

## 1 READING

- a Look at the definition of an extra and the photos in the article. In pairs, can you think of three negative things about being an extra?

**extra** /'ekstrə/ *n.* a person who is employed to play a very small part in a film, usually as a member of a crowd

- b Read the article. Are your ideas mentioned?

- c Read the article again. Complete the paragraph headings with words from the list.

**expensive**   **miming**   **ordinary**  
**patient**   **real**   **secrets**   **weather**

## The world of extras

Without extras, most film and TV scenes would be empty and unrealistic. But while we're obsessed with movie stars, we never hear much about the extras, because, of course, that's their job – not to be noticed. So what is the world of extras really like?

## 1 They have to be \_\_\_\_\_.

Days on set can be very long, sometimes lasting more than 15 hours. A lot of that time is spent just sitting around, waiting to be used in a scene, or repeating a single shot a dozen times. Extras usually spend their 'waiting time' reading or playing cards. 'There are days you get to the set and you wait and wait, but you aren't used,' says Amy Rogers, a regular extra in TV shows, including *Homeland*.

## 2 They need to be good at \_\_\_\_\_.

Extras often need to make a scene appear alive and busy, while at the same time remaining totally silent so as not to interfere with the actors' dialogue. This means they have to pretend to have a conversation without actually making any noise. Also, dance scenes are often filmed in silence and the music is added in later. When a crowd scene was being filmed for the movie *Jersey Girl*, the extras had to pretend to clap and cheer. But it was all done in silence, and when they clapped, their hands never touched.



On the set of Bollywood film *Nayak*

## 3 They have to put up with all kinds of \_\_\_\_\_.

Sometimes, when a winter scene is being filmed, and all the extras are wearing thick jackets and hats and gloves, it's actually 30 degrees and the snow is fake. You can tell whether it's really cold if you can see the breath coming out of people's mouths. Also, when scenes are being filmed inside during the summer, the air conditioning has to be turned off because of the noise.

## 4 They have to be able to keep \_\_\_\_\_.

Phones aren't allowed on set, and photos are strictly forbidden. While the film *Insurgent* was being made, one extra took a photo of the set and posted it online. Since then, she has never been employed as an extra again.



On the set of *Ripper Street*



- d Work in pairs. Can you answer these questions from memory? Then quickly look back at the article to check.
- 1 What do extras often do while they're waiting?
  - 2 What did the extras have to do in the crowd scene in *Jersey Girls*?
  - 3 How do you know if the snow is real or not in winter scenes?
  - 4 What did an extra do during the filming of *Insurgent*, and what happened as a result?
  - 5 Why are a lot of British films made in Eastern Europe?
  - 6 Why are inflatable extras popular nowadays?
  - 7 What happens when extras watch TV?
- e Do you know anybody who's been an extra? What in? Why do you think some people enjoy being extras? Would you like to be one? Why (not)?

### 5 They are extremely \_\_\_\_\_.

Although extras aren't individually very well paid, a film with a lot of extras needs a big production budget, especially in Britain. The cost of extras is one of the reasons why epics such as *Ben-Hur* are largely a thing of the past. *Gandhi* was the last one – the funeral scene alone needed 300,000 extras. This is why now a lot of British films are being shot in countries where extras are paid less, for example, in Eastern Europe.

### 6 Sometimes they are not \_\_\_\_\_.

Nowadays, where possible, crowds are digitized. In *Gladiator*, they used 2,000 live actors to create a digital crowd of about 35,000 people. For some of the crowd scenes, in addition to the real-life extras and the digital ones, they also used cut-outs made of cardboard. But digital extras can look fake, and cardboard extras can look very two-dimensional, particularly if the camera moves. The latest thing is inflatable extras, which look more real. They can be deflated, stored – a crowd of 10,000 can fit into one large truck – and reused.



'Inflatable crowd' dolls

### 7 They can't watch films like \_\_\_\_\_ people.

Once you know how a movie has been filmed, it's hard to just watch it like any other person. 'I can't watch TV any more without looking at the extras to see who's doing it right and who's doing it wrong,' said one extra.

## 2 GRAMMAR passive (all tenses)

- a Look at six extracts from the text. What tense or form of the passive are the verbs?

- 1 You wait and wait, but **you aren't used**.
- 2 When a crowd scene **was being filmed**,...
- 3 But **it was all done** in silence...
- 4 Sometimes, when a winter scene **is being filmed**,...
- 5 ...the air conditioning **has to be turned off**...
- 6 Since then, **she has never been employed**...

- b p.142 Grammar Bank 6A

## 3 PRONUNCIATION regular and irregular past participles

- a Look at the sound groups and the past participles. Tick (✓) the groups where the sounds of the pink letters are all the same. If they aren't the same, circle the word that is different.

1 filmed used recorded owned

2 finished directed released booked

3 bought caught worn drawn

4 shot gone lost done

5 forgotten spoken stolen known

6 spent said meant read

7 made paid taken fallen

8 won put sung drunk

9 built written driven given

- b 6.2 Listen and check. What are the sounds in the circled participles? Practise saying the groups of words.

- c 6.3 Listen and change the sentences into the present or past passive.

1 They shot the film in Poland. The film...

The film was shot in Poland.



#### 4 VOCABULARY cinema

a Look at some extracts from the text in 1. What do you think the **highlighted** words mean?

- 1 A lot of that time is spent just sitting around, waiting to be used in a **scene**.
- 2 Phones aren't allowed **on set**.
- 3 This is why now a lot of British films are being **shot** in Eastern Europe.
- 4 The cost of extras is one of the reasons why **epics** such as *Ben-Hur* are largely a thing of the past.

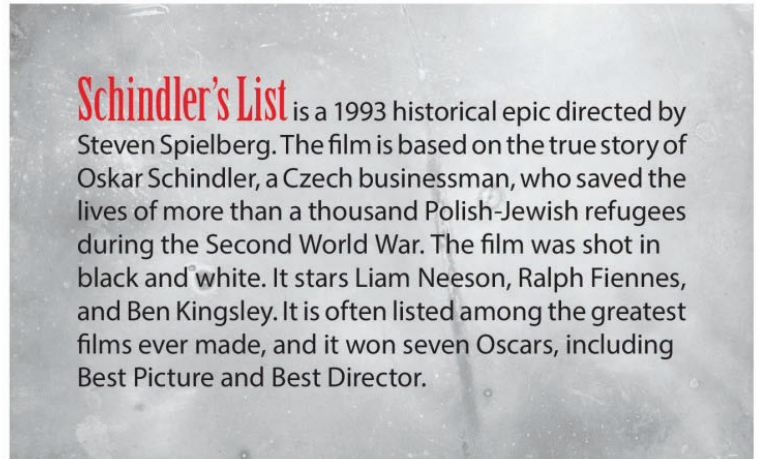
b **V** p.159 Vocabulary Bank Cinema

c Explain the difference between these pairs of words and phrases.

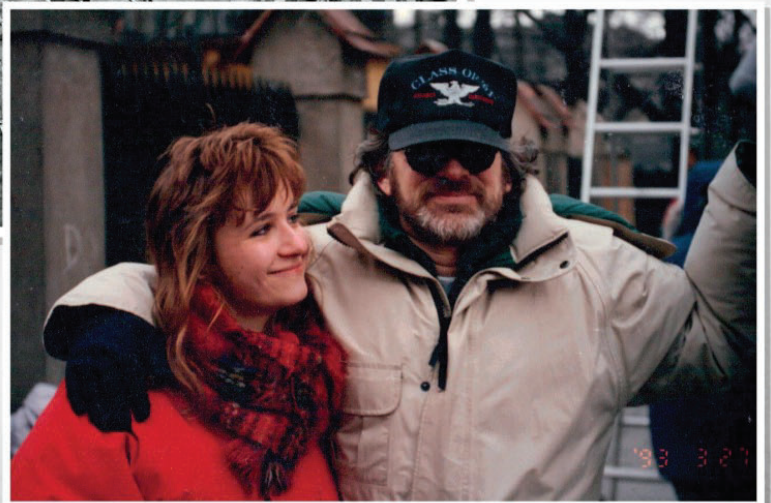
- 1 a *plot* and a *script*
- 2 a *horror film* and a *thriller*
- 3 a *musical* and a *soundtrack*
- 4 the *cast* and the *stars*
- 5 a *dubbed film* and a *film with subtitles*
- 6 the *set of a film* and the *film was set in...*
- 7 a *critic* and a *review*

#### 5 LISTENING

a Read about the film *Schindler's List*. Have you seen it? If yes, did you like it? If no, would you like to see it? What other Spielberg films have you seen and enjoyed?



b **6.7** Look at the photos of Dagmara Walkowicz and Spielberg. Where were they and what do you think Dagmara was doing in the black-and-white photo? Listen to Part 1 of an interview with Dagmara and check.





c Listen again and mark the sentences **T** (true) or **F** (false). Correct the **F** sentences.

- 1 When the film company came to Krakow, Dagmara was working as a teacher.
- 2 She got a job doing translations for them.
- 3 There was a party at the hotel to celebrate Spielberg's birthday.
- 4 Spielberg's interpreter was late.
- 5 Dagmara was very nervous, so she drank a bottle of champagne to give herself courage.
- 6 Spielberg was very pleased with the way she did her job.



### Making notes

When we make notes, we only write down key words, e.g. we write *film set every day* **NOT** *She had to go to the film set every day.*

d 6.8 Now listen to three extracts from Part 2 of the interview. Complete the gaps with the key words.

- 1 I had to go to the [ ] [ ] [ ] [ ] and [ ] Spielberg's [ ] to the Polish [ ], and also to the [ ].
- 2 It was [ ] [ ], and I often felt as if I was a [ ] [ ].
- 3 The [ ] [ ] was when we had to [ ] a [ ] [ ] and [ ] because Spielberg thought it [ ] exactly [ ].

e 6.9 You're now going to listen to the whole of Part 2. Read the questions. Then listen and write down some of the key words.

- 1 How many times were some scenes repeated? How did that make Dagmara feel?
- 2 Why did Spielberg start shouting at her? What happened after that?
- 3 In general, how did Spielberg treat her? What example does she give?
- 4 What scenes was she going to appear in as an extra? Why did she not appear in the final version of the film?
- 5 Did she ever work with Spielberg again?
- 6 What offer did Spielberg make to Dagmara? Does she regret not accepting it?

f Compare your key words with a partner. Then listen again and try to add more.

g Now, with a partner, answer the questions in e. Use your key words.

h Would you like to have done Dagmara's job? Do you think she made the right decision in the end?

## 6 SPEAKING

a Read the cinema interview. Think about your answers and reasons.

**THE**

★ ★ **CINEMA** ★ ★

**INTERVIEW**

- 1 **Can you think of a film you've seen which...?**
  - ★ was incredibly funny
  - ★ made you feel good
  - ★ had a very sad ending
  - ★ you've seen several times
  - ★ sent you to sleep
  - ★ had a memorable soundtrack
- 2 **Do you prefer...?**
  - ★ seeing films at home or in the cinema
  - ★ seeing
    - a American films
    - b other foreign films
    - c films from your country
  - ★ seeing foreign films dubbed or with subtitles
- 3 **Tell me about a really good film you've seen in the last year.**
  - ★ What kind of film is it?
  - ★ Is it based on a book or on a real event?
  - ★ Where and when is it set?
  - ★ Who stars in it? Who is it directed by?
  - ★ Does it have a good plot?
  - ★ Does it have a good soundtrack?
  - ★ Why do you like it?

b In pairs, interview each other. Ask for and give as much information as you can. Do you have similar tastes?

## 7 WRITING

p.119 **Writing** A film review

Write a description of a film you would recommend.