

ANGLEŠČINA

8

ZAHTEVNEJŠE NALOGE ZA VSE, KI ŽELIJO ŠE VEČ

Tjaša Lemut Novak in Lea Sobočan

ZNAM
ZAVEČ

ZBIRKA ZLATI ZNAM ZA VEČ

ANGLEŠČINA 8

Zahtevnejše naloge za vse, ki želijo še več

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Živjo,

zdaj si se prebil iz sveta angleščine, ki spominja na sestavljanje lego kock – postavi eno besedo zraven druge, pa dobiš sporočilo. Počasi vstopaš v svet angleščine, ki je živ, spreminjajoč se in zanimiv.

Pri odkrivanju novih ravni jezika naj ti bo v pomoč **Zlati znam za več ANGLEŠČINA 8**. V vsakem od šestih tematskih sklopov lahko nadgradiš svoje spretnosti in znanje v branju in bralnem razumevanju, poslušanju in slušnem razumevanju, ter pisnem sporočanju – na vseh področjih jezika. Naj te novi tipi nalog kot so besedotvorje ali mešani časi ne prestrašijo – pripravljen si na njih.

Ker veva, da si pripravljen na nove izzive, sva pri ustvarjanju te knjige imeli v mislih, da pri svojem odkrivanju jezika lahko izraziš tudi svojo ustvarjalnost ter željo po uporabi angleščine. Vsako poglavje ti ponuja možnost, da izraziš svoje mnenje in več izveš o določenih temah.

Veliko zadovoljstva pri reševanju!

Avtorici.

I'M GONNA LIVE FOREVER



1 Read the text and match the pictures with the professions.

THE INVISIBLE



1. _____

2. _____

3. _____

4. _____

We all know the frontmen of films: the actors, the directors, even the writers. But what about the ones whose names are listed in the credits only after we have already left the cinema seats? Let's have a look at some of the invisible people in the film industry.

What actors act and directors co-ordinate, **editors** put together. They basically take all the footage and make a story. It's not a simple mechanical job of cutting and pasting, editors need a lot of creativity in their work. They actually redirect and can even rewrite the story. They are responsible for making a scene seem moving to us or making our hearts skip a beat out of fear. In the digital era, their work has become more responsible. In the past, you had picture editors, who dealt only with the pictures, sound editors who dealt only with the sound and so on. Now, it is quite common that everything falls on the picture editor, especially if the film is low-budget. With the help of modern technology, they can cut in music, sound effects or simple

visual effects. These are later refined and improved by the sound and visual effects teams. If editors don't insert the effects themselves, they give the teams instructions on what to do. In the early days of cinema, this was one of the rare job opportunities for creative women in the film industry. It was considered a technical job and women usually had a hard time getting the creative jobs, such as that of director or producer.

Boom operators are in charge of placing the microphone. Their job is to record the dialogue alone. That sounds easy, just holding the microphone while the rest of the crew are doing real jobs! In fact, the boom operator has to keep in mind all sorts of different factors to ensure the clearness of the sound. These include how the voice is going to be carried from the distance, or are there going to be any noises that can mess up the sound. They must also consider where to put the microphone so that the moving camera is not affected and of course, where to put it to avoid shadows being shown on the screen. After all, they don't want to be featured on a silly bloopers show.

When we check the credits, the **gaffer** is the position that probably gives out the least idea of the job. A gaffer is in charge of the lighting plan for the whole production. Sometimes, they are called Chief Lighting Technicians. They are the ones who know how to put the light so that it looks like a fiery sunset, how to transform night into a natural looking day and make a dark alley seem like it is filled with sunshine. Their first assistant is called a best boy. They are also expected to own basic lighting equipment, while the more sophisticated equipment is rented.

Foley artists make the everyday sound effects that we hear in a film, or improve the ones that are already recorded on the set. Their work is most prominent in cartoons, where it is also the most evident, but they are a part of almost every film crew. They often make their own sound effects from common objects, for example banging coconut shells together for sounds of horses galloping. They basically put back the sounds that the boom operator has worked so hard not to record. But why do they do that if the boom operator could have recorded all the sounds so easily? The foley artist can control intensity of the sounds, so they don't disturb the dialogue we want to hear in the film.

Read the text again and write E (editor), B (boom operator), G (gaffer) or F (foley artist) next to these sentences (1–10) according to which job they refer to.

1. This person's job sometimes includes redirecting a film.	
2. This person's job focuses on the dialogue.	
3. This person's job involves working with lighting equipment.	
4. This person has to be careful not to make shadows.	
5. This job includes working with sound and visual effects teams.	
6. This person's job is most evident in cartoons.	
7. In this job, you mimic natural sounds.	
8. This used to be a job for women who wanted to be creative.	
9. In this job, you need to own some of the equipment.	
10. This person puts back the sounds another person didn't record.	

I'M GONNA LIVE FOREVER

2 Read the text again and answer the questions.

Example: What is the editor's job? – To put together the footage the director shot.

- What has happened with the editor's job in the digital era?

- What does modern technology help editors to do?

- What happens if the boom operator isn't careful about the position of the microphone?

- What is the gaffer's job?

- What is the gaffer's first assistant called?

- What objects does a foley artist normally use?

3 Listen to Connor and Lilly talking about how they spent their summer holidays. Choose the best answer (a, b or c).

MY FIVE MINUTES



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track 1

- Connor found the job _____.
a) through Alex
b) in a newspaper
c) in an office
- Connor and Alex had to _____.
a) start running when the bomb went off
b) say a lot of text
c) go home immediately
- The star was late because he _____.
a) didn't want to come out of his trailer
b) was sleeping
c) got stuck in traffic
- Connor spoke only to _____.
a) the assistant director and the person in charge of extras
b) Alex
c) the director and assistant director
- Lilly thinks that Connor should have _____.
a) quit the job
b) asked for text
c) asked the star for an autograph
- The older extra _____.
a) was a nice man
b) gets speaking roles as well
c) got fired

I'M GONNA LIVE FOREVER

6 Read the text and insert the following prepositions to get phrasal verbs.
There is one too many.

PATIENCE



REMINDER

Phrasal verb = verb + preposition/adverb

They called off the filming.

They called the filming off.

out up behind on off down across out (2x) in out of

When you start to find (0) out more about films, there is one animation film that you definitely come (1) _____: *The Thief and The Cobbler*. This film had been in production for an amazing 31 years before it was finished in a hurry. The film doesn't stand (2) _____ only because of its long production but also because of its beautiful animation, all completely hand drawn. Its maker, Richard Williams, had a dream of making an animated epic, the greatest animation of all times. He began by doing some title projects to keep (3) _____ working on his animation project. Because his animators were very fast and he didn't have a plot yet, he had to make (4) _____ a lot of scenes, just to keep the animators busy. He tried to get funding, but he was often turned (5) _____. After the film *Who Framed Roger Rabbit* was awarded an Oscar, funds came from Warner Bros Studios. Things seemed to be working (6) _____ well for everyone.

However, he was soon falling (7) _____ on his schedule and he was also over his budget, because he often re-did scenes and still didn't work with a fixed screenplay. The Warner Bros ran (8) _____ patience and turned the production over to Completion Bond Company. They got rid of Williams and finished (9) _____ the film in a very short time and at a very low cost. This version is said to be worse than the original. Williams now refuses to talk about this film.



7 Rewrite the sentences by using the phrasal verbs from the previous exercise. Make all the necessary changes.

Example: I first (0) learnt about Orson Welles when I was still in primary school – *found out*

- a) His film *Citizen Kane* (1) attracts more attention among other films of that period mostly because of masterful filming techniques.

- b) *Citizen Kane* was finished on time, Welles didn't (2) have any delays on his schedule.

- c) Welles is also known for *War of the Worlds* radio broadcast, a story about Martian attacks, which was of course (3) invented, but a lot of people believed it was true.

- d) People (4) found the station by chance in the middle of the broadcast, which was staged as a series of news bulletins.

- e) Welles warned his listeners that they were listening to a fiction story only after he and his crew (5) completed the play.

- f) Welles often took smaller jobs to (6) continue working on his projects.

- g) When he (7) spent the funds, you could often find him in *Ma Maison*, a Hollywood restaurant, where he tried to get more money for his projects.

- h) He was always (8) refused.

- i) Things didn't (9) prove successful for Welles when he was alive, but now he's numbered among one of the most influential film makers.

I'M GONNA LIVE FOREVER

8 Read the text and make nouns from the following verbs or adjectives.

SILENCE IS GOLDEN



HINT!

Here are some suffixes you will use:

- **ment** (retirement),
- **ress** (waitress),
- **ness** (illness),
- **ity** (curiosity),
- **tion** (hesitation),
- **dom** (freedom),
- **ance** (ignorance),
- **ing** (suffering),
- **er** (worker),
- **al** (survival).

The early days of film were full of **(0)** excitement (*excite*). In the beginning, all the films were silent, but that didn't mean you were in for a night of **(1)** _____ (*bore*) when you went to the cinema. There were usually live musicians in the theatre, or at least a piano player. They would show quite a bit of **(2)** _____ (*creative*) when playing to accompany the film. There were of course intertitles, which told some of the text the actors were supposed to be saying, but some things were left to the audience's **(3)** _____ (*imagine*). The actors in silent films had to show a lot of body language to help the audience see the character's **(4)** _____ (*feel*) in that moment. For example, **(5)** _____ (*happy*) had to be expressed with a smile as well as hand gestures and even dancing about. That's why silent films show much more **(6)** _____ (*active*) on screen than sound films. Also, because the films were black and white, a lot of **(7)** _____ (*important*) was laid on colouring the film. For example, blue meant night-time, yellow meant daytime. Usually, the projectionists at the cinema received detailed **(8)** _____ (*instruct*) on how fast they should play a reel, because the early films could easily catch fire. With the **(9)** _____ (*arrive*) of sound, however, a lot of actors went out of work. They found **(10)** _____ (*adjust*) very difficult. The sound film was obviously the **(11)** _____ (*win*) of the competition between the two – in just two years following the first **(12)** _____ (*project*) of a sound film, Hollywood's **(13)** _____ (*produce*) consisted only of sound films. Now artists like Norma Talmadge, one of the most glamorous **(14)** _____ (*act*) of the period, are known only to film enthusiasts.