**Word Combinations and Phrases**

to have impact on smb. to make oneself clear to react to smth. to influence smb., to have an in­fluence on smb. to (in) some degree to succeed in smth.

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Two and mark the stresses and tunes,
b) Repeat the text in the intervals after the model.
2. Put twenty questions to the text.
3. Note down from Text Two the sentences containing the word combina­
tions and phrases given on p. 45 and translate them into Russian.
4. Paraphrase the following sentences using the word combinations and
phrases (p. 45):

1. She gave the impression that she was deciding to change her course of action and to get in touch with Miss Tant. 2. Nobody could consider Ogden Street very attractive but her words always had a powerful effect upon me. 3. Jo opened her lips to say some­thing rude, but checked herself to a certain extent. 4. Af'last he at­tained a desired end. 5. Her only reply to this absurd protest was a little peal of laughter. 6. He vigorously uttered his point of view: "My dear young lady, I don't believe you can read a map." 7. He has constant headaches. 8. Major Dunker doesn't think that poetry interests or suits him. 9. His reaction to Walter's remark was very amusing. 10. Professor Dulwick's lectures always produce a great impression upon his audience. 11. The object has a resemblance to a lopsided vase. 12. Mrs. Oakroyd says she has some trouble with her children. 13. Louisa always acted as Nelly wanted, the latter had great power over her. 14. Hard workers always have success.

1. The effect of his speech on the audience was quite unexpected.
2. Perhaps curiosity might have conquered resentment to a cer­
tain extent. 17. He replied simply but with great dignity and his an­
swer left no doubt about his decision. 18. A committee is to be set
up to investigate the effect of television on children. 19. The group
accomplished their purpose.

5. Translate the following sentences into English using the word combina­tions and phrases (p. 45):

1. Эта студентка чрезвычайно застенчива. Ей, возможно, будет трудно наладить контакт с группой. 2. В некотором отношении ее объяснениям можно верить. 3. Он преуспел в жизни. 4. Джо всегда оказывал на нее большое влияние. 5. Ковры пострадали от сырости. 6. Ваш рассказ напоминает сюжет фильма, который я не так давно видел. 7. Большое скопление ядерного оружия в современном мире поднимает чрезвычайно важную проблему его скорейшего уничтожения. 8. Переход средней школы к одиннадцатилетнему обязатель­ному образованию ставит разнообразные задачи перед учителями. 9. В результате их обсуждения мистер Мэйсон получит всю необхо­димую информацию. 10. У режиссера были серьезные трудности с новой труппой. 11. Как ты относишься к классической музыке? — Она не в моем вкусе. Я больше люблю джаз. 12. Ученые надеются, что в XXI веке жители Земли смогут вступить в контакт с иными ци­вилизациями. 13. Обилие рек и озер имеет большое влияние на обра­зование микроклимата местности. 14. Мистер Мэнсвес с достоин­ством отреагировал на замечание своего брата. 15. Он высказался достаточно ясно. 16. Его группа занимается изучением воздействия этого вещества на жизнь микроорганизмов. 17. Эти овощи по форме напоминают груши. Что это?

1. Make up and practise a short situation using the word combinations and
phrases (p. 45).
2. Make up and act out a dialogue using the word combinations and phrases
(p. 45).
3. Find in Text Two the English equivalents for:

привести хотя бы одну причину; исключительное положение сре­ди режиссеров; соприкосновение с действительностью; кинопроек­тор; рождение писателя; мне всегда не хватало слов; огромная по­требность иметь контакт с аудиторией; обида на критиков; руководить театром; музыка не исходит из веления разума; вы все воспринимаете в искаженном свете; в фильме слишком много изоб­ражения; ощущать техническую несостоятельность.

9. Explain what is meant by:

1.1 had very few contacts with reality or channels to it. 2.1 never felt that writing was my cup of tea. 3. Always I feel something has been left out. 4. My feelings were interfered with my baffled effort at comprehension. 5. I ran the theatre. 6. Bergman is sending mes­sages, he thinks, but what are they and why? 7. Music is nondiscur-sive. 8. She is totally oriented towards reality. 9.1 feel that picture is excessive. 10. Some people have criticized your films for being too theatrical. 11. I had always felt technically crippled ... . 12. I sud­denly felt that I knew my profession.

10. Answer the following questions and do the given tasks:

1. What do you know about I.Bergman? Have you seen any of his films? Would you agree with Ch.Samuels that I.Bergman has created a special world in them? Are they different from the films the general public is used to? 2. What, in Bergman's opinion, pre­vented him from becoming a writer? Do you think film directors' and writers' activities have something in common? If your answer is "yes" — what is it? If "no" — explain why. 3. How does the di­rector explain the fact that "words for him are not satisfying" ? Can you accept such an explanation? Give your reasons. 4. Would you agree with I.Bergman that films and books have quite different im­pacts upon the audience? Justify your point of view. 5. Do you think every film should have a certain message, convey various ideas to the audience or just rouse our feelings? Would you agree with the director that the audience should "only feel" without un­derstanding what is happening on the screen? 6. Comment upon Stravinsky's words: "I never understood a piece of music in my life, I always only feel." Do you think the impact of films and music on the audience is comparable? 7. Would you agree with I.Bergman that Ch. Samuels's comprehension of films is distorted and that music, films, plays always work directly on the emotions? 8. I.Bergman's films are considered the most intellectually difficult contemporary films. Can you explain why? 9. During the interview Bergman says that what he needs is to come in contact with others. Do you think the director has achieved this contact in his films? 10. What do you think of the director's aim to create films "just to amuse himself" and the audience? Do you think such films should be made? Why? 11. What is I.Bergman's reaction to criticism? Can critics influence cinema production? directors? 12. I. Bergman thinks that actors can change a film for better or worse. Can you explain in what way? 13. Why does the director use less and less music in his films? Does his explanation sound convincing? What is the place of music in cinema production as you see it? 14. Would you agree with the director's opinion that shooting in black and white is preferable. Do you think that colour films produce a more powerful effect upon the audience? Justify your point of view. 15. What, in your opinion, is the role of dialogue in a film? Should camera-work or dialogues predominate in films? Does it depend upon the genre? 16. Why do you think I.Bergman felt technically insecure when he began his job as a film director? 17. Do you think that experience and skill are of great importance in the field of act­ing? directing? other professions? Do you think it natural for a person to have doubts as to his own proficiency, skill or do you think people usually know what to do and how to do it from the first moment? 18. Do you really think that a day comes to each per­son when he suddenly feels that he knows his profession? Explain what usually helps people to achieve this.

1. Retell Text Two a) in indirect speech; b) as if you were I.Bergman or
Ch.Samuels.
2. Give a summary of Text Two.
3. Make up and act out conversations between:
4. Two cinema critics about I.Bergman's films.
5. Two cinema-goers about I.Bergman's film which they didn't
understand.