

МІНІСТЕРСТВО ОСВІТИ І НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ
ЧЕРКАСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ БОГДАНА ХМЕЛЬНИЦЬКОГО

НАВЧАЛЬНО-НАУКОВИЙ ІНСТИТУТ ІНОЗЕМНИХ МОВ

“THEATRE”

НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК ДО ТЕМИ



Черкаси – 2011

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Рецензенти:

Л. П. Рудакова – кандидат педагогічних наук, доцент кафедри фонетики та граматики Навчально-наукового інституту іноземних мов Черкаського національного університету імені Богдана Хмельницького;

Л. О. Гречуха – кандидат філологічних наук, доцент кафедри прикладної лінгвістики Черкаського державного технологічного університету.

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ПЕРЕДМОВА

Навчально-методичний посібник орієнтований на розвиток і вдосконалення вмінь англійського усного мовлення. Видання призначене для студентів III курсу денної форми навчання і може використовуватися як для роботи під керівництвом викладача, так і для самостійної роботи. Навчально-методичний посібник передбачає систематизоване вивчення матеріалу з теми "THEATRE".

Мета посібника – забезпечити практичне оволодіння студентами лексичними та мовленнєвими моделями, необхідними для вільного спілкування англійською мовою. Матеріал цього посібника сприятиме оволодінню студентами навичками та вмінням читання, мовлення та письма з теми "THEATRE".

Посібник складається з 3 частин. Кожна частина починається з текстів, що містять необхідний лексичний матеріал для засвоєння теми. Кожна частина завершується різноманітними вправами, що мають різні рівні складності:

- вправи, спрямовані на детальне відпрацювання матеріалу текстів, тренування певних структур і моделей, а також окремих мовних одиниць;
- мовленнєві та творчі вправи нададуть можливість студентам використовувати засвоєний лексичний матеріал у різних ситуаціях.

Для закріплення теми пропонується написання переказів і творів, а також відпрацювання діалогічного мовлення з використанням тематичного вокабуляру.

У заключній частині видання містяться додаткові тексти для самостійного опрацювання, підібрані відповідно до тематики з оригінальних джерел, та тематичний вокабуляр з теми "THEATRE".

UNIT 1.

THEATRE AS THE FORM OF ART AND ENTERTAINMENT

1. Read the texts and discuss theatre as the form of art and entertainment

I

Theater can serve many ends. It can be designed to entertain, instruct, motivate, persuade, and even shock. But whatever the intentions of the director, performers, and crew, the result depends on the interaction with an audience. The audience for theater differs from the reader of a novel or the viewer of a painting in that it assembles as a group at a given time and place to share in the performance with the actors and all the surrounding elements of light, sound, music, costumes, and scenery. The audience affects the performance by providing the performers with immediate feedback, such as laughter, tears, applause, or silence. Each night there is continuous interaction between the auditorium and the stage.

Some audiences want only to be entertained. Others want the theater to provide new insight and understanding about political, social, or personal issues. Throughout history theater has reflected and, at times, commented on the society in which it takes place. In many repressive and authoritarian regimes theater provides entertainment to distract audiences from the brutal conditions under which they live or to serve as lessons in the virtues of the ruling powers. Ultimately, audiences make their opinions known through their attendance or nonattendance. They support what appeals to them and generally fail to support what they find distasteful, offensive, or incomprehensible.

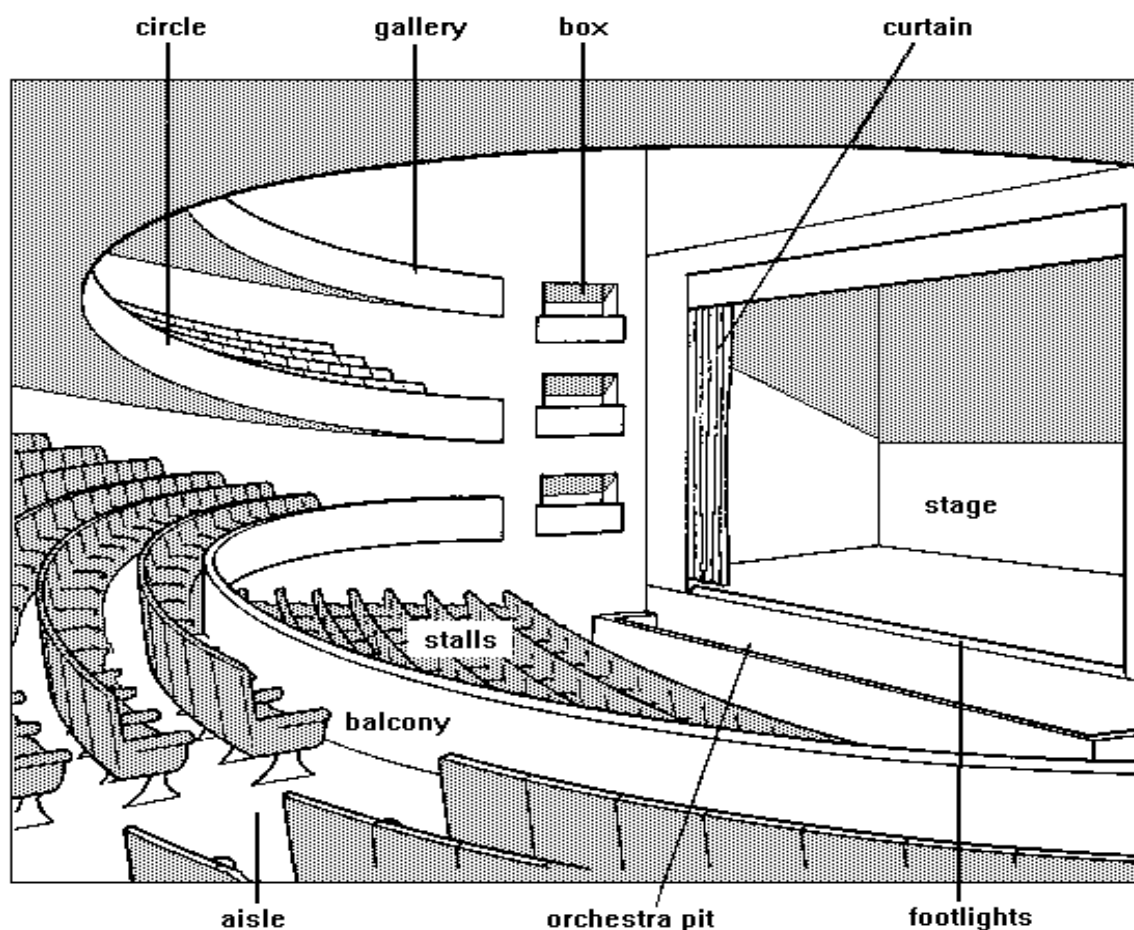
II

Theater is a word with a magic ring. It calls up a bright and exciting picture. It may be of people in holiday spirit streaming down the aisles of the playhouse. It may be of the wonders hidden behind the folds of the front curtain. Or it may portray the hushed and eager audience, waiting for the house lights to dim.

Theater magic also works its spell on the other side of the curtain, behind the footlights. Anyone who has ever been a part of this world knows the thrills of life backstage. No one can forget the excitement that mounts steadily until the moment when the stage manager finally signals, "Curtain going up!"

There are many different kinds of theater performances. Circus, carnival, night club, fair, vaudeville, musical comedy, ballet, modern dance, opera, and operetta are all forms of theater. Motion pictures, television, and radio present all these forms.

Some people go to the theater to laugh, to relax, to escape from their everyday worries and cares. Others go to be emotionally stirred, to live (in a second-hand way) through the troubles and crises of the characters on the stage. Still others seek adventure and excitement. Some are curious to find out how other people live. Some go to learn, to be taught a moral lesson. As the French actor Louis Jouvet said, "Faced with the mystery of life, men invented the theater."



2. Match the parts of the theatre with their definitions. Translate the terms.

1. aisle	a. ticket office
2. backstage	b. the hall at the entrance to a theatre
3. balcony	c. the way between the seats in the theatre
4. box	d. a line of seats for people side by side
5. box office	e. the seats on the ground floor
6. circle	f. sunken area in front of the stage where an orchestra may play
7. foyer	g. the part of a theatre where people can sit above the ground level
8. gallery (gods)	h. one of the upper parts in a theatre in which the seats are arranged in part of a circle around the building
9. orchestra pit	i. the highest upper floor in a theatre
10. row	j. a small room in a theatre, on either side, from which a small group of people can watch the play
11. stage	k. the raised area in a theatre where actors perform
12. stalls	l. the area out of sight of the audience

3. Complete the sentences choosing the correct variant. Translate the sentences into Ukrainian.

1. After the performance, please come ____ and meet some of the cast.
a) backstage b) downstairs c) inside d) outside
2. The actors walked on to the ____ and the play began.
a) landing b) pavement c) platform d) stage
3. I had to stand in a ____ 4 hours to get the tickets for this performance.
a) file b) procession c) queue d) tail
4. After the interval, the change of ____ brought a gasp of surprise from the audience.
a) panorama b) scenery c) view d) vista
5. All the theatre seats had been sold, so there was standing ____ only.
a) area b) place c) room d) space
6. The box office is open ____ for ticket sales.
a) a day b) daily c) daytime d) daily
7. Your seat is number A13. That's in the front ____ on the right.
a) line b) rank c) row d) seat
8. We agreed to meet in the ____ of the theatre, near the cloakroom.
a) anteroom b) foyer c) hall d) porch
9. My brother, who is fond of acting, has joined an ____ dramatic society.
a) amateur b) impersonal c) unprofessional d) untrained
10. Are there any seats left for this week's ____ of "Tosca"?
a) acting b) drama c) opera d) performance
11. All the seats in the theatre were ____ weeks before the first performance.
a) engaged b) occupied c) sold out d) taken
12. The management ____ the right to refuse admission.
a) holds b) keeps c) preserves d) reserves

4. Complete the sentences choosing the correct variant. Translate the sentences into Ukrainian.

1. During the dress ____ he was relaxed, but he was very nervous on the first night.
a) performance b) production c) rehearsal d) repetition
2. The local amateur dramatic group is going to ____ a play by O.Wilde.
a) make up b) put on c) show up d) take up
3. The actors were very pleased that there were such a large ____ for the first night of the new play.
a) assembly b) audience c) congregation d) meeting
4. The actor had six curtain ____ after his marvelous performance.
a) calls b) demands c) requests d) shouts
5. The National Theatre received a large ____ from the government this year.
a) donation b) gift c) subsidy d) support
6. The audience ____ out laughing when the actor fell over.
a) broke b) burst c) called d) shouted

7. During the ____ we had a drink and discussed the first act of the play.
a) break b) interruption c) interval d) pause
8. He felt nervous on the first night because he had never performed in ____ before.
a) audience b) common c) company d) public
9. What is really called “magic” is really a trick. The quickness of the hand ____ the eye.
a) belies b) deceives c) disguises d) mistakes
10. The children gazed at the magician ____ as he performs his tricks.
a) eagle-eyed b) hawk-eyed c) open-eyed d) wide-eyed

5. Fill in the blanks with the suitable words from the box.

Production, acting, set, plot, cast, leading/starring, directed, comedy, performance.

1. A new ____ of “Oliver” is a great success.
2. It was all star ____.
3. “Hamlet” is ____ by L. Oliver.
4. They give two full ____ every week.
5. The play has a very complicated ____.
6. The play is ____ in India.
7. She became famous after her ____ role in the musical.
8. This play is the funniest ____ I’ve seen in long time.
9. Before he became a famous actor, he studied ____ in Paris.

6. Fill in the following words in the spaces provided. Translate the text.

Success, matinee, box office, tickets, check, curtain, play-bill, stage, performance, seats, acts, stalls, cloak-room, book, scenery, billboard, gallery, cast.

THEATRE

If we want to go to the theatre we should first look through the 1 ____ to find out which is on. It is sometimes difficult to get the 2 ____ so we should 3 ____ them at the 4 _____. Some people don’t like to have 5 ____ far from the 6 _____. They try to get tickets for the 7 _____. If we have little money we take seats on the 8 _____. When we come to the theatre we usually leave our coats in the 9 ____ and take a 10 ____ to get them back when the 11 ____ is over.

If we want to know the 12 ____ we buy a 13 _____. We look through it to find out who 14 ____ the leading role in the performance. I usually go to the 15 _____. I like going to our local theatre because the 16 ____ there is beautiful. The performances are always exciting. When it is over the actors or singers get many 17 ____ calls. The performances are always a 18 ____ with the public.

7. Fill in the gaps in the sentences below using the words and word combinations from the table.

stage	proscenium	curtain
foyer	auditorium	stalls
dress circle	pillar	Box
footlights	upper circle	orchestra pit
gallery (balcony)	front lights	aisle
proscenium arch	tier	rail

1. The actors started the play on the _____ before the _____ went up.
2. The flowers that draped the _____ took the audience right on to the stage.
3. The actor ran downstage and then further, to the _____ floor.
4. The conductor came out on the stage and called the musicians down to the _____ in front of him.
5. Being just students, they could only afford seats up in the _____ on the very top.
6. The director got to the height of the _____ and had left his assistant to take care of the things below on the _____.
7. Some theatres have an intermediate level, called an _____, between the dress circle and the gallery.
8. He hurried across the polished floor of the _____ into the auditorium - the play was about to start
9. Sitting in the front _____, he could see the actors well.
10. In the middle of the show the spectators started dancing in the _____.
11. The child tiptoed from the stage, shielding his eyes from the brightness of the _____ and _____.
12. They had their own _____ at the Grand Theatre so they could watch the plays in private.
13. There was a _____ blocking her view and she could not see part of the stage.
14. She could have joined the post-game party, but she just knew nothing about it - she was sitting on the second _____ of the stand.
15. The spectators are kindly asked to hold on to the _____ as you walk the stairs in the upper circle.

8. Match the two parts of the sentences.

1. After the play there was...	a. the character is shown as a villain.
2. I thought the whole play...	b. the quality of the acting.
3. The best about the production is...	c. the audience was bored to death.
4. Many of the characters in O'Neill's plays...	d. her starring role in "The Wizard of Oz".
5. During the first few scenes of the play...	e. TV and cinema are eclipsing theatrical art, which is actually dying.
6. It is often believed that...	f. one has a good view of the stage.
7. The opera owes much of its charm to...	g. a big party for the cast.
8. The play was so dull that...	h. the delightful music and splendid scenery.
9. When one sits on the front rows...	i. are based on his own family.
10. Judy Garland became famous after...	j. very well acted.

9. Match the words in column A with their equivalents in column B. translate them.

A

1. outdoor entertainment
2. fall of the curtain
3. energize
4. backstage tour
5. production
6. artist
7. aspire
8. rise of the curtain
9. tour
10. platform performance
11. audience
12. repertory/repertoire
13. foyer music
14. reflect

B

- a. play
- b. want
- c. performer
- d. excursion behind the scenes
- e. amusement in the open air
- f. end
- g. strengthen
- h. list
- i. mirror
- j. beginning
- k. live music in the lobby
- l. stage show
- m. travel around
- n. spectators

10. Fill in the gaps in the sentences below using the words and word combinations from column A in the previous exercise.

1. The theatre troupe were a group of successful performing _____.
2. Have you seen the new Shakespeare _____ at the Globe Theatre?
3. Nobody is going to get _____ with productions like these, I'm sure.

4. However some of the spectators in the _____ thought the play had gone too wild a couple of times.
5. It might mean the _____ on his career, do you understand it?
6. The north Theatre _____ was limited, consisting mostly of one-act plays.
7. The Company's trying to make some money offering _____ where the spectators can talk to actors.
8. She saw them go down the stairs to listen to some _____.
9. The _____ will start at 9:00, don't miss it.
10. There will be _____ like golf, cricket and horse racing throughout the day.
11. The _____ is expected pretty soon — it may all start in a month.
12. The theatre is currently _____ the country playing live to full houses.
13. After the triumphal tour all serious actors _____ to work at that theatre.
14. The playwright's life experience is always _____ in his plays.

11. Parts of a stage. Match each part of a stage on the left with its definition on the right

1. backcloth	a) something built and provided with furniture, scenery, etc. to represent the scene of the action of a play
2. backstage	b) a painted cloth hung across the back of the stage
3. curtain	c) at or towards the back of the stage
4. downstage	d) at or towards the front of the stage
5. dressing room	e) behind the stage, especially in the dressing rooms of the actors
6. footlights	f) a room behind the stage where an actor can get ready for his performance
7. scenery	g) the sides of a stage, where an actor is hidden from view
8. set	h) a sheet of heavy material drawn or lowered across the front of the stage
9. spotlight	i) a row of lights along the front of the floor of a stage
10. trapdoor	j) a lamp with a movable narrow beam
11. upstage	k) the set of painted backgrounds and other objects used on a stage
12. wings	l) a small door, covering an opening in the floor on a stage

12. Actors. Complete the sentences choosing the correct answer. Translate the sentences into Ukrainian.

1. He _____ on stage for only one scene.
a) appeared b) emerged c) entered d) erupted
2. He played the lead in a _____ production of "Macbeth".
a) memorable b) memorised c) recalled d) reminded
3. Her _____ as a tragedian took her to every part of the world.

- a) fame b) glory c) renown d) status
4. Halfway through the first act, the leading man forgot his ____.
- a) declamations b) lines c) parts d) speeches
5. He soon made a _____ for himself on the stage.
- a) fame b) popularity c) reputation d) regard
6. When he forgot his lines the _____ whispered them from the side of the stage.
- a) messenger b) prompter c) pusher d) reminder
7. Public figures, such as actors, are often reluctant to talk about their ____ lives.
- a) individual b) particular c) personal d) private
8. I doubt if I will be _____ enough to play tomorrow.
- a) fit b) healthy c) recovered d) sound
9. Miss Best was proud to be _____ out for special praise for her performance.
- a) distinguished b) selected c) separated d) singled
10. Don't _____ shouting for ability as a dramatic actor.
- a) identify b) imagine c) mislead d) mistake
11. For the first night's performance the _____ had to be called in to take the part because the leading lady was ill.
- a) deputy b) reserve c) substitute d) understudy
12. The highlight of his acting career was the opportunity to play the _____ of Hamlet.
- a) characterisation b) part c) personage d) play
13. The actors have to _____ before they appear in front of the strong lights on stage.
- a) cover up b) do up c) make up d) paint up
14. He gave the best performance of his acting career in the _____ of Othello.
- a) action b) personage c) role d) theme
15. That comedian is very good at _____ ; he can take off the President perfectly.
- a) duplications b) impressions c) reproductions d) similarities

13. People in a play. Match the professions on the left with a definition on the right.

1. cast	a) the main bad character in a play
2. ham	b) a set of actors in a play
3. hero	c) a company of dancers, members of a circus
4. heroine	d) the most important male part in a play
5. stand-in	e) a famous actor or actress
6. star	f) an actor who learns an important part in a play so as to be able to take the place of the actor who plays that part if necessary
7. stunt man	g) a person who takes the part of an actor at dangerous points in a film
8. troupe	h) the most important female part in a play
9. understudy	i) a person who does dangerous acts in a film so that the actor does not have to take risks
10. villain	j) an actor who acts artificially, unnaturally

14. Match the types of plays with their definitions

a) a comedy	1) a theatrical art form using dancing, music, and scenery to convey a story, theme, or atmosphere
b) a satire	2) is a humorous play in which the characters become involved in complicated and unlikely situations
c) a farce	3) musical drama similar to opera, usually with a romantically sentimental plot, employing songs, dances, and orchestral interludes interspersed with spoken dialogue
d) a ballet	4) employs wit in the form of irony or outright derision to expose human wickedness and folly.
e) an operetta	5) a universal form of expression and a major dramatic genre that is intended to amuse. It is associated with humorous behavior, wordplay, pleasurable feeling, release of tension, and laughter. Of all dramatic genres, it is the most widely performed.
f) a vaudeville	6) a dramatic work in one or more acts that is set to music for singers and instrumentalists.
g) a tragedy	7) comic imitation of a piece of writing. For the ancient Greeks it was a comic imitation of a serious poem. The term has come to be applied also to the comic imitation of history, fiction, scientific writing, or any other prose.
h) a musical comedy	8) a light often comic theatrical piece frequently combining pantomime, dialogue, dancing, and song.
i) an opera	9) is a type of play or film that has singing and dancing as part of the story and that is humorous and entertaining, especially one written before the middle of the twentieth century
j) a parody	10) dramatic genre that presents the heroic or moral struggle of an individual, culminating in his or her death.

15. Work in pairs. In most lines of the following text there is one wrong word. It is either grammatically incorrect or does not fit in with the sense of the text. For each numbered line 1-21, find this word. Some lines may be correct. The exercise begins with two examples (0 and 00).

Example

0	Playwrights
00	-

0	Actors and actresses bring to life characters created by playwriters and scriptwriters. A lot of
00	their working life is spent rehearsing, for stage, TV or film productions. They also have
1	to research on their characters and learn lines. Finding the next job is a major part of an actor's
2	life, so they spend a lot of time preparing for and attending the auditions. Skills such as singing and
3	dancing can hardly make finding work easier. Actors' working hours can be long and irregular, and
4	may include evenings and weekends. They work indoor in theatres and TV or film studios, but
5	filming also can involve outdoor work. Actors often spend time away from home, around the
6	UK or abroad. Actors need to be talented and determine, physically fit, with good stamina and a
7	strong, trained voice, lively and creative, good team workers, adaptivity and versatile.
8	There is work for actors in theatre, television and film - any actor's prospects dependent on talent,
9	self-discipline, and luck. Most actors make full professional training at drama school. Entry is
10	very competitive. Candidates usually need to be at least 18, but most drama schools welcome
11	adults up to the age of 30. Candidates have to take one or more auditions. They should also having
12	evidences of an interest in acting, for example belonging to an amateur dramatic or community
13	drama group. Courses give students many stage skills, and well as the chance to take part in
14	productions and demonstrate their skills to agents and casting directors. Actors can progress in to
15	larger parts if they given consistently good performances. Some go into other work, such as
16	directing, writing or teaching. The most recognizable figures in theatre are the directors,
17	playwrights and actors, but theatre is a highly collaborating endeavor. Plays are usually produced
18	by a production team that common includes a scenic or set designer, lighting designer,
19	costume designer, sound designer, dramaturge, stage manager, and production manager. The all
20	artistic staff are assisted by technical theatre personnel who scarcely handle the creation and
21	executing of the production.

16. Work in pairs. Write out from the text above the words and word combinations belonging to the following categories:

Artistic staff: playwright, ...

Actors should be: talented, ...

Conditions to become an actor: do full professional training at drama school, ...

17. Work in pairs. Match the definitions of functions below with the artistic staff professionals in exercise 15.

A. responsible for actors' clothes	B. in charge of finding actors	C. interprets the play	D. writes plays	E. responsible for sound effects	F. in charge of the light on the stage
G. responsible for scenery, furniture etc used on a stage	H. writes stories and words for a performance	I. in charge of technical aspects of a performan ce	J. responsible for technical aspects of the production process	K. gives instructions to actors and others working on a play	

18. Work in pairs. Discuss the artistic staff and technical theatre personnel needed to produce and stage a play. What kind of responsibilities do each of the production team members have?

19. Match the words in column A with their equivalents in column B. Give Ukrainian equivalents to the following words.

A	B
1. performing arts	a. belief
2. spectacle	b. fundamental
3. mummer	c. whole
4. paramount	d. matter
5. entire	e. harlequin
6. creed (n)	f. theatre plus music etc
7. enormous	g. image
8. concern (n)	h. preeminent
9. seminal	i. tremendous
10. act out	j. story line
11. narrative (adj)	k. modern
12. root	l. study
13. routine	m. affection
14. contemporary	n. agitator
15. passion	o. play
16. plot	p. pattern
17. catalyst	q. storylike
18. critique	r. stem

20. A. Useful adjectives for describing works and performances

adjective	Meaning	Example
overrated	Not as good as people say	It's an overrated play.
hackneyed	done so often it is boring	The plot was so hackneyed!
impenetrable	complex and impossible to understand	His films are impenetrable.
disjointed	unconnected and not in a clear order	The play was disjointed and difficult to follow.
far-fetched	impossible to believe	The film Green Aliens from Mars was a bit far-fetched.
risqué	slightly immoral and likely to shock some people	The play was a bit risqué, and some religious leaders criticized it.
gripping	exciting and keeping your attention the whole time	It was a gripping film from start to finish.
harrowing	extremely upsetting	It was a harrowing documentary about war and refugee camps.
moving	making you feel strong emotion, especially pity or sadness	It's a moving story about a child whose mother dies.
memorable	you remember it long after	That was a memorable performance.
understated	done or expressed in a simple but attractive style	The whole ballet is really understated.

B. Success and failure

His latest opera was **panned** [very negatively criticised] by the critics, which is strange, since all his previous works have been universally **lauded** [highly praised).

The play **bombed** in London's West End, but was more successful in New York. [was a failure].

Her latest CD has won three **awards**. [prizes/honours, e.g. "Best CD of the Year"]

Anthony O'Donnell won the award for “Best **up-and-coming** actor” of 2001. [likely to become very famous or successful]

The critics generally agree that her new symphony is a **masterpiece**. [very great work of art]

Novak was definitely **miscast** as the father in that film. [was the wrong person for the role]

She has become **typecast** as a middle-aged mother. [always associated with that type of role]

He was given several **encores** for his performance of the violin concerto. [calls from the audience to repeat it]

She got a **standing ovation** for her performance of Juliet in *Romeo and Juliet*. [the audience stood up and applauded]

C. From memory, give an adjective from A which is *opposite* in meaning to the following words.

- 1 credible/believable
- 2 original/novel
- 3 underrated
- 4 exaggerated
- 5 coherent/smooth-flowing

D. Now use other adjectives from A instead of the underlined words in these sentences. Make any other changes that are necessary to produce a correct sentence.

1 The musical shocked some people because they thought it was immoral and was attacked by several politicians and religious figures.

2 Her performance was one of those you will never forget, simply marvellous.

3 I can't remember the last time I saw such a film that keeps you in suspense and totally absorbed all the time.

4 It was a play that aroused very deep emotions in me.

5 It's a film that is difficult to watch without getting very upset.

6 Some of his films are absolutely impossible to understand because they are so dense and obscure.

E. Answer these questions using topical vocabulary.

1 Would you like to go to a play that was universally lauded by all the critics? Why / Why not?

2 Good performers deserve an encore. True? Would you give one?

3 Would you like to see a play that was panned by the theatre critics? Why / Why not?

4 Do most actors like to become typecast? Why / Why not?

5 A standing ovation shows that the audience disliked the performance.
True? Why / Why not?

21. Read the dialogues in parts, noting what expressions are appropriate in the situations. Reproduce the dialogues with another student in class.

- Hello, Ann. Where are you coming from?
- I've been to the drama theatre. I saw "Eneyida" with Bohdan Stupka in the title role.
- I have not seen him yet. I'm told he is a good actor. How did you like him?
- He is a most wonderful actor. I was completely carried away by his playing.
- Did he get many curtain calls?
- Yes, very many. And he was presented with heaps of flowers too. How did you like the scenery?
- It was superb. Everything was first rate.
- Where did you sit?
- Fortunately I was in a box very close to the stage.
- How did you manage to get tickets? Whenever I pass by the theatre I see the sign "House Full" for the evening performances as well as for the matinees.
- I got the tickets long before hand.
- Have you gotten the program with you? I'd like to have a look at the cast.
- Oh, yes. Here you are. I advise you to see the play.
- I'll try by all means, thanks.

- Good evening, Mr. McDonald! Never expected to meet you.
- Good evening, Mr. Bailey! This is a small world. How are you?
- I am doing fine, thanks. How is life treating you?
- Never felt better in my life. Thanks.
- Pleased to hear it. Incidentally, where do you have a seat?
- In the stalls, row C. and where is your seat?
- In the box, close to the stage. So I don't have to use opera glasses.
- Fine. What do you think of the play?
- Frankly speaking I don't like it. The action develops slowly. Some scenes are dull. The cast is not very good. Do you share my opinion?
- Yes, I do. That happens to be a rather poor performance. Have you been to this theatre before?
- Haven't had a chance, you know. I am here for the first time. The hall is beautifully decorated. The chairs are comfortable and the chandelier is wonderful. To put it in a nutshell everything here is magnificent, but the performance.
- I advise you to see "The Twelfth Night" by Shakespeare at this theatre. I am sure you will be impressed.
- I had a chance of seeing the play at the Sovremyennik Theatre in Moscow. It was many years ago.

— It would be interesting for you to compare the two performances. Don't you think so?

— I fully agree with you here. I have been dreaming of seeing a play by Shakespeare in this country. So I'll do my utmost to see "The Twelfth Night."

— I'd like to inform you that the best actors of the theatre are engaged in the performance. The leading man is a famous actor. You should see him on the stage by all means.

— I'll follow your advice. Incidentally, do you know that a Russian ballet company is arriving in this country one of these days?

— I am looking forward to the Russian ballet. I am a lover of music and ballet is my weak point.

— Same here. They will show us "Romeo and Juliette" by Prokofyev. I'll try to get tickets for the ballet.

— It will be very kind of you.

— As soon as I get tickets, I'll get in touch with you. The lights are going down.

— We must hurry to the hall. In a minute the curtain will be up.

— Be seeing you later.

22. Translate, reproduce and learn by heart:

1.— Ти можеш дістати квитки в «Современник»?

— I'll try to. It's a long time since I went to the Theatre on Podol.

— Там багато талановитих акторів. Театр користується великим успіхом.

— Where is that theatre?

— Він у центрі Києва, на Андрієвському Узвозі, 20б.

— Is it possible to get to the theatre by the underground?

— Так, але потім треба буде трохи пройти пішки..

2.— До речі, де твоє місце?

— I have a seat in the stalls, row D. Where do you have a seat?

— Я сиджу в ложі, неподалік від сцени. Мені не потрібен бінокль.

— Is it your first visit to the theatre?

— Так. Мені дуже подобається зал, чудові крісла, дуже красива люстра.

— And what do you think of the play?

— Мені не подобається ця п'єса. Повільно розгортається дія. Деякі сцени дуже нудні і склад акторів слабкий.

— I fully agree with you here.

3. — Are you fond of music?

— Так. Я дуже люблю музику, особливо Прокоф'єва.

— I want to invite you to a concert. You will be able to listen to Prokofyev's music.

— Це дуже люб'язно з вашого боку.

— As soon as I get tickets, I'll let you know.

— Я передчуваю задоволення від концерту.

4. — Я завжди мріяв подивитися п'єсу Шекспіра.

— What play do you want to see?

— Я ніколи не дивився п'єс Шекспіра, тому мені однаково.

— I would like to invite you to see "As You Like It". It is a comedy.

— В якому театрі йде ця вистава?

— It is staged by the Royal Shakespeare Company.

— Ця трупа з Лондона?

— No, it isn't. The performance is presented by the Royal Shakespeare Theatre in Stratford-upon-Avon.

— Наскільки мені відомо, це місто, де народився Шекспір.

— You are quite right. Stratford-upon-Avon is a beautiful place not far from London. All the tourists visit that place.

— А ви там були?

— Звичайно.

23. Translate into English using topical vocabulary.

1. Традиційні театри мають звичайний набір ознак — зал для глядачів (найбільш поширена форма у вигляді паралелепіпеда), партер з рядами крісел, між якими є прохід, бельєтаж, над яким може ще бути верхній театральний ярус, обрамлений боковими ложами, а найвище — театральний балкон або гальорка, інколи з колонами та поручнями. Сцена, що може мати регульовану авансцену з аркою над нею, підсвічується рампою знизу і верхнім освітленням згори, закріпленням на кронштейнах. До початку вистави сцена закривається завісою, яку піднімають на початку і опускають наприкінці кожного акту. Між сценою та залом може бути оркестрова яма.

2. Діапазон театральних жанрів коливається від традиційних до експериментальних, таких як мета-театр, в якому стирається грань між сценарієм та імпровізацією. Глядачів залучають безпосередньо до дії, внаслідок чого вона розвивається не так, як передбачено сценарієм. До традиційних належать також музичний театр (опера, оперета, рок-опера), соціальний театр, невербальний театр (балет, пантоміма) тощо.

3. Давньою формою комедії є староіталійська комедія дельарте зі стандартним набором персонажів (Арлекін, Коломбіна, Панталун) та сюжетів. Будь-яка комедія зазвичай має щасливий кінець, а якщо вона супроводжується музикою, піснями та танцями, то це — музична комедія. У чорній комедії жахливі і страшні елементи замінюються на комічні, а в романтичній — наявний розумний розрахунок, щасливий збіг обставин, чудесні відкриття, які у фіналі приводять до здійснення усіх мрій закоханих героїв. У комедії ситуацій герой недолуго намагається вирішити якусь проблему, внаслідок чого без кінця потрапляє до несподіванок, з яких щасливо виплутується. Сатирична комедія дотепно висміює звичаї та

манірність сучасного суспільства, вдало поєднуючи ляльки, танцювальні номери, елементи балагану та мелодрами. Фарс ґрунтується на надзвичайно маловірогідних ситуаціях, стереотипних персонажах, екстравагантних перебільшеннях та відчайдушно галасливій грі, а в комедії абсурду персонажі ведуть безглузду діяльність. У трагікомедії поєднуються елементи трагедії та комедії, викликаючи у глядачів сміх і сльози одночасно.

4. Мелодрама — це сентиментальне оповідання про кохання, дія якого відбувається на тлі приємної музики. Класична мелодрама має набір стереотипних персонажів: благородний герой, який не має недоліків і ходить у світлому одязі, багатостраждальна та ніжна красуня-героїня, холоднокровний лихий негідник, одягнутий у темне вбрання. Незважаючи на численні пригоди коханців, що народилися під нещасливою зіркою, мелодрама завжди закінчується щасливо.

5. У виставах у жанрі фентезі герой, який уособлює світлі сили, вирушає на пошук засобу, для перемоги над силами зла, а по дорозі зустрічає багато дивних і фантастичних персонажів, які допомагають або перешкоджають його намаганням. У трагедіях, де напруження знаходиться на межі нервового зриву, герой потрапляє до жахливих ситуацій, які загрожують його життю або життю інших людей: викрадення людей, насильство тощо. Головний персонаж сміливо приймає на себе трагічну долю. У цьому жанрі вистава часто закінчується загибеллю одного або кількох персонажів. Соціальна драма звертається до певної соціальної проблеми, ілюструючи випадки несправедливості, а побутова - розглядає питання повсякденних людських відносин у родині тощо.

6. Важливими складовими вистави-шедевру є музика і, відповідно, оркестр та диригент, а також зірковий акторський склад. На прохання глядачів під час перерв проводяться розважальні зустрічі з акторами, які розігрують сцени з вистав, або оркестр виконує популі найпопулярніших театральних мелодій. Тривалість вистави може бути дуже різною.

7. Членами художнього і постановочного колективів та технічного персоналу є: драматург; який пише п'єси, автор сценарію, що готує сценарій; драматург-інтерпретатор, який інтерпретує п'єсу для постановки, продюсер, що контролює фінансування; режисер, який керує роботою акторів та інших членів художнього колективу; заступник режисера з акторського складу, що відбирає акторів; директор постановки, який відповідає за загальні технічні питання; художник по декораціях, що займається декораціями та реквізитом; розпорядник сцени, відповідальний за технічні питання постановки на сцені; художник по костюмах, що готує одяг акторів; звукорежисер, який займається звуковим оформленням; художник по світлу, що забезпечує освітлення сцени та деякі інші.

8. Постановочний колектив займається створенням спектаклю та здійснює його постановку. Аби стати актором, людина повинна мати такі якості, як талант, творчість, добра фізична форма, бадьорість, здатність до адаптації, рішучість, самодисципліна, стійкість, уміння працювати в колективі, універсальність, сильний поставлений голос, сценічні уміння,

готовність їздити у відрядження і працювати у приміщенні та просто неба, зацікавленість професією актора, досвід роботи в аматорському драматичному гуртку або в народному театрі, диплом театрального училища. Аби фахово зростати до головніших ролей і одержувати їх, актори мають вчити тексти своїх ролей, вдихати життя в персонажі, яких вони грають, вивчати їхні характери, готуватися до прослуховування, ходити на них, брати участь у постановках, постійно підтримувати високий акторський рівень, демонструвати власні уміння театральним агентам.

UNIT 2

CONTEMPORARY THEATRE IN BRITAIN

1. Read the text, be ready to discuss the questions. Translate the text into Ukrainian.

CONTEMPORARY THEATRE IN BRITAIN

London is one of the leading world centres for drama and theatre. Contemporary playwrights like Tom Stoppard and Harold Pinter enjoy considerable success both in Britain and overseas. Peter Brook, Sir Peter Hall and Trevor Nunn also enjoy international reputations, while many British performers such as Lord Olivier, Vanessa Redgrave, Glenda Jackson or Sir John Gielgud are household names all over the world.



Britain has about 300 theatres which can seat between 200 and 2,300 people. Most theatres are owned either municipally or by non-profit-distributing organizations; some of the theatres, however, are privately owned.

In London there are a hundred or so West End and suburban theatres. 12 of these are permanently occupied by subsidized companies. The National Theatre, the Royal Shakespeare Company and the English Stage Company are the three most important of these 12 subsidized companies. The National Theatre stages a wide range of modern and classical plays in its three auditoriums in the South Bank arts complex. The Royal Shakespeare Company produces plays by Shakespeare and his contemporaries as well as modern drama in its two auditoriums in the City's Barbican Centre, while also performing in Stratford-upon-Avon. The English Stage Company produces the works of the most talented new playwrights at the Royal Court Theatre.



1. **Laurence Olivier was the first artistic director of the Royal National Theatre, in 1963**
2. **The Royal National Theatre**

Outside London most cities and many large towns have at least one theatre. Some, like the Palace Theatre in Manchester, date from the nineteenth century, others like the Crucible Theatre in Sheffield have been built to the latest design. Some universities, like the one in Exeter, have theatres housing professional companies playing to the general public.

50 or so of the 300 theatres house resident theatre companies which receive subsidies from the Arts Council. The independent Arts Council of Great Britain was established in 1946. It gives financial help and advice to organizations ranging from the major drama companies to the smallest touring theatres and experimental groups. It encourages interest in contemporary arts and helps professional creative writers through a variety of subsidy schemes.

Most regional repertory companies mount about eight to ten productions a year. Some also have studio theatres in addition to their main auditorium. Successful productions from regional companies often transfer to London's West End, while the largest regional theatres receive visits from the National Theatre or the Royal Shakespeare Company. Regional repertory theatres also frequently function as social centres by accommodating poetry recitals, concerts or exhibitions. There are several thousand amateur drama societies throughout Britain. They sometimes receive financial support from local government, regional art associations and other bodies. Their work is also encouraged by the British Theatre Association and the Central Council for Amateur Theatre. A number of companies, such as the Union Theatre for the Young and the Folk Children's Theatre in London, produce plays for children under 11 years old; the young Vic Company in London and the Contact Theatre Company in Manchester produce plays for teenage audiences. Besides there are numerous Theatre-in-Education companies which perform in schools for all age ranges and abilities. Some of these operate independently, while others are attached to regional repertory theatres.

Dramatic training for actors and stage managers is provided mainly in drama schools. Among the most important are the Royal Academy of Dramatic Art, the Central School of Speech and Drama, the London Academy of Music and Dramatic Art and the Bristol Old Vic School.

Regular seasons of opera and ballet are given at the Royal Opera House, Covent Garden, London, which receives financial assistance from the Arts Council. The Royal Opera House has its own company, The Royal Opera, and a ballet company, The Royal Ballet. The opera company numbers about 200 and has a permanent orchestra. The Royal Ballet has a regular London season, tours abroad and performs in the provinces for 12 weeks each year.

Seasons of opera and operetta are given by the Sadler's Wells Company, which performs in London and tours both abroad and in the provinces. Professional training in music is given at colleges of music, of which the Royal Academy of Music and the Royal College of Music in London, and the Royal Scottish Academy of Music and Drama in Glasgow are grant-sided.

2. Answer the following questions.

1. How many theatres are there in Great Britain?
2. How many of these are rented or owned by non-profit-making companies?
3. What body subsidizes the above theatres?
4. In what way are the remainder operated?
5. How many theatres are there in or near the West End of London?

6. Where else are there theatres in London?
7. What kinds of plays does the National Theatre stage?
8. What kinds of plays does the Royal Shakespeare Company present?
9. What kinds of plays does the English Stage Company present?
10. In what ways does the Arts Council assist the theatre in Britain?
11. How many amateur drama societies are there in Britain?
12. What official organizations encourage amateur dramatic societies?
13. What do you know about the Royal Opera House?

3. Fill in the blanks with the words listed below. Some of the words may be used more than once.



Siddons Sarah (1755—1831), English actress. The eldest of the 12 children of Roger Kemble, an actor-manager in the provinces, she _____ her childhood travelling with his company, and at the age of 18 married William Siddons (1744—1808), also a member of the company. They _____ together in the provinces, returning there in 1775 after Mrs. Siddons had made a first and unsuccessful appearance at Drury Lane under Garrick, and were seen in York with Tate Wilkinson and Bath with John Palmer. A second appearance by Mrs. Siddons in London in 1782 was more successful, and she was soon acclaimed as a tragic actress without equal, a position she _____ until the end of her career. She began, however, at the zenith of her powers, and unlike her brother John Philip Kemble did not improve with age. Among her early parts were Isabella in Southerne's *The Fatal Marriage*, Belvidera in Otway's *Venice Preserved*, and the title role in Rowe's *Jane Shore*. Later she _____ outstanding as Constance in King John, Zara in Congreve's *The Mourning Bride*, and above all Lady Macbeth, the part in which she _____ her farewell appearance on 29 June 1812. She returned in 1819 to play Lady Randolph in Home's *Douglas* for the Benefit of her younger brother Charles Kemble, but was only the shadow of her former self. In her heyday critics were unanimous in their praise of her beauty, tenderness, and nobility. A superbly built and extremely _____ woman, with a rich, resonant voice and great amplitude of gesture, she wisely refused to appear in comedy. She was not much liked by her fellow actors and had a dislike of publicity which led her to rebuff her admirers. Painters such as Reynolds, Lawrence, and Gainsborough delighted in painting her, the first immortalizing her beauty in 1784 in his portrait 'The Tragic Muse'. Towards the end of her career she became somewhat stout, and her acting was considered old-

fashioned. She was also extremely prudish and _____ to wear man's attire when playing Rosalind in *As You Like It* in 1785, appearing in a costume which was neither that of a man nor a woman and extremely unbecoming. In any case she was poor in the part and never appeared in it again. Yet her brother John Philip once _____ to her as 'one of the best comic singers of the day'; as there is no record of her ever having appeared before the public in that capacity one can only surmise that she unbent in private. She had seven children, four girls dying in infancy. Her son Henry (1775-1815), who _____ the sister-in-law of Sam Cowell, was for a long time connected with the Edinburgh Theatre, but was _____ a poor actor.

accounted
spent
proved
dignified
made

maintained
played
refused
referred
married

4. Work in pairs. Read the beginning of the text on four London theatres. What do you think the text will focus on?

The four theatres listed below present an eclectic mix of new plays and classics, with seven or eight productions in repertory at any one time. It aims constantly to re-energize the great traditions of the British stage and to expand the horizons of audiences and artists alike. It aspires to reflect in its repertoire the diversity of culture. Through an extensive programme of platform performances, backstage tours, foyer music, exhibitions and free outdoor entertainment it is recognized that the theatre doesn't begin and end with the rise and fall of the curtain. And by touring, they share their work with audiences in the UK and abroad.

5. You are going to read four texts on four different theatres in London. For Questions 1-19, choose from the theatres (A-D). The theatres may be chosen more than once. There is an example at the beginning (0).

A. Olivier Theatre	C. Cottesloe Theatre
B. Lyttelton Theatre	D. Soho Theatre

WHICH OF THE THEATRES

has the largest amount of seats	0A	does not have any visual interference	10
can transform its proscenium	1	never has a formal atmosphere	11
was named after a nobleman	2	is both big and comfortable	12
is traditional in its form only	3	has a deep stage	13
was named after an actor	4	is the most transformable one	14
has the smallest amount of seats	5	has a stadium-type seat arrangement	15

is famous for lighting and sound	6	uses benches for seating	16
has no fixed stalls	7	can transform everything but one element	17
is situated over technical rooms	8	was named after a National Theatre chairman	18
is the least decorated one	9	runs an education programme	19



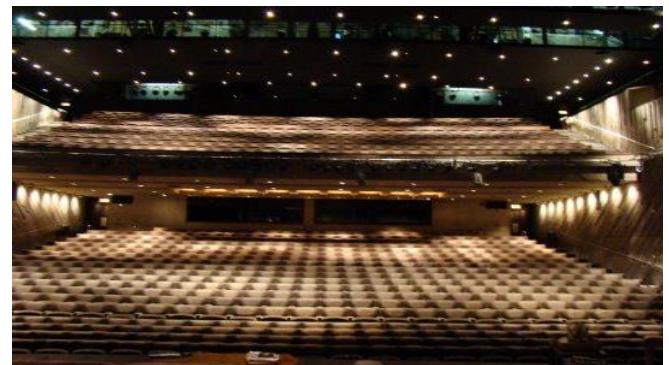
A. OLIVIER THEATRE

The Olivier-named after Laurence Olivier*, the first director of the National Theatre* (during its years at the Old Vic*), and the outstanding British actor of the century — is the largest of the three theatres at the National. Sited above the entrance foyer and over the workshops and main rehearsal rooms, it can accommodate 1150 people in its fan-shaped

auditorium, and 2000 years of drama on its open stage. Two main tiers of steeply raked seats — flanked by side-banks on a higher level — sweep down to the stage. In spite of its size, the Olivier has a concentrated intimacy. No seat is far from an actor's point of command; and the span of the seats matches their effective span of vision. They can hold the audience within the compass of their eyes.

B. LYTTTELTON THEATRE

The Lyttelton — named after Oliver Lyttelton, whose parents were among the earliest effective campaigners for the National Theatre and who was himself its first chairman — is a proscenium theatre, conventional in its basic shape though not in the excellence of its sightlines and acoustics. There are no eye-blocking pillars, circle rails, or other familiar hazards and you can see and hear almost equally well from each of its 890 seats. Unlike most traditional theatres, the Lyttelton has an adjustable proscenium.



C. COTTESLOE THEATRE



The Cottesloe — named after Lord Cottesloe, chairman of the South Bank Board (the body responsible for the construction of the National) — is the smallest, the barest, the most potentially flexible and (for some people) the most potentially influential of the National houses. It is

a dark-walled rectangular room, which can hold up to 300 people, but may readily be rearranged to take fewer. On three sides of the room two tiers of pillared galleries look down on an adjustable floor-space, which has no fixed seating or staging. This National cockpit may be used for classical staging, for the latest experimental theatre, or for practically anything in between. You can stage an event at one end with or without a proscenium, in a corner, or in the centre. You can clear the floor of seats, or group the audience close in around a central happening. Everything is open to change except the galleries.

D. SOHO THEATRE

Situated in the heart of London's West End, it is a state of the art venue with theatre, studio and ancillary space and is home to Soho Theatre's diverse range of new plays, comedy, writers' development work and an innovative community and education programme. Soho Theatre's auditorium seats 144-160 people on comfortably cushioned benches. The seating is unreserved and arranged on a



high rake which means that the sight-lines are excellent wherever you sit. Unlike a conventional studio space, the stage has an impressive depth and scale and can be completely transformed with each production. Sets have ranged from the minimal to a two-story house, a barn and even a wrestling ring. Whether you're coming to see a play, comedy or join in a writers' event, you can expect a smart but informal atmosphere in a contemporary and intimate setting.

*Laurence Olivier (1907 89) -one of the greatest British actors of the 20th century.

* The National Theatre — a modern building on the South Bank in London containing three famous theatres.

* The Old Vic — a theatre in South London, especially famous for its plays by Shakespeare.

6. Work in pairs. Find in the texts the words meaning:

Text A — administrator, training room, trial, contain, looking like a flat object that you wave to make the air cooler, hall, level, vertical, collected, side, brush off, width, range;

Text B — usual, fundamental, vision position, sound, vision-interfering, column, banister, danger, adjustable;

Text C — non-decorated, transformable, contain, arena, event;

Text D — using the latest methods, materials, or knowledge; place, auxiliary, varied, padded, size, an informal communication with an author, modern.

7. Watch the documentary film “The Drury Lane Theatre” and do the following tasks.

A. Previewing activities. Study the following vocabulary, provide Ukrainian equivalents to the words and word combinations.

optical illusion of the dome	reflectors: polished tin
decor-scenery, set or backdrops	to be desperate to do smth about
to put the theatre on the map	green Manchester clay
to take the country by storm	rigid rehearsal regime
macaroni-fashion victim	rigid like a poker
footman	to become a blueprint
to wrinkle	to be put off
elaborate and spectacular	innovate stage technique
to demolish	a new venue – type of performance, space
lamb fat	green baize
gloom	rigid

Match the parts of the theatre with their definitions

box	private seating compartment in theatre, esp. an elevated one
wings	sides of stage beyond view of audience
gallery pit	top balcony, usually containing the cheapest seats
footlights	row of lights set along front edge of stage floor
downstage	area of stage nearest audience
flies	area above stage with weights and ropes for manipulating scenery down and up
backstage	wings, dressing rooms, and other areas behind proscenium out of audience view
green room	back stage room in which performers relax before, between or after appearances on stage

Discuss with the students if they

- a) could give the names of famous British theatres? Introduce the Royal Drury Lane Theatre.
- b) have ever encountered such name as David Garrick? If no, tell the students some words about him.

B. Viewing: watch the documentary and do the following tasks:

1. Describe the 18th century theatre. How does it differ from the modern one?
2. Enumerate the parts of the old theatre.
3. What are the peculiarities of the world's oldest theatre in Sweden?
4. What kind of illumination did they use in the epoch of D. Garrick?
5. In what way did Garrick use the stage?

6. Describe the style of acting in Garrick's times.
7. Sum up the information about D. Garrick focusing on how he revolutionized the theatre.



C. Summary. Tell about the Drury Lane Theatre using the information from the film and from the text below according to the following plan:

- 1. The history of the theatre.**
- 2. The interior of the theatre.**
- 3. Famous actors and directors.**

Many of the most famous actors in English history have given performances at the Drury Lane Theatre in London, England. Originally built in 1663, the present building was erected in 1812, making it London's oldest active theater.

Drury Lane Theatre, playhouse in London, on Russell St., not far from Drury Lane. The original building, properly known as the Theatre Royal, was built under a royal patent in 1663 by the playwright Thomas Killigrew for his company, the King's Servants. Two years later the actor Nell Gwyn, who was later the mistress of Charles II, made her debut at Drury Lane. After the theater was badly damaged by fire in 1672, a new one was built from designs by Sir Christopher Wren and opened in 1674. Between 1695 and 1746 the theater was involved in a constant struggle against financial difficulties, and its reputation suffered because of the superior offerings of rival playhouses.

In 1746 management was assumed by the actor David Garrick; the following 30 years are considered the golden age of Drury Lane. After Garrick retired in 1776, the theater was managed by the playwright Richard Sheridan, who presented his own comedies and later brought to stardom the actor Sarah Siddons. A new theater was built in 1791, and it was replaced by the present structure in 1812, making it the oldest theater in England still in use. From 1814 to 1820 Drury Lane audiences saw the performances of Edmund Kean, who appeared in many of Shakespeare's plays. Subsequently the theater was used for a variety of productions, including operas and pantomimes.



Since World War II, Drury Lane has become known as the London home of successful American musical comedies.

UNIT 3

THEATRE IN UKRAINE

1. Read the text and be ready to discuss it in the class. Give a good literary translation of the text.

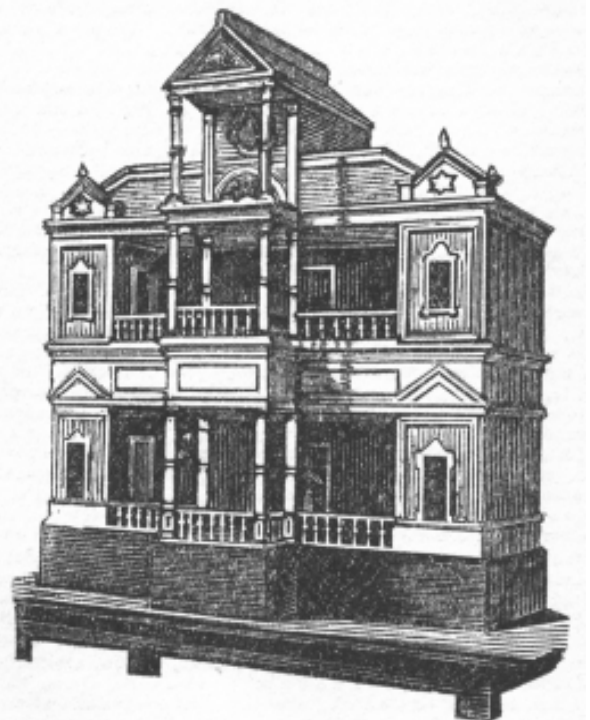
The History of Ukrainian Theater



acceptance of Christianity in Ukraine, the Divine Liturgy took on elements of theatricality, and the church adopted or converted many pagan rituals for its own purposes. The recorded history of nonritual Ukrainian theater begins in 1619 with two intermedes staged between the acts of religious drama. The further development of Ukrainian theater was influenced by European medieval theater, the Renaissance, and classicism in the court and in school drama, particularly at the Kyiv Mohyla Academy, *vertep* puppet theater.

Ukrainian secular theater became popular during the 19th century, beginning with the staging of the first Ukrainian-language plays of I.Kotliarevsky and H.Kvitka-Osnovianenko by the Poltava Free Theater in 1819. From the end of the 18th century, Ukrainian landlords organized serf theaters at their estates, where Ukrainian plays were sporadically performed. The pioneering Ukrainian actors were K.Solenyk, M.Shchepkin, and L.Mlotkovska. In Western Ukraine, amateur secular performances began at the end of the 1840s in Kolomyia, Peremyshl, and Ternopil.

Elements of theatricality can be traced in Ukrainian folk customs and rites, games, folk oral literature, and folk dances back to pre-Christian pagan traditions and rituals. They are especially evident, even today, in the spring *vesnianky-haiivky*, the summer Kupalo festival, and the winter carols and above all in the ceremony of the Ukrainian wedding. Theatrical entertainment and participation in many rituals was provided by *skomorokhy*. With the



In Russian-ruled Ukraine many amateur and touring theater groups were active by the end of the 1850s. The leaders in setting up amateur troupes were M.Starytsky and I.Karpenko-Kary. Although the 1863 tsarist government circular prohibited the use of the Ukrainian language on stage, the development of Ukrainian amateur theater continued. It reached its apex in the performance in 1873 of M.Lysenko's opera "Christmas Eve", based on N-Gogol's story directed by Starytsky.

The first professional Ukrainian theater was a touring troupe in Austrian-ruled Galicia and Bukovyna. Founded in 1864, it is an important landmark in the evolution of modern Ukrainian theater, and notable for its productions, in Ukrainian only, directed by O.Bachynsky

In 1881 the first touring theater in eastern Ukraine was founded under M. Kropyvnytsky. Touring theaters led by Starytsky (1885) and M. Sadovsky (1888) and Saksahansky's Troupe (1890) followed. Their repertoire consisted mostly of populist-romantic and realistic plays by Kropyvnytsky, Starytsky, and Karpenko-Kary. Censorship did not permit performances of plays with historical and social themes and completely prohibited the staging of plays translated from other languages. Each performance had to include at least one Russian play, and the territory of the touring theaters was limited to Russian-ruled Ukraine.



In 1905 censorship eased, and Sadovsky was able to organize the first resident Ukrainian theater in Kyiv in 1907. He successfully produced Ukrainian operas as well as melodramas and comedies in translation.

In March 1917 the Central Rada endorsed the creation of a Theatrical Committee. Undoubtedly, the boldest innovations in the modernization of Ukrainian theater were initiated by L.Kurbas, whose early work developed at Molodyi Teatr (1917-19). In 1920 Kurbas produced an adaptation of Shevchenko's poem "Haidamakas" for the Shevchenko First Theater of the Ukrainian Soviet Republic, and H.Yura founded the Franko New Drama Theater. The leading new Ukrainian theaters after 1917 also included the Zankovetskaya Theater in Lviv and the Odesa Drama Theater.

After the institution of Soviet rule all Ukrainian theaters fell under state control. In 1934 socialist-realism was applied to Ukrainian theater. The insistence upon socialist realism resulted in the dominance of contemporary Soviet drama and an almost complete absence of new contemporary European repertoire, a negation of all stylistic variation in performances, and the suppression of any experimentation whatsoever.

Over the past few years the Ukrainian theater has stayed on the wave crest of national revival. At present



Ukraine operates 91 drama companies, including "academic theaters", musical drama and puppet theaters, youth theaters, musical comedies. Among theater stars are B. Stupka, B. Kozak, F. Struhnin, A. Rohovtseva, V. Zaklunna and others.

2. What or who is identified by the following?

- 1) can be traced in folk customs and rites
- 2) adopted pagan rituals
- 3) became popular in the 19th century.
- 4) staged the first Ukrainian-language plays
- 5) organized serf theaters
- 6) began at the end of 1840s
- 7) set up amateur troupes
- 8) prohibited the use of the Ukrainian language on stage
- 9) based on N.Gogol's story
- 10) was a touring troupe in Galicia and Bukovyna
- 11) was founded in 1881
- 12) was set up in 1907
- 13) founded the Kyiv Ukrainian Drama Theater
- 14) is on the wave crest of national revival

3. Answer the questions.

1. Who were the first Ukrainian-language plays written by?
2. Who were the pioneering Ukrainian actors?
3. When was the first professional Ukrainian theater founded?
4. Who were the leaders of the first touring theatres in Ukraine?
5. When was the first resident theater organized?
6. Who was the greatest innovator of Ukrainian theater?
7. What is H. Yura known for?
8. How many theatres does Ukraine operate at present?

4. Read the text and make a chart for B. Stupka's life



Bohdan Stupka

Bohdan Stupka, born 27 August 1941 in Kulykiv, Lviv province. Stage and film actor. His repertoire includes roles from farce, satirical comedy, contemporary plays, and tragedy (including such roles as W. Shakespeare's Richard III and Edmund in "King Lear").

He completed study in the drama studio at the Lviv Ukrainian Drama Theater (1961-1967) and worked there as a lead actor. In 1968-1973 he was a student in the Faculty of Theater Studies at the Kyiv

Institute of theater Arts, and in 1978 he joined the Kyiv Ukrainian Drama Theater. He acted in the films “A White Bird with a Black Mark”, “The Pipers”, “The Red Bells”, “Taras Bulba” and many others.

B. Stupka is the People’s artist of Ukraine and the Shevchenko prize laureate. He played his best stage parts in I. Franko’s “Stolen Happiness” (Zadorozhny), Sholom-Aleichem’s “Tevie-Tevel” (Tevie), M. Bulgakov’s “Master and Margaret” (Master), H. Skovoroda’s “Garden of Divine Songs” (Skovoroda).

Years	Events
1941	
1961-67	
1968-73	
1972	
1978	

ADDITIONAL TEXTS FOR READING AND DISCUSSING

I

Read and translate the text. Answer the questions after the text.

Theatre in the United States

Drama was the last of the literary types to which American writers have made a significant contribution, and this only in the last fifty or sixty years with appearance of the works of such playwrights as Edward Albee, Arthur Miller, Eugene O'Neill, Robert E. Sherwood, Neil Simon, Thornton Wilder, and Tennessee Williams.

Colonial Americans enjoyed plays and even the Puritans attended dramas called "moral dialogues". In the American South both Charleston, South Carolina and Williamsburg, Virginia had active theatres many years before the Revolutionary War. New York and Philadelphia had theatrical centers in the 18th century. During the period of westward expansion, traveling companies of actors went by stagecoach and canal or river boats to carry plays to the pioneering settlers. Some acting companies built theatres on river boats, called "showboats," which moved up and down such rivers as the Ohio and the Mississippi, giving theatrical presentations at larger towns and cities along the way. The advent of the railroads brought even closer ties between the geographical regions and soon nearly every town had its "opera house" where shows played during the "season".

As years passed, the "opera houses" were converted into motion picture theatres as Hollywood began to produce film dramas which nearly everyone could afford to see, and which were easily accessible to the general public. The radio soon brought radio plays directly into the home, and, within a few more years, television brought the magic of live drama before the eyes of millions of avid viewers. Today, not only are movies and television adaptations of famous Broadway plays being presented on the television screen, but also a new and growing field of drama has sprung up — the television play, one written especially for television production.

Both radio and television, because of the time and space limits of each medium, were fertile ground for the development of the short drama, the one-act play. Although the one-act play has been a popular form of entertainment in America for more than 60 years, and literally thousands have been written and produced in schools, colleges, civic and community theatres, and professional theatres, radio and television drama helped to form a new breed of one-act play dramatists.

Historically, in 1915, the Washington Square Players (who eventually became the world-famous Theatre Guild) chose three one-act plays for their first public performance at the Bandbox Theatre in New York City. In the first three years of their history, the Washington Square Players performed 62 one-act plays, many of which were written by famous playwrights of the time.

Perhaps the greatest positive influence on the development of the one-act play in American drama was that of Eugene O'Neill. In 1916 his first play to be produced was presented by the Provincetown Players. Probably no other dramatist

in American theater history has written so many excellent one-act plays, many of which are still being acted today. Since 1916 most of America's outstanding playwrights have first succeeded with plays in a one-act form. And today the short play is enjoying great success both on Broadway and in a number of cities outside of New York.

Theater in America is especially healthy in the hundreds of regional and university groups around the country. But it is Broadway with its some 40 major professional stages and the over 350 off-Broadway experimental theatres that bring to mind American playwrights such as O'Neill, Miller, Saroyan, Williams, Inge, Albee, Jones, Simon, Shepard or Wilson. There are over 15,000 professional actors in New York alone, and another 20,000 or so in the state of California. Over 16,000 professional musicians and composers live in New York, and almost 23,000 more in California. The competition is intense.

Neither the theatre nor any of the other arts in the United States, by the way, rely on state support. They do not survive because they are financed by cities or states. Many Americans tend to see culture and the arts as areas that the government should not interfere with. The idea of a Minister for Culture or Music is foreign to them. They do not see government as the patron of the arts. In addition, people who like jazz, for example, do not see why their tax money should be used to support the pleasures of those who prefer classical music and vice versa. And those who like rhythm and blues aren't very impressed by the argument that opera will make us all more civilized. Americans feel that each person should be willing to support and help pay for his or her own favorite cultural activity, whatever it may be.

1. When did the first theatres in America appear?
2. What types of theatres were "showboats"?
3. What famous American playwrights do you know?
4. Did every town have its own theatre?
5. Why did one-act plays become popular?
6. What were the influence of the radio and TV on the theatre?
7. How many professional stages are there on Broadway?
8. Have you read any plays by E. O'Neill?
9. Do theatres in the USA depend on the state support?
10. Is there a Ministry of culture in the USA?

II

Read and translate the text. Be ready to discuss the questions after the text.

Broadway

Broadway theatre, commonly called simply **Broadway**, refers to theatrical performances presented in one of the 40 large professional theatres with 500 seats or more located in the Theatre District, New York and in Lincoln Center, in Manhattan, New York City. Along with London's West End theatre, Broadway



theatre is usually considered to represent the highest level of commercial theatre in the English-speaking world.

The Broadway Theatre district is a popular tourist attraction in New York City, New York. According to The Broadway League, Broadway shows sold approximately \$1.037 billion worth of tickets in calendar year 2010, compared to \$1.004 billion for 2009.

Tony Awards. Broadway productions and artists are honored every June when the Antoinette Perry Awards (Tony Awards) are awarded by the American Theatre Wing and The Broadway League. The Tony is Broadway's

most prestigious award, even compared to the Academy Awards for Hollywood productions. Their importance has increased since the annual broadcast on television began. In a strategy to improve the television ratings, celebrities are often chosen to host the show, some with little or no connection to the theatre. To be eligible for a Tony, a production must be in a house with 500 seats or more and in the Theatre District, which criteria define Broadway theatre.

Schedule. Although there are now more exceptions than there once were, generally shows with open-ended runs operate on the same schedule, with evening performances Tuesday through Saturday with an 8pm or 7pm "curtain" and afternoon "matinée" performances on Wednesday, Saturday and Sunday; typically at 2pm on Wednesdays and Saturdays and 3pm on Sundays, making a standard eight performance week. On this schedule, shows do not play on Monday, and the shows and theatres are said to be "dark" on that day. Actors and the crew in these shows tend to regard Sunday evening through Tuesday evening as their "weekend". The Tony award presentation ceremony is usually held on a Sunday evening in June to fit into this schedule.

In recent years, many shows have moved their Tuesday show time an hour earlier to 7 pm. The rationale for the move was that fewer tourists took in shows midweek, so the Tuesday crowd in particular depends on local audience members. The earlier curtain therefore allows suburban patrons time after a show to get home by a reasonable hour. Some shows, especially those produced by Disney, change their performance schedules fairly frequently, depending on the season, in order to maximize access to their targeted audience

Personnel. Both musicals and stage plays on Broadway often rely on casting well-known performers in leading roles to draw larger audiences or bring in new audience members to the theatre. Actors from movies and television are frequently cast for the revivals of Broadway shows or are used to replace actors leaving a cast. There are still, however, performers who are primarily stage actors, spending most of their time "on the boards", and appearing in television and in screen roles only secondarily. In the past, stage actors had a somewhat superior attitude towards other kinds of live performances, such as *vaudeville* and *burlesque*, which were felt to be tawdry, commercial and lowbrow—they considered their own craft to be a higher and

more artistic calling. This attitude is reflected in the term used to describe their form of stage performance: "*legitimate theatre*". (The abbreviated form "*legit*" is still used for live theatre by the entertainment industry newspaper *Variety* as part of its unique "slanguage.") This rather condescending attitude also carried over to performers who worked in radio, film and television instead of in "*the theatre*", but this attitude is much less prevalent now, especially since film and television work pay much better than almost all theatrical acting, even Broadway. The split between "*legit*" theatre and "*variety*" performances still exists, however, in the structure of the actors' unions: Actors' Equity represents actors in the legitimate theatre, and the American Guild of Variety Artists (AGVA) represents them in performances without a "*book*" or through-storyline—although it is very rare for Broadway actors not to work under an Equity contract, since most plays and musicals come under that union's jurisdiction.

Almost all of the people involved with a Broadway show at every level are represented by unions or other protective, professional or trade organization. The actors, dancers, singers, chorus members and stage managers are members of Actors' Equity Association (AEA), musicians are represented by the American Federation of Musicians (AFM), and stagehands, dressers, hairdressers, designers, box office personnel and ushers all belong to various locals of the International Alliance of Theatrical Stage Employees, also known as "the IA" or "IATSE" (pronounced "eye-ot-zee"). Directors and choreographers belong to the Stage Directors and Choreographers Society (SDC), playwrights to the Dramatists Guild, and house managers, company managers and press agents belong to the Association of Theatrical Press Agents and Managers (ATPAM). Casting directors (who tried in 2002-2004 to become part of ATPAM) is the last major components of Broadway's human infrastructure who are not unionized. (General managers, who run the business affairs of a show, and are frequently producers as well, are management and not labor.)

The minimum size of the Broadway orchestra is governed by an agreement with the musicians union and the League of American Theatres and Producers. For example, the agreement specifies the minimum size of the orchestra at the Minskoff Theatre to be 18, at the Music Box Theatre to be 9.

Runs. Most Broadway shows are commercial productions intended to make a profit for the producers and investors ("*backers*" or "*angels*"), and therefore have open-ended runs (duration that the production plays), meaning that the length of their presentation is not set beforehand, but depends on critical response, word of mouth, and the effectiveness of the show's advertising, all of which determine ticket sales. Investing in a commercial production carries a varied degree of financial risk. Shows do not necessarily have to make a profit immediately. If they are making their "*nut*" (weekly operating expenses), or are losing money at a rate which the producers consider acceptable, they may continue to run in the expectation that, eventually, they will pay back their initial costs and become profitable. In some borderline situations, producers may ask that royalties be temporarily reduced or waived, or even that performers — with the permission of their unions — take reduced salaries, in order to prevent a show from closing. Theatre owners, who are not generally profit participants in most productions, may waive or reduce rents, or even lend a show money in order to keep it running. (In one case, a theatre owner lent a floundering

show money to stay open, even though the production had to move to another owner's theatre because of a previous booking at the original house.)

Some Broadway shows are produced by non-commercial organizations as part of a regular subscription season—Lincoln Center Theatre, Roundabout Theatre Company, and Manhattan Theatre Club are the three non-profit theatre companies that currently have permanent Broadway venues. Historically, musicals on Broadway tend to have longer runs than "straight" (i.e. non-musical) plays. On January 9, 2006, *The Phantom of the Opera* at the Majestic Theatre became the longest running Broadway musical, with 7,486 performances, overtaking *Cats*

After (or even during) successful runs in Broadway theatres, producers often remount their productions with a new cast and crew for the Broadway national tour, which travels to theaters in major cities across the country—the bigger and more successful shows may have several of these touring companies out at a time, some of them "sitting down" in other cities for their own long runs. Smaller cities are eventually serviced by "bus and truck" tours, so-called because the cast generally travels by bus (instead of by air) and the sets and equipment by truck. Tours of this type, which frequently feature a reduced physical production to accommodate smaller venues and tighter schedules, often play "split weeks" (half a week in one town and the second half in another) or "one-nighters", whereas the larger tours will generally play for one or two weeks per city at a minimum.

1. How many professional theatres belong to Broadway?
2. Which criteria define Broadway theatre?
3. How can an actor receive Tony Award?
4. What is a typical weekly theatre schedule?
5. What is an open-ended run?
6. Are Broadway shows produced by non-commercial organizations?
7. What is a "bus and truck" tour?
8. What are the longest running Broadway musicals?
9. What is the minimum size of the Broadway orchestra?
10. Decode and explain the abbreviations AGVA, AEA, AFM, IATSE, SDC, ATPAM.

III

Read the text and then say if the following statements are true or false. Correct the false ones:

1. The show has been seen in 149 cities in 25 countries, and has played to over 100 million people.
2. Gaston Leroux was the composer of *The Phantom of the Opera*.
3. Christine Daaé is the main character of the musical.
4. In the Opera House, Joseph Buquet, the Opéra's chief stagehand who (like Mme. Gir) seems to know a lot about the Phantom
5. The Phantom kills Christine by the Punjab lasso.

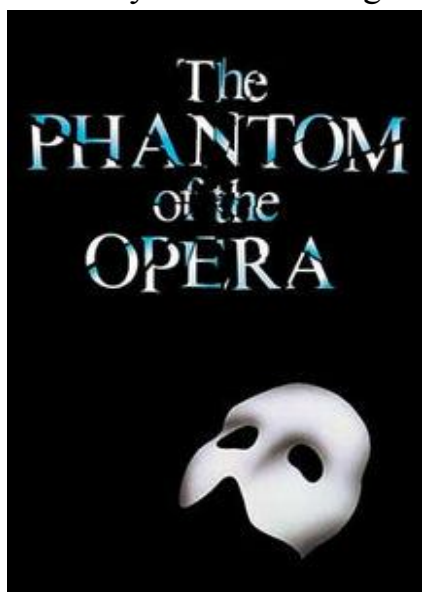
6. The Phantom brings Christine to his secret lair, deep beneath the Opera House on the shore of a subterranean lake
7. Raoul, the Vicomte de Chagny, was the Phantom of the Opera.
8. The Phantom has written an opera entitled *Don Juan Triumphant*.
9. Phantom has vanished, leaving only his mask behind.
10. The story ends in 1911.

The Phantom of the Opera

The Phantom of the Opera is a musical by Andrew Lloyd Webber, based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux.

The music was composed by Lloyd Webber, and most lyrics were written by Charles Hart. Additional lyrics were written by Richard Stilgoe. Alan Jay Lerner was an early collaborator, but he withdrew after completing work on a single song, *Masquerade*, and died shortly thereafter. The central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius.

The Phantom of the Opera opened in the West End in 1986, and on Broadway in 1988. It is the longest-running musical in Broadway history, the second-longest-running West End musical, and arguably the world's most financially successful single entertainment project to date.



Phantom won the 1986 Olivier Award and the 1988 Tony Award for Best Musical, and Michael Crawford won the 1986 Olivier and 1988 Tony for Best Performance by an Actor in a Musical. The show has been seen in 149 cities in 25 countries, and has played to over 100 million people. With total worldwide box office receipts of over £3.5bn (\$5.1bn), *Phantom* is the highest-grossing entertainment event of all time. The New York production alone has grossed US \$715 million, making it the most financially successful Broadway show in history.

Synopsis

Prologue. At the Paris Opéra in 1911, an auction of old props and items is underway. Lot 665, purchased by Viscount Raoul de Chagny, is a music box topped with a monkey; he eyes it fondly, noting that its details appear exactly as they were described to him. Lot 666 is a shattered chandelier which, the auctioneer says, has a connection to "the strange affair of the Phantom of the Opera...a mystery never fully explained." As the chandelier illuminates, reassembles itself, and slowly rises over the audience to its old position in the rafters, the years roll back and the theatre returns to its 1880s grandeur. ("Overture")

Act I

Thirty years earlier, as Carlotta, the Opéra's resident soprano prima donna, rehearses for that evening's performance, a backdrop collapses without warning.

"The Phantom! He's here!" the excited cast members whisper. The Opera's new owners, Firmin and André, try to downplay the incident, but Carlotta refuses to continue and storms offstage. Madame Giry, the Opéra's ballet mistress tells Firmin and André that Christine Daaé, a Swedish chorus girl and orphaned daughter of a prominent violinist, has been "well taught", and could sing Carlotta's role. Rather than cancel the performance, the owners reluctantly audition Christine, and to their surprise, she is equal to the challenge. ("Think of Me")



Michael Crawford and Sarah Brightman performing the title song

Backstage after her triumphant debut, Christine confesses to her best friend Meg (Madame Giry's daughter) that she knows her mysterious teacher only as the "Angel of Music" ("Angel of Music"). Firmin and André introduce Christine to their patron, Raoul, the Vicomte de Chagny. Christine and Raoul take to each other immediately. ("Little Lotte") After Raoul leaves, the Angel of Music appears as an image in Christine's mirror. ("Angel of Music/The Mirror") Christine begs him to show himself. The Phantom guides Christine through the mirror and takes her below the Opera house. ("The Phantom of the Opera") He brings Christine to his secret lair, deep beneath the Opera House on the shore of a subterranean lake, an eerie place containing a pipe organ, a throne, and a life-sized doll resembling Christine, clothed in a wedding gown. The Phantom explains that he wants Christine to sing his music. ("The Music of the Night")

As the Phantom composes music at his organ, ("I Remember...") Christine awakens to the sound of the monkey music box. She slips up behind the Phantom, lifts his mask, and beholds his face. The Phantom rails against her curiosity, then ruefully expresses his longing to look normal and to be loved by Christine. ("Stranger Than You Dreamt It")

In the Opera House, Joseph Buquet, the Opéra's chief stagehand who (like Mme. Giry) seems to know a lot about the Phantom, regales everyone with tales of the "Opera Ghost" and his terrible Punjab lasso ("Magical Lasso"). Mme. Giry warns Buquet to exercise restraint. In the managers' office, Madame Giry delivers a note from the Phantom: He demands that Christine replace Carlotta in the new opera, *Il Muto*. ("Notes...") Firmin and Andre assure the enraged Carlotta that she will remain the star, ("Prima Donna") but during her performance, disaster strikes. ("Poor Fool, He Makes Me Laugh") The Phantom reduces Carlotta's voice to a frog-like croak. The backdrop lifts to reveal the corpse of Buquet, hanging from the rafters by the Punjab lasso.

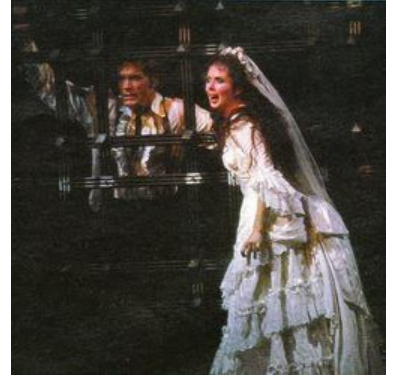
In the ensuing melee, Christine escapes with Raoul to the roof, where she tells him about her subterranean rendezvous with the Phantom. Raoul does not believe her ("Why Have You Brought Me Here?/Raoul, I've Been There"), but

swears to love and protect her always. ("All I Ask of You") The Phantom, who has overheard their conversation, is heartbroken. As he angrily vows revenge against Raoul ("All I Ask of You (Reprise)"), the Opera's mighty chandelier crashes to the floor.

Act II

Steve Barton and Sarah Brightman in the final scene

Six months later, in the midst of the gala masquerade ball ("Masquerade"), the Phantom makes his first appearance since the chandelier disaster. He announces that he has written an opera entitled *Don Juan Triumphant*. He demands that it be produced immediately ("Why So Silent?"), with Christine, who is now engaged to Raoul, in the lead role. He then seizes Christine's engagement ring and vanishes. Raoul demands that Madame Giryl tell him about the Phantom.



She replies that he is a brilliant musician and magician, born with a terrifyingly deformed face, who escaped from captivity in a traveling freak show and disappeared.

Raoul hatches a plan to use *Don Juan Triumphant* as a trap to capture the Phantom. ("Notes/Twisted Every Way") Christine, torn between her love for Raoul and her reluctance to see the Phantom imprisoned again, visits her father's grave ("Wishing You Were Somehow Here Again"). The Phantom appears, ("Wandering Child") but Raoul arrives to protect her. ("Bravo, Monsieur!") The Phantom vows to destroy them both.

Don Juan Triumphant debuts, with Christine and Ubaldo Piangi, the Opéra's leading tenor, singing the lead roles. ("The Point of No Return") During their duet, Christine suddenly realizes she is singing not with Piangi, but the Phantom himself. Christine tears off his mask to expose his hideous face to the audience, as Piangi is found strangled to death by the Phantom. The Phantom seizes Christine and flees from the stage. A mob is soon in hot pursuit. Madame Giryl tells Raoul about the Phantom's subterranean lair, reminding him to beware the Punjab lasso.

In the lair, Christine is compelled to don a wedding dress. ("Down Once More/Track Down This Murderer") Raoul finds the lair but the Phantom captures him with his lasso. He tells Christine he will free Raoul if she agrees to stay with him forever; if she refuses, Raoul will die. ("Final Lair") Christine, stating the distortion is not with the Phantom's face, but his soul, kisses him. This being the first time the Phantom has been shown any compassion and love, he sets them both free, asking only that they not reveal his hiding place. Christine comes back to return the ring he put on her finger and listens in agony and pity as he tells her he loves her. She then forces herself to turn away and leaves with Raoul. He then sings one last line and sits on his throne and covers himself with his cape. When the mob storms the lair, Meg pulls away the cape to find that the Phantom has vanished, leaving only his mask behind.

Topical Vocabulary. A Visit to the Theatre

(not) to be regular/great theatre-goer	(не) бути театралом
I want to go to the theatre I find out what is on	якщо я хочу піти до театру, я дізнаюся що
to look through the papers and read ads	проглядати газети та читати оголошення
to read billboards near the theatre	читати афіші біля театру
to get/book tickets in advance/beforehand either at the box-office of the theatre or at one of the agencies	завчасно купувати білети в театральній касі чи в одному з агентств
to reserve seats by phone	замовляти білети по телефону
to prefer matinee/evening performance/show	надавати перевагу денному /вечірньому сеансу
to like to sit near/far from the stage	подобатися сидіти біля/далеко від сцени
to get the tickets for the stalls/balcony	купувати білети у партер/балкон першого ярусу
to come to the theatre long before the performance begins	приходити до театру задовго до початку вистави
to be difficult to get tickets	важко купувати білети
a sign at the entrance of the theatre reads "House full"	напис біля входу до театру „Аншлаг
to stay at the theatre asking for an extra ticket(people)	залишатися біля театру питаючи про зайвий квиток
to be half empty (the house)	бути наполовину порожнім (зал)
to enter the theatre	заходити до театру
to show one's ticket to the ticket-taker	показувати білет білетеру
to go to the cloak-room	йти до гардеробу
to take coats off/to leave coats in the cloak room	знімати пальта/залишати пальта у роздягальні
to take a check/tag/telly to get the coats back when the performance is over	брати жетон, що отримати пальта по закінченню вистави
to get opera-glasses from a cloak-room attendant	брати театральний бінокль у працівника гардеробу
The usher:	Білетер:
to show smb to seats	проводити на місця
to sell a program	продавати програмку
to buy the program to see what the cast is	купувати програмку, щоб дізнатися про склад виконавців
to take smb's seats	займати місця
to start at... sharp/be late	починатися рівно о.../запізнюватися

to wait for the lights to go down/up, to be raised/to fall	чекати поки згасне світло
during the interval	під час антракту
to go to the foyer/to the refreshment room	йти до фойє/туалету
to enjoy oneself thoroughly from the moment the curtain goes up to the end of the last act	насолоджуватися (виставою) від моменту підняття завіси до кінця останнього акту
From the rise of the curtain to the time when the last curtain fell I watched the play with the great interest	З моменту підняття завіси до моменту її опущення я дивився (дивилась) п'єсу з цікавістю
Play:	П'єса:
to draw full house	мати аншлаґ
to be the first night	бути прем'єрою
to be a stage version of the novel	бути сценічною версією роману
to be magnificently staged	бути пречудово поставленою
to be exiting, thrilling, worth seeing, dull, boring	бути хвилюючою, захоплюючою, вартою перегляду, нудною, нецікавою
to take the audience by storm	визивати у глядачів шквал емоцій
to be a success/failure with the public	мати успіх/невдачу у публіки
to owe much of its charm to the acting of	завдячувати чарівністю грі (акторів)
to receive a good press	отримати добрий відгук у пресі
to be so dull to watch the play	нудно дивитися виставу
to feel like walking out	хотіти вийти
to be first-rate, decent (production)	бути першокласною, непоганою виставою
Acting: magnificent, moving, natural, original, talented, true to life, splendid, marvelous, brilliant, wonderful, superb	Гра акторів: вражаюча, зворушлива, природна, своєрідна, талановита, реалістична, яскрава, чудова, видатна, відмінна
The actors:	Актори:
to receive a big hand	отримати овації
to get many curtain calls	багато раз викликати на біс
to be presented with flowers	дарувати квіти
to catcall	освистати
The scenery:	Декорації:
to be extremely rich, excellent, fine	бути надзвичайно яскравими, відмінними

Types of Theatre

black comedy	чорна комедія
comedy of manners	сатирична комедія
comedy of situation (sitcom)	комедія ситуацій

commedia dell'art
domestic drama
Fantasy
Farce
Melodrama
meta-theatre

morality play
musical comedy
musical theatre
Pantomime
physical theatre
rock opera
romantic comedy
theatre for social change
theatre of absurd

комедія дельарте
побутова драма
фентезі
фарс
мелодрама
мета-театр (у якому глядачів залучають до дії, внаслідок чого сама дія розвивається значною мірою непередбачувано)
п'єса з мораллю
музична комедія, оперета
музичний театр, театр оперети
пантоміма
невербальний театр
рок-опера
романтична комедія
соціальний театр
театр абсурду

Production Team

production team
handle the creation
execute the production
costume designer
responsible for actors' clothes
casting director

in charge of finding actors

dramaturg
interprets the play

playwright
sound designer
responsible for sound effects

lighting designer
in charge of the light on the stage
scenic (set) designer
responsible for scenery, furniture etc
used on a stage

scriptwriter
writes stories and words for a
performance

постановочний колектив
здійснювати створення (спектаклю)
здійснювати постановку
художник по костюмам
відповідає за одяг акторів
заступник режисера з акторського складу
має знаходити акторів для участі у спектаклі
драматург-інтерпретатор
інтерпретує п'єси для конкретної постановки
драматург
звукорежисер
відповідальний за звукове оформлення
художник по світлу
відповідальний за освітлення сцени
художник по декораціях
відповідальний за декорації та реквізит, який використовується на сцені під час спектаклю
автор сценарію
пише сценарій постановки

stage manager	розпорядник сцени
in charge of technical aspects of a performance	відповідальний за технічні питання постановки на сцені
production manager	директор постановки
responsible for technical aspects of the production process	відповідальний за технічні питання процесу постановки загалом
director	режисер
gives instructions to actors and others working on a play	керує роботою акторів та інших членів художнього колективу
producer	продюсер
has general control of the money for the play	контролює фінансування постановки

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