

American Values through Film

Lesson Plans
for English Teaching
and American Studies

English Language Office

Public Affairs Section • U.S. Embassy Moscow

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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 licenses.</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.

HIGH NOON

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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 American Studies, History, Film, Psychology, English Composition, and other subjects.

Topic: The Best and Worst of America, the Best and Worst of Mankind

Level: Intermediate

Themes: 1. A Look into the History of the United States in 1950s.
2. Who, Where, When
3. One against the Mob.

Activities: Screening of *High Noon*
Internet Research
Pre and Post Film Discussion
Follow-up Activities
Writing Composition

Goals: To teach students to communicate cultural values, attitudes and behaviors, to discuss the American history vs. national history and to analyze human nature.

Objectives: 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 hours of in-class activity over a period of one to two weeks

Recommended to watch: “The Unforgiven”, “Pat Garrett and Billy the Kid”, “The Searchers”, “My Darling Clementine”, and “The Man Who Shot Liberty Valance”.

Lesson 1

A Look into the History of the USA in 1950s

The plan focuses on the history of the USA in the period 1949 – 1962, a widespread fear of Communism in America.

Materials: Texts “Post-War America: the Cold War”, “The McCarthy Witch Hunts”, worksheet 1 for the students (see below)

Preparation: Make enough copies of the texts to give one to each pair of students. Prepare a worksheet for each student.

Procedure

1 The teacher draws the students’ attention to the historical period (1949 – 1962) of the USA.

2 The class is divided into two groups. Each student from the 1st group is given Text 1 “Post-War America: the Cold War”, and each student of the 2nd group is given Text 2 “The McCarthy Witch Hunts”.

3 Students read the texts, make a list of the key words and fill in the worksheet.

4 Pair-work: then students discuss their wordlists and worksheet in pairs, each one shares the information; the other listens to and makes additions to his/her worksheet. At the end of this activity each pair of students has a completed worksheet.

5 Each pair presents the material they’ve analyzed. The students may do this work in the form of a dialogue, interview or they make a report and volunteers speak before the class. Students listen to and comment on the reports.

Homework: find more material about Red Scare and the HUAC (House Un-American Activities Committee), make some parallels with your national history and share it with your group mates.

Text 1

POST-WAR AMERICA: THE COLD WAR

From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the Continent. Behind that line lie all the capitals of the ancient states of central and Eastern Europe. Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest and Sofia, all these famous cities and the populations around them lie in what I must call the Soviet sphere, and all are subject, in one form or another, not only to Soviet influence but to a very high, and in many cases, increasing measure of control from Moscow.

Nobody took Churchill's words more seriously than the Americans. The fear that Greece and Turkey might fall behind this iron curtain led Truman to ask Congress for funds to help 'all free peoples' to resist Communist aggression – the Truman Doctrine. The widespread fear of Communism was one of the reasons behind the creation of the North Atlantic Treaty Organization (NATO) in April 1949.

The desire to keep Europe free of Communism was also behind the Marshall Plan, devised by US Secretary of State George Marshall in 1947, in which the USA gave or loaned billions of dollars to various European countries, particularly Germany, to assist in post-war reconstruction of their industries.

The persistent hostility between the Western and Communist nations came to be called the Cold War, which became a real war in 1950 when Soviet-trained North Korean troops invaded the Republic of Korea. Numerous incidents throughout the world increased international tension and the possibility of another global conflict. This nearly occurred in 1962 when the United States learned that there were Soviet-manned missile bases in Cuba. The Russians only removed the missiles after a naval blockade had been established around the island.

There was a widespread fear of Communism in America during the 1950s. The most famous anticommunist was Senator Joseph McCarthy of Wisconsin. Anyone who dared to oppose him was branded as a Communist or 'Communist sympathizer'. He used his method of discrediting people without proof so often that it became known as

McCarthyism. Those accused of being pro-Communists usually lost their jobs and found it very difficult to get new ones.

(Christopher Garwood, Guglielmo Gardani, Edda Peris. *Aspects of Britain and the USA*. 1997. Oxford University Press. – P.73)

Text 2 **The McCarthy Witch Hunts**

The late 1940s and the 1950s were anxious years for Americans. Despite their prosperity, they were worried by fears of war. The nation they feared was the Soviet Union.

Both President Truman and President Eisenhower believed that the Soviet Union's communist way of running a country was cruel and wrong. They made up their minds to stop it from spreading to other countries – to "contain" it. But "containment" was not enough for some Americans. They saw communism as a dangerous disease. They believed that it threatened both the freedom of individual Americans and the "capitalist" economic system of the United States. They wanted to destroy communism, not merely contain it.

In 1949 such people received two unpleasant surprises. The first was when communist rulers won control of China. The second was when the Soviet Union exploded an atomic bomb. Only the Americans had possessed atomic bombs until then.

A wave of fear swept across the United States. Many Americans started to see communist plots everywhere. When soldiers from communist North Korea invaded South Korea in June 1950, their fears became stronger still. Some even believed that the government itself was full of traitors plotting to betray the country to the Russians.

An ambitious and unscrupulous politician named Joseph McCarthy used these fears to win fame and power for himself. He started what came to be called a "witch hunt" – a search for people he could blame for the supposed threats to the United States. In the early 1950s McCarthy accused all kinds of people – government officials, scientists, famous entertainers – of secretly working for the Soviet Union. He never

Irkutsk Transport University High Noon

gave proof, but Americans were so full of fears about communism that many believed him. McCarthy ruined hundreds of innocent people. People grew afraid to give jobs or even to show friendship to anyone he accused. If they did, they risked being named as traitors themselves.

Then people began to doubt McCarthy. They watched him questioning "suspects" on television. They saw that he was a bully and a liar. By the mid 1950s McCarthy had lost his power. He went on making wild accusations, but nobody listened. In 1957 he died. But "McCarthyism" had done serious damage to the United States' reputation for justice and fair play.

(Bryn O'Callaghan. – *An illustrated history of the USA*. 1997. Longman Group UK Limited. – P.109)

Worksheet 1

Historical period	President	Main Events	McCarthyism – the communist hysteria

Lesson 2 Theme: **Who, Where, When?**

The plan focuses on where and when the story takes place and what it is all about. The lesson analyzes some parts of the film (the time when the Millers are coming to the town, Will Kane wedding and his returning to the town).

Materials: Synopsis or theatrical trailer of the film; a film clip of an opening scene; a film clip of the following scene; a worksheet for each student.

Preparation: make enough copies of the worksheet to give one to each pair of students.

Procedure:

Pre-watching activities:

1 The students examine a video cover (see the Appendix) and write down the main information:

Title:

Year:

Duration:

Director:

Genre/Type:

Produced by:

Stars:

Main Cast:

Music:

Awards:

The students read a short summary on the cover and then volunteers speak to the whole group summarizing the information.

2 Study the vocabulary:

based-on-magazine-article

badge

marshal

marriage

wedding

outlaw

revenge

sheriff

small town

townspeople

While-watching and post-watching activities:

- 1 Students get the worksheets ‘Complete the Timeline’ (Worksheet 2).
- 2 The teacher plays the film clip in short sections, pausing at the end of each major event to allow students to make notes on the worksheet. Students watch the synopsis (a short description of the main parts of a story) of the film and make notes about the sequence of the main events.
- 3 The teacher plays the clip again, straight through without pauses. Students watch the film and complete or change their notes if necessary.
- 4 The class is divided into pairs. The students work together discussing what might happen in the story and what might happen in the opening scene of the film (worksheet 3).
- 5 The students summarize their ideas about the opening scene in the worksheets (students should have enough time to complete the worksheet).
- 6 Then the volunteers summarize their pair’s predictions about the opening scene (accuracy of any predictions is not determined here).
- 7 The students watch the opening scene of the film and define how close they were in their predictions.
- 8 A whole-class discussion. Discuss the following questions:
 - Which pair’s predictions were closest to what happens in the opening scene of the film?*
 - How do you feel about the opening scene? Is it interesting?*
 - How do you feel about the characters? Do you like them?*
 - Based on what you have seen and read about this film, would you be interested in seeing the whole film? Why or why not?*
- 9 Discuss as a whole class or in groups, what you think will happen in the next scene of the film:
 - Where and when will the next scene take place?*
 - Which characters will appear in the scene?*
 - What will happen?*
 - What are some lines of dialogue you will hear?*
- 10 Watch the second scene and compare your predictions with what actually happens in the scene.

Follow-up

As a follow-up or for homework, students design their own film cover or posters and write a one- or two-page summary of all the events on the film clip, and/or their personal reaction to the opening scene they have watched.

Worksheet 2

COMPLETE THE TIMELINE

Watch the film and complete the timeline. Use the boxes to take notes about each event that happens.

EVENT 1

EVENT 2

EVENT 3

EVENT 4

EVENT 5

EVENT 6

EVENT 7

Worksheet 3

PREDICT THE OPENING SCENE

<p>Setting</p> <p>Where and when might the opening scene take place?</p>	
<p>Characters</p> <p>Which characters might appear in the opening scene?</p>	
<p>Key events</p> <p>What might happen in the opening scene?</p>	
<p>Dialogue</p> <p>What are some lines of dialogue you might hear?</p>	
<p>Other</p> <p>List any other details you think might be part of the opening scene?</p>	

Susan Stempleski, Barry Tomalin. – Film. 2001. Oxford University Press. – P.47

Notes for the teacher

Marshall Will Kane marries Amy and turns in his badge. She is a Quaker, and he has promised her to hang up his gun and become a shopkeeper. But they get word that Frank Miller is coming to town on the noon train. Kane arrested Miller and sent him to jail, and Miller swore he would come back and kill him.

Will and Amy leave town quickly. But he cannot run away, and he turns around. He knows that they will never be safe; wherever they go, Miller will follow them. And he has a duty to the town. Their new marshal does not arrive until the next day.

Will seeks help from everyone, finally going to church, where services are in session. But he is turned down, over and over again. Amy says she will leave on the noon train. Will's former deputy, Harvey refuses to help, because he is resentful that Will did not recommend him as the new marshal. Will's former girlfriend, Helen Ramirez, now Harvey's girlfriend, will not help him, either. She sells her business and leaves town. Others say that it is not their problem, or tell him to run, for the town's good as well as his own. The previous marshal, Will's mentor, says he can't use a gun any more. The one man who promised to help backs out when he finds out that no one else will join them. The only others who offer to help are a disabled man and a young boy. Will must face Miller and his three henchmen alone.

At noon, Frank Miller gets off the train. The four men come into town. Will is able to defeat them, with Amy's unexpected help. As the townsfolk gather, Will throws his badge in the dust, and they drive away.

<http://movies.yahoo.com/movie/1800195741/details>



Lesson 3 Theme: **One against the Mob**

The plan focuses on the main characters of the film; Characters to be compared: Will Kane – Amy Kane; Will Kane – town people (Mayor Jonas Henderson, Deputy Sheriff Harvey Pell, Helen Ramirez, Judge Percy Mettrick, mentor Martin Howe).

Materials: Part of the film beginning with the scene when Will and Amy came back to the town (they are in Will’s office) till the scene when at noon, Frank Miller gets off the train; Venn diagrams samples (see below)

Preparation: Make enough copies of the Venn diagram to give one copy to each student

Part 1

Procedure:

Pre-watching activities

1 Study the following vocabulary:

adversity	parson
church	protection
conscience	ranch
fire	revenge
gun	shootout
gunfighter	showdown
husband-wife-relationship	train
kill	train-depot
obligation	train-station
one-against-odds	

2 The teacher draws a Venn diagram on the board or on an overhead transparency. In the circle on the left, write the name of one of characters to be compared (e.g. Will Kane). In the circle on the right, write the name of the other character (e.g. Amy Kane). In the place where the circles overlap, write *Both*.

3 The task: the students are going to use the diagram to compare two characters in the film, and then use the information in the diagram to write a composition about the characters (Husband-Wife-Relations).

4 The teacher asks questions to elicit information about the characters, for example:

- *What kind of person is Will Kane?*
- *What kind of person is Amy (Fowler) Kane?*
- *How are the characters alike?*
- *How are they different?*

As student volunteers respond, the teacher writes key words from their answers in the appropriate section of the diagram.

While-watching activities:

Students watch the part of the film and make notes about their characters and add it to the appropriate section of the diagram.

Post-watching activities:

1 Pair-discussions: students use the information in their diagram to share it with the partner to compare the characters. If it is necessary students make notes to their diagram. Volunteers summarize the ideas and speak on husband-wife-relations to the whole group.

Part 2

Activities 3, 4 may be done as homework. Before that:

1 The teacher identifies the different characters for example, ‘Character 1 is Will Kane’, ‘Character 2 is Judge Percy Mettrick’, ‘Character 3 is Deputy Sheriff Harvey Pell’, ‘Character 4 is Helen Ramirez’, ‘Character 5 is Mayor Jonas Henderson’, ‘and Character 6 is Kane’s former mentor Martin Howe’. Students write down characters’ names into their worksheet 4 Who’s Who? (see below).

2 The class is divided into groups of six. Students in their small groups divide up the characters so that each member of the group is a different character.

3 Students watch the part of the film (*Will is trying to find someone to help him protect the town*) focusing on ‘their’ characters, and filling in the information about their characters into the boxes of the worksheet.

4 Then students may use materials from the Appendix (see below) and add it to their notes.

5 Group-discussions: students work in ‘their’ small groups, sharing and discussing the information they have noted about the characters. Each student completes the worksheet about *all* characters.

(Students may watch the clip a third time and check the info on their worksheet).

Follow-up (perhaps for homework)

Students watch the film up to the end and write a composition “One against the Mob” and the volunteers present their compositions to the class.

Appendix

Venn Diagram

Husband-wife-relationship

Will Kane

Amy (Fowler)Kane

Will Kane

Ex-Marshal Will Kane

a small town sheriff, the newly-married sheriff

fight for himself against his returning enemies

protecting Hadleyburg has always been his duty, and it remains so now

abandoned by the town he remains loyal to

stand alone to defend the people from a wild gang of outlaws who have just been let out of jail

cool, taciturn, courageous and just

skilled with a gun but slow to use it; gentlemanly, generous and shy, appealing to men as much as to women...

the brave and stubborn ex-marshal standing alone against the forces of evil

vulnerable and alone in the dust of a deserted main street

of the pendulum of the clock, of the empty railroad tracks, and in rapid succession, shots of tense faces – taken at close range – of the townsfolk in the church, in the local saloon, then of the worried face of the marshal, his wife, and of the three criminals ready for the approaching train...

The marshal, like a sensible man, does, in fact, put his wife in the buggy, but then like a man of honor but also a sensible man (for the gang will surely hunt them down wherever they go) changes his mind and heads the horses back to town...

The hero is real; he fears his death and is wounded by his town's betrayal of him.

but stayed and face his fears

<http://movies.yahoo.com/movie/1800195741/user>

marshal n. **3** US a federal or municipal law officer

sheriff n. **2** US an elected officer in a country, responsible for keeping the peace

outlaw n. **1** a fugitive from the law.

2 a person deprived of the protection of the law.

(The Concise Oxford Dictionary. 1995. Oxford: Clarendon press.)

Amy Kane

a pretty young Quaker girl
a peace-abiding Quaker girl
the bride feels doubly blessed
she's got her man
She has firm Quaker convictions
a pacifist Quaker wife

(The Concise Oxford Dictionary. 1995. Oxford: Clarendon press.)

Quaker

n. a member of the Society of Friends, a Christian movement devoted to peaceful principles and eschewing formal doctrine, sacraments, and ordained ministers.

(The Concise Oxford Dictionary. 1995. Oxford: Clarendon press.)

Townspeople

Helen Ramirez is very attractive

Chief Deputy Harvey Pell is callow

the townspeople mean well, but when push comes to shove, they reveal their cowardice.

Thus the marshal's predicament... He is an embarrassment to everyone, from Judge – he's leaving town – to the humblest citizen of Hadleyville... Only one is ready to give assistance and he melts away when he finds there'll be no other volunteers... The marshal's immature deputy is willing to take over his job – again, provided Kane leaves town... But this is absolute ambition at work...

<http://movies.yahoo.com/movie/1800195741/user>

Worksheet 4

WHO'S WHO?

Watch the film clip and fill in the information about each character.

	Character 1	Character 2	Character 3	Character 4	Character 5	Character 6
Name						
Role						
Sex						
Age						
Job						
Physical Description						
Personality						

Lesson 4 Theme: **Human Nature through Psychological Westerns**

The plan focuses on a group and whole-class discussion based on students' reactions to the film, its favorite scenes and subtext.

Materials: A worksheet for each group.

Preparation: Make enough copies of the worksheet (see below) to give one to each group of three students.

Procedure

1 The teacher tells the class that they are going to discuss their favorite **scenes** in the film.

2 The teacher elicits a list of memorable scenes from the class. If students have trouble getting started, the teacher helps them, for example, 'I liked the scene where Amy is in Helen Ramirez's room', or 'I thought the scene where Harvey Pell was fighting against Will Kane was very tense'. The teacher writes the suggested scenes on the board:

- *Amy is in Helen Ramirez's room.*
- *Harvey Pell was fighting against Will Kane.*

3 The class is divided into groups of three. The teacher explains the task to the students. They should work in their groups and make a list of the scenes they liked in the film. Each person in the group should suggest one or two scenes. Then the students number the scenes in the order preferred by the whole group.

4 The teacher distributes the worksheet, and explains the task to the students. They should use the worksheet to write down information about the group's three favorite scenes: the setting, the characters, and what happens in each scene.

5 Each person in the group reports back to the whole class information about the setting, characters, and action of one of the group's three favorite scenes.

6 The teacher says: 'What I also loved is the continuous playing of the movie's theme song, very faintly in the background as hero walked alone in the street'.

Notes for the teacher: Zinneman's camera drawing back from Cooper's face to show him standing vulnerable and alone in the dust of a deserted main street, of the pendulum of the clock, of the empty railroad tracks, and in rapid succession, shots of tense faces – taken at close range – of the townsfolk in the church, in the local saloon, then of the worried face of the marshal, his wife, and of the three criminals ready for the approaching train... Will tries to find support from his friends but all of them don't want to help him or are too afraid and all that they tell him is to leave, even his wife feels the same way. And as the train comes closer, Will is all alone.

7 The teacher tells the class he/she is going to play a film clip in which the characters obviously have strong feelings about what is happening and there is a theme song on

the background, but they do not express these feelings in words. Students should 'read between the lines' and find the *subtext*, by looking at the characters' bodies, watching their faces, listening to the tone of their voices, etc. **8** When dealing with the interpretation of hidden meanings, students may use the text of the song (see it below). Students can be encouraged to use expressions such as 'It's possible, but...', 'Maybe he/she's thinking ...', or 'He/She might be wondering ...'

9 Questions for discussion:

Everyone seems to have a different reason for not helping Will. How many can you identify?

Which reasons seem the best to you?

Which seem the worst?

What makes Amy change her mind?

Why does Will throw his badge in the dirt?

Do you think the screenwriter chose the name "Will" for any special reason?

How do you decide when to stay and fight and when to run?

How do you evaluate the risks?

What should the law be?

What does the song as a background prove? (It proves that even the best of heroes can be afraid, because, after all, he is as human as the rest of us).

10 Conduct a whole-class discussion based on any one or several of the following questions. Note that you do not need to ask *all* the questions. Select the one or ones that are most appropriate for the level of the class, and the time available for discussion.

- *What did you like best about the film? Why?*
- *What, if anything, did you learn from the film?*
- *Was there anything you did not understand about the film? What was it?*
- *What were the filmmakers trying to tell us? Do you think they were successful? Why or why not?*
- *Which character in the film did you like best? Why?*
- *Which character did you like least? Why?*
- *Which events in the film were the most realistic?*
- *Which were the most unrealistic?*
- *Did you like the way music was used in the film? Why or why not?*
- *How would you have used music in this film?*
- *Did you like the way color was used in the film? Why or why not? How would you have used color in this film?*
- *Did the ending of the film seem appropriate? Why or why not?*
- *How would you have ended the film?*
- *How would you like to present film topics?*

Follow-up: Students write a composition about any question they have discussed.

Variation 1

Small group discussion: Choose 2-3 questions that are appropriate for the film and write them on the board. Ask students to discuss the questions in small groups. Follow this with a whole-class discussion. This variation is especially useful in large classes, or when some students feel shy about large group discussions. Such students usually appreciate having a chance to express their ideas in a small group.

Variation 2

Student-selected questions: Create a worksheet listing all the discussion questions above. Divide the class into groups and distribute the handout. Students in each group choose and discuss the questions of their choice. After fifteen minutes or so of discussion, volunteers give feedback.

Variation 3

Student-generated questions: Allow students five minutes to write down film-related questions they would like to discuss. Elicit the questions from the class and write them on the board. Conduct a discussion based on the questions suggested by the students.

Worksheet

FAVORITE SCENES

	Scene 1	Scene 2	Scene 3
Setting (where the scene takes place)			
Characters (names of the most important characters in the scene)			
Action (the main thing that happen in the scene)			

Susan Stempleski, Barry Tomalin. – Film. 2001. Oxford University Press. – P. 80

HIGH NOON

Tex Ritter

Do not forsake me, oh my darling
On this our wedding day
Do not forsake me, oh my darling
Wait, wait along

I do not know what fate awaits me
I only know I must be brave
For I must face a man who hates me
Or die a coward, a craven coward
Or die a coward in my grave

Oh, to be torn twixt love and duty
Supposin' I love my fair haired beauty
Look at that big hand movin' round
Nearin' high noon

He made a vow while in state prison
Said it would be my life or hisn'
I'm not afraid to die but oh
What will I do if you leave me?

Do not forsake me, oh my darling
You make that promise as a bride
Do not forsake me, oh my darling
Although you're grievin', don't think of leavin'
Not while I need you by my side

Wait along, wait along
Wait along, wait along

<http://www.ashleys.net/music/highnoon.htm>

Notes for the teacher

Discussion:

When someone says, "Let's watch a Western," the first three things you think about a western are: 1) It carries a blue-hearted hero, 2) It has a black-hearted villain, and 3) There's lots of action. Not High Noon. The story is not complicated, but the plot was well thought out. Different from most people would expect from a West movie, it didn't have any action until at the very end, though it did give the audience a sense of tension from the start. As the story gradually unfolds, with a metaphor of clocks ticking, the tension within the town, along with people's emotions, is growing higher and higher. There is a unique use of clocks with pendulums that swing back and forth, ticking every second. As noon grows closer, the clocks seem to get bigger, and the pendulums swing slower. And then the train arrives.

This outstanding drama ticks by in real time, only 84 tense minutes long. Will gets the message about Frank Miller at 10:40, and we feel the same time pressure he does, as he tries to find someone to help him. We see and hear clocks throughout the movie, and as noon approaches, the clock looms larger and larger, the pendulum swinging like an executioner's axe.

This is like a grown-up "Little Red Hen" story. Will cannot find anyone to help him protect the town. Everyone seems to think it is someone else's problem (or fault). Everyone in town had a certain kind of stake in the incident that was going to happen. Everyone had a good reason for his or her own reaction or behavior toward it... A small town sheriff must basically stand alone to defend the people from a wild gang of outlaws who have just been let out of jail. Although he does not have to and the town really does not deserve saving, Will Kane stays and decides that he will do the job that he was hired to do. "High Noon" is not only a western; it is a mirror to the society. It is very accurate in the fact that in the darkest of hours, usually you have to stand alone. In short this movie proves that you have friends when you do not need them, but when you need them; they turn their backs on you.

Teenagers may be interested to know that many people consider this film an analogy for the political problems of the McCarthy era. It was written during the height of the Hollywood "red scare." After completing this screenplay, the writer, an "unfriendly witness" before the House Un-American Activities Committee, was blacklisted. But this unforgettable drama of a man, who will not run from his enemy, or his own fears, transcends all times and circumstances.

It is a thriller disguised as a western. This movie provides a glimpse at so many varied characters, showing such a variety of emotions and complex personal issues. This is no-nonsense, un-contrived, straight forward story telling, at its best. It is an elemental commentary on the best and worst of America, the best and worst of mankind. Weak,

timid people are everywhere and the strong are often few and far between. Goodness and right often prevail because small minorities insure that they do. All benefit from the courage of the lonely hero whether they realize it or not. High Noon is a testimony to this truth.

The vivid description of our human being's nature in the old town can still apply to us now, and probably will continue to do in the future. The human's cowardliness shown in the movie, easily made me think of the cowardliness of our times. Once in a while it would come one of those times the cowardliness developed so visible that people who have a big share of it can become a simple majority at the time. The music and the rhythm helped a great deal too.

The music is the one of the best factors of the movie. The movie opens without the usual fanfare. Instead, it shows the cronies meeting up and riding into town, with the credits rolling and the song, 'Do Not Forsake Me, Oh My Darlin''. This song is basically the whole movie in one song, sung by the late John Ritter's father Tex. It is beautiful and plays whenever Kane is alone. The song also won the Academy Award for Best Original Song. In the brilliant score by Dimitri Tiomkin the sound of the beat suggests both the train's approach and the passage of time.

<http://movies.yahoo.com/movie/1800195741/user>

HIGH NOON

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

Age: Adult (15+).

Level: Intermediate-Upper Intermediate.

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

Topic: CIVIC RESPONSIBILITY

Step One. Pre-Viewing Activities. Predicting the story development.

Step Two. Screening *HIGH NOON*. While-Viewing Activities.

Step Three. Post-Viewing Activities. General comprehension check.

Step Four. Post-Viewing Activities. Introducing the main topic. Additional language practice.

Step Five. Writing assignments.

Step Six. Keys.

STEP ONE

PRE-VIEWING ACTIVITIES

Task 1.

High Noon is a [1952 western film](#). What do you know about the western (genre)? What other western films do you know?

Read the article about the western (genre) and complete the chart.

Western (genre)

The western is an [American genre](#) in [literature](#) and [film](#). Westerns are art works – [films](#), [literature](#), [sculpture](#), [television](#) and [radio](#) shows, and [paintings](#) – devoted to telling stories set in the [American West](#), often portraying it in a [romanticized](#) light.

Westerns, by definition, are set in the [American West](#), almost always in the [19th century](#), generally between the [Antebellum](#) period and the turn of the century. Many incorporate the [Civil War](#) into the plot, or into the background, although the west was not touched by the war to the extent the east was. However, their setting may extend further back to the time of the American [colonial period](#) or forward to the mid-twentieth century. They may also range geographically from [Mexico](#) to [Canada](#).

Many westerns involve semi-[nomadic](#) (moving from place to place) characters who wander from town to town, their sole possessions consisting of [clothing](#), a [gun](#), and (optionally) a [horse](#). The high technology of the era – such as the [telegraph](#), [printing press](#), and [railroad](#) – may appear, occasionally as a development just arriving, and usually symbolizing the impending end of the [frontier](#) lifestyle which will soon give way to the march of [civilization](#).

The western takes these simple elements and uses them to tell [morality](#) tales, usually setting them against spectacular American [landscapes](#). Westerns often stress the harshness of the wilderness and frequently set the action in a desert-like landscape.

Specific settings include lonely isolated forts, ranch houses, the isolated homestead, the saloon or the jail. Other iconic elements in westerns include Stetsons (hats) and Spurs, [Colt](#)

[.45s](#), [prostitutes](#) and the faithful steed. [Cowboys](#) and [Gunslingers](#) play prominent roles in western movies. Fights with [Indians](#) are often depicted. Other recurring themes of westerns include western [treks](#), and groups of [bandits](#) terrorizing small towns.

The western usually depicts a society organized around codes of [honor](#), rather than the [law](#).

(Adapted from Wikipedia, the free encyclopedia:

http://en.wikipedia.org/wiki/Western_movie)

Western (genre)

Art works	
Setting (where)	
Setting (when)	
Main characters	
Distinctive features	
Specific settings	
Iconic elements	
Key themes	

Task 2.

The movie **High Noon** starts with the song “Do Not Forsake Me [The Ballad of High Noon]” written by Ned Washington (words) and Dmitri Tiomkin (music) http://www.sensesofcinema.com/contents/03/28/ballad_of_high_noon.html.

Look through the lyrics and with a partner decide on the missing words to fill in the gaps. Listen to the song and complete. Then listen again and check.

*Do not.....me O my darlin'
On this our.....day.
Do not forsake me O my darlin'
Wait,..... along.*

*The noonday..... will bring Frank Miller.
If I'm a man I must be.....
And I must face that deadly
Or lie a coward, a craven.....,
Or lie a coward in my grave.*

*O to be torn 'twixt love and.....!
S'posin' I lose my fair-haired beauty!
Look at that big hand move along
Nearin' high noon.*

*He made a..... while in State's Prison,
Vow'd it would be my life..... or his and
I'm not afraid of, but O,
What will I do if you me?*

*Do not forsake me O my darlin'
You made that promise when we wed.
Do not forsake me O my darlin'
Although you're grievin', I can't be leavin'
Until I..... Frank Miller.....*

*Wait along, wait along
Wait along
Wait along*

- **How does the song outline the plot of the movie?**
- **Can you name any main characters?**
- **What are the main story elements?**
- **What are the primary conflicts?**
- **Is it possible to predict the way in which the story ends?**

Watch the movie to see if your predictions are true.

STEP TWO

SCREENING *HIGH NOON*. WHILE-VIEWING ACTIVITIES.

Task 3.

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

- Why was it a special day for Will and Amy?
- What was in the telegram the train station master brought?
- Why did Will decide to postpone the honeymoon and return to Hadleyville ?
- Why was Frank Miller to seek revenge on the town's marshal?
- The judge takes down the scales of justice and the American flag before leaving. How can it be interpret metaphorically?
- What was the conflict between Kane and his deputy Harvey?
- Why didn't Amy approve of Will's choice first? What and who made her change her mind?
- What was most people's reaction to Frank Miller's coming and Will's attempts to find help and support of his good neighbors ?
- Who are the only two people who offered to help Will Kane?
- What are the images constantly used to create tension and suspense throughout the movie?

Task 4.

While watching the movie identify the speaker (speakers) of each of the following lines.

-This is just a dirty little village in the middle of nowhere. Nothing that happens here is really important.

-You risk your skin catching killers and the juries turn them loose so they can come back and shoot at you again. If you're honest you're poor your whole life and in the end you wind up dying all alone on some dirty street. For what? For nothing. For a tin star.

-What kind of woman are you? How can you leave him like this? Does the sound of guns frighten you that much?

-I've heard guns. My father and my brother were killed by guns. They were on the right side but that didn't help them any when the shooting started. My brother was nineteen. I watched him die. That's when I became a Quaker. I don't care who's right or who's wrong. There's got to be some better way for people to live. Will knows how I feel about it.

-I don't understand you. No matter what you say. If Kane was my man, I'd never leave him like this. I'd get a gun. I'd fight.

- Why don't you?

- He is not my man. He's yours.

-People gotta talk themselves into law and order before they do anything about it. Maybe because down deep they don't care. They just don't care.

-Well, whaddya want? Do you want me to get killed? Do you want to be a widow, is that what you want?

-Don't try to be a hero! You don't have to be a hero, not for me!

- Stay at the hotel until it's over.

- No, I won't be here when it's over. You're asking me to wait an hour to find out if I'm going to be a wife or a widow. I say it's too long to wait! I won't do it!

-Amy!

-I mean it! If you won't go with me now, I'll be on that train when it leaves here.

-You're Mrs. Kane, ain't you?

-Yes.

- You're leaving on the noon train?

-Yes.

-But your husband ain't?

-No, why?

- No reason, but it's mighty interesting. Now, me, I wouldn't leave this town for all the tea in China. No, sir, it's going to be quite a sight to see!

-Go on home to your kids, Herb.

Do you remember the scenes the quotes are taken from?

STEP THREE

POST-VIEWING ACTIVITIES

Task 5.

Remember the characteristics of the traditional western.

Complete the chart for *High Noon*.

Setting (where)	
Setting(when)	
Main characters	
Distinctive features	
Specific settings	
Key themes	

Does *High Noon* contain many of the elements of the traditional western? What are they? Can you call *High Noon* more than a typical western? Do you consider this story a western or a study of human character? Give your reasoning.

Task 6.

Read an extract from the film review. What are the missing words to fill in the gaps. The initial letters are given.

Cooper plays M..... Will Kane, and, when *High Noon* opens, it's a little after 10 o'clock in the morning, and he is being m..... to Amy Fowler (Grace Kelly), a woman less than half his age. At the same time, t..... has arrived in Kane's sleepy Western town. Three outlaws, the henchmen of c..... murderer Frank Miller (Ian MacDonald), are waiting at the railroad station, where Miller, recently freed from p....., is expected on the noon train. He has one

goal: r....., and the t..... of his hatred is Kane, the man who brought him down. Kane's friends, including the town's mayor (Thomas Mitchell), the local judge (Otto Kruger), and the former Marshal, Martin Howe (Lon Chaney), urge him to f....., but he can't. Against the wishes of his Quaker wife and with no one in the town willing to stand beside him, Kane prepares to face Miller and his g..... alone.

Many of the locals are agreed that they owe their p..... to Kane, but they will not help him or defend him, because they believe his cause to be hopeless. There are even those who w..... Miller's return. In the end, Kane is forced into the showdown on his own, until, at a crucial moment, Amy proves herself to be a w..... wife.

When Kane wins. The Marshal's final action - throwing his b..... into the dirt before he and Amy ride out of town - gives us a taste of the b..... that has settled in his mouth.

Adapted from http://movie-reviews.colossus.net/movies/h/high_noon.html .

STEP FOUR

POST-VIEWING ACTIVITIES

MORAL COURAGE VERSUS SELF-PRESERVATION

Task 7.

1.

A few miles from town Kane stops the buggy and tells Amy that he's got to go back. Together with a partner write their dialogue using the clues. It is Will Kane who starts speaking.

<p>Kane: It's no good. I've got to go back, Amy. Kane: (after looking at his vest watch) Well, I haven't got time to tell ya. Kane: This is crazy. I haven't even got any guns. Kane: No, that's what I've been thinkin'. They're making me run. I've never run from anybody before. Kane: I've got to. That's the whole thing. (He turns the buggy around and rides back into town.)</p>	<p>Amy: Why? Amy: I don't understand any of this. Amy: Then don't go back, Will. Amy: Then let's go on. Hurry.</p>
--	---

Watch the scene and check your answers.

2.

In his office Kane explains to his new wife why he must stay and face Frank Miller. How does Will Kane explain his moral compulsion to remain? What do you think his life principles are?

Watch the film scene to see if you are right. Fill in the missing parts in the dialogue. Read the dialogue in pairs.

Amy: I still don't understand.

Kane: ...He was always wild and _____. He'll probably make trouble.

Amy: But that's no concern of yours, not anymore.

Kane: I'm the one who sent him up.

Amy: Well, that was part of your job. That's finished now. They 've got a new

_____.

Kane: He won't be here until tomorrow. Seems to me I've got to stay.

Anyway, _____ . (He pins his badge on his vest.)

Amy: Oh, that isn't so.

Kane: I expect he'll come lookin' for me. Three of his old _____ are waiting at the depot.

Amy: That's exactly why we ought to go.

Kane: They'll just come after us, four of 'em, and we'd be _____ .

Amy: We've got an hour.

Kane: What's an hour?...What's a hundred miles? We'd never be able to keep that store, Amy. They'd come after us and we'd have to run again, _____ .

Amy: No we wouldn't, not if they didn't know where to find us. Oh Will! Will, I'm begging you, please let's go.

Kane: I can't.

Amy: _____ . You don't have to be a hero, not for me.

Kane: I'm not trying to be a hero. If you think I like this, _____ .

3. Amy refuses to obey and hands Kane an ultimatum: if he doesn't go away with her, she'll go alone by the train that leaves at noon. What is Kane's reaction to Amy's behavior? Why can't she persuade him?

Watch the film scene to support your reasoning.

Look at the parts of the dialogue between Amy and Kane. Whose words are they?

- Look Amy, this is my town. I've got friends here. I'll swear in a bunch of special deputies and with a posse behind me, maybe there won't even be any trouble.
- You know there'll be trouble.
- Then, it's better to have it here. I'm sorry, honey, I know how you feel about it.
- I know it's against your religion and all. Sure I know how you feel.
- But you're doing it just the same. Oh, Will, we were married just a few minutes ago. We've got our whole lives ahead of us. Doesn't that mean anything to you?
- You know I've only got an hour and I've got lots to do. Stay at the hotel until it's over.
- No, I won't be here when it's over. You're asking me to wait an hour to find out if I'm going to be a wife or a widow. I say it's too long to wait. I won't do it...I mean it. If you won't go with me now, I'll be on that train when it leaves here.
- I've got to stay.

Task 8.

Kane goes from one place to another, the saloon, church and the homes of his friends. Everyone has an excuse for not helping out. Can you remember any of the excuses people made? Watch the scenes to check your answers:

Kane and the judge leaving the community.

In the church.

Kane and the ex-marshal Matt Howe.

Kane and Herb.

Read the list of explanations and find the odd one (not given in the above mentioned scenes). Which is it? Who gave it?

- “Why must you be so stupid? Have you forgotten what he is? Have you forgotten what he's done to people? Have you forgotten that he's crazy? Don't you remember when he sat in that chair and said, 'You'll never hang me. I'll come back. I'll kill you, Will Kane. I swear it, I'll kill you.’”
- "Well, whaddya want? Do you want me to get killed? Do you want to be a widow, is that what you want?"
- "You must be crazy coming in here to raise a posse. Frank's got friends in this room. You ought to know that."
- “Before we go rushing out into something that ain't gonna be so pleasant, let's be sure we know what this is all about. What I want to know is this. Ain't it true that Kane ain't no longer Marshal? And ain't it true there's personal trouble between him and Miller?”
- "Yes, we all know who Miller is, but we put him away once. And who saved him from hanging? The politicians up North. I say this is their mess. Let them take care of it."
- "We've been payin' good money right along for a marshal and deputies. Now the first time there's any trouble, we're supposed to take care of it ourselves. Well, what have we been payin' for all this time? I say we're not peace officers. This ain't our job!"
- He (Kane) didn't have to come back here today. But for his sake and the sake of this town, I wish he hadn't. Because if he's not here when Miller comes, my hunch is there won't be any trouble, not one bit. Tomorrow, we'll have a new Marshal and if we can all agree here to offer him our services, I think we can handle anything that comes along. And to me, that makes sense. To me, that's the only way out of this. Will, I think you'd better go while there's still time. It's better for you and it's better for us.”
- “It's a great life. You risk your skin catchin' killers and the juries turn 'em loose so they can come back and shoot at ya again. If you're honest, you're poor your whole life, and in the end you wind up dyin' all alone on some dirty street. For what? For nothin'. For a tin star...Get out, Will, get out...You know how I feel about you, but I ain't goin' with ya. Seems like a man with busted knuckles didn't need arthritis too, don't it? No, I couldn't do nothin' for ya. You'd be worried about me. You'd get yourself killed worryin' about me. It's too one-sided like it is...It's all for nothin', Will, it's all for nothin'.”
- “I volunteered. You know I did. You didn't have to come to me. I was ready. Sure, I'm ready now - but this is different, Will. This ain't like what you said it was gonna be. This is just plain committing suicide and for what? Why me? I'm no lawman. I just live here. I got nothin' personal against nobody. I got no stake in this.”

Why does the majority decide not to get involved in the fight with Frank Miller and his gang? Do most people have much sense of civic pride and responsibility today? What are the reasons for that? What can be done to improve the situation?

What do you think Kane's feelings are when the town refuses to help him? Why doesn't he give up despite having been left alone and betrayed? Can you call Will Kane the usual western good guy without doubts and weaknesses? Give your reasoning.

Why isn't there celebration after Will's victory?

STEP FIVE

WRITING ASSIGNMENTS

Write a composition (150-200 words) on the following topics:

- The hardest choice I ever made.
- What does it take to make a man? Comment on the quote from the film: "It takes more than big, broad shoulders to make a man."
- "It is rumored that John Wayne criticized *High Noon's* ending as being "un-American"
- (http://movie-reviews.colossus.net/movies/h/high_noon.html). What is in your opinion a truly American movie?

STEP SIX

KEYS:

Task 2.

*Do not **forsake** me O my darlin'
On this our **wedding** day.
Do not forsake me O my darlin'
Wait, **wait** along.*

*The noonday **train** will bring Frank Miller.
If I'm a man I must be **brave**
And I must face that deadly **killer**
Or lie a coward, a craven **coward**,
Or lie a coward in my grave.*

*O to be torn 'twixt love and **duty**!
S'posin' I lose my fair-haired beauty!
Look at that big hand move along
Nearin' high noon.*

*He made a **vow** while in State's Prison,
Vow'd it would be my **life** or his and
I'm not afraid of **death**, but O,
What will I do if you **leave** me?*

*Do not forsake me O my darlin'
You made that promise when we wed.
Do not forsake me O my darlin'
Although you're grievin', I can't be leavin'
Until I **shoot Frank Miller dead.***

*Wait along, wait along
Wait along
Wait along*

Task 3.

1. Judge (to Kane).
2. Martin (to Kane).
3. Helen and Amy.
4. Helen and Amy.
5. Martin (to Kane).
6. Sam (to his wife).
7. Amy (to Kane).
8. Amy and Kane.
9. Hotel Clerk and Amy.
10. Kane to his Deputy Sheriff.

Task 4.

Cooper plays Marshal Will Kane, and, when *High Noon* opens, it's a little after 10 o'clock in the morning, and he is being married to Amy Fowler (Grace Kelly), a woman less than half his age. At the same time, trouble has arrived in Kane's sleepy Western town. Three outlaws, the henchmen of convicted murderer Frank Miller (Ian MacDonald), are waiting at the railroad station, where Miller, recently freed from prison, is expected on the noon train. He has one goal: revenge, and the target of his hatred is Kane, the man who brought him down. Kane's friends, including the town's mayor (Thomas Mitchell), the local judge (Otto Kruger), and the former Marshal, Martin Howe (Lon Chaney), urge him to flee, but he can't. Against the wishes of his Quaker wife and with no one in the town willing to stand beside him, Kane prepares to face Miller and his gang alone.

Many of the locals are agreed that they owe their prosperity to Kane, but they will not help him or defend him, because they believe his cause to be hopeless. There are even those who welcome Miller's return. In the end, Kane is forced into the showdown on his own, until, at a crucial moment, Amy proves herself to be a worthy wife.

The climactic gunfight is a quick and dirty business, with a hostage-taking and a man being shot in the back. Kane wins. The Marshal's final action - throwing his badge into the dirt before he and Amy ride out of town - gives us a taste of the bitterness that has settled in his mouth.

Task 7.

1.
Kane: It's no good. I've got to go back, Amy.
Amy: Why?
Kane: This is crazy. I haven't even got any guns.

Amy: Then let's go on. Hurry.

Kane: No, that's what I've been thinkin'. They're making me run. I've never run from anybody before.

Amy: I don't understand any of this.

Kane: (after looking at his vest watch) Well, I haven't got time to tell ya.

Amy: Then don't go back, Will.

Kane: I've got to. That's the whole thing. (He turns the buggy around and rides back into town.)

2.

Kane: I sent a man up five years ago for murder. He was supposed to hang. But up North, they commuted it to life and now he's free. I don't know how. Anyway, it looks like he's coming back.

Amy: I still don't understand.

Kane: ...He was always wild and kind of crazy. He'll probably make trouble.

Amy: But that's no concern of yours, not anymore.

Kane: I'm the one who sent him up.

Amy: Well, that was part of your job. That's finished now. They 've got a new marshal.

Kane: He won't be here until tomorrow. Seems to me I've got to stay. Anyway, I'm the same man with or without this. (He pins his badge on his vest.)

Amy: Oh, that isn't so.

Kane: I expect he'll come lookin' for me. Three of his old bunch are waiting at the depot.

Amy: That's exactly why we ought to go.

Kane: They'll just come after us, four of 'em, and we'd be all alone on the prairie.

Amy: We've got an hour.

Kane: What's an hour?...What's a hundred miles? We'd never be able to keep that store, Amy. They'd come after us and we'd have to run again, as long as we live.

Amy: No we wouldn't, not if they didn't know where to find us. Oh Will! Will, I'm begging you, please let's go.

Kane: I can't.

Amy: Don't try to be a hero. You don't have to be a hero, not for me.

Kane: I'm not trying to be a hero. If you think I like this, you're crazy.

3.

Kane: Look Amy, this is my town. I've got friends here. I'll swear in a bunch of special deputies and with a posse behind me, maybe there won't even be any trouble.

Amy: You know there'll be trouble.

Kane: Then, it's better to have it here. I'm sorry, honey, I know how you feel about it.

Amy: Do you?

Kane: Of course I do. I know it's against your religion and all. Sure I know how you feel.

Amy: But you're doing it just the same. Oh Will, we were married just a few minutes ago. We've got our whole lives ahead of us. Doesn't that mean anything to you?

Kane: You know I've only got an hour and I've got lots to do. Stay at the hotel until it's over.

Amy: No, I won't be here when it's over. You're asking me to wait an hour to find out if I'm going to be a wife or a widow. I say it's too long to wait. I won't do it...I mean it. If you won't go with me now, I'll be on that train when it leaves here.

Kane: (resolutely) I've got to stay.

Task 8.

"Why must you be so stupid? Have you forgotten what he is? Have you forgotten what he's done to people? Have you forgotten that he's crazy? Don't you remember when he sat in that chair and said, 'You'll never hang me. I'll come back. I'll kill you, Will Kane. I swear it, I'll kill you.'"

Kane and the judge leaving the community.

"Well, whaddya want? Do you want me to get killed? Do you want to be a widow, is that what you want?"

Sam and his wife.

"You must be crazy coming in here to raise a posse. Frank's got friends in this room. You ought to know that."

At the saloon.

"Before we go rushing out into something that ain't gonna be so pleasant, let's be sure we know what this is all about. What I want to know is this. Ain't it true that Kane ain't no longer Marshal? And ain't it true there's personal trouble between him and Miller?"

In the church.

"Yes, we all know who Miller is, but we put him away once. And who saved him from hanging? The politicians up North. I say this is their mess. Let them take care of it."

In the church.

"We've been payin' good money right along for a marshal and deputies. Now the first time there's any trouble, we're supposed to take care of it ourselves. Well, what have we been payin' for all this time? I say we're not peace officers. This ain't our job!"

In the church.

He (Kane) didn't have to come back here today. But for his sake and the sake of this town, I wish he hadn't. Because if he's not here when Miller comes, my hunch is there won't be any trouble, not one bit. Tomorrow, we'll have a new Marshal and if we can all agree here to offer him our services, I think we can handle anything that comes along. And to me, that makes sense. To me, that's the only way out of this. Will, I think you'd better go while there's still time. It's better for you and it's better for us."

In the church.

"It's a great life. You risk your skin catchin' killers and the juries turn 'em loose so they can come back and shoot at ya again. If you're honest, you're poor your whole life, and in the end you wind up dyin' all alone on some dirty street. For what? For nothin'. For a tin star...Get out, Will, get out...You know how I feel about you, but I ain't goin' with ya. Seems like a man with busted knuckles didn't need arthritis too, don't it? No, I couldn't do nothin' for ya. You'd be worried about me. You'd get yourself killed worryin' about me. It's too one-sided like it is...It's all for nothin', Will, it's all for nothin'."

Kane and the ex-marshal Matt Howe.

"I volunteered. You know I did. You didn't have to come to me. I was ready. Sure, I'm ready now - but this is different, Will. This ain't like what you said it was gonna be. This is just plain committing suicide and for what? Why me? I'm no lawman. I just live here. I got nothin' personal against nobody. I got no stake in this."

Kane and Herb.

HIGH NOON

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

Level: Upper-intermediate to advanced
Topic: A person in the war against society and himself
Activities: Screening of *High Noon*
Internet research
Pre- and post-film discussion
Report writing / Culminating activity
Timeline: Eight to ten hours of in-class activity

- **Pre-film discussions**

What genre was prevailing in the US movie industry in the 1930s – 1950s?
Discuss what made it so popular?

WESTERNS

Genre of novels and short stories, motion pictures, and television and radio shows set in the American West, usually during 1850–1900, when the area was opened to white settlement.

Though basically an American creation, it has counterparts in the gaucho literature of Argentina and in tales of the settlement of the Australian Outback. Conflicts between white pioneers and Native Americans and between cattle ranchers and fence-building farmers form two basic themes. Cowboys, the town sheriff, and the U.S. marshal are staple figures, and lawlessness and gun violence are standard. Owen Wister's *The Virginian* (1902) is regarded as the seminal western novel; the popularity of the genre peaked in the early and middle decades of the 20th century and declined somewhat thereafter. (from Encyclopedia Britannica)

Read about Quakers as a religious movement and discuss a psychological portrait of its follower.

QUAKERS

Protestant denomination that arose in England in the mid-17th century.

The movement began with radical English Puritans called Seekers, who rejected the Anglican church and other existing Protestant sects. They took their faith from itinerant preachers such as George Fox, who emphasized “inward light,” or inward apprehension of God, as the source of religious authority. Quaker meetings are characterized by patient silence in which members wait for inspiration to speak. The movement grew rapidly after 1650 (when a judge gave them their name because “we bid them tremble at the word of God”), but its members were often persecuted or imprisoned for rejecting the state church and refusing to pay tithes or swear oaths. Some emigrated to America, where they were persecuted in Massachusetts Bay Colony but found toleration in Rhode Island and in the Quaker colony of Pennsylvania, which was chartered by Charles II under the sponsorship of William Penn in 1681. Other marks that became characteristic of Quakerism were plain speech address, pacifism, and opposition to slavery. The group also emphasizes philanthropy, especially aid to refugees and famine victims; the American Friends Service Committee and (British) Friends Service Council shared the 1947 Nobel Peace Prize. (from Encyclopedia Britannica)

Additional information to the making of *High Noon*

High Noon (1952) is possibly the all-time best Western film ever made - a successful box-office production by Stanley Kramer and director Fred Zinnemann (who also directed *From Here to Eternity* (1953) and *A Man For All Seasons* (1966)). The Western genre was employed to tell an uncharacteristic social problem tale about civic responsibility, without much of the typical frontier violence, panoramic landscapes, or tribes of marauding Indians.

The actual running time of the film is now at approximately 72 minutes, with twelve or thirteen minutes of the film remaining. However, over 85 minutes of clock time have elapsed in the film. Also, a few minutes of action have not been accounted for during the film's early credits scene.

High Noon screenplay, by the brilliant Carl Forman was based on a story, "The Tin Star" by John W. Cunningham. This story of morality, integrity and duty was nominated for the Oscar in screen writing, and was considered the summit

of his career. Carl was black-listed soon after by the House Committee of Un-American Activities because of his past associations.

This simple, stark, low-budget Western classic, with a total budget of \$750,000, was nominated for seven Academy Awards including Best Picture, Best Director, and Best Screenplay - it was awarded four awards: Best Song for "High Noon (Do Not Forsake Me, Oh My Darlin')" (sung by Tex Ritter throughout the film, lyrics by Ned Washington, music by Dimitri Tiomkin), Best Scoring of a Dramatic Picture (Dimitri Tiomkin), Best Film Editing (Elmo Williams and Harry Gerstad), and Best Actor for Gary Cooper's performance [Cooper's win was an unusual honor, since Western films (and acting roles) are rare nominees and winners in Academy history!

- Home task

Before you watch the film, check that you know the meaning of the following words and informal expressions:

To get a comeuppance coming, to buy something out, to lift a finger for something, to have a long way to go, to see fit to be somewhere, to put up business, a tin star, to raise a posse, a church-going man, a Quaker, to flee the town, to play a hunch, hit-and-run tactics, to gunblast in the back, gunslinger, a saddlery door, to overpower somebody, to back out of a deal, saddle a horse, to avoid a showdown, to have someone in the lead, to take a look around, to break the bunch

- **Screening of *High Noon***

While watching the film, mark if the following are the reasons of church-goers for them not to help the Marshall. Add the list with other reasons

1. This ain't our job!
2. We've been paying good money
3. We're gonna have plenty more trouble
4. A violent shoot-out would also create a bad image for Hadleyville up North
5. In one day, this town will be set back five years.
- 6.
- 7.
- 8.

- **Post-screening discussion**

Comment on the following memorable quotes:

[on having to face his fate]

Kane: I've got to, that's the whole thing.

[confronting his deputy]

Kane: Don't shove me Harv. I'm tired of being shoved.

[explaining his decision to his bride]

Kane: It's no good. I've got to go back, Amy.

Amy: Why?

Kane: This is crazy. I haven't even got any guns.

Amy: Then let's go on. Hurry.

Kane: No, that's what I've been thinkin'. *They're making me run. I've never run from anybody before.*

Amy: No, I won't be here when it's over. You're asking me to wait an hour to find out if I'm going to be a wife or a widow. I say it's too long to wait! I won't do it!

Kane: Amy!

Amy: I mean it! If you won't go with me now, I'll be on that train when it leaves here.

[speaking with an arthritic ex-marshal Matt Howe]

“It's a great life. You risk your skin catchin' killers and the juries turn 'em loose so they can come back and shoot at ya again. If you're honest, you're poor your whole life, and in the end you wind up dyin' all alone on some dirty street. For what? For nothin'. For a tin star.”

- **More discussion**

Many people criticized the ending of the film - calling it an un-American conclusion. Read the notes of it below and discuss your opinion with the group mates.

“...There is no time for triumphant celebration - theirs is a hollow victory. Kane helps Amy board their packed buggy brought to them by the faithful teenage boy. Then, he disdainfully looks around, reaches for his 'tin' badge, takes it off, contemptuously drops it into the dusty street, and turns to leave...

- How would you estimate an American conclusion?
- What psychological problems are revealed in this film?
- How does the fact that Amy was a Quaker contribute to the understanding of her behaviour at high noon?

- What is the role of symbols in movies?
- Would you agree that some objects shot in the picture are symbolic (for example, a clock, a noon train, a tin star)? Give reasons for your answer.

Discuss the message of the film.

Culminating task

Study the biography sketches of Gary Cooper and Grace Kelly and say what acting in the lead of *High Noon* has brought to them.

GARY COOPER. BIOGRAPHY

"Some people are just nice guys, and nothing -- not even Hollywood -- can change it. Coop just likes people. It's as simple as that."

Richard Arlen

He was tall, lean, handsome, soft-spoken, courteous, the American male. No other actor in the history of film so personified the ideal of the American male as Gary Cooper. For 35 years and 92 films, Gary Cooper was America's Everyman.

Whether striding the streets of Hadleyville as Marshal Will Kane, romping over the Tennessee Hills as Alvin York, or facing down the city slickers as Longfellow Deeds, Gary Cooper embodied the best that was America.

Americans saw in Gary Cooper not what they were, but what they wished they were.

Look at the paintings of Remington and Russell, you'd swear Gary Cooper was their model. Read Owen Wister's descriptions of *The Virginian*, it's Gary Cooper. Except that Cooper wasn't there yet.

He was born Frank James Cooper in Helena, Montana, on May 7, 1901. His parents were both from England, where Cooper spent three formative years in school. Which perhaps explains why Gary Cooper was as at home riding the high country in Montana and Idaho as he was strolling the boulevards of London and Paris.

He was a student of human nature. Natural and unassuming, he could spot a phony across a country mile. It was said of Gary Cooper that ten minutes after meeting the man, you felt he'd been your friend for years. And once he was your friend, he was your friend for life.

Rare for a film star, Gary Cooper had a range of friends which embraced a world far beyond the insular, self-absorbed Hollywood community. Friends such as: Ernest Hemingway, Picasso, Irwin Shaw, John O'Hara, the Duke and Duchess of Windsor.

It was often said he wasn't acting, that he was only playing himself. Utter nonsense, of course. He was acting, alright, honestly and truly. His spare, understated style, unique in the silent era, revolutionized the art of film acting. The fact that it took some critics a long time to catch on says more about critics than it does about Gary Cooper.

Whomever he played -- soldier, cowboy, adventurer, lounge lizard, lover -- Gary Cooper became that character. The artistry was seamless, so natural that it was impossible to tell where the man left off and the actor began. As Charles Laughton put it: "We act, he is."

John Barrymore put it another way: "This fellow is the world's greatest actor. He does without effort what the rest of us spend our lives trying to learn - namely to be natural."

Upon his death in 1961, the German newspaper *Die Welt*, said it best: "He was the symbol of trust, confidence and protection ... He is dead now. What a miracle that he existed."

by JOHN MULHOLLAND
Writer/Director

<http://www.garycooper.com/biography3.htm>

Grace Kelly - a Classic Beauty

Grace Kelly portrayed the Sheriff's wife in HIGH NOON was both her first major leading actress role and the role that put her in the forefront, firmly establishing her in the leading actress category.

Born into the family of a self-made millionaire, Grace attended a Convent school, but went against her Irish Catholic family's wishes in pursuit of an acting career.

After gaining acceptance to the American Academy of Dramatic Arts in New York, Grace moved to Manhattan and supported her studies as a model, her early stage work including Strindberg's 'The Father'.

She soon won television parts, which in turn incited offers from Hollywood. Her first small role, in the 1951 film 'Fourteen Hours', catapulted her from relative unknown into a lead in the celebrated Gary Cooper classic, 'High Noon'.

While 'High Noon' was a box office hit, it took more than a year for Kelly to find her next film, 'Mogambo', which led to a 7-year signing with MGM, and an Oscar for Best Supporting Actress.

She proved to be the ideal, elegant blonde actress Alfred Hitchcock had been searching for and, after casting her in 'Dial M. For Murder', Grace began a string of projects for the director.

One year after the release of Hitchcock's 'To Catch A Thief', it was announced that Grace would marry Prince Rainier of Monaco. The wedding proved one of the most lavish and reported events of the decade. Soon after, Grace announced her retirement from films.

As Princess Grace of Monaco, she served as head of a number of charitable and philanthropic organizations, and gave birth to three royal children.

In 1982, Princess Grace lost control of the vehicle in which she and her daughter were traveling. While Princess Stephanie survived the accident with minor injuries, Grace lingered in a coma for barely 24 hours, before she died on 14th September. It was later determined that the Princess had suffered a stroke which had led to the crash

<http://www.rmfc.fslife.co.uk>

Suggested Materials:

Encyclopedia Britannica

<http://www.rmfc.fslife.co.uk>

<http://www.garycooper.com/biography3.htm>

HIGH NOON

Author: Elena Smetanina
Moscow, Russian State University for Humanities, Center for American Studies

Level:
Upper-intermediate, advanced students

Objectives:

- *To study American values through the movie “High Noon”;*
- *To get knowledge about the classic genre of American film – the Western and classic actors/filmmakers;*
- *To develop knowledge about ethics;*
- *To develop critical thinking and discussion skills;*
- *To develop Web search skills for obtaining required information;*
- *To increase communication, listening, writing and translation skills.*

Duration of the Lesson:
3 classes (90 minutes each) of real class hours are needed. The hours for students’ homework depend on their skills, level, and etc.

Exposition:
The movie “High Noon” is one of the old American Westerns to study American Values through and ethics’ issues. The set consists of 3 lessons. The main topics to be discussed during class hours are as follows: the Western as a Genre and classic American actors of the Western; Moral and Ethic Issues: the Role of Ethics in everyday life.

Before watching the movie and talking about the issues selected, the following vocabulary should be distributed among the students.

Lesson I

*Western as a Classic American Film Genre.
Based on the film and Web sources.*

Students are encouraged to see the movie before the discussion of the movie in class begins. Make sure students understand the film and ready to talk about it.

Preliminary Questions:

1. Your understanding of the Western movie.
2. Have you ever seen Westerns? If so, name them and give your opinions about the movies.

Topical Vocabulary to be distributed and explained by the students:

- Actors
- Cameraman
- Characters
- Climax
- Concept
- Conflict
- Cowboy
- Dialogue
- Director
- Documentary
- Filmmaker
- Gangster movie
- Genre
- Idea
- Plot
- Producer
- Revenge movie
- Role
- Scene
- Setting

Read the text below and answer the following questions:

The **Western movie** is one of the classic [American film genres](#). Westerns are art works – [films](#), [literature](#), [sculpture](#), [TV shows](#) and [paintings](#) – devoted to telling [romanticized](#) tales of the [American West](#).

While the Western has been popular throughout the history of movies, as the United States progresses farther away from the period depicted it has begun to diminish in importance.

Westerns, by definition, are set in the American west, almost always in the [19th century](#), from the [antebellum](#) period to the turn of the century. Many incorporate the [Civil War](#) into the plot, or into the background, although the west was not touched by the war to the extent the east was.

Many westerns involve [nomadic](#) type characters who wander from town to town, their sole possessions being [clothing](#), [gun](#), and [horse](#) (the horse may be optional). The high technology of the era – such as the [telegraph](#), [printing press](#), and [railroad](#) – do sometimes appear, occasionally as a development just arriving, and symbolizing that the idealized frontier lifestyle is transitory, soon to give way to the march of civilization.

The art of the Western takes these simple elements and uses them to tell simple [morality](#) stories, setting them against the spectacular scenery of the American West. With the best Western directors, the scenery essentially became a star of the movie.

See also: [Frederic Remington](#), [Indian Wars](#), [Continental Expansion of the U.S.](#), [Manifest Destiny](#), [The West](#)

Origins of the "Western idea"

The idea of the "Wild West" traces at least to [Buffalo Bill's](#) Wild West shows which began in [1883](#). In literature, [Owen Wister's](#) [The Virginian](#) (published in [1902](#)) was an American start; but the [German](#) writer [Karl May](#) was writing Wild West stories as early as [1876](#). His books were a major influence on the founder of [Universal Pictures](#), the German immigrant [Carl Laemmle](#); and May himself traced ideas at least to the American writer [James Fenimore Cooper](#), who wrote [Last of the Mohicans](#) in [1826](#).

Thus the "western idea" has a long history. They were a distinct literary genre before the rise of motion pictures; other important writers were [Zane Grey](#), [Louis L'Amour](#) and [Elmore Leonard](#).

Popular culture and Westerns

American [popular culture](#) loves [cultures of honor](#), as opposed to [cultures of law](#). The Western portrays a society in which persons have no social order larger than their immediate peers, family, or perhaps themselves alone. Here, one must cultivate a reputation by acts of violence; or they can be generous, because generosity creates a dependency relationship in the social [hierarchy](#).

These themes unite the Western, the [gangster](#) movie, and the [revenge](#) movie in a single vision. In the Western, these themes are forefronted, to the extent that the arrival of law and "[civilization](#)" is often portrayed as regrettable, if inevitable.

The Western goes to [Hollywood](#)

A genre in which description and dialogue are lean, and the landscape spectacular, is well suited to a visual medium. Western movies, usually filmed in desolate corners of [California](#), [Arizona](#), [Utah](#), [Colorado](#) or [Wyoming](#), made the landscape not just a vivid backdrop but a character in the movie.

The Western genre itself has sub-genres, such as the [epic Western](#), the [shoot 'em up](#), [singing cowboy Westerns](#), and a few [comedy Westerns](#). The Western re-invented itself in the [revisionist Western](#).

[Cowboys](#) and [Gunslingers](#) play prominent roles in Western movies. Often fights with [Indians](#) are depicted; though "revisionist" Westerns give the natives sympathetic treatment. Other recurring themes of westerns include western [treks](#), and groups of [bandits](#) terrorizing small towns such as in [The Magnificent Seven](#).

Moscow RGGU High Noon

In film, the western traces its roots back to [The Great Train Robbery](#), a [silent film](#) directed by [Edwin S. Porter](#) and starring [Broncho Billy Anderson](#). Released in [1903](#), the film's popularity opened the door for Anderson to become the screen's first cowboy star, making several hundred Western movie shorts. So popular was the genre that he soon had competition in the form of [William S. Hart](#).

In the United States, the western has had an extremely rich history that spans many genres ([comedy](#), [drama](#), [tragedy](#), [parody](#), [musical](#), etc.). The golden age of the western film is epitomised by the work of two directors: [John Ford](#) (who often used [John Wayne](#) for lead roles) and [Howard Hawks](#). Ford's 1939 epic, [Stagecoach](#) is considered one of the best westerns ever made.

Beginning in the [1960s](#), many people questioned many traditional themes of westerns; aside from the portrayal of the [Native American](#) as a "savage", audiences began to question the simple hero versus villain dualism, and the use of violence to test one's character or to prove oneself right. Examples of "revisionist westerns" include [Little Big Man](#), [Dances With Wolves](#) and [Unforgiven](#). Some "modern" Westerns give women more powerful roles, such as [Open Range](#) and [The Missing](#). In [1969](#), [Claudia Cardinale](#) had a starring lead in [Once Upon a Time in the West](#).

Spaghetti Westerns

During the [1960s](#) and [1970s](#), there was a considerable revival coming from [Italy](#) with the "[Spaghetti Westerns](#)" or "Italo-Westerns". Many of these films were fairly low-budget affairs, shot in locations principally chosen for the cheapness of shooting film, and are characterised by high-action and violence. But the best of the genre, notably films directed by [Sergio Leone](#), have some parodic dimension (the strange opening scene of *Once Upon a Time in the West* being a reversal of [Fred Zinnemann's](#) [High Noon](#) opening scene). [Clint Eastwood](#) became famous starring in these, although they were also to provide a showcase for other such considerable talents as [Lee van Cleef](#), [James Coburn](#), [Klaus Kinski](#) and [Henry Fonda](#).

Genre Studies and Westerns

In the [1960s](#) academic and critical attention to cinema as a legitimate art form emerged. With the increased attention, [Film Theory](#) was developed to attempt to understand the significance of film. From this environment emerged (in conjunction with the literary movement) a enclave of critical studies called genre studies. This was primarily a semantic and structural approach to understanding how similar films convey meaning. So long derided for its simplistic morality, the western film genre was seen instead as a series of conventions and codes that acted as a short-hand communication methods with the audience. For example, a white hat represents the good guy, a black hat represents the bad guy; two people facing each other on a deserted street leads to the expectation of a showdown; cattlemen are loners, townsfolk are family and community

minded; and so forth. All western films can be read as a series of codes and the variations on those codes. Since the 1970s, the western genre has been unraveled through a series of films that used the codes but primarily as a way of undermining them. [Little Big Man](#) and [Maverick](#) did this through comedy. [Kevin Costner's Dances with Wolves](#) actually resurrected all the original codes and conventions and reversed the good vs. bad polarity (the Native-Americans were good, the U.S. Cavalry was bad). [Clint Eastwood's Unforgiven](#) uses every one of the original conventions, only reverses the outcomes (instead of dying bravely or stoically, characters whine, cry, and beg; instead of a good guy saving the day, unredeemable characters execute revenge; etc.)

Due to genre studies, some have argued that "westerns" need not take place in the American West or even in the 19th Century. [Hud](#) starring [Paul Newman](#) and [Akira Kurosawa's Shichinin no samurai](#) (The Seven Samurai) are possible examples of this. Likewise, films set in the old American West, may not necessarily be considered "Westerns."

Other influences to and by Westerns

Westerns have drawn on other arts forms as old as the [Norse Saga](#), as other art forms have drawn on the Western.

To add to the international influences on westerns, many westerns after 1960 were heavily influenced by the [Japanese samurai](#) films of [Akira Kurosawa](#). For instance [The Magnificent Seven](#) was a remake of Kurosawa's [Seven Samurai](#), and both [A Fistful of Dollars](#) & [Last Man Standing](#) were remakes of Kurosawa's [Yojimbo](#), which itself was inspired by [Red Harvest](#), an American detective novel by [Dashiell Hammett](#).

Despite the [Cold War](#), the western was actually quite a strong influence on Eastern Bloc cinema, which had its own take on the genre, the so called [Red Western](#) or *Ostern*. Generally these took two forms, either straight westerns shot in the Eastern Bloc, or action films involving the [Russian Revolution](#) and [civil war](#) and the [Basmachi](#) rebellion in which [Turkic](#) peoples play a similar role to Mexicans in traditional westerns.

An offshoot of the western genre is the "post-apocalyptic" western, in which a future society, struggling to rebuild after a major catastrophe, is portrayed in a manner very similar to the [19th century](#) frontier. Examples include [The Postman](#) and the "[Mad Max](#)" series, and the computer game [Fallout](#).

In fact, many elements of space travel series and films borrow extensively from the conventions of the western genre. Peter Hyams' [Outland](#) transferred the plot of [High Noon](#) to interstellar space. [Gene Roddenberry](#), the creator of the [Star Trek](#) series, once described his vision for the show as "[Wagon Train](#) to the stars". More recently, the [space opera](#) series [Firefly](#) used an explicitly western theme for its portrayal of frontier worlds.

Elements of western movies can be found also in some movies belonging essentially to other genres. For example, [Kelly's Heroes](#) is a war movie, but action and characters are western-like. The British film [Zulu](#) set during the [Anglo-Zulu War](#) is essentially Western in character but set in [South Africa](#).

In addition, the [superhero fantasy](#) genre has been described as having been derived from the cowboy hero, only powered up to omnipotence in a primarily urban setting.

The western genre has been parodied on a number of occasions, famous examples being *Support Your Local Sheriff*, [Cat Ballou](#), and [Mel Brooks's Blazing Saddles](#).

Television Westerns

The *Saturday Afternoon Movie* was a pre-TV phenomenon in the US which often featured western series. [Audie Murphy](#), [Tom Mix](#), and [Johnny Mack Brown](#) became major idols of a young audience, plus "Singing cowboys" such as [Gene Autry](#), [Roy Rogers](#) and [Dale Evans](#), [Rex Allen](#). Each had a co-starring horse such as Rogers' Golden Palomino, [Trigger](#), who became a star in his own right. Other [B-movie](#) series were [Lash La Rue](#) and the *Durango Kid*. [Herbert Jeffreys](#), as [Bob Blake](#) with his horse Stardust, appeared in a number of movies made for [African American](#) audiences in the days of [segregated](#) movie theaters. [1]. [Bill Pickett](#), an African American [rodeo](#) performer, also appeared in early western films for the same audience [2].

When the popularity of television exploded in the late [1940s](#) and [1950s](#), westerns quickly became a staple of small-screen entertainment. A great many B-movie Westerns were aired on TV as time fillers, while a number of long-running [TV Westerns](#) became classics in their own right. Notable TV Westerns include [Gunsmoke](#), [The Lone Ranger](#), [The Rifleman](#), [Have Gun, Will Travel](#), [Bonanza](#), [The Big Valley](#), [Maverick](#), and many others. The peak year for television westerns was 1959, with 26 such shows airing during prime-time.

The [1970s](#) saw a revision of the western, with the incorporation of many new elements. [McCloud](#), which premiered in [1970](#), was essentially a fusion of the sheriff-oriented western with the modern big-city crime drama. *Hec Ramsey* was a western who-dunnit mystery series. [Little House on the Prairie](#) was set on the frontier in the time period of the western, but was essentially a family drama. [Kung Fu](#) was in the tradition of the itinerant gunfighter westerns, but the main character was a Chinese monk who fought only with his formidable [martial art](#) skill. The [Life and Times of Grizzly Adams](#) was a family adventure show about a gentle mountain man with an uncanny connection to wildlife who helps others who visit his wilderness refuge.

The 1990s saw the networks getting into filming Western movies on their own. Like Louis L'Amour 's *Conagher*, Tony Hillerman's *The Dark Wind*, *The Last Outlaw*, *The Jack Bull* etc. A few new comedies like *The Cisco Kid*, *The Cherokee Kid*, , and the gritty TV series *Lonesome Dove: The Outlaw Years*.

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This century started off with Louis L'Amour's *Crossfire Trail*, *Monte Walsh*, and Hillerman's *Coyote Waits*, & *A Thief of Time*. DVDs offer a second life to TV series like *Peacemakers*, and HBO's *Deadwood*.

It is pretty clear that Westerns are not dead, but have moved smoothly from the first color TV series *The Cisco Kid*, through the half hour, shoot-um-ups, "*The Life and Legend of Wyatt Earp*", *Have Gun - Will Travel*, " of the 1950's. Later hour long adult westerns, to the slickly packaged made for TV westerns of today.

Quote

"As far as I'm concerned, Americans don't have any original art except Western movies and jazz."

— Clint Eastwood, classic actor in Westerns

From: http://encyclopedia.lockergnome.com/s/b/Western_movie

Comprehension Questions:

1. Where does the Western idea come from?
2. When were the first stories about the Wild West written?
3. What is a common setting for Westerns?
4. What are the sub-genres of the Western?
5. Who are the heroes in Westerns?
6. Who represent the negative characters?
7. Name the directors of the golden age of Westerns.
8. When did "Spaghetti Westerns" appear?
9. What are the traditional codes of Westerns? When did their variations in Western appear? Give examples.
10. What film genres and historical events influenced the Western movies?
11. What other film genres have elements of Western movies?
12. Would you agree that the Western is a dead genre now? Why?

Discussing the movie "High Noon"

Assignment: Have the students present topics about the director and actors of the movie.

Useful links on:

- Fred Zinnemann:
<http://www.sensesofcinema.com/contents/directors/04/zinnemann.html>;
<http://www.reelclassics.com/Directors/Zinnemann/zinnemann.htm>;
<http://www.thegoldenyears.org/fredzinn.html>
- Gary Cooper: http://encyclopedia.lockergnome.com/s/b/Gary_Cooper;
<http://www.thegoldenyears.org/cooper.html>

- Grace Kelly: <http://us.imdb.com/name/nm0000038/>;
<http://www.reelclassics.com/Actresses/Grace/grace.htm>;
<http://www.thegoldenyears.org/grace.html>
- Katy Jurado: <http://allmovie.com/cg/x.dll?p=avg&sql=B36544>;
<http://www.imdb.com/name/nm0432827/>; http://en.wikipedia.org/wiki/Katy_Jurado;
<http://www.thegoldenyears.org/jurado.html>
- Lloyd Bridges: <http://www.thegoldenyears.org/lbridges.html>;
<http://www.classicmovies.org/articles/aa011203a.htm>

Lesson 2

“High Noon” as a typical Western movie. The main concepts of the movie.

Read the following review. Do you agree with all points of the author? Why or why not?

By Tim Dirks

High Noon (1952) is possibly the all-time best Western film ever made – a successful box-office production by Stanley Kramer and director Fred Zinnemann (who also directed *From Here to Eternity* (1953) and *A Man For All Seasons* (1966)). The Western genre was employed to tell an uncharacteristic social problem tale about civic responsibility, without much of the typical frontier violence, panoramic landscapes, or tribes of marauding Indians.

The film's screenplay by Carl Foreman [this was his last Hollywood film before blacklist exile to London, soon after his work on *Home of the Brave* (1949), *Champion* (1949), and *The Men* (1950)], written during a politically-oppressive atmosphere in the early 1950s when McCarthyism and political persecution were rampant, was loosely adapted from a *Collier's Magazine* story *The Tin Star* (by John W. Cunningham) published in December 1947. In fact, the film's story has often been interpreted as a morality play or parable, or as a metaphor for the threatened Hollywood blacklisted artists (one of whom was screenwriter Foreman) who faced political persecution from the HUAC during the McCarthy era due to actual or imagined connections to the Communist Party, and made life-altering decisions to stand their ground and defend moral principles according to their consciences.

It also has been interpreted as an allegory of the Cold War and US foreign policy during the Korean War. This taut, tightly-scripted, minimalist film tells the tale of a solitary, stoic, honor-bound marshal/hero, past his prime and already retired, who was left desolate and abandoned by the Hadleyville townspeople he had faithfully protected for many years (symbolically - during the World War II years). Due to the townspeople's cowardice (representing cooperative witnesses before the HUAC), physical inability, self-interest, expediency, and indecisiveness, he is refused help at every turn against a revenge-seeking killer and his gang. Fearful but duty-bound, he eventually vanquishes the enemy, thereby sparing the civilized (democratic) town the encroachment of barbaristic frontier justice brought by the deadly four-man group of outlaws (symbolic of

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the aggressive threat in the Korean War, or the HUAC itself). Embittered by film's end, he tosses his tin star into the dirt of the dishonorable frontier town.

One of the film posters described the theme of the deserted, lone marshal who stubbornly insisted on delaying his newly-married life with a pacifist Quaker wife (symbolic of US isolationists) in order to stay and confront his former nemesis and paroled murderer – Frank Miller:

The story of a man who was too proud to run.

Another slogan claimed: "...when the hands point up - the excitement starts!" [Director Howard Hawks and actor John Wayne both responded to the liberal preachiness of this 'un-American' film (and its cowardly townspeople) by creating a no-nonsense, right-wing rebuttal in *Rio Bravo* (1959).]

The dramatic, tightly-compressed, austere black and white film with high-contrast images was shot in a spare 31 days, and the physically-pained, ravaged look etched on 51 year old Gary Cooper's gaunt face was due to actual illness (a recurring hip problem, bleeding stomach ulcers, and lower back pain), and emotional stress due to his recent breakup with actress Patricia Neal after a three-year, well-publicized affair while separated from his wife. The time span of the film (about 105 minutes) approximates the actual screen length of the film - 85 minutes - accentuated by frequent images of the clock as time rapidly dissipates before the final showdown. Cameraman Floyd Crosby's years of filming New Deal documentaries is evident in the film's sparseness, static compositions, and authentic feel.

This simple, stark, low-budget Western classic, with a total budget of \$750,000, was nominated for seven Academy Awards including Best Picture (won by Cecil B. DeMille's circus epic *The Greatest Show on Earth* (1952)), Best Director, and Best Screenplay - it was awarded four awards: Best Song for "High Noon (Do Not Forsake Me, Oh My Darlin')" (sung by Tex Ritter throughout the film, lyrics by Ned Washington, music by Dimitri Tiomkin), Best Scoring of a Dramatic Picture (Dimitri Tiomkin), Best Film Editing (Elmo Williams and Harry Gerstad), and Best Actor for Gary Cooper's performance - his second Oscar after a win for *Sergeant York* (1941). [Cooper's win was an unusual honor, since Western films (and acting roles) are rare nominees and winners in Academy history! The film's theme song was made a popular hit by Western singer Frankie Laine.] Presumably, the Academy felt obligated to honor one of filmdom's greatest directors (DeMille) with the Best Picture Oscar, as his career was coming to an end.

A made-for-TV movie was titled *High Noon, Part II: The Return of Will Kane* (1980) with Lee Majors in the lead role. It was remade as a science-fiction film, writer/director Peter Hyams' *Outland* (1981) with Sean Connery, with the adapted plot transferred to interstellar space (and ridiculed as "High Moon"). Other *High Noon* imitations or variations: the teen comedy *Three O'Clock High* (1987) took the conflict to a school setting, while *The Baltimore Bullet* (1980) moved it to a pool hall show-down.

The film's credits, accompanied by the "High Noon" title song, play atop a scene of desperadoes gathering on the outskirts of a town. On a blazing summer morning [probably between 1870 and 1880], the three gang members have converged on the small, quiet, arid western town of Hadleyville (population about four hundred). The gunslingers ride by the town's church (one of the town's many seemingly respectable, stable, and supportive institutions), where Sunday morning church bells are pealing as a signal to worship. They are ominously recognized by an old Spanish woman who crosses herself, a fireman, and other townsfolk outside the Ramirez Saloon. One of the three, Ben Miller (Sheb Woolley), rides his unbridled horse uncontrollably toward a sign reading "MARSHAL" - a foreshadowing of the film's conflict.

The riders pass the Justice of the Peace's window (the town's courtroom), where the societal ritual of marriage is in preparation. Judge Percy Mettrick (Otto Kruger) is to marry the town's 'ex' marshal, middle-aged Will Kane (Gary Cooper) ["Will" - a richly symbolic name] and a beautiful young Quaker girl, Amy Fowler (23 year-old Grace Kelly in her first major role). [The first view of a clock is in this scene: it is 10:35 am. Another clock reads 10:33 am in the town's barber shop.] Word spreads quickly about the gang members who are identified by the barber (William Phillips) as Ben Miller, James Pierce (Bob Wilke) and Jack Colby (Lee Van Cleef, a frequent Western villain, e.g., *For a Few Dollars More* (1965), and the "Bad" character in *The Good, The Bad, and The Ugly* (1966)).

In a cross-cut, parallel scene at 10:35, the trio arrives at the town's deserted train station platform just as the train station master (Ted Stanhope) reads a disturbing telegram. An impatient, surly Pierce, one of the riders asks the station master:

Gang member: Noon train on time?

Station master: Yes, sir.

They are planning to reunite with their pardoned leader, Ben's brother Frank, arriving at noon on the mid-day train, to seek revenge on the town's marshal. [They metaphorically represent the destructive forces of the 'four horsemen of the apocalypse.']

During the marriage ceremony, Kane's (and Amy's) first words in the film are "I do." Their wedding guests include the town's senior selectman and ring bearer Jonas Henderson (Thomas Mitchell), ex-Marshal Martin Howe (Lon Chaney, Jr.) and good friend/neighbor Sam Fuller (Harry Morgan, credited as Henry Morgan) and his wife Mildred (Eve McVeagh). [Kane will have individual confrontations with each of the three male guests Henderson, Fuller, and Howe ("the entire board of selectmen in this community") later in the film.] After they are pronounced "man and wife" and the celebration begins, Kane finds privacy in an adjoining room with his new wife and promises: "I'm gonna try, Amy, I'll do my best." The new and younger marshal to replace Kane is expected to arrive the following day, and Henderson assures everyone:

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"This town will be safe 'til tomorrow." His new bride has firm, pacifist Quaker convictions that deplore violence, and he will be putting away his marshal's star in his last act in office - he removes his badge, a popular Western icon, and pins it on his gun holster, amidst applause.

At that moment, the train station master bursts in, bringing a telegram ("it's terrible, it's shocking"). The message announces that outlaw Frank Miller (Ian MacDonald), put away in a penitentiary by Kane five years earlier for terrorizing the town, was pardoned a week earlier and paroled. And three others are waiting for Miller who is to arrive on the noon train at Hadleyville, to seek revenge on the Marshal. Kane glances at the clock - it's 10:40 am. Henderson encourages the newlywed couple to leave town immediately: "Get out of this town this very minute...Don't stop 'til you get to Clarksburg." The former marshal's first reaction reveals his sense of responsibility:

I think I ought to stay.

The newly-wed couple leave town immediately, gathered into a horse and buggy buckboard to quickly ride away. From his Flores Hotel second-floor window, young deputy Harvey Pell (Lloyd Bridges) witnesses their rapid departure and gloats to his dark-haired girlfriend - a worldly-wise, half-Mexican saloon owner and businesswoman Helen Ramirez (Katy Jurado), that Kane appears to be cowardly: "That's funny...Kane and his new wife just took off in a big hurry...Hey, you don't suppose Kane's scared of those three gunnies...I never saw him whip a horse that way." Helen crosses the hall to alert Sam (Tom London):

Ben Miller is in town. He has two of the old bunch with him.

During their retreat a few miles from town to the freedom of open country, Kane has second thoughts, as the oft-repeated, haunting theme of the film plays in the background. His inner conflict about leaving and the central dilemma of the film is reflected on his face as he stops the buggy and tells Amy that he's got to go back - due to his fidelity to his Western code of honor. Because of his fateful decision, their honeymoon will be postponed until after his 12 o'clock showdown:

Kane: It's no good. I've got to go back, Amy.

Amy: Why?

Kane: This is crazy. I haven't even got any guns.

Amy: Then let's go on. Hurry.

Kane: No, that's what I've been thinkin'. They're making me run. I've never run from anybody before.

Amy: I don't understand any of this.

Kane: (after looking at his vest watch) Well, I haven't got time to tell ya.

Amy: Then don't go back, Will.

Kane: I've got to. That's the whole thing. (He turns the buggy around and rides back into town.)

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At 10:50 am, Kane re-enters Hadleyville, as the barber predicts the deadly results of the inevitable confrontation to Fred (Guy Beach), the town's coffin-maker:

Barber: How many coffins we got?

Fred: Two.

Barber: We're gonna need at least two more, no matter how you figure. You'd better get busy, Fred.

In his office (it's still 10:50 am), Kane's new wife asks him what it's all about since the position of Marshal is no longer his responsibility. He insistently explains to her - and the film audience - his moral compulsion to remain. She begs him not to be a hero, but he explains that the "wild and kind of crazy" Frank Miller will only hunt for both of them as they settle down and become owners of a small store. Therefore, he must stay and face Miller's uncivilized and savage forces sooner rather than later:

Kane: I sent a man up five years ago for murder. He was supposed to hang. But up North, they commuted it to life and now he's free. I don't know how. Anyway, it looks like he's coming back.

Amy: I still don't understand.

Kane: ...He was always wild and kind of crazy. He'll probably make trouble.

Amy: But that's no concern of yours, not anymore.

Kane: I'm the one who sent him up.

Amy: Well, that was part of your job. That's finished now. They've got a new marshal.

Kane: He won't be here until tomorrow. Seems to me I've got to stay. Anyway, I'm the same man with or without this. (He pins his badge on his vest.)

Amy: Oh, that isn't so.

Kane: I expect he'll come lookin' for me. Three of his old bunch are waiting at the depot.

Amy: That's exactly why we ought to go.

Kane: They'll just come after us, four of 'em, and we'd be all alone on the prairie.

Amy: We've got an hour.

Kane: What's an hour?...What's a hundred miles? We'd never be able to keep that store, Amy. They'd come after us and we'd have to run again, as long as we live.

Amy: No we wouldn't, not if they didn't know where to find us. Oh Will! Will, I'm begging you, please let's go.

Kane: I can't.

Amy: Don't try to be a hero. You don't have to be a hero, not for me.

Kane: I'm not trying to be a hero. If you think I like this, you're crazy.

And in Hadleyville, he is counting on getting special deputies sworn in to assist and other friends in a posse to support him. Kane knows that his action is deplorable to his Quaker wife and counter to her non-violent religion, but he must remain just the same. Amy defiantly hands him an ultimatum on her wedding day: if he won't go away with her, she'll go alone by train - the one that leaves at twelve noon:

Kane: Look Amy, this is my town. I've got friends here. I'll swear in a bunch of special deputies and with a posse behind me, maybe there won't even be any trouble.

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Amy: You know there'll be trouble.

Kane: Then, it's better to have it here. I'm sorry, honey, I know how you feel about it.

Amy: Do you?

Kane: Of course I do. I know it's against your religion and all. Sure I know how you feel.

Amy: But you're doing it just the same. Oh Will, we were married just a few minutes ago. We've got our whole lives ahead of us. Doesn't that mean anything to you?

Kane: You know I've only got an hour and I've got lots to do. Stay at the hotel until it's over.

Amy: No, I won't be here when it's over. You're asking me to wait an hour to find out if I'm going to be a wife or a widow. I say it's too long to wait. I won't do it...I mean it. If you won't go with me now, I'll be on that train when it leaves here.

Kane: (resolutely) I've got to stay.

So everything hinges on the mid-day hour. In the suspenseful film, every minute is packed with tension as time passes, symbolized by numerous instances of clock-watching and quick cuts to images of clocks ticking relentlessly toward the doom of high noon. Many of the fearful, self-serving and cowardly townspeople are leaving in order to be away when Miller shows up.

Percy Mettrick, the judge who sentenced Miller and officiated at Kane's marriage, is 'forsaking' the community. Kane finds him packing his office to expediently leave town (he folds an American flag, and a miniature scale of justice and places both into his saddlebags), recommending that Kane do the same while reminding him of the courtroom threat Miller had delivered many years earlier to kill both of them:

Have you forgotten that I'm the man who passed sentence on Frank Miller?

Although there's "no time for a lesson in civics," he does indeed deliver a civics lesson, illustrated by two historical incidents in towns that surrendered their freedom to returning tyrants. The first story, taken from classical history in 5th century B.C. Athens, tells of a tyrant who returned with mercenaries to execute members of the League of Government as the town's citizens looked on:

In the 5th century B.C., the citizens of Athens, having suffered grievously under a tyrant, managed to depose and banish him. However when he returned some years later, with an army of mercenary, those same citizens not only opened the gates for him, but stood by while he executed members of the League of Government.

And a second story, from personal experience, is set in a Western locale eight years earlier:

A similar thing happened about eight years ago in a town called Indian Falls. I escaped death only through the intercession of a lady of somewhat dubious reputation - and uh, the cost of a very handsome ring which once belonged to my mother. Unfortunately, I have no more rings.

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The marshal exclaims: "You're a judge!" The practical judge replies: "I've been a judge many times in many towns. I hope to live to be a judge again." And then the judge confronts Kane with his suicidal decision - the camera zooms in on the empty chair where sentencing was pronounced years before:

Why must you be so stupid? Have you forgotten what he is? Have you forgotten what he's done to people? Have you forgotten that he's crazy? Don't you remember when he sat in that chair and said, 'You'll never hang me. I'll come back. I'll kill you, Will Kane. I swear it, I'll kill you.'

At the train station, Amy purchases a ticket for St. Louis. After Ben Miller glances threateningly at her with lusty intentions, she is cautioned to "wait somewhere else like at the hotel, maybe."

The clock reads 10:53 am on the mantle in the room where young deputy Harvey eats breakfast with Helen - she realizes he is sulking, "really sore" at Kane, and jealous of the marshal's authority and position after failing to be promoted to the position.

As the Judge flees on horseback, he castigates the town: "This is just a dirty little village in the middle of nowhere. Nothing that happens here is really important. Now get out." But Kane is steadfast: "There isn't time." With a fatherly manner, Kane asks a young boy in town to locate Jonas Henderson, Martin Howe and Sam Fuller - and "tell 'em I want 'em here."

From: <http://www.filmsite.org/high.html>

Essential Vocabulary:

- taut, tightly-scripted, minimalist film
- to stand their ground
- ominously recognized
- intercession of a lady of somewhat dubious reputation
- a solitary, stoic, honor-bound marshal
- desolate and abandoned
- lusty intentions
- steadfast
- to flee on horseback
- deputy
- physical inability, self-interest, expediency, and indecisiveness
- a revenge-seeking killer and his gang
- duty-bound
- to vanquish the enemy
- thereby sparing the civilized (democratic) town
- the encroachment of barbaric frontier justice
- outlaw
- tosses his tin star into the dirt

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- dishonorable frontier town
- deserted, lone marshal
- to stubbornly insist on
- newly-married life
- a pacifist Quaker wife
- former nemesis and paroled murderer
- a no-nonsense, right-wing rebuttal
- The dramatic, tightly-compressed film with high-contrast images
- gaunt face
- recent breakup
- time span
- the film's sparseness, static compositions, and authentic feel
- to find privacy
- pacifist Quaker
- convictions
- deplore violence
- badge
- pin smth. on
- gun holster
- penitentiary
- newlywed couple
- to seek revenge
- buggy buckboard
- old bunch
- retreat
- central dilemma
- fidelity
- coffin-maker
- moral compulsion to remain

Discussion:

1. *Describe the setting of the movie "High Noon".*
2. *How do you understand the title of the movie?*
3. *What destroyed the local residents' usual way of life?*
4. *Why are the residents of the town frightened?*
5. *Who is the main character? Describe marshal as a person. Why did he change his mind and return to the town?*
6. *Did the residents support the marshal and get together? Did his young wife stay with her husband?*

7. *Where did the marshal find the judge before Miller's arrival? Why did he pack the American flag and scale of justice? What is the irony of the episode?*
8. *Why, do you think, the marshal decided to face the bandits alone? Was he successful? Who helped him? Would the marshal win the battle without any help?*
9. *Film symbols (train, clock, and time).*
10. *What makes "High Noon" an "atypical" Western? Try to compare it with one of the traditional western movies.*
11. *Why, do you think, the movie has been read as an allegory of the Cold War and American foreign policy during the Korean War? What do you know about these historical events? Find more information about that period in history and prove your point of view (use encyclopedias, Web sources and otherwise sources).*
12. *Read the following extract. What do you know about McCarthy Era and McCarthyism?*

Courage, responsibility and community – these are the primary concepts that are explored in this classic Western starring Gary Cooper and Grace Kelly. Who is brave enough to face the evil that has come to town? Is there anybody else in town who is willing to stand along side our hero and face the evil with him? Believed to be a thinly veiled allegory for the anti-communist McCarthy Hearings that plagued the Hollywood creative community in the early fifties, this movie is also a classic example of the more psychologically sophisticated Westerns that were popular in the fifties and sixties. It was only one of 108 Westerns that were released in 1952 and it became what most movie connoisseurs consider one of the best Westerns of all time. (From: <http://www.destinationhollywood.com/movies/highnoon/>)

*Cultural Notes: McCarthyism – маккартизм \ \ Политический экстремизм, нетерпимость к инакомыслию, «охота на ведьм». Получил название от фамилии сенатора от штата Висконсин Дж. Маккарти <*McCarthy, Joseph Raymond>, который в 1950-54 возглавил кампанию по борьбе с «внедрением коммунистов» в государственные органы. Классическая тактика маккартизма – бездоказательное обвинение лица или организации в антиамериканской и подрывной деятельности. Подобные обвинения со стороны официальных лиц и сегодня воспринимаются общественностью как рецидивы маккартизма.*

McCarthy Era // эпоха маккартизма \ \ Период политической реакции в США в 1950-54, активная кампания преследования прогрессивных и либеральных политических деятелей, опиравшаяся на поддержку монополистических группировок Юга и Запада страны. Кампанию возглавил председатель сенатского подкомитета по расследованиям <Permanent Investigations Subcommittee, Senate> Дж. Маккарти <*McCarthy, Joseph Raymond> при активной поддержке Комитета по антиамериканской деятельности Палаты представителей <*Un-American Activities Committee> и вице-президента Р. Никсона <*Nixon, Richard>, а также части прессы и реакционно-консервативных организаций. На основе материалов ФБР <*FBI> были проведены громкие политические расследования и слушания о

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«проникновении коммунистических агентов» в профсоюзные и фермерские организации, в средства массовой информации, университеты, в Государственный департамент <*Department of State, U.S.> и армию; они коснулись либералов, сторонников Нового курса <*New Deal>, и «умников» <*egghead>. Было принято антидемократическое и антирабочее законодательство (в частности, закон Маккарена <*Internal Security Act of 1950, McCarran Act>, обязывавший т.н. подрывные организации – коммунистическую партию, фашистские организации и ряд других – зарегистрироваться в качестве агентов иностранных держав). Начались массовые преследования и увольнения прогрессивных деятелей (например, «дело Оппенгеймера» <*Oppenheimer, J. Robert, *Oppenheimer case>). Действия Маккарти были официально осуждены Сенатом в 1954.

From: <http://www.americana.ru>

Writing Practice.

Assignment: Write your own review on the film “High Noon”.

Lesson 3

Ethic Issues.

Key words:

- The hero and the crowd
- Courage
- Cowardice
- Betrayal
- Honor
- Stoicism
- Responsibility
- Face the evil
- Challenge
- American Dream
- To take the chance
- Second chance
- Love
- Loyalty
- Revenge

Give your own understanding of each notion. Quote the film to prove the relevance of these issues to it.

Describe the climax scene of the film – The Hero and the Crowd – (the episode in the church).

Dwell on the symbolic meaning of the last scene – The Hero Stands up against Evil.

Give reasons to Amy's hesitations and final resolute decision.

Do you approve of the hero's choice?

Summarize the main moral values emphasized in the film.

Writing assignment:

Write an essay on the topic: The Role of Challenge in Life. How are challenge and choice connected?

Translation assignment.

Translate a review on the movie "High Noon".

Один из кинокритиков как-то назвал фильм Куросавы "Трон в крови" самым черно-белым из всех черно-белых фильмов. По этой схеме фильм "Ровно полдень" можно назвать самым черно-белым из всех черно-белых вестернов. Джон Уэйн сказал, что это самый неамериканский из всех вестернов, и у него были к этому основания. Когда в «Непрощенном» ("Unforgiven") Клинта Иствуда в течение почти всего фильма не происходит никакой стрельбы, то надо понимать: основа этого приема – в ленте о маршале маленького городка, напуганного прибытием банды, главу которой он, маршал, посадил когда-то.

Фред Циннеман снял множество вестернов – среди них есть и несколько классических – но никогда он не делал ничего подобного этой ленте. Ибо в ней психология – вещь, вестерну вообще-то не свойственная – доминировала над сюжетом, увлекательностью, канонами жанра. Когда вечно боровшегося с Джоном Уэйном за звание ковбоя №1 Гэри Купера пригласили на роль маршала Уилла Кейна, он был уже пожилым и больным человеком. Он устал, как и его маршал, он многое видел в жизни, и его попытки найти взаимопонимание с жителями маленького городка на экране выглядели метафорой его попыток найти себе в жизни хоть одного верного союзника. Это не преувеличение: из часа пятнадцати минут, что идет фильм, один час пять минут в нем вообще нет никакой стрельбы. Объявлено, что ровно в полдень на станцию прибывает поезд, на котором едут три бандита мстить маршалу. Город в панике, он не хочет неприятностей и велит маршалу уехать. Тот бродит по нему, 50-летний усталый человек, и пытается выбить из жителей признание: осталось ли в них хоть какое-то понимание того, что такое долг и честь. Люди закрывают двери и окна, выгоняют его на улицу. Его

новоиспеченная жена едет на ту же станцию – отправляться тем же поездом домой, потому что она вышла замуж за человека, а не за труп, которому осталось ходить по земле всего час.

Экранное время в какой-то момент начинает совпадать с реальным – фокус, который мало кому удавалось повторить. А потом приезжают бандиты, и все кончается. Без традиционных долгих перестрелок и схождения на главной площади. Потому что не об этом был фильм. Фильм был о долге и чести, а стрельба – это всего лишь экстремальный способ проверить их наличие. Что до несколько мелодраматического финала, то все же следует помнить год, когда все это было снято, и удивиться не финалу, а тому, как в течение почти часа пятнадцати минут Циннеману удавалось обходиться безо всяких клише и канонов. В фильме, где много пыли, сверкающих на солнце спиц катящейся повозки и этого неуловимого чувства неподдельности. Фильме, который разрешил многим режиссерам то, что они боялись себе ранее позволить даже в мечтах.

From: <http://videoprokat.spb.ru/catalogue/film/id1802>

HIGH NOON

Author: N. Bazylyuk
Omsk State University

General commentary:

Genre: Thriller / Western

Running time: 85 min

Country: the USA

Color: color

Director: Fred Zinnemann

Producer: Stanley Kramer

Date: 1952

Starring: Will Kane,

Plot Outline:

It so happens that on Will Kane's last day as a town marshal when he's about to leave the town with his new bride to start a new life he learns that a man he sent to prison some years ago has just been released and is arriving in town. Kane and some of the townsfolk who remember him, know that he's coming to town for one thing - to get Will. Will's friends advise him to leave town but for him it doesn't seem the right way out: he intends to face the former prisoner. Will tries to find support from his friends but no one is willing to help. And as the train with the man comes closer, Will is all alone.

Episode 1

Will and Amy have just married. They are planning to start a new life. Suddenly Will Kane receives a letter saying that an outlaw he sent to prison some years ago has been released and wants to take revenge. Will's friends and his new wife ask him to leave the town. But Will, feeling that escape is not a solution, comes back to the town to face the problem...

Pre-watching

1.1 *The movie you are going to watch is a famous western. What do you know about this oldest American genre? Below you can find some information about it taken from Guide to British and American Culture, Oxford, p578.*

Western – a book or film that tells a story about cowboys in the Wild West. Westerns involve guns, horses and often Indians (native Americans). They are popular because they represent the traditional struggle between good and bad, often in a simple but exciting way.

1.2 Can you continue the information with some more sentences starting with “Famous western films include.....”?

1.3 What do you think the movie with the title High Noon might be about?

While-watching.

2. *Watch the episode and put the following sentences describing the chain of events in it into the right order. The first one is done for you.*

1. Will and Amy are very happy because they are getting married.

Omsk State University High Noon

- a. Amy asks Will to leave the town.
- b. Will gets the letter saying that an outlaw he put in prison returns with his gang to take revenge.
- c. Will, feeling that running away is not a solution, returns and intends to face his enemy.
- d. Will's friends ask him to escape from the town.

Post-watching.

3. *Tell the scene from Will, Amy or any of townspeople's behalf.*

Episode 2

Will is determined to gather support from his friends but they all refuse to help him as they are worried about their lives. Even his wife doesn't understand him, she defiantly hands him an ultimatum: if he won't go away with her, she'll go alone by train.

Pre-watching

4. *Watch the very beginning of the scene and try to predict what will happen next.*

While-watching

5. *Fill in the gaps. More than one word can be missing. The first one is done for you.*

Herb: Time's gettin' pretty short.

Kane: It sure is.

Herb: When are the other boys gonna get here? We gotta make plans.

Kane: The other boys? There aren't any other boys, Herb. It's just you and me.

Herb: (nervously smiles and chuckles) You're jokin'.

Kane: No, I _____ anybody.

Herb: I don't believe it. This town ain't that low.

Kane: I couldn't get anybody.

Herb: Then it's just you and me.

Kane: I guess so.

Herb: You and me against Miller and all the rest of them?

Kane: That's right. Do you _____, Herb?

Herb: Well, it isn't that I want out, no. You see. Look, I'll tell ya the truth. I didn't figure on anything like this, Will.

Kane: Neither did I.

Herb: I volunteered. You know I did. You didn't have to come to me. I was ready. Sure, I'm ready now - but this is different, Will. This ain't like what you said it was gonna be. This is just

plain _____ and for what? Why me? I'm no lawman. I just live here. I got nothin' personal against nobody. I got no stake in this.

Kane: I _____ not.

Herb: There's a limit how much you can ask a man. I got a wife and kids. What about my kids?

Kane: _____ to your kids, Herb.

Post-watching.

6. *Could you describe Will Kane and Herb Baker, the two main characters of the movie? The adjectives below might be useful.*

handsome, selfish, strong, powerful, hard-wearing, patient, forceful, emotional, stupid, confident, fierce, conservative, easy-going, pompous, dull, prejudiced, proud, critical, grateful, terrible, violent, careful, severe, crazy, hardworking, well-balanced, kind, angry, humorous, anxious, firm, muscular, bored, witty

Episode 3

When Amy hears the first sounds of gunfire from her train seat, she rises and rushes toward town as the train pulls away. Her love and admiration for her new husband compels her to stand with her man.

Miller grabs Amy, holding her as hostage. He threatens to shoot Amy in the back and demands that Kane throw down his gun to save her. Wildly, Amy reaches up with her free hand and claws at Miller's face, and he pushes her away to the ground. Kane fires twice and kills Miller, then he helps his courageous bride get up.

Will Kane disdainfully looks around, reaches for his tin-badge, takes it off, contemptuously drops it into the dusty street, and turns to leave.

While-watching

7. *Watch the episode and decide if these statements are true or false. Explain your answers. The first one is done for you.*

1. Amy Kane leaves the town with everybody. (*False: she stayed in the town to support her husband.*)
2. Will has to face his enemy alone.
3. The outlaws come to rob the bank.
4. Will shows disrespect to townspeople and refuses to protect them.
5. Kane feels betrayal because his friends didn't help him.

After –watching

8. *Do you think the movie is "the story of a man who was too proud to run"? Think of the message for the movie.*

9. *Creating film-related materials: designing a movie poster*

Study some movie posters for High Noon.

How is the information on them arranged?

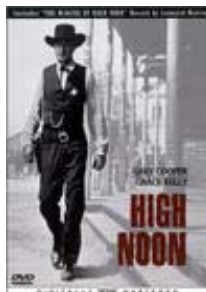
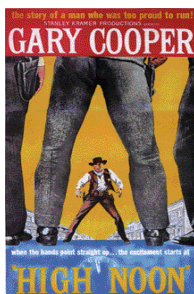
Where is the title?

Is there just one picture or are there several?

What do they tell you about the movie?

Do actors and technicians names appear in the credits?

Do the posters include one or two sentences which describe the movie?



10. Can you design an advertising poster for High Noon? Try to make your poster as original, colorful and interesting as possible. Make presentation of your poster to the class.

KEYS

2 b, d, c, a.

5 Herb: Time's gettin' pretty short.

Kane: It sure is.

Herb: When are the other boys gonna get here? We gotta make plans.

Kane: The other boys? There aren't any other boys, Herb. It's just you and me.

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Kane: I couldn't get anybody.

Herb: Then it's just you and me.

Kane: I guess so.

Herb: You and me against Miller and all the rest of them?

Kane: That's right. Do you want out, Herb?

Herb: Well, it isn't that I want out, no. You see. Look, I'll tell ya the truth. I didn't figure on anything like this, Will.

Kane: Neither did I.

Herb: I volunteered. You know I did. You didn't have to come to me. I was ready. Sure, I'm ready now - but this is different, Will. This ain't like what you said it was gonna be. This is just plain committing suicide and for what? Why me? I'm no lawman. I just live here. I got nothin' personal against nobody. I got no stake in this.

Kane: I guess not.

Herb: There's a limit how much you can ask a man. I got a wife and kids. What about my kids?

Kane: Go on home to your kids, Herb.

- 7 2. T; 3. F; 4. F; 5. T

HIGH NOON

Author: Helen Yashina
Saratov State Law Academy

1952 - USA – 85 min – Black and White

Director Fred Zinnemann

Level: from intermediate to advanced;

Goals: to develop listening skills;

to master vocabulary;

to improve speaking skills;

Activities: pre- and post-watching exercises;

watching (for main ideas, for specific information, for supporting information, etc.).

INTRODUCTION

Developing listening comprehension skills is one of the most difficult aspects of teaching English in a nonlinguistic higher educational establishment. To develop law-students' listening comprehension skills it is necessary to work out special methodological conditions, and using specially selected video fragments corresponding to the topic studied and containing legal terms can be such a condition.

High Noon (1952) is possibly the all-time best Western film ever made - a successful box-office production by Stanley Kramer and director Fred Zinnemann. The Western genre was employed to tell an uncharacteristic social problem tale about civic responsibility, without much of the typical frontier violence, panoramic landscapes, or tribes of marauding Indians. It also has been interpreted as an allegory of the Cold War and US foreign policy during the Korean War. This taut, tightly-scripted, minimalist film tells the tale of a solitary, stoic, honor-bound marshal, past his prime and already retired, who was left desolate and abandoned by the Hadleyville townspeople he had faithfully protected for many years (symbolically - during the World War II years). Due to the townspeople's cowardice (representing cooperative witnesses before the HUAC), physical inability, self-interest, expediency, and indecisiveness, he is refused help at every turn against a revenge-seeking killer and his gang. Fearful but duty-bound, he eventually vanquishes the enemy, thereby sparing the civilized (democratic) town the

encroachment of barbaric frontier justice brought by the deadly four-man group of outlaws (symbolic of the aggressive threat in the Korean War, or the HUAC itself). Embittered by film's end, he tosses his tin star into the dirt of the dishonorable frontier town.

The film can be divided into episodes with different tasks. It depends on a teacher how to use these episodes: they can show one or two episodes at the beginning or end of a lesson, or choose the episode corresponding to the particular topic of the lesson. Comprehension questions can be suggested before or after each episode.

Lesson 1.

1. Questions for discussion:

- a) How can you interpret the title of the movie?
- b) Define the genre of the movie. What peculiarities help you to define the genre of the movie?

2. Plot Synopsis:

- a) Read the text and make up 5 questions to it;
- b) After you have watched the movie make up your own plot synopsis.

On the day lawman Will Kane trades in his tin star for his beautiful bride, news arrives that a killer he helped send to jail is returning on the noon train to seek revenge. At the behest of his friends and concerned for his new bride's safety, Kane and his wife quickly leave town to avoid a confrontation. But ex-marshal realizes they'll never run far enough away, and heads back to town to face the killer. But when Kane tries to drum up support, one by one the townspeople he had protected turn their backs on him until Kane stands alone to face four killers on the deserted streets of town in one of the most famous showdowns ever.

3. Use handouts with keywords for each episode of the movie. Introduction of the movie.

4. Working with an episode.

Episode 1(00:00:00 – 00:04: 43)

Keywords and phrases: noon train, deadly killer, coward, state prison, shoot dead, big day.

Memorize the words and phrases and while watching the movie, try to remember what particular situations the following word combinations are used in. Use them in situations or sentences of your own.

Answer the following questions:

1. Who will the noon train bring?

2. What did Frank Miller make while in state prison?
3. What was the vow about?

Talking points

Love and duty: What would be your choice in a similar situation?

HIGH NOON

Autor: **Natalia Kazadaeva, Yulia Trofimova**
Togliatti Academy of Management

Introduction

The film “High Noon” can be used as supplementary video material alongside other course-books at the intermediate or upper-intermediate level. Naturally, students at this level should be encouraged to practice their English outside class as much as possible therefore they are recommended to watch films in English as it develops their linguistic and communicative skills.

One of the main purposes of watching this film is to develop students’ listening comprehension skills. Such practice also aims to focus on effective listening and logical thinking. Learners’ understanding of the film is expected to go beyond being able to pick out items of factual information but to bring their own experiences and feelings to the fore in order to achieve accurate and confident language use.

The film lasts for 85 min. For convenience and efficiency it is divided into three episodes according to logical sense of the main events. The episodes vary in length and character, that helps focus on different issues, and discuss them in detail after watching each episode.

The watching syllabus is designed to give students exercises and activities that will best prepare them for and help exploit the film. Each episode is divided into three sections: Pre-viewing activities, While-viewing activities and After-viewing activities. All sections provide abundant and challenging practice.

The section “Pre-viewing activities” introduces the theme of the episode and provides a task to prepare students to deal with the film.

“While-viewing activities” part includes gist listening, therefore students answer questions about the plot of the film; listening for specific information and here gap-filling exercises are offered to check, if students are able to catch details or interesting ideas introduced in the film. There is such an activity where students are asked to analyze a particular dialogue between main characters to summarize essential points, and understand problems tackled in the film.

The section “After-viewing” provides questions for speaking activities. Students discuss the controversial issues working in pairs, groups and as the whole class. The after-viewing section of the last lesson provides speaking and writing activities for the whole film analysis, debates and judgment.

High Noon 1

(making of..., the first episode from the beginning till the moment Kane leaves the town)

Lesson part	Activities
I. Pre-viewing activities. (making of...)	<p>1. Pair work. Ask students the following questions:</p> <ol style="list-style-type: none"> 1) Do you watch western films? 2) What do you think the characteristic features of western films are? 3) Have you seen <i>High Noon</i>? What do you know about this film? How would you translate the title into your own language? <p>2. Students use the words below to answer the questions.</p> <p>The latest release the soundtrack a trailer The credits a multiplex the rushes The title a screen test</p> <p>1 What do you call the songs and background music to a film?</p>

	<p>2 What do you call a big cinema with lots of screens? 3 What do you call the bit at the start of the film that tells you the name of the film, the actors and director? And what do you call the words on the screen at the end that tell you who played who, and who was the cameraman, set designer, etc.? 4 Which phrase means a new film? 5 Which word means a short film made to advertise a new film? 6 What do you call film before it is edited? 7 What do you call a short scene filmed to find out if the actor is good in a particular part?</p> <p>3 Ask students what the difference between the following is.</p> <p>1 A film and a movie 2 An arthouse film and a blockbuster 3 A co-star and an extra 4 A cameraman and a projectionist 5 The cinema and the pictures 6 The cast and casting 7 Action! and Cut!</p> <p>4 Ask students to order the things in the list.</p> <p>Editing the film filming Casting releasing the film Writing the screenplay finding locations</p>																
<p>II. While-viewing (making of...)</p>	<p>1. Students watch and match the following:</p> <table data-bbox="368 1160 1007 1503"> <tr> <td>Director</td> <td>Fred Zinneman</td> </tr> <tr> <td>Screenplay</td> <td>Carl Foreman</td> </tr> <tr> <td>Will Kane</td> <td>Gary Cooper</td> </tr> <tr> <td>Amy Kane</td> <td>Grace Kelly</td> </tr> <tr> <td>Helen Ramirez</td> <td>Katy Jurado</td> </tr> <tr> <td>Harvey Pell</td> <td>Lloyd Bridges</td> </tr> <tr> <td>Producer</td> <td>Stanley Kramer</td> </tr> <tr> <td>Music</td> <td>Dimitry Tiomkin</td> </tr> </table>	Director	Fred Zinneman	Screenplay	Carl Foreman	Will Kane	Gary Cooper	Amy Kane	Grace Kelly	Helen Ramirez	Katy Jurado	Harvey Pell	Lloyd Bridges	Producer	Stanley Kramer	Music	Dimitry Tiomkin
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Harvey Pell	Lloyd Bridges																
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<p>III. Post-viewing (making of...)</p>	<p>1. Ask students to discuss the question <i>What makes this film the greatest western of all times?</i> (students make a list of specific features of the film)</p>																
<p>IV. Pre-viewing (episode 1)</p>	<p>1. Ask students to brainstorm the plot of the film using the information from the Making of... 2. Ask students if they can describe the wedding ceremony of that time.</p>																
<p>V. While-viewing</p>	<p>1. Ask students to watch the first abstract and identify the differences in the wedding ceremony from what they have predicted (pay attention to what 'Quaker' means). 2. Ask students to define the reason for Will and Amy Kane leave the town. 3. Ask students to note down any unfamiliar words they hear while watching the film.</p>																

VI. Post-viewing	<ol style="list-style-type: none"> 1. Pair work. Ask students to look up the meanings of the words they have noted down and explain them to their partners. 2. Ask students to brainstorm words describing character sorting them into two columns: positive and negative. 3. Ask students to describe the main characters using the words they have listed in exercise 2. 4. Ask students to work in groups and answer the following questions: <ol style="list-style-type: none"> 1) Do you approve of Kane's decision to leave the town? 2) What would you do in a similar situation? 3) What is more important family or duty?
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High Noon 2
(episode 2: from the scene of Kane coming back to the town up to the scene when Kane writes his will)

Lesson part	Activities
I. Pre-viewing	<p>Ask students the following questions:</p> <ol style="list-style-type: none"> 1. What do you think will happen next? Do you think Kane is going to come back to the town? If yes, what do you think he is going to do? 2. What do you think his wife's reaction will be?
II. While-viewing	<p>Ask students to watch the episode and fill in the gaps in the following dialogues:</p> <p style="text-align: center;">***</p> <p><u>Amy (Fowler) Kane</u>: Don't try to be a _____! You don't _____ be a hero, not for me!</p> <p><u>Will Kane</u>: Stay at the hotel until it's _____.</p> <p><u>Amy (Fowler) Kane</u>: No, I won't be here when it's _____. You're asking me to wait _____ to find out if I'm going to be a _____ or a _____. I say it's too _____ to wait! I won't do it!</p> <p><u>Will Kane</u>: Amy!</p> <p><u>Amy (Fowler) Kane</u>: I _____ it! If you won't go with me now, I'll be on that train when it _____ here.</p> <p style="text-align: center;">***</p> <p><u>Hotel Clerk</u>: You're Mrs. Kane, ain't you?</p> <p><u>Amy (Fowler) Kane</u>: Yes.</p> <p><u>Hotel Clerk</u>: You're leaving on the _____ train?</p> <p><u>Amy (Fowler) Kane</u>: Yes.</p> <p><u>Hotel Clerk</u>: But your _____ ain't?</p> <p><u>Amy (Fowler) Kane</u>: No, why?</p> <p><u>Hotel Clerk</u>: No _____, but it's mighty interesting. Now, me, I wouldn't leave this town for all the _____ in China. No, sir, it's going to be quite a _____ to see!</p> <p style="text-align: center;">***</p> <p><u>Helen Ramirez</u>: What _____ of woman are you? How can you leave him like this? Does the _____ of guns _____ you that much?</p> <p><u>Amy (Fowler) Kane</u>: I've _____ guns. My father and my brother were killed by guns. They were on the _____ side but that didn't help them any when the _____ started. My brother was nineteen. I watched him _____. That's when I became a _____. I don't care who's right or who's wrong. There's got to be some better _____ for people to live. Will knows how I _____ about it.</p> <p style="text-align: center;">***</p>

	<p><u>Helen Ramirez</u>: I don't understand you. No _____ what you say. If Kane was my _____, I'd never leave him like this. I'd get a gun. I'd _____.</p> <p><u>Amy (Fowler) Kane</u>: Why don't you?</p> <p><u>Helen Ramirez</u>: He is not my _____. He's _____.</p> <p>Analyze these dialogues from the point of view of disputable issues they are concerned with.</p>
<p>III. Post viewing</p>	<p>Ask students the following questions:</p> <ol style="list-style-type: none"> 1. How has your opinion of Will Kane changed after you have watched the second episode? 2. How would you describe the following characters Will Kane Helen Ramirez Amy Kane Harvey Pell using the words given below? Devoted Bold Ruthless Decisive Ambitious Balanced Cowardly Sensible Impulsive Arrogant Courageous Straight Envious Daring Passionate 3. Ask students to analyze and discuss the following memorable quotes from the film: <u>Martin Howe</u>: You risk your skin catching killers and the juries turn them loose so they can come back and shoot at you again. If you're honest you're poor your whole life and in the end you wind up dying all alone on some dirty street. For what? For nothing. For a tin star. <u>Martin Howe</u>: The public doesn't give a damn about integrity. A town that won't defend itself deserves no help. <u>Judge Percy Mettrick, Justice of the Peace</u>: This is just a dirty little village in the middle of nowhere. Nothing that happens here is really important. [to Deputy Harvey Pell] <u>Joe, Ramirez Saloon Bartender</u>: I knew you had guts but I never figured you for brains. It takes a pretty smart man to know when to back away. <u>Martin Howe</u>: People gotta talk themselves into law and order before they do anything about it. Maybe because down deep they don't care. They just don't care.

High Noon 3
(Episode 3: up to the end of the film)

I. Pre-viewing	Ask students to think of a famous film or book character. They should describe him/her using the personality adjectives without naming this person. Other students should guess who they were talking about.
II While-viewing	Ask student to watch the final episode and identify the director's devices to create increasing tension towards the climatic episode of the film.
III Post-viewing	<p>1. Ask students to discuss the following questions in groups:</p> <ol style="list-style-type: none"> 1. Having watched the whole film, what's your opinion of Amy Kane? What made her come back to the town and stay? What changes can you identify in her personality? 2. What do you think of Helen Ramirez considering her words: Kane will be a dead man in half an hour and nobody's gonna do anything about it. And when he dies, this town dies too. I can feel it. I am all alone in the world. I have to make a living. So I'm going someplace else. That's all. 3. Film critics consider Ramirez to be the strongest character of the film, the stereotype-breaking element. Do you agree with this? 4. Compare and contrast the two women and their attitude to Kane. 5. Do you really think that there is something more in Kane than “big, broad shoulders” that makes him a man? Is there anything that makes him a hero? What is a hero? <p>2. Now, having analyzed the content of the film ask students to fulfill the following exercises so that they able to make an oral review.</p> <ul style="list-style-type: none"> • Match the words in italics in the descriptions to the definitions below. <ol style="list-style-type: none"> 1 An all-action movie with great <i>stunts</i> and a real <i>cliffhanger</i> of an ending that will have you <i>on the edge of your seat</i>. 2 <i>Set on</i> a star cruiser in the distant future, this film has great <i>special effects</i>. 3 A hilarious new film, about two unlikely lovers, which will have you laughing out loud. 4 <i>Based on</i> a novel by Jane Austen, this new <i>adaptation</i> by William Jones has been filmed <i>on location</i> at Harewood House in Hampshire. 5 A fantastic new computer-generated cartoon, featuring the voice of Eddie Murphy as the donkey. 6 This new film will scare you to death. <ol style="list-style-type: none"> 1 exciting 2 not filmed in a studio 3 the story comes from (a novel) 4 dangerous action sequences like car chases or people falling from skyscrapers

	<p>5 amazing, impossible visual sequences, often created by computers 6 changing a novel to a film screenplay 7 where the story takes place 8 exciting end – you want to know what happens</p> <ul style="list-style-type: none"> • Film reviews often use compound adjectives to describe films. Make compound adjectives by matching words in A with words in B. <p>Example <i>action-packed</i></p> <table border="0"> <tr> <td style="vertical-align: top;"> <p>A</p> <p>action</p> <p>slow</p> <p>spine</p> <p>breath</p> <p>hard</p> <p>heart</p> <p>far</p> </td> <td style="vertical-align: top; padding-left: 20px;"> <p>B</p> <p>moving</p> <p>packed</p> <p>warming</p> <p>fetched</p> <p>taking</p> <p>chilling</p> <p>hitting</p> </td> </tr> </table> <ul style="list-style-type: none"> • Use compound adjectives from 5 to complete the film reviews below. <p><i>Beautiful People</i> is a romantic melodrama. It lasts three hours, and has a _____ plot, which gets a bit boring. However, the _____ performance by Tim Franks in the central role will move you to tears. It also has a _____ message about how we should deal with AIDS.</p> <p><i>The Monster Movie</i> is both a comedy and a horror film. It has a _____ storyline, which you just won't believe, but it also has some _____ stunts, which look really dangerous. It has a _____ ending which is so scary you will cover your eyes.</p> <ul style="list-style-type: none"> • Think of a film that you have seen recently, and answer the questions. <ol style="list-style-type: none"> 1 What was the name of the film? 2 What sort of film was it? 3 Who directed it? Who starred in it? 4 What was it based on? 5 Where was it set? 6 What was it about? 7 How would you describe the film, the performance of the actors, the stunts and special effects? 8 Would you recommend it? Why? 	<p>A</p> <p>action</p> <p>slow</p> <p>spine</p> <p>breath</p> <p>hard</p> <p>heart</p> <p>far</p>	<p>B</p> <p>moving</p> <p>packed</p> <p>warming</p> <p>fetched</p> <p>taking</p> <p>chilling</p> <p>hitting</p>
<p>A</p> <p>action</p> <p>slow</p> <p>spine</p> <p>breath</p> <p>hard</p> <p>heart</p> <p>far</p>	<p>B</p> <p>moving</p> <p>packed</p> <p>warming</p> <p>fetched</p> <p>taking</p> <p>chilling</p> <p>hitting</p>		
<p>Home assignment</p>	<p>Write an essay on the topic <i>Different centuries – different heroes?</i> expressing your considerations of the issue.</p>		

High Noon

Authors: Tatyana Semenova, Marina Semenova
Vladimir Linguistic Gymnasium #23

Plan

(American History course unit)

The following outline is intended for use in the course of American History

Level of Students: 10th-11th grades at specialized schools, gymnasiums or lyceums

Topic: The Frontier and the West

Objectives:- learn about frontier life in the end of the XIXth – beginning of the XXth century;
- practice discussion, reporting and writing ;

Activities: Screening of “ High Noon ”

Pre- , while- and post-viewing activities

Timeline: Two to three hours of in-class activities

Lessons One- Two

• Pre-viewing activities

1) Activating existing background knowledge

The teacher introduces students to the topic of the film, they reflect on and discuss what they already know about it.

2) Predicting

Students get acquainted with the main idea of the film. The teacher arouses their interest in the development of the film’s plot by encouraging them to predict what will happen.

(Sample:“ Hadleyville Marshal Will Kane is about to retire from office and go on his honeymoon with his bride Amy. Suddenly he is informed that Frank Miller (the leader of the Miller gang), who had once terrorized the town and had been arrested by Kane, is coming on the noon train to settle some scores. Will the Marshal resume his duties and stay in the town or keep to his plans to depart? If the Marshal stays, who will back him? Will the people of the town band together to resist?)

• Viewing activities (screening of “High Noon”)

Film Interruptions + Notes Taking

The film is interrupted in progress so that students can discuss the content of the film or predict what will happen in the remaining portions of the film. They are also asked to take notes for a summary. (see Home Task)

Part 1- (0.00 – 0.42)

Predicting

- How will the people in saloon react to Kane’s offer of becoming deputies?
Will his former junior deputy Harvey Pell change his mind and back Kane?

Part 2 – (0.42 – 0.48.40)

Predicting

- Will the town leaders support Kane or will they try to get him to leave?
Will the parson of the church help him somehow?

Part 3 – (0.48.40 – 1.17)

Vladimir School #23 High Noon

Predicting

- What are Frank Miller and his gang going to do?
Will Amy leave on the noon train or stay with Kane?
Will anybody help Kane in his fight? Will he win? If yes, will he stay in the town?

- **Home Task – Film Summary**

Students summarize main points of the film in written form.

Lesson Three

- Post-viewing activities

- 1) Clarifying the Film Title

Students discuss the film title and give their concepts of its meaning. This activity can be done as a class or in small groups.

- 2) Ranking

Students rank the characters of the film from the “best “ character to the ”worst”. They place number 1 next to the person they think is the best, number 2 to the second best person, etc. and number 8 to the worst person:

- Marshal Will Kane
- Frank Miller
- Amy
- junior deputy Harvey Pell
- Helen
- former lawman Martin Howe
- judge
- parson

Students discuss their ranking with the group/class, explain the reasons of their choice using characteristics of actions that made them think so about each character. Students can also make an attempt to reach a consensus about each character.

- 3) Alternative Endings

Students can work together to come up with an alternative ending and report it in an oral and/or written activity

- 4) Discussion

Students examine central themes of the film, special attention may be given to its moral – ethical emphasis (e.g. responsibility, trustworthiness, etc.)

- 5) Role plays

Students can roleplay the most challenging situation/s from the film (e.g. townspeople meeting in the church)

- Home Task – Describing from different perspectives

Students are challenged to describe the events of the film from different perspectives (e.g. Marshal Will Kane, Frank Miller, Amy, junior deputy Harvey Pell, Helen, the parson, etc.) in a written activity. Volunteers are challenged to share their versions with the rest of the class at the next lesson.

HIGH NOON

Authors: L. Derun, A. Remezova,
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Level: pre – intermediate

Activities:

before – you- watch assignment

after – you – watch discussion project

Before you watch activities.

I. Read the following information taken from dictionaries. It will help you to distinguish the different functions of a Marshal in the past and at present.

1. Marshal, U.S.

The chief executive and administrative officer in each judicial district, appointed by the President upon the approval of the Senate for a period of four years. It is the responsibility of U.S. Marshals to execute all lawful writs process and orders issued under authority of the United States.

2. In some states this is the name of a law officer in certain cities having powers and duties corresponding generally to those of a constable or sheriff (constitutionally elected officer having responsibilities of law enforcement).

3. The administrative head of city police or fire department.

4. Marshals – an officer of the law enforcement who played a very important role in keeping law and order in the times of lawlessness.

5. At present in many states Marshal should ensure the traffic regulations be observed.

Words to remember

1) to appoint – назначать

2) to approve – одобрять

3) Write – судебный приказ

4) responsibility – ответственность

5) law enforcement – правоприменение

6) fire department – начальник пожарной команды

7) to keep law and order – поддерживать правопорядок

II. How are crimes classified?

Crimes are classified in terms of their seriousness as felonies or misdemeanors. Felonies are punishable by death or confinement for more than one year in prison

Misdemeanors are of less serious nature. They are usually punishable by confinement in a jail for less than one year or by fine.

- 1) What category of crime are they: Kidnapping, murder, driving an automobile at an illegal speed, robbery, drunkenness in public, rape.
- 2) What punishment would you give for these crimes?

Main types of sentence:

- fine
- probation
- imprisonment
- death sentence
- suspended sentence

III. to murder – murder – murderer

Murder is a serious crime usually punishable by death. In the USA murder in the first degree is a premeditated aforethought felony.

1. What punishment is provided for a murder in the first degree?
2. How can death be executed? (hanging, electrocution, lethal injection, shooting).
3. What punishment can death sentence be commuted by?
4. What punishment is provided for murder in your country?

IV. It is interesting to know.

Capital punishment was an obligatory element in the life of society throughout humankind's history that is known to us. In the Old Testament books we find the principle – “eye for eye” – that is retribution for the crime committed. The principle of retribution served as the basis for the criminal law. Today capital punishment has been abolished completely or partially in many European countries and is not used in 19 states of the USA but it is still envisaged by the legislation of 127 countries.

- ❖ What is the situation in Russia?
- ❖ What types of crimes does the Russian criminal code provide death penalty for?
- ❖ Do you know that the Supreme Court of the USA had to reinstitute capital punishment in 1971? The decision came into force in 38 states and in four of them the legislation envisages the right to choose the way of execution.
- ❖ Are you for or against capital punishment? Give your reasons.

V. Circle a), b), or c) to answer the questions.

1. *What is the main function of Marshal in a small town?*
 - a) to protect the people's property
 - b) to keep law and order
 - c) to protect people's reputation
2. *What threatens a person who continually breaks the laws?*
 - a) a strict penalty
 - b) severe criticism and isolation
 - c) indifference
3. *What punishment is provided for murder?*
 - a) 5 years imprisonment

Yekaterinburg Law Academy High Noon

- b) death penalty
 - c) life imprisonment
4. *What would you do if anybody against whom you witnessed in the court decides to revenge on you?*
- a) would go to the police
 - b) would move to another place to live
 - c) would protect my life myself
5. *What would you do in the wild situation of lawlessness?*
- a) would rely on myself
 - b) would rely on friends and supporters
 - c) would rely on the law of jungle

VI. Read a sample review, pay attention to its lay-out and give your own.

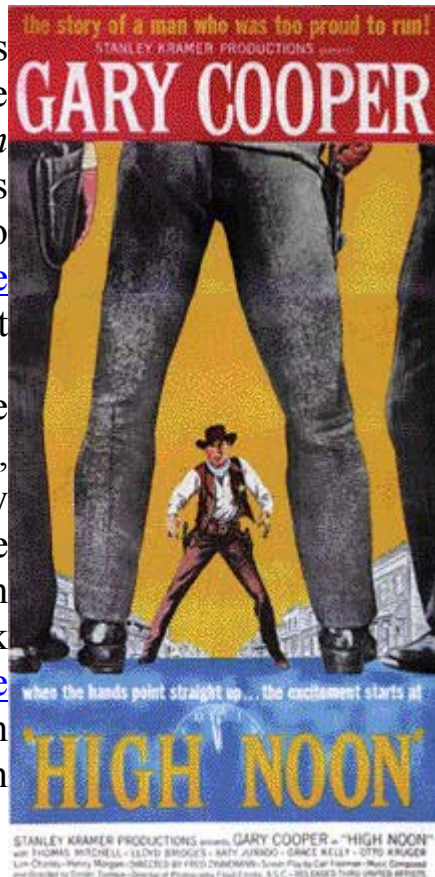
Gary Cooper: Lone Star

Gary Cooper won an Oscar for his "tin star" Will Kane in my mother's favorite movie next to *Casablanca*), *High Noon* the film version of John W. Cunningham's. In total the movie was awarded two mentioned, to Cooper, the other to [Lone Star](#) Tex Ritter, whose "High Noon" won Best

High Noon is the tale of one man's defense against a gang of barbarians. Will Kane, Hadleyville, weds a Quaker (Grace Kelly) job portraying this delightful version of the [virgin](#)) and believes he is retiring from However, the pardoning of evil-doer Frank [at least the Governor in the plot against the](#) Kane from hanging up his "tin star" and, in Kane's uncooperative wife to convert from Westernism.

I sent a man up five years ago for murder. hang. But up North, they commuted it to life and now he's free . . . He was always wild and kind of crazy. He'll probably make trouble (Will Kane explaining the situation to Amy, his new wife).

Why must you be so stupid? Have you forgotten what he is? Have you forgotten what he's done to people? Have you forgotten that he's crazy? Don't you remember when he sat in



portrayal of "tin Western (and *High Noon* is story *The Tin Star*. Oscars, one, as [Star State](#) native Song.

of his territory the Marshal of does an adequate [White church-going](#) law-enforcement. Miller ([implicating one man](#)), prevents the end, causes Quakerism to Wild-

He was supposed to

that chair and said, 'You'll never hang me. I'll come back. I'll kill you, Will Kane. I swear it, I'll kill you.' (The Judge to Will Kane)

Miller is crazy; Kane sane. And all because of a woman: Helen Ramirez. Helen Ramirez (Katy Jurado) is the name of [the half-Mexican saloon based mistress character](#), who, in this [variation](#) on the theme, has had sexual relations with both Miller and Kane. Miller's insanity, one is led to think, results from Helen leaving him and taking up with Kane. I thus conclude that the absence of Helen equals insanity. This conclusion is confirmed later in the movie when Helen [cures](#) Amy of her anti-Kane thoughts:

Helen (to Amy as Amy prepares to leave town without her husband): What kind of woman are you? How can you leave him like this?

Amy: I don't care who's right or who's wrong. There's got to be some better way for people to live.

Helen: If Kane was my man, I'd never leave him like this. I'd get a gun. I'd fight.

Amy: Why don't you?

Helen: he is not my man. He's yours.

A few minutes later, after Helen has left town, Amy shoots one of the outlaws. Her transformation from moral person to "right-thinking" person is complete. She is now sane like Kane; hence, fit to be his wife.

Messages in the Movie: (1) stay and fight (2) right is better than moral (3) the herd is crazy; lone men sane (4) half-Mexican saloon based mistresses are saner than White church-going virgins, but are not the types that sane men marry (5) make sure your sexual rivals are good and dead so that they don't return to foul things up (ala [Oedipus](#)).

True or false:

1. Marshal should always be in contract with public.
2. Marshal has wide powers to keep law and order.
3. Marshal has the right to arrest and put into prison.
4. Marshal can exceed his powers.
5. Marshal always acts according to the law.
6. Marshal enforces the law according to his own common sense.

VII. "A dangerous murderer escaped from the prison".

Ask question for more information.

VIII. Fill in the gaps:

*don't care come misconduct public disorder make trouble released single-
handed supports refuse revenge help call*

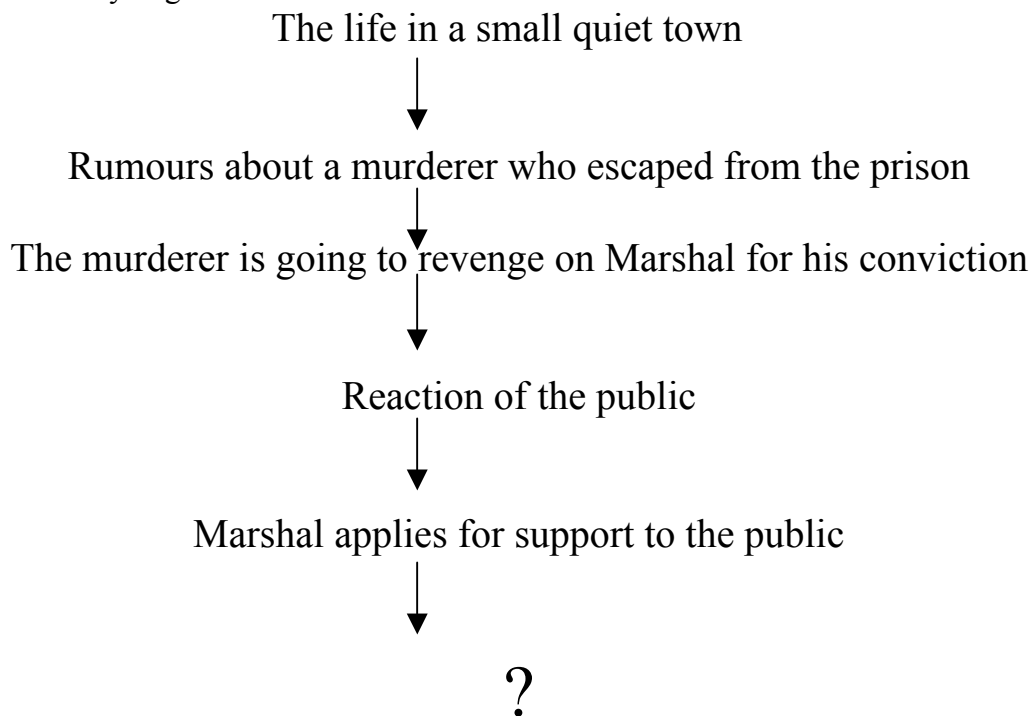
1. If you do something....., you do it without any help from anyone else.
2. You will be punished for your, if you go on doing these illegal actions, that can harm anyone.
3. Fighting in the streets, disturbances are considered to be..... .
4. The criminal was supposed to be held in prison, but the sentence was commuted and he was
5. I never feel concern about public opinion, I..... what others say.
6. This man was always wild and crazy, so he will probably
7. He kept looking for a chance to on that policeman who sent him to prison.
8. A lot of people don't like asking for
9. I am sure that if you ask her to help she will never She is very kind-hearted.
10. The community the social programmer suggested by the city council.
11. My relatives are very responsive and sympathetic. I know for sure they will always to help when I for help.

IX. Read this plot description of the film and think of the reasons that could make people refuse to help the main character. Below the plot there are some cues. These are the remarks of different characters from the film. What traits of character do they demonstrate? (Some letters from the words describing the traits are given in the text)

This film tells us the tale of a marshal who was left desolate and abandoned by the people he had faithfully protected for many years. Due to some reasons (these people's c- - - -dice, s - - f-i - - - - st, e- - - d - - - - y and inde-----ss, indi - - - - -e) he is refused help against a revenge-seeking killer and his gang. Eventually he wins the enemy. Embittered by the end of the film, he drops his tin star (the symbol of his position in the town) into the dirt of the dishonorable town and leaves the town with his wife.

- Don't you remember when he sat in the chair and said "You'll never hang me. I'll come back. I'll kill you. I swear it, I'll kill you"
- I will not give you a finger.
- People don't care about it.
- I've been a judge many times and in many towns. I hope to live to be a judge again.
- You'd better get out of the town. It would be better for all of us. We don't want shootings and killings any more.

X. Use a chain of events and finish the following story.



After you have watched the film, compare your own ending with the film's ending. Do they coincide?

XI. As you watch the film finds out the answers to the following questions.

1. Is life in a small town quiet in reality?
2. What rumours spread in the town?
3. Is the situation dangerous and tense?
4. Can it be ended in shooting and killing?
5. Why people refuse to support Marshal?
6. Do you justify Marshal's actions?

After - you – watch assignments

I. Think of the following questions:

1. What is the genre of the film?
2. What does the life of the small town look like from the first glance?
3. What happens in reality?
4. Who is the main hero of the film?
5. Why does everybody advise him to leave the town?
6. What is his role in the town?
7. Whom does he turn to apply and why do all people refuse him?
8. What made him return?

II. What functions of Marshal are shown in the film? choose the correct answers:

1. to eliminate the causes of crime
2. to discover and apprehend criminals and would be criminals

3. to deter people from committing offenses
4. to protect society against crime
5. to prevent and solve crimes
6. to reduce the influence of negative social conditions

III. Describe the character of the hero and speaking first about his positive and then negative features using the given words. What character features should a person engaged in keeping law and order possess?

- | | |
|--------------|----------------|
| • rude | • generous |
| • cruel | • tough |
| • honest | • risky |
| • reliable | • brave |
| • stupid | • arrogant |
| • just | • unrestrained |
| • restless | • impatient |
| • suspicious | • hostile |
| • tolerant | • clever |

IV. Discuss the following points in pairs and compare your opinions with others?

- Do you find the film urgent now day and why?
- How has the world changed over the last years?
- Do you approve or disapprove the deeds of the main hero and why?
- Don't you think that the main hero has taken too much power in his hands?
- What kind of person is he?
- What would you do if you were in his place?
- What is the main idea of the film?

V. Do you agree with any of the following statements?

1. Americans are the most law – abiding people.
2. Law must always be above all.
3. Revenge is the worst way of solving problems.

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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.