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Discussing movies in English

**“The Moulin Rouge”, “Devil’s Advocate”,
“Meet Joe Black” assignments**

**Белгородский государственный национальный исследовательский
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Кафедра английской филологии и межкультурной коммуникации

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Обсуждаем фильмы на английском языке

**Задания к фильмам “The Moulin Rouge”,
“Devil’s Advocate”, “Meet Joe Black”**

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Настоящее пособие составлено в соответствии с программой подготовки студентов III - IV курсов языковых факультетов, а также для широкого круга лиц, изучающих английский язык. Пособие составлено на материале трех художественных фильмов на английском языке. Предлагаемые упражнения направлены на расширение лексического запаса, формирование языковой догадки, развитие умений интерпретации текста, а также стимулируют к проведению дискуссий.

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Пояснительная записка

Данное пособие составлено в соответствии с программой подготовки специалистов и бакалавров языковых факультетов и предназначено для использования в качестве дополнительного материала в ходе изучения дисциплин «Практический курс первого иностранного языка», «Практикум устной и письменной речи», «Практикум по культуре речевого общения», в рамках которых в соответствии с различными учебными планами предусмотрены темы «Семья», «Развитие карьеры», «Театр», «Шоу-бизнес», «Деловой английский», «Юриспруденция».

Учебное пособие составлено на материале трех популярных художественных фильмов на английском языке: *The Moulin Rouge* (2001), *Devil's Advocate* (1997), *Meet Joe Black* (1998). Составленные на основе указанных произведений задания позволяют существенно расширить лексический запас обучаемых по вышеуказанным темам, а также актуализировать знания по грамматике, лексикологии и стилистике современного английского языка. Упражнения направлены также на совершенствование умений интерпретации текста, а также стимулируют обучаемых порождать и высказывать собственное мнение по ряду актуальных проблем повседневной жизни.

Пособие состоит из трех разделов, приложения и списка использованных источников. Благодаря использованию цитат из сценариев художественных фильмов конца XX века в пособии отражены наиболее характерные лексические и грамматические явления, функционирующие в языке на данный момент, в том числе клише делового английского языка, юридические термины, жаргонизмы, идиомы, эллиптические конструкции и т.д. Кроме того, задания дают стимул для изучения исторических, психологических и социальных предпосылок тенденций и событий, отраженных в указанных художественных фильмах, а следовательно, способствуют развитию исследовательского потенциала обучаемых.

“THE MOULIN ROUGE” ASSIGNMENTS

VOCABULARY

Part A

1. PRIOR TO WATCHING THE MOVIE FIND OUT THE MEANING OF THE FOLLOWING WORD COMBINATIONS (USE A DICTIONARY WHEN NECESSARY):

- 1) *obsession*
- 2) to audition for smb : I was *to audition for* Satine
- 3) to accomplish smth: Mission *accomplished*
- 4) to faint: just a little fainting spell
- 5) to take the bait: the Duke has really taken the bait
- 6) opening night
- 7) foul play
- 8) to be in tune: the piano is in tune
- 9) over and done with: I'd rather just, um...**get it over and done with.**
- 10) Protégés: Toulouse?? Oh no... No, not another of Toulouse's oh-so-talented, charmingly bohemian, tragically impoverished **protégés?**
- 11) To bargain for smth
- 12) A hitch: I think there might be a small *hitch*...
- 13) to inspire smb (v), inspiration (n): you filled me with such *inspiration*. Yes, I realized how much work we had to do before tomorrow, so I called everyone together for an *emergency rehearsal!*
- 14) to trick smb: He wasn't trying *to trick* her
- 15) to hold the deeds to smb: I shall *hold the deeds* to the Moulin Rouge
- 16) to afford smth / to do smth
- 17) loyal
- 18) subject (e.g.: a British subject)
- 19) to bind smb
- 20) infatuation
- 21) to drink to smth
- 22) *to drive smb mad

As you watch the film, take notice of what characters used the above phrases.

2. AS YOU WATCH THE MOVIE, PAY ATTENTION TO THE CONTEXT IN WHICH THE FOLLOWING PHRASES WERE USED. RETELL THE CONTEXT.

- 1) he has a gift with women
- 2) to indulge smth: I *indulge* his fantasy because he's talented.
- 3) to confess smth:
She's *confessing*!!!! She suddenly had a terrible desire to go to a priest and *confess her sins*.
- 4) *hurt him to save him

Part B.

DO THE TASKS AFTER WATCHING THE FILM

1. PARAPHRASE OR EXPLAIN THE EXPRESSIONS:

- a) Her *affections* are *waning*
- b) The Duke is insanely jealous. *Unless* you do his ending and sleep with him tomorrow night, the Duke will *have Christian killed*
- c) Afford smth / to do smth
- d) welcome my *loyal subjects* to join
- e) the cat's out of the bag
- f) to have the means to do smth

2. PREPARE A LITERARY TRANSLATION OF THE FOLLOWING:

1. You're *not another* of Toulouse's talented bohemian writers?
2. Do you think she'll be *up and out* tonight?
3. Its ending will be rewritten *without the courtesan choosing the maharajah*
4. ...*for our part* we could do *nothing but* wait
5. ...*he lets his imagination run away with him sometimes*
6. I was worth what someone would pay for me
7. ...*things don't work that way*

3. DISCUSSION

ANSWER THE FOLLOWING QUESTIONS. MAKE SURE YOU RESEARCH THE HISTORICAL BACKGROUND AND PROVIDE SUFFICIENT ARGUMENTS.

1. Speak on the place of setting the story. What do you know about life in Paris at that period?

2. How did the main character meet Satine? Prove that he fell in love with her.
3. What do you know about Satine? Does she seem romantic or down-to-earth to you? Why? What factors, in your opinion, influenced her character?
4. What kind of disease does she suffer from? Is she aware of the dangerous diagnosis? Why didn't Zidler tell her about it at once? Should he have warned her earlier?
5. Would things be different if she knew about her disease from the very start?
6. Why did Satine pretend she didn't love Christian? What would you do in her shoes?
7. Characterize Zidler, his personal and business qualities. Does he sympathize with Satine?
8. Express your opinion of the Duke. Does he mean Satine good?
9. Who offered Satine "a lifetime of security"? Whom could she be happy with and why?
10. What did Zidler mean by saying: "We're creatures of the underworld, we can't afford to love"?
11. How is the topic of forbidden love revealed in the film?
12. Do the main characters have a chance to be happy?
13. What upshot did you expect? Was it the most evident one?
14. What is the author's message (the main idea)?
15. Do you see any positive or negative characters in the movie? Give reasons.\
16. What created the atmosphere of a cabaret in the movie? (Speak on the interior, costumes, manners of actors, soundtracks.
17. Enumerate all pieces of music involved in the film. what secret song did Christian write for Satine? which of the songs, in your opinion, expresses the main idea of the film most fully?

4. PREPARE REPORTS ON THE FOLLOWING TOPICS:

1. The history of the Moulin Rouge
2. Russians in MR (e.g. Vlada Krasilnikova)
3. How the film was made (e.g. interview with Baz Luhrmann)
4. Toulouse-Lautrec (biography and paintings)
5. Find some information on the Bohemian revolution. What are the bohemian values? Are they still true today?

“DEVIL’S ADVOCATE” ASSIGNMENTS

VOCABULARY

Part A

1. PRIOR TO WATCHING THE MOVIE FIND OUT THE MEANING OF THE FOLLOWING WORD COMBINATIONS (USE A DICTIONARY WHEN NECESSARY):

2. the day in question
3. in recess: This court will be in recess for ... minutes.
4. immaterial: Objection. Immaterial.
5. to overrule
6. to sustain
7. in a timely fashion: (to present evidence in a timely fashion)
8. under oath
9. to talk shop (No shop talk)
10. lodging
11. first-class travel and lodging,
12. to raise smb
13. to swim with sharks: Already swimming with the sharks.
14. to bail out
15. to be hard on smb: Don't be too hard on yourself

2. PROVIDE RUSSIAN EQUIVALENTS FOR THE ABOVE EXPRESSIONS.

Part B.

DO THE TASKS AFTER WATCHING THE FILM

VOCABULARY

- 1. Recall the legal terms mentioned in part A. Add some more terms you come across while watching the court proceedings in the movie.**
- 2. Analyze the characters' speech: do the main characters use legal and business terms in everyday speech as well as in professional contexts? Why? (Suggest some examples).**

DISCUSSION

- 1. MAKE A LIST OF OFFICERS EMPLOYED AT MILTON'S COMPANY. CHARACTERIZE EACH OF THEM IN A NUTSHELL.**
- 2. SPEAK ON THE MAIN CHARACTERS:**

- 1) Characterize Kevin Lomax (family background, career, private life).

- 2) Is he a successful person? What exactly makes him a successful attorney?
- 3) Speak on the changes in his behavior / family relations after moving. Do you think he lost interest in his wife once they were in NY?
- 4) Compare the Lomaxes standard of living before and after moving to NY
- 5) What is your impression of Kevin's wife? Was she eager to move to NY? Did she change while staying there? Why did she commit suicide?
- 6) Characterize Milton. Is he a good professional? Does he really break any moral norms?

3. ANALYZE THE QUOTES

1) How do you understand this idea:

“Guilt is like a bag of bricks. All ya gotta do is set it down”.

Which character said it? Do you agree with the idea?

2) Do you agree with Milton's idea in the following situation:

Kevin Lomax: What about love?

John Milton: Overrated. Biochemically no different than eating large quantities of chocolate.

3) Do you agree with the idea?

“The worst vice is advice”.

4) Which character said the following:

"Who, in their right mind Kevin, could possibly deny the twentieth century was entirely mine"?

Why does this character claim he actually ruled the XX century?

5) What is meant by the phrase "Vanity is definitely my favourite sin"?

6) How many allusions to religion can you find in the movie? Why are they used?

4. ANSWER THE QUESTIONS

- 1) Do you think changing the environment / place of living / job may bring about significant changes in a person?
- 2) Who is the negative character in the movie?
- 3) Do you think the job of an attorney always means trying to get the criminal acquitted? What is the moral aspect of the job?
- 4) What is the strongest point in the movie?

- 5) What upshot did you expect?
- 6) Have you made any conclusions after watching the movie?
- 7) Would you change your life for the sake of career success?
- 8) What was Kevin's weak point? What is yours?
- 9) What is the author's message?

Useful links:

Movie facts: <http://www.imdb.com/title/tt0118971/trivia>

Quotes <http://www.imdb.com/title/tt0118971/quotes>

“MEET JOE BLACK” ASSIGNMENTS

Part A.

VOCABULARY

1. STUDY THE VOCABULARY BEFORE YOU START WATCHING THE FILM. SOME OF THE EXPRESSIONS PROVIDED HERE WILL ENABLE YOU TO UNDERSTAND THE CHARACTERS’ SPEECH BETTER

1. **to do one’s utmost:** I'm going to *do my utmost*
2. **chef:** I've got three hysterical *chefs*, one loves truffles, the other hates truffles, the third one doesn't know what truffles are
3. You *have a way with words*
4. Pay attention to the names of official posts:
 - a. **The UN Secretary-General**
 - b. **The FCC Chairman**
 - c. **Senator**
 - d. **Congressman**

What other names of official posts are mentioned in the film?

5. **to fill the bill:** You *fill the bill*, Bill
6. **to misplace smth:** Mr. Black's luggage was *misplaced* by the airlines
7. **to dot the ‘i’s:** *To review -- we're really crossing the 't's and dotting the 'i's here*
8. **to fill out a form:** Have you *filled out* the insurance forms?
9. **to shift from foot to foot:** Just then -- when you hesitated --the way you shift from foot-to-foot, I've always found endearing
10. An **IRS** man
11. Collision
12. **to suffocate (med):** Did your doctor say anything about a tiny, undetectable hole in your *aorta*? Did he mention an *irreparably weak vein* in the further reaches of your famous brain? Were they any prognostications about the possibilities of a *fatal collision* on a golf cart of *suffocating* in an avalanche on a skiing vacation in Gstaad?
13. **to abate:** *Has her pain abated?*
14. **Cirrhosis of the liver:** **Cirrhosis of the liver** is the fifth leading killer of adult Western males.

2. AS YOU WATCH THE FILM, TAKE NOTICE WHICH CHARACTERS USED THE ABOVE EXPRESSIONS. FIND GOOD RUSSIAN EQUIVALENTS FOR THESE WORD COMBINATIONS

3. READ THE FOLLOWING AND TRY TO GUESS THE MEANING OF THE SLANGY EXPRESSIONS. AFTER YOU HAVE WATCHED THE FILM CHECK IF YOUR SUGGESTIONS WERE CORRECT.

1. Well, it's a big day. Wanted *to line up a few ducks* before *kickoff*.
2. I'm not trying to *sharpshoot* you, but that 'nothing lasts' stuff.
3. that's what was the trouble with Honey's guy. He was fooling around and Honey *caught him at it*. One girlfriend wasn't enough for him.
4. So you're *a one-girl guy*?
5. I thought you were *a regular Joe*.
6. loose end: Remember everybody, tonight, dinner in the city at Daddy's. We've still got some *loose ends*
7. cut it out!:

JOE: "perhaps cheating on your French Philosophers exam at The Groton School was an expedient way to get your diploma, and perhaps it wasn't. Be that as it may, Drew, a question can often be argued both ways.

PARRISH: "Joe, *cut it out*. And you too, Drew."

8. to come clean: Joe knew the whole story. I told him. *It was his idea that I come clean*
9. to sleep on smth: I wish I could tell you **to sleep on it** but...
10. This is the *left-field thing* of all time (taken from sports slang, namely: baseball, meaning "something wrong")
11. a loose end meeting: - I'm here, aren't I? Wouldn't miss *a loose end meeting* (business slang)
11. to put smth on the table (business slang):
 - a) *What's on the table* for discussion?
 - b) - But the matter's still on the table
12. You're *in the red-hot center* of big business (business slang)

4. PROVIDE SYNONYMS FOR THE FOLLOWING EXPRESSIONS USED IN THE FILM OR EXPLAIN THEM

a) - it's gone right out of my head

b) out of the blue: You appear at his side *out-of-the-blue*, stay at his house, eat dinner with his family

c) to feel (to be) at home with smb: I didn't mean to offend you at dinner. I'm not quite *at home* sometimes *with people*

d) I know you're down, but you know *when you're down there's no place to go but up*.

e) and now you're **spooning with** my daughter.

JOE: 'Spoonning'?

PARRISH: Yes, and stop repeating everything I say, and turning it into a question. Spooning, fooling around, God knows what.

f) to come clean

Part B

I. VOCABULARY

1. MAKE UP A LIST OF PROVERBS AND IDIOMS USED IN THE FILM. ANALYZE THE CONTEXT IN WHICH THEY WERE USED. WHICH CHARACTERS USED THEM AND WHAT FOR?

1) Look at you, Bill, *all cool as a cat* and over at Bontecou's

2) *there's a time to sow and a time to reap*

3) *Nothing lasts*

4) you and Big John would be like a couple of *bulls in a china shop*. Instead it was -

PARRISH: "Like *a marriage made in heaven?*"

5) to drop from the clouds: I don't know, Daddy seems funny to me. Ever since Joe showed. It's like he *dropped from the clouds...*

6) *let bygones be bygones*

7) *Love will find a way*

2. PAY ATTENTION TO THE FOREIGN BORROWINGS USED BY THE CHARACTERS: WHICH CHARACTERS USED THESE BORROWINGS?

1) **pro bono:** It's kind of a *pro bono* job.

2) Now we love Drew and Joe is **verboten**? (*taken from German: "forbidden"*)

3) **Tete-a-tetes** (What's going on here? Tete-a-tetes on my big night?)

4) **balalaika** (we've got a baritone with a coming from The Russian *Tea Room*)

5) **Cossack** (I've dressed him in a Cossack shirt)

3. PROVIDE A LITERARY TRANSLATION OF THE SENTENCES PAYING ATTENTION TO THE EXPRESSIONS IN ITALICS:

- a) - So if I needed a doctor, you could be *it*?
SUSAN: - I could be *her*.
- b) **JOE:** So you've grasped the idea. Congratulations. Now *multiply it by infinity and take it to the depth of forever*, and you still will have *barely a glimpse of what I am talking about*.
- c) *Cat got your tongue?* You weren't so silent this morning.
- d) My wife *turned me onto* cold lamb sandwiches.
- e) She had on this little blue suit - with a little white collar that had little red piping on it...
You could have put her under glass and I would have just stood and looked at her.
- f) Quince, *you can't unscramble scrambled eggs*
- g) Easy, Bill. *You'll give yourself a heart attack* and ruin my vacation
- h) I keep talking and all you do is nod *like Mr. Himmelfass in The Nutcracker*.
- i) **JOE:** Do you love Drew?
SUSAN: *Come again?*
- j) **DREW:** That's your privilege, Bill. But *given* our needs, *given* the absolute necessity for growth, *given* the future, the truth is... joining John
- k) Bontecou is every bit *as certain as Death and Taxes*
- l) It's just life, Quincee. *Wake up and smell the thorns*. (*What is the original wording of this saying?)
- m) *Lightning struck. We caught it in a bottle. Don't let it out.* I want to be with you, Joe

II. GRAMMAR

1. COMMENT ON THE FOLLOWING GRAMMAR PHENOMENA. WHAT ATTITUDES AND INTENTIONS OF THE MAIN CHARACTERS ARE DISPLAYED BY MEANS OF THE GRAMMAR STRUCTURES?

- 1) **PARRISH:** This is crazy -- you're not going to eat dinner with us.

Joe Black: Bill, *I am eating* dinner with you. And your family. And that's what we're doing.

It's not open for discussion. Nothing is. Don't you understand?

- 2) **PARRISH:** *I wish you had said* something to me about staying here ...

JOE: *It hadn't occurred to me until then*. I was just having such a wonderful time...

- 3) *Can't seem to escape* you today

- 4) I get busy doing- uh - what I do, and I *don't seem to have developed* -

- 5) **PARRISH:** How are you? *How're you feeling?*

JOE: '*Feeling*'? I *feel* fine. How *do you feel*?

6) I felt *as if I were being treated like a person*.

7) This is Joe Black, a personal associate of mine - uh - *he'll be joining us today*

8) I *was hoping we might be* alone

9) *Can I invite myself* to dinner tonight?

10) And he *wants it* (his business) *to be run* the way he ran it -- with a sense of honor, of dedication, of truth.

11) How would you like that, sir? On some kind of toast?

JOE: Toast? No ... just *the* butter.

12) "Tell Allison how you *got her father fired*

13) PARRISH: I saw you kiss Susan.

JOE: Yes, *I saw you see me*.

14) You appear at his side *out-of-the- blue*, stay at his house, eat dinner with his family, it's practically *a first*.

15) *I wish you could've known* my father

III. STYLISTICS

What is meant by the wordplay in the following situation? Recall other examples of wordplay in the film.

CLERK: Change! Change!

JOE: Why are you giving me money?

CLERK: Change.

JOE: I am who I am. I cannot change.

CLERK: You change! (meaning: "your change")

JOE: That's impossible. You're wasting your money. I couldn't change even if I wanted to.

IV. COMPREHENSION.

1. ANSWER THE FOLLOWING FACT-FINDING QUESTIONS AFTER YOU HAVE WATCHED THE FILM:

1)WHOM IS IT ABOUT?

a) I *couldn't get enough of her* - and gradually - or maybe it wasn't gradually - I realized I couldn't live without her

b) I was a world-class loser and she was a happy, little rich girl and for some reason she took me in.

c) you know how he hates house guests.

d) I never heard her speak of any man as she spoke of you - it was always what I wanted for her

2) WHO SAID IT?

“Don't worry about it. There's a beginning and a middle and an end to everything. And I think I've come to the end of my chapter with the Parrishes”.

2. SPEAK ON THE FOLLOWING POINTS:

1) HOW DOES THE FOLLOWING MANNER OF COMMUNICATION ILLUSTRATE THE RELATIONS BETWEEN THE CHARACTERS?

1. **SUSAN:** You're terrible.

PARRISH: I know. But I'm the only father you've got.

2. **PARRISH:** Allison, I trust you. This is your thing.

ALLISON: But it's your birthday.

3. **PARRISH:** I don't like to interfere.

SUSAN: ...Then don't.

4. I'm Allison, you're 'honey'.

5. **PARRISH:** Tell me who you are!

JOE: Are you giving me orders?

PARRISH: I'm sorry, I ...

6. **ALLISON:** You haven't heard a word, have you? I keep talking and all you do is nod like Mr. Himmelfass in *The Nutcracker*.

7. Why did you come in here and tell me, Joe? You are the Biggest Shot of all, **you don't have to ask my permission, but that's what you're doing.**

3. WHAT IS MEANT BY THE FOLLOWING QUOTES?

a) **PARRISH:** Be deliriously happy. Or at least leave yourself open to be. Stay open. Who knows? **Lightning could strike.**

(This phrase was mentioned several times. Who used to say it?)

b) ***It's not so much what you say about Drew, it's what you don't say.***

c) What is meant by the expression: ***“Death and taxes”***?

d) ***A question can often be argued both ways***

e) **Pay attention to Allison's description of the fireworks. Do you think it was some kind of a prediction?**

“Fireworks. We’re constructing the number ‘65’ on the barge, archers from the State College at New Paltz will shoot flaming arrows at it, when it catches fire it will give us *the effect of a Viking funeral with none of the morbidity...* “

f) **PARRISH:** I don't deserve this. I'm still young, this is not my time ...

JOE: That's what everybody says.

PARRISH: *I'm not everybody.*

JOE: *That's what everybody says.*

g) - Take me to dat nex'place.

JOE: *Not time yet.*

Do you agree that “there is time and place for everything” or does our life depend on ourselves?

V. DISCUSSION

As you watch the film, take notes so that you could make up a complete characteristic of each person

1. DESCRIBE THE YOUNG MAN SUSAN MET IN THE CAFÉ.

What can the following details reveal to us?

1) his speech: what is specific in his grammar and vocabulary? Give examples.

(I know what you're saying. Doesn't pay very well. Depends on the woman I marry. Maybe she'd like a bigger house, a better car, lotsa kids, college doesn't come cheap)

2) what can you say about his manners? For example, is the following phrase polite to say to a stranger? If he uses it, what characteristics are revealed (rudeness, sincerity, naivetee?)

“I see you use lots of sugar and cream. Me, too”

3) was there anything about him that appealed to Susan? Are his views typical for a city dweller? For any young man?

4) Why isn't his name mentioned?

2. CHARACTERIZE JOE BLACK

1) Does he know the contemporary language? (You may study the following examples to analyze his speech:

a) I'm sorry, I'm a little disconcerted, that stuff between you and Susan -uh - *threw me.*

JOE: *'Threw' you? Where?*

PARRISH: Shook me up.

b) **PARRISH:** How are you? How're you feeling?

JOE: 'Feeling'? I feel fine. How do you feel?

2) What can you say about his manner of communication? How is it changed throughout the film? (Give some examples to show the changes).

*Pay attention to the communication techniques shown in the film (using different types of questions to express polite request or to inquire). Comment on Joe's communication skills in the following abstracts. What is changed gradually?

a) DREW: What side of the industry did you say you were on?

JOE: *I didn't say.*

b) PARRISH: Perhaps you would like to wait in my office?

JOE: *No.*

c) There's a research library on the fourth floor. Why don't you go down and read some magazines?

JOE: *You're not thinking of going somewhere, are you, Bill?*

3) Recall some of the cases demonstrating Joe's naivete

4) Speak on his ability to adapt to people (pay attention to the way he speaks with the elderly woman in the hospital:

EASTER:Obeah.

JOE:Obeah evil. I not evil.

EASTER:What you then?

JOE:I from dat nex' place.

EASTER:You wait here'n to take us? Like you bus driver to dere?

JOE: No, no. I on holiday

5) Speak on the moral aspect of his coming to the hospital. Why did he come there? Did he help any of those who were suffering?

6) What kind of deal did he offer to Bill Parrish and why?

7) How does the following characterize him:

PARRISH: What's it like where I'm going?

JOE:Can you keep a secret?

PARRISH:Yes.

JOE: *So can I.*

8) Does Joe's staying at Bill's change anything in the life of the family? Is it a positive or a negative experience?

9) What does Bill thank Joe for? (Recall the situation at the end:

“Now that we have a moment, would you mind if I expressed my gratitude for what you did for Susan?”)

3. SPEAK ON WILLIAM PARRISH

1) How old is Bill Parrish?

2) Speak on:

a) his views upon life

b) his idea of love (“Love is passion, obsession, someone you can’t live without. If you don’t start with that, what are you going to end up with? I say fall head over heels. Find someone you can love like crazy and who’ll love you the same way back. And how do you find him? Forget your head and listen to your heart... Run the risk, if you get hurt, you’ll come back. Because, the truth is there is no sense living your life without this. To make the journey and not fall deeply in love – well, you haven’t lived a life at all. You have to try. Because if you haven’t tried, you haven’t lived”);

“Trust, responsibility, taking the weight, for your choices and feelings and spending the rest of your life living up to them. And above all, not hurting the object of your love”).

3) Is he a good businessman? Does he have contemporary views on business?

4) How do the following utterances characterize him:

a) “I also knew there was more to life than buying something for a dollar and selling it for two.”

b) “I don't need anyone to tell me how to run my life”

5) Why doesn't Parrish want a merger with Bontecou? Is there only one reason for that?

6) Speak on an actor's *amplis*. Can you recall other films starring Anthony Hopkins as a strong optimistic personality?

4. THE PARRISHES

1) How does their speech characterize them? Find examples of business slang in their everyday communication.

2) The party Allison is arranging for her father. The level of the reception planned (the persons invited, the favours (presents), the menu). Do all of Bill's family correspond to that level?

3) Speak on Quince, his position in the family and relations with Bill and Allison. How does the following situation characterize him:

No jocks? A twenty-game winner or a Masters champion? Someone I could talk to. (a moment) Or would talk to me”?

4) Compare the two sisters. Who of them seems happier? Does it really depend on the birth order (see **Enclosure**) or are there other reasons for such differences?

5) Does Bill really dislike Allison? Give arguments.

6) Whom does Susan really love? Give arguments.

5. SPEAK ON DREW. WHAT CHARACTERISTICS OF HIS WERE REVEALED THROUGHOUT THE FILM? IS HE A RELIABLE PARTNER? A GOOD BUSINESSMAN?

6. IS IT THE OPTIMISTIC OR THE PESSIMISTIC PERSONS WHO ARE AFRAID OF DEATH?

7. WHAT IS THE AUTHOR'S MESSAGE?

8. WHAT UPSHOT DID YOU EXPECT? IF YOU COULD CHANGE THE END OF THE FILM, WHAT WOULD IT BE LIKE? HOW WOULD IT CHANGE THE MAIN IDEA?

Enclosure

Study the review of birth order effect on a child's character. You may use the conclusions stated in the article to describe the movie characters and to explain why they act this or that way.

Birth Order

Where a child places in the *birth order* can have an effect on how he sees himself. Research on birth order shows that *first born children* are more likely to go to college than children in any other position in the family. Parents should attempt to help each child to see themselves as unique individuals and avoid comparisons with others.

The *middle child* often seems to have the most negative impressions of his life.

Younger children always want to be able to do the things older siblings are allowed to do. And older siblings may feel that the younger siblings get away with things they were not able to when they were the same age.

The following characteristics will not apply to *all* children in *every* family. *Typical* characteristics, however, can be identified:

Only Child	First Child	Second Child	Middle Child of Three ¹	Youngest Child
<p>Pampered and spoiled.</p> <p>Feels incompetent because adults are more capable.</p> <p>Is center of attention; often enjoys</p>	<p>Is only child for period of time; used to being center of attention.</p> <p>Believes must gain and hold superiority over other children.</p>	<p>Never has parents' undivided attention.</p> <p>Always has sibling ahead who's more advanced.</p> <p>Acts as if in race, trying to catch up</p>	<p>Has neither rights of oldest nor privileges of youngest. Feels life is unfair.</p> <p>Feels unloved, left out, "squeezed."</p> <p>Feels doesn't have</p>	<p>Behaves like only child. Feels every one bigger and more capable.</p> <p>Expects others to do things, make decisions, take responsibility.</p> <p>Feels smallest and</p>

<p>position. May feel special.</p> <p>Self-centered.</p> <p>Relies on service from others rather than own efforts.</p> <p>Feels unfairly treated when doesn't get own way. May refuse to cooperate.</p> <p>Plays "divide and conquer" to get</p>	<p>Being right, controlling often important.</p> <p>May respond to birth of second child by feeling unloved and neglected.</p> <p>Strives to keep or regain parents' attention through conformity.</p> <p>If this failed, chooses to misbehave.</p> <p>May develop competent, responsible behavior or become very</p>	<p>or overtake first child. If first child is "good," second may become "bad." Develops abilities first child doesn't exhibit. If first child successful, may feel uncertain of self and abilities.</p> <p>May be rebel. Often doesn't like position.</p> <p>Feels "squeezed" if third child is born. May push down other siblings.</p>	<p>place in family.</p> <p>Becomes discouraged and "problem child" or elevates self by pushing down other siblings.</p> <p>Is adaptable.</p> <p>Learns to deal with both oldest and youngest sibling.</p>	<p>weakest. May not be taken seriously.</p> <p>Becomes boss of family in getting service and own way.</p> <p>Develops feelings of inferiority or becomes "speeder" and overtakes older siblings.</p> <p>Remains "The Baby." Places others in service.</p> <p>If youngest of</p>
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<p>own way.</p> <p>May have poor peer relations as child but better relations as adult.²</p> <p>Pleases other only when wants to.</p> <p>Creative.³</p> <p>May have striving characteristics of oldest and inadequacy feelings and demands of youngest.</p>	<p>discouraged.</p> <p>Sometime strives to protect and help others.</p> <p>Strives to please.</p>			<p>three, often allies with oldest child against middle child.</p>
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(Adapted from Don Dinkmeyer, Gary D. McKay, and Don Dinkmeyer, Jr., *Parent Education Leader's Manual* Coral Springs, F.; CMTI Press, 1978)

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Учебно-методическое пособие

Елена Сергеевна Данилова

Discussing movies in English. “The Moulin Rouge”, “Devil’s Advocate”, “Meet Joe Black” assignments / Обсуждаем фильмы на английском языке. Задания к фильмам “The Moulin Rouge”, “Devil’s Advocate”, “Meet Joe Black”