

American Values through Film

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Lesson Plans for English Teaching and American Studies

English Language Office

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American Values Through Film: Lesson Plans for Teaching English and American Studies

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HOW TO USE THIS CD-ROM

This CD-Rom has a collection of PDF files that require Adobe Acrobat Reader (AAR). The AAR is loaded on this CD and should launch or install automatically when you put the CD in. You will need the AAR your computer in order to use the CD.

Here is how to use the CD-Rom:

Insert the CD into the CD drive of your computer. The program should launch/turn on automatically and you should use the File, Open command to open any of the PDF files you wish to use.

If the CD does not automatically launch when you insert it into your CD drive, please launch it manually by clicking on the PDF files that look like this on your screen

The CD has 7 individual PDF files, each with some material related to the teaching of English through film and individual lesson plans. Each PDF file has a selection of lesson plans written by teachers of English in Russia. The PDF files are organized according to the title of film.

The lesson plans in each PDF file correspond to the movies listed below. You may open each PDF file and print the pages you wish to use.

To print any material from the PDF files, it is essential to look at the page numbers that appear in the middle of the screen when you are in the PDF files: They will say, for example, 1 of 100. You may print all lesson plans or just the individual ones you want from different universities/authors. BEWARE! If you do not select specific pages to print, you may end up printing all contents of the CD --usually 100 pages or more.

American Values through Film: Lesson Plans for the English Teaching and American Studies

By Bridget F. Gersten, Ph.D.
English Language Officer for the Russian Federation
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No matter where in the world, film has an enchantment all of its own, uniting people from many walks of life and forming a creative cultural space. Growing up in the American Southwest, in Arizona, I saw my first Hollywood movies with my family. I still cherish memories of those outings to see life writ large on the big screen. As a teenager, my friends and I use to make it a point to get to any “sneak preview” we could, namely so we’d be among the lucky few to see a premiere before it made its way to the masses. Then, we sometimes would see the same film over and over, creating our own cult classics. Later, in college, I enjoyed getting away to the movies, both in English and in other languages, at local movie theatres with friends. During that time, a whole other world of cinema opened up to me and I created my own circle of cherished screen favorites, trying to become well-versed in the contributions of directors, producers, and other dimensions of film. To this day, I eagerly look forward to the release of new films starring my favorite actors, especially “indies” or independent films that distinguish themselves as a genre that is a different breed than Hollywood blockbusters.

Most of us have our own connections with cinema, a magical world through which we can live out our dreams and aspirations, a place where we can get away from it all, one where we can face our fears and contemplate new possibilities, somewhere we can escape to, into a Technicolor world that allows us to create and recreate the world and even ourselves.

In educational circles, much has been written about the value of film in the classroom. In fact, there are scores of books, journal articles, and web sites devoted to the topic of how to integrate film into the classroom successfully. From my earliest days of teaching, I remember how the idea of showing a film in class “as is” was not considered pedagogically sound teaching. I learned the importance and value of pre-viewing, while-viewing, and post-viewing activities to engage students actively in the learning process.

In this CD-ROM collection, you will find a wealth of lesson plans written by teachers of English across Russia. These authors are teachers and scholars that come from 23 institutions from 18 cities across this vast nation, including Abakan, Belgorod, Irkutsk, Izhevsk, Kazan, Krasnoyarsk, Krasnodar, Moscow, Omsk, Saransk, Saratov, Togliatti, Tomsk, Tver, Vladimir, Voronezh, Yekaterinburg, Yoshkar-Ola. The authors who collaboratively worked on this project spent many hours viewing and reviewing films, compiling a set of lessons for classroom use with other colleagues at their institutions. The project, sponsored by the English Language Office of the Embassy of the United States in Moscow, was a first-of-its-kind one, focusing on the many ways to explore themes and values through film. Though the title of this project

was *American Values through Film*, the main objective was to use American values as the springboard for discussion about values in general and values specific to communities within the Russian Federation.

I hope you will have a chance to use the films and resources presented in this CD-ROM collection, together with the lesson plans put together by ELT colleagues in Russia.

Happy Viewing,
Bridget F. Gersten, Ph.D.
May 1, 2006

Letter of Thanks

A special note of thanks should go to the following authors of the lesson plans on this CD ROM. Without their contributions and dedication, this project would not have been possible.

Abakan: *Katanov State University of Khakasia*

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American Values through Film Project

Checklist for Review of Lesson Plans for Classroom Use

Prepared by Bridget F. Gersten, Ph.D.
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Here are some ideas that you may find useful when putting together lesson plans or when reviewing these prior to use with colleagues.

Format and Components of the Lesson Plan. Does your lesson plan include the following, at the beginning of the plan:

- what level or type of students (majors) it is intended for
- themes, objectives and skills to be focused on in each lesson/section of the film
- duration of each lesson (in minutes/class blocks)
- sections devoted to the topic of study, e.g., values

Do you use a **specific font or numbering system (e.g., bullets)** to show other teachers using the plan where exercises and activities appear, for ease of readability?

Is the format easy for another teacher to use? Does the plan make use of headings, bold, spacing, and/or italics, to make it easy to use by another person?

Spell check/Language Revision. Have you run a spell check on your lesson plans? Have you checked for consistency in the use of American and/or British English?

Vocabulary/Memorization. How is vocabulary handled in the lesson plans: Are words listed? Is translation provided? Are these reviewed before, during, and/or after the plan? Do vocabulary activities go beyond the “word” level, asking students to do something other than translate and/or recognize words? What other reading or vocabulary skills can be addressed in your plan via an activity related to the film? To enhance reading and/or vocabulary skills, is there something beyond “memorization” that can be given as a task when memorization is an activity you give in the lesson plan?

Sources/Copyright. Are all sources used in the lesson plan properly noted/cited if full text is borrowed from another source and not the lesson plan authors’ own words? For example, if you have taken any text from the Internet or a printed source, have you included the **author, title, date, and page number** as a bibliographic reference, whether taken verbatim (word for word = quote) or paraphrased? Encouraging correct source citation will provide students with the opportunity to avoid plagiarism. Images (photographs, graphics, tables, etc.) taken from another source should be cited as well, giving the website or other source of the source.

If you have included **Appendices, scripts, or other material** beyond what you yourself composed/authored/wrote in the lesson plan, have you acknowledged the source in a bibliographic reference?

Discussion of Values + Cross-Cultural Comparisons: Does your plan have exercises/tasks/activities that ask students to focus on or respond to the themes, values, and content of the film as a springboard for cross-cultural (Russia-America, global, etc) comparison of values, the theme of this film project? Would this be useful to add?

Pre-, While-, and Post-Viewing Activities. Does your plan include activities that have students actively engaged and commenting on or reacting to the information in the film and/or class before they view, while they view (stopping the film), and after they view? Do these appear in each lesson? Are they focused on speaking, reading, listening, vocabulary, grammar, writing and/or a combination of these? Why?

Complexity of Questions Asked/Use of Yes-No Questions/ Critical Thinking. Including “Why”, “How”, and “Imagine” questions vs. “What”, “Where”, “When”, and “Who” questions. Using *why, how, and imagine*... questions, together with questions that ask students to judge, evaluate, and critically analyze, will allow for more critical thinking/higher order thinking skills vs. recall and memorize. Questions that ask students to “put yourself in the shoes of” or “Imagine you...” enhance critical thinking and creativity as well. Does your plan include why and how questions? How often are yes/no and True/False questions used? Do these generate as much language and thinking that you would like to get?

Here are some ideas on tasks/activities you might include in your plans that enhance critical thinking and language use. You may want to pay attention to the action verbs that could be the basis for activities:

<http://schools.sd68.bc.ca/coal/pg/canada/bloompic.JPG>

<http://www.biology.lsu.edu/heydrjay/Bloom's%20Taxonomy.gif>

<http://www.maslibraries.org/infolit/samplers/images/bloom.gif>

<http://www.apa.org/ed/circle.gif>

Four Skills: How well does the plan integrate the four skills: reading, writing, listening, and speaking?

Integration of Skills. Can any of your activities in the lesson plan be used as a springboard for another activity that involves another skill? For example, after a writing assignment, students could be instructed to give a summary of their report to the whole class, a small group, or a partner (in pairs). What is the advantage of doing this?

Cultural Thinking: How much does the plan give students an opportunity to examine cross-cultural issues and compare to their own personal experience? Does this incorporate discussions about values or things that matter in their personal or professional lives?

Group and Pair work. How well does the lesson plan incorporate activities where students work in small groups and pairs, even if for a fraction of the lesson time when the plan is used?

Internet Research. Are students required to do additional reading or research on the internet, related to the topic or language in the film(s)?

Web Sites: Are full URLs provided in the plan? Would it be useful to annotate (provide a short description of) each site?

Using the Counter on the VHS machine: Consider using the counter settings from the VHS to help other teachers locate specifically which where the segment of the film appears that is associated with a particular exercise or set of exercises.

Drama/Skits. Do your lesson plans ask students to act out any part of the script or improvise based on the script? What value would it have to include exercises of this type?

Personal Experience/Parallels. In your lesson plans that focus on values, do you have an activity that allows students to bring in their personal experience and opinion or reflect on the application of what is discussed in the film to realities in Russia or in your community?

Images/Graphics. Have you incorporated any activities in the lesson plan that draw on images related to the questions or tasks at hand, as integral or supplementary parts of the lesson plan? A good source of images is Google.com Images. Please be sure to include any URL of an image you use from the Internet and *cite this source in your plan* (tell where you got it from).

Is there a clear task (and skills practice) associated with each use of an image?

Graphic Organizers. Does your plan include any graphic organizers, e.g., charts that are used by students to transfer and/or transform information for analytical purposes? These can be used to help students understand better both language and content.

Teachers' Tips. Do you include any instructions or guidelines for teachers who use the plan? What sorts of tips could you use?

Description of Films in American Values through Film Project

Source: Amazon.com film reviews

Film

Cultural Value/Contemporary Issue

Erin Brockovich (2000)
activism

Role of women in citizen environmental

Broke and desperate, the twice-divorced single mom Erin (Julia Roberts) bosses her way into a clerical job with attorney Ed Masry (Albert Finney), who's indebted to Erin after failing to win her traffic-injury case. Erin is soon focused on suspicious connections between a mighty power company, its abuse of toxic chromium, and the poisoned water supply of Hinkley, California, where locals have suffered a legacy of death and disease. Matching the dramatic potency of *Norma Rae* and *Silkwood*, *Erin Brockovich* filters cold facts through warm humanity, especially in Erin's rapport with dying victims and her relationship with George (superbly played by Aaron Eckhart), a Harley-riding neighbor who offers more devotion than Erin's ever known. Surely some of these details have been embellished for dramatic effect, but the factual basis of *Erin Brockovich* adds a boost of satisfaction, proving that greed, neglect, and corporate arrogance are no match against a passionate crusader.

Twelve Angry Men (1957)
law

Jury system; citizen participation in rule of

Sidney Lumet's directorial debut remains a tense, atmospheric (though slightly manipulative and stagy) courtroom thriller, in which the viewer never sees a trial and the only action is verbal. As he does in his later corruption commentaries such as *Serpico* or *Q & A*, Lumet focuses on the lonely one-man battles of a protagonist whose ethics alienate him from the rest of jaded society. As the film opens, the seemingly open-and-shut trial of a young Puerto Rican accused of murdering his father with a knife has just concluded and the 12-man jury retires to their microscopic, sweltering quarters to decide the verdict. When the votes are counted, 11 men rule guilty, while one--played by Henry Fonda, again typecast as another liberal, truth-seeking hero--doubts the obvious. Stressing the idea of "reasonable doubt," Fonda slowly chips away at the jury, who represent a microcosm of white, male society--exposing the prejudices and preconceptions that directly influence the other jurors' snap judgments. The tight script by Reginald Rose (based on his own teleplay) presents each juror vividly using detailed soliloquies, all which are expertly performed by the film's flawless cast. Still, it's Lumet's claustrophobic direction--all sweaty close-ups and cramped compositions within a one-room setting--that really transforms this contrived story into an explosive and compelling nail-biter.

To Kill a Mockingbird (1962)

Racial tolerance; jury system

Ranked 34 on the American Film Institute's list of the 100 Greatest American Films, *To Kill a Mockingbird* is quite simply one of the finest family-oriented dramas ever made. A beautiful and deeply affecting adaptation of the Pulitzer Prize-winning novel by Harper Lee, the film retains a timeless quality that transcends its historically dated subject matter (racism in the Depression-era South) and remains powerfully resonant in present-day America with its advocacy of tolerance, justice, integrity, and loving, responsible parenthood. It's tempting to call this an important "message" movie that should be required viewing for children and adults alike, but this riveting courtroom drama is anything but stodgy or pedantic. As Atticus Finch, the small-town Alabama lawyer and widower father of two, Gregory Peck gives one of his finest performances with his impassioned defense of a black man (Brock Peters)

wrongfully accused of the rape and assault of a young white woman. While his children, Scout (Mary Badham) and Jem (Philip Alford), learn the realities of racial prejudice and irrational hatred, they also learn to overcome their fear of the unknown as personified by their mysterious, mostly unseen neighbor Boo Radley (Robert Duvall, in his brilliant, almost completely nonverbal screen debut). What emerges from this evocative, exquisitely filmed drama is a pure distillation of the themes of Harper Lee's enduring novel.

Seabiscuit (2003)

Overcoming the odds; persistence through hardship

Proving that truth is often greater than fiction, the handsome production of *Seabiscuit* offers a healthy alternative to Hollywood's staple diet of mayhem. With superior production values at his disposal, writer-director Gary Ross (*Pleasantville*) is a bit too reverent toward Laura Hillenbrand's captivating bestseller, unnecessarily using archival material--and David McCullough's familiar PBS-styled narration--to pay Ken Burns-like tribute to Hillenbrand's acclaimed history of Seabiscuit, the knobby-kneed thoroughbred who "came from behind" in the late 1930s to win the hearts of Depression-weary Americans. That caveat aside, Ross's adaptation retains much of the horse-and-human heroism that Hillenbrand so effectively conveyed; this is a classically styled "legend" movie like *The Natural*, which was also heightened by a lushly sentimental Randy Newman score. Led by Tobey Maguire as Seabiscuit's hard-luck jockey, the film's first-rate cast is uniformly excellent, including William H. Macy as a wacky trackside announcer who fills this earnest film with a much-needed spirit of fun.

All the President's Men (1976)

Investigative journalism rooting out government corruption

It helps to have one of history's greatest scoops as your factual inspiration, but journalism thrillers just don't get any better than *All the President's Men*. Dustin Hoffman and Robert Redford are perfectly matched as (respectively) *Washington Post* reporters Carl Bernstein and Bob Woodward, whose investigation into the Watergate scandal set the stage for President Richard Nixon's eventual resignation. Their bestselling exposé was brilliantly adapted by screenwriter William Goldman, and director Alan Pakula crafted the film into one of the most intelligent and involving of the 1970s paranoid thrillers. Featuring Jason Robards in his Oscar-winning role as *Washington Post* editor Ben Bradlee, *All the President's Men* is the film against which all other journalism movies must be measured.

Dances with Wolves

A historical drama about the relationship between a Civil War soldier and a band of Sioux Indians, [Kevin Costner's](#) directorial debut was also a surprisingly popular hit, considering its length, period setting, and often somber tone. The film opens on a particularly dark note, as melancholy Union lieutenant John W. Dunbar attempts to kill himself on a suicide mission, but instead becomes an unintentional hero. His actions lead to his reassignment to a remote post in remote South Dakota, where he encounters the Sioux. Attracted by the natural simplicity of their lifestyle, he chooses to leave his former life behind to join them, taking on the name Dances with Wolves. Soon, Dances with Wolves has become a welcome member of the tribe and fallen in love with a white woman who has been raised amongst the tribe. His peaceful existence is threatened, however, when Union soldiers arrive with designs on the Sioux land. Some detractors have criticized the film's depiction of the tribes as simplistic; such objections did not dissuade audiences or the Hollywood establishment, however, which awarded the film seven Academy Awards, including Best Picture.

High Noon

This Western classic stars [Gary Cooper](#) as Hadleyville marshal Will Kane, about to retire from office and go on his honeymoon with his new Quaker bride, Amy ([Grace Kelly](#)). But his happiness is short-lived when he is informed that the Miller gang, whose leader ([Ian McDonald](#)) Will had arrested, is due on the 12:00 train. Pacifist Amy urges Will to leave town and forget about the Millers, but this isn't his style; protecting Hadleyburg has always been his duty, and it remains so now. But when he asks for deputies to fend off the Millers, virtually nobody will stand by him. Chief Deputy Harvey Pell ([Lloyd Bridges](#)) covets Will's job and ex-mistress ([Katy Jurado](#)); his mentor, former lawman Martin Howe (Lon Chaney Jr.) is now arthritic and unable to wield a gun. Even Amy, who doesn't want to be around for her husband's apparently certain demise, deserts him. Meanwhile, the clocks tick off the minutes to High Noon -- the film is shot in "real time," so that its 85-minute length corresponds to the story's actual timeframe. Utterly alone, Kane walks into the center of town, steeling himself for his showdown with the murderous Millers. Considered a landmark of the "adult western," *High Noon* won four Academy Awards (including Best Actor for Cooper) and Best Song for the hit, "Do Not Forsake Me, O My Darling" sung by Tex Ritter. The screenplay was written by [Carl Foreman](#), whose blacklisting was temporarily prevented by star Cooper, one of Hollywood's most virulent anti-Communists. [John Wayne](#), another notable showbiz right-winger and Western hero, was so appalled at the notion that a Western marshal would beg for help in a showdown that he and director [Howard Hawks](#) "answered" *High Noon* with [Rio Bravo](#) (1959). *Hal Erickson*

Copyright and Fair Use Guidelines for Teachers

CLASSROOM COPYRIGHT CHART			
Medium	What You Can Do	According to	The Fine Print
Printed Material			
<ul style="list-style-type: none"> • Poem less than 250 words • Excerpt of 250 words from a poem greater than 250 words • Articles, stories, or essays less than 2,500 words • Excerpt from a longer work (10% of work or 1,000 words, whichever is less--but a minimum of 500 words) • One chart, picture, diagram, graph, cartoon or picture per book or per periodical issue • Two pages (max) from an illustrated work less than 2,500 words (like childrens books) 	Teachers may make multiple copies for classroom use.	United States Copyright Office <i>Circular 21</i>	No more than one copy per student. Usage must be: At the "instance and inspiration of a single teacher" and when the time frame doesn't allow enough time for asking permission. Only for one course in the school. No more than nine instances per class per term (current news publications such as newspapers can be used more often). Don't create anthologies. "Consumables" can't be copied. Don't do it every term (if time allows, seek permission). Can't be directed by "higher authority." Copying can't be substitute for buying. Copies may be made only from legally acquired originals.
<ul style="list-style-type: none"> • A chapter from a book • An article from a periodical • Short story, short essay, or short poem • Chart, graph, diagram, drawing, cartoon, picture from a book, periodical or newspaper 	Teachers may make a single copy for teacher use for research or lesson preparation.	United States Copyright Office <i>Circular 21</i>	Same as above.

<ul style="list-style-type: none"> • Portions of a work • An entire work • A work if "the existing format in which a work is stored has become obsolete" 	<p>A librarian may make up to three copies "solely for the purpose of replacement of a copy...that is damaged, deteriorating, lost or stolen"</p>	<p>Section 108 Copyright Act (1976) as amended by the Digital Millennium Copyright Act</p>	<p>The library must first determine that after "reasonable investigation that copy...cannot be obtained at a fair price" or that the format is obsolete.</p>
<p>Text for Use in Multimedia Projects</p>			
<ul style="list-style-type: none"> • Same rights as "Printed Material" above 	<p>Students may incorporate text in multimedia projects. Teachers may incorporate into multimedia for teaching courses.</p>	<p><i>Fair Use Guidelines for Educational Multimedia</i></p>	<p>Teachers may use for two years, after that permission is required. Students may keep in portfolio for life.</p>
<p>Video</p>			
<ul style="list-style-type: none"> • Videotapes (purchased) • Videotape (rented) • DVD • Laser Discs 	<p>Teachers may use these materials in the classroom without restrictions of length, percentage, or multiple use</p> <p>May be copied for archival purposes or to replace lost, damaged, or stolen copies.</p>	<p>Section 110 of the Copyright Act</p>	<p>The material must legitimately acquired (a legal copy). It must be used in a classroom or similar place "dedicated to face-to-face instruction". Not for use as entertainment or reward. The use should be instructional. The place should be a non-profit educational institution.</p> <p>If replacements are unavailable at a fair price or are available only in obsolete formats (e.g., betamax videos).</p>
<p>Video ("Motion Media") for Use in Multimedia Projects</p>			

<ul style="list-style-type: none"> • Videotapes • DVD • Laser Discs • QuickTime Movies • Encyclopedias (CDROM) 	Students "may use portions of lawfully acquired copyrighted works in their academic multimedia", defined as 10% or three minutes (whichever is less) of "motion media"	<i>Fair Use Guidelines for Educational Multimedia</i>	"Proper attribution and credit must be noted for all copyrighted works included in multimedia, including those prepared under fair use." <i>Tina Ivany, UC San Diego 12/08/95</i>
Video for Integration into Video Projects			
<ul style="list-style-type: none"> • Videotapes • DVD • Laser Discs • QuickTime Movies • Encyclopedias (CDROM) 	Students "may use portions of lawfully acquired copyrighted works in their academic multimedia"	<i>Fair Use Guidelines for Educational Multimedia</i>	The material must legitimately acquired (a legal copy, not bootleg or home recording).
Illustrations and Photographs			
<ul style="list-style-type: none"> • Photograph • Illustration • Collections of photographs • Collections of illustrations 	Single works may be used in their entirety but not more than 5 images by an artist or photographer. From a collection, not more than 15 images or 10%, whichever is less.	<i>Fair Use Guidelines for Educational Multimedia</i>	Older illustrations may be in the public domain, but the collection may be copyrighted.
Music for Integration into Multimedia / Video Projects			
<ul style="list-style-type: none"> • Music 	Up to 10% of a copyrighted musical composition may be reproduced, performed and displayed as part of a multimedia program produced by an educator or student for educational purposes.	<i>Fair Use Guidelines for Educational Multimedia</i>	Some authorities site a maximum length of 30 seconds. (www.indiana.edu), some do not mention a maximum (<i>Tina Ivany, UCSD, 12/08/95</i>). See below.

Computer Software			
<ul style="list-style-type: none"> • purchased software • licensed software 	<p>Software may be lent by the library.</p> <p><i>Software may be installed at home and at school.</i></p> <p>Software may be installed on multiple machines.</p> <p><i>Software may be copied for archival use to replace lost, damaged, stolen, copies.</i></p> <p>Software can be distributed to users via a network.</p> <p><i>Librarians may make archival copies.</i></p>	Section 107 and 108 of Copyright Act and subsequent amendments.	<p>Take aggressive action to monitor that copying is not taking place (for retention).</p> <p><i>Only one machine at a time may use the program.</i></p> <p>The number of machines being used must never exceed the number of licensed.</p> <p><i>If unavailable at fair or is an obsolete format.</i></p> <p>The number of simultaneous users must not exceed the number of licenses. A network license may be required for multiple users.</p>
Internet			
<ul style="list-style-type: none"> • Internet connections • World Wide Web 	<p>Images may be downloaded for student projects.</p> <p>Sound files may be downloaded for use in projects (<i>see portion restrictions above</i>)</p>	<i>Fair Use Guidelines for Educational Multimedia & DMCA</i>	<p>Images may not be reposted onto the Internet without permission.</p> <p>Sound or music files may not be copied and posted on the Internet without permission.</p>
Television			
<ul style="list-style-type: none"> • Broadcast • ABC • NBC • PBS • Tapes made from broadcast 	<p>Live "off the air" broadcasts may be used for instruction.</p> <p>Tapes made from broadcasts may be used for instruction.</p>	Congress	<p>Things get interesting when you want to retain tapes.</p> <p>Minimum rights allow for 10 school days. Enlightened rights holders often allow for much more. PBS series <i>Reading Rainbow</i> offers three year retention rights, for example. If you like it enough to keep it more than three years, buy it!</p>

Cable Television			
<ul style="list-style-type: none"> • CNN • MTV • HBO (etc.) • Tapes made from cable. 	May be used with permission. Many programs may be retained for years --depending on the program. Check with Cable in the Classroom. http://www.ciconline.org/main.cfm	Cable Systems (and their associations)	The guidelines for television programs were defined by Congress before cable television was a factor. Cable programs are not technically covered by the same guidelines as broadcast television.
Film or Filmstrip			
<ul style="list-style-type: none"> • 16 millimeter films • filmstrips 	"Teachers may duplicate a single copy of a small portion...for teaching purposes"	<i>Copyright Policy and Guidelines for California's School Districts, California Department of Education</i>	These must be films or filmstrips that you own.
Return for updates to:	http://www.mediafestival.org/copyrightchart.html	Hall Davidson	hall@ccd.edu

Note: In the letter to Congressional Subcommittee Chair Kastenmeier dated 3/19/76 summarizing many of the above agreements, representatives of the Ad Hoc Committee of Educational institutions and Organizations of Copyright Law Revision and the Authors League of America, Inc., and the Association of American Publishers, Inc., state that these guidelines were **"not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107 of the Copyright Revision Bill. There may be instances in which copying which does not fall within the guidelines stated [above] may nonetheless be permitted under the criterion of fair use."**

[For more detailed information and references to excellent books on copyright.](#)

[For information on workshops, keynotes, seminars about copyright and other topics regarding technology and education visit http://www.mediafestival.org/halldavidson.html](#)

[pdf. version of this chart](#)

SAMPLE LESSON PLAN BY GABRIEL SKOP, ENGLISH LANGUAGE FELLOW

Twelve Angry Men – Plan 1

The following outline is intended for use in a university-level American Studies course. This outline is necessarily broad, but can easily be adapted for courses in Sociology, Film, Legal English, English Composition, Gender Studies and other subjects.

Topic: Citizen participation in the rule of law

Themes: What do juries do and why is that important?
What is involved in group decision making?
What is the effect of prejudice on society?
How has the idea of “citizen participation” changed since the 1950s?

Activities: Screening of *Twelve Angry Men*
Internet research
Pre- and post-film discussion
Mock trial
Report writing

Timeline: Eight to ten hours of in-class activity over a period of one to two weeks

Lesson One

- Whole-group discussion on the background of rendering verdicts

Society has many different approaches for sitting in judgment of those accused of crimes. Some cases are heard solely by judges; others are decided by juries. Still others take place before a tribal council or group of village elders. In some countries, all of these forms of adjudication coexist.

What are the advantages and disadvantages of each of the above forms of decision making?

What exactly is the job of people empowered to decide on the defendant’s innocence or guilt? What skills does this job demand? What challenges are posed in making these types of decisions? Is it possible to ensure fairness in this decision-making process? How?

- Home task

Research the following three questions as they relate to practices in the United States.

- 1) What is the difference between cases heard only by judges and those which are trials by jury?
- 2) In some cases, a defendant may choose between trial by judge and trial by jury? What factors influence such a decision?
- 3) What is the process for empanelling a jury? (In other words, how are jurors found and what steps must they go through before they actually sit on a jury?)

Additional questions:

- 4) Compare and contrast the jury system in the US with the system in Russia.
- 5) Do you believe you would make a good juror? Are you interested in serving on a jury? Explain.

Study the following key vocabulary.

premeditated murder	reasonable doubt	abstain
verdict	unanimous	foreman
death sentence	slum	acquittal
motive	cross-examination	secret
ballot		
defense	prosecution	mandatory
hung jury	testimony	mercy
alternate juror	open and shut case	orphanage
circumstantial evidence	witness	forgery

Lesson Two

- Screening of *Twelve Angry Men*
- Post-screening discussion in small groups

Each group should consider the following, and prepare to report to the whole group on its conclusions.

In *Twelve Angry Men*, the jury rendered a verdict of “not guilty.” We know this does not assure that the defendant did not commit the crime with which he was charged. However, the jurors were ultimately unanimous that reasonable doubt prevented them from convicting the defendant.

What is reasonable doubt? Why is the standard of reasonable doubt so central to the decision-making process in a murder case? What would be the consequences if this standard of reasonable doubt were removed?

Lesson Three

- An examination of the influences on a jury

Divide the class into three groups. Assign each group one of the following tasks. At the end of a preparation period, each of the groups is to lead the entire class in a whole-group discussion on its assigned topic.

GROUP 1 – Jury Demographics

Looking at the jury depicted in *Twelve Angry Men*, a typical American might react to the lack of diversity represented. Despite the lack of diversity in race and gender, there were other types of diversity. Describe this.

Though there was diversity of experience and thought, is that sufficient? If not, why not? What is meant by the phrase “a jury of one’s peers”? Why is a jury of one’s peers crucial to a fair trial? How can such diversity best be achieved? What might a genuine jury of one’s peers look like in a Russian courtroom? On what do you base the composition of this hypothetical jury?

In the film, how did juror’s backgrounds and prejudices influence the decision-making process? One juror in particular was heard making references to “these people” and many similar comments. How does such behavior contradict the instructions given to a jury by the judge?

Finally, how do you believe either the process or the outcome might have been different had there been women as jurors in *Twelve Angry Men*? Does research on male and female participation on juries support your suppositions? Where might you find this information?

GROUP 2 – Group Process

In the film, the jury went through a remarkable transformation. Initially, eleven out of twelve jurors immediately proclaimed the defendant’s guilt. By film’s end, there was an acquittal by (required) unanimous vote. What factors influence the group decision-making process?

Several jurors at times seemed to feel pressured by others to change their votes. Other jurors were responsible for applying such pressure. Can fairness be maintained in the face of such pressure? If not, what can be done to ensure fairness?

In murder cases, a unanimous verdict is required. What methods did different jurors use to try to reach a unanimous verdict? What are some examples of different approaches used by the various jurors to try to get others to see – and accept – their point of view? Is there a difference between unanimity and consensus? How would you explain that difference? Why do murder cases generally require a unanimous decision?

At one point in the film, when the vote was evenly split, there was talk of a hung jury. They considered sending the case back to the judge because they were at an impasse. What constructive measures can be taken to move a group forward when it appears to be stuck?

What is the role of the jury foreman? Evaluate the performance of the foreman in *Twelve Angry Men*. What suggestions would you have for performing his duties more effectively?

Finally, it may be jarring for a modern viewer to witness one juror reading a newspaper. Jurors are often prevented from reading the newspaper or watching television news. What is the reason for this? Why are juries sequestered? What might happen if these rules were relaxed?

GROUP 3 – The Purpose of Sentencing

Verdicts in a court case can have several effects; they may serve as punishment, rehabilitation, or a deterrent to future crime. How was this issue addressed in *Twelve Angry Men*? Give examples from the comments of different jurors to support your position.

What do you think is the major goal of sentencing, to punish, rehabilitate, or deter crime? Why? Can two of these goals be served simultaneously? How?

Certain countries – the United States among them – have very high rates of incarceration (both relative to other countries and relative to their own rates in previous decades). What are the effects of this on society – both positive and negative? While most agree that dangerous criminals should be locked away to protect society, can most of those currently incarcerated be reasonably considered dangerous? If not, why are they in prison? In Russia, does most sentencing better serve the purpose of punishment, rehabilitation, or deterrence? On what do you base your response?

Lesson Four

- Mock trial

Choosing a recent criminal case from the news that has not yet been tried, stage a mock trial. Assign the following roles: defendant, defense and prosecuting attorneys, judge, jurors, witnesses, courtroom observers, reporters.

- Home task

Write a summary of the mock trial based on your perspective from your assigned role. Include the following in your report:

In what ways did this jury behave differently from the one in the film?
What did you learn about the jury process from participating in the trial?

Why do you believe citizen participation in the trial process is important?

Lesson Five

- Culminating activity – Whole-group discussion

Reflecting on the activities of Lessons One through Four, what are the most important concepts you have learned? What questions remain? What suggestions do you have for reform of the educational system in order to better equip juries to render fair verdicts? What barriers exist to participations of Russians in processes designed to bolster the rule of law? How can such barriers be broken down? If this unit were to be taught to other groups, how could it be done more effectively in the future?

Follow-up activities

- Visit a courtroom trial to learn how juries work in your community
- Develop a consensus-building decision-making process to handle conflicts in your educational institution
- Choose a court case in the news, follow it as the case progresses, and report on the case's progress at a forum in your class

Suggested Study Materials

Burns, J.M., et al. *Government by the People*, 19th ed. Upper Saddle River, NJ: Prentice Hall, 2002. ISBN 0130315672.

Cheney, T.D. *Who Makes the Law: The Supreme Court, Congress, the States and Society*. Upper Saddle River, NJ: Prentice Hall, 1998. ISBN 0134930819.

Feagin, J.R. and Feagin, C.B. *Racial and Ethnic Relations*. Upper Saddle River, NJ: Prentice Hall, 1999. ISBN 0136747221.

Ginsberg, B., Lowi, T.J., and Weir, M. *We the People: An Introduction to American Politics*, 4th ed. New York: W.W. Norton, 2003. ISBN 0393979288 (full ed.).

Githens, M., Norris, P., Lovenduski, J., eds. *Different Roles, Different Voices: Women and Politics in the United States and Europe*. New York: Harper Collins College, 1994. ISBN 0065013069.

Ross, R.S. *American National Government: Institutions, Policy, and Participation*, 4th ed. New York: McGraw-Hill, 1996. ISBN 1561344095.

DANCES WITH WOLVES

Authors: **Irina Dyachenko**
Abakan, Katanov State University of Khakasia

Level: Intermediate or Upper-Intermediate.

Level – Intermediate and upper-intermediate. It can be used in classes of English with the students majoring in history, English language, sociology, American country studies and others.

Topic: the relationship between a Civil War soldier and a band of Sioux Indians.

Themes: The White and the Indians.

Life and Culture of Native Americans Tribes.

Cruelty of Union soldiers towards Native Americans.

Native Americans in the USA Today.

Activities: Screening of *Dances with Wolves*

Pre- and post-film discussion.

Practice and communicative activities.

Report writing

Goals:

- To develop students` ability of listening comprehension
- To develop students` speaking skills
- To develop students` mental outlook
- To make insight into historical and cultural background of Native Americans.
- To encourage the students to use their deductive powers.

Objectives:

- Screening of the film
- Studying key vocabulary
- Practice and communicative activities
- Post-film discussion

Timeline:

Four to six hours of in-class activity over a period of two to six weeks.

Lesson One

▪ **Study key words:**

to be posted

inquisitive

hostile	warrior
nightcap	to be sick of
provision	to be in generous mood
ambulance	trespassing
prairie	to be in poor condition
soldiers fort	knight
buffalo	tepee

Introduction to a film:

This is a story about John Dunbar, who as a reward for an act of heroism, chooses reassignment to the Western Frontier, where he made friends with an extraordinary race of people, a Sioux tribe and found himself.

Historical background

Sioux: a Native American tribe that lived in the north-central part of the United States. The Sioux represent, probably more than any other tribe, what we generally think of as „typical“ Indians. Handsome in their fringed shirts, robes, and feathers, they frequently ornamented the manes and tails of their horses with feathers. The Sioux were great buffalo hunters. While most Sioux lived in teepees so that they could move about quickly, the southern Sioux lived in villages and did some farming.

The famous calumet, or peace pipe, was introduced by the Sioux. It was used in prayers, solemn ceremonies, treaty - making, and on other occasions as a pledge of peace and friendship. Today most Sioux Indians live in South Dakota.

Screening the first part of Dances with Wolves – Jonh Dunbar – a white man

True – false statements:

1. Most Sioux lived in wigwams.
2. Another name for calumet is a peace pipe.
3. John Dunbar began the fight.
4. John was awarded a medal for an act of heroism.
5. He was given a transport to get any station he desired.

▪ Answer the following comprehension questions:

1. John wanted to see the Frontier. Why?
2. Did he like his place of living? What did his post look like?
3. Why did Kicking Bird let him go? What was the reason?
4. Why was Stands with A Fist afraid of white men?
5. What happened with her parents? Why did she live almost all her life in the Sioux tribe?

▪ **Discuss the following items:**

1. The first meeting of John with Kicking Bird and his impression of Indians.
2. The first meeting of John and Wind in His Hair.
3. John`s first coming into the village. Why did he come?
4. The second coming of Indians to John`s place. What impression did John try to make on the Indians? And what impression did he produce?

Lesson Two

▪ **Study key words:**

miracle	traitor
negotiations	hazard
to mourn	journal
trail	interpreter

Screening the second part of Dances with Wolves – John Dunbar – a Sioux man

▪ **Answer the following comprehension questions:**

1. What name did the Sioux give to John? What was the reason?
2. Why did Stand with A Fist try to commit suicide?
3. The Sioux people were not against the marriage of John and Stands with A Fist. Why?
4. Why did John go back to the soldiers' fort? What was he afraid of?
5. What happened when he came to his post?
6. What did the soldiers want him to do?
7. Why did John and his wife leave the Sioux village at long last?

▪ **Recollect the information and characterize the main heroes:**

Jonh Dunbar (Dances with Wolves)
Wind in His Hair
Ten Bears

Kicking Bird
Stands with A Fist

Use the following attributes: ambitious, attractive, brave, calm, careless, clever, courteous, courageous, coward, crazy, daring, descent, fearless, foolish, generous, handsome, happy, honest, inquisitive, intelligent, merry, modest, polite, pleasant, puny, rude, strong, selfish, sensitive, sensible, shy, stupid, thoughtful, true, ugly, vulgar, wise.

▪ **Think and write a report on one of the following items:**

1. John's coming back to the soldiers' fort after he had spent three days in the Sioux village. Did he feel lonely? Did he miss his new friends? Why?
2. The first battle together with the Sioux against enemies. Was that battle like those he had had earlier? What did he understand?
3. The episode of killing the wolf by the American soldiers.
4. The episode of parting with the Sioux.
5. Who was John really: a white man – John Dunbar or one of the Sioux people named Dances with Wolves?

DANCES WITH WOLVES

Authors: Natalia Ralyk, Maria Potyomkina
Yelena Musaeva, Larisa Galatskova
Irkutsk State Railway Transport University

The following outline is intended for use in a university level English course. This outline is broad but can easily be adopted for courses in Film, History, Sociology, English Composition and other subjects.

Topic: Historical Drama about the Relationship between Indians Bands and Union Soldiers

Level: Pre-intermediate and above

Themes:

1. Natural Simplicity of the Indians Lifestyle
2. “Western Frontier” (Territorial Growth of the USA)
3. Native Americans’ Relationship with the Europeans
4. The Harmony in Nature the Harmony in Soul

Activities: Pre-Film Discussion. Historical Background.
Screening of Dances with Wolves
Post Film Discussion
Internet Research
Follow-up Activities

Goals: To teach students to communicate cultural values, attitudes and behaviors through the film which is based on historical events, to discuss the American historical deeds and humans’ relations.

Objectives: To acquaint students with the culture of Native Americans and history of the USA, to encourage students to improve their English by watching film, observing what goes on, listening to what is said, describing what happens in their own words and discussing the theme points.

Skills: attentive watching, listening, speaking, writing and working in a team.

Duration: Ten/twelve hours of in-class activity over a period of one to two weeks

STRUCTURE:

- 1) Pre-watching section
- 2) While-Watching section
- 3) Post –Watching section

MATERIALS: a poster of the film, a video tape, a video recorder, hand-outs to every section

NOTE FOR THE TEACHER: before starting this film watching with students a teacher should get assured that s/he knows the history of Native Americans, their life-style, and modern problems. S/he should be ready to answer different questions of the students, such as “Why are Americans and Native Americans not the same?”, “Why did Native Americans have such clothes”, “Why did Native Americans paint their faces?”, “Where did they get so much paint?” etc. Some of these questions may seem fun and silly, but in the reality it is complicated to find a correct answer.

PRE-WATCHING SECTION

Lesson 1

Introduction Natural Simplicity of the Indians Lifestyle

The section focuses on Native American’s culture, its distinguished features

Time: 2/4 hours

Materials: a tape-recorder, an audio cassette player, enough quantity of markers, paper (for drawing), artifacts (a feather, a pipe, a fish toy, a lock of hair, a horse toy), a cloth, a film

Preparation:

- make enough copies of Attachment A (photographs of a Russian old woman, a German, a French person, an African boy, a Native American);
- record the music from the film to the audio cassette (the moment of dances round the fire after buffalo hunting);
- place artifacts (see task #3) under a cloth on the table;
- hang a map of the United States on the board or wall in front of the class.

Procedure:

1. **Discussion: “people: appearance, character, culture”**

Teacher greets students and explains them that today they are going to start a new topic, but s/he does not tell them the topic in details. The Teacher asks students to guess the topic. Students answer and tell their suggestions that this topic is about the USA.

- a) Teacher shows students the photographs and asks them to describe these people's appearance, name their distinguished features.

To enlarge students’ vocabulary teacher can give the following table:

Face	Distinguishing features	Eyes	Complexion	Nose	Mouth
round oval	beard moustache	close-set wide-set	pale sunburned	long straight	thin lips full lips

square long thin fleshy chubby plain rough features high-cheek bones forehead a cleft chin a pointed chin a double chin	unshaven clean-shaven a scar a mole wrinkles tattoo	deep-set thick eyelashes bushy eyebrows ting eyebrows entireties look	tanned oriental dark	turned-up broken small flat hooked aquiline	even teeth chipped tooth crooked tooth
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Version 1:

a) The teacher may ask students to tell about their own appearance or of their groupmates.

b) then, the teacher asks them to think of these people's character

c) students answer the following question “Who might it be?”

The teacher suggests a situation and students try to say what person from the pictures might have such a habit or traits

Who might it be?

- 1- this person likes signing lyric songs, drinking vodka and he lives in a poor village;
- 2- this person is a hunter, he has a spear, drinks bull’s blood with milk;
- 3- this person has a big family, he lives in a wigwam;
- 4- this person adores beer;
- 5- this person is romantic, he likes women and perfume.

d) students may go onto the same task with their own examples

2. The students summarize discussed questions in a form of a table:

#	Nationality	Typical appearance	Typical traits of character
1	Russian		
2	German		
3	French		
4	Afro-American		
5	Native American		

Version 2: the teacher may organize a poll (students are asked to write their ideas and then their answers are grouped in the table);

Version 3: the teacher divides students into groups of 3 or 4 and gives each group a task to fill a definite line of the table (e.g. typical appearance of Russians, different cultures representatives’ typical traits of character).

2. music and culture

a) the teacher turns on the cassette and students listen to the tune. After the music stops the teacher asks the following questions:

- 1) Is it rock, pop, classical music, jazz, or folk music?
- 2) Have you heard such music?
- 3) What musical instruments do you hear?
- 4) What sounds do you hear?
- 5) Where might this music take place?
- 6) What culture might this tune belong to?
- 7) Do you like this tune or not? Explain your opinion.

b) after students give their answers the teacher divides students into groups of 3 or 4 and asks them to draw a picture describing people and place where this music took place. In 5 minutes the teacher calls representatives from each group in front of the class to show and comment on their drawings.

NOTE FOR THE TEACHER: while describing the picture students may need additional vocabulary. The teacher may give it before starting the task or prompt students the words at the presentation and then to write them on the board.

Vocabulary to the topic:

- | | |
|---------------------------|-----------------|
| a wigwam | a pagan |
| a Native American | to spin around |
| a feast | to prey |
| ritual dance | an ancient rite |
| a sacrificial victim | a pipe of peace |
| a tribe | a tomahawk |
| a shaman (a medicine man) | prairie |
| a scalp | |

3. Artifacts

The following task is not only a way to learn new vocabulary, but also a version of an old Native Americans' game.

Rules: some "secret" items are put under the cloth. A student should come to this cloth, touch one item (without looking at it), and guess what it is.

The winner: the one who names most number of subjects correct;

Artifacts: a feather, a pipe, a fish toy, a lock of hair, a horse toy, a spear, a mask;

Procedure: teacher places artifacts under the cloth, then one of the students come up to the cloth and touch an artifact without looking at it. His/her task is to describe this item and then guess what it is. After the students name the artifact correct, s/he can take it and show to everyone.

After all the artifacts are guessed the teacher may ask students to explain why these artifacts could be under the cloth (what culture they belong to, what they are used for).

Students are likely to guess that these artifacts belong to Native Americans culture. Students may also answer the following questions:

- 1) Where did Native Americans live?
- 2) Is there the only tribe of Native Americans or not? What names of the tribes do you know?
- 3) What did Native Americans do? What was their life-style like before Europeans came to their territory?
- 4) What can you tell about Native Americans typical traits of character, appearance?
- 5) What is the typical Native Americans dwelling like? Describe it.

NOTE FOR THE TEACHER: The teacher may discuss the questions in the class or to divide the class into groups of 2-3 and to give it to them as a home-task for the next class

4. film-poster

The teacher introduces the film they are going to watch and shows students a film-poster (see the Appendix). The teacher does not introduce the film plot. S/he asks students to make their own introduction to the film by analyzing information given on the poster.

- 1 Where does this film take place?
- 2 What people are described on the poster? (describe them)
- 3 What job does the person with mustache have? What rank does he have?
- 5 What are the main characters?
- 6 What does the sign “15” in a circle mean? What scenes does this film contain?
- 7 What does the phrase written on the poster tell you about the plot of the film?
- 8 What happened in 1864 in the USA?
- 9 Where was “Western frontier”?

NOTE FOR TEACHER:

In case students do not know answers or know a little, make this a homework assignment.

Home-work: 1) Read the text “Civil War” and make a detail plan of the Civil War. Present your plan to the class. Use the USA map.

2) Read the text (1-5) from the Appendix and try to realize a historical drama of Native Americans.

***Civil War* (1861-1865)**

The conflict between the U.S. federal government and 11 Southern states that fought to secede from the Union. It arose out of disputes over the issues of slavery, trade and tariffs, and the doctrine of states' rights. In the 1840s and '50s, Northern opposition to slavery in the Western territories caused the Southern states to fear that existing

slaveholdings, which formed the economic base of the South, were also in danger. By the 1850s [abolitionism](#) was growing in the North, and when the antislavery Republican candidate [Abraham Lincoln](#) was elected president in 1860, the Southern states seceded to protect what they saw as their right to keep slaves. They were organized as the [Confederate States of America](#) under [Jefferson Davis](#). The Northern states of the federal Union, under Lincoln, commanded more than twice the population of the Confederacy and held greater advantages in manufacturing and transportation capacity.

The war began in Charleston, S.C., when Confederate artillery fired on [Fort Sumter](#) on April 12, 1861. Both sides quickly raised armies. In July 1861, 30,000 Union troops marched toward the Confederate capital at Richmond, Va., but were stopped by Confederate forces in the Battle of [Bull Run](#) and forced to retreat to Washington, D.C. The defeat shocked the Union, which called for 500,000 more recruits. The war's first major campaign began in February 1862, when Union troops under [Ulysses S. Grant](#) captured Confederate forts in western Tennessee. Union victories at the battles of [Shiloh](#) and [New Orleans](#) followed. In the East, [Robert E. Lee](#) won several Confederate victories in the [Seven Days' Battles](#) and, after defeat at the Battle of [Antietam](#), in the Battle of [Fredericksburg](#) (December 1862). After the Confederate victory at the Battle of [Chancellorsville](#), Lee invaded the North and engaged Union forces under [George Meade](#) at the momentous Battle of [Gettysburg](#).

The war's turning point in the West occurred in July 1863 with Grant's success in the [Vicksburg Campaign](#), which brought the entire Mississippi River under Union control. Grant's command was expanded after the Union defeat at the Battle of [Chickamauga](#), and in March 1864 Lincoln gave him supreme command of the Union armies. He began a strategy of attrition and, despite heavy Union casualties at the battles of the [Wilderness](#) and Spotsylvania, began to surround Lee's troops in Petersburg, VA. Meanwhile [William T. Sherman](#) captured Atlanta in September, set out on a destructive march through Georgia, and soon captured Savannah. Grant captured Richmond on April 3, 1865, and accepted Lee's surrender on April 9 at [Appomattox Court House](#). On April 26 Sherman received the surrender of [Joseph Johnston](#), thereby ending the war. The mortality rates of the war were staggering - there were about 620,000 deaths out of a total of 2.4 million soldiers. The South was devastated. But the Union was preserved, and slavery was abolished.

Text 1

INDIAN RESISTANCE AND REMOVAL

A) Under the Constitution, the federal government had responsibility for dealing with Native Americans. For better or worse, there had to be a federal Indian policy. From the Indians' point of view, it was usually for the worse. U.S. territorial expansion took place at the tribal peoples' expense. The result was removal of the great Native American nations to lands west of the Mississippi. While the populations of other groups increased by leaps and bounds, the Indian population shrank. Alexis de

Tocqueville noticed the contrast. "Not only have these wild tribes receded, but they are destroyed," Tocqueville concluded, after personally observing the tragedy of forced removal, as had the colonial powers in North America, the United States treated Native American tribes as sovereign nations until Congress ended the practice in 1871. In its relations with tribal leaders, the government followed international protocol. Indian delegations that visited Washington were received with the appropriate pomp and ceremony. Leaders exchanged presents as tokens of friendship, and commemorative flags and silver medals with presidents' likenesses became prized possessions among Indian chiefs. Agreements between a given tribe and the United States were signed, sealed, and ratified like any international pact.

In practice, however, Native American sovereignty was a fiction. Protocol appeared to signify mutual respect and independence, but treaty negotiations exposed the sham. Treaty making was essentially a process used by the American government to acquire Indian land. Instead of bargains struck between two equal nations, such treaties were often coerced agreements between the victor and the vanquished. Old treaties gave way to new ones in which Native Americans ceded their traditional holdings in return for different lands in the West. Beginning with President Jefferson, the government withheld payments due to tribes for previous land cessions to pressure them to sign new treaties.

The War of 1812 snuffed out whatever realistic hopes eastern Indian leaders might have had of resisting American expansion by means of warfare. Armed resistance persisted and blood was shed on both sides, as in the Seminole Wars. Resistance, however, only delayed the inevitable. The Shawnee chiefs Prophet and Tecumseh led the most significant movement against the United States, but Prophet failed to sustain the movement after Tecumseh's death.

B) The experiences of Prophet and other Shawnees were typical of the wanderings of an uprooted people. Until the 1870s only the Delawares and Kickapoos moved more. When the Shawnees gave up 17 million acres in Ohio in the 1795 **Treaty of Greenville**, they scattered to Indiana and eastern Missouri. After the War of 1812, Prophet's Indiana group withdrew to Canada under British protection. In 1822 other Shawnees sought Mexican protection and moved from Missouri to present-day eastern Texas. As the U.S. government began promoting removal to Kansas, Prophet returned from Canada to lead a group to the new Shawnee lands in eastern Kansas in 1825. When Missouri achieved statehood in 1821, the Shawnees there were also forced to move to Kansas, where they were joined in the 1830s by Shawnees, removed from Ohio and others expelled from Texas. By 1854 Kansas was open to white settlement, and the Shawnees had to cede back seven-eighths of their land—1.4 million acres.

Removal had a profound impact on all Shawnees. The men had to give up their traditional role as providers; their methods of hunting and knowledge of woodland animals were useless on the prairies of Kansas. As grains became the tribe's dietary staple, Shawnee women played a greater role as providers, supplemented by government aid under treaty provisions. (Typically, treaties required annual distributions of grain, blankets, and cash payments.) Remarkably, the Shawnees

preserved their language and culture in the face of these drastic changes. While resistance proved incapable of protecting their lands, it did help maintain their culture.

C) In the 1820s Native Americans were pressured to cede their lands in Ohio, southern Indiana and Illinois, southwestern Michigan, most of Missouri, central Alabama, and southern Mississippi. They gave up nearly 200 million acres for pennies an acre. But white settlers' appetites were insatiable; the expansion of commercial farming in the Midwest and of cotton plantations in the South increased demand for Indian land and for assimilation. The federal Indian agency system, which monopolized trade with Native Americans and paid out the rations, supplies, and annuities they received in exchange for abandoning their land, served both purposes. With time, the tribes became dependent on these government payments – a dependency intended to make them docile in treaty negotiations. It also furthered assimilation by bringing them into the market system.

Ever since the early days of European colonization, assimilation of Native Americans through education and Christianity had been an explicit goal. It took on renewed urgency as the United States expanded westward. "Put into the hand of [Indian] children the primer and the hoe," the House Committee on Indian Affairs recommended in 1818, "and they will naturally, in time, take hold of the plough; and, as their minds become enlightened and expand, the Bible will be their book, and they will grow up in habits of morality and industry . . . and become useful members of society." In 1819, in response to missionary lobbying, Congress appropriated \$10,000 annually for "civilization of the tribes adjoining the frontier settlements." This "civilization act" was intended to teach Indians to live like white settlers. Protestant missionaries administered the "civilizing fund" and established mission schools. Within five years there were thirty-two such schools in operation. Unlike earlier Christian missions, these new boarding schools substituted English for Native American languages and taught agriculture alongside the Gospel. The emphasis on agriculture was intended to promote interest in private property and hard work and to lay the basis for stable Christian communities.

To settlers eyeing Native American land, assimilation through education seemed too slow a process. At any given time there were never more than fifteen hundred students in all the schools; at that rate it would take centuries to assimilate all the Indians. And Native Americans themselves questioned the instruction. Some tribes found the missionary message repugnant. The Creek nation permitted the schools only after being assured that there would be no preaching. Zealous missionaries, however, violated the agreement, preaching to the Creeks and their black slaves. In response, a band of Creeks sacked the school. Similarly, the Passa-maquoddy tribe of New England, many of whose members were Catholics, opposed teachers' efforts to turn them into Episcopalians. Even the vocational education seemed pointless; graduates who returned to their tribal villages had no way to apply the commercial agricultural skills they had acquired.

Wherever Native Americans lived, illegal settlers plagued their lands. The federal government, though obligated to protect the integrity of treaty lands, lacked the

resolve to exclude settlers and never committed sufficient troops to keep out aggressive whites. With government support of westward expansion, legitimate Indian claims had to give way to the advance of white civilization.

It became apparent in the 1820s that neither economic dependency nor education nor Christianity could persuade Native Americans to cede much more land to meet the demands of expansionists. Attention focused on southern tribes – Cherokees, Creeks, Choctaws, Chickasaws, and Seminoles – because much of their land remained intact after the War of 1812 and because they aggressively resisted white encroachment. Possessed of more formal political institutions than the northern tribes, they were better organized to resist.

D) In his last annual message to Congress in late 1824, President James Monroe suggested that all Indians be moved beyond the Mississippi River. Three days later he sent a special message to Congress proposing removal. Monroe described his proposal as an "honorable" one that would protect Indians from invasion and provide them with independence for "improvement and civilization." Force would be unnecessary, he believed; the promise of a home free from white encroachment would be sufficient to win Indian acceptance.

The southern tribes at whom the program was aimed – the Cherokee, Creek, Choctaw, and Chickasaw – unanimously rejected Monroe's offer. Between 1789 and 1825 they had negotiated a total of thirty treaties with the United States; they had reached the limits of their tolerance. They wished to remain on what was left of their ancestral land.

Pressure from Georgia had prompted Monroe's policy. Most Cherokees and some Creeks lived in northwestern Georgia, and in the 1820s the state accused the federal government of not fulfilling its 1802 promise to remove the Indians in return for the state's renunciation of its claim to western lands. Georgia sought complete expulsion and was satisfied neither by Monroe's removal messages nor by further Creek cessions. Under federal pressure, the Creek nation ceded all but a small strip of its Georgia acreage in 1826. But Georgia's governor, George M. Troup, wanted all the Creek lands and sent surveyors to the one remaining strip. When President John Quincy Adams threatened to send the army to protect the Indians' most of the northern reservation lands in a new round of treaties, and Kansas and Nebraska were opened to white settlement.

A complex set of attitudes drove whites to inflict removal on Native Americans. Most merely wanted the land and had little or no respect for the rights or culture of the tribes. Others were aware of the injustice but believed that Indians must inevitably give way to white settlement. Some, like John Quincy Adams, believed the only way to preserve Indian civilization was to remove the tribes and establish a buffer zone between them and white settlers. Others, including Thomas Jefferson, doubted that white civilization and Indian "savagery" could coexist. Supported by missionaries and educators, they hoped to "civilize" Indians and assimilate them gradually into American culture. Whatever the source of white attitudes, their outcome was the devastation of Native American peoples and their cultures. The

survival of Indian ways of life in the face of such conditions attests to the resilience of the Native American cultures.

Text 2

Native Americans of Northern California

Native Americans used plant dyes from blackberries, sunflowers, buttercups, elderberries, and the indigo bush. Plant dyes were used for tattoos, a practice common in the north, or to paint faces for ceremonies.

Many of the Indian baskets were beautiful as well as useful. Porno women, for example, became famous for their tightly woven, decorated baskets, which used small shells, porcupine quills, and feathers for decorations. The women wove into the baskets brightly colored feathers from the acorn and pleated woodpeckers, the California quail, the red-winged blackbird, and the mallard duck. Porno baskets were much-prized items of trade.

A variety of materials, including wood, bone, shell, horn, and stone were used for cooking and eating utensils such as soapstone griddles, spoons carved from elk horn, and wooden stirring spoons. The holes in abalone shells were sealed with asphalt and the shells used for bowls and spoons. Grinding stones made from hard wood.

Tools included needles and awls (pointed tools for making holes) made from mammal bones or horns such as deer antlers. Wedges carved from elk horn and whalebone were used to pry shellfish off tidal rocks and to open them. Mussel shells were made into adzes. Desert dwellers used the hooked spines of the barrel cactus as sewing awls.

For personal adornment—for example, to decorate hair or make necklaces and earrings—shells, pelican bones, small stones, and feathers were used.

Tolowa woman from northern California wore a traditional outfit around 1890. Her hat and skirt use basketry weaving, and she wears a buckskin dance apron decorated with shells. She also wore necklaces of shell beads. Thimbles were attached to the ends of her hair ornaments; these will make a tinkling noise when she dances.

For clothing, women wore a two-piece short skirt of fringed leather or woven from grass, rush, or shredded cottonwood or willow bark. For most of the year, Indian men wore nothing but soft animal hide moccasins, sometimes made with a tougher rawhide sole. In winter or bad weather, men and women wore a robe or blanket of rabbit, wildcat, or deer skins. Along the coast, sea otter was prized for its softness, warmth, and ability to shed rain and snow. Snowshoes were fashioned from animal skins and leather thongs. Hides were prepared by soaking the skins in water, then stretching them tight with wooden pegs and scraping the inside with a pumice stone until the skin was soft.

A contemporary visitor to the Santa Barbara coastline will see the oil rigs out in the bay, bringing up petroleum. The coast-dwelling Indians were the first to discover this resource. They found small seeps of asphaltum floating on the ocean surface, pushed up from the ocean floor.

Asphaltum, a thick, brown or black tarry substance, is a natural by-product of petroleum. The Indians used it as a glue to mend broken tools and attach knife blades and arrowheads to their shafts and as a sealant for baskets, boats, and eating vessels,

Clearly, California Indians lived according to the rule, "Waste not, and want not." The land was the source of their life and Indians believed it should be treated with respect and care. They viewed human life and the environment as interconnected, and therefore saw their role in the world as one of cooperation, not conquest. Before an Indian went out to hunt, he gave thanks to the deer. A hunter who failed to come home with game might say, "The deer don't want to die for me today."

Text 3

Hispanics and Anglos

Many Hispanics—people of Spanish or Mexican origin found themselves residing in the United States because of boundary changes. The separation of Texas from Mexico after 1836, the discovery of gold in California, and the extension of railroad lines broke the linkage of the Southwest and Mexico and reoriented the Southwest toward the United States.

Hispanic culture persisted in the region, but Anglos and European immigrants seized economic and political power. Hispanics retained their language, Roman Catholic religion, and community affiliations through newspapers, mutual-aid societies, and the church, but they lost power and status to Anglos. In Nueces County, Texas, at the time of the Texas Revolution (1836), Mexicans held all the land; twenty years later, they had lost it all. Commerce eclipsed their agricultural and ranching economy; *rancheros* and *vaqueros*—the cowboys—became obsolete. Although many Hispanics had fought for Texas independence, arriving settlers tended to treat them as inferiors. Within two generations Hispanics became strangers in their own land—second-class citizens on land where they had lived for generations.

Such conflict between immigrants and the society they joined paralleled the inner tensions experienced by individual immigrants. On the one hand they felt impelled to commit themselves wholeheartedly to their new country, to learn its language and adapt themselves to American ways. On the other hand they were rooted in their own cultural traditions—the familiar customs of the society of their birth, the words and ways that came intuitively and required no education.

For immigrants, becoming part of American society involved conflict, but once here they claimed their right to a fair economic and political share. Native Americans, however, like the Hispanics in the Southwest, were defending what they regarded as prior rights. Their land, their religions, and their ways of life came under constant attack because they were viewed as obstacles to expansion and economic growth.

Lesson 2 “Western Frontier”

The lesson focuses on the territorial growth of the United States.

Time: 2 hours

Materials: Pictures of the US map and the US flags.

Procedure:

- 1 The class is divided into pairs; students discuss in pairs the plan of the Civil War.
- 2 Volunteers represent the main points of the discussion about the Civil War to the whole class.
- 3 Think of the meaning of the word “Frontier” and try to define what it is.

*1 a: a border between two countries b obsolete: a stronghold on a frontier
2 a: a region that forms the margin of settled or developed territory b: the farthestmost limits of knowledge or achievement in a particular subject c: a line of division between different or opposed things <the frontiers separating science and the humanities -- R. W. Clark> d: a new field for exploitative or developmental activity.
(The Oxford Concise Dictionary. 1995. Oxford: Clarendon press.)*

4 Group-discussion: The class is divided into 2 groups. The first group is given an illustration with the US map and the second group is given an illustration with the US flag (see the Appendix Lesson 2) and each student gets a worksheet № 1.

The tasks:

- Analyze the map, find as much information as possible and fill in the worksheet (your part);
- Analyze the flags, find as much information as possible and fill in the worksheet (your part).

5 Work in pairs: (one student from the first group and one student from the second group work together) students share the information about the territorial growth of the United States and the forms of the US flag with each other and fill in the other part of the worksheet.

At the end of the discussion each student has in his/her Information portfolio the main facts picked out from the map and state flags.

HOMEWORK:

Write an essay starting from the phrase “In 1864 one man went in search of the frontier and found himself”. The essay should have 130-150 words.

Lesson 2

Appendix

Territorial Growth of the United States



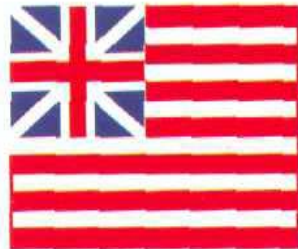
(Houghton Mifflin. *Atlas of American History*.1993. Educational Publishing Division. – P.27)

The History of the American Flag

(Teaching Illustrated Aid, Penguin Marketing Group)



1775 - NAVY JACK
One of the first Colonial
Flags with 13 Stripes.



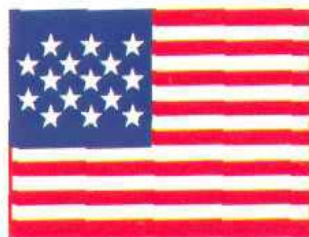
1775 - GRAND UNION FLAG
Used by John Paul Jones. Was
the first flag of rebellion.



1777 - BENNINGTON FLAG
Carried at the Battle of
Bennington.



1777 - FIRST NATIONAL FLAG
Adopted by Congress as first
official flag.



1795 - The Flag under the
SECOND FLAG ACT. Had 15 stars
& 15 stripes, one for each State.



50 star flag since admission of
Alaska & Hawaii, representing
50 United States.

Worksheet № 1

Year	MAP	Year	FLAG

Irkutsk State Railway Transport University Dances with Wolves

Read the information in Internet about Native Americans to speak about in the class Websites of Internet: American Indian Resource Directory

<http://www.indians.org/Resource/natlit/natlit.html>

The American Indian Resource Directory features links to Native American literature sites as well as a link to the very informative site, *History and Discussion of Native American Languages*, where you can learn about how American Indians are working to preserve their languages and heritage.

Illinois Historic Preservation Society

<http://www.state.il.us/hpa/Mounds.htm>

This website provides information about the historic Cahokia Mounds, the mound culture, and the prehistoric peoples who once inhabited the area. Pictures of the archeological remains and information about the Interpretive Center are also provided.

Language Policy -Endangered Languages

<http://ourworld.compuserve.com/homepages/JWCRAWFORD/brj.htm>

James Crawford's article "Endangered Native American Languages: What Is to be done and Why?" is a comprehensive and well-documented examination of the loss of Native American languages, what is being done to stem the loss, and why we should be concerned.

National Museum of the American Indian

<http://www.nmai.si.edu>

For descriptions of museum exhibits, teaching materials, articles on the construction and grand opening of the museum, and more, visit this Smithsonian website.

Native American Home Pages -Education

<http://www.nativeculture.com/lisamitten/education.html>

This site has numerous links to information on tribal colleges, native studies programs, and Indian education. Click on "General Indian Education Resources" to find information you could use in your classroom, such as the material from "American Indians and the Natural World."

Teaching Indigenous Languages Home Page <http://jan.ucc.nau.edu/~jar/TIL.html>

For descriptions of museum exhibits, teaching materials, articles on the construction and grand opening of the museum, and more, visit this Smithsonian website.

Linda Hogan

<http://voices.cla.umn.edu/newsite/authors/HOGANlinda.htm>

This website provides biographical information about Linda Hogan and a bibliography of her literary works.

Chickasaw Nation History

<http://www.rootsweb.com/~itc/hicka/> Information about the early history of the Chickasaw nation is presented here, along with links to the Chickasaw Nation Official Homepage and many other American Indian resources,

The Endangered Species Program

<http://endangered.fws.gov/>

This informative site presents information about the Endangered Species Act and the program developed to identify and protect the species of animal and plant life that are at risk of becoming extinct.

Meridel LeSueur

http://college.hmco.com/english/lauter/heath/4e/students/author_pages/modem/lesueur_me.html

This is a biographical site about Meridel LeSeur, an American political journalist and short story writer who was well-known in the 1930s. Learn about her life and the circumstances that influenced her writing.

Native American Indians

<http://www.nativeculture.com/lisamitten/nations.html>

Links on this site connect you to home pages of the Apache, Cherokee, Kiowa, Seminole, and many other Indian nations of North America,

The Trail of Tears

<http://www.cherokee.org/Culture/History-Page.asp?ID=2>

Read a brief history of the Trail of Tears, a name given to the trail the Cherokee and other Native Americans followed when they were forcibly removed from their original homes and resettled in Indian Territory.

(English Teaching Forum. 2004. October. – P. 40, 48)

WHILE-WATCHING SECTION

Lesson 3 Native American's Relationships with the Europeans

The section focuses on Native American's relationships with the Europeans through the film

Time: 5 hours

Materials: a video-recorder, video-tape with the film "Dances with the wolves"

Procedure:

The teacher greets students and starts the lesson by checking the homework.

After the teacher and students finished discussing the homework the teacher turns the video on.

NOTE FOR THE TEACHER: the given film does not have long monologues and can be shown during 2 classes (the film length is approx. 178 minutes) or it can be divided in several parts. We offer dividing the film in 5 parts to be watched, i.e.

- 1- from the start to the moment when the main character leaves the town (ford);
- 2- coming to the frontier, first meeting with Native Americans;
- 3- meeting a woman and relations with the neighboring tribe;
- 4- hunting buffalo;
- 5- the end of the film (leaving the tribe)

If a teacher decides to watch video as a set of 6 episodes (parts) then after watching every section there may be questions and tasks to the students.

Tasks to the 1st part (from the start to the moment when the main character leaves the town (ford);

- 1) Answer the following questions:
 - a) What is the name of the main character?
 - b) Describe this man, his appearance.
 - c) Does Dunbar's appearance correspond to his personality?
 - d) What army did the main character belong to (to the North or to the South)?
 - e) Why did not he stay in the field hospital?
 - f) What was he awarded for?
 - g) What military post did he choose?
 - h) Why did he choose that post?

- 2) Explain the reasons of Dunbar's action when he rode a horse along the neutral line.

Do you agree that "His heroism in the War is the result of a suicide charge that goes awry when none of the enemy can hit him" (John J. Puccio, film review)?

- 3) continue the phrase with your own ideas:
"If I were a real hero, I would"

Tasks to the 2nd part (coming to the frontier, first meeting with Native Americans)

- 1) Answer the following questions:
- Who was the person that went with Dunbar to the West frontier?
 - What did John Dunbar see when he arrived to the post?
 - Why did not he stay together with Dunbar at this post?
 - Whom did he meet at the post?
 - Why did the Native Americans steal his horse?
 - What did a Native American mean by saying "I am not afraid of you"?
 - What did Dunbar do to protect his post from aliens?
- 2) When Dunbar came to the post there was nobody. And he had to render his habitable alone. What did he do?
- 3) Think of the subjects that a person needs to live?
Rank the following things according to their importance to people's existence in that time in the USA:

gold, a gun, bread, woods, water, sugar, a map, salt, money, dish (plates, cups, spoons, etc.), a horse, a knife, friends, a passport (an identification card), a compass

Tasks to the 3rd part (meeting a woman and relations with the neighboring tribe)

- 1) Answer the following questions:
- Who did Dunbar meet when was going to the local Native American tribe?
 - What was the reaction of the tribe leaders when Dunbar came to the tribe with a woman?
 - What is the name of the woman met by Dunbar? d) What is this woman's nationality?
 - How did she happen to live in the Native American tribe?
 - What do you think, why Dunbar managed to make friends with this tribe?
 - What name did the tribe leaders give to John Dunbar?
- 2) Firstly John Dunbar did not know Sioux's language, but he communicated to them with a help of non-verbal ways using signs and mime.
Imagine that you are a newcomer to one of the Sioux's tribe and you do not speak their language.

Irkutsk State Railway Transport University Dances with Wolves

Take a card with a word without showing your card to the rest of the class, and explain its meaning using non-verbal signs.

CARDS:

A BUFFALLO	A GIRL	A WIGWAM
AN AXE	A TRIBE'S LEADER	A HORSE
A SOLDIER	A GUN	A TREE
A RIVER	COFFEE	TO DRINK
TO SMOKE	TO STAND	A FIST
RAIN	SNOW	LOVE

PEACE	WAR	DEATH
WANT TO SLEEP	I SAW BUFFALLOES	MY NAME IS BIG CLOUD
I AM NOT AFRAID OF YOU	I AM YOUR FRIEND	I WILL KILL YOU
PLEASE, SAVE ME	THIS IS A GIFT FOR YOU	WHAT IS YOUR NAME?

3) When John Dunbar came to the tribe he was given a name Dances-with-wolves, his woman's name was Stands-with-a-fist. Why were they given these names? Imagine that you are a tribe leader and you should give names to all your people, i.e. your groupmates. Think of the names you could give them and why. Make a list of the names in your copybooks. Read out 3 or 4 names you like best, but do not tell the real names of these students. Let them guess who it is.

Tasks to the 4th part (discussions: Hunting Buffaloes)

Buffalo – 1 a large Asian and African animal of the cattle family, with long flattish curved horns 2 also **bison** – a large cowlike animal formally common in Europe and N America, with a very large head and shoulders covered with hair. In the US in the late 1800s and early 1900s buffaloes were hunted for their skins to make **buffalo robes** and were almost extinct. The smaller numbers of buffalo made life more difficult for the Native Americans, who ate buffalo meat, and this worsened the disagreement between the Native Americans and white men.

(*Longman Dictionary English Language and Culture*. 2000. – Longman) Answer the following questions:

- a) How did the Indians treat the land?
- b) How did they see their role in the world?
- c) Why did they hunt buffalo?

Tasks to the 5th part (discussions: why did the lieutenant change his opinion?
What would you do if you were him? What is the end of the film?)

Task: take a card with information (3 facts). You should ask the questions on your card. If somebody asks you about information you have on card, you should answer this question. Every student has a right to ask only once, then the student next to him asks somebody.

For example-

- A- Natalya, do you know who was the only Native American whose portrait is featured on American Currency?
- B- Yes, I do. His name is Chief Running Antelope. Now it is my turn. Maxim, do you know, where the Sioux tribe lived?
- C- Sorry, I do not know. It is my turn now. Sahra, do you know....?

After all the questions are asked and answered a teacher gathers the cards and check what students remember about life of Sioux tribe with a help of Quiz.

Homework: Read the memorable quotes from the film (see the Appendix Lesson 3) and formulate their main ideas.

Lesson 3

Appendix

#1

- 1) Sioux tribe is actually a confederation of Native North American tribes, the dominant group of the Hokan-Siouan linguistic stock, which is divided into several separate branches.
- 2) The Sioux supported the British against the United States in the American Revolution
- 3) The Lakota Language Consortium project started publication of a Lakota language textbook series in 2004.

#2

- 1) **Sioux Chief Running Antelope** is the only Native American whose portrait is featured on American Currency.
- 2) The last major conflict fought by the Sioux was the battle of Wounded Knee, Dec. 29, 1890
- 3) The Lakota Language Consortium project was initiated in 2002

#3

- 1) The insensitive portrayal of Chief Running Antelope created a political scandal between the Pawnee and the Sioux tribes.
- 2) In 1867 a treaty was concluded by which the Sioux gave up a large section of territory and agreed to retire to a reservation in SW Dakota before 1876.
- 3) The Lakota Language Consortium project is promising start on the road to Lakota language

#4

- 1) . The United States concluded treaties with the Sioux in 1815, 1825, and 1851.
- 2) Today they number over 100,000.
- 3) The occupation lasted 70 days, during which about 300 persons were arrested by Federal agents

#5

- 1) Wahpekute, Mdewakantonwan, Wahpetonwan, Sisitonwan (who together formed the Santee or Eastern division, sometimes referred to as the Dakota), the Ihanktonwan, or Yankton, and the Ihanktonwana, or Yanktonai (who form the Middle division, sometimes referred to as the Nakota), and the Tetonwan, or Teton (who form the Western)
- 2) A portion of the Sioux under Little Crow rose in 1862 and massacred more than 800 settlers and soldiers in Minnesota. The discovery of gold in the Black Hills and the subsequent rush of prospectors brought resistance under the leadership of such chiefs as Sitting Bull, Red Cloud, Rain-in-the-Face, Crazy Horse, American Horse, and Gall
- 3) In Feb., 1973, about 200 Native American supporters, mostly Sioux, of the American Indian Movement seized control of the hamlet of Wounded Knee, S.Dak., demanding U.S. Senate investigations of Native American conditions

Information for the teacher

Sioux Tribe



Sioux Chief Running Antelope

A confederation of Native North American tribes, the dominant group of the Hokan-Siouan linguistic stock, which is divided into several separate branches. The Sioux, or Dakota, consisted of seven tribes in three major divisions: Wahpekute, Mdewakantonwan, Wahpetonwan, Sisitonwan (who together formed the Santee or Eastern division, sometimes referred to as the Dakota), the Ihanktonwan, or Yankton, and the Ihanktonwana, or Yanktonai (who form the Middle division, sometimes referred to as the Nakota), and the Tetonwan, or Teton (who form the Western division, sometimes referred to as the Lakota). The Tetons, originally a single band, divided into seven sub-bands after the move to the plains, these seven including the Hunkpapa, Sicasapa (or Blackfoot), and Oglala.

Sioux Chief Running Antelope is the only Native American whose portrait is featured on American Currency. Portraying the Chief in a Pawnee headdress, rather than his Sioux tribal headdress, created a political scandal. This insensitive portrayal of Chief Running Antelope created additional ill will between the Pawnee and the Sioux tribes.

Relations with White Settlers

In relations with the white settlers all the divisions of the Sioux have a similar history. The Sioux became friendly with the British after the fall of the French power

and supported the British against the United States in the American Revolution and (with the exception of one chief, Tohami, also known as Rising Moose) in the War of 1812. The United States concluded treaties with the Sioux in 1815, 1825, and 1851. A portion of the Sioux under Little Crow rose in 1862 and massacred more than 800 settlers and soldiers in Minnesota; this revolt was suppressed but unrest continued

In 1867 a treaty was concluded by which the Sioux gave up a large section of territory and agreed to retire to a reservation in SW Dakota before 1876. The discovery of gold in the Black Hills and the subsequent rush of prospectors brought resistance under the leadership of such chiefs as Sitting Bull, Red Cloud, Rain-in-the-Face, Crazy Horse, American Horse, and Gall. In this revolt occurred the famous last stand by Gen. George Armstrong Custer. The last major conflict fought by the Sioux was the battle of Wounded Knee, Dec. 29, 1890, which resulted in the massacre of over 200 Native Americans.

The Sioux Today

Today they live mainly on reservations in Minnesota, Nebraska, North Dakota, South Dakota, and Montana; they number over 100,000. In Feb., 1973, about 200 Native American supporters, mostly Sioux, of the American Indian Movement seized control of the hamlet of Wounded Knee, S.Dak., demanding U.S. Senate investigations of Native American conditions. The occupation lasted 70 days, during which about 300 persons were arrested by federal agents.

In 2002, the [Lakota Language Consortium](#) project was initiated and restructured in 2004 to begin publication of a Lakota language textbook series. The project is promising start on the road to Lakota language revitalization.

Memorable Quotes from Dances with Wolves

[John Dunbar](#): The strangeness of this life cannot be measured: in trying to produce my own death, I was elevated to the status of a living hero.

[Ten Bears](#): Let us smoke a while.

[John Dunbar](#): [*voiceover*] With Ten Bears, it was always more than a while. There was purpose in everything he did, and I knew he wanted me to stay. But I was sure of myself. I would be an excuse, and that's all the Army would need to find this place. I pushed him as far as I could to move the camp. But in the end, he only smiled and talked of simple pleasures. He reminded me that at his age, a good fire was better than anything. Ten Bears was an extraordinary man.

[Sgt. Bauer](#): Turned injun, didn't yeh.

[Kicking Bird](#): I was just thinking that of all the trails in this life there is one that matters most. It is the trail of a true human being. I think you are on this trail and it is good to see.

[Stands With a Fist](#): My place is with you. I go where you go.

[John Dunbar](#): Dunbar, not Dumb Bear.

Irkutsk State Railway Transport University Dances with Wolves

Major Fambrough: You wish to see the frontier?

John Dunbar: Yes sir, before it's gone.

[Dunbar has found an old skeleton on the prairie]

Timmons: I'll bet someone back east is going, 'Now why don't he write?'

John Dunbar: [writing in his diary] If it wasn't for my companion, I believe I'd be having the time of my life.

Wind In His Hair: Dances With Wolves. I am Wind In His Hair. Do you see that I am your friend? Can you see that you will always be my friend?

[Ten Bears shows Dunbar an old Spanish Conquistador's helmet]

Ten Bears: The white men who wore this came around the time of my grandfather's grandfather. Eventually we drove them out. Then the Mexicans came. But they do not come here anymore. In my own time, the Texans. They have been like all the others. They take without asking. But I think you are right. I think they will keep coming. When I think of that, I look at this helmet. I don't know if we are ready for these people. Our country is all that we have, and we will fight to keep it.

Major Fambrough: Sir knight? I've just pissed in my pants... and nobody can do anything about it.

Ten Bears: You are the only white man I have ever known. I have thought about you a lot. More than you think. And I understand your concern. But I think you are wrong. The white man the soldiers are looking for no longer exists. Now there is only a Sioux named Dances with Wolves.

Stands With a Fist: [translating for Kicking Bird] He thanks Dances with Wolves for coming.

John Dunbar: Who is Dances with Wolves?

Stands With a Fist: It is the name all the people are calling you now.

Lt. Elgin: You bash that prisoner one more time, I'll put those shackles on you.

Toughest Pawnee: Only a white man would make a fire for everyone to see.

Pawnee #1: Maybe there's more than one.

Pawnee #2: There may be three or four.

Toughest Pawnee: I know three or four who will not be making the trip home.

POST-WATCHING SECTION

Lesson 4 The Harmony in Nature the Harmony in Soul (Music Lesson)

The lesson focuses on the music used in the film.

TIME: 2 hours

MATERIALS: Copies of the musical fragments (The Fire Dance, Buffalo Hunt, John Dunbar Theme, Falling in Love) – on the tape – cassette; copy of a worksheet for each student.

PREPARATION: Make enough copies of the Worksheet №2 to give one to each student.

PROCEDURE:

1. The students discuss their homework (the main ideas of the memorable quotes of the film: e. g. *the strangeness of this life, the trail of a true human being,*

Our country is all that we have, and we will fight for to keep it)

2. Study the vocabulary:

John Barry
the art of orchestral film scoring
vital
a strictly symphonic approach
a massive scale
the powerful journeying theme
a kind of quiet cinematic poetry
the gorgeous visuals
lush score
reflective tone
classic score
imagination
a powerful, tender and epic score.
the John Dunbar theme
The love theme
journeying theme
a curious composing manner

3. Group discussion:

- Did you like the way music was used in the film? Why or why not?
How would you have used music in the film?
- Did you like the way color was used in the film? Why or why not?
How would you have used color in the film?

The teacher elicits the students' ideas and writes special nouns and adjectives on the board.

e.g. NOUNS **1 music**, harmonious sound, "the only universal tongue" – Samuel Rogers, "the universal Language of the mankind" – Longfellow

2 melody, melodiousness, **tunefulness**, musicalness, musicality; **tune, tone**, musical sound, musical quality, tonality; sweetness, dulcetness, mellifluence, mellifluousness

3 piece, opus, **composition**, production, work; **score**; **arrangement**, adaptation, orchestration, harmonization, setting; **form**; transcription, accompaniment

ADJECTIVES **1 musical, musically inclined**, musicianly, with an ear for music; virtuoso, virtuose, virtuosic

2 melodious, melodic, **musical**, music-like; **tuneful**, tunable; fine-toned, tonal, **pleasant-sounding**, agreeable- sounding, pleasant, appealing, agreeable, catchy, singable; **euphonious** or euphonic, **lyric, lyrical**, melic; lilting, songful, songlike; **sweet, dulcet**, sweet-sounding, achingly sweet, sweet-flowing; honeyed, mellifluent, mellifluous, mellisonant, music-flowing

3 harmonious, harmonic, symphonious; harmonizing, **chiming**, blending, well-blended, blended, concordant, consonant, accordant

4 instrumental, orchestral, symphonic, concert; dramatico-musical

4 The students listen to the music from the title sequences of four different parts of the film and fill in the worksheet № 2.

5 The students listen to the music once again and check their answers. They read their adjectives to the class and all the rest add the ones to their lists.

6 Small - group discussion: the class is divided into 4 groups according to the themes and each group represents the summary of the discussion to the class.

What role does the music play in the film?

7 Group – discussion:

The class is divided into 2 groups. Each group gives the arguments for:

Is “Dances with Wolves” a Western or a Historical Drama?

8 Students write a small composition in one of the themes “Fire Dance“, “Buffalo Hunt“, “The John Dunbar Theme“, “The Love Theme“ and represent their compositions to the classmates.

Homework: 1) Task 8 can be given as homework; 2) listen to the song (or read it – see the Appendix) and describe the author’s dream.

Lesson 4

Appendix

WORKSHEET № 2

Theme	Numbers	Adjectives
“Fire Dance”		
“Buffalo Hunt”		
The John Dunbar Theme		
The Love Theme		

Irkutsk State Railway Transport University Dances with Wolves

1. Oh, give me a home where the buffalo roam.

Where the deer and the antelope play,

Where seldom is heard a discouraging word

And the skies are not cloudy all day.

Chorus: Home, home on the range, Where the deer and the antelope play, Where seldom is heard a discouraging word,

And the skies are not cloudy all day.

2. How often at night where the heavens are bright

With the light from glittering stars,

Have I stood there amazed and asked as I gazed their glory exceeds that of ours.

Chorus:

3. Oh, give me a land where the bright diamond sand

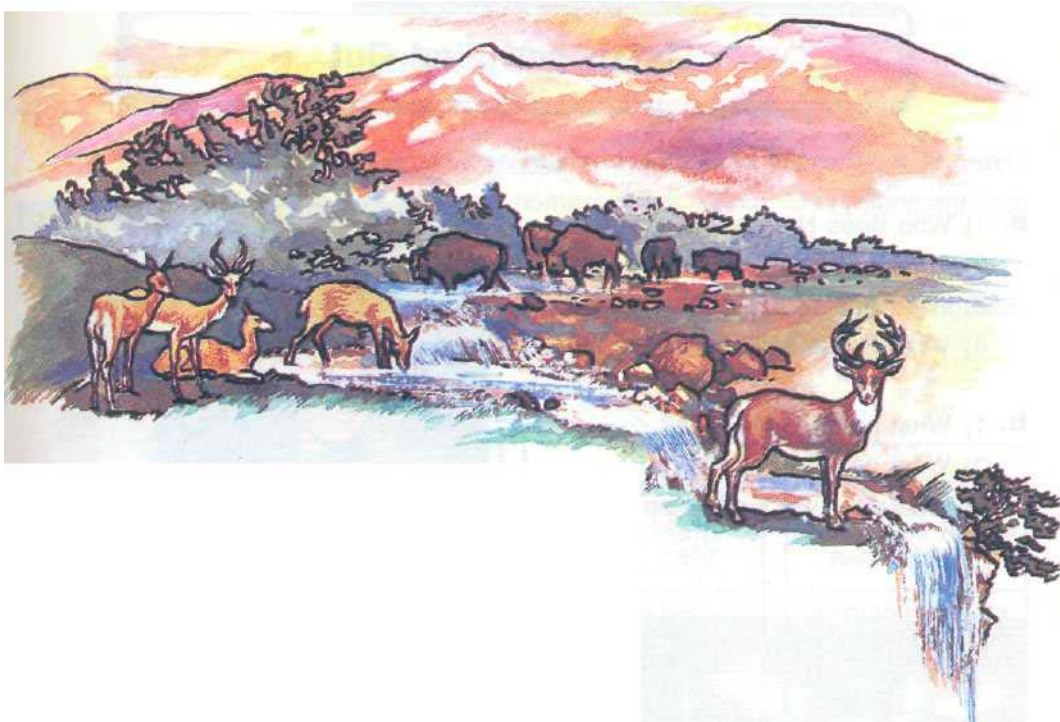
Flows leisurely down the stream.

Where the graceful white swan goes gliding along

Like a maid in a heavenly dream. Chorus:

(Breuster M. Higley, Daniel E. Kelly. *Home on the range*.

Т.Кlementieva, J.Shennon. *Happy English*. 1994. Обнинск. Титул. – С.97)



DANCES WITH WOLVES

Author: Yekaterina Susanina
Krasnodar, Non-Government Educational Institution
“Britannia-Kavkaz”

The lesson plan is intended for use in an American Studies course, it can be adapted for General English course as well.

Age: Adult (16+).

Level: Upper Intermediate.

Time Required: 6-8 hours of in-class activity over a period of one or two weeks.

Topic: SYMBOLS OF THE NATION. AMERICAN OLD WEST

Step One. Pre-Viewing Activities. Introducing the topic. Internet research.

Step Two. Screening *DANCES WITH WOLVES*. While-Viewing Activities.

Step Three. Post-Viewing Activities. General comprehension check. Working with the vocabulary.

Step Four. Post-Viewing Activities. Film discussion.

Step Five. Writing assignments.

STEP ONE

PRE-VIEWING ACTIVITIES

Task.

Dances With Wolves," a three-hour epic about the frontier West in 1860s.

Visit University of Wisconsin American History website to find out about American West.

http://us.history.wisc.edu/hist102/weblect/lec03/03_preamble.htm

http://us.history.wisc.edu/hist102/weblect/lec03/03_02.htm

http://us.history.wisc.edu/hist102/weblect/lec03/03_03.htm

http://us.history.wisc.edu/hist102/weblect/lec03/03_04.htm

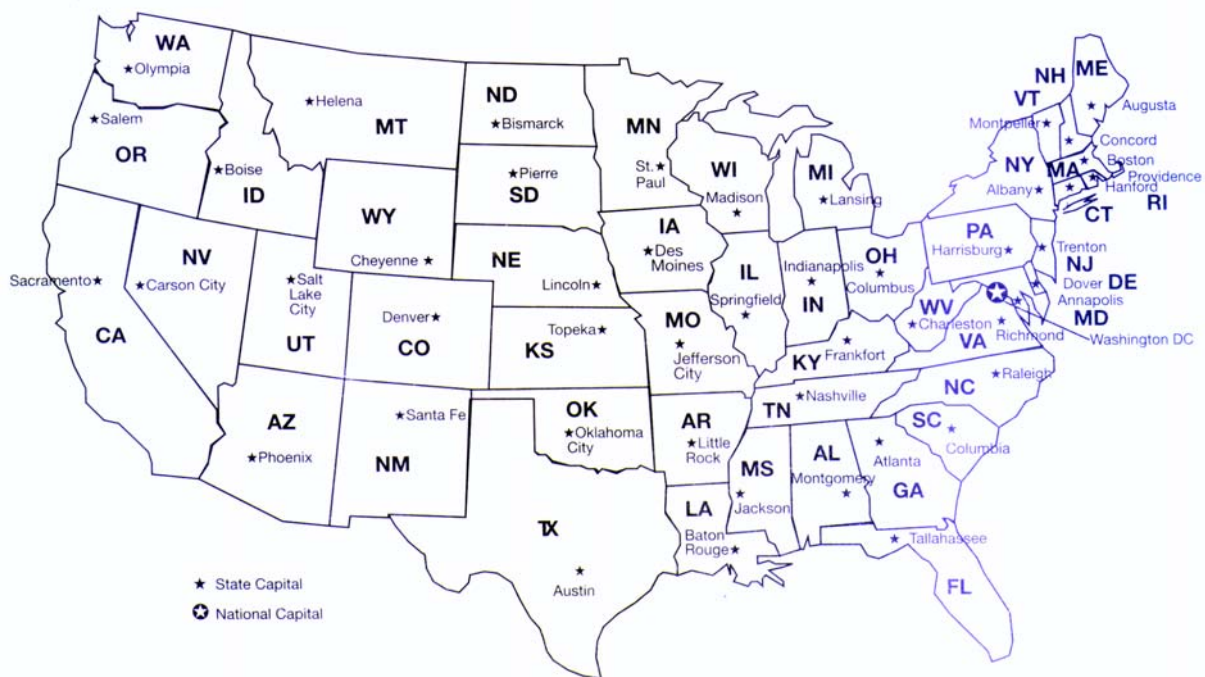
http://us.history.wisc.edu/hist102/weblect/lec03/03_05.htm

http://us.history.wisc.edu/hist102/weblect/lec03/03_06.htm

Be ready to discuss the questions in class.

- What is American West geographically? Can you name the western states of the USA?
- What is the “Old West” phenomenon? When did it start and finish?
- What important events in the history of the USA happened during its time?
- What images are usually associated with the “Old West”? Where does this imagery come from?
- Who is Frederick Jackson Turner? What did he write in his article "The Significance of the Frontier in American History"?
- How did Turner explain American development? What is his definition of the “frontier”? What is its effect in American history?
- What is “Frontier Strip”? Can you find it on the map?

- Do you think that there is some connection between geographical conditions people live in and the way they learn to act, social development itself? What qualities could the settlers develop in response to geography? Give your reasoning.
- Why is the image of the cowboy formed by popular culture so strong? How does it differ from reality?
- Do you agree that civilization inevitably subordinates the individual? Who were the victims of expansion and progress in the Wild West?
- What were the results of “peace policy”? How were the original inhabitants of the country treated?
- Is American Old West a significant national symbol? Give your reasoning.



You can also visit Wikipedia to find the answers to the questions.

- http://en.wikipedia.org/wiki/Frontier_Strip
- http://en.wikipedia.org/wiki/American_Wild_West
- <http://en.wikipedia.org/wiki/Frontier>

STEP TWO

SCREENING DANCES WITH WOLVES. WHILE-VIEWING ACTIVITIES.

Task .

As you watch the movie, find the answers to the following questions.

1. How is John Dunbar elevated to the status of a living hero?
2. What is the main character’s military rank?
3. Why does Dunbar request reassignment to the West?
4. What does he discover when he arrives at Fort Sedgewick (his post)?
5. What kind of notes does Dunbar make in his journal?
6. Who is Two Socks and what is his role in the story?

Krasnodar NGO Britannia-Kavkaz Dances with Wolves

7. Why is Dunbar eager to enter into the life of the Sioux? How does John develop relationship with the Indians? How do they overcome mutual distrust?
8. How are the Indians depicted in the movie? What are the essentials of the tribe life?
9. Why does Dunbar want to join his Sioux friends in a war party against the Pawnees?
10. What is Stands With a Fist life story? Why was she raised by the Sioux?
11. Why is Dunbar given the name Dances with Wolves by his new friends? What other Sioux names from the film can you remember?
12. What does John go back to Fort Sedgewick for? What has changed there?
13. How is he met by the Union soldiers? What do you think is the reason for that?
14. Why does John, being captured, refuse to speak English to American soldiers?
15. Why does Dances with Wolves decide to leave the tribe in winter? How do the Sioux take the news?
16. What is the future of the Sioux people according to the movie?

Task.

Note who in the movie said it and in connection with what.

- With Ten Bears, it was always more than a while. There was purpose in everything he did, and I knew he wanted me to stay. But I was sure of myself. I would be an excuse, and that's all the Army would need to find this place. I pushed him as far as I could to move the camp. But in the end, he only smiled and talked of simple pleasures. He reminded me that at his age, a good fire was better than anything. Ten Bears was an extraordinary man.
- I was just thinking that of all the trails in this life there is one that matters most. It is the trail of a true human being. I think you are on this trail and it is good to see.
- We will shoot some arrows into the white man. If he truly has medicine, he will not be hurt. If he has no medicine, he will be dead.
- My place is with you. I go where you go.
- -You wish to see the frontier?
-Yes sir, before it's gone.
- If it wasn't for my companion, I believe I'd be having the time of my life.
- You are the only white man I have ever known. I have thought about you a lot. More than you think. And I understand your concern. But I think you are wrong. The white man the soldiers are looking for no longer exists. Now there is only a Sioux named Dances With Wolves.
- -He also asks if you would watch over his family while he is gone. This thing he asks of you is a great honor.
- Tell him I would be happy to watch over his family.
- The white men who wore this came around the time of my grandfather's grandfather. Eventually we drove them out. Then the Mexicans came. But they do not come here any more. In my own time, the Texans. They have been like all the others. They take without asking. But I think you are right. I think they will keep coming. When I think of that, I look at this helmet. I don't know if we are ready for these people. Our country is all that we have, and we will fight to keep it.

- Dances With Wolves. Do you see that I am your friend? Can you see that you will always be my friend?

STEP THREE

POST-VIEWING ACTIVITIES

Task.

Read an extract from the plot summary. It contains some factual mistakes. Correct the mistakes and write your own summary for *Dances with Wolves*.

The time is 1863, during the War of Independence. After his heroic action in a battle, Major John Dumb Bear, a Union officer, asks for a new post in the West, saying he wants to see the buffalo before they disappear. When, finally, he arrives at his post, Fort Sedgewick, he discovers an abandoned Indian camp.

There in the wilderness John gets settled and finds a journal in which he reports the events of his childhood. One day a wolf appears. The soldier names his new companion White Fang for the whiteness of his teeth.

Then some Indians come. John is a bit scared of them and the world they represent. However, he overcomes his doubts and enters into the life of the Iroquois tribe. He teaches them the English language and is greeted with open smiles and looks of appreciation.

In the tribe there is a beautiful young white woman, originally named Catherine but now called Stands in the Mist. She was kidnapped by the tribe from her family.

John is so eager to be with the Indians that he offers to join his friends in a war party against the Union soldiers. The chief understands that this would be very good for everyone and John becomes a hero when the soldiers make an attack.

As used to be said, he goes native and sheds his white-man's ways.

Task.

Say it in your own words, paying attention to the italicized parts.

1. In trying to produce my own death, *I was elevated to the status of a living hero.*
2. The post is *in exceedingly poor condition*, and I have assigned myself clean-up duty beginning tomorrow.
3. The bloody *slaughter* continues in the east.
4. I *deduced* that you're an Indian fighter.
5. Supplies are *abundant*, and the country is everything I dreamed it would be.
6. I would *conclude* he's *a man of weight* among his people.
7. I think this is a person with which *treaties might be struck*.
8. There's been *an exciting breakthrough* with the Indians.
9. Their *efficiency* and the speed at which they moved was enough *to impress* any military commander.
10. If you'll guide us to these camps and *interpret*, your conduct will *be re-evaluated*.
11. Our country is all that we have, and *we will fight to keep it*.
12. *I am speaking in half-truths*.
13. Tomorrow we will *strike* the village...
14. I'll *catch up*.
15. You *turned Injun*, didn't you?

Task.

Choose to fill in the gaps in the following sentences.

My presence here..... have been reported by now.

- a) shall
- b) must
- c) will

He won't eat from my hand, but he never fails to alert me when..... is wrong.

- a) anything
- b) nothing
- c) something

Do not know how many more are.....the vicinity...

- a) in
- b) at
- c) on

Nothing I've been..... about these people is correct.

- a) said
- b) told
- c) informed

The field was proof enough that it was a people without value and without soul, with no.....for Sioux rights.

- a) attention
- b) concern
- c) regard

....., I have become a celebrity.

- a) in short
- b) at short notice
- c) in the short run

The wagon tracks leading the way left.....doubt, and my heart sank, as I knew it could only be white hunters.

- a) little
- b) a little
- c) few
- d) a few

But I know Kicking Bird is.....with me.

- a) frustrated
- b) frustrating

It had been fought to preserve the winter food.....to protect the women and children.

- a) stores
- b) storage
- c) storey

Your status as a traitor might..... should you choose to cooperate with the United States Army.

- a) improve
- b) have improved
- c) be improving

Andword that came to mind was harmony.

- a) the only
- b) an only
- c) only

White men are.....rifles.

- a) surely to have
- b) sure have
- c) sure to have

I can.....of the clues left me here.

- a) make no sense
- b) make no senses
- c) make any

AndGod may be, I thank God for this day.

- a) whichever
- b) whatever
- c) whenever

STEP FOUR

POST-VIEWING ACTIVITIES

Film Discussion

1. *Dances with Wolves* has been called a "revisionist western" - a movie that reversed the traditional roles of Cowboys and Indians. Do you agree with this opinion? Give your reasoning. Is it possible to say that the film breaks stereotypes in presenting Native Americans? Union soldiers?
2. Is Lieutenant John Dunbar the typical western hero or his representation is more complex? Why is nothing said about John Dunbar's past apart from his act of suicidal courage?
3. John Dunbar says, "I want to see the West before it is gone." What does he mean by his words?
4. Can you mark the moment in the film when Dunbar finally rejects his old culture to accept his new one?
5. How is the change in John Dunbar's relationship with the Indians reflected in his costume and appearance? How do they change as he becomes more involved with the Indians and their way of life?
6. What means are used to make the film as authentic as possible?
7. Why do the characters speak Lakota in some scenes and the dialogue is translated with English subtitle?
8. Comment on the choice of the countryside and the weather change according to the action on the screen and the mood the director wants to create. Give examples.
9. How does music help to underline the narrative of the film?

STEP FIVE

WRITING ASSIGNMENTS

Write (200-250 words) about a phenomenon in the history of USA and Russia which has played a significant role in the country's development and become its national symbol.

DANCES WITH WOLVES

Authors: **Tatiana Babak, Irina Bitner, Maria Tkachenko,
Tatiana Sofronova**
Krasnoyarsk State Pedagogical University

Level: upper-intermediate to advanced

Topic: Relations between white settlers and the Native Americans

Activities: Screening of Dances With Wolves
Internet research
Pre- and post-film discussion
Report writing

Timeline: Six to eight hours of in-class activity

Pre-film discussion

- Whole-group discussion

The history of Native Americans is written in blood. Thousands were killed, others were forced onto reservations, many died of starvation; a lot of Native American groups disappeared. The process of uprooting Native Americans was going on for a long time. They were forced to leave their lands. According to President Jackson's (1829-1837) federal policy Indian tribes were removed to the lands west of the Mississippi. The removal of Indians kept going forward. The wars with them ended in the 1880s. However, even in the first half of the 20th century they were deprived of millions acres. Native Americans always asserted their rights.

- When did the confrontation between Indian tribes and white settlers begin? Do you know any facts connected with the problem?
- What Indian tribes do you know?
- What do you know about dramatic confrontation of Indians and white people in the history of America?
- What problems were typical of Native American communities in the 19th century? What problems do they still face?
- What other minorities in the USA apart from Native Americans do you know?

“Lakota, the language used in the movie *Dances With Wolves* appears to be dead. No native speaker could be found to act as adviser to the film crew.”

(from: Bryson B. *Made in America. An Informal History of the English Language in the United States.* New York: Avon Books, 1994. P.133 ISBN: 0380713810.)

- What role does a language play in the ethnic identity of the nation?

- Home task

Research the following questions.

- When were Native Americans made citizens of the USA?
- What tribe was the most numerous and powerful in the 19th century?
- What do you know about the Trail of Tears?
- What happened at the Oglala Sioux village of Wounded Knee?
-

- Screening of *Dances With Wolves*

While watching the film note down in what connection the following was said.

Describe the episode. Make your comment.

- "... You are crazy man, lieutenant."
- "... I've made my first contact with the wild Indian."
- "... They don't ride well, they don't shoot well, they are dirty."
- "... I've become a target and a target makes a poor impression."
- "... Nothing I've been told about these people is correct; they are not beggar men and thieves..."
- "... Introductions should come first."
- "... Be sure, I've become a celebrity... ."
- "... Who would do such a thing? The field was proof enough that those were people without value, without soul..."

Take notes to answer the following questions:

What is the historic background of the events described in the film?

What war did the hero of the film participate in?

In what condition did John Dunbar find the frontier post?

What was the Sioux tribe mode of life? What were some of the traditions?

What was John's only company in the post?

How did John Dunbar get his name 'Dances with Wolves'?

- **Post-film discussion**

Characterize John Dunbar – warrior, John Dunbar – person and John Dunbar-friend.

In one of the episodes of the film John Dunbar says: “... *I’ve never known a people so eager to love, so devoted to family, so dedicated to each other. And the only word that came to mind was harmony*”. What is your understanding of harmony of existence? Discuss the spread of opinion in the group.

Read the *Filmtracks Editorial Review* on the tracks of “Dances With Wolves” by John Barry. Expend on the three basic music themes of the film mentioned in the review. Does the music enhance the impressions the film makes on the audience?

*“Dances With Wolves: (John Barry) In the late 1980's, John Barry was already beginning to suffer from a lengthy string of illnesses that would largely sideline him as the 1990's progressed. After winning the Academy Award for **Out of Africa**, he would suffer a ruptured esophagus and would later dedicate his score for **Dances With Wolves** to the doctors that saved his life. Already, Barry's shameless self-repetition in style was beginning to take a toll on his career. With **Raise the Titanic**, **High Road to China**, and **Out of Africa** (among others) all beginning to sound very alike in structure, **Dances With Wolves** was really Barry's last attempt --whether he knew it at the time or not-- to take this broad string, simple theme style and parade it at its best. While Barry would continue scoring large-scale dramas and garner an Academy Award nomination two years later for **Chaplin**, the quality of his production after 1995 would decline rapidly and he would suffer from rejected scores, a nasty court battle over the ownership of the James Bond theme, and continued illness. That said, **Dances With Wolves** was a simple, yet classic score by any standard of the imagination, and is still recognized as such today. Three main themes --all of which memorable-- are combined to make a powerful, yet tender and epic score. The John Dunbar theme (the main one) can be heard in any elevator or department store atrium. Technically speaking, it is extremely similar to Barry's other heavily dramatic themes of the 1980's, but as fortune would have it, the theme was the right melody for the right film at precisely the right time (reinvigorating the entire of the concept of the Western for the 1990's). After a decade of endless performances and re-uses of this primary theme from **Dances With Wolves**, however, many people (and even a few Barry fans) seek out the more obscure parts of the score for their enjoyment. The love theme, for instance, extends from previous Barry scores as well, but manages to capture the same magic as the other themes.*

*Arguably the best of the themes is the journeying theme (associated with Fort Sedgewick), which can be heard primarily in the third track. Barry, in a curious composing manner, sometimes manages to write a small, secondary theme for his assignments that is actually better than the main theme for a film... and **Dances With Wolves** is no exception. This is not to discredit the John Dunbar theme, though. Any person who watches American football on television immediately recognized it mixed in during the United Way commercials for over ten years. As previously published by*

*Jerry McCulley with great accuracy, "Utilizing Wagnerian structure, Barry's three main themes recur in magisterial symphonic form. The memorable "John Dunbar" theme alone has become an almost subconscious part of modern life, utilized as Muzak and underscore for public events great and small. Barry's skills as an arranger color his themes in subtly shifting orchestral hues, giving even the most repeated melodic passages new emotional weight. Barry's rich music is living proof that the art of orchestral film scoring is still alive and surprisingly vital in the '90s." Barry chose to score the film from Dunbar's point of view, dismissing any idea of recording authentic Sioux music and instead taking a strictly symphonic approach on a massive scale. Cynics have raised the point that Barry's only attempt at Native American music (**White Buffalo**) was by no means a success --in fact, many would consider it a monumental failure in his career-- and that Barry would have been incapable of any other type of score than the one he wrote. And yet, his approach worked wonders, and today, many of the tracks from the score have been re-recorded by various recording groups for other labels. The last recording of the 1990's came from the City of Prague Philharmonic, who performed the film version of the "Buffalo Hunt" sequence in stunning surround sound (available on the Silva Screen label). Again, however, the powerful journeying theme has remained unfortunately neglected in the majority of the re-recordings so far. The original recording by Barry has had its own long story on album.*

*Several releases of the score are available. The original release that accompanied the film's popularity in 1990 contains all the necessary music, and is readily available many years later. The Gold release of **Dances With Wolves** in 1995 (the "Definitive Collector's Edition,") was one of a string of "gold" releases made available for highly popular, best-selling scores (eventually including **Schindler's List** and **Apollo 13**). This (supposedly) limited gold release has three additional tracks of music, none of which appear directly in the film. The last two tracks are pop versions of the themes from the film. The first one, encompassing the John Dunbar and journeying themes, is quite nice, but the second one is a rather awkward combination of James Bond style and John Dunbar substance. These two cues are the same tracks contained on a promo circulated to radio stations for mass appeal. The third previously unreleased track (at least on **Dances With Wolves** CDs, that is) is the "Fire Dance" track from the Narada album, *Last Frontier*, and it is very misplaced in the middle of Barry's score. In 2004, as part of a celebration of Barry's 70th birthday, Sony released **Dances With Wolves** once again, removing the pop tracks and featuring about twenty minutes of previously unreleased material and alternate versions of famous cues that were also previously unavailable in original form. The extended material is sprinkled through the album with a few negligible extra minutes in existing cues. The full film versions of the "Buffalo Hunt" and "John Dunbar Theme," as well as an extension of the love theme in "Falling in Love," are welcomed additions. Unless you are a serious John Barry collector, however, this expanded album may not offer you much more satisfaction than the gold one from 1995. Despite the press stating that the 2004 Sony album is the "entire" score, Barry reportedly recorded 100 minutes of music for **Dances With Wolves**, and thus it is likely not complete. Sadly, if you put all of the pop and other alternate versions of this music together on one set, it would have to encompass two CDs. No matter which*

Krasnoyarsk State Pedagogical University Dances with Wolves

version you find and enjoy, *Dances With Wolves* remains the crowning achievement in Barry's career, and stands as a score of historical and popular influence for an entire generation."

(<http://www.filmtracks.com>)

Study the information on the film *Dances With Wolves* and formulate the last three options having discussed them in small groups:

United States, 1990

U.S. Release Date: October 1990

Running Length: 3:03 (long version: 3:44)

MPAA Classification: PG-13 (Violence, animal deaths, discreet sex & nudity)

Theatrical Aspect Ratio: 2.35:1

Cast: Kevin Costner, Mary McDonnell, Graham Greene, Rodney A. Grant, Floyd Red Crow Westerman, Tantoo Cardinal, Robert Pastorelli, Charles Rocket, Maury Chaykin, Jimmy Herman, Nathan Lee Chasing His Horse

Director: Kevin Costner

Producers: Jim Wilson and Kevin Costner

Screenplay: Michael Blake, based on his novel

Cinematography: Dean Semler

Music: John Barry

U.S. Distributor: Orion Pictures

In English and Lakota with subtitles

Theme: _____

Message: _____

Covered problems: _____

- Report writing

Read the review of *Dances With Wolves* by James Berardinelli from <http://efil.mcritic.com/festivals.php>, write your own opinion essay on the film.

A Film Review by James Berardinelli

"There was a time when the western was one of Hollywood's most popular genres. Whether it was Gary Cooper standing tall in High Noon, Burt Lancaster and Kirk Douglas taking out the Clantons in Gunfight at the O.K. Corral, John Wayne fighting the Apaches in Rio Grande, or Clint Eastwood looking more bad than good or ugly in Sergio Leone's trilogy, the Old West was a sure way to break into the black at the box office. But that was during the '50s and '60s. Since then, another cinematic generation has taken over and the western has gone the way of the musical. In 1990, while it wasn't yet as extinct as the Sabertooth Tiger, it was definitely on the endangered species list - until Kevin Costner came along and singlehandedly breathed new life into the genre. Suddenly, in the span of three years, two westerns had captured the Best Picture Oscar

(Dances with Wolves and Unforgiven). And, while this newfound popularity didn't come close to challenging what had once been, film makers could take solace that they would not be summarily denied funding the moment they mentioned the words "Old West."

When Kevin Costner made Dances with Wolves, he was at the height of his popularity. The debacles of [Waterworld](#) and [The Postman](#) were still years in the future. As an actor, he was riding the crest of a motion picture wave that included Silverado, No Way Out, The Untouchables, Bull Durham, and Field of Dreams. Dances with Wolves, which gave Costner the triple hat of performer, producer, and director, was one of the most ambitious and impressive debuts of any novice film maker in the past three decades. In the '90s, it is only one of two films lasting longer than three hours to have grossed more than \$100 million domestically (the other being [Titanic](#)), showing that the public loved it as much as the critics.

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setup, but the gorgeous visuals, lush score (by John Barry), and reflective tone makes it a pleasant introduction.

The story moves into high gear with the arrival of the Sioux, led by the thoughtful Kicking Bird (Graham Greene) and the tempestuous Wind in His Hair (Rodney A. Grant). At first, there is mutual distrust, but, as Dunbar and the Sioux interact and begin to communicate (each learning a few words of the other's language), they form a truce, then a bond. With every passing day, Dunbar finds himself more and more infatuated with the Sioux way of life. And his interaction with them becomes even easier when Stands With A Fist (Mary McDonnell), a white woman who has lived with the Sioux since childhood, is able to act as an interpreter. Eventually, Dunbar leaves Fort Sedgewick and moves into the Sioux camp. He falls in love with Stands with a Fist, becomes a respected member of the tribe with his own Sioux name ("Dances With Wolves"), and is able to forget the life he left behind - until the day when Fort Sedgewick is garrisoned and the soldiers find him: an out-of-uniform officer "gone Injun."

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To say that the Sioux defy traditional stereotypes is to understate the matter. As portrayed by Graham Greene, Rodney A. Grant, Floyd Red Crow Westerman, Tantoo Cardinal, and others, these are a group of compelling, diverse characters who show no hint of caricature. Mary McDonnell plays an effective love interest for Dunbar. Like him, Stands With A Fist is caught between two cultures. Costner should be applauded for this casting choice. McDonnell has the maturity to make certain scenes work when a younger actress might have struck a false note (McDonnell is three years older than Costner). The director was determined that Stands With A Fist should be portrayed by a "woman," not a "girl."

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high adrenaline sequence that marks the moment when Dunbar finally rejects his old culture to embrace his new one. From a technical and logistical perspective, this is probably the year's singlemost memorable scene, and the adroitness with which Costner directed it explains (at least in part) why he won the Best Director Oscar.

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Internet Sources

<http://www.imdb.com/title/tt0099348/plotsummary>

http://www.mgm.com/title_title.do?title_star=DANCESWI

<http://www.nativeculturelinks.com/indians.html>

DANCES WITH WOLVES

Author: Karen Kagramanov
Moscow, Russian State University for Humanities, Center for American Studies

Objectives:

- Study of American Values (based on the film *Dances with Wolves*);
- Developing knowledge on the Westward Expansion resulted in great suffering, destruction, and cultural loss for the Native Americans of North America;
- Introduction of basic notions and historic events related to the abovementioned issue;
- Development of Web search skills for obtaining required information;
- Teaching essay writing.

Duration of each lesson: 90 min.

Exposition:

Due to the genre of the film and its content the students are recommended to pay attention to the following topics: Clash of Cultures, Discrimination of Native Americans, National Identity, and Freedom of Personal Choice.

Before watching the movie and dealing with the topics the students are supposed to get and learn the vocabulary of the film and topical vocabulary. It will lead to better understanding and stimulate follow-up discussions.

A review of the movie taken from the Internet or from another source is also of great importance.

Lesson 1.

The review by James Berardinelli (<http://movie-reviews.colossus.net/movies/d/dances.html>) is given as an example:

Moscow RGGU Dances with Wolves

Cast: Kevin Costner, Mary McDonnell, Graham Greene, Rodney A. Grant, Floyd Red Crow Westerman, Tantoo Cardinal, Robert Pastorelli, Charles Rocket, Maury Chaykin, Jimmy Herman, Nathan Lee Chasing His Horse

Director: Kevin Costner

Producers: Jim Wilson and Kevin Costner

Screenplay: Michael Blake, based on his novel

Cinematography: Dean Semler

Music: John Barry

U.S. Distributor: Orion Pictures

In English and Lakota with subtitles

There was a time when the western was one of Hollywood's most popular genres. Whether it was Gary Cooper standing tall in *High Noon*, Burt Lancaster and Kirk Douglas taking out the Clantons in *Gunfight at the O.K. Corral*, John Wayne fighting the Apaches in *Rio Grande*, or Clint Eastwood looking more bad than good or ugly in Sergio Leone's trilogy, the Old West was a sure way to break into the black at the box office. But that was during the '50s and '60s. Since then, another cinematic generation has taken over and the western has gone the way of the musical. In 1990, while it wasn't yet as extinct as the Sabertooth Tiger, it was definitely on the endangered species list - until Kevin Costner came along and singlehandedly breathed new life into the genre. Suddenly, in the span of three years, two westerns had captured the Best Picture Oscar (*Dances with Wolves* and *Unforgiven*). And, while this newfound popularity didn't come close to challenging what had once been, film makers could take solace that they would not be summarily denied funding the moment they mentioned the words "Old West."

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Moscow RGGU Dances with Wolves

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The vocabulary of the film (to be distributed and translated by the students before viewing the film):

- to be given transfer to a station
- never-ending sea of prairie
- to be posted on the frontier

Moscow RGGU Dances with Wolves

- to be decorated
- to see the frontier before it's gone
- many miles of wild and hostile country
- the foulest man one has ever met
- to be in exceedingly poor condition
- to make first contact with a wild Indian
- a magnificent-looking fellow
- Sioux (tribe)
- to flourish
- a puny, trespassing white man
- a trusted friend
- they are not beggars and thieves
- they are not bogeymen
- a holy man
- sense of duty
- relief
- to pick up the trail
- to go from a person of suspicion to one of genuine standing
- a giant swath of torn-up ground extending to the horizon
- people without value or soul
- with no regard for one's rites
- the confusion of a people not able to predict a future
- a people so eager to laugh, so devoted to family, so dedicated to each other
- to speak in half-truths
- to hold back
- a war party
- Pawnee (tribe)
- to overstep one's bounds
- to cry for someone
- to mourn
- to apprehend hostiles
- recover stolen property
- to retrieve white captives taken in raids
- a traitor

Comprehension questions (to be answered after watching the movie):

1. Why did Lt. John Dunbar want to go to the frontier?
2. Why did he decide to stay at the deserted soldier fort?
3. What happened when he first saw an Indian?
4. When did the Sioux completely accept Dunbar as a member of their tribe?

5. Why did he get the name Dances with Wolves?
6. How did Stands With A Fist get her name?
7. What was the word to come to Dunbar's mind when he thought of the Sioux way of life?
8. Why did he have to leave the tribe?

Lesson 2

Sioux: Introduction, The Struggle against U.S. Encroachment, Traditional Way of Life (from Microsoft Encarta Encyclopedia Deluxe 2004).

I INTRODUCTION

Sioux, Native Americans of the Siouan language family and of the Great Plains culture area. The Sioux are often discussed as a single tribe, but were really a loose alliance of many different Siouan groups. The name Sioux comes from the Ojibwa (Chippewa) word for them, rendered into French by early explorers and traders as Nadouessioux ("adders," a kind of snake, used in the sense of "enemies"). This term was shortened to Sioux and passed into English. The Sioux generally call themselves Lakota, Dakota, or Nakota, meaning "allies."

Four branches of Sioux separated from other Siouan-speaking peoples long ago. The largest ancestral branch is the Teton Sioux, comprising the following subgroups or bands: Oglala, Brulé (Sicangu), Hunkpapa, Miniconjou, Oohenonpa, Itazipco (Sans Arcs), and Sihasapa. A second branch is the Santee Sioux, comprising the Sisseton, Wahpeton, Wahpekute, and Mdewakanton bands. A third branch is the Yankton Sioux, consisting of only one group, the Yankton. A fourth branch is the Yanktonai Sioux, composed of the Yanktonai, Hunkpatina, and Assiniboine bands (the Assiniboine separated from the other bands, probably in the 1600s, and assumed a distinct identity). The Teton use the native name Lakota; the Santee use Dakota; and the Yankton and Yanktonai use Nakota.

In the 17th century the Sioux comprised small bands of peoples in the Mille Lacs region of present-day east central Minnesota. They lived on deer, smaller game, and wild rice,

Moscow RGGU Dances with Wolves

and were surrounded by rival tribes. Conflict with their enemy, the Ojibwa, forced the Sioux to move west to the Great Plains and adjacent areas. The Dakota, sometimes called the Eastern Sioux, settled along the Minnesota River in what is now southwestern Minnesota. The Nakota settled along the Missouri River in eastern South Dakota and eastern North Dakota, as well as nearby parts of northwestern Iowa and southwestern Minnesota. The Lakota migrated the farthest west to the Black Hills region of what is now western South Dakota, eastern Wyoming, and eastern Montana. As they became adept buffalo hunters in their new lands, the bands grew and prospered, ranging beyond their central territory. By 1750 the Sioux comprised some 30,000 people firmly established on the northern Great Plains. They dominated this region for the next century.

II THE STRUGGLE AGAINST U.S. ENCROACHMENT

Some Sioux fought on the side of the British during the American Revolution (1775-1783) and the War of 1812. In 1815, however, the eastern groups made treaties of friendship with the United States, and in 1825 another treaty confirmed Sioux possession of an immense territory that included much of present-day Minnesota, the Dakotas, Wisconsin, Iowa, Missouri, and Wyoming. In 1837 the Sioux sold all their territory east of the Mississippi River to the United States; additional territory was sold in 1851.

At this time a pattern of assault and counterassault developed as settlers pushed forward onto Sioux lands. The first clash was in 1854 near Fort Laramie, Wyoming, when 19 U.S. soldiers were killed. In retaliation, in 1855 U.S. troops killed about 100 Sioux at their encampment in Nebraska and imprisoned their chief. Red Cloud's War (1866-1868), named after the Oglala Lakota chief Red Cloud, ended in a treaty granting the Black Hills in perpetuity to the Sioux. The treaty, however, was not honored by the United States; gold prospectors and miners flooded the region in the 1870s. In 1876 and 1877 the Sioux and their allies, the Cheyenne and the Arapaho, fought numerous battles against the U.S. Army. The most famous of these encounters was the Battle of the Little

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Bighorn on June 25, 1876, in which General George Armstrong Custer and about 250 troops were killed by warriors under Lakota chiefs Sitting Bull, Gall, and Crazy Horse. The massacre by U.S. troops of as many as 370 Sioux men, women, and children at Wounded Knee in December 1890 marked the end of Sioux resistance until modern times.

III. TRADITIONAL WAY OF LIFE

Sioux customs have captured the public imagination and have come to represent for many non-Indians, however erroneously, the typical way of life of Native Americans, or at least of Plains Indians: buffalo hunting; use of the tipi (tepee); skill with horses in hunting and warfare; military societies; sacred shields; buffalo robes; eagle-feathered war bonnets; taking guidance through visions, as in the custom of the vision quest; the Sun Dance renewal ceremony, involving self-torture; purification through sweats; the sacred pipe, popularly referred to as the peace pipe; and sign language.

The Sioux way of life revolved around the American bison, or buffalo, although some eastern bands farmed for part of the year. The basic social unit of the Sioux was the tiyospe, an extended family group that followed the buffalo herds together. Every part of the animal was used for food, clothing, shelter, or tools; dried buffalo dung was used for fuel. The portable cone-shaped tipi, made from poles and buffalo hides, was the predominant type of Sioux dwelling.

Sioux religious beliefs centered on Wakan Tanka, the Great Spirit or Great Mystery, an all-pervasive force. The revitalization movement known as the Ghost Dance spread to the Sioux in the 1890s. They believed that performing the dance would cleanse the world of whites and lead to the restoration of Indian land. The ritual alarmed non-Indians because of its perceived militancy, and the U.S. government's attempt to suppress it culminated in the Wounded Knee Massacre.

Comprehension Questions:

1. When did the Sioux come to live on the Great Plains?
2. Which of the Sioux groups migrated the farthest west to the Black Hills region?
3. When and where was the first clash between the Sioux and the U.S. Army resulted in killing 19 U.S. soldiers.
4. Did the United States honor the treaties concluded with Native Americans? Why?
5. What event marked the end of Sioux resistance until modern times?
6. What can you tell about Sioux dwelling and their main source of food?
7. What traditionally North American Indian rituals can you name?

Discussion

1. Do you think the present situation could have been different if whites had followed the land agreements and treaties with North American Indians?
2. What do you know of buffalo extinction? How did it affect North American Indians of the Great Plains?
3. Can you name any positive moments in the U.S. encroachment?
4. Were all Americans cruel to North American Indians?
5. What reasons did white people have to be afraid of North American Indians?
6. What other things besides the land made white people move westward?
7. Comment on the episodes in the movie where the elements of North American Indian culture are presented. Use the essential vocabulary.

Essential Vocabulary:

- tribe - племя
- explorers and traders – исследователи и торговцы
- ancestral branch – родовая ветвь
- distinct identity – ярко выраженная индивидуальность
- to live on deer, smaller game, and wild rice – питаться олениной, мелкой дичью и диким рисом
- adjacent areas – прилегающие территории

- to become adept hunters – стать искусными охотниками
- to prosper - процветать
- encroachment - вторжение
- a treaty of friendship – договор о мире
- immense territory – обширная территория
- encampment - лагерь
- gold prospectors and miners - золотоискатели
- to flood the region – наводнить район
- massacre - резня
- to capture the public imagination – завладеть воображением общественности
- buffalo hunting – охота на бизонов
- sacred shields – священные щиты
- eagle-feathered war bonnets – военные украшения из орлиных перьев
- buffalo robe – одежда из шкуры бизонов
- to take guidance through visions – толковать видения и поступать в соответствии с этим
- self-torture - самоистязание
- the peace pipe – трубка мира
- buffalo herds – стада бизонов
- tipi – типи, вигвам
- to cleanse the world of whites – очистить мир от белых
- restoration of Indian land – восстановление земли индейцев

Lesson 3

Questions for preliminary discussion:

1. What do you know about the present-day life of Native Americans?
2. What is a reservation? How did it appear?
3. What problems do people have today in reservations?

Native American Reservations: Introduction, History, Modern

Reservations (from Microsoft Encarta Encyclopedia Deluxe 2004).

INTRODUCTION

Native American Reservations, tracts of land set aside for the ownership or use of particular Native American tribes. The term comes from 19th-century agreements, in which the tribes ceded their lands to the U.S. government except for portions “reserved” for their own use.

II. HISTORY

As the population of European descendants grew on the east coast of the burgeoning United States and spread west, the Native Americans were gradually displaced farther west or to unproductive lands in the east. Often white settlers seized huge tracts of the best land and restricted the tribes of Native Americans to reservations. These reservations could be hundreds of miles from the traditional tribal lands and were usually much smaller in area and of different character. The displacements often resulted in the disintegration of lifestyles and traditions

By creating Native American reservations, the government hoped to avoid clashes over land boundaries between Native Americans and white settlers and to confine Native American tribes to tracts where they could be watched and (occasionally) provided for by federal effort. The tribes were generally free to live as they wished on their lands, as long as they remained peaceful. As the American frontier pushed westward, however, Native American land became increasingly attractive to white settlers, while the Native Americans themselves were considered impediments to progress. As a result, reservations were made smaller or were relocated to remote areas undesirable to whites.

By the 1880s areas reserved for the Native Americans had shrunk to about 53.4 million hectares (about 132 million acres). Native Americans had difficulty making a living from the land, and their older cultures had been shattered by contact with whites. As a remedy, the government tried to force them to assimilate into the mainstream of American life. The plan called for breaking up reservations into allotments, then issuing

the allotments to individual Native Americans. Ideally, they were to farm their plots; instead, many of them sold their allotments or leased them to whites. Thus, by 1934, Native Americans were left with only about 25 percent of the reservation land they had held in the 1880s.

Although most tribes own their reservation land, it is held in trust by the federal government. As trustee, the government is supposed to ensure that the land is properly managed and is not lost to its Native American owners.

III. MODERN RESERVATIONS: CONTROVERSY AND PROBLEMS

By moving reservations away from the major routes of white commerce in the 19th century, the government inadvertently provided some tribes with a 20th-century bonanza in energy resources. Some reservations in western states include rich deposits of coal, natural gas, uranium, and oil. One controversy on these reservations is whether the tribes or the government should control access to these resources. In the past, the government, as trustee, controlled all agreements between tribes and energy corporations. The tribes are now insisting on more authority in handling agreements.

Although many Native Americans regard their reservation lands as a key to the survival of Native American culture, most reservations are still underdeveloped, and their inhabitants among the poorest of the nation's poor. During the 1980s, the Reagan administration encouraged the reservations to adopt a policy of self-help and private enterprise, including promotion of legal gambling as a revenue earner.

Read the excerpt from an archive article (1947) about the Navajo reservation (from Microsoft Encarta Encyclopedia Deluxe 2004):

Indian problems in the states of Arizona and New Mexico have attracted much attention during the year. These are the only states which still refuse Indians the right to vote and which do not provide social security benefits for Indians as they do for their other citizens. These two states also include most of the vast Navajo Reservation which

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extends into Utah and which exceeds in area the state of West Virginia. Here 62,000 Indians were facing starvation with the approach of winter.

Navajos.

Because there are so few roads, throughout the reservation, health conditions are bad as doctors have difficulty reaching their patients. Eighty-three years ago the Navajos capitulated to the American army under Kit Carson and were briefly imprisoned. At that time there were less than 10,000 Indians. They were released with a promise that they would be given the means to make a living. They were provided with a classroom and teacher for every 30 children of school age, and were given sheep. By 1933 there were 50,000 Navajo Indians. The flock of 1,500,000 sheep had practically destroyed the forage on their desert-like range. The government undertook to reduce the number of sheep to the carrying capacity of the reservation; it also carried forward vast soil-conservation projects. By that time, eight boarding schools had been built on the reservation with facilities for about 2,500 children. In 1935-1936, 50 additional day schools were built, designed to care for another 3,500 children. By that time there were at least 15,000 children of school age, although the Navajos stoutly resisted schooling.

With the advent of World War II, 3,500 Navajos entered the armed forces. Many more were rejected for illiteracy or because of physical deficiencies. Some 15,000 entered war plants and factories off the reservation. In 1945, at the close of the war, much of this war work terminated, and the Indians returned to reduced flocks and the danger of slow starvation. They also returned with the belief that education was a necessary preliminary to any improvement in Navajo economic conditions.

Returning veterans also complained about the Indian liquor law which makes it a crime to serve liquor to Indians anywhere. New legislation has been recommended by Congressional committees to repeal the law as it affects Indians away from the reservation, but to keep the reservations dry, as recommended by most Indians.

Congressional Relief.

During the Congressional recess, many congressmen visited the Navajo reservation to see for themselves the conditions which the Indian Service had often reported. They were convinced of the need for speedy action. The special session of Congress authorized the expenditure of \$2,000,000 for emergency Navajo relief, and appropriated \$500,000 immediately for direct relief.

In the regular session of 1948, attention is promised to a bill authorizing the expenditure of about \$100,000,000 for the building of roads and schools and for soil conservation, medical relief, and economic development. Meanwhile, the American people have contributed voluntarily food, clothing, and money to relieve immediate distress.

Civil Rights.

Friends of the Indians started suits in both Arizona and New Mexico, challenging the refusal of these states to permit Indians to vote. The New Mexico suit was defeated in the lower court and has been appealed. Eventually the Supreme Court of the United States may be called upon to decide the issue.

The Social Security Board has taken cognizance of the discrimination in both states by which Indians are denied social security benefits. The board possesses the power to withhold the federal share of payments for all social security beneficiaries if discrimination should be established. The states claim that they recognize Indians not living on reservations, but that they consider reservation Indians as wards of the federal government and therefore ineligible.

Now read the excerpt about contemporary life of the Navajos (from Microsoft Encarta Encyclopedia Deluxe 2004):

In the 2000 U.S. census about 269,000 people identified themselves as Navajo only; an additional 29,000 people reported being part Navajo, making the tribe the second largest in the United States. The Navajo population continues to grow. Their reservation lands,

which lie mostly in Arizona but also in New Mexico and Utah, total more than 6.5 million hectares (16 million acres), making the Navajo reservation the largest in the United States. Although modern housing is available on the reservation, many Navajo still build and live in traditional hogans.

The modern Navajo economy is partly based on the sustenance provided by livestock and employment in various jobs, a number of them related to tourism. The Navajo also make pottery and baskets and are well known for their silver jewelry and wool blankets. By the mid-20th century, oil production and the discovery of rich mineral deposits, including uranium, on reservation lands had greatly enhanced their economy. Today the Navajo have one of the highest tribal incomes in the United States, earning income from oil and gas leases as well as from mineral and forest resources. However, exploitation of natural resources has also caused some hardship by displacing people from their homes and adding to the pollution of tribal lands.

- **After you have read the two excerpts discuss how the situation has changed since the 1930s (speak about the economic situation, education, civil rights and other issues).**

Use the Internet to find more information on the above mentioned aspects. Use the following sites:

<http://www.americanwest.com/>

<http://www.rochesterschools.com/rms/wexp.htm>

<http://www.sparknotes.com/history/american/westwardexpansion/>

http://www.kidinfo.com/American_History/Pioneers.html

Search the Internet for other sites using the key-words:

- westward expansion
- frontier
- Sioux
- Indian reservations
-

Writing Practice

Write an essay on one of the suggested topics:

1. Ethnic Americans.
2. Social and political organization of tribes.
3. Religious beliefs and practices.
4. Cultural conflict on the frontier.
5. Native Americans today.

DANCES WITH WOLVES

Author: N. Vysotskaya
Omsk Railway Engineering Academy

Introduction

Description:

This set of materials is designed for classroom work on the film ‘Dancing with the Wolves’ with the students of Pre-Intermediate and Intermediate level. The aim of the set is to develop students’ skills in viewing a film and discussing it. It contains a complete set of pre-, while- and post-viewing activities. The time limit for the set is 4 hours of classroom work including viewing the film itself. It comprises 3 hours of viewing the film plus 1 hour of classroom work on the film. The set contains Background Notes with some background information, which might be useful for foreign students in understanding the film itself. While-viewing activities are focused on developing different viewing skills. Each part contains some activities based on general vocabulary and set expressions taken from the film, so that the students are able to enrich their vocabulary and express not only their film experience but their personal points of view as well.

Background notes

American Indians

When [Columbus](#) landed on the island of San Salvador in 1492 he was welcomed by a brown-skinned people whose physical appearance confirmed him in his opinion that he had at last reached India, and whom, therefore, he called *Indios*, Indians, a name which, however mistaken in its first application continued to hold its own, and has long since won general acceptance, except in strictly scientific writing, where the more exact term American is commonly used.

Native Americans (American Indians) make up less than one percent of the total U.S. population but represent half the languages and cultures in the nation. The term "Native

Omsk Railway Academy Dances with Wolves

American" includes over 500 different groups and reflects great diversity of geographic location, language, socioeconomic conditions, school experience, and retention of traditional spiritual and cultural practices.

American Civil War. ([1861](#)–[1865](#))

The American Civil War ([1861](#)–[1865](#)) was fought in [North America](#) within the [United States of America](#), between twenty-three mostly [northern states](#) of the [Union](#) and the [Confederate States of America](#), a coalition of eleven [southern states](#) that declared their independence and claimed the right of [secession](#) from the Union in [1860](#)–[1861](#). The war produced over 970,000 casualties (3.09% of population), including approximately 560,000 deaths (1.78%), a loss of more American lives than any other conflict in history. The causes of the war, and even the name of the war itself, are still debated.

On the eve of the Civil War, the United States was a nation composed of four quite distinct regions: the Northeast, with a growing industrial and commercial economy and an increasing density of population; the Northwest, now known as the [Midwest](#), a rapidly expanding region of free farmers where slavery had been forever prohibited under the [Northwest Ordinance](#); the Upper South, with a settled plantation system and (in some areas) declining economic fortunes; and the Southwest, a booming frontier-like region with an expanding cotton economy. With two fundamentally different labor systems at their base, the economic and social changes across the nation's geographical regions – based on [wage](#) labor in the North and on [slavery](#) in the South – underlay distinct visions of society that had emerged by the mid-nineteenth century in the North and in the South.

Numerous bloody campaigns were waged against the Indians by inexperienced Union and Confederate soldiers in the West during the Civil War. Fighting with a distinct geographical advantage, many tribes terrorized the territory from the Plains to the Pacific, as American pioneers moved west in greater numbers.

I. General Vocabulary

1. Complete the sentences with words or expressions from the box. Sometimes you will need to change the grammar of the expressions.

trail, tough, produce, decorate, strangeness, mourning, recovery, weight, supplies, elevate, humor

1. In trying to ... my death, I was ... to the status of living hero.
2. The ... of this life cannot be measured.
3. And on fully ..., I was given transfer to any station I desired.
4. ... are abundant and the country is everything I dreamed it would be.
5. The words are like a ... for people to follow.
6. He must be a man of some ... among his people.
7. She is in She cries for someone.
8. It says here that you've been ...
9. The fierce one, as I call him, is a ... fellow. I hope I never have to fight him.
From the little I know, he seems to be honest and very direct.
10. On the contrary, they are polite guests and have a familiar ... I enjoy.

2. Complete the sentences with prepositions from the box.

*For (2), of, through, with, , on,
out, by*

1. The man the soldiers are looking ... no longer exists.
2. We're charged ... apprehending hostiles and recovering stolen property, retrieving white captives taken in hostile raids.
3. There was only the confusion ... a people not able to predict the future.
4. It was not a fight ... territory or riches or make men free.
5. It had been fought to preserve the food stores that would see us ... winter.
6. It's easy to become confused ... these questions.
7. Tomorrow morning I will ride ... to the Indians.

3. Work in pairs. There are some quotations from the film.

- a) Who do you think these phrases belong to?
- b) Describe the situation they were used in.

1. I've always wanted to see the frontier. Before it's gone.
2. They don't ride well. They don't shoot well. They're dirty.
3. It seems every day ends with a miracle here.

4. I was just thinking that of all the trails in this life, there is one that matters most.
It's a trail of a true human being.
5. I have become a target, and a target makes a poor impression.
6. I felt a pride I'd never felt before.
7. No man can tell another what to do.

4. Who or what do the following descriptions belong to? Do you agree with them?

1. I know he means well, but he's quite possibly the foulest man I have ever met.
2. He has milky white socks on both feet.
3. It's true the whites are poor race and hard to understand.
4. I'd never known a people so eager to laugh, so devoted to family, so dedicated to each other.
5. There was a purpose in everything he did... He was an extraordinary man.
6. I like the quiet one immensely. He's been patient and inquisitive. He seems eager to communicate.

5. Read the definitions of the words below. Put them in the quotations from the film.

Mount – an animal on which one rides.

Prairie – a wide treeless grassy plain.

Bound – having a duty, legally or morally, to do something.

Swath – a line or area of grass or crops that has been cut by a machine or something else.

Sheer – pure, unmixed with anything else.

Bogeyman – a cause of fear.

Nuisance – a person, thing or situation that causes annoyance or inconvenience.

1. A trusty ... that carried me across the field.
2. He does not seem inclined to be a ..., and aside from Cisco, has been my only company.
3. A gigantic ... of torn-up ground extended to the horizon.
4. An island of men and materiel, surrounded by a never-ending sea of ...
5. The ... numbers it took to create this impossible image was hard to imagine.
6. I hope I have not overstepped my
7. They're not beggars and thieves. Nor the ... they are made out to be.

II. Comprehension

1. Answer the questions.

1. Why did Lt. John Dunbar leave a field hospital although he was wounded?
2. Why did the General who had watched the whole battle order his personal surgeon to care for Lt. Dunbar's wounded foot?
3. What did Lt. Dunbar start doing on his arrival at the Army outpost?
4. Who were Lt. Dunbar's only companions during his first months at the out post?

5. What was Lt. Dunbar's first contact with the Indians?
6. How did the relations between John Dunbar & the Indians start & develop? Who made the progress quicker?
7. How did J. Dunbar win the respect of the Indians? What did he help them do?
8. How did Lt. John Dunbar come to live with the tribe?
9. Why did John Dunbar return to fort Sedgwick before joining the Sioux to move to their winter camp?
10. What happened to Dunbar when he came back to Fort Sedgwick?
11. Why did Dunbar decide to leave the Indians?

2. Decide if the following statements are true or false:

1. For his suicidal actions during the battle Lt. John Dunbar was punished & sent to the wild frontier, the farthest post out west Fort Sedgwick.
2. He chose the frontier because he wanted to see it before it had gone.
3. After Lt. Dunbar arrived at the abandoned & run down camp Sedgwick, he wanted to leave it immediately because he saw no reasons to stay there.
4. Lt. Dunbar felt lonely, isolated & unhappy at the outpost.
5. The Indians got interested in the white man because they wanted to learn about his plans & to share his knowledge.
6. When Lt. Dunbar came to live with the tribe, he chose himself the name Dances with Wolves.
7. Before his marriage with Stands With A Fist. Lt. Dunbar had already been married.
8. When Lt. Dunbar came back to Fort Sedgwick, it was not isolated any more.
9. When the Army was moving Dunbar to Fort Hays to hang him as a traitor, he managed to run away himself.
10. John Dunbar left the Indians alone.

3. The following numbers come out of a short fragment of the article by Richard C. Morais "Kevin Costner Journeys to a New Frontier". Write out the numbers in their full form and then use them to complete the text.

- | | |
|-----------------|-------------|
| a) 300 | f) \$70,000 |
| b) 1988 | g) 250 |
| c) \$19 million | h) 55,000 |
| d) 3 | i) 48 |
| e) 3,500 | j) 27 |

"Dances with Wolves" is a big film: made over five months in ... South Dakota locations on a relatively small ... budget, it fills the screen with ... horses, ... buffalo, ... Indians, 150 cavalry, ... speaking roles.

In ..., Mr. Wilson sent the actor a copy of Michael Blake's new manuscript about the frontier. Mr. Costner was hooked immediately.

It was the character of Lieutenant Dunbar, whose isolation is reflected in his journal, that seduced him.

Mr. Wilson and Mr. Costner sat down and developed the script for less than ... the bulk of which was contributed by Mr. Costner.

The vast, wild world of the Sioux was also evoked in a sequence of scenes involving buffalo. "I wanted to hark back to a period where there were millions of buffalo," Mr. Costner says. "Diaries show that wagon trains sometimes had to wait six, seven days for a whole herd to go by. That's how long it took. No one risked disturbing a million buffalo."

To create a similar world on film Mr. Costner shot on the ...-acre Triple U Ranch outside of Pierre, S.D., where a privately owned herd of 3,500 buffalo exists.

Perhaps Mr. Costner's most unusual decision was to use the original Pawnee and Lakota languages with English subtitles. It may have been this gesture of respect toward Indian culture.

Doris Leader Charge, a Lakota instructor on the Rosebud Reservation in South Dakota, spent ... to five hours a day for ... weeks teaching her language to the actors. She taught him how to rig the teepees correctly and instructed him in the delicate laws of Indian etiquette, such as the seating arrangement around a Sioux chief during a village meeting.

"Dances With Wolves" is a film in which even the wolves and horses have clearly developed characters. The wolf that befriends Lieutenant Dunbar is, in fact, responsible for the film's title. After watching Lieutenant Dunbar play with the wolf, the Sioux give him the Indian name Dances With Wolves.

"I loved that Lieutenant Dunbar's first instinct was to kill the wolf, and finally it turns out to be one of his best friends," says Mr. Costner.

"What always attracts me to a film are those little things, not the big ones."

IV. Film reviews

1. Writing film reviews

What is the title of the film? Who are the main actors in the film and what role do they play? Who directed the film/wrote the screenplay? Who are the main characters in the story? What is the setting? What is the film about? Summarize the story in no more than five sentences Remember that your readers want to know enough about the film to make a decision about going to see it, but not so much that there's no need to go. What's your opinion of the actors and the acting? Do you recommend this film? If so, what sort of people will enjoy seeing it? What star rating do you give the film? (****= excellent, ***=better than most, **=average, *=below average, no stars= poor).

DANCES WITH WOLVES

Author: **Nina Varshamova**
Saratov State Law Academy

Level: intermediate, advanced.

Goals: developing listening skills;
improving legal vocabulary.

Activities: pre-, post- watching vocabulary;
watching for comprehension of the main ideas and for specific information.

INTRODUCTION

One of the most difficult aspects of teaching English with the absence of native speakers involved in the educational process is developing listening for comprehension. No develop law-students' listening comprehension skills it is necessary to work out special methodological conditions, which being consistent with the curriculum and based on legal terminology help the students to master the material successfully. Developing listening skills through using original video-materials is consistent with common methodological principles of teaching listening comprehension and carried out in three stages: pre-watching exercises, watching, post-watching exercises.

The movie is divided into episodes with different tasks. It depends on the teacher how to use these episodes, to choose the episode corresponding to the particular topic of the lesson.

Lesson 1.

Warm-up questions:

Comment on the title of the movie.

Can you define the genre of the movie?

What do you suggest is the main problem of the movie?

Introduction of the movie. Plot Synopsis:

read the synopsis and make up 6 questions to go with it.

after you have watched the movie, make up your own Plot Synopsis.

Lt. John Dunbar who, as a reward for an act of heroism, chooses reassignment to the Western Frontier. Dunbar becomes caught between two worlds as he is drawn into loving and honorable folds of a Sioux tribe living in the Dakota territory. This powerful story follows Dunbar's romances and friendships with an extraordinary race of people, and ultimately, the crucial decision he must make as white settlers continue their violent and ruthless journey into the lands of the Native Americans.

Episode 1. (00:00:00 – 00:08:11)

While watching an episode try to remember what particular situations the following word combinations are used to. Use them in the situations or sentences of your own.

to take cover, shooter, seems to be the question, to try to figure out, to see the show, to be the first one across the field, to settle the whole business, high-stakes point, get over, to take off, to rest easy.

Answer the following questions:

Where do you think are these events taking place?

What is going there?

How did they decide to settle "this whole business"?

Talking points

Comment on the expression "The strangeness of the life cannot be measured"

Have you ever been in such a situations when this expression seems to be true?

Is it worth to produce somebody's own death for elevating to the status of a living hero? Give your reasons.

DANCES WITH WOLVES

Author: Tatiana Chugunnikova
Togliatti Academy of Management

Description: This unit of five video sessions is based on feature film “Dances With Wolves”, winner of seven Oscars, directed by Kevin Costner. The aim of these video sessions is to help students learn about American culture while enhancing their English skills. The various exercises and tasks are created to build students’ vocabulary, to develop their listening, reading and speaking skills. This plan can be used by English teachers for English classes in a course “American Studies”, optional classes, extracurricular work with students, or work of an English club.

Level of students: This plan is aimed at pre-intermediate English language learners. The approximate length of each activity is indicated at the end of each task. It should be pointed out however that the film gives variable opportunities and the unit can be changed to suit the needs of beginners or intermediate level learners if the teacher changes the number of video sessions and adjusts the assignments according to her/his students’ needs.

Video Session I

Before the Video

A. The teacher (T) writes the title of the film on the board and asks students (SS) to predict what the film will be about. Then the T adds the prologue as a prompt

“In 1864 one man went in search of the frontier... and found himself.”
and asks SS to share their opinions again writing these ideas on the board. 5’

B. Read the cover on the video cassette case and complete the words. Check whether your guesses about the film were right. 5’

Kevin Costner is Lt. John Dunbar who, as a reward for an act of hero_ _ _ , chooses reassignment to the West_ _ _ Frontier.

Dunbar becomes caught betw_ _ _ two worlds as he is drawn into the lov_ _ _ and honourable folds of a Sioux tribe living in the Dakota terri_ _ _ _ .

This powerful sto_ _ follows Dunbar’s romances and friend_ _ _ _ _ with an extraordinary race of peo_ _ _ , and ultimately, the crucial deci_ _ _ _ he must make as white settlers continue their viol_ _ _ and ruthless journey into the lands of the Nat_ _ _ Americans.

C. Brainstorming: What do you know about the Civil War in America? 4’

D. Read this brief about the War between the States and the glossary that follows. Make two questions you will ask your partner to check his understanding of the text. Answer your partner’s questions as well. 15’

The Civil War

The Civil War (1861 – 1865) – more often referred to by Southerners as “The War between the States” – was one of the most tragic events in the history of the United States. The war began when 11 southern states **rebelled** against the US **Federal** government. These **rebel** states formed a separate government called the Confederacy, and together tried to **secede** from the **Union**. The northern states under the US government, formed the Union army and fought to keep the South. The war grew out of a long dispute between the North and the South over the issues of slavery and states’ rights. The

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South's economy depended on slavery and farming, while the North depended on industry and Northerners wanted an end to slavery. As new states in the West were joining the US, members of **Congress** had argued over whether the new states should be allowed to **forbid** it. The disagreement over the balance of power between the Federal government and state governments was a bitter one. When President Lincoln was elected, the southern states feared that he would **abolish** slavery altogether, so they seceded from the Union. The Confederacy's president was Jefferson Davis, and its army was led by Robert E. Lee. The Union, or Yankees, under Lincoln, fought under the command of Ulysses S. Grant. The South won many battles, and Lee was much admired for his military excellence, but the North had more soldiers and supplies. More than 600,000 soldiers died before the North won a victory which kept the Union (North and South) together. During the war, Lincoln declared the slaves of the Confederacy to be free. After the war, slavery was abolished altogether by the 13th **Amendment** of the Constitution.

Glossary

1. **rebel** (v) [] – to oppose or fight against someone in a position of control.
rebel (n) [] – a person who rebels.
2. **Federal government** – of the central government of the US as compared with the governments of the states that form it.
3. **secede** [] **from** – to formally leave a group or organization, especially because of disagreement.
4. **the Union** – the northern states during the US Civil War.
5. **Congress** [] – the legislative (law-making) part of the US government, which consists of the House of Representatives and the Senate. The main job of Congress is to make laws for the US, and it also has the power to change the Constitution of the United States.
6. **forbid** [] – to refuse to allow; command against, especially officially or with the right to be obeyed.
7. **abolish** [] – to bring to an end by law; stop.
8. **Amendment** [] – one of the list of rights included in the US Constitution.

Watch the Video Video time: 40' (begins: John Dunbar in surgery 0:00 – ends: "The man I encountered is a magnificent looking fellow." 0:40)

After the Video

E. Circle the right guesses on the board which came to be true (see Before the Video A) 1'

F. Answer the following questions. 10'

1. Why did John Dunbar escape from the hospital?
2. Why was morale among the Union Army and the Confederate Army so low?
3. Was John Dunbar an Indian fighter? What was his purpose of choosing to go to the frontier?
4. What was the first drawing Lt. Dunbar put in his diary?
5. Where had all the soldiers from Fort Cedric gone?
6. How would you characterize Lt. John J. Dunbar judging by what you have seen so far?
7. Whose company did John enjoy at that deserted Fort?
8. Describe John's first contact with a wild Indian and his preparations to defend the Fort.
9. Predict the continuation of the film.

Video Session II

Before the Video

A. What do you know about Native Americans: their origin, their way of living, traditions? Do you have a positive or negative image of Indians? Why? Share your ideas with the class. 7'

B. Read this excerpt from *The First Americans. A Brief History* by Carmel Underwood and Robert Underwood, study the glossary and complete the gaps with the correct word from the choice given. Read the text aloud. 12'

Thousands of years ago, a land mass **1...** Asia and North America between what is now known as the Bering Strait, joining Siberia to Alaska. Animals crossed this land bridge, and hunters, probably traveling in small bands, followed them. **Descendants** of these hunters, the original **2...** of the Americas, later **3...** into the great nations and cultures of the First Americans. Some groups followed down the coast through **4...** day Alaska, Canada, California, and Central America, and on to the southern tip of South America. Sometime between 11 000 and 18 000 BC, both North and South America were peopled by what we in the United States now **5...** Native Americans, or American Indians.

Eventually, many groups of First Americans tired of **chasing** the migrating herds of animals and **6...** in desirable locations throughout the American continents. They built cities, cultivated and grew crops such as beans, corn, potatoes, squash, and tobacco, and formed **tribes** that **7...** beliefs, values, and laws. In what is now the United States, **diverse** cultures **evolved** and **thrived**, often as a result of location, climate, and environment. Coastal people became skillful fishermen, while **desert dwellers** adapted to their dry **8...** . The natural recourses of the Americas – the forests, waterways, plains, and mountains – were not only **9...** to the early Native Americans' existence but also greatly influenced their cultures and languages. Religious beliefs and the ceremonies that sprang from them were often **derived** from nature, and they **10...** a key role in daily life.

1. **a** joined **b** connected **c** attached
2. **a** inhabitants **b** residents **c** tenants
3. **a** matured **b** developed **c** grew
4. **a** contemporary **b** present **c** modern
5. **a** call **b** indicate **c** name
6. **a** founded **b** settled **c** stayed
7. **a** divided **b** distributed **c** shared
8. **a** environment **b** nature **c** surroundings
9. **a** lively **b** vital **c** needed
10. **a** had **b** played **c** performed

Glossary

1. **to derive** – to receive or obtain smt from smt else.
2. **diverse** – very different from each other.
3. **to thrive** – to become very successful, happy, or healthy.
4. **desert dwellers** – people living in a desert (a large area of land with few plants and little water and where the weather is always dry).
5. **to evolve** – to gradually change and develop over a period of time.
6. **a tribe** – a large group of related families who live in the same area and share a common language, religion, and customs.
7. **to chase** – to follow smth or smb quickly in order to catch them.
8. **a descendant** – a relative of a person who lived in the past.

Watch the Video Video time 2' (From the Sioux tribe meeting 0:41 – the end of the Sioux tribe meeting 0:43)

Stop the Video. C. Answer the following questions. 12'

1. Why does Wind In His Hair despise white men?

2. Why doesn't Kicking Bird want to kill the white man (John Dunbar)?
3. How does Wind In His Hair want to see whether the white man has what the tribe needs or whether he does not?
4. Why does Kicking Bird suppose that killing a white man is a delicate matter?
5. Speak about Kicking Bird, Wind In His Hair, and the chief of the Sioux tribe, Ten Bears. Describe their character traits.

Watch the Video Video time 1' (Indian boys try to steal John Dunbar's horse 0:44 – 0:45)

Stop the Video. D. Act out the Indian boys' attempt to steal John Dunbar's horse in groups of three first. The teacher will ask one of the groups to perform the scene to the whole class. 8'

- We'll be heroes! They'll right songs about us!
- What happened?
- I don't know. My arm doesn't work.
- You shouldn't have fallen off. Now we'll get into trouble.
- It was your idea!
- My idea was only to take the horse; not to fall down.
- Otter hurt himself.
- What are you looking at? I'm the one who's hurt!
- I will be when my father finds out. His bow will be across my back.

Watch the Video Video time 3' (0:45 – Wind In His Hair steals John Dunbar's horse 0:48)

Stop the Video. E. So far John Dunbar's experience with Indians has been unsuccessful: they visited his post when John was away, they have tried to steal his horse three times, Wind In His Hair threatened to kill John. What do you think awaits John Dunbar in the future? Share your ideas with the class. 3'

Watch the Video (Video time 8': 0:48 – John Dunbar leaves the woman he found in the prairie with the tribe and goes 0:56) and read this part of John Dunbar's diary and listen to it on the video. Fill in the gaps with the missing words.

I realize now that I have been All this time I have been waiting. Waiting for what? For someone to..... me? For Indians to my horse? To a buffalo? Since I..... at this post I've been walking on eggs. That has become a bad..... and I'm sick of it. Tomorrow morning I will out to the Indians.

I do not know theor wisdom of this thinking, but I've become a target and a target.....a poor impression. I'm through waiting.

Stop the Video. F. Check with your teacher whether you have filled in the gaps in the diary correctly and Answer the following questions. 3'

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1. How can you explain the behavior of the woman John Dunbar found in the prairie?
2. What happened to the American flag John carried with him on his way to the Indian settlement?
3. Who stopped the Indian boys from chasing the white soldier?
4. When the Indians paid their first visit to John Dunbar, he turned around and looked at something at the Fort to make sure it was there. What was it?
5. What helped John to lay the foundation for good relations?

G. Read the script of the Sioux meeting. The teacher will turn off the sound on the video and you will speak for the Indians. Two or three pairs of students will try to speak for Ten Bears and Wind In His Hair. (0:57 – 0:58) 6'

- I am in agreement... with Kicking Bird. We will go down and talk to the white man... and find out... why he is here.
- If this council decides to talk to the white man, then it will be so. But in my mind, it's not right. A chief as great as Ten Bears... goes to ask the business of a puny, trespassing white man... who has only a smart horse and a few white man's clothes.
- I will not go. You will go... and you will go. That is all I have to say.

Watch the Video (Video time 3': meeting of Sioux men with John Dunbar 0:58 – 1:01)

After the Video

H: Answer the following questions. 6'

1. What do you think helped Ten Bears make a decision to go down and talk to the white man?
2. What was the first word John Dunbar said to the Indians?
3. What was the first Indian word John learnt?
4. Describe how John Dunbar's tactics of his behavior towards Indians and the environment was changing as the time went.
5. What are your feelings towards the Sioux tribe?
6. What do you think is the history of the white woman in the Sioux tribe?

I: Read the next pages from Lt. Dunbar's diary and think of the synonyms to the underlined words and paraphrase the underlined phrases. 6'

The Fierce One as I call him seems a tough fellow. I hope I'll never have to fight him. From the little I know he seems to be honest and very direct. I like the Quiet One immensely. He's been patient and inquisitive. He seems eager to communicate. I would conclude that he is a man of some weight among his people.

I believe I made an even greater impression on their next visit. I produced a coffee grinder, something none of them had seen before.

It's good to find we have some company. So much goes instead though, and I have the feeling that these people, the Quiet One in particular, want something from me. Made presents of coffee and most of the sugar. It didn't figure to last anyway. Don't believe I go too far in saying that the foundation for good relations has been laid.

Video Session III

Before the Video

A: Help the teacher to draw the different life “paths” John Dunbar might take. 4’

Watch the Video (Video time 3’ : Kicking Bird talks to Stands With A Fist 1:01 – 1:04)

Stop the Video. B: Read the script either from the sheet or from the screen and dub the scene as if you did it for the viewers who can’t read English. Choose whose part you will be playing. Practice the dialogue in pairs first, then the teacher will ask one pair of students to perform to the whole class. 15’

- Stands With A Fist. We will talk awhile. Your wounds are healing well?
- Yes, they are.
- You are happy here with my family?
- I’m glad to be here. ... I am missing my husband.
- Perhaps you will marry again when the time is right.
- Perhaps.
- We have word from many places that the whites are coming. They’re coming into everyone’s country. I think they will soon be in ours. This white man who lives at the old soldier fort.... I have visited him and I believe his heart is a good one.
- I’m afraid of the white man at the fort. I’m afraid he will tell others that I’m here. I am afraid they will try to take me away. I have heard they take people away.
- Every warrior in camp would fight them if they tried. I cannot make the white man language. He cannot speak Sioux.
- It has been a long time since I made the talk.
- I want you to try.
- I don’t know how.
- Yes, you do.
- I can’t.
- You can.
- I can’t. It’s dead in me.
- I don’t ask this for myself. I ask this for all my people. He knows things about the whites which we do not. Now. You must remember.
- I can’t!

Watch the Video (Video time 19’ : Christine’s childhood memories 1:04 – the night before the hunt 1:23)

Stop the Video. C: Read the pages from Lt. John Dunbar’s diary. Fill in the missing words. With your teacher, check whether you did it right. 5’

Two Socks, like Sioux, has become afriend. He still won't eat from my hand, but his keenandnever fail to alert me when something is wrong.

Nothing I've been told about this people is..... They are not beggars and thieves. They are not the bogeymen they'd been made out to be. On the contrary, they are polite and have a familiar I enjoy.

Communication is however, and The Quiet One is as frustrated as I am. Most of our progress has been built on the basis ofrather than...

I've thought to about the woman I found in the prairie, whether she lived or not. But it seems far too a subject given our limitations. One thing is clear however: there are no buffalo, and it weighs heavy on their.....

Yesterday the meeting was the best yet. It seems I've been to the village, and I'm looking to going.

D: Read these pages from the diary and answer the questions that follow. 10'

There's been an exciting breakthrough with the Indians. A woman among them speaks English and today a clear progress was made. For some reason, I'm reluctant to answer all their questions. Maybe it's my sense of duty, but something tells me not to say too much.

It was good to see Fort Cedric again. I look forward to another visit with my neighbors, but this is still my home. I remain watchful for my relief and can only hope that my negotiations here will bear fruit.

Riders were sent out to pick up the trail. In the time it took to gather my things at Cedric, the entire tribe was well on its way. The efficiency of the people and the speed at which it moved was enough to impress any military commander. Spirits are high, and overnight I've gone from a person of suspicion to one of genuine standing. I'm greeted with open smiles and looks of appreciation. In short, I've become a celebrity.

Scouts picked up the trail exactly where I said it would be.. It was not hard to find. A gigantic swath of ground was extending to the horizon. A sheer number it took to create this impossible image was hard to imagine.

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1. How did it happen that a white girl Kristine (Stands With A Fist) came to live with the Sioux tribe?
2. Do you think it's possible to remember the language you have not used for most of your life and you have practically forgot?
3. Why is John Dunbar reluctant to answer Kicking Bird's questions?
4. What does John Dunbar refer to as a "relief" he remains watchful for in his diary?
5. What does John admire speaking about the tribe on the day they went to look for the buffalo?
6. How has John's status changed overnight?

E: Read the text about the American buffalo, study the glossary and find the words which mean the following: 15'

1. a plan in your mind to do smt.
2. to increase by a large amount.
3. keeping smt or smb safe from harm.
4. to give someone the ability or opportunity to do smt.
5. to stop someone from doing smt.
6. to destroy or get rid of something completely.
7. the situation when an animal, plant, or language no longer exists.

The American Buffalo

At one time millions of **buffalo** (more properly "bison") **grazed** in giant herds on the Great Plains as far west as the Rocky Mountains. For Native Americans these **abundant** useful animals provided food, **shelter**, and winter clothing. Buffalo **hide** was made into tepee (tent) covers, robes, moccasin tops. **Quivers**, medicine bags, **shields**, drums, saddles, **stirrups**, dolls. And, in later days, gun cases. Buffalo hair was used for pillows, ropes, medicine balls, and ornaments. From the horns were made cups, spoons, and **ladles** and the bones were fashioned into knives, **shovels**, **war clubs**, and **dice**. Even the stomach was used as a water container.

When the white men came to the Great Plains, some of them killed buffalo for their hide, but many shot them for sport with no **intention** of using any part of the animal. In the later 1800s when the railroads first crossed the Great Plains, white hunters, shooting from the windows of the train, slaughtered millions of these animals, thus **depriving** the tribal peoples **of** a useful resource and nearly **wiping out** the buffalo.

In 1889 there were only about 500 buffalo left in the United States. **Protective** laws and other measures, however **prevented** their **extinction** and **enabled** them to live and **multiply** in protected areas, so that now there are more than 20 000 buffalo in national parks and **game preserves** and on private ranches.

Glossary

1. **abundant** – existing or available in large quantities.
2. **buffalo** – *pl* **buffalo** or **buffaloes**: bison.
3. **to deprive smb. of smt.** – to take smt away from smb.
4. **dice** – a small block with a number of spots on each side, that you use for playing games.
5. **to graze** – to eat grass growing in a field.
6. **hide** – the skin of an animal such as a cow that is used for making leather.
7. **ladle** – a large deep spoon with a long handle, used for serving liquid food such as soup.
8. **a quiver** – a container for arrows that you wear on your back.
9. **shelter** – a place where people are protected from bad weather or from danger.
10. **a shield** – a large slightly curved piece of metal, wood plastic, etc. that soldiers carried in the past to protect themselves from being hit.
11. **a shovel** – a tool consisting of a wide square blade, usually with raised sides, fixed to a handle, which is used for moving sand, stones, coal or snow, rather than for digging.
12. **a stirrup** – one of a pair of D-shaped pieces of metal that hangs from the side of a horse's saddle and which is used for resting your foot in when you are riding.
13. **a war club** – a thick heavy stick used as a weapon.

14. **game preserve** – a large area of land where wild animals are either allowed to live safely or to be hunted in a controlled way for sport.

F: Make at least two questions to check how well your partner understood the text. Answer your partner's questions. 9'

Video Session IV

Before the Video

A: Study the glossary and ask your teacher the questions you might have. 2'

Glossary

1. *eager* – very enthusiastic about doing something.
2. *neighbour* – someone who lives near you.
3. *lodge* – a small simple house.
4. *to be frustrated* – feeling annoyed and impatient because you are prevented from achieving something.
5. *to hold back* – to not show what you are thinking or feeling.
6. *gradually* – slowly and in small stages or amounts.
7. *pride* – a feeling of pleasure and satisfaction that you get when you, or so someone connected with you, have achieved something special
8. *See somebody through something* – to make it possible for someone to continue to the end of something, especially something unpleasant or difficult.

B: Based on the glossary, what do you think you will see in this part of the film? Share your ideas. 2'

Watch the Video: (Video Time: 32' 1:23 – John writes in his diary, "I love Stands With A Fist. Dances With Wolves." 1:55)

Stop the Video C: Read these pages from the diary and explain what the highlighted phrases mean. Use them in sentences of your own. 5'

I'd never known a people so eager to laugh, so devoted to family, so dedicated to each other. And the only word that came to mind was harmony. Many times I felt alone. But until this afternoon I'd never felt completely lonely.

Though only two days, it seems like a week. And I'm missing the company of my new friends. I can see all of their faces, but somehow this is not enough. Tomorrow I will make an unannounced visit. After all they are my neighbors. What can it hurt?

It's autumn now and I'm spending more time than ever with my friends. They have given me my own lodge and I feel comfortable there. We talk every day, but I know Kicking Bird is frustrated with me. He always wants to know how many more white people are coming. I tell him that the white people are most likely to pass through this country and nothing more. But I'm speaking in half truths. One day there will be too many. But I cannot bring myself to tell him that. I'm sure that Stands With A Fist knows that I am holding back. But to her credit, she says nothing.

D: Answer the following questions. 6'

1. How did Stands With A Fist get her name?
2. How did Dances With Wolves get his name?
3. Stone Calf told John Dunbar that Stands With A Fist was mourning. What does it mean?
4. How long was she supposed to mourn? Whose responsibility was it to tell Stands With A Fist to stop mourning? Why?
5. Is it polite with Indians to talk about the dead?
6. What were people telling about Stands With A Fist and Dances With Wolves?
7. What did Dances With Wolves write in his diary when he returned to the Fort from the village?

Watch the video: (Video Time 16' 1:55 – Celebrating the victory of Sioux 2:11)

While Watching. E: Fill in the gaps in John Dunbar's diary. 7'

It was hard to know how to 1..... . I'd never been in a battle like that before. There was no dark 2..... objective. This was not a fight for territorial riches or to make men 3..... . It had been fought to preserve the 4..... stock that would see Sioux through the winter; to protect the 5 of women and children and loved ones only a few feet away.

Stone Calf was a great 6..... . But even the old men can not remember such a one-sided 7..... . And I gradually begin to look at it in a new way. I felt a pride I'd never felt 8..... . I'd never really known who John Dunbar was. Perhaps, the name itself had no 9..... . But as I heard my Sioux name being 10..... over and over, I knew for the first time who I really was.

After the Video.

F: Say whether these statements are true or false. Correct the false statements. 10'

1. During the hunt John Dunbar was of no help to the tribe as he was not prepared to a hunt like that.
2. Lt. John Dunbar was loved by the Indians.
3. John was arrogant as he felt superior to the people of the tribe.
4. John was mean and didn't want to leave his hat to the Indian who found it in the prairie.
5. John Dunbar despises Sioux people as they are very primitive and live in an ugly uncultivated desert.
6. John told Kicking Bird that white people are coming and they intend to take the Indians' land.
7. John Dunbar asked to go to the war of Sioux against Pawnee.
8. Kicking Bird refused to take John to the war and said that John was not able even to look after his family, live alone fighting with Pawnee.
9. Stands With A Fist is mourning the death of her husband and it's up to Kicking bird to tell her when she can stop mourning.
10. The Sioux tribe suffered heavy losses in the war against Pawnee.

Video Session V

Note for the Instructor. The activities in this session take longer than in the previous ones as they are all creative activities. It is left up to the Instructor which activities to take and which to omit. The choice will depend on the students’ interest and abilities.

Before the Video

A: Study this table of character traits and ask your teacher to explain to you the words you don’t know. 10’

Intellectual Ability	Lack of Intellectual Ability
“+” clever intelligent smart talented “-“ cunning sly	Foolish simple silly
Attitudes Towards Life	
Optimistic – pessimistic relaxed – tense extraverted – introverted down-to-earth – has one’s head in the clouds	
Attitudes Towards People	
Sociable quarrelsome – even-tempered cruel sadistic – sympathetic humane easy-going polite – impolite, rude, ill-mannered honest, trustworthy, reliable, sincere – treacherous, mean, jealous, envious “+”determined, “-“ stubborn “+”self-assured, confident, “-“ arrogant – shy, sheepish “+”assertive, “-“aggressive – peace-make frank, direct, open “+”inquiring, “-“inquisitive generous; “+”innocent, “-“naive	

Watch the Video: (Video Time 44’: 2:12 – the end 2:56)

Thirteen years later, their homes destroyed, their buffalo gone the last band of free Sioux submitted to white authority at Fort Robinson, Nebraska.
The great horse culture of the Plains was gone and the American frontier was soon to pass into history.

After the Video.

B: Choose any character from the film and describe their personality using the table above. 25’

C: Put the events into the correct order and tell the class the whole story in brief. 15’

- Lt. John Dunbar cleans up Fort Cedric.
- John Dunbar finds an injured woman in the prairie.
- John Dunbar rides out to the Indians.
- Lt. Dunbar informs the Indians about the coming buffalo.
- Indian boys try to steal John’s horse.
- Wind In His Hair tries to steal John’s horse.
- Kicking Bird tries to steal John Dunbar’s horse.
- John Dunbar hides rifles and an excess of food from the enemy.
- Kicking Bird asks Stands With A Fist to “make the white man language” to help him talk to the white man at the soldier fort.
- The Indians visit John Dunbar and he treats them to coffee.
- John Dunbar dances around the bonfire at the Fort.
- The scene of skinned buffalo rotting in the sun on the field.
- The war of Sioux against the Pawnee.
- Dances With Wolves goes to the Fort to fetch his diary and gets caught by American soldiers.

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- John Dunbar is trying to commit suicide.
- John Dunbar is given transfer to any station he desired and chooses to go to the frontier.
- The Indians save Dances With Wolves and bring him back to the Sioux settlement.
- Stands With A Fist recalls her childhood memories.
- The Indians come to the Fort to present John Dunbar with buffalo hide and can see John playing with a wolf.
- John Dunbar saves Smiles A Lot's life.
- Stands With A Fist tells John Dunbar how she got her name.
- Dances With Wolves marries Stands With A Fist.
- Dances With Wolves and Stands With A Fist leave the Sioux tribe.
- John writes in his diary, "Dances With Wolves love Stands With A Fist."
- American soldiers shoot Two Socks.

D: Think of the continuation of the story of the two white people who for different reasons happened to live with the Sioux tribe for some time and finally left them. Share your story with the class. 25'

E: Discuss the following questions. 20'

1. Give examples which show the Sioux as honest and wise people.
2. What simple pleasures does the life in the prairie offer?
3. Speak about the changes in the life of Lt. John J. Dunbar. Do you now understand what the prologue "In 1864 one man went in search of the frontier... and found himself." meant?
4. Speak about how the relationships among John Dunbar and Smiles A Lot were gradually changing through the film.

DANCES WITH WOLVES

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The following outline is intended for use in a middle school level American Studies course. It can be adapted for courses in American History, Sociology, Film, English composition and other subjects.

Topic: Native Americans

Themes: Life of Native Americans before white people's coming.
Native Americans' traits of character
Is a Native American an all-purpose enemy?
Irreversibility of civilization

Activities: Reading and sharing opinions
Screening of **Dances With Wolves**
Internet Research
Pre- and post-film discussion
Essay writing
Listening Comprehension
Composition writing

Timeline: Four to five of in-class activities over a period of two to three weeks

Lesson One (45 minutes)

- **Theme**

Life of Native Americans before white people's coming

- Objectives
 - To provide practice in speaking, reading and using new vocabulary
 - To give students a context to discuss some important facts from American History.
- Level:
 - Intermediate
- Materials:

Handouts

Procedure

- ◆ **Whole-group discussion on the background of American History**

1. Are you fond of seeing Westerns? Can you study American History via films of this kind?
2. What are the Westerns you have seen at the cinema or on TV recently?
3. What do you know about the life of Native Americans? Their way of life? Beliefs and values? Customs and traditions?
4. What were the Native Americans in the films like? Were they sympathetic characters, were they hostile, were they portrayed as stupid, drunk, wise?

5. Make a list of the characteristics that you can remember? What do you think was emphasized? What qualities may have been left out? Why?
6. Jot down under the headings of these films the different characteristics and qualities of the Native Americans. Again, think about what the filmmaker wanted us to see and what purpose this representation had in the film in terms of plot, characterization and atmosphere.
7. How would you like to see Native Americans represented in the Western genre? Discuss your ideas with a partner or a small group and decide on your hero, the plot, the setting and any other ingredients you think are essential. Write a treatment of about ten lines for your film.
8. Now ask yourselves what image of Native Americans did the filmmaker want us to have in each film? What do you think is the viewpoint of the film? In other words, what attitude are we supposed to have towards the Native Americans in that particular film and towards the others?

- ◆ **Read the text, make sure you know the meaning of all the words in it and answer the following questions.**

Representation & Identity: The Native American

Leslie Fiedler in 'The Return of the Vanishing American' says:

‘The heart of the Western is not the confrontation with the alien landscape, but the encounter with the Indian, that utter stranger for whom our New World is an Old Home ... ‘

In 1950 in ‘Devil’s Doorway’ Robert Taylor played a Shoshone brave, Broken Lance, who returns from the Civil War to find himself an alien in his own Wyoming home.

Throughout the film Taylor is presented as an unblemished hero. The same is true of Jeff Chandler’s peace-loving apache in ‘Broken Arrow’ which makes a serious attempt to present Native American life with sympathy and some authenticity. These pictures made a considerable impact and provide a contrast with the established role of the Native American in the Western. Conventionally, the Native American had been one of the hazards facing those bent on taming a continent and winning the West. At best he had been portrayed as the noble savage and at worst he was the villain of the Victorian melodrama - treacherous, bloodthirsty, uncompromising, threatening rape, mutilation and death. The Native American had been seen as a symbol or stereotype - historically a figure to be confronted and defeated in the name of civilization, dramatically an all-purpose enemy ready to spring from the rocks and attack wagon trains, cavalry patrols and isolated pioneer settlements.

Questions:

1. Can you think of examples to support this representation of the Native American and of any examples that go outside this stereotype?

Although there has always been a liberal, anti-racist representation of the Native American it has always been very much on the terms of the Western filmmaker who has cast him in whatever role he or she chose. If we see films as an expression of the dominant culture Native Americans are invariably viewed, whether sympathetically or not, from the point of view of the victorious pioneers and their White Anglo-Saxon Protestant Society.

2. Analyze and comment on the films you have seen in the light of this statement. Does the filmmaker ‘use’ the Native Americans in these films for a particular purpose? What do you think it is?

- ◆ **Study the following key vocabulary:**

Vladimir school #42 Dances with Wolves

A tribe
Tribal life
To be dedicated to each other
To live in harmony
eager to communicate
inquisitive
a miracle
frustrating

rifles
to have negotiations
to make sense
to feel alone
to become a celebrity
crippling poverty

Make up your own sentences with the new words and use them in some situations related to the topic.

Home task

Research the following questions in the Internet:

1. How did the story of the Wild West begin?
2. How did the relations of the Indians and white people change with the time?
3. What do you know about the moral values of the White Anglo-Saxon Protestant Society during the Wild West era?
4. What do you know about the life of Native Americans now?

Lesson Two (45 minutes)

● Theme

Native Americans' traits of character.

● Objectives

- To provide practice in watching video and discussing it.
- To give students a context to discuss some important facts from American History.

● Level:

- Intermediate

● Materials:

- Video segment depicting the scene of the first meeting with the Indians
- Video segment depicting the process of making friends with the Indians.

Procedure

- ◆ **Screening of the first part of *Dances with Wolves***
(the scene of the first meeting with the Indians)

While you watch the film try to answer the following questions:

- When and where does the action of the film take place?
- How can you describe the feelings of the Indians and John Dunbar during their first meeting?
- Why were the Indians hostile at the beginning? What made them change their opinion about the white soldier?
- Why didn't they dare to kill the white man?
- Imagine yourself as one of the Indians. What would your attitude to the white man be like?

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- How would you retell the story on the part of Lt. John Dunbar/on the part of the Chief/ on the part of Stands with a Fist?

- ◆ **Screening of the second part of *Dances with Wolves***
(the process of making friends with the Indians)

Home Task

Write one page in John Dunbar's diary. Describe one of the most prominent days/events from his life on the Frontier.

Lesson Three (45 minutes)

- **Theme**

Is a Native American an all-purpose enemy?

- **Objective:**

- Provide preparation to listen to and practice in sharing opinions.
- Provide dramatization and improvisation based on the script.

- **Level:**

- Intermediate

- **Materials:**

- Handouts and a video segments in which white settlers come to the land of Native Americans

- ◆ **Working in groups and discussing the following questions:**

1. What traits of character of the Sioux tribe attracted John Dunbar most of all?
2. Why did he call them an extraordinary race of people?
3. Why did he become friends with them?
4. Do you think he stopped being a patriot of his own country and government living in the tribe?
5. What do you think his choice will be?

- ◆ **Screening of the third part of *Dances with Wolves***
(the final part – ruthless journey of white settlers into the lands of the Native Americans)

- ◆ **Working in pairs**

Make up a dialogue between John and his wife Stands with a Fist when he made his crucial decision to leave the land of the Native Americans.

Act it out.

- ◆ **Listening Comprehension**

Listen to the comments on the film and share your opinion of it.

Dances with Wolves - reviews and comments

‘Evening Standard’ - Neil Norman - DISHONEST INJUN (1991)

‘No one should be surprised that ‘Dances with Wolves’ has been so successful. With impeccable timing, Costner has produced a frontier Western, traditional in appearance, contemporary in tone, for the new, caring, compassionate filmgoing audience. He has won praise from American liberals, women, and, not least, the Native American nations.

The liberal, or pro-Indian Western, is hardly original. There are examples from the silent era of sympathetic redskins although the first talkie attired with red sympathies was ‘Broken Arrow’ (1950). Since then, there have been several attempts to redress the balance, notably ‘Soldier Blue’, ‘A Man Called Horse’, ‘Little Big Man’ and ‘Billy Jack’.

‘Dances with Wolves’ is original only in execution, not in thought. Costner has simply swapped one myth for another. He has white-washed the red man to the point of removing all dignity. The tribe of Sioux with whom Costner’s character becomes involved are peaceable and nature-loving to the point of submissiveness.

‘Dances with Wolves’ plays safe by employing period objectivity. But the tendency to portray Native Americans as a bunch of pipe-smoking wimps is not only patently dishonest it is downright insulting.

In a film as ambivalent as ‘The Searchers’, in which John Wayne epitomizes the white man’s deep mistrust of the alien native, the invitation is to question what is laid before us. One emerges from the film at odds with Wayne’s psychotic values and with some sympathy for the Native Americans. In its own brutal, exciting way ‘The Searchers’ is as much about love, peace and understanding as the more ideologically conspicuous ‘Dances with Wolves.’

◆ **Read the text and do the task.**

The Reservation



“We’re not rich in money and material stuff, but we’re rich in our life, our love for our children, our culture and our language.”
— Rita Little Boy

Pine Ridge Indian Reservation, located in the heart of what was formerly called Indian Territory, is a land of rolling hills, sculpted riverbeds, wind-swept clouds and peace-loving people. It is also the site of some of the bloodiest events in the 19th-century war between the Native people and U.S. government.

Today, the Reservation suffers from crippling poverty, yet its Oglala Lakota residents retain a spirit of hope, generosity, love and community that has been passed down for generations.

◆ **Home Task**

- 1) *Learn more about Pine Ridge's tumultuous past and the present conditions that contribute to its status as the poorest region in South Dakota, and the United States.*
- 2) *Make up a report on the today life of the Native Americans.*

Lesson Four (30 minutes)

• **Theme**

Irreversibility of civilization

- Objective:
 - Provide preparation to listen and discuss the ideas.
 - Taking part in whole-group discussion
- Level:
 - Intermediate
- Materials:
 - Students' reports

Procedure

- ◆ **Students read their reports on the today life of the Native Americans.**
- ◆ **Whole-group discussion**

◆ **Culminating Activity – Whole-group post – film discussion**

1. What new information have you learnt from the film?
2. Has your attitude towards the Native Americans/the white settlers changed after seeing the film?
3. Do you think civilization was irreversible?
4. Do you think peaceful co-existence between the aborigines and the white people was possible? Under what conditions?
5. Were those events a shame or glory in the pace of the American History? Give your reasons.

◆ **Follow-up activity**

Students take part in the competition for the best composition on the following topic: *“If you were John Dunbar, what would your choice be? Why?”*

Web sites:

www.espartyland.com/teachers/nov/film.htm

www.teachwithmovies.org

www.filmeducation.org

www.lessonplanet.com

www.lessonplanspage.com

www.filmsite.org

DANCES WITH WOLVES

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Level: pre – intermediate

Activities:

before – you- watch assignment

after – you – watch discussion project

Before you watch activities

I. Kevin Costner is Lt. John Dunbar who, as reward for an act of heroism, chooses reassignment to the Western Frontier.

Dunbar becomes caught between two worlds as he is drawn into the loving and honorable folds of Sioux tribe living in the Dakota territory.

This powerful story follows Dunbar's romances and friendship with an extraordinary race of people, and ultimately, the crucial decision he must make as white settlers continue their violent and ruthless journey into the lands of the native Americans.

II. Find the information about the Civil War in America in the 19-th century and answer the following questions:

1. What kind of war was it?
2. What was the reason of the war?
3. What are the fighting sides?
4. Was the war just or not?
5. There is always room for a heroic deed, isn't there?

III. Which of these names will be mentioned in the film? Try to understand why such strange names were given to the heroes of the film.

All the Indians had rather strange names, such as Running Rabbit, Man – Who – Likes – Berries, Tall Feather, Stand – With – Fists, Fleet Foot, Dancing – With – Wolves, Handsome Baby, Kicking Bird, Wind in his Hair, Ten Bears and others.

IV. Believe it or not...

...that there are more than one hundred languages and dialects, spoken by the American Indians today.

...that many Indian words are very long, because in most of the American Indian languages there is a whole sentence in one word.

...that the longest word that ever existed is the name of an Indian chief, who died in 1866. This word had 179 letters.

...that many American cities, rivers and states have Indian names. They are Chicago, Mississippi, Missouri, Oklahoma, Michigan and many others.

V. Using the following words and expressions tell about the life of the Indian tribe.

Tribe, plains, famous hunters, buffaloes, meat, cut, dry and smoke meat, buffalo skins, warm clothes, to move, special head – dresses, to decorate with feathers, great fighters, horses and guns, the white men, to take the Indians' lands.

VI. Be ready to watch the film and you will know much interesting about the Indian tribes.

In the film you will see how Indians lived, you will know they were, excellent hunters and warriors. They hunted the buffaloes with the bows and arrows. They were taught from time they were small boys to face danger bravely and never to show fear. You will also see the saddest side of their life: how the Indians were drive out from the rich lands, you will know why they were afraid of the white and why they hated them. You will get acquainted with their customs and traditions and you will feel empathy to this brave people.

But not all the white are their arrows.

VII. Traditions and customs

First, we would like to give you some information about sacred things in the life of Native Americans. We should remember about cross cultural differences and the problems that are usually faced when one culture tries to interfere into another. It is important to understand that many Native Americans have those views that are very different from mainstream world views and that what happens to land and resources matters a great deal to Native Americans.

1. There's a Native American saying: "A man without a family would be poorer than a worm". The traditional family is large. Many Native people were and still are born into clans that relate them to many people, not just their immediate or nuclear family. Membership in a clan relates one to many people in close ways even though the biological connections barely exist. Clan bonds were and are

strong, obligating members to assist one another. Even distant clan members are considered relatives in times of crisis and ceremony, on both happy and sad occasions.

2. According to many tribal accounts, Native American people feel they are related not only to family, but to homelands. To many of them, land also is sacred. Many Native American Indian people recognize a natural contract between themselves and other animals and fish, birds, and plants. Use of these resources usually requires honoring and thanksgiving

3. Traditionally, Native Americans were educated by their families, especially by grandparents, elders, and religious and social groups whose job it was to teach world views, values, attitudes, beliefs, rules, roles, and skills. Children were exposed to kinship roles, life cycle rituals, religious ceremonial events, storytelling, and hands-on instruction. Tribal educators taught history, what would now be called earth or physical sciences, physical education, codes of social behavior, religious training, health care, and many other subjects.

Compare these aspects (family, education, land) of Native Americans' life to Europeans'. Are there great differences? Surf the Internet and find some more information about it.

VIII. Now you'll read a paragraph about traditions and do the assignment below it.

There are many, many religious traditions that have endured among Native Americans despite a long history of suppression by early missionaries and the federal government. These traditions are dignified, profound, and richly faceted. Many tribes perform ceremonies according to instructions given in sacred stories. Some of the most important ceremonies need to be conducted at certain places at specific times of the year. Some ceremonies mark important life-cycle events in a person's life and take place at important times such as solstices and equinoxes. There are ceremonies to heal the sick, renew relationships with spiritual beings, initiate people into religious societies, ensure success in hunting and growing crops, pray for rain, and to give thanks for harvests of food. Some ceremonies must be performed in order to ensure survival of the Earth and all forms of life. Today, as in the past, Native people also worship by dancing, singing, chanting, and sometimes simply by engaging in reverent actions such as drinking water, burning sweet grass, pinching pieces of food before a meal and putting the pieces in a "spirit bowl," taking a sweat bath, or fasting.

The whole culture and social structure was and still is infused with a spirituality that cannot be separated from the rest of the community's life at

any point. The Green Corn Ceremony, the Snake Dance, the Sun Dance, sweat-lodge ceremonies, and the sacred pipe represent specific ceremonial aspects of a world that includes countless ceremonies in any given tribal context, ceremonies performed by whole communities, clans, families, or individuals. The people themselves see that ceremony as merely an extension of their day-to-day existence, all parts of which are experienced within ceremonial parameters and should be seen as "religious."

Choose an odd word out.

1. sacred stories: a regular Sunday hour certain places life-cycle events
2. to heal the sick to ensure success in hunting to pray for rain to jump over the fire
3. chatting dancing chanting singing burning sweet-grass
4. Red Man Red Race Native Americans Indians savages
5. the Sun Dance sweat-lodge ceremonies making the colors the sacred pipe

IX. Look at the picture and read the description of the ceremony.

Sweat Lodge



Frame of a Lodge

Sweat

Broad leaf sage is used for flooring to sit on around the pit. Six participants are seated and when the first red hot rock is presented. The rock handlers will say "mi ta ku ya owasin" (all my relatives). The last man on the left of the door will touch the rock with the base of the pipe. The four rocks are placed in the four directions and two more--one for Mother Earth and one for the Heavens. Each of the six rocks are touched by the pipe. Now the pipe is lit and passed from left to right by the head participant in charge of the sweat. He is the first one to use the water and when he is done the next one to him on the left side take the pail and horn. He will do as the first man did, every participant has

the opportunity to pray, sing and use the water, the door is opened three times.

Now guess and match the description of the ceremony to its name.

VISION QUEST	PEACE PIPE	THE BUFFALO DANCE
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1. In Plains cultures the individual is always in symbiotic relationship with the community. This ceremony involves personal sacrifice: rigorous fasting (no food or liquids) and prayer over several days (typically four to seven) in a location removed from the rest of the community. The community or some part of the community assists the individual in preparing for the ceremony and then prays constantly on behalf of the individual throughout the ceremony. Thus by engaging in this ceremony, the individual acts on behalf of and for the good of the whole community. Even when an individual seeks personal power or assistance through such a ceremony, he or she is doing so for the ultimate benefit of the community.
2. A favorite sport was enacting this ceremony, in which all members danced, but only those who had performed some outstanding act of bravery took this role. The warriors danced about the circle, those impersonating this animal bumping and butting the others. Those with lesser records of bravery endeavored to keep beyond the reach of the main dancers, but if outnumbered would have to step pretty lively. This dance called for much activity, and sometimes there was much leaping back and frothier the fire, providing a great deal of fun for the onlookers"
3. A ceremony where a small-sized tube is used for smoking and it is considered to be a sign of the absence of war

X. Fill in the right word in its place. All the necessary words are given in the box.

stones	sweat lodge	shamans	customs and beliefs	vision quest	tobacco
four					

In general terms, and like some other Native American groups, Dakota spirituality centers around certain....., concepts, events, and objects. These include the....., pipe, drums, singing, the naming ceremony, prayer,.....and guardian spirits, the ceremonial "pow wow" (such as the Sun Dance), the medicine man or woman (.....), medicine bags, dream articles and traditional stories regarding the Great Spirit. Ritual and spiritual objects include sage, sweet grass,, and cedar. Dogs were often used in religious feasts and were akin to the sacrificial lambs of early Christianity.is a sacred number. There are 4 seasons and four powers of the universe sit at the four cardinal directions of North, South, East, and West. The symbolic "four colors of man" are red, yellow, black, and white.

are considered the oldest people and spiritual people talk to them and refer to them in curing and finding lost objects.

After - you – watch assignments

I. “ All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood”

(Universal Declaration of Human Rights --Article 1).

II.

1. People are born unequal, therefore it's normal that the structure of society should reflect these inequalities.

Which of the above given points of view is closer to you? Give your reasons.

2. Answer the questions and discuss them with your partner, try to give a balanced opinion.

- Was the fort the dominion of Lt. Dunbar or the state? (dominion – собственность и владение)

- Why were the Indian tribes so worried about the Dunbar's appearing in the fort?

Did they want to make restitution?

(to make restitution – восстановить первоначальное положение)

- Can you define that the land of Indian tribes was their real property?

(real property – недвижимое имущество)

- Had the Indians right on reversion of their land why?

(reversion – право на возврат)

- How have the affairs changed over the last years in this question? There is a committee of Indian affairs in Senate of the USA. What do you know about its work?

III. Communicative Activity. Prepare a short story about the appearance of a white girl in the Sioux tribe and her life with Indians. Use for help the following questions:

1. Under what circumstances did she appear?

2. Who adopted and brought her up?

3. Did she remember her native language?

4. What were her relations among the tribe?

5. Did she accept all their customs and traditions?

6. What was her name in the tribe and how can you explain the origin of it (Stands with fists)?

IV. Describe the character of the main hero using the following words:

- honest
- risky
- reliable
- just
- tolerant
- tough
- cruel
- friendly
- militant
- self-reliant
- self-sufficient
- brave

When and under what circumstances does he demonstrate them?

V. Write a short story about romantic relations between John Dunbar and his wife according to the plan:

- Unexpected meeting
- Development of their relations and the attitude of those around
- Indian wedding

VI. What language is used in Sioux tribe?

Make up a dialogue between Indians and Lt. John Dunbar.

VII. Discuss in groups and express your opinion about the following:

1. Why did John Dunbar get such a strange nick name?
2. What is the significance of the episode with the wolf?
3. Is there a finite value in the last wolf's howl?

VII. Talking points. What evidence is there in the film to prove the following statements:

1. The main hero found himself between two fires, two worlds: his habitual world and the unknown world and hostile at first glance.
2. Some circumstances made John Dunbar to make the most important decision in his life. Name them.

IX. Answer the questions:

1. What would you do if you were Lt. John Dunbar?
2. Do you approve or disapprove the last deeds of the main hero?

Write an essay if I were / John Dunbar/

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INTERNET RESOURCES FOR USING FILM TO TEACH ENGLISH

Compiled by Bridget F. Gersten (ELO Moscow)

The following list of websites was put together, largely, by doing searches on Google (www.google.com). As is the case with all URLs or web addresses, links do not always remain active. For this reason, it is important for teachers and students to review these links from time to time. Ultimately, these searches will lead to even more resources for classroom use.

All of the movies that are the basis for the lesson plans on this CD ROM are classics of American cinema and can usually be readily found. To find resource materials specifically related to the seven movies in this collection, it is simply a question of searching the Internet using choice key words. Because English classrooms for native speakers are known as “Language Arts” classrooms in the United States, you should consider including the key words “Language Arts” in your searches in order to discover further treasures for classroom teaching. These treasures include background information, scripts, lesson plans, film guides, quotes from movies, trivia quizzes, and much, much more.

Many of the educational Internet sites that you find for using film in the classroom require the Adobe Acrobat Reader to read so-called PDF files. The Reader can be downloaded to your computer for free. Visit <http://www.adobe.com/products/acrobat/readstep2.html> for instructions on how to get this great tool. Some sites also require you to create a userid (“User ID=identification”) and password to log in to the site (some sites charge a fee, but many sites give free access after you sign up to use the site).

I hope you enjoy this collection of annotated websites related to using movies in the classroom.

The English Teaching Forum Online: <http://exchanges.state.gov/forum/>. The on-line version of the quarterly journal published by the U.S. Department of State for teachers of English as a foreign or second language. Over 60,000 copies of the magazine are distributed in 100 countries. This site contains articles from issues of the *Forum* dating back to 1993. To find a particular article or issue, click on the year it appeared, or ***search*** by subject, title, or author. For using films in the classroom, search using the terms “movies”, “film”, and related.

Website of the Internet TESL Journal: <http://iteslj.org>. This site has voluminous amounts of material for English teachers. Put the term “film” or “movies” or related into the search box on the right-hand side of the screen and find lots of material for use with movies and films in the ESL/EFL classroom. You may also search according to a key word in a movie title from this project (e.g., “Mockingbird” for the film “To Kill a Mockingbird”). Also has audio files to download to accompany *Voice of America (VOA) Special English* broadcasts related to film and other topics of interest. Wikipedia.org is another good site, but ***beware*** that most of these articles are written by the general public and are not always accurate.

Film Education: <http://www.filmeducation.org>. Provides free, downloadable resource kits on various films to teach in the classroom and ways of using film in the classroom, including lesson plan guides for elementary/primary and secondary school classrooms. You may search these resources according to level of instruction. You need Adobe Acrobat Reader to download these PDF files.

Internet Movie Database: www.imdb.com. This site proclaims itself to be “the biggest, best, most award-winning movie site on the planet” and has sections on Top Movies, Independent Film, the Top 250 Movies, Plot Summaries, Crazy Credits, Goofs (“bloopers”), Trivia, and lots of information on films in general.

Film Blog: Teaching and Learning with Film:

http://jeffreyhill.typepad.com/filmblog/lesson_plans/. This site has downloadable units, exercises, and lesson plans for the ESL/EFL classroom, plus a vast list of additional links that will take you to scripts, articles, and additional teaching ideas. These are submitted by teachers like yourselves. The *scripts* sections will take you to screenplays that can be used with students to act out films in the curriculum or for reference during viewing.

Movies in the Classroom: <http://www.classbrain.com/artmovies/publish/index.shtml>. A very rich site with activities, lesson plans, and other useful classroom aids for use with movies in the classroom. Use the sidebar on the right hand side to click on links to *Language Arts* and *Foreign Languages* for plans easily adaptable to the ESL/EFL classroom.

American Film Institute: <http://www.afi.com/>. This is the official site of the American Film Institute in Washington, DC. You have to pay a membership to have access to all features of the site, BUT free things you can access can be found through links on the right-hand side of the screen, including lists of AFI’s top 100 movies, top 100 laughs, songs, etc, also downloadable for free in PDF format. Includes such useful resources as *AFI’s 100 Years – 100 Quotes* -- <http://www.afi.com/tvevents/100years/quotes.aspx#list>

The English Learner Movie Guides: <http://www.eslnotes.com/synopses.html>. A wealth of “Learner Guides” for classroom use that you can download in PDF, Word, or HTML format. These have been designed especially for the English language learner and have a lot of useful vocabulary resources for individual films. Each includes a summary of the plot, a list of the major characters, an extensive glossary of vocabulary, various cultural references, and questions for ESL class discussion. The movie guides are based on the scripts from the movies so are easy to use for a variety of activities in the ESL/EFL classroom. You can sign up to get e-mail notifications for when new study guides come out on the site. There is also a *Movie Quote of the Week* on the site.

Karin’s ESL Partyland Teaching with Film and Video:

<http://www.eslpartyland.com/teachers/nov/film.htm>. Has a number of creative discussions, lessons, film reviews, handouts, and links to help you use movies to improve English language skills and better understand cultural issues. Also has an interactive forum for movie discussion and sharing ideas about using films in the classroom.

Film Festival: An ESL Lesson Plan to Get Students Talking About Movies and Movie Riddles: An ESL Activity to Get Students Talking About Movies:
<http://bogglesworld.com/lessons/MovieLesson1.htm> and
<http://bogglesworld.com/lessons/MovieLesson2.htm>. Two lesson plans with links for worksheets to use in the ESL/EFL classroom.

Dave's ESL Web Guide –Movies and Screenplays:
http://eslcafe.com/search/Movies_and_Screenplays/. Provides links to various sites useful for teaching English through movies. Some of these sites appear in this bibliography.

ESLFLOW.COM – Teaching with Movies:
<http://www.eslflow.com/teachinglanguagewithmovies.html> See the sidebar with links on the right-hand side for dozens of ideas on how to use movies in the ESL/EFL classroom. A good site to find things you can download, especially when teaching about or using movie reviews, working with vocabulary, plots, and games. Has links to various papers and articles about using film in the classroom.

Learning to Give: This site is devoted to the discussion of values in the classroom. This link provides a lesson plan to discuss democratic values based on American films including *Dances with Wolves* and *To Kill a Mockingbird*.
<http://www.learningtogive.org/lessons/unit52/lesson4.html>

Academie de Nancy-Metz:
<http://www.ac-nancy-metz.fr/enseign/anglais/Henry/cine.htm> and <http://www.ac-nancy-metz.fr/enseign/anglais/Henry/cinema.htm#films> and <http://www.ac-nancy-metz.fr/enseign/anglais/Henry/cinema.htm#tea>. This French language site has numerous pages on integrating film into the classroom for the teaching of English. No French needed though there will be a lot more of interest to those who do read French.

Drew's Script-O-Rama: <http://www.script-o-rama.com/snazzy/dircut.html> Excellent source of complete film scripts, even for acting out in class, quizzes related to movies, and TV scripts. Click on “film transcripts” for an alphabetical list of films that you can download. Note that you have to click on links and use your cursor to see the full text and/or cut and paste.

Scripts for You: <http://sfy.ru/>. A Russian site full of movie scripts. It advertises itself as “a famous selected collection of hundreds free movie scripts and screenplays! Fast server, clean design, exclusive updates and no dead links - enjoy it”. Many of these files are in PDF format so you need the Adobe Acrobat Reader to use (see above).

The Internet Movie Script Database: <http://imsdb.com/> This site calls itself “the web's largest movie script resource”. There is also a movie chat here. The site organizes scripts according to genre or title. They are in HTML format. The site also includes readers' reviews of many, many films and a message board for you and your students to join the dialogue. To find scripts, go to the bottom of the page after you click on the movie you want and use that link.

Teaching Global Issues through English Movies:

<http://www.jalt.org/global/30Mov.htm> . A lesson plan by Yasuyo Fukunaga of Ferris University in Yokohama, Japan (1998). Has many ideas on using English language movies to teach values and global issues, including numerous links. Also gives information about *The Association for Teaching English through Movies*.

Web Resources for Feature Films in the ESL Classroom:

<http://www.eslmag.com/modules.php?name=News&file=article&sid=76> . A very useful article by Dr. Christine Meloni available from *ESL Magazine* (www.eslmag.com) about teaching English through movies. Has an extensive list of further links grouped under these headings: Cinema History, Film Lists, Film Databases, Trailers and Sound Clips.

Stereotypes: How Movies Look at Groups of People:

<http://www.ohiou.edu/esl/elective/film/tasks/stereotype.html> . Interesting set of tasks related to ESL/EFL and using film to talk about stereotypes, on the Ohio ESL site of Ohio University. Has a number of articles and ready-to-use activities for the classroom.

Using Film to Develop Learner Motivation: <http://iteslj.org/Articles/Ryan-Films.html>

Plot-O-Matic: <http://www.maddogproductions.com/plotomatic.htm> . A novel site that allows you to fill in the blanks and create your own paragraph-long movie plots! Try it out as the basis for creative writing assignments, drama, or role play in the classroom.

Culture Capsules: <http://www.lclark.edu/~krauss/watanabeauweb/watanabeau.html> . A very innovative and hands-on project developed by Michael Krauss of Lewis and Clark College, Portland, Oregon. This particular link leads you to student projects entitled “Japanese Traditional Movies by Akira Kurosawa”, “Typical Hong Kong Movies”, and “Asian Traditional Action Movies”. A good start for developing projects with your students related to cinema and movies.