деятельности; после того, как вы с ними разберетесь; окажетесь на пустынной планете; представление о том, что должно происходить в сцене;обычно пишется без кавычек; кроме того, оно пишется с большими полями;мог бы сказать: ХАН; который преодолел расстояние до Кесселя; бит истории — это какой-то важный момент; сюжетные линии; часто есть вставка; обзор; излагается сюжет и основные идеи фильма; отражает основные сюжетные линии и важные моменты фильма; сценарий для съемок; сцены пронумерованы, чтобы помочь всем отделам скоординировать свою работу; снимаются не по порядку; все обновления добавляются в сценарии съемок; начинается с идеи фильма, предложенной автором сценария

6. Give Russian equivalents of the following:

the framework of the building; adhere to formatting conventions and industry standards; immediately know where to find basic things like the title page, name of the screenwriter, and their Writer's Guild membership number; dialogue-heavy movies with fast-talking characters; hook your audience and get them to care about the characters; the main character encounters an obstacle or challenge; issues are ongoing but unresolved; villains usually get a few wins in, and where things can seem hopeless or unresolvable; a good screenwriter includes moments and elements that pay off in act three; that you've planted throughout the screenplay pay off; you set up all these little nuggets or gems that are paid off in the third act; a guideline and a convention; be free of mind in your approach not only to content, but also to form; screenwriting terms; every scene in a script begins with a slugline; indicate whether or not a scene is interior or exterior; action lines are simple and declarative, walking across the seemingly endless dunes; bragging about the speed of his ship would be; things can turn in some different direction; the summation of the story; contain a hook; suspects that his father was murdered; outlines the story and main ideas of a movie. It's usually written in the present tense and sticks to the main story beats; once a film is in production; especially helpful as most films are shot out of order; to help teams ensure they are working with the most recent version; starts with a movie idea from the script writer.

7. Match the equivalents to the word combinations given in the left column.

a)			
1.	it can take years to make a movie	1.	проблемы продолжаются, но не решаются, и все витает в воздухе
2.	should be able to pick up a screenplay and immediately know where to find basic things like the title page, name of the screenwriter, and their writer's guild membership number	2.	фильмы с большим количеством диалогов и быстро говорящими персонажами могут занимать больше страницы в минуту, но в целом время и страницы совпадают
3.	most movie scripts follow a three-act structure	3.	как раз середина истории, когда все проблемы накапливаются
4.	the page-by-page action of a script should correspond with the minute-by-minute action of a movie	4.	в первом акте обычно происходит провокационный инцидент, в котором главный герой сталкивается с препятствием или проблемой
5.	dialogue-heavy movies with fast-talking characters might say more than a page a minute, but in general, time and pages line up	5.	должен иметь возможность взять сценарий и сразу же узнать, где найти основные сведения, такие как титульный лист, имя сценариста и его членский номер в Гильдии сценаристов
6.	act one introduces the characters and the central conflict of the story	6.	герои оказываются втянутыми в проблемы, препирательства и конфликты, которые занимают большую часть фильма
7.	act one usually includes an inciting incident, in which the main character encounters an obstacle or challenge	7.	постраничное действие сценария должно соответствовать поминутному действию фильма
8.	have to overcome and will spend the rest of the movie grappling with	8.	большинство сценариев фильмов состоят из трех актов
9.	the characters are enmeshed in the issues, challenges, and conflicts that take up most of the movie	9.	в первом акте рассказывается о персонажах и центральном конфликте истории

10.	issues are ongoing but unresolved, and everything is up in the air	10.	на создание фильма могут уйти годы
11.	right in the middle of the story when all of the issues have accumulated	11.	должен преодолеть и с которыми будет бороться до конца фильма
b)			
1.	villains usually get a few wins in, and where things can seem hopeless or unresolvable	1.	злодеям обычно удается одержать несколько побед, и ситуация может казаться безнадежной или неразрешимой
2.	a good screenwriter includes moments and elements that pay off in act three	2.	режиссеры выходят за рамки этого и рассказывают истории, в которых нет четких первого, второго или третьего актов
3.	the characters change, rise to a challenge, and ultimately overcome or succumb to the forces that have descended upon them	3.	герои штурмуют замок, детективы раскрывают дела, а романтические герои произносят страстные речи, признаваясь в любви.герои меняются, принимают вызов и, в конечном счете, преодолевают или уступают силам, которые обрушились на них
4.	when the characters face the movie's central challenge	4.	начинается с подзаголовка, также известного как заголовок сцены, — краткого описания того, где происходит действие
5.	heroes storm the castle, detectives crack cases, and romantic leads give passionate speeches confessing their love	5.	герои штурмуют замок, детективы раскрывают дела, а романтические герои произносят страстные речи, признаваясь в любви
6.	filmmakers go beyond it and tell stories that do not have clear first, second, or third acts	6.	хороший сценарист включает моменты и элементы, которые окупятся в третьем акте
7.	it is possible to write an unconventional screenplay, but if you do, be intentional	7.	после того, как вы с ними разберетесь, вы можете начать описывать обстановку, используя сюжетные линии

8.	begins with a slugline — also known as a scene heading — a short description of where the scene takes place	8.	герои сталкиваются с главным испытанием фильма
9.	indicate whether or not a scene is interior or exterior, where it is exactly, and time of day	9.	представление о том, что должно происходить в сцене и что делают персонажи
10.	after you get them out of the way you can start describing the setting with action lines	10.	можно написать нетрадиционный сценарий, но если вы это сделаете, будьте целеустремленны
11.	an idea of what should be happening in the scene, and what the characters are doing	11.	указывают, является ли сцена внутренней или внешней, где именно она находится и время суток
c)			
1.	it's also written with large margins or is centered to set it apart on the page from action lines and other copy	1.	Все обновления добавляются в сценарии съемок в новом цвете
2.	contains special instructions or notes in parentheses, like if a character is offscreen or doing a voiceover	2.	сценарий съемки использует цифры, чтобы указать, что все эти сцены могут быть сняты в один и тот же промежуток времени, даже если они появляются в разное время в фильме
3.	an action hero getting injured, or the leads in a romantic comedy having a conflict or misunderstanding that drives them apart	3.	краткое описание проекта, которое обычно занимает около 30 секунд, что соответствует продолжительности поездки в лифте
4.	the summation of the story in one sentence	4.	обзоры обычно намного короче, чем сценарии, но иногда их объем может достигать 60 страниц или около того
5.	always possible to change a logline after you've written a final draft	5.	задействованы сотни, если не тысячи преданных своему делу профессионалов

6.	short description or synopsis of a project that usually takes up about 30 seconds, the length of an elevator ride	6.	герой боевика получает травму, или у главных героев романтической комедии возникает конфликт или недоразумение, которое их разлучает
7.	this leaves a lot out, but the focus is on describing the movie quickly	7.	это руководство к коллективным проектам, как план здания или карта сокровищ для путешествия, полного открытий
8.	treatments are usually much shorter than screenplays, but they can sometimes be up to 60 pages or so	8.	краткое изложение сюжета в одном предложении
9.	the shooting script uses numbers to note that all of those scenes can be filmed in the same block of time, even if they appear at different times in the movie	9.	содержатся специальные инструкции или примечания в круглых скобках, например, если персонаж находится за кадром или говорит голосом за кадром
10.	any updates are added to shooting scripts in a new color	10.	кроме того, оно пишется с большими полями или по центру, чтобы выделять его на странице среди других текстов
11.	involves hundreds if not thousands of dedicated professionals	11.	всегда есть возможность изменить логлайн после того, как вы напишете окончательный вариант
12.	a guide to collective projects, like a blueprint for a building — or a treasure map for a voyage of discovery	12.	здесь многое упущено, но основное внимание уделяется краткому описанию фильма

8. Which of the listed below statements are true/ false? Specify your answers using the text.

1. A logline is a detailed outline of the story and main ideas of a movie.

2. Treatments are usually longer than screenplays.

3. Elevator pitches are typically longer than loglines.

4. Shooting scripts help coordinate the work of different departments during film production.

5. Movie magic on the page refers to the final version of the screenplay.

6. Beats in a screenplay are insignificant moments that do not impact the story.

7. Loglines often contain a hook that showcases the uniqueness of the film.

8. Treatments are written in the past tense.

9. An elevator pitch is a brief description of a project that can be delivered in about 30 seconds. 10. Colored pages are used in shooting scripts to indicate updates and changes.

9. Translate the next sentences into English:

1. На создание фильма могут уйти годы.

2. Все фильмы, от полнометражных блокбастеров до короткометражных фильмов для киношкол, начинаются со сценария, и это самый важный документ, который вы создаете во всем процессе создания фильма.

3. Ожидается, что профессиональные сценаристы будут придерживаться правил оформления и отраслевых стандартов.

4. Сотрудник продюсерской компании должен иметь возможность получить сценарий и сразу же знать, где найти основные сведения, такие как титульный лист, имя сценариста, легко найти краткое изложение сюжета, главного героя и жанр.

5. Большинство сценариев фильмов имеют трехактную структуру. Постраничное действие сценария должно соответствовать поминутному действию фильма. Девяносто минут — это 90 страниц. Иногда бывают исключения. Фильмы с большим количеством диалогов и быстро говорящими персонажами могут занимать больше страницы в минуту, но в целом время и страницы совпадают.

6. В первом акте рассказывается о персонажах и центральном конфликте истории. В первом акте обычно происходит провокационный инцидент, в котором главный герой сталкивается с препятствием или проблемой, которые он должен преодолеть и с которыми будет бороться до конца фильма.

7. Во втором акте герои оказываются втянутыми в проблемы, препирательства и конфликты, которые занимают большую часть фильма. Во втором акте персонажи часто оказываются на самом низком уровне, злодеям обычно удается одержать несколько побед, и ситуация может казаться безнадежной или неразрешимой.

8. В третьем акте герои меняются, принимают вызов и, в конечном счете, преодолевают или уступают силам, которые обрушились на них. В третьем акте герои сталкиваются с главным испытанием фильма.

9. Сценарист, как и любая профессия, имеет свою собственную специализированную терминологию, сленг, отраслевые термины и жаргонизмы.

10. Каждая сцена в сценарии начинается с подзаголовка, также известного как заголовок сцены, — краткого описания того, где происходит действие.

11.Сюжетные линии дают читателям представление о том, что должно происходить в сцене и что делают персонажи, когда мы их видим.

12. Диалоги обычно занимают большую часть сценария фильма. Над диалогом стоит имя персонажа, и оно обычно пишется без кавычек.

13. Бит истории — это какой-то важный момент. Именно в этот момент события могут повернуться в другом направлении.

14. Рецензия — это письменный документ, в котором излагается сюжет и основные идеи фильма.

15. Как только фильм находится в производстве, создается сценарий для съемок. В этой версии сценария сцены пронумерованы, чтобы помочь всем отделам скоординировать свою работу, что особенно полезно, поскольку большинство фильмов снимаются не по порядку в фильме. Производство фильма — длительный процесс, который может занять годы.

10. Read and translate the text.
Text II
Shooting scripts: Plan your film production
The purpose of a shooting script

A shooting script is a key piece in the production of a motion picture. It's a version of a screenplay that includes detailed cinematography instructions laid out in the order that they'll be needed, such as certain camera shots, props, and locations. A shooting script is like a combination of a screenplay and a shot list.

It's one thing to have an amazing story in place for your film, but a whole other set of information is needed for the production team to work together to realize that vision. "Teams have to be coordinated," says writer and director Sam Roden. "I think that's the main reason you have a shooting script."

"It sets out a plan for how you'll actually get the elements that you need to tell the story," says videographer David Albright. "You're looking for specific types of shots for the angles you want to get."

The filmmaking journey from spec script to screenplay

To explore a new story they'd like to tell, whether for an established show or for a new film idea, a screenwriter might write what's called a spec script, a script they're not being paid to write. If the project is approved or bought, the spec script enters the next screenwriting phase, in which the story is edited into the final screenplay.

And from screenplay to shooting script

While a normal script or screenplay follows the narrative of the film, a shooting script is a whole new document adjusted to serve the needs of the production team throughout principal photography. It's organized to follow

the shooting schedule rather than the chronological story. For logistical and budgetary reasons, you'll want to film certain scenes together even if they're out of sync with the order of the narrative. And a shooting script provides the plan for exactly what to shoot when.

If you have a story that takes place in a house, then at a park, then at a school, then at the park again, and then back at the house, you want to capture all of the house scenes back to back. That way, sets and lighting don't have to be taken down and then reconstructed again and again.

"Particularly if you have to deal with exteriors and uncontrollable natural light, you have to cater your day to when you need to be in different places," explains digital producer Matt Monnin. "So a lot of thought goes into planning. And in bigger shoots, you use union talent and union crews. You pay people to be there, and you want to use them effectively.

10. Give the general idea of the text in English.

11. Read and translate the text.
Text III
How to create a shooting script
When creating a shooting script, consider the style that the film script is written in. For instance, you wouldn't write the shooting script of a feature film or short film in the same manner as a commercial film.

"To take a project from a screenplay to a shooting script is to continue to do the creative work," says Roden. "The main point is to go through your script ridiculously carefully and make sure that there's clarity on what you'll do. And if any questions come up, those go through the director and cinematographer. It's really about making sure everything's well thought out before you show up to the shoot."

The following steps are typically necessary to develop a shooting script:

1. Storyboard it: Create storyboards of the screenplay to help establish a visual style for your project.

2. Make a shot list: The director and cinematographer go through the screenplay and create a detailed list of every shot necessary for the production. The production director or AD (assistant director) decides the shooting order for everything.

3. Add every detail: Once a shot plan is created, everyone on your team, including the production designer, prop master, and costume designer, goes through the shooting script to make sure every piece of information needed to capture each shot is included.

What details to include in your shooting script.
Formatting is ultimately up to you and depends on what works best for your team or production company. If you use screenwriting software, it may

have a shooting script template you can use. Most likely, you'll want to create a spreadsheet-style layout with a header row that labels each column of information. The information you include depends on the needs of your team but may include the following:

Scene numbers: These are important to ensure every scene gets covered and will come in especially handy when editing starts. To break down smaller scenes within a scene, use the alphabet (e.g., Scene 1a, 1b, 1c, etc.).

Camera shots: Include how many and which camera angles to use in each scene, what types of shots are needed (close-ups, medium shots, over-the-shoulder shots, POV shots, etc.), and any special information needed for those shots, such as lighting directions.

What to film: Describe what's to be shown in each shot, including the character names, what actions will occur, what objects or B-roll should be captured in each setting, and any desired acting notes.

Sets and props: Name the location for each shot, list any special props or set decor involved, and make note of key costuming details.

Special effects and stunts: Describe any stunts, special effects, or transitions that will occur during the filming or editing (fade-ins, cross dissolves, abrupt changes where you'll cut to the next scene, etc.) and any special considerations needed to allow them to happen.

Editing systems for shooting scripts.

Big productions for feature films or television use a color-coded system for making edits. Since revisions will occur throughout the pre-production and production phases, this is a great way to make sure everyone knows where certain scenes are in the revision process. Pages will be printed on nine different colored papers to signify which stage of revision they're in, and if there are more revisions, the color cycle repeats.

White: Unrevised.
Blue: First revision.
Pink: Second revision.
Yellow: Third revision.
Green: Fourth revision.
Goldenrod: Fifth revision.
Buff: Sixth revision.
Salmon: Seventh revision.
Cherry: Eighth revision.

Go from shooting script to polished project.

A detailed shooting script will help your shoot run smoothly because it's like a blueprint for building your vision. Everyone on the production team can reference the shooting script as a source of truth for each day's activities. And there's no one this document is more important to than the script supervisor or whoever is in charge of checking that everything has been captured.

Use your shooting script to take notes as you film.

A script supervisor performs a key role when it comes to ushering the footage you get into its final form as a well-edited video or film. Even if you aren't working on a big-budget production, it's crucial to have someone perform this role. The script supervisor keeps an eye on what's being shot, looks out for continuity issues with wardrobe and other items, and takes notes on the script as the shoot moves along.

Your script supervisor makes sure that each shot that's needed is captured in a satisfactory way. And they keep notes about which takes have the best versions of certain lines or which scenes might require "pickups," or reshoots, to blend one take into another.

"When I served that role, I would record notes like, 'Take three was better than take two, but we need a pickup because they screwed up this one word. So we're going to use take three with take four as a pickup starting at this point," says Monnin. "You note all of that as you go to make sure that not only did you capture it, but you captured a good, usable version of it."

Edit your footage with your shooting script.

Thorough notes and a solid shooting script will make for a more streamlined editing process. As you or your editor cut together your footage in post-processing software like Adobe Premiere Pro, you can reference the correct narrative order using scene numbers. Then you can use the script supervisor's notes to know which takes of each shot might be best.

Even if you're a first-time filmmaker without a full production team, you can benefit from the use of a shooting script to organize your project.

"Some people think, 'Oh, you just go shoot and then take what you get and turn it into something.' But it doesn't work that way," says Albright. "You have to pick a focus ahead of time and figure out what you need to do to build your story before you start."

12. Give the general idea of the text in English.

13. Read and give the adequate translation of the text.
Text IV

Screenplay "Casablanca" (1942)

Next up, let's look at a revered classic: Michael Curtiz's beloved wartime romance Casablanca. As with any other screenplay on this list, there's far more to be praised than can be covered in so few words. So let's narrow our focus and examine Casablanca in regard to its use of conflict.

The story is that of Rick Blaine, a cynical expatriate in French-occupied Morocco during the Second World War. Prompted by the arrival of his former lover and her fugitive husband, Rick considers helping the couple escape the Nazis.

As we can see, the premise of the story is wrought with conflict. Set during the Second World War, the story is inherently imbued with a sense of urgency

and the threat of violence. We can see this tension in the opening pages of the script, which contains shots of sudden panic and brutality: "women run screaming"; "[police offers] dragging frightened refugees"; "the shadow of a man hanging by a rope"

The external conflict intrinsic to the setting is further complemented by the internal conflict of the protagonist.

Rick's Internal Conflict

Rick tussles with several contradictions and competing motivations.

For instance, he is outwardly cynical yet deeply compassionate. Despite being impartial to the conflict (his nightclub, Rick's Café Américain, is open to all), he resents the German repression.

Rick finds his position further complicated by the arrival of Ilsa and Laszlo, who are trying to escape Casablanca.

As Rick's former lover, Ilsa introduces a degree of emotional uncertainty. Will Rick help or hinder the couple's goals?

Additionally, Laszlo's position as a prominent figure in the Resistance movement creates further complexity. Any action that Rick chooses to take now has broader political implications. As such, Rick's dilemma is both intensely personal and acutely political.

Ilsa and Laszlo are catalysts, spurring Rick into action and prompting him to abandon his neutrality. Rick subsequently chooses to assist the couple — even to his detriment — in a series of gestures that demonstrate the triumph of moral duty over self-interest. This completes Rick's character arc: moving from cynical indifference to decisive action.

14. Give answers to the following questions on the basis of the text.

1. How does the setting of World War II enhance the conflict in Casablanca?

2. In what ways does Rick Blaine embody internal conflict in Casablanca?

3. How do Ilsa and Laszlo contribute to Rick's internal conflict in the film?

4. What pivotal moment in the story prompts Rick to abandon his neutrality and take action?

5. How does Rick's character arc evolve throughout the film?

6. What do the shots of sudden panic and brutality in the opening pages of the script symbolize in Casablanca?

7. How does Rick's neutrality in running Rick's Café Américain contrast with his actions towards Ilsa and Laszlo?

8. What themes of sacrifice and duty are explored through Rick's choices in Casablanca?

9. How does the political landscape of Casablanca add complexity to Rick's decision-making?

10. What role does Rick's former lover, Ilsa, play in driving the narrative forward in Casablanca?

The setting of World War II in Casablanca imbues the story with a sense of urgency and threat of violence. The backdrop of the war creates external conflict that heightens the stakes and tension in the narrative.

Rick Blaine embodies internal conflict in Casablanca through his contradictory nature — being outwardly cynical yet deeply compassionate. His struggle with his feelings towards the German repression and his decision to help Ilsa and Laszlo reflect the internal turmoil he experiences.

Ilsa and Laszlo contribute to Rick's internal conflict by introducing emotional uncertainty and political implications. Their presence forces Rick to confront his past, his feelings for Ilsa, and make decisions that go against his self-interest

The arrival of Ilsa and Laszlo in Casablanca serves as a pivotal moment that prompts Rick to abandon his neutrality. Their plea for help and the realization of the broader implications of their situation compel Rick to take action.

Rick's character arc in Casablanca evolves from cynical indifference to decisive action. His interactions with Ilsa and Laszlo lead him to reassess his values, ultimately choosing to prioritize moral duty over self-interest.

The shots of sudden panic and brutality in the opening pages of the script symbolize the chaos and violence of the wartime setting. They set the tone for the external conflict that pervades the story and highlights the danger faced by the characters.

Rick's neutrality in running Rick's Café Américain contrasts with his actions towards Ilsa and Laszlo by showcasing his internal conflict. While he maintains a facade of detachment, his involvement with Ilsa and Laszlo reveals his emotional depth and capacity for compassion.

Themes of sacrifice and duty are explored through Rick's choices in Casablanca as he prioritizes helping Ilsa and Laszlo over his personal interests. His decisions reflect a willingness to sacrifice for the greater good and fulfill his moral obligations.

The political landscape of Casablanca adds complexity to Rick's decision-making by intertwining personal relationships with broader implications. Rick's choices are not just about love and loyalty but also about resistance against oppression, showcasing the intricate web of motivations guiding his actions.

Ilsa plays a pivotal role in driving the narrative forward in Casablanca. Her reappearance in Rick's life sparks a series of events that challenge his beliefs, evoke emotional turmoil, and ultimately push him towards a path of moral awakening and decisive action

15. Read and give the adequate translation of the text.
Text V
The Significance of the Screenplay

Film is a highly collaborative medium. Most movie viewers probably do not think of the collaboration process each time they sit at the theater, or at

their computer, but the required teamwork is significant, as any moviegoer who has actually sits through the end credits can attest. In this multi-faceted form of communication, it is hard to indentify precisely what the most important component, or who the most important team member, is. However, there is a strong case to support the notion that the most vital piece of a film is the screenplay, making the screenwriter a film's most valuable — and often underappreciated — player.

It is impossible to envision a film without a script, as the script is the base for what appears onscreen. It contains, as Assistant Professor of Film Debbie Danielpour explained in a November 10 lecture to the Boston University (BU) College of Communication (COM), what is both seen and heard. This includes a film's structure, its dialogue, and perhaps most importantly (as movies were silent until 1926) a description of the scene's most significant action.

Moreover, it is almost impossible to envision a good film with a bad screenplay. Syd Field, the "Father of Structure" and author of Screenplay (a book CNN once called "The Bible of the Film Industry") has spoken at length on this issue. Field said definitively, in an interview with ABS-CBN News, "You can never make a good movie out of a bad screenplay." Indeed, it is possible to have a good script with poor production value and subsequently a poor film, but challenging to see the other way around. Field continued, "A screenplay is the foundation of a movie. If it's not there, like in any building, it's gonna weaken and crumble." This idea of the screenplay as the start, the spawn, the foundation of the final work of art seems the strongest support for the idea that it is therefore the most pertinent piece of the product.

However, Professor Danielpour, who also created the Screenwriting Certificate Program at Emerson College, says she is "not sure" that "the most critical aspect of the success of a film is the screenplay." Professor Danielpour argues that, "depending on what sort of film it is, the direction could be more critical to its success." Though she noted in her response that, "in a narrative film, it's essential to start with a strong script," Professor Danielpour clearly could not commit to the claim that the screenplay was the most important key to a film's success. Her colleague, B.U.'s Associate Professor of Film Charles Merzbacher, was more ready to accept the idea. "I wouldn't dispute your assertion," he said. "I often say that any director who has a good script and the right cast is well on their way to success." Merzbacher is acknowledging the collaborative process that filmmaking requires (the director, the cast) but could not find his own genuine argument against the screenwriter's position as the most important.

Before acknowledging and responding to Professor Danielpour's point, it would be best to briefly do the same for Professor Merzbacher's noteworthy mention of the cast. Though more actors are far more famous than screenwriters (when one refers to a "star" one is probably speaking of a lead actor than even an award-winning screenwriter) and though a given actor's

name is slammed on the movie poster or ad campaign, this only proves a disproportionate admiration and acclamation for the cast over the most critical component of the crew. Though Philip Seymour Hoffman's portrayal of the title character in "Capote" might have been challenging and sensational, he was, in the end, memorizing and reciting lines Dan Futterman wrote on the page. To further illustrate this point, Katherine Atwell Herbert's <u>Writing Scripts Hollywood Will Love</u> addresses the issue of actor versus writer in the industry. She writes, "We know that bankable stars are important... but it's really the script. Leonardo diCaprio, considered the hottest ticket around since 'Titanic,' didn't save 'The Man in the Iron Mask' from a stifling box office... And even the hyper-kinetic Robin Williams couldn't get 'Jakob the Liar' to sell any tickets." These examples speak to the way in which the quality of the script (which should translate into good reviews) often outweighs the talent of an actor — even a celebrity like diCaprio and an Oscar-winner like Williams.

This brings us to the key and common argument Professor Danielpour made before: the director might be the most important player on the team. Indeed, the screenwriter is not even usually on the set — where the very product in question is being shot, acted, and put into film. Furthermore, films are often marketed or credited as (for example) "a Steven Spielberg film" or "a film by Martin Scorsese," putting the director in the center and accrediting almost the entire process and product to the individual who directed the movie.

Paul Aaron — a director, writer, producer, traveling professor, and president of his own production company, Suntaur Entertainment — claims that this stigma arose during the French New Wave. As discussed in Associate Professor of Film Studies Roy Grundmann's November 24 COM lecture, this was a period in the late 1950's and 1960's in which a group of French filmmakers (Grundmann cited Francois Truffaut as one) were seen as artists as opposed to merely directors. Grundmann described this author-function as a profiting sect of the industry wherein Hollywood could make money off the artist, specifically the 1960's and 1970's "movie grad generation" alum like Francis Ford Coppola or Martin Scorsese. Aaron, who says the French were "director-centric" as the author of the film "switched from writer to director," seems to reject the myth of directors (despite being an award-winning one) being the center of the art. In fact, he rejects film being called "art" at all. "It's a craft," he argues. "It's an assemblage of people dedicated to illuminating the same story — editors, directors, actors, designers. And because the story begins with the screenplay, although people argue because of the final result that it is the director's vision onscreen, the director couldn't have a vision if he didn't have a script." Aaron rightfully finds this rather unfair: "Everyone remembers Frank Capra directed 'It Happened One Night' but no one remembers who wrote the screenplay."

There is an unfortunate status quo in both Hollywood and society that disregards the writer, or at least marginalizes him or her, in monetary and

fame-related terms. There are very few famous screenwriters that the average American can name, yet the famous movies any American can name would not have existed without that nearly anonymous writer. One potential reason for this is due to the glory, or lack thereof, of roles in the process: it is more glamorous to be an attractive and made-up actor with a trailer, or a director in charge of bossing around a cast and crew, than a man or woman drafting alone at a typewriter or laptop computer screen. With the insertion of New Media into the picture, there are even more issues surrounding the respect of the writer. This was best illustrated by the Writers Guild of America strike in 2007 and 2008. In November of 2007, WGA members began a strike over the Minimum Basic Agreement contract with the Alliance of Motion Picture and Television Producers. The issues in the contract surrounded DVD residuals, animation and reality TV writers, and New Media technology. This technology included Internet downloads, streaming, IPTV, and smart phone programming; 1.2% of revenues from one-time online stream viewings went to writers, but nothing from website-downloaded content. Casts and crews from countless television series and films picketed in support of the working writers, citing their utter necessity in the industry and the need for greater monetary respect in the modern-day market.

Yet even those living in Hollywood and immersed deeply in the industry, like Paul Aaron, know how important and furthermore how underappreciated the screenwriter is. "The only time when a film is perfect," Aaron says, "is when a film is well-written." He went on to create an analogy between a film and a song: "the song is still written by the composer. You can rearrange it, you can raise the volume — but you're still playing the song written by the composer."

Film is indeed a craft, combining the talents of hundreds upon hundreds of craftsmen. These craftsmen are united in the common goal of telling a story to the best of their ability. But what story? There must be a starting point of the product — and that starting point is the screenplay, the offspring of the screenwriter. This is not to suggest every screenplay births from the idea of the screenwriter — not all scripts are "spec scripts," or those written without the invitation from a studio or company. In fact, countless ideas for movies are invented by a producer, a company, a director, or a powerful actor in the industry. However, it is the screenwriter who establishes the fundamental themes, structure, characters, dialogue, and action (what is seen and heard onscreen) for the film. The screenplay is the most significant aspect of the entire medium of film, and oddly enough, often the least appreciated.

16. Read the text once again. Connect the questions with the answers given below and translate them
1. What is the role of a screenplay in the filmmaking process?
2. Why is a good screenplay considered essential for a successful film?

3. How did Syd Field emphasize the importance of a screenplay?

4. Why do some argue that the director is the most critical player in filmmaking?

5. In what way did Associate Professor Charles Merzbacher highlight the importance of a good script and the right cast?

6. Why do some believe that screenwriters are underappreciated in the film industry?

7. How did the French New Wave impact the perception of directors in the film industry?

8. What was the primary concern of the Writers Guild of America strike in 2007 and 2008?

9. How did Paul Aaron emphasize the importance of a well-written screenplay in filmmaking?

10. Why is the screenplay often considered the most critical aspect of a film's success?

---

a) Some argue that the director plays a pivotal role in the success of a film because they bring the screenplay to life through their vision and direction.

b) Paul Aaron emphasized that a film is perfect only when it is well-written, comparing a screenplay to a composer's song in its significance.

c) The French New Wave elevated directors to artists rather than mere directors, influencing the recognition and focus on the director in filmmaking.

d) The screenplay sets the foundation for the entire film, dictating the themes, characters, dialogue, and actions, making it a vital component in the filmmaking process.

e) The Writers Guild of America strike aimed to address issues surrounding fair compensation for writers in the rapidly evolving landscape of New Media technology.

f) The screenplay serves as the foundation of a film, outlining the structure, dialogue, and significant actions of the scenes.

g) A good screenplay is crucial as it lays the groundwork for the entire story, and without it, it is challenging to produce a quality film.

h) Syd Field, known as the "Father of Structure," stated definitively that a good movie cannot be made out of a bad screenplay

i) Merzbacher expressed that a director with a strong script and the right cast is well on their way to a successful film.

j) Screenwriters are often undervalued compared to actors and directors, as their contributions are less visible despite being the creators of the story.

17. Read the questions and choose the correct answers.

1. Who is often considered the most valuable player in a film by providing the foundation for the final work of art?

a) Director
b) Actor
c) Producer
d) Screenwriter

2. According to Syd Field, why is it challenging to make a good movie out of a bad screenplay?

a) Dialogue is not important in a film
b) The screenplay serves as the foundation of a movie
c) Good production value can compensate for a bad screenplay
d) A bad screenplay does not impact the final product

3. Who emphasized the importance of a screenplay by stating, "You can never make a good movie out of a bad screenplay"?

a) Steven Spielberg
b) Leonardo diCaprio
c) Martin Scorsese
d) Syd Field

4. Which individual is credited as the "Father of Structure" in the film industry?

a) Steven Spielberg
b) Syd Field
c) Martin Scorsese
d) Philip Seymour Hoffman

5. According to Professor Danielpour, who might be more critical to the success of a film depending on the type of film it is?

a) Director
b) Actor
c) Producer
d) Screenwriter

6. Who has been acknowledged as well on their way to success if they have a good script and the right cast?

a) Producer
b) Editor
c) Screenwriter
d) Director

7. In the context provided, who is typically the most famous member of a film crew?

a) Actor
b) Director
c) Cinematographer
d) Screenwriter

8. According to Katherine Atwell Herbert, which is more crucial in the film industry despite the disproportional admiration for actors?

a) Cinematography

b) Special effects
c) Screenplay
d) Production value

9. Who is often credited as the center and the individual who almost entirely directs the process and product of a movie?

a) Editor
b) Actor
c) Director
d) Producer

10. What role did Paul Aaron suggest the screenplay plays in the filmmaking process?

a) It is the starting point of a film
b) It is the final touch to a film
c) It has little influence on the final product
d) It is the backbone of a good production

FILM CRITICISM AND ITS ASPECTS
UNIT XI

1. Practice the pronunciation of the new words and memorize them.

1. apprehensive [ˌæprɪˈhensɪv] предчувствующий, понятливый

2. close-ups [kləʊs ʌps] крупные планы

3. contagion [kənˈteɪdʒən] зараза, инфекция; распространение

4. contradict [ˌkɒntrəˈdɪkt] противоречить, перечить, возражать

5. convey [kənˈveɪ] передавать, выражать

6. courageous [kəˈreɪdʒəs] смелый, мужественный, отважный, бесстрашный

7. cuddly [ˈkʌdlɪ] приятный, привлекательный, плюшевый

8. derived [dɪˈraɪvd] полученный, выведенный, взятый

9. echo [ˈekəʊ] повторять, отражать

10. enhanced [ɪnˈhɑːnst] улучшенный, усовершенствованный; повышенный

11. enthralling [ɪnˈθrɔːlɪŋ] увлекательный, зрелищный, завораживающий

12. enthusiastically [ɪnθjuːzɪˈæstɪklɪ] с восторгом, с воодушевлением

13. eschew [ɪsˈtʃuː] сторониться, избегать, воздерживаться, остерегаться

14. evaluate [ɪˈvæljʊeɪt] оценить

15. flooded [ˈflʌdɪd] затопленный, наводненный

16. genuine [ˈdʒenjʊɪn] подлинный, истинный, искренний, настоящий

17. grounded [ˈɡraʊndɪd] основанный, обоснованный

18. indulge [ɪnˈdʌldʒ] баловать, предаваться, потакать, потворствовать

19. interaction [ˌɪntərˈækʃn] взаимодействие, взаимосвязь

20. intricate — запутанный, сложный

21. juxtaposition [ˌdʒʌkstəpəˈzɪʃn] соседство, сопоставление

22. manipulation [mənɪpjʊˈleɪʃn] обработка, управление

23. metaphor [ˈmetəfə] метафора

24. montage [mɒnˈtɑːʒ] монтаж

25. neglect [nɪˈɡlekt] пренебрегать, игнорировать, упускать, забывать

26. neo-realism [ˈniːəʊ-ˈrɪəlɪzəm] неореализм

27. over-sentimentalizing [ˈəʊvə sentimentalizing] излишне сентиментальный

28. overuse [ˈəʊvəjuːs] злоупотреблять

29. pretense [prɪˈtens] отговорка, предлог; притворство; претензия, притязание

30. realism [ˈrɪəlɪzm] реализм

31. relatable — относительный

32. remain [rɪˈmeɪn] оставаться, пребывать

33. reveal [rɪˈviːl] раскрыть, выявить

34. scruffy [ˈskrʌfɪ] неряшливый, неухоженный, грязный, потрепанный

35. single out — выделить

36. suggestive [səˈʤestɪv] напоминавший, наводящий на размышления

37. susceptible [səˈseptəbl] чувствительный, впечатлительный, склонный

38. tampering — подделка, вмешательство, взлом

2. Study the following word- combinations and memorize them:
1. distorted angular shapes — искаженные угловатые формы
2. the very essence of cinema — саму суть кинематографа
3. strongly inclined against — категорически против
4. staircase sequence — эпизод с лестницей
5. intercuts shots of a stroller rolling down the steps — кадры с коляской, катящейся по ступенькам
6. it will lay bare for you all its cruelty and its ugliness — он обнажит перед вами всю свою жестокость и уродство
7. spreads his menacing black wings — расправляет свои грозные черные крылья
8. intrusive editing — навязчивый монтаж
9. can push its message forward in an obvious, metaphorical, or subtle way — может быть более или менее понятным, он может выражать свое послание очевидным, метафорическим или тонким образом

3. Read and translate the text.
Text I
An Analysis of Film Critic Andre Bazin's Views on Expressionism and Realism in Film
Film critic Andre Bazin had very strong feelings on the subject of montage and realism. In his article "The Evolution of the Language of Cinema", he explains his theory that montage, although necessary in many cases to make a film work, can be heavily overused. From the start he makes a distinction between "those directors who put their faith in the image and those who put their faith in reality".

In fact to Bazin, reality and everything that can support it such as sound, deep focus, and invisible editing, define what film should be. Although he admits that "it was montage that gave birth to film as an art", he is apprehensive of anything that supports "the creation of a sense or meaning not proper to the images themselves but derived entirely from their juxtaposition". He feels that any manipulation of the image such as the suggestive editing developed by Eisenstein or the dramatic sets and lighting of German Expressionism

stands in the way of releasing film's true potential for realism. He claims that the introduction of sound, far from destroying film as an art form, actually enhanced it as an essential element of reality.

Bazin makes a distinction between two different movements in silent film, one in which "montage and the plastic composition of the image are the very essence of cinema" and therefore in no need of support from sound, and another where the "image is evaluated not according to what it adds to reality but what it reveals of it". In the second instance the introduction of sound helped reveal an aspect of reality that was missing before, and actually enhanced the art of film instead of competing with it. A good example of the first movement would be Robert Wiene's *The Cabinet of Dr. Caligari*.

The atmosphere and plot of the film are revealed entirely through visual means, using wildly abstract sets and dramatically exaggerated makeup. The film unfolds in an enthralling, completely artificial environment where even the movements of the actors echo the distorted angular shapes of their setting. Bazin is right in stating that such films are an entirely separate art form. The story is conveyed through the intricate interactions between images, lighting, composition, and movement. If *The Cabinet of Dr. Caligari* was suddenly flooded with sound, its delicate visual poetry would have been destroyed by the harsh invasion of reality. Reality has no place in this hallucinatory world of illusion, its beauty is in its dreamy detachment from the grounded, solid world outside the screen.

Bazin argues against any device that can be used to manipulate the audience's perception of the scene and its potential to remain ambiguous and open to interpretation. Naturally he is strongly inclined against the montage techniques displayed in the films of Eisenstein.

The famous staircase sequence from *The Battleship Potemkin* employs montage to create the illusion that the staircase is almost endless, and intercuts shots of a stroller rolling down the steps with close-ups of horrified faces and dying people, thus destroying the reality of the actual space and using metaphors and juxtaposition to create a specific response. The scene definitely conveys a message and manipulates the audience in a very obvious way.

He writes enthusiastically about the style of Erich von Stroheim whose philosophy of filmmaking Bazin describes as "Take a close look at the world, keep on doing so, and in the end it will lay bare for you all its cruelty and its ugliness." He appreciates neo-realism as "a kind of humanism" first and a "style of filmmaking" second. This is really apparent in his review of *Umberto D*, where he describes how the scene with the maid waking up in the morning is broken up into smaller and smaller units and shot continuously turning "life itself" into "spectacle" and "visible poetry". He seems very taken by the idea of shooting an entire film about a man to whom nothing happens for ninety minutes.

He is very specific in his ideas and beliefs, but he sometimes almost contradicts himself with his choice of examples. He singles out F.W. Murnau among the German Expressionists as a director who is primarily interested in "the reality of dramatic space", eschewing artificial montage techniques for genuine settings and movement. However he seems to entirely neglect Murnau's *Faust*, which is entirely dependent on the manipulation of montage and space for its dramatic effects. The scene at the beginning of the film where the monumental figure of the Devil spreads his menacing black wings over an unsuspecting town, sending down clouds of contagion, is dramatically intercut with images of suffering and destruction in the streets below. This scene makes no pretense of realistic space and gains much of its intensity from the art of suggestive montage.

Bazin gives Orson Welles's *Citizen Kane* as a vivid example of the replacement of montage with depth of frame. By using deep focus, Welles is able to "cover whole scenes in one take", allowing the audience to see the whole picture and interpret the scene independently of intrusive editing. There are definitely many elements of realism in *Citizen Kane*, but Orson Welles indulges in a great deal of symbolic and metaphoric montage to tell his story. Welles even uses the "realistic" device of deep focus to create symbolic effects such as placing a character further into the room to make him seem smaller and more insignificant.

Is it really possible for any film to truly be worthy of Bazin's ideals? Bazin himself admits that it is hardly possible to make a film without montage at all. Some compression of time and shifts in camera position are inevitable. But it is equally as impossible to make a film without making some sort of statement and imposing some type of perspective on the viewer. A film, however it is shot, is and always will be a work of art. It cannot help but express in some way the views and feelings of its creator. It can be more or less relatable, it can push its message forward in an obvious, metaphorical, or subtle way, but the message is still always there. The very act of making a film is already tampering with reality by capturing it in an artificial form.

Even *Umberto D*, lauded by Bazin as "one of the most revolutionary and courageous films of the last two years", which "destroys drama at its very basis" is susceptible to manipulation. Escaping the snares of visible montage it nonetheless demonstratively uses images to manipulate the audience's sympathies. The figure of Umberto D's dog is a perfect example of this. The film does an admirable job of not over-sentimentalizing the figure of Umberto himself. A small, scruffy, cuddly dog sitting on the pavement with a hat in its teeth begging for money, however, is hardly an image worthy of Bazin's high standards. The purest form of Bazin's vision of the ultimate realistic film, with no visible montage, no plot, no artificial or suggestive elements, and no signals sent to the audience to aid in its interpretation, is perhaps contradictory to the very purpose of this art form's existence.

4. Read the text and answer these questions:

1. Is montage, according to Andre Bazin, an essential element in film or does it detract realism he believes film should embody?

2. How does Bazin differentiate between filmmakers who prioritize the image over reality, and those who emphasize reality as the core of cinema?

3. Can sound, according to Bazin, enhance the realism of a film or does it detract from the purity of visual storytelling?

4. How does Bazin view the introduction of sound in silent films and its impact on the portrayal of reality?

5. What is Bazin's opinion on the use of montage to manipulate the audience's perception in films, like in Eisenstein's works?

6. How does Bazin contrast films that rely on montage and visual composition with those that aim to reveal aspects of reality through sound and image evaluation?

7. In Bazin's eyes, how does Erich von Stroheim embody the philosophy of filmmaking that values the raw depiction of reality?

8. How does Bazin view F.W. Murnau's approach to cinematic realism, specifically in the context of German Expressionism?

9. What role does deep focus play in Bazin's argument about the replacement of montage in films like Orson Welles's "Citizen Kane"?

10. Can any film truly align with Bazin's vision of ultimate realism and authenticity, or does the inherent nature of filmmaking make this an unattainable goal?

TEXT II

5. Practice the pronunciation of the new words and memorize them.

1. aesthetics [iːsˈθetɪks] эстетика
2. blend [blend] гармонировать, сочетать
3. ciné-club [sineklœb] киноклуб
4. crystallize [ˈkrɪstəlaɪz] кристаллизоваться, сформировать
5. excerpt [ˈeksɜːpt] отрывок, цитата, выдержка.
6. filmmaker [ˈfɪlmeɪkər] режиссер, кинематографист
7. foster [ˈfɒstə] содействовать, способствовать, поддержать
8. narrative [ˈnærətɪv] изложение, рассказ, повествование
9. oversimplification [əʊvəˈsɪmplɪfɪkeɪʃn] чрезмерное упрощение
10. presskit — пресс-подборка
11. reviewer [rɪˈvjuːə] критик, обозреватель, рецензент
12. shape — сформировать
13. situate [ˈsɪtʃʊeɪt] располагать, поместить, рассматривать (зд.)
14. tolerance [ˈtɒlərəns] терпимость

6. Practice the pronunciation of the following word- combinations and memorize them:

1. bold speculation — смелое рассуждение
2. commercial storytelling cinema — коммерческий кинотеатр
3. essay mode [ˈeseɪ] — форма, эссе
4. film studies — киноведение
5. filmic expression — кинематографическое выражение
6. gentlest way — нежнейший смысл; самый утонченный способ
7. living link — живая связь
8. particular emphasis — особое внимание
9. pictorial style — живописный стиль
10. pivotal role [ˈpɪvətl] — ключевая роль
11. sensitive overview — подробный обзор
12. subtle reflection — тонкое размышление
13. tremendous figure — выдающаяся личность

7. Read and translate the text.
Text II

Observations on film art
Kristian Thompson and David Bordwell

André Bazin was born in 1918 and died on 11 November 1958. In his short life he became, without aiming at it, one of the greatest theorists and critics of cinema.

A central figure in the founding of *Cahiers du cinéma*, Bazin was also active in building film culture through ciné-clubs and festivals, most notably Cannes and the Festival du film maudit. His writings were poetic, original, and provocative in the gentlest way you can imagine.

As a reviewer he discussed hundreds of releases, and in essay mode he produced subtle reflections on cinema as both medium and art. He wrote about Westerns, pin-ups, Stalinist cinema, documentaries on art and exploration, and of course the commercial storytelling cinemas of France, Italy, and Hollywood. His friendship with two generations of filmmakers — Renoir and Truffaut, among others — gave him a living link to film history. Many would argue that the "young cinemas" of the 1960s, building on both Italian Neorealism and the pictorial styles that crystallized in the 1940s, owe a great deal to the tradition of critical debate he fostered.

Bazin's thousands of pieces have now been gathered by Hervé Joubert-Laurencin. A three-volume collection is scheduled to appear this week in a deluxe edition published by Macula of. The press kit, with excerpts, is here.

Beyond reading the work itself, if you want to know more about the man, I think the best place to start is with Dudley Andrew's biograthy. It's a sensitive overview of Bazin's life and thought, giving particular emphasis to the philosophical and religious influences on him.

Bazin has shaped my thinking about film history and aesthetics since 1967, when I first read Hugh Gray's translation of *What Is Cinema?* I taught his work for decades here at Wisconsin, and in *On the History of Film Style*, I tried to analyze his pivotal role in our understanding of the "development of film language." That chapter situates his thinking about technique in the context of the "nouvelle critique" of the 1930s and 1940s, a trend that tried to locate an aesthetic suitable for the sound cinema.

Later, I wrote an essay for the German journal *Montage a/v*, which ran a special 2009 issue devoted to Bazin. That piece suggests how Bazin's thinking has shaped my own approach to understanding cinema.

To see Bazin as being "for" deep-focus and the long take and "against" montage is an oversimplification, it seems to me. He saw more deeply and more widely than that, not least because he was always aware that filmic expression — in style, in narrative — changes across history.

Film criticism owes Bazin an immense debt; he taught us to look closely at what's onscreen

There are many ways of thinking about his work, as you can see from the swelling number of articles, books, and conferences devoted to him. He remains a tremendous figure, blending modesty, tolerance, patient attention, close viewing, and bold speculation. Film studies could scarcely exist without him.

8. Answer these questions:

1. What were some of the topics André Bazin wrote about in his critiques and essays?

2. How did Bazin contribute to film culture beyond his writings?

3. In what ways did Bazin's relationships with filmmakers like Renoir and Truffaut influence his work?

4. Can you elaborate on the significance of Bazin's impact on the "young cinemas" of the 1960s?

5. How did Bazin see filmic expression evolving across history?

6. What was the role of Bazin in developing our understanding of "film language"?

7. How did Bazin's philosophical and religious influences impact his work in cinema?

8. What are some of the key themes explored in Bazin's writings on cinema as a medium and art form?

9. How has Bazin's thinking influenced the field of film criticism?

10. What are some ways in which André Bazin's work continues to impact film studies today?

8. Give Russian equivalents of the following:

сам того не желая; являясь центральной фигурой в создании кино; произведения были поэтичными, оригинальными и провокационными;

какой только можно себе представить; в качестве рецензента он обсудил сотни релизов; высказал тонкие размышления о кино; дала ему живую связь с историей кино; многие утверждают, основанное как на итальянском неореализме, так и на живописных стилях, сформировавшихся в 1940-х годах; во многом обязано; которую он поддерживал; планируется выход трехтомной коллекции в подарочном издании; помимо чтения самого произведения; подробный обзор жизни и мышления; особое внимание уделяется философскому и религиозному влиянию; сформировал мои представления об истории и эстетике кино; преподавал его творчество; рассматривает свои размышления о технике; опубликовал специальный выпуск; сформировало мой собственный подход к пониманию кинематографа; мне кажется, что; рассматривать Базена как человека, который «за» глубокий фокус и длительную съемку; не в последнюю очередь потому, что всегда осознавал, что; внимательно смотреть на то, что происходит на экране; о его творчестве можно по-разному судить; сочетающей в себе скромность, терпимость, терпеливое внимание, пристальный просмотр и смелые рассуждения.

9. Give English equivalents of the following:

without aiming at it; produced subtle reflections on cinema as both medium and art; the tradition of critical debate he fostered; collection is scheduled to appear; in a deluxe edition; press kit with excerpts; giving particular emphasis to the philosophical and religious influences; tried to analyze his pivotal role; a trend that tried to locate an aesthetic; the swelling number of articles, books, and conferences; remains a tremendous figure; could scarcely exist; has shaped my own approach; "for" deep-focus and the long take and "against" montage; saw more deeply and more widely; changes across history; he taught us to look closely at what's onscreen

10. Make a plan of the text and retell it looking in your plan.

HISTORY OF FILM STYLE
UNIT XII

1. Practice the pronunciation of the new words and memorize them.
1. aesthetic [iːsˈθetɪk] эстетический
2. affiliate [əˈfɪlɪeɪt] отделение, филиал
3. cinephile [ˈsɪnəfaɪl] киноман
4. circulation [sɜːkjʊˈleɪʃn] кровообращение, распространение
5. close-up [kləʊs ʌp] крупный план
6. commitment [kəˈmɪtmənt] обязательство, преданность, приверженность
7. consensus [kənˈsensəs] соглашение, согласие, консенсус
8. contemporary [kənˈtempərərɪ] ровесник, сверстник, современник
9. dissemination [dɪsemɪˈneɪʃn] распространение
10. fluid [ˈfluːɪd] жидкость; изменчивый, плавный
11. hazard [ˈhæzəd] опасность, риск, вред
12. ignorant [ˈɪgnərənt] необразованный, невежественный
13. incessantly [ɪnˈsesntlɪ] непрерывно, постоянно
14. intelligentsia [ɪntelɪˈʤentsɪə] интеллигент, интеллигенция
15. medium [ˈmiːdɪəm] средний, умеренный; средства массовой информации (зд.)
16. peculiar [pɪˈkjuːlɪə] своеобразный, особенный, характерный
17. periodicals [pɪərɪˈɒdɪklz] периодические издания
18. potpourri [pəʊˈpʊrɪ] ароматическая смесь, попурри
19. print [prɪnt] печать, отпечаток
20. recast [ˈriːkɑːst] переделка, переработка
21. regardless [rɪˈgɑːdlɪs] несмотря на, независимо от
22. review [rɪˈvjuː] обзор, отзыв, рецензия
23. scantily [ˈskæntɪlɪ] скудно
24. scholars [ˈskɒlə] стипендиат, исследователь, ученый
25. venue [ˈvenjuː] место встречи, место сбора; партнеры

2. Practice the pronunciation of the following word- combinations and memorize them:
1. acknowledge [əkˈnɒlɪʤ] подтверждать, признавать
2. acquaint [əˈkweɪnt] знакомить
3. consolidate [kənˈsɒlɪdɪt] укреплять, объединить
4. convert [ˈkɒnvɜːt] превращать, преобразовать
5. credit [ˈkredɪt] зачислять, приписывать
6. dedicate [ˈdedɪ.keɪt] посвящать, придерживаться
7. dedicate [ˈdedɪkeɪt] предназначать, посвящать
8. disseminate [dɪˈsemɪneɪt] рассеивать, распространять
9. elaborate [ɪˈlæb(ə)rət] подготовить, разрабатывать

133

10. forge [fɔːʤ] ковать, подделывать, создавать
11. maintaine [meɪnˈteɪn] поддерживать, придерживаться
12. mount [maʊnt] монтировать, подниматься, организовать
13. pickout [pɪk aʊt] выделять, отбирать, отмечать
14. proliferate [prəˈlɪfəreɪt] распространять
15. promote [prəˈməʊt] способствовать, стимулировать, продвигать
16. refine [rɪˈfaɪn] усовершенствовать, улучшать, уточнять
17. rejec [rɪˈdʒekt] отвергать
18. revive [rɪˈvaɪv] возрождать, восстанавливать
19. staples [steɪpl] скреплять, сшивать
20. sustain [səsˈteɪn] сохранить, поддерживать
21. vanish [ˈvænɪʃ] пропадать, испаряться, исчезать

3. Read and translate the text.
Text I

''FILM CULTURE AND THE BASIC STORY''
by David Bordwell

Within thirty-five years of the invention of cinema, critics around the world had arrived at a remarkable consensus on the medium's achievements. How did the Basic Story come to be disseminated so widely? Certainly not only through such monographs as Rotha's; before 1940 very few book-length histories of cinema were published. Instead, institutions created by international film culture served to maintain and update the Basic Story.

Periodicals played a key role. National film industries had their catalogues and trade journals, which during the 1900s and 1910s often discussed the emerging canon and tested out aesthetic ideas as well. Publicity and trade journalism often helped a film achieve classic status. The reputation of Griffith, for instance, was forged outside the rarefied precincts of film historians. When Griffith left Biograph in 1913, hi spublicistran an advertisement in the New York Dramatic Mirror claiming that his films were responsible for "revolutionizing Motion Picture drama and founding the modern technique of the art." The advertisement credited Griffith with introducing the close-up, parallel cutting, suspense, the fade-out, and restrained acting. The Birth of a Nation was later greeted in the same paper with the headline "Summit of Picture Art."

Occasionally the stylistic innovations that historians picked out were also promoted by the industry. For example, once The Last Laugh had been recognized for its fluid camera movement, Ufa could publicize other films that employed die entfesselte Kamera ("the unchained camera") and celebrate Murnau's film as the first to "break through the limitations that the cinema had hitherto placed upon the gaze of the spectator." Technical novelty, then as now, could help sell a movie.

The Basic Story was also supported by film journalism. The canonical works were celebrated time and again in the small film magazines that proliferated during the period. France's Cinea (founded in 1921) was followed by Germany's Filmwoche (1923), Austria's Filmtechnik (1925), Belgium's Camera (1932), Scotland's Cinema Quarterly (1932), and England's Sight and Sound (1932) and Film Art (1933). In the United States there were Cinema Art (1923), Movie Makers (1928), and Experimental Cinema (1930), among others. Perhaps the most internationally important journal was Closeup, founded in 1927. Published in Switzerland, where uncensored versions of films were comparatively easy to see, Close-Up promoted European art cinema, Soviet film, and the international avant-garde.

With a hundred years of cinema behind us, it is difficult for today's readers to appreciate the fascination that the Basic Story held for the writers of the little film magazines. Aware of only a dozen or so years of film production, writers in the mid- to late 1920s incessantly returned to the same films and directors. Open the handsome oversize journal Photo-Cine for January 1928 and you will find debates on L'Herbier and Rene Clair, script extracts from Gance's Napoleon, a study of Epstein's Impressionist experiment La glace a trois faces (1928), an article on E. A. Dupont, and a long essay on Fritz Lang's career, illustrated with superb stills from Siegfried (1923) and Metropolis.

During the 1920s, this conception of silent-film artistry was sustained by the metropolitan film society, or cine club. Paris became the center of the movement.

Informal groups founded by Louis Delluc and Riccioto Canudo in 1920 were merged with Moussinac's Le Club Frarnsais du Cinema (founded in 1922) to create

Le Cine-Club de France in 1924. A year later Charles Leger founded La Tribune Libre du Cinema, and in 1928 Moussinac and associates created the left-wing club Les Amis du Spartacus, the venue for banned Soviet films. By 1929, with eight clubs in Paris alone and others in cities all over the nation, there emerged an association, La Federation Francaise des Cine-Clubs.

Clubs sprang up elsewhere. The United Kingdom's most famous club was the Film Society, a London venue founded in 1925. In Germany, several left-wing clubs devoted themselves to showing Soviet works. The most powerful group was Berlin's Volksverband fur Filrnkunst, which was said to have had over forty affiliates and 50,000 members across the nation. Amsterdam's Filmliga, founded by Joris Ivens and others in 1927, made its journal a clearinghouse for information on other countries' clubs.

Specialized theaters began catering to the demand for classic or prestigious films. In Paris, Jean Tedesco's Vieux-Colombier (a legitimate theater converted to a cinema in 1924) showed not only recent avant-garde work but also older films discussed in the journals. Tedesco's example was followed by Armand Tallier's Studio des Ursulines, which opened in 1926. In Berlin,

the Kam era dedicated itself to a policy of showing artistic films, regardless of age. In the United States, a "little cinemas" movement modeled on the "little theater" trend emerged in the mid-1920s. In New York there appeared the International Film Arts Guild, which had strong ties to Close-Up. By 1929 the United States had a loosely affiliated chain of alternative cinemas, with New York's Little Carnegie linked to kindred venues in Buffalo, Rochester, and Chicago.

In these clubs and specialized theaters, the key works of the still-emerging Basic Story would be premiered or reshown. The Vieux-Colombier screened current releases and revived Caligari, early works of Chaplin, Sir Arne's Treasure (1919), Siegfried, and Broken Blossoms (1919). London's Film Society mixed older films with more recent works. In 1928 the Society screened the 1907 Ben-Hur, Chaplin's Kid Auto Races at Venice (1914), Nosferatu (1922), Pudovkin's Mother, and Ruttmann's Berlin: Symphony of a Great City (1927). The Film Arts Guild of New York imported Potemkin and brought back Intolerance, Waxworks (1924), and Backstairs.

While the journals, clubs, and theaters were attracting audiences, intellectuals' efforts to have cinema recognized as one of the fine arts began to be acknowledged by more established cultural institutions. During 1921—1923 the Salon d' Automne of Paris included film sections in its prestigious annual gallery shows, and in 1924 the Grossen Berliner Kunstausstellung did the same. Both exhibits featured photographs and designs from outstanding national productions by Gance, L'Herbier, Lang, and the like. In 1925 the Exposition des Arts Decoratifs in Paris and the Kino und Photo Ausstellung in Berlin displayed graphic material from European film classics. Other international exhibitions were held in The Hague and Stuttgart.

Just when cinema was winning official recognition as a fine art, sound movies arrived. With a shock, cinephiles realized that their beloved classics would probably vanish from the screens. It took the death of the silent film to drive home to intellectuals that motion pictures would need to be preserved for future generations.

From the cine-dub movement came many of the men and women who established the world's first film archives. The Cinematheque Francaise, founded by Henri Langlois, Georges Franju, and Jean Mitry in 1936, grew out of the Cercle du Cinema, a club that had shown silent classics. The Museum of Modern Art Film Library, created in 1935, was headed by Iris Barry, one of the founders of London's Film Society. A Brussels cine club, Le Club de l'Ecran, became the basis for the Belgian cinematheque. "Each of these archives," wrote Langlois, "is the last creation of that great movement of opinion that, from 1916 to 1930, had arisen in defense of the cinema."

Other film archives appeared in Sweden (1933), Germany (1934), London (1935), and Milan (1935). Most took as their mission the preservation of the country's film heritage and the dissemination of national film culture, but

they also maintained the canon that had emerged in the silent era. The Birth of a Nation was one of the first two films Langlois acquired. The initial public screening sponsored by London's National Film Library included The Great Train Robbery, a Lumiere short, a Chaplin film, and The Birth of a Nation.

The Museum of Modern Art Film Library in New York illustrates how a prominent archive could grow out of 1920s film culture and consolidate the Basic Story. In 1932 Alfred H. Barr insisted that film have a place in the new museum he would direct: People who are well acquainted with modern painting or literature or the theatre are amazingly ignorant of modern film. The work and even the names of such masters as Gance, Stiller, Clair, Dupont, Pudovkin, Feyder, Chaplin (as director), Eisenstein, and other great directors are, one can hazard, practically unknown to the Museum's Board of Trustees ... The only great art peculiar to the twentieth century is practically unknown to the American public most capable of appreciating it.

Despite MOMA's commitment to modernism, the Film Library focused comparatively little on cinema's avant-garde-the films made in the wake of Cubism, abstraction, Dada, and Surrealism. Instead, the collection came to center upon those Hollywood and European classics that had already been praised by historians. This was partly because there was no comparably elaborated historical account of the still-young avant-garde cinema. In addition, Barr's choice for film curator was someone for whom the development of mainstream cinema provided the impetus of film history.

Reviewing movies for London newspapers during the 1920s, Iris Barry had showered praise on Griffith, Sjostrom, Lubitsch, Lang, Murnau, Dupont, and other canonized directors. As a member of the Film Society board, she had helped the Soviet classics circumvent censorship and find an audience among the British intelligentsia. Barry had then moved to New York and started working at the museum in 1932. When MOMA created its Film Library in 1935, she was appointed librarian, and her husband, John Abbott, was named director.

Barry and Abbott set out to acquire major early films, quickly purchasing titles by Melies, Porter, and Griffith. By 1937 the Film Library held seven hundred titles. Barry also sought to educate the public. She arranged for an extension course to be offered at Columbia, where lectures by Hitchcock and King Vidor were accompanied by extracts from their work. Scholars were also featured. Barry recalled a lecture by Erwin Panofsky: "The fact that Panofsky had evidently long studied and esteemed movies, that he cited the pictures of Greta Garbo and Buster Keaton as familiarly and learnedly as he customarily referred to medieval paintings, really made a dent. What snob could venture now to doubt that films were art?"

In 1939 MOMA opened in new quarters on 53rd Street, and as part of the occasion the Film Library launched a cycle of seventy films surveying

"the main body of film-making from 1895 onwards." The thirty programs presented an overview of the Basic Story, including "The Development of Narrative" (1895—1902), programs on early American masters, "The German Film: Legend and Fantasy," "The Swedish Film," and ending with a potpourri of sound-film genres. Now that MOMA had a theater of its own, Barry began daily screenings from the collection, thereby making the Film Library the first archive to offer regular public exhibition.

Inevitably, vagaries of availability and notoriety slanted the MOMA canon. The Film Library had access to relatively few films from the major French silent directors, so Feuillade, Delluc, and their contemporaries were scantily represented. Whereas some archivists believed in seeing and collecting as much as possible, Barry was highly selective. Eisenstein, Pudovkin, and Dovzhenko formed MOMA's great Soviet troika, while Dziga Vertov, Boris Barnet, Lev Kuleshov, Sergei Yutkevich, and the Fex collaborators Grigori Kozintsev and Leonid Trauberg were virtually ignored. Because of MOMA's holdings, U.S. cinephiles could view Fridrikh Ermler's Fragment of an Empire (1929), but Kozintsev and Trauberg's New Babylon (1929) remained unknown for decades. Dreyer was known through Leaves from Satan's Book (1920) and La Passion de Jeanne d'Arc (1928), not through The President (1919) or Mikael (1924) or Thou Shalt Honor Thy Wife (aka The Master of the House; 1925).

Confident in her tastes, Barry rejected films by major directors. Griffith, however, held a place apart. He was, she claimed, "the ruling planet of the birth of motion picture production." During the 1930s she acquired many of his Biograph titles, and Griffith gave MOMA a large collection of personal papers. In 1940 Barry mounted the first retrospective of his work and accompanied it with a major catalogue. There she praised his Biograph films for seeking to liberate the motion picture from the theater by means of changing camera distances and alternating scenes. For Barry, creative editing began with The Great Train Robbery and culminated in The Birth of a Nation and Intolerance; Griffith's techniques laid the foundation for Soviet Montage a decade later. There is little doubt that Barry's efforts lifted Griffith's reputation enormously.

Perhaps the Film Library's most influential activity was its circulation of 16mm prints to colleges and museums. The programs aimed to "illustrate the history, technique, and aesthetics of this new art." Prefaced by explanatory titles written by Barry and accompanied by program notes, the MOMA programs became staples at public libraries and college campuses. In 1938 the Library won an Academy Award in honor of these efforts to make available to the public "the means of studying the motion picture as one of the major arts."

At a period when most archives seldom opened their doors to researchers, U.S. scholars and teachers relied almost exclusively upon Barry's circulating programs. Ince's Civilization (1916), Erich von Stroheim's Blind Husbands

(1919) and Foolish Wives (1922), the comedies of Douglas Fairbanks and Harold Lloyd, Caligari, The Phantom Chariot (1920), Potemkin, Mother, and other MOMA classics came to typify the silent cinema for generations of Americans. Well into the 1970s, American scholars' study of silent film history rested largely upon the Basic Story as recast by the MOMA Film Library. For example, Lewis Jacobs' Rise of the American Film (1939), which elaborates the international version of the Basic Story, was researched with the assistance of Barry and her staff. The influence of the MOMA programs also marks Arthur Knight's popular survey, The Liveliest Art (1957). Knight, who worked at MOMA for a time, acknowledges that he hit on the idea for the book after he had given a lecture illustrated by screenings of The Great Train Robbery, a Griffith Biograph, a reel from The Last Laugh, and the Odessa Steps sequence from Potemkin.

MOMA was only one of many institutions that disseminated the Basic Story throughout international film culture. To a large extent that story founded the tradition of inquiry into film style. At the same time, and in the same forums, historians were proposing conceptual schemes that refined the accepted canon and chronology. These writers created the first research program dedicated to film's stylistic history

4. Answer the following questions:

1. How did periodicals contribute to the dissemination of the Basic Story in the early days of cinema?

2. How did D.W. Griffith's reputation as a groundbreaking filmmaker spread outside the film community in the early 1900s?

3. What role did film journalism play in promoting canonical works in the early 20th century?

4. How did cine clubs and specialized theaters contribute to the preservation and promotion of classic films in the 1920s?

5. How did intellectual efforts to recognize cinema as a fine art influence cultural institutions in the early 1920s?

6. What led to the establishment of the world's first film archives in the 1930s?

7. In what ways did the Museum of Modern Art Film Library in New York contribute to consolidating the Basic Story of cinema?

8. How did the cinephiles of the 1920s react to the arrival of sound movies?

9. Why did museums and cultural institutions begin to acknowledge cinema as a fine art in the early 1920s?

10. How did specialized theaters like Vieux-Colombier in Paris and the Film Society in London contribute to the promotion of classic films in the 1920s?

11. How did the Film Library at MOMA contribute to the public's understanding of film history from 1895 onwards?

12. What factors influenced the selection and representation of films in the MOMA canon during the 1930s?

13. In what ways did MOMA's screenings of early films impact the perception of major directors like Griffith and Eisenstein?

14. How did MOMA's Film Library aim to educate audiences about the history, technique, and aesthetics of cinema through its programs?

15. What role did MOMA play in shaping the study of silent film history in the United States up to the 1970s?

16. How did film scholars and teachers benefit from the circulating programs provided by the MOMA Film Library?

17. What influence did MOMA's programs have on the international film culture and the tradition of inquiry into film style?

18. How did MOMA's approach to film curation and exhibition differ from other archives and institutions during the same period?

19. In what ways did MOMA contribute to the recognition and appreciation of lesser-known filmmakers and films in the early 20th century?

20. How did MOMA's retrospective of Griffith's work and the circulation of 16mm prints impact the understanding and study of early cinema?

5. Give Russian equivalents of the following:

пришли к поразительному консенсусу; свободная камера; формирующийся канон; помогали поддерживать и обновлять основную историю; реклама и отраслевая журналистика; великолепные кадры; концепция искусства немого кино; столичное киносообщество, или киноклуб; художественные фильмы; любимая классика; киноархивы; кинонаследия; выдающийся архив; сравнительно мало посвящена; отчасти это было связано с тем, что; осыпала похвалами; обойти цензуру; приобретя издания; стремился просвещать общественность; неизбежно изменила; режиссеров немого кино; держался особняком; нет сомнений в том, что; чередование сцен; стали олицетворением немого кино; идея книги пришла ему в голову; в значительной степени; исследования стиля кино; „Развитие повествования»; жанры звукового кино; дополнительные курсы; осмелится теперь усомниться; аналогичные заведения

6. Give English equivalents of the following:

publicity and trade journalism; superb stills; focused comparatively little; he hit on the idea for the book; to a large extent; film heritage; inquiry into film style; sound-film genres; conception of silent-film artistry; metropolitan film society, or cine club; this was partly because; showered praise; circumvent censorship; purchasing titles; sought to educate the public; inevitably slanted; silent directors; held a place apart; there is little doubt that; alternating scenes; came to typify the silent cinema; artistic films; beloved classics; film archives; prominent archive; extension course; venture now to doubt; kindred venues;

arrived at a remarkable consensus; unchained camera; emerging canon; served to maintain and update the Basic Story

7. Match the equivalents to the word combinations given in the left column:

a)			
1.	was forged outside the rarefied precincts	1.	превратила свой журнал в информационный центр для получения информации
2.	«revolutionizing Motion Picture drama and founding the modern technique of the art.»	2.	преодолел ограничения, которые до сих пор накладывал кинематограф на взгляд зрителя
3.	credited with introducing the close-up	3.	кинокартины необходимо сохранить для будущих поколений
4.	the unchained camera	4.	большой номер журнала
5.	break through the limitations that the cinema had hitherto placed upon the gaze of the spectator	5.	произвели революцию в кинодраматургии и основали современную технику этого искусства
6.	with a hundred years of cinema behind us	6.	«Вье-Коломбье» Жана Тедеско
7.	oversize journal	7.	свободная камера
8.	made its journal a clearinghouse for information	8.	создавалась за пределами узкого круга
9.	JeanTedesco'sVieux-Colombier	9.	Смерть немого кино заставила интеллектуалов осознать, что …
10.	It took the death of the silent film to drive home to intellectuals that	10.	учитывая, что за плечами у нас сто лет кинематографа
11.	motion pictures would need to be preserved for future generations	11.	приписывали использование крупного плана
b)			
1.	Armand Tallier's Studio des Ursulines	1.	достаточно подробного исторического описания все еще молодого авангардного кинематографа

2.	the International Film Arts Guild	2.	за стремление отделить кино от театра
3.	loosely affiliated chain of alternative cinemas	3.	нехватка мест и дурная слава
4.	close-up, parallel cutting, suspense, the fade-out, and restrained acting	4.	исключительно полагались на распространяющиеся программы Барри
5.	the key works of the still-emerging Basic Story would be premiered or reshown	5.	предваряемые пояснительными заголовками
6.	elaborated historical account of the still-young avant-garde cinema	6.	студия Урсулинок Армана Талье
7.	vagaries of availability and notoriety	7.	тесно связана сеть альтернативных кинотеатров
8.	for seeking to liberate the motion picture from the theater	8.	международная гильдия киноискусства
9.	prefaced by explanatory titles	9.	будут проходить премьеры или повторный показ ключевых произведений все еще формирующейся Основной истории
10.	exclusively upon Barry's circulating programs	10.	крупный план, параллельный монтаж, саспенса, затемнение и сдержанная игра актеров

8. Read the questions and choose the correct answers.

1. What played a key role in disseminating the Basic Story of cinema according to the passage?

a) Monographs
b) National film industries' catalogues and trade journals
c) Art museums' exhibitions
d) International film festivals
e) Film historians' analyses

2. Which film was credited with introducing the close-up, parallel cutting, suspense, the fade-out, and restrained acting?

a) Intolerance
b) Berlin: Symphony of a Great City
c) The Last Laugh
d) Nosferatu
e) The Birth of a Nation

3. *In which year was the journal Close-Up founded to promote European art cinema, Soviet film, and the international avant-garde?*

a) 1930

b) 1921

c) 1925

d) 1927

e) 1933

4. *Which club was the venue for banned Soviet films in Paris during the 1920s?*

a) Les Amis du Spartacus

b) Ciné-Club de France

c) Film Arts Guild

d) Film Society

e) La Tribune Libre du Cinema

5. *The Museum of Modern Art Film Library in New York focused primarily on which type of cinema according to the passage?*

a) Action films

b) Silent films

c) Avant-garde films

d) Animation films

e) Hollywood and European classics

6. *Who founded the Cinematheque Francaise in 1936?*

a) Georges Franju

b) Jean Mitry

c) Iris Barry

d) Alfred H. Barr

e) Henri Langlois

7. *Which event made intellectuals realize the importance of preserving motion pictures for future generations?*

a) Introduction of sound movies

b) Creation of film clubs and specialized theaters

c) Inclusion of film sections in prestigious art galleries

d) Emergence of film archives in various countries

e) Official recognition of cinema as a fine art

8. *What was the aim of most film archives established in different countries?*

a) Preserve national film culture

b) Promote Hollywood blockbusters

c) Disseminate avant-garde cinema

d) Showcase animation films

E) Preserve the country's film heritage and maintain the canon from the silent era

9. *Which city became the center of the cine club movement during the 1920s?*

a) Berlin
b) Paris
c) Amsterdam
d) London
e) New York

10. Who was appointed as the librarian of the Museum of Modern Art Film Library in 1935?
a) Iris Barry
b) Alfred H. Barr
c) Louis Delluc
d) Charles Leger
e) Fritz Lang

9. Make a plan of the text and retell it looking in your plan.

REFERENCES

1. Сахновский, В. Г. Режиссура и методика преподавания : учебник / В. Г. Сахновский. — Москва : Издательство Юрайт, 2019. — 222 с. ISBN 978-5-534-09910-2

2. An Analysis of Film Critic Andre Bazin's Views on Expressionism and Realism in Film[Электронныйресурс]. Режим доступа: http://www. inquiriesjournal.com/articles/86/an-analysis-of-film-critic-andre-bazins-views-on-expressionism-and-realism-in-film(Дата обращения: 11.07.24).

3. David Bordwell. On the History of Film Style // Harvard University Press, — 1999. Режим доступа:https://www.davidbordwell.net/books/on-history-film-style-davidbordwell-180531.pdf

4. How tech has shaped film making: digital debate is put to rest [Электронныйресурс]. Режим доступа: https://www.wired.com/insights/2015/01/how-tech-shaped-film-making/ (Дата обращения: 02.03.23).

5. Kristin Thompson, David Bordwell. Observations on film art. [Электронный ресурс]. Режим доступа: https://www.davidbordwell.net/blog/2018/11/11/andre-bazin-man-of-the-cinema/ (Дата обращения: 12.07.24).

6. Loring Weisenberger. How Advanced Technology is Revolutionising Filmmaking [Электронныйресурс]. Режим доступа: https://raindance.org/how-advanced-technology-is-revolutionising-filmmaking/(Дата обращения: 24.11.22).

7. Malcolm Turvey, The Filming of Modern Life: European Avant-Garde Film of the 1920s// Cambridge: MIT Press, — 2011, — Chapter 6.

8. Miriam Bratu Hansen, "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism,"// Modernism/modernity, — 1999, p. 59—71.

9.Ryan A. Piccirillo. Career Snapshot: The Film Director, A Human Lens. — 2010, VOL. 2 NO. 03

http://www.inquiriesjournal.com/articles/196/career-snapshot-the-film-director-a-human-lens/

10. Sam Kench. What is sound Design for film? DefinitionandExample. [Электронный ресурс]. Режим доступа: https://www.studiobinder.com/blog/what-is-sound-design-for-film/ (Дата обращения: 10.10.23).

11. 3D Technology History in Cinema Industry Dissertation [Электронныйресурс]. Режим доступа:

https://ivypanda.com/essays/3d-technology-history-in-cinema-industry/ (Дата обращения: 19.07. 23).

12. 10 Film Technologies Disrupting the Entertainment Industry// TECH INNOVATIONS. [Электронныйресурс]. Режим доступа: https://www.wrapbook.com/blog/new-film-technology/(Дата обращения: 16.12.22).