**The Reign of Disney**

A: Now, I'd just like to say that Walt Disney has dominated the cartoon greatly. To many people in the thirties — and that was the golden age of the cartoon — to many people then and since the cartoon has simply meant W.Disney's work.

B: **Well, you have a point here,** but **I am not so** sure about the golden age of the cartoon. I think many cartoons of later years have much more interesting plots and technique.

A: **Perhaps. But don't you think** that Disney's shorts have care­fully worked out plots, sometimes very neat? They are not simply a string of violent gags, in the style of later American cartoons. Well, **you see what I mean.**

**B: Yes, I agree entirely here.** There is a reassuring, homely qual­ity about his shorts founded on the resemblances between the ani­mal and the human world.

A: **I couldn't agree more.** His animal characters are actually hu­man beings in disguise and they behave like recognizable individ­uals.

B: **That's exactly what I think.** Mickey is the quiet little chap, who at the end of the race has outdistanced his more spectacular rivals. He and Minnie both, are the innocents who triumph over the wicked world.

A: Yes, **that's true. That's my way of looking at** it too. Donald Duck always flies into spluttering indignant passion. Pluto and Goofy are not too bright but both have hearts of gold and meet the world with a bewildered and bewildering enthusiasm. Disney in fact has presented the world of the average American, preaching a moral, giving a message of optimism, of success.

B: **You may be right, but I think it goes further than that, a lot further.** His stories end happily, the characters are essentially good fellows, the violence is not too extreme, cruelty and tragedy are ex­cluded. Any satire is more than gentle. This imitation world is pre­sented with supreme technical competence, and the various fac­tors are blended to comfort and soothe the audience, to give it something easy and undemanding.

A: **I see what you mean, but** there are potentially cruel and dan­gerous characters in Disney's longer films. There is a case of "Snow White" having been given an "X" certificate. I myself have known children terrified by "Pinocchio". Perhaps what frightens them are situations in which the child hero or heroine is in danger or being ill-treated.

B: **What you** say's **perfectly true.** But all the same W. Disney's films are readily accepted by mass audiences conditioned to the Disney philosophy. **All I know is** that these films are very senti­mental though they have been widely popular.

11. Answer the following questions:

1. Have you seen any of W.Disney's shorts? longer films? What is your impression of them? 2. Do you agree with all that is said in the dialogue? With which statements dealing with his work do you disagree?

Use cliches expressing AGREEMENT and DISAGREEMENT given in the dia­logue (Ex. 10). You may also use other phrases to express disagreement:

A. You can disagree mildly: Well, I wouldn't go quite that far;
I'm not so sure; That may be so ... but ... ; Yes, that's true, but take
my case; Oh, you wouldn't think so ... ; I wouldn't say that exactly;
It might be right but... ; On the other hand ....

B. You may disagree strongly when you can allow yourself to be
abrupt or even a bit rude: Rubbish!; That's totally unfounded;

14. Discuss the text in pairs. One of the pair will take the optimistic view and insist that remakes should be done, the other will defend the opposite point of view. Be sure to provide sound arguments for whatever you say. Con­sider the following:

That's all right for you to talk but... ; You seem to think that things are different for me.

12. Work in pairs. Read the statements and agree or disagree with them.
Agreement or disagreement should be followed by some appropriate comment
where possible:

1. In the twentieth century people are much more fascinated by theatre than by cinema. 2. Cinema is an art of illusion. 3. It is neces­sary for a film to leave certain shadows, unresolved fantasies. 4. Cinema can help a lot in the field of education. 5. In most films music is seldom used to advantage as it is extremely difficult to achieve a harmonious collaboration between the plot and music. 6. Violence should not be shown on the screen. 7. The success of a film mainly depends on the film director. 8. Cinema is not an ear­nest art. It is just entertainment. 9. Literary works should not be adapted for the screen as people simply stop reading fiction: see­ing a film is "easier" than reading a book.

15. The extracts given below present rather controversial subjects. Team up with another student, work out arguments "for" and "against" and discuss the extracts in pairs. Use the conversational formulas of agreement and disagree­ment.

A- Does the audience influence the process of film-making?

It is obvious that the audience of today, influenced by television and space research is very different from the audience of years ago. Most films produced decades ago have little current impact. A more detailed analysis of human reaction is necessary, and will

13. Read the following text. Look for arguments and counterarguments for
remaking films. Copy them out in two columns (I — "for", II —