

Task (30 mins)

1. In silence, read the whole Review you have been assigned. Make notes on paper of the strengths and weaknesses (2-3mins). Think about the following in particular: do I understand, every step of the way, who is who and what is going on? Compare your thoughts.
2. In green, with your partner(s), highlight all the **strong lexical items** (collocations, phrasal verbs, etc).
3. Now, turn to the yellow content: can you identify the language issue? It may be grammar, lexis, punctuation, syntax, etc. With a different coloured pen, make the necessary corrections.

E.g. He **did** a mistake → He **made** **(did)** a mistake

[aleksandra] Film review

Parasites (no 's'), a 2019 Oscar-winning film made by the famous South Korean director Bong Joon Ho, features (shows, brings to light, raises) the global issue of the fast-growing disparity that has become a reality of our world since long ago (became... a long time ago).

Set in one of the big modern South Korean cities, the story tells us about two families, the Kims and the Parks, who are from the opposite sides of the socioeconomic hierarchy. The film captivates from the first minutes when we first meet the Kim family headed by the father (name ?) who is magnificently played by Song Kang Ho. The unemployed family that seems to have nothing at all lives in a poverty-stricken basement flat. Suddenly, the son (a lovely performance of brilliantly performed by Choi Woo Shik) gets the chance to tutor the teenage daughter of the very rich Park family who live in a stunningly luxurious house that is obviously contrasted against in sharp contrast with the Kim's tight quarters. Then the whole Kim family cunningly place themselves in at the service of the Parks\*, the ever-happy inhabitants of the upper [step] rung of the societal ladder. At first, everything seems perfect for both families and it feels like a comedy, but then an unexpected twist leads to [sends us to] bloodshed, turning the comedy into a tragedy [and even], or better, a horror.

With its flawless ensemble cast, "Parasites" dramatically reveals the conflict between the working class struggling to keep their heads above water and the rich who live a comfortable life capitalizing on the labour of the poor. Which of them do creators of the film refer to in the ambiguous title of the film, Parasite: the poor relying on the rich for income, food and shelter or the wealthy, heavily relying on the labour of those whom they so utterly despise?

A thought-provoking plot conveys a strikingly frightening message. Hardly can we realize how horribly cruel the consequences can be as soon as the poor decide to get what can be theirs in case they have nothing to lose.... [ALB:syntax - this sentence needs changing as the meaning is unclear]

Parasites is really outstanding, horribly fascinating and worth watching [beautiful parallelism]. The hopelessly tragic scenes, witty dialogues, unexpected twists and [properly chosen] carefully-selected soundtrack keep the viewers [in suspense] on the edge of their seats from the beginning to the end. I recommend [it] this movie to all kinds of people as it features a pressing

problem of global concern that we must find a way to address if we don't want our seemingly peaceful and beautiful world to turn into a bloody nightmare.

*2 main themes in the mistakes: punctuation and referencing*

Final comment: Aleksandra, you worked so hard on this text - and it shows! From a grammatical standpoint, this is a strong writing. In terms of lexis, you included many strong collocations and it's wonderful to see you practising the use of parallelism, which we commented on last time. Your peers corrected some of the mistakes I pointed out in yellow; I corrected the remaining ones. Most mistakes pertain to faulty collocations and some punctuation. In terms of Communicative Achievement, the assignment needs refining: your peers have done a good job of including the necessary referencing to ensure the reader knows what is going on/who the subject is at all times. Bear this in mind for future writings. Well done!

## [Natasha] Play review

First produced by the Moscow Art Theater, “Uncle Vanya” is one of Chekhov's greatest plays and a ( staple ) classic of the theatrical repertoire. It is one of the most expressive of the (Russian) playwright's dramatic works. It was written more than a hundred years ago, but, like (as) all good plays, “Uncle Vanya” lives on and resonates with different generations (epochs). In the past 20 years, I’ve attended at least a dozen versions of this play in Russia and Europe. So, this year, amidst the raging pandemic, I was delighted to have an opportunity to see a new adaptation of “Uncle Vanya” online.

Ian Rickson’s exquisite production does not radically reinvent or revolutionize Chekhov’s 19<sup>th</sup> century story. Despite (it’s) its contemporary language, it does not take away from the melancholic poetry of Chekhov’s tale about wasted lives, nobility of sacrifice and unrequited love.

All the characters are vivid, (and) sharp, and understandable, (if not (necessarily) always sympathetic - remove this sentence as it is vague and you already have a parallelism of 3), and Chekhov’s message about provincial lives, lived in quiet desperation, with Vanya, Sonya and Astrov(,) trying to figure out the meaning of life, is poignant and heartbreaking.

The performance also seemed to take on a deeper significance against the backdrop of the pandemic, while (when/at the same time?) we were feeling lost and trying to figure out the meaning of what was going on in the world. There were some startlingly existential beats (there), which felt timeless – not only the doctor’s idea of deforestation\*, but even more so, the concept of characters “carrying on regardless” through life challenges, onward and onward (upward). The melancholy of their helplessness, of them being trapped in situations not of their making, is striking.

This beautifully-staged production yet again confirms that Chekhov never goes out of style. Students, theatregoers and all lovers of great drama will appreciate this edition of a masterpiece.

Final comment: Natasha, this is a beautifully written piece in which your genuine passion for Chekhov and this piece in particular shines through. It comes across as heartfelt and passionate. I commend your attention to conveying the emotions, but make sure you also clearly outline the plot so your reader can clearly identify who is who and what is happening (\*we talked about the doctor/deforestation point in class) - this impacts on communicative achievement. From a grammatical standpoint, this is a strong writing. In terms of lexis, you included many strong collocations. Your peers corrected some of the mistakes I pointed out in yellow; I corrected the remaining ones. Well done!

[Lyuba]

Have you ever relished the sounds of the “Kreutzer sonata” by Beethoven, the (no article) score for the violin and piano? If not, I highly recommend to see you are bound to see the “Kreutzer sonata” play, which first was performed whose first night took place at the in Pushkin theatre in Moscow, December 21, in 2009. Staged by Nazarov Alexandr, it is based on the story which was written by Tolstoy, a world-renowned philosopher and the an author of profound and edifying stories and novels. The play is performed literally with no décor. The thespians interact with the audience by discussing the scenes and taking seats in the theatre hall.

The play featuring two characters, Man and Woman, represents the Man’s monologue, which is interrupted by occasional Woman’s comments/interjections. *[syntax]* The protagonist, Man who killed his wife in the anguish of jealousy, tells us the story of his life. He used to be an affluent landlord who led an ordinary common life which implied attending brothels to satisfy his carnal desires. By the age of thirty, he had met a young woman and proposed to her. They got married and had five children, but their marriage [matrimony] was overshadowed by incessant [a continuous sequence of] arguments and truces [armistices], which they exploited solely to appease [for appeasing] their carnal appetites. Inevitably, this situation lead leads to crime to the crime. Slowly but surely, the author develops and suggests the idea that the initial prerequisite of this deadlock\* [meaning unclear?] is their, or rather Man’s strict obedience to his carnal passion, his inner emptiness, and inability to think about spiritual values.

In spite of being written almost 200 years ago, this play complies with the demands of our contemporary society as it raises the imperishable issues of love, passion and impenetrable power of music over us [how are love, passion and music ‘issues’?]. The actors, Andrew Zavodyuk and Irina Petrova, give a superlative performance. You should go and see it only to hear Irina Petrova sing the score of “Kreutzer sonata”. She definitely has a distinctive voice. Assuredly, not only will high-brow[s] / experienced\*\* theatre-goers find the play intriguing and thought-provoking, but and they also they won’t be able to resist an overwhelming desire to listen to “Kreutzer sonata” performed [by] on the piano and violin.

Final comment: Lyuba, this is a well-written piece with a catchy introduction - you invite the reader in with a question and proceed to outline the story and emotions that said play evokes. You produced several instances of c2 level lexis (in green) - I commend your creativity. In terms of Communicative Achievement, clarity was lost at times - e.g. the section on the 'deadlock'. In terms of lexis, avoid leaving 2 options in the text - commit to one. I'm referring to \*\* high-brow vs experienced: don't leave two options in the text - commit to one. Your peers corrected some of the mistakes I pointed out in yellow; I corrected the remaining ones. Well done!