



American Values through Film

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Lesson Plans for English Teaching and American Studies

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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
Embassy of the United States of America
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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.

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American Values through Film Project

Checklist for Review of Lesson Plans for Classroom Use

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Description of Films in American Values through Film Project

Source: Amazon.com film reviews

Film

Cultural Value/Contemporary Issue

Erin Brockovich (2000)
activism

Role of women in citizen environmental

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

Twelve Angry Men (1957)
law

Jury system; citizen participation in rule of

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

To Kill a Mockingbird (1962)

Racial tolerance; jury system

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

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

***Seabiscuit* (2003)**

Overcoming the odds; persistence through hardship

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

***All the President's Men* (1976)**

Investigative journalism rooting out government corruption

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

Dances with Wolves

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

High Noon

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

Copyright and Fair Use Guidelines for Teachers

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

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

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

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

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

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

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

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

[pdf. version of this chart](#)

SAMPLE LESSON PLAN BY GABRIEL SKOP, ENGLISH LANGUAGE FELLOW

Twelve Angry Men – Plan 1

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

- Topic:** Citizen participation in the rule of law
- Themes:** What do juries do and why is that important?
What is involved in group decision making?
What is the effect of prejudice on society?
How has the idea of “citizen participation” changed since the 1950s?
- Activities:** Screening of *Twelve Angry Men*
Internet research
Pre- and post-film discussion
Mock trial
Report writing
- Timeline:** Eight to ten hours of in-class activity over a period of one to two weeks

Lesson One

- Whole-group discussion on the background of rendering verdicts

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

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

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

- Home task

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

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

Additional questions:

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

Study the following key vocabulary.

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

Lesson Two

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

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

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

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

Lesson Three

- An examination of the influences on a jury

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

GROUP 1 – Jury Demographics

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

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

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

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

GROUP 2 – Group Process

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

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

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

At one point in the film, when the vote was evenly split, there was talk of a hung jury. They considered sending the case back to the judge because they were at an impasse.

What constructive measures can be taken to move a group forward when it appears to be stuck?

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

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

GROUP 3 – The Purpose of Sentencing

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

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

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

Lesson Four

- Mock trial

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

- Home task

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

In what ways did this jury behave differently from the one in the film?
What did you learn about the jury process from participating in the trial?
Why do you believe citizen participation in the trial process is important?

Lesson Five

- Culminating activity – Whole-group discussion

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

Follow-up activities

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

Suggested Study Materials

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

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

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

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

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

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

SEABISCUIT

Authors: Natalia Zubareva
Abakan, Katanov State University of Khakasia

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

Topic: Persistence through hardship

Themes: Horse-and-human heroism
A friend in need is a friend indeed.
The American Dream.

Activities: Screening of *Seabiscuit*.
Pre- and post-film discussion
Report writing

Timeline: four to six in-class activities over a period of 2-3 weeks.

This film can be divided into two parts.

Part 1.

a) Pre –viewing activities.

Learning new vocabulary.

Task: Match the given words and the following definitions.

words	definitions
1.fortune	a. somebody who rides race-horses, especially professionally
2.stable	b. playing games of chance or betting in the hope of winning money
3.gift	c. a horse bred and trained to run in races
4.gambling	d. a building in which horses and sometimes other large types of livestock are kept
5. jockey	e. to prepare a horse to behave in ways acceptable to people
6. race-horse	

7.unemployed	f. a talent or skill that somebody appears to have been born with
8. to train a horse	g. not in paid employment
	h. luck, especially good luck

Whole-group discussion

Task: Answer the questions.

1. Are you fond of animals? Do you have a pet?
2. Have you ever had a chance to ride a horse?
3. What do you know about horse races? Where and what for are horse races held? Is it a kind of sport or a way people entertain themselves?
4. Is there any danger for a horse to take part in a horse race?

b) Viewing activities.

Task: Complete the phrases while watching the film.

1. If your dream was big enough, if you had a chance to follow it, there was ...
2. This is not a finished line, my friends, this is the start of the race, ...
3. We never know how high we are till...
4. You could find anything: food, ..., easy gin and gambling out low as well a chance...
5. I'd like to propose a toast to the future – the sky is ...
6. Be a human being or a horse you've got ...

c) Post-viewing activities.

Task 1. Answer the questions to the first part.

- 1) Why was Mr. Howard's son reading a book instead of fishing?
- 2) What event changed Mr. Howard's life?
- 3) What gift did John have?
- 4) What historical events were mentioned in the film?
- 5) Why did John leave his parents?
- 6) What for did Mr. Howard visit Mr. Smith?

Task 2. Divide the class into three groups. Assign each group the task to introduce one of the main characters.

John, a homeless jockey
Mr. Howard, a millionaire
Mr. Smith, a cowboy

Homework assignment: *predict and describe briefly the forthcoming events of the film.*

Part 2 (“...Seabiscuit was sold for 2,000 dollars...”)

a) Pre –viewing activities.

Learning new vocabulary.

Task1: Match the given words and their Russian equivalents.

- | | |
|------------------|---|
| 1. racetrack | a. подкова |
| 2. handicap | b. матч на кубок |
| 3. to back off | с. беговая дорожка, ипподром |
| 4. to scratch | d. скакун |
| 5. to trample | е. подойти к стартовой черте, быть готовым к борьбе |
| 6. to appreciate | f. обгонять |
| 7. horseshoe | g. гандикап |
| 8. runner | h. тяжело ступать |
| 9. a cup tie | і. ценить |

Task 2: Find the definitions of these words in the dictionary and write them out.

b) Viewing activities.

Task: Correct the following statements.

1. Seabiscuit was sold for 3000 dollars.
2. Seabiscuit does not need to learn how to be a horse again.
3. Look! Comparing these two horses is ridiculous. Seabiscuit is a real race-horse, he won every prestigious race in America.
4. John lost the race because he was deaf in one ear.
5. Seabiscuit is the best horse in the East, war Admiral is the best horse in the West.
6. Everybody thinks we found this broken down horse and fixed him. We didn't. This broken down horse found us.

c) Post-viewing activities

Task 1. Answer the questions to the second part.

- 1) Why did Mr. Smith let John train Seabiscuit?
- 2) Why cannot Mr. Smith find the horseshoes?
- 3) What horse was Seabiscuit's real competitor?
- 4) Why did John lose the first race where Seabiscuit and War Admiral take part?

- 5) Why did Mr. Howard hold one more competition between Seabiscuit and War Admiral?
- 6) What is the main idea of the film?

Task 2. Put the following events in the order they go in the film.

1. Mr. Howard buys Seabiscuit.
2. John cannot take part in the competition because his leg (ankle) is injured.
3. Mr. Howard becomes a millionaire.
4. The doctor says that Seabiscuit will never take part in a race again.
5. Mr. Howard's son dies.
6. Seabiscuit and John recover and take part in a race again.
7. Mr. Howard decides to hold one more competition between Seabiscuit and War Admiral.
8. John leaves his parents and works as a jockey.

Task 3. (class is divided into 4 groups) Imagine that one of you is one of the main characters of the film (Mr. Howard, Mrs. Howard, his second wife, Mr. Smith, John), the others are reporters. Prepare an interview with the main character of the film. What does he/she think of the events described in the film?

Homework assignment: *Choose one of the topics and write an essay.*

1. "We never know how high we are till we are culturist".
2. "Future is a finish line".
3. Everybody loses a cup tie but he can choose either to go home or keep fighting.

SEABISCUIT

Author: **Olga Prokhorova**
Belgorod State University

Topic: Life in America at the beginning of the 20th century.

Themes: Socioeconomic situation.

The world of horseracing.

Old-time American values.

Pre-screening tasks.

I. Group discussion:

1. What facts of American history of 1910-s – 1930s are you aware of? Give a list of words which express what you associate these years with.
2. a) Have you ever been to a horserace? Do you like to go to these?
b) What do you believe makes a champion racehorse?
3. What helps one to overcome hardships and win?

II. Study the following key vocabulary:

1. assembly line	national migration
to borrow the techniques	to have a new definition of home
a land of opportunity	to turn bad luck into good
to make a fortune	to be broken
horse power	to feel restored
crash	terms
the real effect of smth	to use contraptions
market value	negotiable
hemorrhage	tough time
work force	public relations
to be unemployed	to propose a toast to the future

2. race	to go to the lead
race horse	to scratch
racetrack	to handle the distance
jockey	back straight
finish line	trainer
to look right through smb	breeding
to train the obstinacy out of smb	Handicap
to make a training partner to without imperfection	horseman
to turn / let the horse loose	whip
to break the track record	to take the horse for 5 furlongs
to cut smb off	to give back the lead
match race	to win / to loose the race
stakes race	back the horse off
not to give up even if life beats smb by nose	to gallop

II. Screening of “Seabiscuit”.

III. Post – screening tasks.

1. Whole-group discussion on the socioeconomic context of the story.

From “Seabiscuit”, we understand what was happening in the U.S. at the beginning of the 20th century. The film captures the spirit of the time by incorporating short documentary scenes and by showing the life of three main characters.

- 1). Why was America called the land of opportunity?
- 2). What personal qualities could let one see the opportunity and succeed?
- 3). How did inventions and development of the country affect people’s lives?

4). How did the life of American people change in the Depression-ravaged 1930s?

2. Small-group discussion. Split into 3 groups and discuss the suggested themes. One member of a group is to report the results of the discussion to the whole class.

In the film, the world of horseracing in the 1930s is depicted from the hard and dangerous life of a jockey to public fascination with great thoroughbreds.

Group 1. Horse racing.

The film shows the world of horse racing with millions of admirers, with broad news coverage, where the horse gives the autographs and his owner proves to be an incredible showman.

- 1). What is the appeal of horse racing?
- 2). What is the controversy over horse racing? Why is it considered a cruel sport?
- 3). How can public fascination with the great thoroughbreds be explained?
- 4). What was horse racing more: a sport or a business? What is it nowadays?

Gr. 2. The life of a jockey.

One of the main characters in the film is Johnny “Red” Pollard who lost his family and was left to make his way in the world.

- 1). What gets a person interested in horse racing? What can make one become a jockey?
- 2). How much does the result of the race depend on a jockey?
- 3). What is the driving force for a jockey?
- 4). What risks and dangers does a jockey face?

5). What skills and personal characteristics make a good jockey? How important is it for a jockey to learn “to read horse’s mind”?

Gr. 3. Making the right choice.

Charles Howard hired a quiet man, Tom Smith who lost his way of life in quickly developing country, as a trainer for Seabiscuit.

- 1). How can you explain his choice?
- 2). How much does the success depend on a trainer?

Though a descendant of mighty Man O’ War, Seabiscuit was small and was considered lazy.

- 3). What did Tom Smith see in this horse?
- 4). Is the appearance of a horse a determinant in recognizing a champion?
- 5). How important is character in a horse?

Red Pollard hadn’t been very successful before he became a Seabiscuit’s jockey.

- 6). Why was he chosen?
- 7). What is important in recognizing talent?
- 8). What can help people who may not be automatic winners to win?

3. Whole group discussion.

1). Why did Seabiscuit become a legend and a symbol of hope for many people during the Depression?

- 2). What helps one to overcome loss and hardship?
- 3). What old-time American values does the film celebrate?
- 4). Why may the story shown in the film be relevant now?

4. Give your comments on the following statements:

- 1). You don’t throw a whole life away cause it’s just banged up a little.
- 2). Sometimes all somebody needs is a second chance.

5. Agree or disagree with the following statement (give your grounds): Life is a horse race.

Sum up your ideas in a short essay on this theme.

6. Pick out the facts you didn't know before watching the film. Speak of the things that surprised you.

Suggested study materials:

Ainslie, T. Ainslie's Complete Guide to Thoroughbred Racing.

Beckwith, B.K. Seabiscuit: the Saga of a Great Champion.

Helm, M. A Breed Apart: the horses and the players.

Hogue, V. Careers with horses.

Longrigg, R. The History of Horse Racing.

Mooney, N. My racing heart.

Simon, M. Racing through the century.

SEABISCUIT

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

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

Topic: Overcoming the Odds. Persistence through Hardship

Level: Intermediate

Themes: 1. About Film.
2. Where, When and What is It All about?
3. A Long Shot Becomes a Legend.
4. Seabiscuit Review.

Activities: Screening of Seabiscuit
Internet Research
Pre and Post Film Discussion
Follow-up Activities

Goals: To teach students to communicate cultural values, attitudes and behaviors through the film which is based on real events, to discuss the American history and human relationships.

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

Lesson 1

Theme: **About the Film**

The plan focuses on students examining and discussing film posters, a video cover, and magazine or newspaper advertisements to make predictions about what might happen in the opening scene of the film.

Materials: Illustrations of film posters or, if possible, an actual film poster. A film clip of an opening scene, the film's video cover or illustrated newspaper or magazine advertisement and a copy of the worksheet for each group of 3- 4 students.

Preparation: Make enough copies of the poster illustrations to give one to each group of 3-4 students. Prepare a brief oral summary of the film. If students haven't seen the film, the summary is particularly important – it will help students decide if the picture and the strap line are appropriate. Cue the film clip; make enough copies of the worksheet to give one to each group of 3-4 students.

Part 1

Pre-watching activities

1 Study the vocabulary. You may consult a glossary of film terms.

title of the film

stars

director

strap line (the advertising line underneath the title)

picture

cast

crew

music

Guess what kind of information you expect to see on a film poster.

To the teacher: Teach any related information you wish.

The class is divided into groups of three or four. Each group is given one copy of the poster illustration, or the actual poster is displayed in front of the class (see Appendix).

The groups should discuss the poster(s). Each group should find the film title, the stars, and the director, and describe the picture used to advertise the film.

The groups present the poster(s).

If necessary, give a brief oral summary (see Appendix) of the film and check that the students understand it. Ask the class:

Does the poster reflect the summary? If not, why not?

Does the strap line reflect the summary? If not, why not?

Can you make any suggestions that would improve the poster?

Part 2

Pre-watching activities

1. Study the vocabulary:

based-on-book
1910s
1920s
auto-repair
lasso
model-t-ford
movie-theater

narration
New York city
New York
newsreel-footage
reporter
stable
Stanley-steamer
<http://imdb.com/List>

2 Besides film posters, such print materials as newspaper and magazine advertisements and video covers give us information about a film. We usually have expectations about what will happen in a film based on what we have seen and read.

The students will examine a video cover, magazine or newspaper advertisement, or poster (whichever the teacher's chosen to use) and predict what might happen in the film.

3 The class is divided into groups of three or four. Each group of students is given one copy of the worksheet and one photocopy of the video cover, newspaper, or magazine advertisement (or the poster is put on a board or wall where all the students can have a good view of it) and materials from Internet sites (see the Appendix).

4 The students work together in their groups, examining the title, comments, picture(s), story outline, and any other information that may be included in the material. Then they discuss what might happen in the story and what might happen in the opening scene of the film.

5 The students summarize their ideas about the opening scene in the worksheets (groups should have enough time to examine the print material and complete the worksheet).

6 The volunteers from the groups summarize their group's predictions about the opening scene (accuracy of any group's predictions is not determined here).

While-watching and post-watching activities

1 Watch the opening scene of the film and define how close you were in your predictions.

2 A whole-class discussion. Discuss the following questions:

Which group'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?

3 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?

4 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 posters and write a one- or two-page summary of, and/or their personal reaction to, the opening scene they have watched.

Appendix Lesson 1

Seabiscuit (brief summary)

This is the true story of an undersized Depression-era racehorse whose victories lifted not only the spirits of the three-man team behind it but also those of the nation as well.

The film is set in the 1930s, a time of economic crisis, the crash of 29 and the Great Depression. Many people were starving although with the Franklyn D. Roosevelt and the New Deal the country will revive. This is a history of rich and paupers. It's a fable of hits and flops. The movie centers on a horse and his good rider (Toby McGuire), the trainer (Chris Cooper), the proprietary (Jeff Bridges) and wife (Elizabeth Banks) and a journalist (William H. Macy). The movie is based on real events and there are varied flashbacks developing the historical deeds.

The runtime film is lengthy, two hours and some. Although the picture is slow moving, it isn't boring or tired. In the motion picture there are humans' emotions, drama, and tearjerker and amount racehorses specially. The final showdown among two contenders' horses is overwhelming. The flick has

[something for] everybody because there isn't violence or murders but agreeable feelings. The movie had got nomination varied Oscars but didn't obtain none and attained a limit success but didn't fall in the box office, making an ordinary letterbox. Interpretation of Toby McGuire is cool, Chris Cooper is excellent as always and Jeff Bridges is nice. Randy Newman's music has a riveting likeness to Jason Swartzman's cinematography and that's fascinating.

Rating: 7,5/10 Very Good

<http://www.imdb.com/title/tt0329575/usercomments>

SEABISCUIT

During the 1930s a funny-looking little racehorse named **Seabiscuit** became America's most unexpected idol, smashing records for speed, audience attendance and winnings in an amazing career that was avidly followed by millions of people who had two things in common. Mostly they were on their uppers, but they almost all had radios.

Laura Hillenbrand's non-fiction bestseller on the remarkable true story of **Seabiscuit** and three men united in his cause - the owner, the trainer and the rider - is a tremendous read, and a recent documentary made by America's PBS confirmed that this tale comes ready-made with absolutely everything for a popular film: romance, tragedy, humor, triumph against the odds, athletic magnificence and, crucially, despairing people and a traumatized animal getting second chances in their lives.

For those whose reflex is to groan at the prospect of another film about Hope, Gary Ross' epic tapestry of hard-luck heroes, horse racing, the Great Depression or the power of an unquenchable spirit, may be too much of a good thing. Inevitably, some of the finest points in Hillenbrand's book are absent, but every speck of pathos, human drama, comic potential and equine suspense is magnified.

You are very aware that you are watching a superbly-crafted Hollywood movie that pats real-life into formula fit (Jeepers, do you think the limping 'biscuit will win that Last Big Race?), even though it comes with an educational strand.

This provides historical context, using archive stills and narration by historian David McCullough (whose voice, so familiar from major documentary series like Ken Burns' The Civil War, brings folkloric authenticity), highlighting the gulf between Haves and Have-nots and the rivalry between America's East Coast elitists and the upstart, self-made Westerners whose hopes **Seabiscuit** carried along with undernourished jockey Red Pollard.

This is tip-top entertainment, though, with a great cast and racing sequences spectacularly conveying the power, excitement and terror amid 1,500 lb beasts threaded through the stampedes around a track by brave men who weigh less than supermodels.

The kind of careful thought Ross gave to the visuals in the movie **Pleasantville** is evident in **Seabiscuit**, with horses trained foot-perfect for daring camera work, a feat made feasible by the key involvement of champion US jockeys. One of these, Racing Hall Of Famer Gary Stevens, playing Red's friend and rival George Woolf, cuts such a creditable figure in his silks, one would take him for an assured actor rather than a man who has won racing's Triple Crown events.

A gaunt and auburn-haired McGuire is terrific as the bedeviled, pugnacious poetry lover Pollard, and so is Jeff Bridges as the colorful car tycoon. Meanwhile, Cooper's terse Tom

Smith suggests the mystic authority of a frontier horse whisperer with the slightest body language.

William H. Macy is a scream as the composite radio announcer whose hyperbolic racetrack reports are not only hilarious, but illustrate the impact of radio in creating a mass culture and how it was instrumental in making sporting events a nationwide obsession. Yes, and the crowd goes wild - precisely on cue.

<http://www.imdb.com/title/tt0329575/usercomments>

Appendix

Lesson 1 Part 2

a)

Seabiscuit is a wonderful story of an underdog who rises above adversity to become a champion.

It is a very wholesome movie for the entire family. Good period settings and costumes and interesting plot of a broken down horse who brought three broken down people together who all ended up happy. A simple, believable concept. Good scenery throughout also.

I have read a lot of negative comments about this movie by those who called it boring and tiresome but that simply isn't true. Does a movie have to have profanity and lots of CGI imagery in it to be considered good? I don't think so.

Acting was very good but I thought the most believable scene was when Red's parents gave up their son because they couldn't afford to keep him anymore.

That scene was very sad and based on fact where parents were placed in the terrible position to give up their children like that during the depression.

What struck me funny is that Red Pollard never reunited with his family after he became one of the most famous jockeys in the country but I guess that's the way it was back in those days.

The cast was wonderful cast and the exciting horse racing scenes brought the viewer into the race and projected the energy and danger involved. It is interesting to note that horse racing was a bigger sport in its heyday than football

Irkutsk State Railway Transport University Seabiscuit

or baseball. Bill Macy was also memorable as the funny and witty radio announcer.

A good movie for the entire family.

b)

The larger-than-life titled racehorse gets the royal treatment in this would-be-masterpiece from director Gary Ross. "Seabiscuit" is one of those long and sometimes nearly excruciating exercises that ultimately end up trying to do too much to be a complete success.

It is the Depression-era in the United States and the country is literally staggering to survive economically and personally. A youngster (the character grows to be Tobey Maguire) leaves his family so he can work with horses and eventually becomes a jockey. He struggles with his weight and the emotional losses that he has suffered. An old, washed-up horse trainer Chris Cooper, becomes little more than a vagrant as the Depression hits and he tries to keep his sanity by working with the animals he loves. Self-made man, Jeff Bridges, does not get hurt economically, but loses his only son in a freak accident and sinks into a personal depression as his wife leaves him as well.

Soon though all three men will be brought together via an old horse that has never been nurtured and treated the way he should have been. What follows is a long and emotional journey for the major players as they all attempt to turn their lives around with the help of the famed horse. Bridges finds love again with a much younger beauty (Elizabeth Banks) and one of Maguire's rivals (Gary Stevens) also becomes a prominent figure as the film hits its climax. In the 1930s the press (sleazy radio personality William H. Macy in particular) had a field day with the horse, making comparisons between the animal and the way that most in the country had also fought back from hardships. "Seabiscuit" is one of those near misses.

The film is a would-be dramatic powerhouse that loses its way with an annoying narration, a climax that comes way too early (a syndrome with Hollywood products these days) and unsteady direction by Ross. The screenplay

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(also by Ross) goes too much for forced comedy and that gets in the way of its dramatic momentum.

<http://www.imdb.com/title/tt0329575/usercomments>

Worksheet
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>	

Lesson 2 Theme: **Where, When and What is It All about?**

The plan focuses on where and when the story takes place and what it is all about. The lesson is divided into 2 parts: the 1st part focuses on the period of 1920s before the Crash, the 2nd – on the immediate consequences – Great Depression.

Materials: 1. 3-5-minute film clips with a strong sense of setting in its narrative, for example, the scenes a) *‘Johnny (Red) Pollard’s family dinner time. Johnny competes to win a horse riding by reciting Dickens’* b) *‘At Charles Howard’s party. He proposes a toast “To the future”’*. 2. Enough copies of the worksheet for each student. 3. 1-2-minute film clips of very dramatic scenes (and their freeze-frame pictures) with 2-3 characters, each with something interesting to say in relatively easy-to-follow language: a) *‘Red’s parents give him up because they can’t afford to keep him’*; b) *‘After Charles’ son death. Charles asks his wife to come inside. She doesn’t want to’*.

Preparation: Make copies of the worksheet for each student; cue the film clips. Cue the film clip to a shot that shows the two or three characters interacting.

Part 1 **Before the Crash**

Pre-watching activities

1 Study the following vocabulary:

<u>rags-to-riches</u>	<u>child-driving-car</u>
<u>slow-motion</u>	car-accident
<u>car-dealer</u>	<u>loss-of-son</u>
<u>entrepreneur</u>	<u>funeral</u>
<u>Alberta</u>	<u>cemetery</u>
<u>racetrack</u>	<u>divorce</u>
<u>bell</u>	<u>horse-farm</u>
<u>stock-market-crash</u>	<u>horse</u>
<u>1930s</u>	<u>horse-trainer</u>
<u>great depression</u>	<u>horse-racing</u>
<u>migrant-camp</u>	<u>jockey</u>
	<u>Baltimore-Maryland</u>
	http://imdb.com/List

2 Write the word *setting* on the board. Brainstorm the vocabulary related to the setting of a film (the time, place, and circumstances in which a film takes place, etc). Write key words from the students’ responses on the board.

3 The students get the worksheets (Where and When?), read the items on the worksheets and ask questions if anything is not clear to them.

While-watching activities

1 Class may be divided into 2 groups. Watch two clips a) ‘*Johnny (Red) Pollard’s family dinner time. Johnny competes to win a horse riding by reciting Dickens’* b) ‘*At Charles Howard’s party. He proposes a toast “To the future”*’. As they watch, students should look for visual clues and listen for words that give information about the setting of the story. While and after viewing the clips, they should complete the worksheet.

2 Students have enough time to complete their worksheets.

Post-watching activities

1 The class is divided into 2 groups and students compare and discuss their answers (a group for scene *a* and a group for scene *b*).

2 Write the words *saw* and *heard* on the board. Conduct a whole-class discussion centered on the following questions:

- *What things did you see that gave information about the setting?*
- *What words did you hear that gave information about the setting?*
- *Which costumes gave the strongest sense of setting?*
- *What music gave the strongest sense of setting?*
- *Which words gave the strongest sense of setting?*
- *What trick did the producer use to foretell a tragedy?*

Write key words and phrases from the students' responses under the appropriate word, *saw* or *heard*, on the board.

3 Whole-class discussion: watch a film clip (narrative about the Great Depression); read the material about the Depression-era: cause, beginning, consequences (see the Appendix) and discuss:

- What were the reasons of Crash?
- When did it happen?
- What were the consequences?
- Who was the U.S President at that period?
- What steps did the government do?
- How did people try to survive?
- Where did they migrate?

Part 2

After the Crash

Pre-watching activities

1 Write the following questions on the board:

- *What's the situation?*
- *Who are the characters?*
- *Where are they?*
- *What are they doing?*
- *What are they talking about?*

2 The class is divided into two groups. The students are going to see two **freeze-frame** pictures from two scenes in the film and study ‘their’ picture (one for the group) and imagine all they can about the characters, the setting, and the situation. The questions on the board are for the students to help them to look at the picture.

While-watching and post-watching activities

1 The first freeze-frame picture (*‘Red’s parents give him up because they can’t afford to keep him’*) is displayed on the screen for three to five minutes for the first half of the class. Then the second freeze-frame picture (*‘After Charles’ son death. Charles asks his wife to come inside. She doesn’t want to’*) is displayed on the screen for three to five minutes for the second half of the class.

2 Each group is divided into groups of three and two. Students work in threes and twos, discussing possible situations or story-lines to go with ‘their’ picture.

4 After ten minutes discussion, one volunteer from threes and twos presents some examples of situations and story-lines.

5 Students continue to work in small groups. Their task is to write a one- or two-minute script in which the freeze-frame picture they have studied has some part, and then practice performing their scenes with their partners.

6 Student groups write their scripts and practice performing their scenes.

7 Students take turns performing their role plays for the class.

8 Students watch the whole scenes through again and compare their scripts with the film clips.

Follow-up activities

As a follow-up or for homework students write a one-page composition on “Where, When and What It is All about?”

Worksheet

Where and When?

1 When does the story take place, in the past, present, or future?

2 How do you know?
3 Does the film tell you the year, month, or season that the story takes place?
4 If yes, how does it do so?
5 What time of day does the scene take place?
6 How do you know?
7 Where does the scene take place?
8 How do you know?
9 Draw a picture of the setting and label the important things.

Susan Stempleski, Barry Tomalin. – Film. 2001. Oxford University Press. – P.58

Crash and Depression

In the heart of New York City lies a narrow street enclosed by the walls of high office buildings. Its name is Wall Street.

One Thursday afternoon in October 1929, a workman outside an upper floor window of a Wall Street office found himself staring into the eyes of four policemen. They reached out to catch hold of him. "Don't jump!" shouted one of the policemen. "It's not that bad." "Who's going to jump?" asked the surprised worker, "I'm just washing windows!"

To understand this incident we need to look at what had been happening in Wall Street in the months and years before that October afternoon in 1929.

Wall Street is the home of the New York Stock Exchange. Here dealers called stockbrokers buy and sell valuable pieces of paper. The pieces of paper are share certificates. Each certificate represents a certain amount of money invested in a company. Every year in the 1920s the sales of cars, radios and other consumer goods rose. This meant bigger profits for the firms which made them. This in turn sent up the value of shares in such firms.

Owning shares in a business gives you the right to a share of its profits. But you can make money from shares in another way. You can buy them at one price, then, if the company does well, sell them later at a higher one.

More and more people were eager to get some of this easy money. By 1929 buying and selling shares—"playing the market"—had become almost a national hobby. You could see this from the rise in the number of shares changing hands. In 1923 the number was 236 million; by 1928 it had grown to 1,125 million.

Like most other things in the United States in the 1920s, you could buy shares on credit. A hundred dollars cash would "buy" a thousand dollars' worth of shares from any stockbroker. Many people borrowed large amounts of money from the banks to buy shares in this way—"on the margin", as it was called.

Most of these "on the margin" share buyers were really gamblers. Their idea was to spot shares that would quickly rise in value, buy them at one price and then resell at a higher one a few weeks later. They could then pay back the bank, having made a quick profit.

By the fall of 1929 the urge to buy shares had become a sort of fever. Prices went up and up. One visitor to Wall Street was reminded of a street fight, as stockbrokers pushed and scrambled to buy shares for their customers.

Yet some people began to have doubts. The true value of shares in a business firm depends upon its profits. By the fall of 1929 the profits being made by many American firms had been decreasing for some time. If profits were falling, thought more cautious investors, then share prices, too, would soon fall. Slowly, such people began to sell their shares. Day by day their number grew. Soon so many people were selling shares that prices did start to fall.

At first many investors held on to their shares, hoping that prices would rise again. But the fall became faster. A panic began. On Thursday, October 24, 1929 - Black Thursday - 13 million shares were sold. On the following Tuesday October, 29 -Terrifying Tuesday - 16.5 million were sold.

By the end of the year the value of all shares had dropped by \$40,000 million. Thousands of people, especially those who had borrowed to buy on the margin, found themselves facing debt and ruin. Some committed suicide. This was what the policemen thought that the window cleaner was planning.

This collapse of American share prices was known as the Wall Street Crash. It marked the end of the prosperity of the 1920s.

"What has gone wrong?" people asked. Some blamed the blindness of politicians for the Crash, others the greed of investors and stockbrokers. But it had a more important cause. The fact was that by the end of the 1920s not enough people were buying the products of America's expanded industries. Why? Because too little of the United States' increased wealth was finding its way into the hands of the country's workers and farmers. The most important cause of the Wall Street Crash was simply this - that too few Americans were earning enough money to buy the goods that they themselves were producing.

The Crash made people uncertain about the future. Many decided to save any money they had instead of spending it on such things as new cars and radios. American factories were already making more goods than they could sell. Now they had even fewer customers.

The Crash affected their sales to foreign countries, too. In the 1920s American goods had sold well overseas, especially in Europe. But countries such as Britain and Germany had not prospered after the war as the United States had. They had often paid for their purchases with money borrowed from American banks. After the Wall Street Crash the banks wanted their money back. European buyers became short of cash and American overseas sales dried up almost completely. Goods piled up unsold in factory warehouses. Employers stopped employing workers and reduced production.

By the end of 1931 nearly eight million Americans were out of work. Unlike unemployed workers in countries such as Germany and Britain, they received no government unemployment pay. Many were soon without homes or food and had to live on charity. Millions spent hours shuffling slowly forward in "breadlines." Here they received free pieces of bread or bowls of soup, paid for by money collected from those who could afford it.

By 1932 the position was worse still. Thousands of banks and over 100,000 businesses had closed down. Industrial production had fallen by half and wage payments by 60 percent. New investment in industry was down by 90 percent. Twelve million people, one out of every four of the country's workers, were unemployed. The city of Chicago alone had almost three-quarters of a million workers without jobs. This was four out of ten of its normal working population. The position was just as bad in other places.

The Depression was easiest to see in the towns, with their silent factories, closed shops and slowly moving breadlines. But it brought ruin and despair to the farmlands also. Farmers simply could not sell their produce. With the number of people out of work rising day by day, their customers in the cities could no longer afford to buy. If anyone did buy, it was at the lowest possible prices. The same was true of the farmers' overseas customers.

Many farmers grew desperate. They took out shotguns and banded together to drive away men who came to throw them off their farms for not paying their debts. How can we pay, the farmers asked, when nobody will give us a fair price for our crops? They paraded through the streets in angry processions. They waved placards with words such as: "In Hoover we trusted; now we are busted."

"You walk"

A writer described what it was like to be jobless and homeless in an American city in the early 1930s: "You get shoved out early; you get your coffee and start walking. A couple of hours before noon you get in line. You eat and start walking. At night you sleep where you can. You don't talk. You eat what you can. You walk. No one talks to you. You walk. It's cold, and you shiver and stand in doorways or sit in railroad stations. You don't see much. You forget. You walk an hour and forget where you started from. It is day, and then it's night, and then it's day again. And you don't remember which was first. You walk."

By 1932 people of every kind—factory workers, farmers, office workers, store keepers—were demanding that President Hoover take stronger action to deal with the Depression.

Hoover believed that he could do two things to end the Depression. The first was to "balance the budget" —that is, to make sure that the government's spending did not exceed its income. The second was to restore businessmen's confidence in the future, so that they would begin to take on workers again.

Time and time again in the early 1930s Hoover told people that recovery from the Depression was "just around the corner." But the factories remained closed. The breadlines grew longer. People became hungrier. To masses of unemployed workers Hoover seemed uncaring and unable to help them.

Then, Franklin D. Roosevelt came on the scene. Roosevelt was the Governor of the state of New York. Years earlier he had been crippled by polio. But in 1932 the Democratic Party chose him to run against President Hoover in that year's election for a new president.

Roosevelt gave an impression of energy and determination, and of caring deeply for the welfare of ordinary people. All over the United States anxious men and women felt that here at last was a man who understood their troubles, who sympathized with them, and, most important of all, who sounded as if he would do something to help them.

Roosevelt's main idea was that the federal government should take the lead in the fight against the Depression. He told the American people: "The country needs and demands bold, persistent experimentation. Above all try something." He promised them a "New Deal." Hoover condemned Roosevelt's policies of greater government action. He was sure that such policies would only make things worse. They would, he said, "destroy the very foundations of our American system." They would cause people to lose their ability to stand on their own feet and bear their own responsibilities. If they were introduced, he prophesied grimly, "grass will grow in the streets of a hundred cities, a thousand towns." The majority of the American people ignored Hoover's gloomy warnings. On November 9, 1932, they elected Franklin Roosevelt as the next President of the United States by the largest majority in American history. In only six of the nation's forty-eight states did Hoover gain a majority of the votes. In the other forty-two states the people chose Roosevelt.

The bonus army

In the spring of 1932 thousands of unemployed ex-servicemen poured into Washington, the nation's capital. They wanted the government to give them bonus payments that it owed them from the war years. The newspapers called them the "bonus army."

The men of the bonus army were determined to stay in Washington until the President did something to help them. They set up a camp of rough shelters and huts on the edge of the city. Similar camps could be found on rubbish dumps outside every large American city by this time. The homeless people who lived in them named their camps "Hoovervilles," after the President. This gathering of desperate men alarmed President Hoover. He ordered soldiers and the police to burn their camp and drive them out of Washington. As the smoke billowed up from the burning huts of the bonus army, a government spokesman defended Hoover's decision. He said that in the circumstances "only two courses were left open to the President"-that is, that the President could do only one of two things: "One was to surrender the government to the mob. The other was to uphold law and order and suppress (crush) the mob." An anonymous poet took a different view of what had happened;

Only two courses were open,
As anyone can see:
To vindicate law and order
Or yield to anarchy.
Granted!-the Chiefs of Government
Cannot tolerate mobs-
But isn't it strange you never thought
Of giving the workless jobs?
Only two courses were open-
When men who had fought for you
Starved in the streets of our cities,
Finding no work to do-
When in the richest of the countries
Babies wept unfed-
Strange it never occurred to you

campfire	wheelchair
Chicago-Illinois	Albuquerque-New-Mexico
convertible	partial-blindness
hospital	blind-in-one-eye
populism	champion-horse
profanity	great-athlete
publicity	thoroughbred
radio-broadcasting	prohibition
railway-station	prostitute
riding-accident	California
San-Francisco-California	bulimia
hears of depression-weary Americans	title-spoken-by-character
horse-and-human heroism	hard-luck jockey

2 Memorable quotes: a) match main characters' quotes and the situations where they are said; b) put the quotes in order (see the Appendix).

3 The class is divided into groups of three (made up of the same number of students as there are main characters in the film sequence).

4 The students get the worksheets and read them.

5 The teacher identifies the different characters in the clip, for example, 'Character 1 is Charles Howard, a proprietor', 'Character 2 is Tom Smith, a trainer', 'Character 3 is Red Pollard, a jockey', 'Character 4 is Marcela Howard, Charles' wife' and writes this information on the board. Students in their small groups divide up the characters so that each member of the group is a different character.

While-watching activities

1 Watch the film clip. As you watch the first time, you should focus on a 'your' character.

2 Watch the film clip a second time. The second time you watch, you should use the boxes on the worksheet to fill in the information about 'your' character.

Post-watching activities

1 Work in your group, sharing and discussing the information you have noted about the characters. Each student completes the worksheet with information about *all* the characters.

2 Watch the clip a third time and check the information on your worksheets.

3 Read the material about 'your' characters (see Appendix), add it to the worksheet, and then discuss it in a small group. Each student adds the worksheet with information about *all* the characters.

4 Whole-class discussions. Read the material about the New Deal (see the Appendix). Watch the narrative about it: ‘For the first time...’ and discuss:

- Who was the president?
- Who united the nation?
- What were the positive steps in the country?
- How long did this period last?
- How did nation unite?
- What did people do?
- Do you find any parallel between the American nation of 1930s and the main characters, Seabiscuit?
- How do you understand the old saying ‘if there’s a will, there’s a way’?

Follow-up (perhaps for homework)

1 Enjoy the film up to the end and check whether you were right with the quotes order.

2 Choose one character that interests you and write an imaginary biography of him/her.

In lower-level classes, students may find it helpful if the teacher provides them with a list of questions to use as a starting-point for writing the biographies, for example:

- *What is the character's name?*
- *Where and when was he/she born?*
- *Where did he/she grow up?*
- *What was his/her childhood like?*

Memorable Quotes from Seabiscuit

<p>1 <u>George Woolf</u>: You want to know what I think? <u>Charles Howard</u>: Sure. <u>George Woolf</u>: I think it's better to break a man's leg than his heart.</p>	<p>a [<i>George has awoken Red after loosing a fight</i>]</p>
<p>2 <u>Charles Howard</u>: You could be crippled for the rest of your life. <u>Red Pollard</u>: I was crippled for the rest of my life. I got better. He made me better. Hell, you made me better. <u>Red Pollard</u>: That horse is as much mine as he is yours.</p>	<p>b [<i>before the race in Santa Anita</i>]</p>
<p>3 <u>Tom Smith</u>: One more thing. <u>George Woolf</u>: What? Let him catch me on the backstretch? You know, you're not the only one who knows this horse.</p>	<p>c [<i>George and Red before one of the horse races</i>]</p>
<p>4 <u>Red Pollard</u>: I lost? <u>George Woolf</u>: No, you clobbered him. <u>Red Pollard</u>: I'm fine George. I don't need your help and I sure as shit don't need your charity. Leave me alone.</p>	<p>d [<i>Charles trying to make publicity</i>]</p>

<p>5 <u>George Woolf</u>: You know if you did more riding and less talking you might start winning some races. <u>Red Pollard</u>: I got two bucks says I beat you in this one. <u>George Woolf</u>: I'm not sure you do but I got five bucks says that you don't.</p>	<p>e [<i>On Radio talking about a match race with Seabiscuit</i>]</p>
<p>6 <u>Riddle</u>: It wouldn't be fair to us. It wouldn't be fair to them either. You wouldn't put Jack Dempsey in the ring with a middle-weight would you? <u>Red Pollard</u>: Middle-weight? I'll kill him. I'll knock his goddamn block off. He's chicken, that's what it is. I mean, middle-weight?</p>	<p>f [<i>Red wants to race in Santa Anita</i>]</p>
<p>7 <u>Reporter</u>: Awful lotta hoopla for such a little horse. <u>Red Pollard</u>: Though he be but little, he is fierce. Reporter: What's that? <u>Red Pollard</u>: That's Shakespeare, boys, Shakespeare.</p>	<p>g [<i>before the race in Pimlico</i>]</p>
<p>8 <u>California Doctor</u>: If he breaks it again, it's possible he could never walk again. <u>Red Pollard</u>: He just said it's possible. Well, hell, anything's possible. We've proved that already. <u>Red Pollard</u>: This isn't just any race. This is the Santa Anita. I had that race. I was there. <u>Charles Howard</u>: I know.</p>	<p>h [<i>Red Pollard is attacked by the reporters</i>]</p>
<p>9 <u>Charles Howard</u>: It isn't just the leg. He could fall off. He could get trampled. He could. . . <u>Marcela Howard</u>: He could die? <i>[She picks a little ball game out of his pocket]</i> <u>Marcela Howard</u>: You know I play with this all the time, too. No matter how hard I try, I can't get that damn ball to stay in the hole. Just let him ride. Just let him do it.</p>	<p>i [<i>Red is talking to Seabiscuit believing in both recovering</i>]</p>
<p>10 <u>Sam</u>: You sure that leg'll hold you? <u>Red Pollard</u>: He's a 1200 pound horse, Sam. I'm an afterthought. <u>Sam</u>: No, I meant your leg.</p>	<p>j [<i>before the race in Santa Anita after leg break</i>]</p>
<p>11 <u>Tom Smith</u>: You don't throw away a whole life just 'cause he's banged up a little. <u>Tom Smith</u>: Every horse is good for something.</p>	<p>k [<i>Marcela asks Charles to let Red ride</i>]</p>
<p>12 <u>Tick Tock McGlaughlin</u>: \$100,000? Makes me wanna walk on all fours and put a saddle on my back. <u>Tick Tock McGlaughlin</u>: One comeback I can take, but two? Who's next? Lazarus? <u>Tick Tock McGlaughlin</u>: No more match races for this little horse because frankly they're all out of matches. Who's he gonna race? Pegasus? I pity these horses.</p>	<p>l [<i>Tom loves horses</i>]</p>
<p>13 <u>Charles Howard</u>: Go ahead, eat. <u>Red Pollard</u>: I'm not that hungry. <u>Charles Howard</u>: Sure, you're not.</p>	<p>m [<i>Howard is selling a new Buick at his dealership, explaining the advantages of a</i>]</p>

<p><u>Red Pollard</u>: It's just a lot of food. <u>Charles Howard</u>: I'd rather have you strong than thin.</p>	<p><i>car over a horse]</i></p>
<p>14 <u>Marcela Howard</u>: Well he is fast. <u>Tom Smith</u>: [<i>looking down at the ground</i>] Yeah... in every direction.</p>	<p>n [<i>McGlaughlin becomes a full blown Seabiscuit supporter</i>]</p>
<p>15 <u>Charles Howard</u>: The horse is too small, the jockey too big, the trainer too old, and I'm too dumb to know the difference.</p>	<p>o [<i>Upon entering Samuel Riddle's stables</i>]</p>
<p>16 <u>Red Pollard</u>: Jesus Christ. I want to be a horse. <u>Tom Smith</u>: You're almost big enough.</p>	<p>p [<i>Seabiscuit training</i>]</p>
<p>17 <u>Charles Howard</u>: To tell you the truth, I wouldn't spend more than five dollars on the best horse in America.</p>	<p>q [<i>displaying Seabiscuit's jockey silks</i>]</p>
<p>http://www.imdb.com/title/tt0329575/quotes</p>	
<p>18 <u>Marcela Howard</u>: You don't think the "H" is too big? <u>Charles Howard</u>: You seen the size of our jockey?</p>	<p>r [<i>Red is not eating his food at the dinner table</i>]</p>
<p>19 <u>Red Pollard</u>: Brick by brick my citizens. Brick by brick.</p>	<p>s [<i>Red parents are enjoying his riding a horse</i>]</p>
<p>20 <u>Red Pollard</u>: You know, everybody thinks we found this broken down horse and fixed him, but we didn't. He fixed us. Every one of us. And I guess in a way we kinda fixed each other too.</p>	<p>t [<i>Red is mad at having lost the race</i>]</p>
<p>21 Narrator: The first time he saw Seabiscuit, the colt was walking through the fog at five in the morning. Smith would say later that the horse looked right through him. As if to say, "What the hell are you looking at? Who do you think you are?" He was a small horse, barely fifteen hands. He was hurting too. There was a limp in his walk, a wheezing when he breathed. Smith didn't pay attention to that. He was looking the horse in the eye.</p>	<p>u [<i>narrating: Seabiscuit fixed them</i>]</p>
<p>22 <u>Red Pollard</u>: It's not my fault. Not this time. <u>Tom Smith</u>: I told you, look out for Rosemont! <u>Red Pollard</u>: I thought I had it! <u>Tom Smith</u>: You stopped ridin'! <u>Red Pollard</u>: I couldn't see him! <u>Tom Smith</u>: What the hell are you talking about? He was flyin' up your tail! <u>Red Pollard</u>: Yeah, well, I can't... <u>Tom Smith</u>: What? <u>Red Pollard</u>: ...SEE out there! <u>Charles Howard</u>: Son, what are you so mad at?</p>	<p>v [<i>during the Match race, on the final stretch to War Admiral's jockey</i>]</p>
<p>23 <u>George Woolf</u>: So long, Charlie.</p>	<p>w [<i>narrating: Tom first time saw Seabiscuit</i>]</p>
<p>24 <u>Mrs. Pollard</u>: You should be riding it. You knew the poem. <u>Mr. Pollard</u>: Yeah, but he just looks so perfect out there,</p>	<p>x [<i>George Woolf knows Seabiscuit</i>]</p>

doesn't he? <u>Mrs. Pollard</u> : Yeah. <u>Mr. Pollard</u> : That's the poetry, Agnes. That's the poetry	
--	--

WORKSHEET

WHO'S WHO?

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

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

Lesson 3

Appendix Roosevelt's New Deal

On a cold, grey Saturday in March 1933, Franklin IX Roosevelt took the oath as President of the United States. For a hundred days, from March 8 to June 16 he sent Congress a flood of proposals for new laws. The American people had asked for action. In the "Hundred Days" Roosevelt gave it to them.

Many of the new laws set up government organizations called "agencies" to help the nation to recover from the Depression. The Civilian Conservation Corps (CCC) found work for many thousands of young men. The Federal Emergency Relief Administration (FERA) gave individual states government money to help their unemployed and homeless. The Agricultural Adjustment Administration (AAA) set out to raise crop prices by paying farmers to produce less. The Tennessee Valley Authority (TVA) built a network of dams to make electricity and stop floods in a poor southeastern region of the United States. And the National Recovery Administration (NRA) worked to make sure that businesses paid fair wages and charged fair prices.

Roosevelt and the Farmers

In April 1933, a few weeks after Roosevelt became President, American newspapers printed a disturbing story. The story came from the western farming state of Iowa. It told of a judge who was bearing a case against a farmer who was in debt. Other farmers had dragged the judge from his courthouse and almost killed him.

By 1933 many American farmers were in a very serious position. Selling a wagon load of oats earned them less than the price of a pair of shoes. The price of many other crops was too low even to cover harvesting costs. Farmers were leaving them to rot in the fields.

During the Hundred Days, Roosevelt set up the Agricultural Adjustment Agency (AAA) to help the farmers. The AAA aimed to persuade farmers to produce less meat, corn, cotton and other main crops. The idea was to make such products scarcer, so that selling prices would rise and farmers would be better off. Farmers who agreed to grow less were given money by the government to make up for having less to sell.

To many people this seemed wicked. With millions of people hungry, the government was paying farmers not to grow food! But for the farmers this crop limitation scheme, as it was called, did its job. In 1939 they were earning half as much again as they had in 1933. By 1939 they were earning twice as much.

The American people knew both these and later New Deal organizations by their initials. Let us look more closely at the work of some of these "alphabet agencies." Roosevelt believed that his most urgent task was to find people work. He was especially anxious about the young. Thousands were stealing rides on freight trains and wandering about the country searching for jobs. Roosevelt set up the CCC to help them. By August 1933, the CCC had already placed 250,000 young men in camps all over the country. They were hard at work cutting fire-lanes through forests, strengthening river banks against flooding, planting trees in places where the soil was being blown away. The government gave the CCC workers food and shelter and a wage of a dollar a day. Many sent this wage home to help their less fortunate relatives.

A later alphabet agency was the Works Progress Administration (WPA). Roosevelt set up the WPA in 1935. Like the CCC, it aimed to set people to work on jobs that were useful to the community. By 1937 its workers had built thousands of

miles of new roads and thousands of schools and hospitals. The WPA even found work for unemployed writers and artists. The writers produced guidebooks to states and cities. The artists painted pictures on the Walls of post offices and other public buildings.

Alphabet agencies like the CCC and the WPA put millions of people to work. Between 1935 and 1942 the WPA alone provided eight million jobs. This meant that people were able to support themselves once more. They regained their independence and self respect. This was not all. The money they were paid helped to bring trade back to life. Shops had customers again. Factories became busy once more. Farmers had someone to buy their produce. This was what Roosevelt had hoped for. He believed that putting money into people's pockets was like pouring fuel into an engine that had stopped to make it start again. The engine could then once more drive the economic machinery that earned the country its living.

TVA-Democracy at work

The Tennessee is one of the great rivers of America. It drains an area of the eastern United States almost as large as West Germany. The valley of the Tennessee was once a country of tree-covered slopes, but generations of farmers cut down the trees and ploughed the slopes to grow corn, tobacco and cotton. All these crops were planted in the spring and harvested in the autumn. In the winter the land lay bare. Its soil was washed away by heavy winter rains. The same rains often caused floods which drove people from their homes.

By 1933 the Tennessee Valley's land was exhausted. It was producing poorer crops every year. The very names that the farmers gave to the countryside—Hard Labor Creek, Long Hungry Creek, Poorland Valley—showed how hopeless they were.

Roosevelt set up a special alphabet agency to organize help for the Tennessee Valley's millions of people. It was called the Tennessee Valley Authority (TVA). The TVA had three main aims—to stop floods, to make electricity and to make the land fertile again.

From 1933 onwards the valley of the Tennessee echoed to the roar of heavy machinery. Huge new steel and concrete dams rose up. When heavy rains fell the dams held back the flood water in great man-made lakes. By guiding the same water through turbines, they also made electricity. The TVA sold the electricity cheaply to farmers. The electricity was also used to power new factories making paper, aluminum, chemicals and fertilizers. These factories meant jobs and a better life for the Tennessee Valley's people.

TVA also planted millions of trees and persuaded farmers to plant crops like grass and clover. These covered the ground all year round and prevented winter rains from washing away the soil. The fields and hills of the Tennessee Valley became green again as the scars of erosion were healed.

Just as important as the achievements of TVA was the way in which they were won. In the 1930s the people of many countries were accepting the rule of dictators in a desperate attempt to escape from the miseries of poverty and unemployment. In times like these the TVA was a startling demonstration of what democratic methods of government could achieve. Far from limiting the part people were able to play in running their own lives, as happened in the countries of the dictators, TVA encouraged them to take a more active part. It set up voluntary cooperative groups to sell electricity, for instance, and to organize the marketing of the farmers' produce. Such groups were run by the people themselves. They provided valuable experience of democracy at work at the local level—what has been called "democracy at the grass roots."

Roosevelt himself regarded this aspect of TVA as one of the most important things about it. In 1940 the armies of the German dictator Hitler seemed about to destroy the last

remnants of democracy in Europe. That September, Roosevelt traveled to the Tennessee Valley to open a new dam. In his speech he pointed to the TVA as living proof of what the ideals and methods of democratic government could achieve:

"These fine changes we see have not come by compulsion. Thousands of townspeople have met together in the common effort. They have debated it and discussed it. No farmer was forced to join this movement. No workman was compelled to labor here for less than a rightful wage. No citizen has lost a single one of these human liberties that we prize so highly. This is a demonstration of what a democracy at work can do."

Roosevelt helped industrial workers in other ways, in 1935 he persuaded Congress to pass a law to protect their right rejoin labor unions. He hoped this would give workers a better chance to bargain with employers.

However, employers-Henry Ford was one -hated labor unions. They dismissed any worker who joined one. Strikes and righting broke out in industrial areas of the country as unions struggled to win recognition. To stop the trouble another union law was passed. This was called the Wagner Act, after the man who guided it through Congress. The Wagner Act gave- every worker the right to join a union, and it set up a body called the National Labor Board to protect this right.

But despite New Deal reforms like these, millions of Americans still lived in fear. What if their jobs disappeared again? Would only a breadline stand between them and starvation once more? "No," Roosevelt told them. In 1935 he brought in a law called the Social Security Act. One part gave government pensions to people unable to provide for themselves—old people, widows and the blind, for example. Another part gave the United States its first system of unemployment insurance. The money to pay for these benefits came from special taxes paid by both workers and employers. The unemployment scheme did not cover all workers at first. But in later years more and more were protected by it.

Not all Americans supported Roosevelt's New Deal policies. Some said that the country could not afford the money that he was spending. Others said that much of the money was being wasted anyway. They feared, too, that Roosevelt's policies would make people idle and stop them standing on their own feet. "You can't make the world all planned and soft," complained one businessman. "The strongest and best survive-that's the law of nature after all."

But such criticisms made little difference to Roosevelt's popularity with the voters. To millions of Americans he was the man who had given them jobs and saved their homes and farms. In 1936 they re-elected him President by the largest majority of votes in the country's history. As one wit put it, "Everyone was against the New Deal but the voters." Thirty years later a New York taxi driver still remembered how many Americans felt about Roosevelt in those years. "Roosevelt?" he said in a television interview. "He was God in this country." Even so, it was not Roosevelt's New Deal that ended unemployment in the United States. The German dictator, Adolf Hitler, did that.

By 1939, despite the New Deal, ten million American workers again had no jobs. Then, in September 1939, Hitler's armies marched into Poland. The Second World War began. The United States quickly became the main supplier of weapons to the countries fighting Hitler- what Roosevelt described as "the arsenal of democracy." American factories began working all day and all night. The number of people without jobs fell. In 1941 the United States joined the war itself and unemployment disappeared. President Roosevelt was now too busy to give attention to further reforms at home. "Old Dr. New Deal has to be replaced by Dr. Win-the-War," he said. His New Deal was over.

Roosevelt's efforts as "Dr. Win-the-War" wore him out. By 1945 he was a sick man. A few weeks before the end of the war, on the morning of April 12, he suffered a stroke. Within hours he was dead. His Vice President, Harry Truman, took over as President of the United States.

By this time nearly all Americans were better off than they had been in the dark days of the Depression. Some argued that this was due mainly to the coming of war. But many thought the main cause was the New Deal. People still argue about this. But there is no argument about the importance of the New Deal in other ways.

The New Deal altered Americans' ideas about the rightful work of their national government. Before the New Deal most thought of the government as a kind of policeman. It was there just to keep order, while factory owners and businessmen continued making the country richer. The Depression weakened this belief. Roosevelt taught Americans to look to the government to see that everyone had a fair chance to obtain what he called "the good things of life." Many Americans still remember him with respect and affection.

(Bryn O'Callaghan. – *An illustrated history of the USA*. 1997. Longman Group UK Limited. – P.100-103)

Lesson 3

Variation

A Long Shot Becomes a Legend

To organize further discussion we suggest various activities: Character Interviews, Comparing Characters, and Characters Webs.

Teacher may use all suggested activities or may choose one of them.

Characters Interviews

The plan focuses on various interviews after Match races that main characters give in the film especially Charles Howard. Students role play a press conference in which reporters interview characters from the film.

Preparation None, except that all the students need to have seen the film

Procedure

1 The students have a chance to interview some characters from the film. The class suggests some characters they would like to interview.

The teacher writes the names of the suggested characters on the board:

- Charles Howard - Red Pollard - Seabiscuit
- Tom Smith - Marcela Howard

2 The class is divided into groups of 4-6 students.

3 The groups should choose a character they want to interview from the list on the board. Half the group should write questions for the interviewer, and the other half should discuss how the character would behave in an interview, what questions might he/she be asked, and how he/she might respond to them.

4 Each group should choose two people from their group to act out the interview for the whole class.

5 The students work in groups, preparing for the interviews.

6 The students from the groups take turns role playing the interviews.

7 After each role play, the class discusses the interview. The following questions are to guide the discussion:

What adjectives would you use to describe the character's behavior?

What adjectives would you use to describe the interviewer's behavior?

What adjectives would you use to describe the interviewer's questions?

In your opinion, what was the most interesting part of the interview?

Follow-up

Press conference: Student volunteers prepare the roles of characters while the rest of the class prepares questions for reporters to ask the characters. Then, the characters stand or sit in front of the class. Reporters ask the characters their questions.

Lesson 3

Variation

A Long Shot Becomes a Legend

Comparing Characters

Characters to be compared: Charles Howard – Tom Smith; Red Pollard – Seabiscuit; Tick Tock McGlaughlin – Marcela Howard

Students use a Venn diagram to compare two characters in the film. Then they use the information in the diagram to write a composition about the characters.

Materials

Venn diagrams samples (see below).

Preparation

None, but students need to have seen the film or the film clip with enough information to compare and contrast two characters in the manner described below.

Procedure

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

2 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.

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

- *What kind of person is Charles Howard?*
- *What kind of person is Tom Smith?*
- *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.

4 Students read the material about ‘their’ characters (see Appendix) and add it to the appropriate section of the diagram.

5 Students use the information in the completed diagram to speak on to compare the two characters.

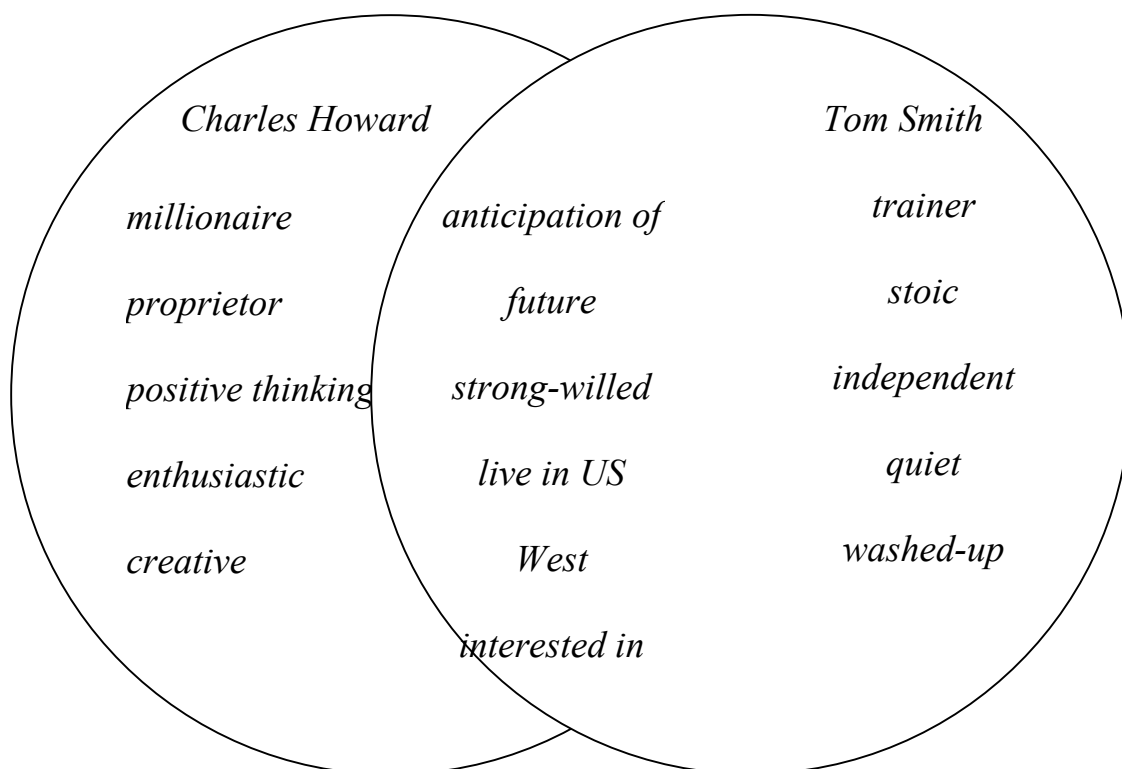
6 After students become familiar with the Venn diagram technique, the class is divided into pairs and each pair of students chooses a pair of characters to be compared: Red Pollard – Seabiscuit; Tick Tock McLaughlin – Marcela Howard

The teacher may assign the students who have chosen the same characters to work together in groups of four.

Follow-up

Students use the information in the completed diagram to write a composition in which they compare the two characters.

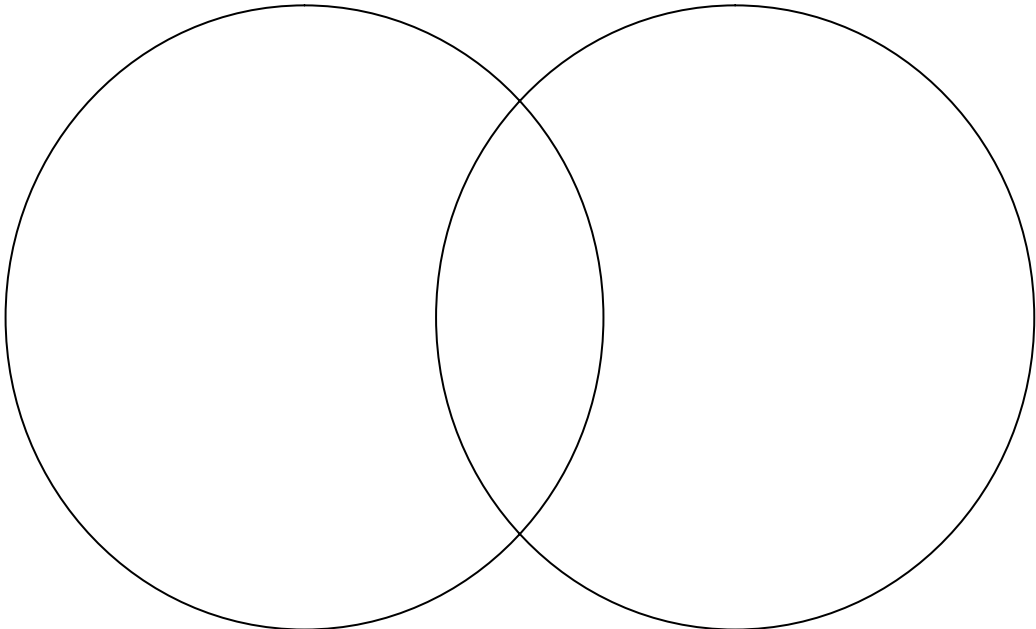
Susan Stempleski, Barry Tomalin. – Film. 2001. Oxford University Press. – P.121



Venn Diagram

Charles Howard

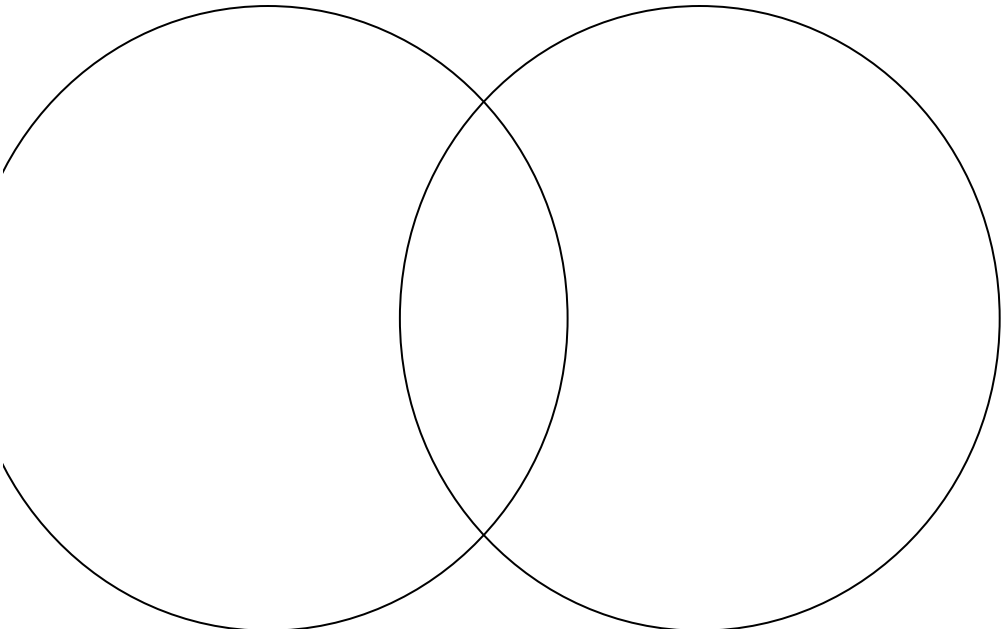
Tom Smith



Venn Diagram

Red Pollard

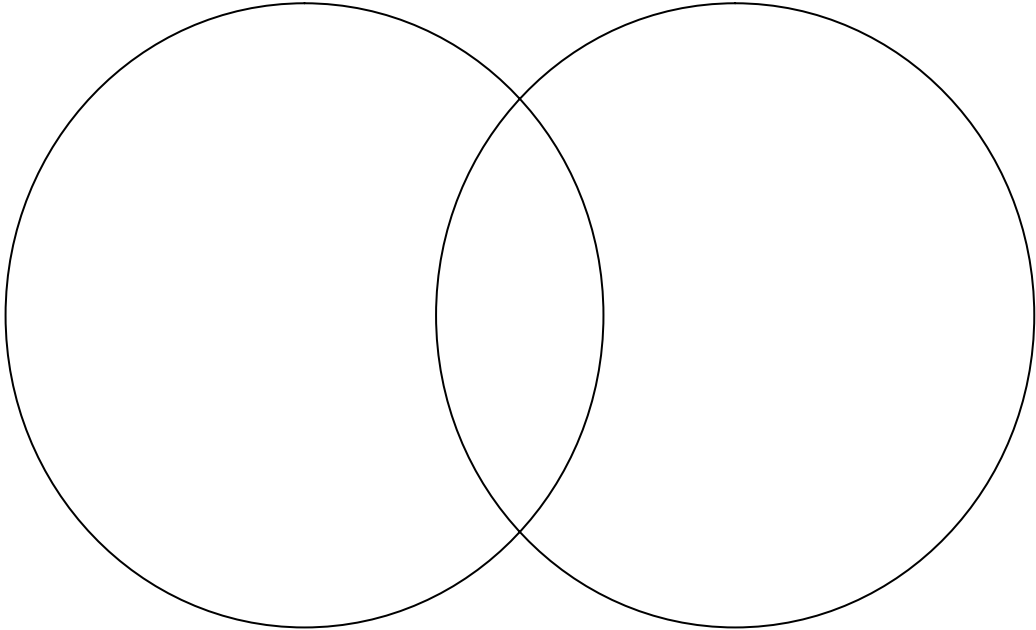
Seabiscuit



Venn Diagram

Marcela Howard

Tick Tock McGlaughlin



Appendix

Lesson 3

Note: You can use these descriptions of each character separately or for comparing characters

Charles Howard

Tom Smith

the pair to anticipate the future

self-made millionaire
proprietor
to anticipate the future
'Sky is only literally a limit'
"power of positive thinking" mode
loses his only son
sinks into a personal depression

takes an interest in horse racing

a father

riding and lassoing horses
a tad old
the old couch
washed-up
brings a quiet, stoic depth
a trainer
the soft-spoken trainer with a magic
touch keeps "maudlin" out of the
reviewer's vocabulary
he models the principle that Less is
More
strategy of racing: 'let him see the
partner so that he can race ahead'

Charles Howard and Red Pollard form a father and son bond that both men desperately needed.

Charles Howard has the inspiring lines, such as: "When the little guy doesn't know that he is little, he is capable of big things"; or, "Sometimes all somebody needs is a second chance".

His resemblance to Franklin D. Roosevelt is 'we didn't fix the horse. He fixed us - and we fixed each other.'

Red Pollard

Seabiscuit

the pair of the damaged

rider
literate
close-knit family
broken down man
a failed prizefighter
problematic jockey
too tall
struggle with his weight and the
emotional losses
lean look
fighting spirit
noisiest
reflects the social restraints of the
period

overcome incredible odds

share of tough breaks

intensely sympathetic as the hard-
knock jockey

metaphor for the nation

prominent figure

horse
broken down horse
too squat
knobby-kneed
disheveled
off-colored
too small
has never been nurtured and treated the
way he should have been
unpromising property
fighting spirit
thoroughbred
glory

the famed horse

metaphor for the nation

The small spirited bay is first introduced as a colt, and Red as a young kid, both ultimately separated from their parents, and both subjecting the viewers never to forget their crooked legs and their predisposition for indolence! Strangely, the film does show many similarities, in traits and circumstances, between Seabiscuit and Red.

Marcela

Tick Tock McLaughlin

the pair of designated viewers

the wife	the radio announcer
Charles' bland second wife	memorable
charming appeal and beauty	funny and witty
sweet platitudes	is the initially skeptical radio sports commenter who becomes a full blown Seabiscuit supporter
younger beauty	comic relief
	an example of repeated audience testing

Who's Who?

It's the Depression, and times are hard on everyone. The assembly line philosophy of business is starting to squelch independent spirit and people are looking for anything to help escape the dreary day-to-day of life. During this maelstrom of hopelessness, horse racing quickly gathers favoritism among those wishing to witness a spectacle in otherwise bleak times. It's under these circumstances that the film's four main parties come together. Howard, seeking a new business venture in horse racing, hires Smith as his horse trainer and Pollard as his jockey, and upon Smith's insistence, purchases the ill-tempered Seabiscuit.

It's not long before Seabiscuit becomes the 'little horse who could,' gaining favor among the sporting fans on the West Coast. But despite the popularity the mustang and his team gains, they are seen as just a cheap novelty

Irkutsk State Railway Transport University Seabiscuit

by the East Coast horse racing elite, led by Samuel Riddle, owner of the 1937 Triple Crown Winner War Admiral. This mushrooms into a media circus as Howard tries to gain public favor in order to force Riddle to put his money where his mouth is.

The story should have felt clichéd and by-the-numbers, but a funny thing happened: the film makers took a nearly forgotten moment in time and managed to invest it with immediacy and suspense. The near mythic meeting of Seabiscuit and War Admiral on November 1, 1938 at Pimlico is an extension of the movie's overall theme; Seabiscuit, the representative of underdog hopes and pioneering dreams, and War Admiral, the recipient of champion breeding and training, a product of assembly line thinking.

Comparing Characters

The Rule of Twos

Strong metaphors for a broken country given a second chance. A morality tale about the little guy against moneyed interests, about healing, about real compassion. In this case, the metaphor is made plain: history's popularizer David McCullough does a faux "Ken Burns" documentary within which we peer into this story of America revitalization from the destruction of greed. This is the other side of the patriotic coin, and we all cried at the patriotic parts here too.

In Seabiscuit we have one of the simplest devices, the rule of twos:

We have two men in whose hands this healing is wrought. The heart of the project is the heart of these two characters. They sought out two of the three male actors capable of a certain technique for this: the ability to anticipate the next scene. Acting is not the challenge of creating a character at all, it is the challenge of doing things that induce you as the viewer to create a character. That means that the actor has to create and maintain a channel between himself and the viewer; there are different styles, techniques and philosophies to do this. One -- rare but effective -- technique is to anticipate the future; it is what Chris and Jeff know how to do.

In this game, they each create two persons, the character who lives in the now of the story and the actor who knows that something is coming -- that it will all turn out all right if only the being of the actor can get past the flaws in the being of the character. They expose both of these beings to us and we watch them both. When we see Jeff's face in close up -- and he literally tells us its all about the future -- we see half of him really does live in the future. These are superb actors, chosen because they each bring this linkage to the next scene. Cinematic storytelling, folks. Which, it must be said, has something to do with the strategy of racing that is described in redundant detail: let him see the partner so that he can race ahead.

Pairs throughout: we have the pair of the damaged: horse and rider, both as metaphor for the nation. This is so heavily and obviously pounded in, that it threatens the movie and only by repeated tests did they fine tune it: pushed only precisely so far and no further. "Bagger Vance" is an example of one that went over the line. Robert Redford.

The viewers have to be represented: here we have a pair of designated viewers -- standing in for us of course. The wife and the radio announcer. The wife duly soaks in the sweet platitudes and the radio guy (in addition to providing comic relief) provides an equally heavy metaphor for our own voyeurism. These bookends define the space for us to feel comfortable in. This announcer bit is also an example of repeated audience testing. It derives from the reporter-voyeur of the screwball comedy era, filtered through dozens of comedic versions in mostly baseball movies -- but with defining bumps in "Best in Show" and "Major League." Again it was pushed precisely as far as audiences could take before they had a reaction. An example of too far is Jennifer Leigh's reporter in "Hudsucker.

Pairs: the pair of patriotic approaches, the pair for us as Americans, the pair for us as patient husbands of the good (each as the actor/character pair), the pair for us as moviegoers. Its called bracketing and is engineered cinematic storytelling at its finest.

Lesson 3

Variation

A Long Shot Becomes a Legend

Characters Webs

Students use a character web to describe the main characters: Seabiscuit, Charles Howard, Tom Smith and Red Pollard.

Materials A character web for each student (see below).

Preparation Make enough copies of the character web.

Procedure

1 Each student is given a character web and is going to use it to describe one of the characters (Seabiscuit, Charles Howard, Tom Smith and Red Pollard).

2 The teacher assigns a character to each student (Seabiscuit, Charles Howard, Tom Smith and Red Pollard) and explains the task. The students should:

- write the name of their character in the circle in the centre of the web.
- label each of the four larger circles with a word that describes the character, for example, *good*, *generous*, *intelligent*, and *charismatic*.
- make notes that support the descriptions, for example, the character's own words or actions, or the words or actions of other characters.
- use the materials from Appendix (see the previous pages) to make a description

3 Students work alone, completing their webs.

4 When students have finished their webs, the class is divided into groups of four. Each member of the group should have a different character.

5 Group discussion. The teacher writes the following questions on the board:

- *Do you agree with the description? Why or why not?*
- *What are your own ideas about the character?*
- *What other words would you use to describe the character?*

In their groups, students take turns describing their characters, based on the information in the webs. Group members listen to each description and then use the questions on the board as a basis for discussion of each character.

Follow-up

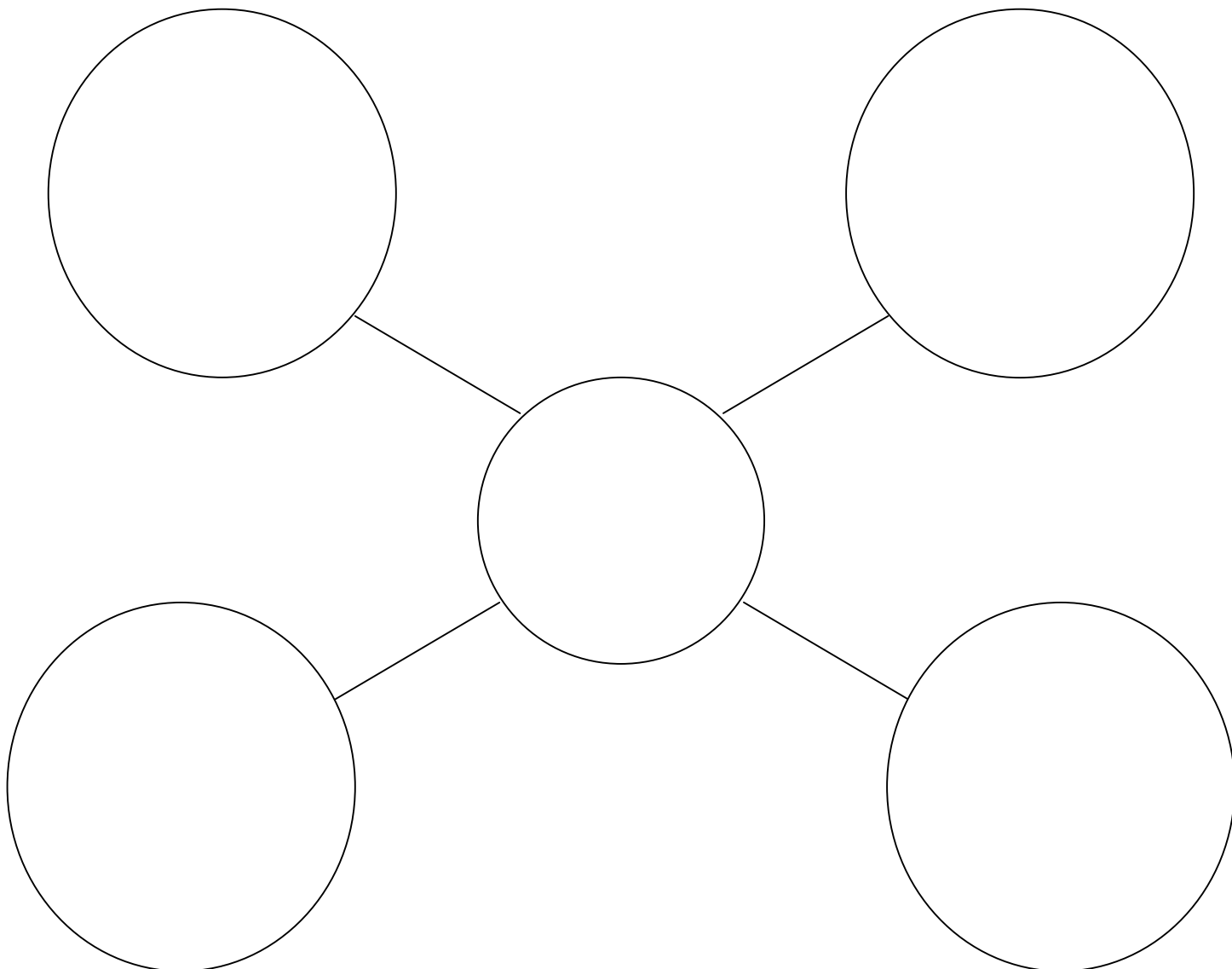
Students use the information in their character webs to write a composition describing the character.

Character Web

Susan Stempleski, Barry Tomalin. – Film. 2001. Oxford University Press. – P.119

Lesson 4

Seabiscuit Review



The students are going to write an online review of Seabiscuit and share their thoughts with other customers. At Part 1 they are preparing to write their own brief summaries or mini-reviews. As a home-work they write their detailed film reviews, discuss it in the class and at Part 2 they write an online review.

Materials Sample film reviews for the students.

Preparation Make enough copies of the sample film reviews to give one to each pair of students.

Procedure

Part I

1 The teacher explains to the students that they are going to write an online review and share their thoughts with other customers.

2 Warming-up activities: What elements make up a film?

To refresh the memory, use the vocabulary of **Lesson 1**. As students respond, under the heading 'Film elements', the teacher lists key words from their answers on the board, for example, *plot, acting, music...*

3 The class is divided into pairs, and each pair is given a sample Seabiscuit review (see the Appendix.). The students are explained that there is a special movie site <http://imdb.com/title/tt0329575/userrating> where they can send their reviews and comments of the film they have seen. The students read the review and discuss it in pairs. Questions for discussion are written on the board:

- *What is the plot of this film?*

- *In what genre (drama, comedy, documentary, horror, science fiction, etc.) could this film be classified?*

- *What is the reviewer's opinion of the actors' performances?*

- *What descriptive words show the reviewer's opinions of the acting, plot, and other film elements?*

- *Had you heard of this film before reading this review? If so, does the review change your opinion of the film? Why or why not?*

- *Does this review encourage you to see Seabiscuit once again? Why or why not?*

4 Whole – class discussion of all sample reviews and students make a final list of elements that should be included in their film reviews:

- names of actors starring in the film
- name of the director
- length of film
- evaluation of the plot
- evaluation of the actors' performances
- any elements that make this film unique (for example, soundtrack, cinematography, etc.)
- use of descriptive language.

5 Students examine the pictures from Seabiscuit and put them in order and comment upon them. (What is the scene, setting, what are the characters talking about, etc.) Pictures are displayed on the screen or given in a printed form.

6 Students pre-write their mini reviews in class containing between 100 – 150 words.

7 Volunteers read their reviews to the class.

Homework: Students write their detailed film reviews.

Part II

1 The class is divided into groups of three or four. Students take turns reading their reviews to their group. Group members discuss the review and make suggestions for editing.

2 Students work individually, rewriting final copies of their reviews.

3 Students visit the Internet site and examine how reviews are formed (title, date, author, address), edit their reviews and send their Seabiscuit reviews to share their thoughts with other customers.

4 The teacher collects all the reviews and displays them on a classroom bulletin board under the heading 'Seabiscuit reviews'. Students are given class time to examine all reviews. Then the students assemble all their reviews in a 'Film review' column for the college or university newspaper.

Follow-up

Whole – class discussion:

- *How do movie reviews influence whether or not people see a film?*
- *How are film reviews different from other types of newspaper articles?*
- *What makes certain films popular? Why?*
- *In your opinion, what makes a 'good' film?*
- *How are films rated? In your opinion, are these rating systems effective?*
- *What different people are involved in the creation of a film, and what do they do?*

Lesson 4

Appendix

An old-fashioned winner all the way, 13 August 2003

★★★★★★☆ Author: [filmbuff-36](#) from Houston, TX

It's fitting that a film about underdogs giving it all they've got has been released among the standard summer action fare. No other movie this summer has capitalized upon the David vs. Goliath theme so thoroughly and effectively as 'Seabiscuit' has.

The story of 'Seabiscuit' is actually the tale of four long shots: Charles Howard (Jeff Bridges), a wealthy self-made man and natural salesman who's suffered both personal and financial loss through the Depression, Tom Smith (Chris Cooper), an aging horse trainer unsure of his place in the world with the ending of the frontier, Red Pollard (Tobey Maguire), a short-tempered jockey with various handicaps against him, and Seabiscuit, an undersized mustang whose been mistreated his whole life.

It's the Depression, and times are hard on everyone. The assembly line philosophy of business is starting to squelch independent spirit and people are looking for anything to help escape the dreary day-to-day of life. During this maelstrom of hopelessness, horse racing quickly gathers favoritism among those wishing to witness a spectacle in otherwise bleak times. It's under these circumstances that the film's four main parties come together. Howard, seeking a new business venture in horse racing, hires Smith as his horse trainer and Pollard as his jockey, and upon Smith's insistence, purchases the ill-tempered Seabiscuit.

It's not long before Seabiscuit becomes the 'little horse who could,' gaining favor among the sporting fans on the West Coast. But despite the popularity the mustang and his team gains, they are seen as just a cheap novelty by the East Coast horse racing elite, led by Samuel Riddle, owner of the 1937 Triple Crown Winner War Admiral. This mushrooms into a media circus as Howard tries to gain public favor in order to force Riddle to put his money where his mouth is.

The story should have felt clichéd and by-the-numbers, but a funny thing happened: the film makers took a nearly forgotten moment in time and managed to invest it with immediacy and suspense. The near mythic meeting of Seabiscuit and War Admiral on November 1, 1938 at Pimlico is an extension of the movie's overall theme; Seabiscuit, the representative of underdog hopes and pioneering dreams, and War Admiral, the recipient of champion breeding and training, a product of assembly line thinking.

Bridges and Maguire give spirited performances, with their characters forming a father and son bond that both men desperately needed. Cooper, who won this year's Best Supporting Actor Oscar, can give this kind of performance in his sleep, bringing a quiet, stoic depth to the Smith character. The supporting cast is top drawer as well, especially William H. Macy as 'Tick Tock' McGlaughlin, the initially skeptical radio sports commentator who becomes a full blown Seabiscuit supporter.

Director Gary Ross captures the time period marvelously, with broken human beings slowly recapturing their dignity and pride against a landscape of barren ruin. The conflicts are fought not on traditional battlefields, but atop magnificent beasts along a circular track, and Ross wisely utilizes this metaphor to full effect.

Many film goes this season will most certainly pass on 'Seabiscuit,' choosing instead to see standard fare like 'American Wedding' and 'Tomb Raider: The Cradle of Life.' Others will undoubtedly avoid it because it looks to artsy to be entertaining. For whatever reason, it will be a shame that this film will not do well financially; the horse race scenes are some of the most intense I've ever seen, and the animals are pure poetry in motion.

9 out of 10 stars. A nearly flawless motion picture.

A bit dry, but still a decent feel good drama, 6 May 2004

Author: [Li-1](#) Rating: ** 1/2 out of ****

Seabiscuit is the epitome of the kind of film the Oscars generally award: it's packed with respected and talented actors, it's an underdog story, and it's a "biopic" of sorts. But in this day and age, it apparently takes a little more oomph than this kind of film has to take home the best picture statuette (this was easily the least critically acclaimed of all the films nominated for best picture in 2003).

But it's also those same elements that make Seabiscuit an appealing film, one that's generally easy to enjoy and appreciate. The film tells the story of three men in the 1930s Depression-era whose lives merge after they've been beset by tragedy and heartbreak. Self-made millionaire Charles Howard (Jeff Bridges) takes an interest in horse racing and hires Tom Smith (Chris Cooper) as the trainer. Smith is a tad old, but it's the horse and jockey that spectators question. Red Pollard (Tobey Maguire) is too tall and the horse, Seabiscuit, is too small, but Smith sees the same fighting spirit in both of them and sets out to make winners of this unlikely pairing.

And since this is clearly the story of underdogs who give their all, there's nary a single moment in this film that's not predictable or even slightly manipulative in one fashion or another. In a less well-crafted and well-acted film, such blatant incursions would have been unforgivable, but the film succeeds admirably for the majority of its running time.

I still have a number of issues with the film, namely in its opening 1/3, which sets up the lives of our protagonists. Pollard's, in particular, is probably given too much extraneous focus; early scenes with his parents, obviously meant to tug the heart, just don't have that

effect because we don't know these people. Worse yet, there's no emotional payoff, when the parents say "We'll be back" but we ultimately end up never hearing from them again, I wondered why writer/director Gary Ross went to the trouble of even including his parents in the picture (the later quotes from famous works of literature that Pollard recites from his childhood adds absolutely nothing to the picture).

In comparison, the film's more interesting characters, Charles Howard and especially Tom Smith, are given the short shrift, particularly Smith, whose brief set up mostly consists of him riding and lassoing horses. Unsurprisingly, because they've got more interesting (in quality, certainly not in quantity) material to work with, Jeff Bridges and Chris Cooper deliver far superior performances over Tobey Maguire. It's a bit unfair to compare Maguire to two highly experienced pros, but in this day and age when child actors can hold their own among the older crowd (as Max Pirkis amazingly did in *Master and Commander*), I expect more from even a dullard like Maguire.

The training scenes are among the film's most amusing, best of all is a hilarious off-screen encounter between Seabiscuit (the horse) and a goat. The payoff is predictable, but undeniably priceless. The film's horse races are directed with a nice sense of energy and are sometimes a little suspenseful even when the outcome is never in doubt. Marring such scenes are the obvious moments when camera angles are used to obscure the fact that a stunt double is being used in the more dangerous moments instead of Maguire.

The film slowly stumbles in its final act, which drags interminably until we reach the admittedly rousing and triumphant finish, which wisely concludes before the proceedings get sentimental. This is not the masterpiece the studio would like you to believe and it lacks much of the passion that the best underdog stories have, but it's still a decent accomplishment that displays strong efforts from almost all involved.

Seabiscuit is a winner..., 23 July 2003

Author: from Washington DC

A fabulous movie! It offers credibility to the old saying that 'if there's a will, there's a way.' It's a great reminder that there had been people - of yesteryears - who had been brave and courageous to accept the underdogs with heartfelt benevolence.

As a film, revolving around the inspiring story of Seabiscuit, it works well. It connects the cultural icon with the life paths of three men of different social standings, leading me through a mixed journey of tragedies and jubilation, risks, disappointments and exuberance. It shows how these men and beast overcome incredible odds to achieve their goals. The bonding of the quartet is wonderfully captured in this film. Watching the horse transformed into a winner is as aesthetically beautiful as seeing 'Cinderella' transformed into a beauty by her three 'fairy godmothers.' This film has a compelling story that salutes the American dream.

This adaptation of Laura Hillenbrand's book, unfortunately, does omit a great deal of the interesting biographical accounts of the trio's lives and the historical impressions of the nation's era between 1903-1940. But Director Gary Ross (watch out for his cameo appearance) does provide sufficient background to the lives of Charles Howard, Jim Smith and Red Pollard to justify how the trio becomes ultimately involved with the life of Seabiscuit. The small spirited bay is first introduced as a colt, and Red as a young kid, both ultimately separated from their parents, and both subjecting the viewers never to forget their crooked legs and their predisposition for indolence! Strangely, the film does show many similarities, in traits and circumstances, between Seabiscuit and Red. Jeff Bridges, Chris Cooper and Toby Maguire are impressive in their roles. They are convincing sources to what is meant by perseverance and triumph. William H. Macy does 'tick-tock' through several scenes to provide the comic relief.

The film is filled with dramatically charming appeal and beauty, yet it has not failed to expose the brutality of horseracing. even if Seabiscuit's glory had distracted millions away from the political, social and economic woes of their times. The visuals for the story's historical era are wonderfully detailed, creating a sense of realism to the period, the characters and events. The choice of Randy Newman's music scores helps build up the viewers' emotions especially in the race scenes.

Seabiscuit is a winner!

Triumphant conventionalality, 29 July 2003

Author: from Berkeley, California

Roger Ebert says he has a theory that 'people more readily cry at movies not because of sadness, but because of goodness and courage.'

This is certainly a reason why Gary Ross's Seabiscuit tugs so effectively at the heartstrings. But the main one is the way the movie shows the triumph of the underdog spread fourfold among three men and a horse. And again the timing is right in the American release. Just as Danny Boyle's 28 Days Later was delightful because it was a low budget movie that could compete with a lot of loud and dubious blockbusters, Seabiscuit earns our gratitude by being a blockbuster without explosions or exhibitionism, an epic of restraint, modesty and -- yes -- 'goodness and courage.' The loudest sound you hear is the starting bell for the races. There are those of us, mainstream folk, who've been starving for such fare. I saw people in the audience in the early matinee who plainly were alive in 1929 and 1938, and they wept and applauded throughout with awe and gratitude. We shall see how the younger generations respond.

An enthusiastic response is justified. There is nothing in Seabiscuit that's very original; it awakens involuntary flashbacks to many traditional Rocky-esque sports biopics as one watches. But Gray and his chief collaborators, the talented author Lauren Hillenbrand and the splendid cast headed by Jeff Bridges, Chris Cooper, and co-producer Tobey McGuire, have nonetheless provided us with a quite wonderful movie, as much for its surefire writing and brilliant editing as for any of the acting.

Everyone must agree that the three men behind the most famous horse of his time are played by three of the best actors Hollywood now has to offer. Critics are in accord in saying Cooper's performance is the subtlest and the most real: he models the principle that Less is More. Tobey McGuire isn't given quite enough to do; his greatest accomplishment may be his lean look; he's barely recognizable, and as a former redhead myself I don't think the dye job is as bad as some have claimed. Bridges is, in his way, magnificent, but glossily iconic and therefore somewhat opaque. His resemblance to Franklin D. Roosevelt is pushed a bit too hard, as is the whole uplifting populist message - the 'we didn't fix the horse. He fixed us - and we fixed each other,' and 'sometimes all somebody needs is a second chance,' stuff. (It's pretty corny. But within the context of this beautifully made movie that believes in itself, we buy it.)

It's important, anyway - if young people do come to see Seabiscuit - for them to get the simplified, but nonetheless just portrait of the times provided with authentic stills and footage, and the voiceover narration by iconic historian David ("The Civil War") McCullough. The travelogue of the Depression and Prohibition years includes a quiet but heartfelt plug for FDR and that, too, is moving, especially in today's post-Yuppie mood of numbingly exploitive jingoism.

Indeed each of the three actors gives a powerfully understated performance - they're like thoroughbreds who've never given their head - whose litotes (a word schoolboys learned back then) enhances the movie's epic quality by never letting us forget that their triumphs were snatched from deprivation and adversity.

The long time devoted to the three men's backgrounds early in the movie isn't ill spent. It establishes the leisurely pace that is the essence of epic. But these back-stories aren't as necessary as the filmmakers may have thought. And despite the slow movement, there isn't deep detail. There's barely one scene to establish Red Pollard's (McGuire's) literate, close-knit family before he's cast (heartbreakingly) out of it. Charles Howard's (Bridges's) loss of his son is too telegraphic, though it's a fine touch to show him wailing with the boy's body but with his voice barely audible: it's one more example of the movie's sense of the period and of its restraint.

Right from the first the horse races are astonishing in the camera's closeness and vividness, the way we feel the danger and physicality of the jockeys' brutal competition with one another. Since we know Pollard is a failed prizefighter and general scrapper, we take in stride that fact that he's physically fighting with other jockeys during the early races. This is a movie about horse racing and the races had better be terrific, and they are. It's when we see the power of those sequences that we realize Seabiscuit has the makings of a popular classic.

Jeff Bridges' performance in particular seems etched in stone. There are touches of Jimmy Stewart, Joseph Cotton, even Orson Welles in his role and his looks. The chameleon Bridges comes carrying traces of Coppola's Tucker, but he has entered into the period and the tradition with utter conviction. Cooper's austere minimalism, because it is the essential spirit of the movie, its understatement (litotes), is the central performance. He is a man who communicates better with horses than with men. McGuire's performance is the noisiest, but he too reflects the social restraints of the period, and his wings are clipped before the final triumph can take place. This was a time when people had superiors and recognized it by calling them Sir and Mister. Everyone male wore a suit and tie, even jockeys off duty.

Seabiscuit's ability to tug at the heartstrings first appears when Red Pollard is let go by his destitute father so he can be a jockey. The moment is deeply sad because what seems an act of heroic renunciation by a loving parent is in fact abandonment, and it feeds the young man's rage thenceforth. And it's more complex than that because it grows out of the enormous pressures of the Depression, a time when millions in America wandered westward deprived of everything but their cars and a few possessions.

Not only Bridges' performance but whole sequences of Seabiscuit seem etched in stone and contain examples of textbook-perfect editing that possesses sweep and complexity and advances the story while keeping our focus on the prevailing mood.

This is, of course, the classic American story of triumph out of defeat and resolution out of conflict. As is a little too clearly pointed out, all three men, Charles Howard, Tom Smith, and Red Pollard, have had great devastation and loss in their lives (echoed by the whole country's economic devastation, failure, and loss of nerve; and it's implied -- with some failure of restraint -- that Seabiscuit's underdog triumphs were as needed as the New Deal). Their horse was rescued by Smith (Chris Cooper) when it was going to be shot because it seemed unruly and untrainable. Out of all this failure and tragedy the men forge their victories: Seabiscuit, the horse that lacked breeding, was untrainable, and was 'too small'; Pollard, abandoned by his parents, beaten in many prize fights, secretly blind in one eye and 'too big' to be a top jockey; Smith, a gifted horse tamer and trainer reduced to riding the rails and hoboing; Bridges, the self-made millionaire devastated by the destruction of all his hopes in a ruined economy and the sudden death of his young only son. They bond together to make Seabiscuit into one of the greatest racehorses in history. Who wouldn't be moved by this? Only the conventional fat man who's War Admiral's snobbish Maryland owner. It's all about heart, and Seabiscuit's got it.

William H. Macy's caricatured portrait of an alcoholic radio announcer is a highlight, in the sense of a bright spot on a painting. It's a shrill and brittle performance that we tolerate because of the moments of relief Macy's little comic vignettes provide. Subtlety is sacrificed to provide an effect, and to brush in a bit of humor amid all the earnestness. One only wishes

there were more of a progression; that the character didn't sip from the same bottle in every scene but got drunker, or soberer, as things went along.

Seabiscuit is not just a good movie but a great one.

<http://www.imdb.com/title/tt0329575/usercomments>

Appendix Lesson 1

Cast and Crew for Seabiscuit (2003)

Directed by	Gary Ross
Gary Ross	screenplay
Writing credits (WGA)	Laura Hillenbrand (book)
David McCullough	Narrator
Jeff Bridges	Charles Howard
Chris Cooper	Tom Smith
Carl M. Craig	Sam (as Kingston DuCoeur)
Michael O'Neill	Mr. Pollard
Annie Corley	Mrs. Pollard
Tobey Maguire	Tobey Maguire
Elizabeth Banks	Marcela Howard
Gary Stevens	George Woolf
William H. Macy	Tick Tock McGlaughlin
Eddie Jones	Samuel Riddle
Ken Magee	California Doctor
Original Music by	Randy Newman
Cinematography	John Schwartzman
Film Editing by	William Goldenberg
Casting by	Terri Taylor, Debra Zane
Production Design by	Jeannine Claudia Oppewall
Art Direction by	Andrew Neskromny
Set Decoration by	Leslie A. Pope
Costume Design by	Judianna Makovsky

For more detailed information: <http://imdb.com/title/tt0329575/fullcastandcrew>

SEABISCUIT

Author: Vera Samarkina
Kazan State University

Topic: Overcoming the odds; persistence through hardship

Themes: America at the beginning of the 20th century;
The American Dream;
American “Hero”
Guide to success
Movie-shooting

Activities: Book reading (Laura Hillenbrand)
Script-writing
History studies
Pre-and-post film discussion
Rules of success
Mock announcer’s manner

Timeline: From 6 to 8 hours of in-class work

Lesson One:

Pre-film activity -

- Home reading: Laura Hillenbrand
- Script-writing for the bestseller-based film production; students’ oral presentation

In-class discussion of the key-moments of the book that are to be stressed in a movie form according to the message that students see in the book and want to stress; possible devices that could be used to underline the main idea of the story

Lesson Two:

- Screening of *Seabiscuit*
- Discussion of the message of this film version: to overcome the odds, to survive through hardship and to keep struggling is the only way people should live (the message is much wider then the story of Seabiscuit and his friends life-story due to the devices used)
- Discussion of the devices:

EX: Black-and-white photos incorporated - provide for historical background of the story turning it into epic narrative, generalizing the story to the level of the whole nation. (Hero's life is shaped by those historical events and they are "products" of their time) What is time span (1910 - 1938)

Homework task - history studies: America in the beginning of the 20th century: industry, economics, and politics. Student should cover in the research all the aspects mentioned with the help of photos (EX: Great Depression). Detailed study of American Dream phenomenon.

Lesson Three:

Characterstudy: Students will trace features that make the movie characters typical American heroes not only with connection to "American dream", but also to the historical background of the period:

- "Red" Jack (the jockey) - a hard - luck guy, left by his bankrupt parents in the stables for the best fortune of using his gift as a horse-rider, educated as a hard-working (never got anything without work - mother's words about the horse: "he is already 16, he should earn it") and sophisticated person (fairy tales). His heritage - a pile of romantic books about struggle and beauty in life (EX: Moby Dick). From early age had to live on his own and was not cared for by anyone (social indifference to a "small" person) - symbolic detail - the way he eats. A loser, bent by circumstances and injustice that has already lost self-respect. The hero may be interpreted as a character that became a loser because of circumstance and lack of support.
- A millionaire that made a fortune from his gift of engineering and business. He spoke about future, but lost it after his son's death in a car accident and failure from the marriage. Symbolic detail - after he bought a house, he took all the horses away from the stables and used the space as a garage. After he got married to a new woman, and thus acquired future, he bought a horse and replaced his cars in the stables with this alive creature. Generous, he doesn't care about money, but about living an interesting life and giving second chance to people around (including his own wife). A patriot of his country. Knows that not everything may be fixed with a party, people need hope. Fights for the best, for this hope in his own heart and in hearts of people around (EX: Seabiscuit's success - was important to the horse and Jack (as a personal success of overcoming odds and inferiority complexes), to the coach (to remain sure of his own skills), to people from these States to gain hope and to have some fun - PR company along neighboring cities gives people chance to see the horse, to talk to the jockey, to laugh because their sizes are not matching, and to keep loving and supporting them as an embodiment of their own hope for the best, even if they themselves do not have proper "format" for that new life). He may not be broken by circumstances (already

had the greatest tragedy of his life) and supporting the others through hardship (Jacks and the others - “everybody needs to be given a second chance”). The character may be interpreted as a hero of the future - an embodiment of business success and right values.

- A cowboy coach - a person as if from the past of America - his profession (cowboy at the age of cars), his outlook (national vision of life - I fix it (the horse) because I can - every horse is good for something - you don't throw a whole life away just because you bend it up a little - it is still nice to look at), his ability to understand nature as well as his habit of telling only the truth are features of “romantic” pioneer hero.
- Seabiscuit - from the very beginning is shown as a human being (named HE but not IT) with tragic speaking eyes and bad temper, explained by his hard-life story where misunderstanding and indifference occupy leading position. It is said that after wrong approach to education he was taught to be a loser. Like Jack, he badly needed care and love (EX: Seabiscuit was alone for a long time and a lamb may be a company to calm him down, to learn being surrounded - symbolic change in his life). He is taught to be a horse again, i.e. to be himself.

Reasons of Seabiscuit's success: Students (in small groups) should figure out their own list of reasons that they consider to be important on the way to the horse's success. The below mentioned aspects are to be discussed with the whole class.

- **Team-work spirit: support** (“we thought we were going to fix the horse, but it had fixed us as well as we fixed each other” - students should find all those points where the heroes fix each other), **trust** (to turn the horse loose; to trust the horse to a cripple in horse races).
- **Aim** - not for money but for an idea
- **Hard work**

Final task - to write a number of rules that could be used as a guidance to success in life.

Creative work:

The trackside announcer as a character of the movie is quite prominent in American life. Students should describe his speaking manner in a short report about “What will play a bigger role in the future - a horse or a car?”

SEABISCUIT

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

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

Age: Adult (15+).

Level: Intermediate-Upper Intermediate.

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

Topic: THE AMERICAN DREAM

Step One. Pre-Viewing Activities. Building Vocabulary. Studying some background information.

Step Two. Screening SEABISCUIT. While-Viewing Activities.

Step Three. Post-Viewing Activities. General comprehension check. Additional language practice.

Step Four. Post-Viewing Activities. Introducing the main topic(s). Whole- group discussion.

Step Five. Post-Viewing Activities. Writing assignments.

Step Six. Keys.

STEP ONE

PRE-VIEWING ACTIVITIES

Task 1.

The movie Seabiscuit is based on a real story. Before watching the film visit the free encyclopedia site at <http://en.wikipedia.org/wiki/Seabiscuit> to find out more about the horse Seabiscuit.

Why do you think Seabiscuit and its story has become an American legend?

Task 2.

Before watching the movie, study the words and expressions below. Give a brief definition in English for each one. Illustrate the usage of the words and expressions with the sentences of your own:

- an assembly line
- a land of opportunity
- a man with drive and ambition
- a crackpot
- to obliterate sth

- **to turn bad luck into good**
- **to have the guts to do sth**

- **a speed horse, a racehorse**
- **a colt**
- **the biggest sensation on four legs**

- **the tack (for riding horses)**
- **a stable**
- **to breeze a horse**

- **a fierce competitor**
- **to be on the warpath**
- **to hanker for a little competition**
- **to break the track record**
- **consecutive victories**

- **to train the obstinacy out of sb**
- **to boost the confidence of sb**

- **to scratch**
- **to win, lose or draw**
- **high stakes**

- **the rock-bottom price**

- **a rags-to-riches story**

- **banged up**
- **to limp**
- **to go lame**
- **to be crippled for the rest of one's life**

- **That jockey was riding like he's got an anvil in his pocket.**

- **He fouled me!**

- **Hold your horses!**

- **That's not negotiable.**

Task 3.

Look at the picture of the horse. Match the names of the parts with the corresponding numbers. Translate the words into Russian.

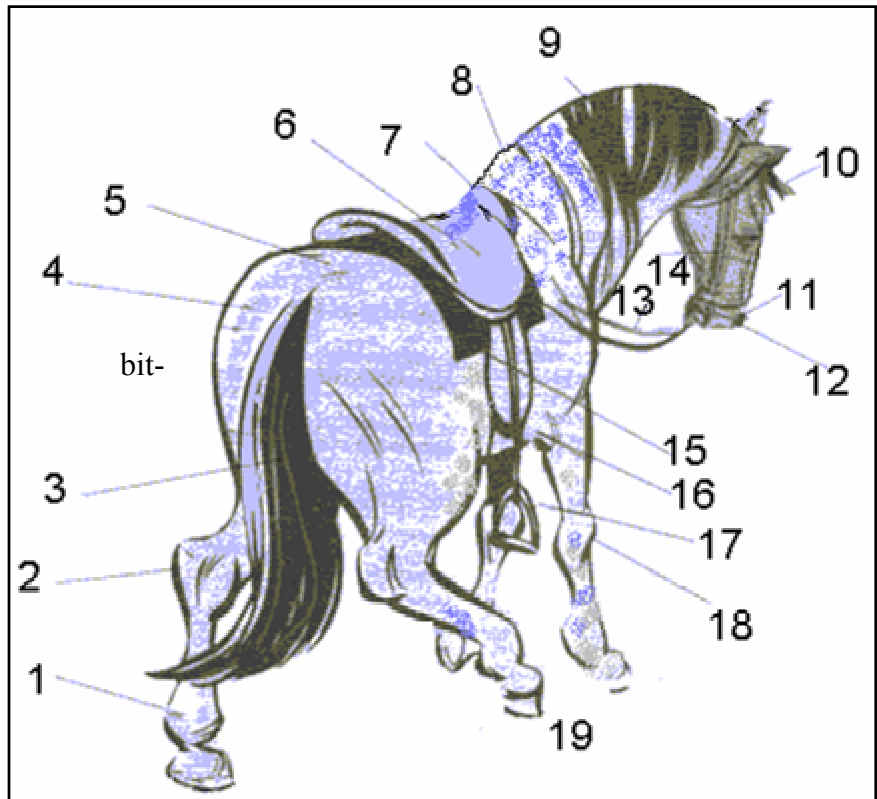
knee-
fetlock-
stirrup-
hock-

elbow-
tail-
flank-

hindquarters-
back-
reins-
saddle-

withers-
bridle-
mane-
forelock-
hoof-

muzzle-
pommel-



Task 4.

Horses have not only played an important part in human history but have also given a lot of expressions to the English language. Do you know what they mean?

- Pick the wrong horse
- Flog a dead horse
- Change horses in midstream
- From the horse's mouth
- Get on/off your high horse
- Eat like a horse
- You can take a horse to a water but you can't make him drink
- A willing horse
- Don't put the cart before the horse

- Don't look a dead horse in the mouth
- Trojan Horse

STEP TWO

SCREENING SEABISCUIT. WHILE-VIEWING ACTIVITIES.

Task 5.

Identify the speaker and scene of each of the following lines in Seabiscuit:

1. *You have a gift.*
2. *If you're gonna shoot him anyway, I'll save you the bullet.*
3. *Every horse is good for somethin'. You know, you don't throw a whole life away... just 'cause he's banged up a little.*
4. *Well, I just think this horse has a lot of heart. He may have been down, but he wasn't out. He may have lost a few, but he didn't let it get to him. We could all learn a lick or two from this little guy. Oh, and by the way, he doesn't know he's little.*
5. *Son? Son. What are you so mad at?*
6. *There's a phone next door. We'll call you. Every couple of weeks, we'll call you and tell you where we are.*
7. *Sometimes all somebody needs is a second chance.*
8. *Just 'cause we're littler doesn't mean we're scared.*
9. *I don't know what they're so worried about. I mean, look at us. Our horse is too small. Our jockey's too big. Our trainer is too old. Forgive me, Tom. And I'm too dumb to know the difference!*
10. *No, don't scratch.*
11. *They can get the Four Horsemen of the Apocalypse as far as I'm concerned. Won't make any difference. War Admiral is a superior horse with superior breeding.*
12. *I think it's better to break a man's leg than his heart.*
13. *You know, everybody thinks we found this broken-down horse and fixed him, but we didn't. He fixed us. Every one of us. And I guess, in a way, we kind of fixed each other too.*

STEP THREE

POST-VIEWING ACTIVITIES

Task 6.

Read this extract from a film review. Fill in the gaps with the missing words from the table below.

The movie generally follows the1.....of Laura Hillenbrand's book of the same name, which chronicles the story of the.....2.....Seabiscuit (one of the great sports success stories of depression-era America). Everyone loves an underdog, and this movie has a.....3.....of them. There's a businessman Charles Howard (Jeff Bridges), who made a4.....by selling cars in the Roaring.....5....., then lost his zest for life when his son died in an accident and his first wife left him. Tom Smith (Chris Cooper) is a horse trainer who believes in caring for, not killing,.....6.....animals. Most "reputable" racers view him as a fringe...7..... Red Pollard (Tobey Maguire) is a.....8.....boxer and too-tall jockey who has spent much of his life on the streets and bus-stop benches. And Seabiscuit has been a.....9..... to nearly everyone who has owned him. Despite a good.....10....., he has turned into a consistent loser. After re-marrying, Charles11.....his interest from cars to horses. Having little knowledge about animals, he hires Tom as his horse.....12..... Tom in turn discovers Seabiscuit. He likes the horse's.....13....., and thinks he can be a winner. Tom also brings Red on board, believing that he, like Seabiscuit, can be...14..... After re-training the animal to abandon his loser's mindset, Charles enters him in a race at Santa Anita Park. Soon, the.....15.....is winning races and setting records. At that point, Charles16.....his sights on a bigger target: he wants to race (and beat) War Admiral, a Triple Crown winner. After much wrangling, the one-on-one match finally takes...17....., in November 1938 at Pimlico (War Admiral's "home.....18.....").

Adapted from <http://movie-reviews.colossus.net/movies.html>

	A	B	C
1.	outline	summary	topic
2.	jockey	racing horse	foal
3.	quartet	couple	trio
4.	money	fortune	mistake
5.	Twenties	Thirties	Forties
6.	old	slow	lame
7.	madman	maniac	lunatic
8.	lucky	failed	successful
9.	disappointment	pain in the neck	chance
10.	breed	pedigree	opportunities
11.	gives	pays	turns
12.	trainee	whisperer	jockey
13.	spirit	appearance	appetite
14.	used	reclaimed	improved
15.	dog biscuit	underdog	hound
16.	sets	puts	lays
17.	part	place	a risk
18.	town	trek	track

Task 7.

The movie *Seabiscuit* is based on a true story. Read the biographies of Red Pollard and Tom Smith. Make notes on Red Pollard using these headings.

Full name.....

Born (Where? When?).....

Family.....
.....

Early career.....
.....

Travel.....

Interests.....

Talents and skills.....
.....

Personal Characteristics.....
.....

Professional Characteristics.....
.....

Achievements.....
.....
.....

Death.....

Make similar notes on Tom Smith.

John Pollard (1909-1981)

John Pollard was born in 1909 and raised in Edmonton, Alberta, in the western reaches of the Canadian wilderness. The second of seven children born to a bankrupt Irish brick manufacturer, Johnny -- as he was known to his family -- grew up in a boisterous home. He was passionate about athletics -- particularly boxing -- and so fond of literature and poetry that he was known to challenge his sister Edie over who was better at memorizing literary passages. But his greatest pleasure by far came from his horse, Forest Dawn. By the time he was in his early teens, he had decided that he wanted to be a jockey.

When he was fifteen, Pollard left home and went off to pursue his dream. He spent the next couple of years wandering around the country's lowliest racetracks, trying to talk his way into a saddle. He was tall for a jockey and though he managed to ride often enough, he never won a single race. Eventually, he began moonlighting as a boxer, using the ring name "Cougar." But most people knew him as "Red," a nickname he earned for his shock of flame-colored hair.

Horse racing is a seasonal sport, and Pollard was always on the move, traveling to Canada in the summer, California in the fall and spring, and then to Tijuana in the winter. He barely earned money enough to eat, and spent most nights sleeping in horse stalls, but according to his sister Edie, Pollard was "happy as heck."

In 1927 Pollard was sold -- young jockeys were considered property -- to a horseman named Freddie Johnson, who handed him over to his trainer, Russ McGirr. Although Red was still losing far more often than he won, McGirr discovered a rare talent in the boy that would help carry him into racing history. After years of riding the worst mounts on the worst tracks in the racing circuit, Pollard had come to understand troubled horses. He was kind to them, avoiding the whip, and his mounts often responded to his gentleness by running hard.

Despite that gift, however, Red continued to have only a middling career. Some of his failures were doubtless the result of an accident he had had sometime early in his career. While exercising a horse around a crowded track one morning, he had been hit in the head by something kicked up by another horse's hooves. The blow damaged the part of his brain that controlled vision, permanently blinding him in the right eye. So he couldn't tell how far ahead of his horses were. He couldn't tell how close he was cutting it. But he knew no fear. For the rest of his life, Pollard kept his blindness a secret, knowing that if track officials found out, they would never let him ride.

By the summer of 1936, twelve years of bad luck and failure had begun to take their toll. Like many Depression-era unfortunates, Pollard was broke and homeless. At the Detroit Fair Grounds Pollard bumped into Tom Smith, Seabiscuit's trainer. As it happened, Smith was looking for a jockey. When introduced to the temperamental, often unruly horse, Pollard offered a sugar cube. Seabiscuit touched the jockey's shoulder

Tom Smith (1879-1957)

Of all the people associated with Seabiscuit, one of the most mysterious was Tom Smith, Seabiscuit's trainer, a man who spoke little about his life past or present.

In his early years on the frontier, the Native Americans Smith dealt with called him "Lone Plainsman" and white settlers called him "Silent Tom." Those who bumped up against the man's persistent silence while he was working with Seabiscuit made up what they couldn't find out, writing that he had been a bank robber, or a rodeo star, or even a hero in the 19th-century Indian wars. The truth was probably less dramatic.

As a boy, he took part the last great western cattle drives. By the age of 13 he was an experienced horse breaker. Later, he hunted deer and mountain lions. For a time he was the foreman of a sheep ranch. In the prairies, he tamed countless mustangs for the British cavalry's use in their Boer War campaign. Later, the still-young man took a job as foreman at Colorado's Unaweep Cattle Range and stayed for 20 years. There he tamed horses, treated their injuries or illnesses, and took care of their daily needs.

When Unaweep was sold in 1921, Smith found work training horses to race. Again and again he took ordinary horses and made them winners. In his soul, he was as much a horse healer as a horse trainer. "Learn your horse," he said. "Each one is an individual, and once you penetrate his mind and heart, you can often work wonders with an otherwise intractable beast." Another time he said, "It's easy to talk to a horse if you understand his language. Horses stay the same from the day they are born until the day they die... They are only changed by the way people treat them."

In 1934 Smith found himself living out of a horse stall at Agua Caliente Race Track in northern Mexico, racing a horse named Oriley, who was providing him a meager income in the depths of the Depression. But Smith's luck was about to turn. He was sharing his horse stall with a man named Noble Threewit, who was training horses for George Giannini, a good friend of Charles Howard, the California auto magnate turned horse owner. Giannini, visiting his horses, saw how Oriley thrived under Smith's care and introduced the trainer to Charles Howard, who, acting on instinct, hired him.

In 1936 Howard sent Smith East to look for a horse that could make him a player, and in Massachusetts, Smith first set eyes on Seabiscuit. Two months later, the Howards saw Seabiscuit win a race. When they sent Smith to look over the horse, he gave what was, for the tight-lipped trainer, a virtual soliloquy. "Get me that horse," he told his boss. "He has real stuff in him. I can improve him. I'm positive." Smith healed the mental wounds caused by too much neglect and too many races. He had a large stall built to accommodate all of Seabiscuit's companions: a dog, a horse, and a monkey. He let the Thoroughbred, who was practically narcoleptic by horse standards, sleep as late as he wanted.

After Smith's success with Seabiscuit, he became a cult figure among horsemen. They wanted to know all his training tricks, including how he mixed liniments or shod horses. He told his peers that success did not lie in magic potions or secret techniques. "We have a great horse," he said. "That's all there is to it. And we tried to use common sense in training him and in racing him." Smith rarely

Krasnodar NGO Britannia-Kavkaz Seabiscuit

in a rare gesture of affection. As Smith saw it, Seabiscuit had chosen his jockey. It might have been the luckiest day of Pollard's life.

For a time, Pollard and Seabiscuit lit up the racing circuit, capturing win after win in races across the country. But the injuries that plagued Red throughout his career unseated him from the celebrated thoroughbred more than once. In February 1938, he was almost crushed to death in a horse pile-up at the San Carlos Handicap. It took months to recover. No sooner was he back in the saddle than an inexperienced horse spooked during a workout and crashed into a barn, nearly shearing off Pollard's leg below the knee. The broken leg wouldn't heal properly and would keep him from riding Seabiscuit in the famous one-on-one match-up against War Admiral on November 1, 1938.

While Pollard recuperated at Boston's Winthrop Hospital, wondering if he would ever race again, he fell in love with his private nurse, a refined Boston native named Agnes Conlon. The restless jockey and the prim, well-heeled nurse were an undeniably odd match, but they were also hopelessly in love. When Pollard asked Agnes to marry him, she defied her family's wishes and said "yes." They would have two children and live together for over forty years.

The highlight of Pollard's racing career came in 1940, when he rode Seabiscuit to victory in the race that had twice eluded the horse, the Santa Anita Handicap. Seabiscuit was retired almost immediately after the race, and Pollard soon did the same. But he couldn't stay away from the jockey's life for long. He soon returned to the racing circuit, and was twice hospitalized after terrible accidents -- he broke a hip in one spill and his back in another. After Seabiscuit, the jockey never had much success, falling back to the bush leagues of racing from which he had emerged.

Finally, in 1955, at the age of 46, Pollard hung up his silks and retired for good. For a time, he worked sorting mail at the track post office, and then as a valet, cleaning boots for another generation of riders. He died in 1981.

From

http://www.pbs.org/wgbh/amex/seabiscuit/mammalsevents/m_pollard.html

revealed that much to reporters. He regarded them as intrusive and treated them with disdain. When asked by a reporter to describe Seabiscuit, Smith retorted, "He's a horse." Reporters were not so fond of Smith either. After one of Smith's uncommunicative spells, reporter Jolly Roger sniped, "Some suspect that Tom may have removed his tongue."

Smith saw Seabiscuit through his best racing days and into retirement. He continued to work with Howard until the spring of 1943, when he had back surgery that required a long convalescence. Howard had to replace his talented trainer and the two parted on friendly terms. After his recovery, Smith went to the East Coast to work with Elizabeth Arden Graham, the cosmetics magnate and horse lover. She grew fond of her new trainer. "There's something about Tom Smith that gives you confidence," she said.

In 1945, at the age of 70, Smith received the only black mark on his career when one of his stable hands was caught spraying a decongestant into the nose of one of the stable's second-tier horses. New York racing laws forbade giving racehorses medications. Although the decision to use the spray was never tied to Smith, and the dose of the decongestant was deemed insignificant, he was banned from racing for a year, a controversial decision. After the ban was lifted, Graham rehired Smith and he repaid her loyalty by guiding her horse Jet Pilot to victory in the Kentucky Derby.

Smith worked with horses until a stroke debilitated him at age 78, and he was sent to live in a sanatorium. It was the first time in his life that he was separated from his beloved horses. When Tom Smith was buried on a cold day in 1957, few people turned out to honor the talented and quiet horseman.

From

http://www.pbs.org/wgbh/amex/seabiscuit/mammalsevents/m_smith.html

Is the real people's story similar to the one shown in the film?

STEP FOUR

POST-VIEWING ACTIVITIES

WHOLE-GROUP DISCUSSION

1. What are the topics presented in the film? Work with a partner to make a list. Share your ideas with the whole group.

(Possible topics: Life during the Great Depression, National heroes, National sports, Gambling, Teamwork and individualism, American Dream, etc.)

2. The movie reflects on a period of time in America when the Great Depression hit the country. What are the differences and similarities between life in US now and during Seabiscuit's time?

3. What were the values and beliefs the main characters in the movie had? Give the examples from the film to support your ideas.

4. What is the role of teamwork in gaining success? Prove that behind Seabiscuit there was a great team. What are the other factors that help the loser to become the winner?

5. Why is the image of an underdog winning through individual work and often against many difficulties so admired by many Americans? Choose one famous American who you think suits this criterion. Don't give the person's name. Ask the class to guess who it is by asking "yes/no" questions about the person. Tell the group why you admire the person of your choice.

6. What is the American Dream? Could you explain the term in your own words? Is there the Russian Dream? What is it?

STEP FIVE

POST-VIEWING ACTIVITIES

Write a composition (200 words) on one of the following topics:

1. The life of achievement (The person in the history of America or Russia I admire the most).
2. "Sometimes all somebody needs is a second chance." What do you think about it?
3. Is the American Dream open to all?

STEP SIX

KEYS

Task 3.

1)fetlock; 2)hock; 3)tail; 4)hindquarters;5)back;6)saddle;7)pommel;8)withers;9)mane;!0)forelock; 11)muzzle; 12)bit;13)reins;14)bridle;15)flank;16)elbow;17)stirrup;18)knee;19)hoof.

Task 4.

- **Pick the wrong horse-** to choose the wrong thing or person for a particular purpose.
- **Flog a dead horse-** to waste time on something you know is not going to happen.
- **Change horses in midstream-** to change your mind about something in the middle of doing it.
- **From the horse's mouth-** the information from the horse's mouth comes from someone who is directly involved.
- **Get on/off your high horse-** to behave/stop behaving as if you know more or are better than anyone else.
- **I could eat like a horse-**I was very hungry.
- **You can take a horse to a water but you can't make him drink-**you can try to help someone do something but they may still choose not to do it.
- **A willing horse-** a willing worker.
- **Don't put the cart before the horse** –think first and then act.
- **Don't look a gift horse in the mouth-**don't criticize the presents received.
- **Trojan Horse-** someone or something that seems good or helpful to a person or organization but whose real purpose is to harm or destroy them.

Task 5.

1. Red's father to his son.
2. Tom Smith saving the lame horse.
3. Tom to Charles (during their first meeting). Tom to Charles (discovering Red's being blind in one eye).
4. Charles Howard to the reporters after Seabiscuit's triumph.
5. Charles Howard to Red after his unsuccessful performance.
6. Red's father to his son before leaving.
7. Charles Howard to the admiring public.
8. Charles Howard's radio interview.
9. Charles Howard to Seabiscuit's fans before the race with War Admiral.
10. Wounded Red to Charles and Tom before the competition.
11. War Admiral's owner's reaction to the fact that Red will be replaced.
12. The Iceman to Charles Howard.
13. Red's final words.

Task 6.

The movie generally follows the **outline** of Laura Hillenbrand's book of the same name, which chronicles the story of the **rac**ing horse Seabiscuit (one of the great sports success stories of depression-era America). Everyone loves an underdog, and this movie has a **quartet** of them. There's a businessman Charles Howard (Jeff Bridges), who made a **fortune** by selling cars in the Roaring **Twenties**, then lost his zest for life when his son died in an accident and his first wife left him. Tom Smith (Chris Cooper) is a horse trainer who believes in caring for, not killing, **lame** animals. Most "reputable" racers view him as a fringe **lunatic**. Red Pollard (Tobey Maguire) is a **failed** boxer and too-tall jockey who has spent much of his life on the streets and bus-stop benches. And Seabiscuit has been a **disappointment** to nearly everyone who has owned him. Despite a good **pedigree**, he has turned into a consistent loser.

After re-marrying, Charles **turns** his interest from cars to horses. Having little knowledge about animals, he hires Tom as his horse **whisperer**. Tom in turn discovers Seabiscuit. He likes the horse's **spirit**, and thinks he can be a winner. Tom also brings Red on board, believing that he, like Seabiscuit, can be **reclaimed**. After re-training the animal to abandon his loser's mindset, Charles enters him in a race at Santa Anita Park. Soon, the **underdog** is winning races and setting records. At that point, Charles **sets** his sights on a bigger target: he wants to race (and beat) War Admiral, a Triple Crown winner. After much wrangling, the one-on-one match finally takes **place**, in November 1938 at Pimlico (War Admiral's "home **track**").)

SEABISCUIT

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

Level: upper-intermediate to advanced

Activities: before you watch
while you watch
after you watch

Time: 6 hours

BEFORE YOU WATCH

- **What was going on in the 1930s in the United States? How different was that life from life in the United States of today? A piece of information given below may be of help:**

During the economic boom of the "Roaring Twenties," the traditional values of rural America were challenged by the Jazz Age, symbolized by women smoking, drinking, and wearing short skirts. The average American was busy buying automobiles and household appliances, and speculating in the stock market, where big money could be made. Those appliances were bought on credit, however. The imbalance between the rich and the poor, combined with production of more and more goods and rising personal debt, could not be sustained. On Black Tuesday, October 29, 1929, the stock market crashed, triggering the Great Depression, the worst economic collapse in the history of the modern industrial world. It spread from the United States to the rest of the world, lasting from the end of 1929 until the early 1940s. With banks failing and businesses closing, more than 15 million Americans (one-quarter of the workforce) became unemployed. Men were harder hit psychologically than women were. Since men were expected to provide for their families, it was humiliating to have to ask for assistance. Although some argued that women should not be given jobs when many men were unemployed, the percentage of women working increased slightly during the Depression.

abridged from PBS.org

- **What is gambling? What kinds of gambling are legal/ illegal in your country / state? Why does this phenomenon exist? Discuss its impact on people's life.**
- **Read about racing in the Depression and say why it was so popular.**

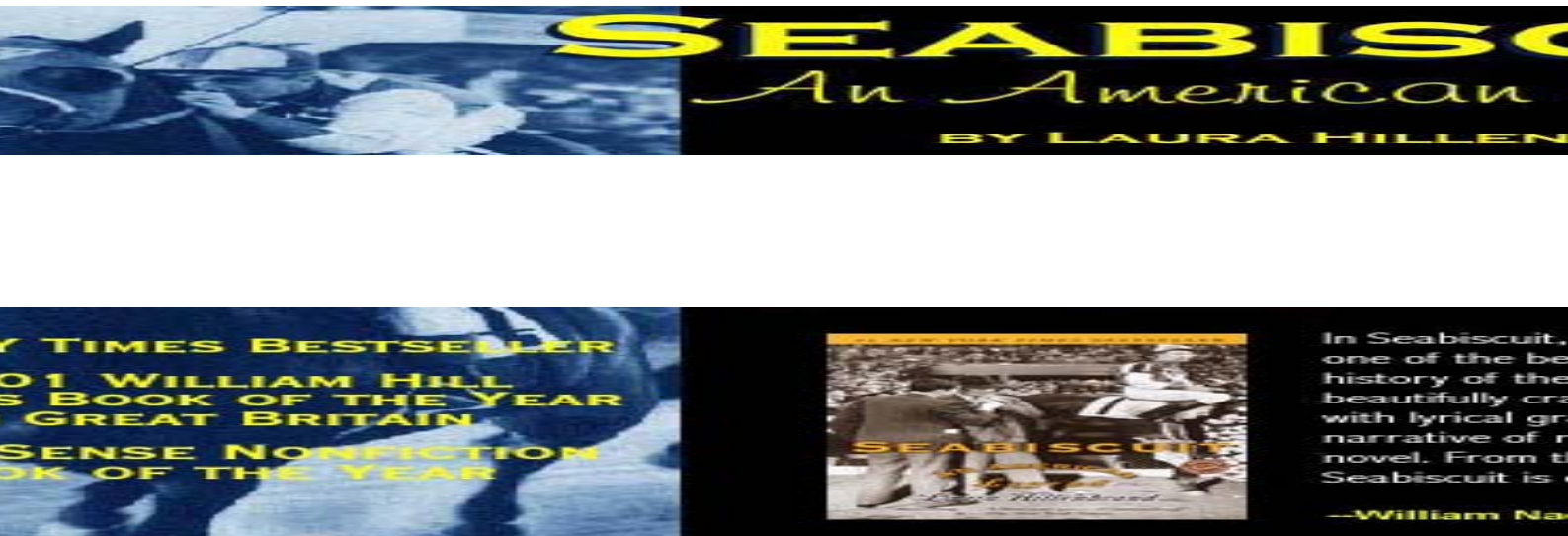
By the time the Great Depression descended on the nation like a bitter cold front, horse racing in the United States was already in a deep freeze. It had gone cold during the first decade of the twentieth century, after a series of race-fixing scandals triggered a wave of legislation making betting illegal. In the 1930s impoverished state governments, in search of ways to increase revenues, returned to the potential honey pot of horse racing. In 1933 California legalized betting on horses and the sport found a home north of the Mexican border again. Near Los Angeles, investors spent about \$3 million on the state-of-the-art Santa Anita Park, which thrilled horse owners and racing fans everywhere by offering a \$100,000 winner-take-all prize in its signature annual event, the Santa Anita Handicap. The horses' power and beauty and the excitement of racing undoubtedly attracted many to the grandstands. Another draw, though, was the possibility of pay day that promised relief from the tight clamp of poverty for a week, a month, or, if a long shot finished first in the big one, even a lifetime. "The opportunities for gambling in the 1930s were very limited," says Gene Smith, the author of many books on racing. "There were no state lotteries.

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Football was a very minor sport. Professional basketball was a very minor sport. You wanted to bet on a prize fight, you had to go find a bookie or something. There were casinos in Nevada, but how many people go to Nevada? Hence the only place you could really bet was at a racetrack."

(abridged from PBS.org)

Introduction to the film



"Seabiscuit offers insights into American history topics including the Great Depression, sports, folk heroes, the rise of radio and creation of a national media audience, American success stories, regional rivalries, the rise of the automobile and decline of the horse, and the legalization of gambling".

"There is something quintessentially American about everyone in this story," says Laura Hillenbrand, author of the best-selling Seabiscuit. "[It's about] the triumph over hardship - that's the journey toward the American dream".

"On New Year's Eve 1938, columnist Walter Winchell published his annual list of the year's top ten newsmakers. Franklin Delano Roosevelt was among those mentioned. So was British Prime Minister Neville Chamberlain and Nazi leader Adolf Hitler. The tenth spot, however, went to a horse".

PBS.org

- **What are the abovementioned public figures famous for? Suggest an explanation for a horse to appear in the same list.**

Vocabulary Focus

- **Before you watch the film, check that you know the meaning of the following words:**

Jockey, racetrack, thoroughbred, colt, horse shoe, saddle, early foot, overlay, underlay, silks, horse racing, to increase race revenues, betting on horses, prizefighter, rags-to-riches, entrepreneur, stock market crash, horse trainer, dragged by horse, wild west show, starter bell, workout, photo finish, handicap.

WHILE YOU WATCH

Comprehension check

- **While watching, take notes to fill in the table:**

\$5	
5 a.m	
1200 pounds	
2000 kegs	
60,000	
\$ 100,000	
11.01.1938	
10.29.1929	

- **What kind of regimen did the trainer devise for Seabiscuit's specific problems?**
- **Comment on the following memorable quotes:**

George Woolf: Wanta know what I think?

Charles Howard: Of course.

George Woolf: I think it's better to break a man's leg than his heart.

Reporter: Awful lotta hoopla for such a little horse.

Red Pollard: Though he be but little, he is fierce.

Reporter: What's that?

Red Pollard: That's Shakespeare, boys, Shakespeare.

Sam: You sure that leg'll hold you?

Red Pollard: He's a 1200 pound horse, Sam. I'm an afterthought.

Sam: No, I meant your leg.

Tom Smith: You don't throw away a whole life just 'cause he's banged up a little.

Marcela Howard: Well he is fast.

Tom Smith: [*looking down at the ground*] Yeah... in every direction.

Charles Howard: The horse is too small, the jockey too big, the trainer too old, and I'm too dumb to know the difference.

Red Pollard: Brick by brick my citizens. Brick by brick.

Tick Tock McGlaughlin: \$100,000? Makes me wanna walk on all fours and put a saddle on my back.

Red Pollard: It's just a lot of food.

Charles Howard: I'd rather have you strong than thin.

Tick Tock McGlaughlin: One comeback I can take, but two? Who's next? Lazarus?

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Red Pollard: [narrating] You know, everybody thinks we found this broken down horse and fixed him, but we didn't. He fixed us. Every one of us. And I guess in a way we kinda fixed each other too.

Narrator: There was a limp in his walk, a wheezing when he breathed. Smith didn't pay attention to that. He was looking the horse in the eye.

George Woolf: [during the Match race, on the final stretch to War Admiral's jockey] So long, Charlie!

Quit! The horse is sleeping!

...[the race starts here and the finish is the future...]

...new definition of home ...

(abridged from IMDB.com)

AFTER YOU WATCH

- Mark the places on the map of the United States that in your opinion were the most important in Seabiscuit's career. Discuss your choices with the groupmates. The map can be found in the Supplement.

Historic Reference

- 1903:** Charles Howard, who will later own Seabiscuit, arrives in San Francisco, California, with 21 cents to his name.
- 1905:** Howard manages to convince Detroit automobile manufacturer Will Durant to let him open a California Buick dealership. Howard starts with three cars.
- 1910** May 31: George Woolf, who will ride Seabiscuit in the great match race with War Admiral, is born.
November 1: Red Pollard, Seabiscuit's jockey, is born.
- 1919** After World War I, horse racing booms. Tracks are now free from the problems of wartime rationing and limited transportation. Increased use of the pari-mutuel system is slowly helping to make betting on horses legal again. More racetracks open.
- 1926** May 8: Charles Howard, now wealthy from selling automobiles, and his wife Fannie Mae lose their son Frankie in a car crash.
- 1928** October 29: the Great Depression begins.
- 1934** May 23: Seabiscuit is born. Tom Smith seeks work at Agua Caliente in Tijuana, Mexico. There he meets Charles Howard, who hires him as his horse trainer.
- 1935** June 11: Two-year-old Seabiscuit loses his seventeenth consecutive race. Though he is racing in poor company, he has yet to win a single race.
- 1936** June 29: Tom Smith and Seabiscuit meet at Suffolk Downs outside Boston, Massachusetts.
August 3: Charles and Marcela Howard see Seabiscuit win a race at Saratoga. Tom Smith looks the horse over and tells Howard to buy Seabiscuit.
August 16: Red Pollard, traveling around looking for work as a jockey, walks into the Detroit Race Track, where he meets Tom Smith and Seabiscuit.
September 7: Seabiscuit achieves his first big win in the Governor's Handicap, winning over half his purchase price. It is the fiftieth race of his career, and the first in which he displays a new-found inclination for racing.
October 24: Long-shot Seabiscuit wins the Scarsdale Handicap, a mid-level stakes race. The fierce contest is won by mere inches, in a photo finish.
- 1937** February 27: In his first try at the Santa Anita Handicap, Seabiscuit loses to Rosemont by a nose, in a photo finish.
March 6: Seabiscuit draws a crowd of 45,000 excited fans and wins the San Juan Capistrano Handicap by seven lengths, smashing the track record.
June 26: Seabiscuit runs in the Brooklyn Handicap, beating rival Rosemont and local horse Aneroid. Eastern writers who had previously called him "Glorified Plater" are now reluctantly quieted.
December 7: Following a near-collision with another horse and rider at Tanforan Race Track in California, Pollard is suspended from racing at Tanforan for the remainder of 1937. In the wake of the devastating suspension, War Admiral is named horse of the year by Turf and Sport Digest.

1938 April 13: Howard and War Admiral's owner, Samuel Riddle, agree on terms for a match race between Seabiscuit and War Admiral. The race is set for May 30 at Belmont, War Admiral's home track. Howard lures Riddle into the agreement with favorable conditions for War Admiral and a \$100,000 purse.

June 23: Pollard agrees to work a friend's colt, Modern Youth. The horse, spooked, leaves the track at breakneck speed and crashes into a barn. Pollard's leg is crushed.

October 5: The rescheduled match between Seabiscuit and War Admiral is announced for November 1. The horses will meet at Pimlico in Maryland.

November 1: The long-anticipated match race is run. With 40 million listeners tuned in across the country, Seabiscuit beats War Admiral by four lengths in just over a minute fifty-six for the mile and three-sixteenths, a new Pimlico track record.

1939 February 14: Seabiscuit injures his suspensory ligament in a prep race for Santa Anita. Summer: Pollard and Seabiscuit recover from their injuries together.

March 2: Seabiscuit wins in his third try at the \$100,000 Santa Anita Handicap. He clocks the fastest mile-and-a quarter in Santa Anita's history, the second fastest ever run in America. The most people ever to attend an American horse race -75,000 - watch as Pollard leads Seabiscuit from behind to victory.

April 10: Seabiscuit retires to Charles Howard's Ridgewood Ranch.

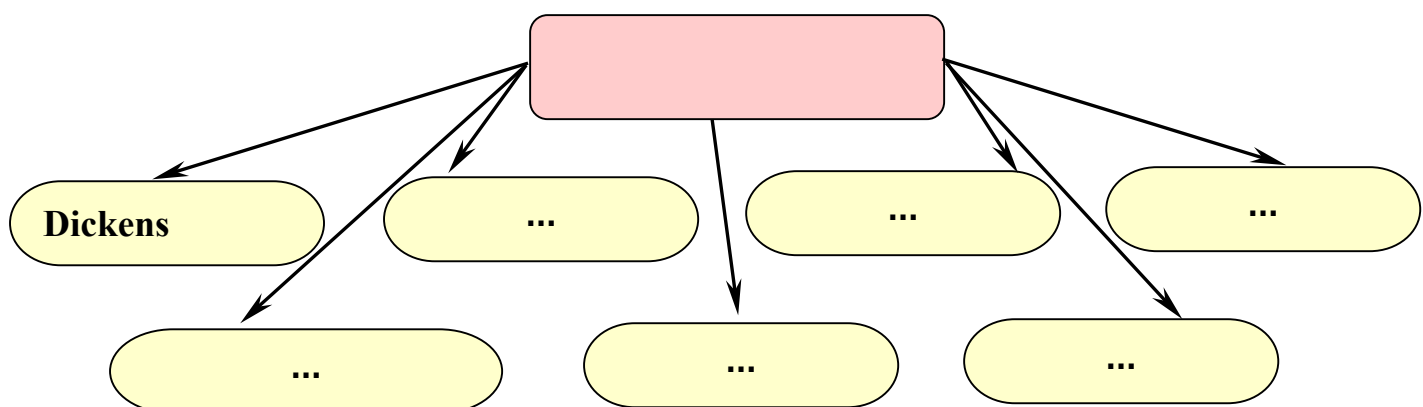
(abridged from PBS.org)

Points for Consideration

- **Give character sketches of the main personages. Compare their individual prospects for success. You may use the following characterizing words:** *Dung-colored, boxy, stumpy, ungainly gait, taciturn, beat-up, failing, crude-looking, low-slung, ex-bicycle repairman, automotive magnate, lame, flame-colored, etc.*
- **What psychological problems are revealed in this film?**

Discuss the message of the film.

- **What books do you think were in Red Pollard's sack? What does your "sack" contain? What books of world literature would you recommend to become educated ladies and gentlemen?**



Creative Activity

- ❖ As the film notes, Seabiscuit's fans compared him to a hero in one of the books of Horatio Alger. A number of celebrated people emerged from a humble background and/or overcame significant hurdles to achieve success. Why is this image of a person succeeding through individual effort and often against great odds so appealing? Choose one figure, living or dead, who in your view fits this description, and write an essay explaining what you admire about him or her. See example in the Supplement.

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- ❖ The fact that Seabiscuit's races were broadcast live on radio made them exciting, memorable events for millions of Americans. What major public events do you recall hearing about or watching on television as they were happening? Select one and write a description of your experience of the event. (You may choose a sporting event, a political event such as an election, a natural disaster, or some other public event.) Describe where you were and what you were doing when the event took place, whether the event was a surprise or something you had planned to "attend" by television or some other medium, and your reaction while the event unfolded; also state whether the memory is happy, painful, etc. To help your audience see the event through your eyes, be as specific as possible in your description. When you are done, read your account to the class.

- ❖ Read about Seabiscuit-itis in the Supplement. The marketing of athletes has expanded enormously in the decades since Seabiscuit. Find as many examples as you can - from television, newspapers, magazines, retail stores, Web sites, and other sources - of celebrity endorsements of consumer products or other items or organizations. Do not restrict yourself to athletes from one particular sport or of one particular gender or nationality. Assemble your examples in a poster, scrapbook, or other form and present them to the class.

(abridged from PBS.org)

SUPPLEMENT

Millionaires' Secrets - Richard Branson

Richard Branson, seemingly in permanent mid-life crisis, is one of the country's richest men, worth at least £1 billion, although his fortune is difficult to quantify. The latest Sunday Times Rich List valued him at £1 bn, but admitted it was only guesswork given the sheer number of companies under the Virgin label.

Branson's business career began in 1968, when he was still at Stowe School, with a magazine, Student. He then built up the Virgin Music Group, from 1969 onwards, issuing records, CDs, and cassettes, publishing music, and selling these and other goods in Virgin stores around the world. His big break came five years later when he signed the then unknown Mike Oldfield to his label. Big names like the Rolling Stones and the Sex Pistols followed. From Pistols to planes, from islands to safari parks, from railways to mobiles, Branson has had a finger in many pies – currently around 250 of them in fact.

He's been a millionaire for around 30 years, but tales of his, shall we say, thriftiness are legendary. If he takes you out to dinner, don't expect him to pay. By his own admission he never carries money around and is forced to borrow cash from his friends. He's frugal by nature and claimed in an interview published in the Observer that any luxury he allows himself must also pay its way, and so his island, Necker, is available to rent if you have a few spare grand.

Not exactly a conventional businessman – he has posed naked for his autobiography, dressed as a bride, a pirate, a Zulu warrior, and held Ivana Trump upside down at a party – Branson reputedly has only recently learnt the difference between gross and net profit, proving that you don't have to be a financial guru to be a business genius.

The secret of his success? Well, from his history, it seems that the old virtues of hard work and being careful with your cash have worked for Branson. Plus that key first break of course.

Seabiscuit-itis

In the late 1930s, as the Depression hovered persistently over the nation, Americans turned to one newsmaker with joyous devotion. His name was Seabiscuit. One sportswriter called the nation's addiction "Seabiscuit-itis."

Behind Howard and the press came marketers who knew there was a buck to be made on the back of such a popular racehorse. Railroads advertised "Seabiscuit Limited" trains to take fans to his races. People carried their betting money in Seabiscuit wallets, and those who had a little extra money in those wallets could splurge at Fifth Avenue shops to buy fancy Seabiscuit hats. Race fans could play any of nine commercially-marketed games that bore the horse's name. There were Seabiscuit toys and Seabiscuit wastebaskets. His image was used to promote dry cleaning services, hotels and a pinball game.

Americans developed extreme cases of Seabiscuit-itis in the months prior to his 1938 matchup against the Eastern-bred champion War Admiral. But excitement mounted even higher in late 1939 when Howard announced that the horse, in a comeback from a bad injury, would race for the \$100,000 winner-take-all prize that had previously eluded him at the Santa Anita Handicap.

In a country with about half the population of today, 78,000 fans, about the size of a current Super Bowl crowd, came to watch the star horse's last race. As if to prove to all that the hype was not a commercial exaggeration, Seabiscuit clocked the fastest mile-and-a-quarter in Santa Anita's history, which was the second-fastest time ever run for that distance on an American track. It's considered one of the greatest comebacks in the history of American sports. "Oh," wrote columnist Jolly Roger, "that I have lived to see this day."

(abridged from PBS.org)



SEABISCUIT

Author: Dina Litvina,
Moscow State University

Target audience: Students taking journalism and interested in sport commentating, students taking American studies courses

Level of English: upper-intermediate +

Topic: The play-by-play announcing and color commentary of sport events

Goals:

- learn the difference between a play-by-play announcer and a color commentator;
- learn the style and linguistic devices used by sport announcers;
- enrich students' vocabulary with American English idiomatic expressions.

Part of the film in focus: Tick-Tock McLaughlin's announcements

Activities: Discussion

Screening Seabiscuit

Internet research

Vocabulary exercises

Role-play

Writing a comparative essay

Timeline: 2 periods of in-class activity a week apart

Homework for lesson #1:

1) Using the [Hot List](#) provided by the teacher and any other material you may wish to use, find answers to the following questions:

- **What is the difference between color commentator and play-by-play announcer?**

What does it mean “to call the game”?

What are the skills required for each profession?

What are the duties of play-by-play announcer and color commentator?

What is the difference in play-by-play announcing in radio and TV broadcasts?

Lesson #1

A. Pre-watching activities:

1) Introduction: instructor summarizes the plot of the movie.

2) Discussion in small groups:

Students discuss the information they found at home in groups of 3 or 4. Each group chooses a leader who is to make a short presentation about their finding in front of the class.

3) Vocabulary

Have the students do exercises from their [worksheet](#). Help them with the words they don't know.

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B. Watching Tick-Tock McLaughlin's announcements.

C. After watching

Discussion:

- 1) In the movie, Tick-Tock serves as both play-by-play announcer (episode 2 and episode 9) and color commentator (all the other episodes). Which role does he manage better? Does he break any rules suggested by the authors of the articles you have read?
- 2)
- 3) Distribute the [scripts](#) of the twelve episodes featuring McLaughlin's announcements. Discuss the language used in the announcements. Have the students underline stylistic devices McGlaughlin uses to make his commentary more colorful (similes, metaphors, allusions, irony, idioms, pun, and alliteration).

Homework for lesson #2:

- 1) Find a partner.
- 2) Choose and tape a sport event broadcast on TV.
- 3) Call the even with your partner – one takes the role of a play-by-play announcer, the other takes the role of a color commentator.
- 4) Be prepared to act your roles in front of the class.

Provide the students with the necessary vocabulary depending on the sport they choose. Here is an example for a [vocabulary list](#) for soccer, golf, tennis (taken from McMillan Dictionary for Advanced learners of English).

Lesson #2

A. Role Play - students call the game

- 1) Distribute [evaluating sheets](#)
- 2) Students call the game they've selected in pairs. Other students listen and make comments on how successful the performance of each group is on their evaluating sheets, then give a grade to each student and both students as a team.
- 3) Instructor collects the sheets and while the students are completing their written assignment determines which pair has the highest score.

B. Writing Activity: Ask the students to write a short comparative essay. The students can compare:

- 1) Work of play-by-play announcer vs. work of color commentator
- 2) TV broadcast of a sporting event vs. radio broadcast of a sporting event

If the students are not familiar with the format of comparative essay explain to them how to write a comparative essay in class and ask them to write an essay as homework.

Episode 1

As long as we're talking' long shots, I got a real doozy for you, folks. We got a horse that's going off at 70-to-1, and that's a short price, my friends. This horse couldn't win a church raffle, let alone a \$2,000 allowance. Yeah, talk about a jump in class. This is the skunk of the garden party. Yes, he's the surprise in the punch bowl. As a matter of fact, I'll lay even money that this nag, Seabiscuit, couldn't even finish six furlongs. This is Tick-Tock McLaughlin live at Clicker's Corner.

Episode 2

Starter's poised. The flag is up. And there they go. Pirate's Gold breaks first, followed by Geronimo on the outside. Silver Treasure is third, followed by Seabiscuit. They're coming by the five-furlong pole. It's Pirate's Gold, Geronimo, Hill's Army and Agua Dulcet. ...opening up a 3...a 4-length lead...The two horses are flying

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down...Here comes the cavalry charge.! It's Silver Treasure on the inside. Silver Treasure on the inside. Silver Treasure and Pirate's Gold. And at the wire it's Silver Treasure.

Episode 3

"Just the horse to get us there." You certainly made a believer out of me, Mr. Howard. It's time for this old tout to eat some crow. Four and 20 blackbirds, to be exact, all baked up in some humble pie, and I'll take mine la mode. And one more thing, Mr. Howard. I just wanna say...

- Thanks for the champagne.
- Don't mention it.
- Did you see the infield?
- No, not yet.
- Take a look.
- Your little horse is selling' out the cheap seats.

Episode 4

That makes six consecutive victories for this little colt from nowhere, one shy of the record. Why, he may be the biggest sensation on four legs since Hope and Crosby.

Yes, it's standing room only every time this pint-size pony slips on a saddle, and if you can't afford the quarter, a comfy tree limb will catch you a glimpse. So what is the secret of this rags-to-riches story?

- I have it on good authority they feed Seabiscuit...two pints of ice-cold beer before every race.

Reporting from trackside in an equine exclusive, this is Tick-Tock McGlaughlin, Movie tone News.

Episode 5

- Look, he's obviously the best horse in the East.

- We're obviously the best horse in the West. The country deserves to see which horse is better.

- Yo-Ho-Ho! You may not be able to see it, folks, but the gauntlet just landed on my desk. Are we talking about a match race?

- Whatever Mr. Riddle wants. Match race, stakes race, potato sack race. Just 'cause we're littler doesn't mean we're scared.

- Right you are, and in the heartland of America, every little guy knows exactly what you mean. You hear that, Mr. Riddle? You have an appointment with destiny, a date with...

- Destiny.

- Destiny. Yes, exactly. So destiny, and his name is Seabiscuit. Whoa, whoa, whoa, whoa.

Episode 6

Hold your horses! Hold your horses! Just when you thought you'd seen it all, Doc Strub has raided the cookie jar. He has smashed the piggy bank and sold the family silver. \$100,000 for one horse race? Makes me want to throw a saddle on my back. Will the Biscuit be the favorite? Not likely, folks. We're about to be invaded. We're talking Derby winners, Preakness winners, Belmont winners. Hold on, hold on. I guess that's all one horse. But at 100,000 bucks, how can the Admiral not want to dock his ship...in this friendly port? This is Tick-Tock McGlaughlin live from Clicker's Corner.

Episode 7

Ladies and gentlemen, I am staring at a swarm of humanity, a sea of hungry faces demanding the match of a lifetime. They have come here tonight in the cold, in the wind, In the chill of a late October night. Let me make my way over to one of them so you can hear it for yourself.

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- Excuse me. Excuse me. I'm sorry. Excuse me. Ma'am, ma'am, if I may. What brings you out here tonight with your three small children, clamoring for a view of this little horse?
 - Because we want to see a match race!
- I said, don't you think...Mr. Riddle owes this country a... Match race! Match! Match race!

Episode 8

The Iceman cometh! What a pinch hitter. Why, it's like getting Babe Ruth off the bench. Nerves of steel, ice water in his veins. Why, George Woolf is...

- Irrelevant. They can get the Four Horsemen of the Apocalypse as far as I'm concerned. Won't make any difference. War Admiral is a superior horse with superior breeding. Doesn't matter who the passenger is.

Episode 9

The two jockeys have acknowledged each other. It's a quick hello, like boxers touching gloves.

- Come on, George. This is no time for small talk.

Both the horses are now on the main track, and you can hear the roar from the crowd. There he is! It's Seabiscuit by a nose, now by a head. He's leading War Admiral, pressing on him a neck behind. They fly toward the clubhouse turn. Who will be into it first? It's Seabiscuit, and he was there first and driving for the backstretch! Now, coming into the backstretch, it's Seabiscuit. Going down the backstretch.

- Now, back him off, son. Back him off. Back him off.

- Come on back, George. Come on, come on, come on.

Now on the backstretch, Seabiscuit still with the lead.

- Come on, Georgie. Don't fool around.

- I sure hope you're right, Red. Here we go. Easy, Pops. Goddamn it, Johnny.

It's now War Admiral!! It's War Admiral!! It's Seabiscuit and War Admiral, neck and neck as they go down the backstretch.!

- Close, Pops. Easy, Pops. That's it. Whoop.

It's Seabiscuit. Now War Admiral.! Now Seabiscuit.! Now War Admiral.!

- Not going now, Pops.

- Do it. Do it now. Come on, George! Turn him loose. Turn him loose. Do it now, George!

- So long, Charley! Hyah!

- Turn him loose!

Here comes Seabiscuit! It's Seabiscuit going away.!

- Congratulations.

- Amazing.

- Congratulations.

- Thank you.

- Iceman, you did it. How does it feel?

- Well, I just wish my good friend Red Pollard was up here today instead of me.

- He will be.

This concludes our radio broadcast of the race of the century.

Episode 10

All hail the conquering hero. Yes, folks, he's back. The little engine that could. No more match races for this little pony because, quite frankly, they're all outta matches.

Who's he gonna race? Pegasus? I pity these other horses. Heh.

Episode 11

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Stop the presses! Stop the presses! This isn't a scoop, folks. This is three scoops with hot fudge and a cherry on top. And throw in some nuts, 'cause this little horse drives me crazy! Guess who may be working six furlongs next Friday. Guess who may be shooting for the Big 'Cap. Oh, my! Saints alive! You guessed it. Man, oh, man! Did you ever guess it!

Episode 12

Jumpin' Jehoshaphat, I could handle one comeback, but this is ridiculous. Who's next... Lazarus? Oh, the heroism, the madness, the excitement. The largest crowd ever to see a race at Santa Anita! Fifty-five thousand in the stands, 20,000 in the infield, and it's only 12:00!

Sportcasting Hot List

1) Calling the Game

http://www.geocities.com/jleahy142002/calling_the_game.htm

An article written by a professional sports broadcaster John R. Leahy. The article discusses in details the DOs and DON'Ts of the profession of play-by-play announcer and color commentator.

2) <http://www.uis.edu/financialaid/StudentEmployment/athlcs.htm>

The official site of the University of Illinois. Provides job offers for play-by-play announcer and color commentator with descriptions of qualifications and duties for each position.

3) Who lived up to the standards of the viewers' Bill of Rights?

<http://www.fullcourt.com/columns/broadcasters11205c.html>

An article by *Mark Lewis* from the women's basketball journal "Columns at full court". Discusses good and poor performances of play-by-play announcers and color commentators calling women's basketball games.

4) <http://www.columbiaschoolbroadcas.com/sports4.htm>

Detailed description of the radio play-by-play sportscasting course offered by Columbia school of broadcasting. It gives you an idea of what a qualified play-by-play announcer needs to know.

5) The Care and Feeding of High School Sports Announcers

<http://www.nb.net/~schaefer/announcing.htm>

The article discusses in detail what high school sport announcers should and shouldn't do when calling the game.

6) Audio description vs. play-by-play commentary on live TV

<http://www.joeclark.org/livead.html>

The article is concerned with the difference between audio description and play-by-play commentary on live TV. You can also find definitions of the terms you might need for in-class discussion.

7) William H. Macy Talks about "Seabiscuit"

<http://movies.about.com/library/weekly/aa072303c.htm>

An interview with William H. Macy who played the role of Tick Tock McGlaughlin in "Seabiscuit".

Evaluation Sheet

Please fill in the evaluation sheet for each pair of students you will hear. Tick/check off the points which are present in play-by-play announcer's and color commentator's performances. When the presentation is finished

look at the points you ticked and the notes you've made and give a grade to play-by-play announcer, color commentator and both as a pair.

Names of the students	Play-by-play announcer	Color commentator	Notes	Final score
	<ul style="list-style-type: none"> • Communicates the important events of the game • Doesn't overuse sport clichés • Interprets events and comments things not pick-up by the camera • Does not guess information • Repeats scores at frequent intervals • Gives statistics and records • Does not use meaningless catch phrases 	<ul style="list-style-type: none"> • Does not repeat what the play-by-play announcer says • Is precise in their commentary • Doesn't overdramatize • Does not interrupt play-by-play announcer when the game is in progress • Uses stylistic devices to make his commentary more colorful 		<p>Play-by-play:</p> <p>Color:</p> <p>Cooperation between play-by-play and color:</p>
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Worksheet:

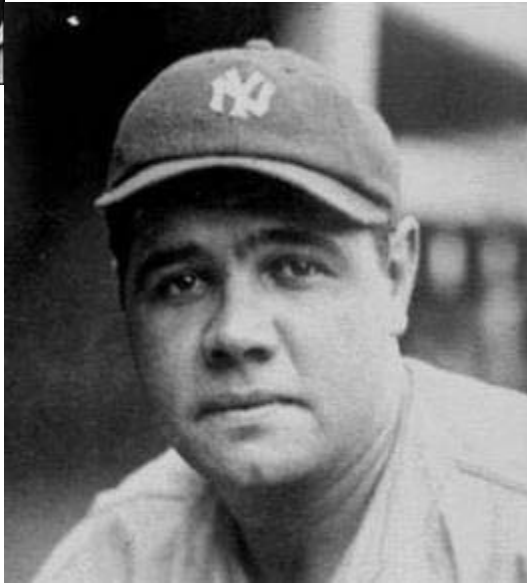
- 1) Read the short biographies of the three men mentioned in McLaughlin's broadcasts and put the missing parts of the sentences listed below in the right gap:



Harry Lillis "Bing" Crosby (May 3, 1903 – October 14, 1977) was one of 1) _____, whose career spanned from 1927 until his death in 1977. Bing Crosby, of Irish decent, is also considered one of the finest vocalists ever, and is credited as being the inspiration for the likes of Frank Sinatra, Perry Como, Dean Martin and more recently Michael Buble. In 1992, Artie Shaw offered his opinion of Crosby's place in American culture in these terms: "The thing you have to understand about Bing Crosby is that 2) _____ the United States".

3) _____ was States national icon. He the Baseball Hall of 30, 40 and 50 home runs in the 1927 season member of the original 1998, The Sporting of "Baseball's 100

The 1988 book, Ritter and Mark championships, starting sports dynasty in international fame; and nature of the way the game is played; the question *Who was the greatest baseball player?* can have only one reasonable answer: *George Herman Ruth*.



George Herman Ruth, (February 6, 1895 – August 16, 1948), better known as **Babe Ruth** and also commonly known an American baseball player and United Fame and he was the first player to hit over runs in one season. His record of 60 home 4) _____. He also was a American League All-Star team in 1933. In News named Ruth as Number One in its list Greatest Players."

The Babe: A Life in Pictures, by Lawrence Rucker, 5) _____ his team's what has become statistically the greatest history; his total media visibility and his single-handed alteration of the very



Leslie Townes Hope KBE (May 29, 1903 – July 27, 2003), best known as **Bob Hope**, was a famous 6) _____ and television, movies and in army concerts. Hope became famous with several Broadway musicals including Roberta, Say When, the 1936 Ziegfeld Follies and Red, Hot and Blue. Before becoming a comedian, Hope 7) _____ boxing nickname of *Packey East*.

- entertainer, having appeared in vaudeville, on Broadway, on radio
- he was the first hip white person born in
- articulates the case well: Taking the totality of Ruth's astonishing statistical achievements as both a *hitter and a pitcher*;
- the most popular American singers and actors of the the 20th century
- by the nicknames *The Bambino* and *The Sultan of Swat*,

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- f. boxed professionally under the
- g. stood for 34 years until it was broken by Roger Maris in 1961

2) Match idiomatic expressions on the left with their explanations on the right:

To take long shots	To admit that you were wrong about something
To eat some crow	To make it clear that you want to argue or fight with someone about something
To eat humble pie	Used for telling someone to wait before doing something
Small talk	To make guesses that are probably not accurate but worth trying
Hold your horses!	Conversation about things which are not important
To throw a gauntlet	To admit that you were wrong about something

3) Find equivalents for the following informal words and expressions

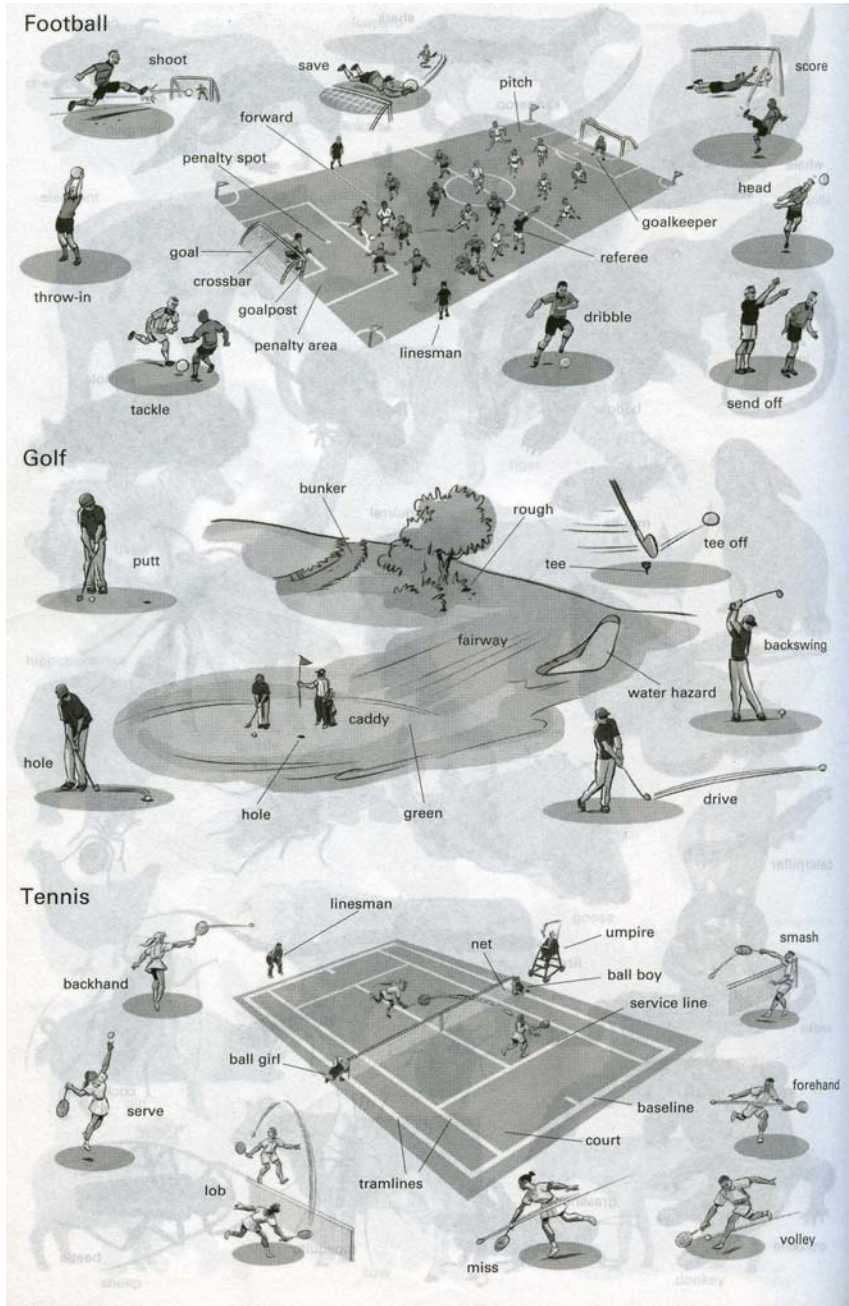
Doozy	An exciting or an important news story the one new organization broadcasts before anyone else does
Nag	Comfortable
Nuts	A horse that is old or not healthy
Tout	Something that is extremely unusual or special
Comfy	Crazy
Piggy bank	Somebody who sells secret information about which horse might win the race
Scoop	Container used by children for saving money in it

4) Using idiomatic expressions and informal words above fill in the gaps in the following sentences:

- 1) I think Harry and Susan could actually end up getting married. I might be _____ here, but who knows, anything is possible.
- 2) I remember back when we had no money your mom started a _____ for you so you could go to college.
- 3) - How are we getting there?
- Can't your brother give us a ride?
- No, he failed his driving exam.
- You gotta be kidding. He's been talking non-stop about him driving since the age of 10. It is time to make him _____!
- 4) _____ and I had no choice, but to fight him, otherwise all my friend would take me for a coward.
- 5) - Ok, here's what we need to buy for the dinner: 2 kilos of meat, 3 roasted chickens, 3 kilos of potatoes, 1,5 kilos of cucumbers, 1,5 kilos of tomatoes...
- _____! I'm taking notes.
- 6) - Why aren't you studying? Don't you have a history exam tomorrow?

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- I don't think Mr. Scalia is going to give us a hard time. He seems like a very nice person to me.
 - Are you _____? He is the meanest teacher in the whole school!
- 7) - Come in. Have a seat.
- Thanks! This arm-chair is really comfy!
- 8) - This is the best horse I've ever seen!
- Are you kidding? This _____ is so old it can hardly move.



SEABISCUIT

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

Level: upper - intermediate, advanced.

Objectives:

- To study American values (based on the film Seabiscuit) such as persistence through hardships.
- To introduce and develop knowledge on the topics connected with the film, namely the Great Depression, sports, and creation of a national media audience, the rise of an automobile and decline of a horse.
- To develop Web search skills for obtaining necessary information.
- To increase students' cultural awareness.
- To introduce and develop knowledge on the process of film making.
- To develop students' ability to reason, prove his / her point of view.
- To teach essay writing.

Duration of each lesson - 90 minutes

Exposition:

Seabiscuit is one of the films studied in the course "American Values through American Films". One of the main American values is strong persistence through hardships, the firm belief in the power of an individual and the ability to fulfill one's aim even at most difficult times. The concept of the self-made man, a stereotype once set by R.W. Emerson, is strongly connected with American culture and American character.

Throughout the course on Seabiscuit (3 lessons) the students are given different types of assignments (comprehension questions, vocabulary exercises, writing essays and so on). Before watching the film and doing the suggested assignments, the students are expected to learn the comprehension and topical vocabulary of the lesson. It will lead to better understanding of the film and help them to take active part in the discussions in class. Every lesson deals with both the film itself (or the episode from the film) and the problem related to it.

Due to the limited number of hours for class work the students are requested to watch the film beyond the classroom. The Internet sources suggested in the plan is of great importance and much of the students' work will be based on them.

Internet resources related to the film and the problems discussed in the course:

On Great Depression in the USA:

- <http://www.amatecon.com/gd/gdglossary.html>
- <http://www.amatecon.com/gd/gdoverview.html>
- <http://www.amatecon.com/gd/gdtimeline.html>

- <http://www.pbs.org/wgbh/amex/seabiscuit/filmmore/pt.html>
- <http://www.pbs.org/wgbh/seabiscuit/filmmore/fd.html>
- <http://www.ru.kodak.com/US/en/motion/newsletters/inCamera/july2003/seabiscuit.shtm>
- http://www.dvdfile.com/software/review/dvd-video_7/seabiscuit_le/html
- [http://amasoftware.com.ru/good_B00005JMCN/Seabiscuit-\(Widescreen-Edition\).html](http://amasoftware.com.ru/good_B00005JMCN/Seabiscuit-(Widescreen-Edition).html)
- <http://www.legendfilms.net/seabiscuit.html>
- <http://node449168.buydvd.com.ru/163345/898208/449168/item/B00009AVA0.htm>
- http://www.dvdfile.com/software/review/dvd-video_7/seabiscuit_le.html
- <http://www.pbs.org/wgbh/amex/seabiscuit/tguide>

Lesson 1. General comprehension of the film.

Warming Up questions:

1. Have you ever heard of such historical event as the Great Depression, which took place in the USA in the 1930s? What were the reasons for that?
2. What famous Americans from humble backgrounds can you recall? How did they achieve success?
3. Is it easy for a person from humble background to achieve success? Can you prove your point of view by giving examples?
4. Are horse races popular in this country? What is the aim of going there? (recall the film *My Fair Lady*)
5. Have you ever heard of the American Dream? What does it consist of?
6. In what way did the invention of an automobile change people's lives? (in your opinion)

Key vocabulary. Pre - teach by giving definitions before warming up section.

- a challenge (noun), to take challenge, to respond to challenges
- to challenge (verb) smb., smth (e.g. a belief)
- to come from humble background
- to achieve success
- American Dream

When expressing your opinion also use:

I think that ...

I suppose ...

I assume...

If you ask me I...

I am not sure but I think...

It seems to me...

Assignment: hold a classroom discussion

Vocabulary for the film comprehension. To be distributed and translated / explained by the students before viewing the film.

- to assemble smth
- assembly line
- to cut smb off
- to have drive and ambition to do smth
- to make fortune / money
- to gallop (about a horse)
- to be on / off the track
- the land of opportunity
- to make improvements
- to be good / great at smth
- stables (noun, pl.)
- one can't help doing smth (e.g. thinking)
- a finish line
- to grow over time (about a myth)
- the start of the race
- to be unemployed
- to reach 60 miles an hour
- to drive a track
- to break the record
- to compete with smb
- to turn bad luck into good
- to make up a story
- cart horse # race horse
- to get going = to start doing smth
- to look through smb
- to ride a horse
- twice as much
- to train abstinence out of smb
- to win # to lose (e.g. a game)
- to let smb get away with smth
- to appreciate smth
- to give up doing smth
- to catch up on smth, doing smth (e.g. reading)
- to have guts to do smth (coll)

Vocabulary assignments:

1. Explain the meaning of these items of vocabulary, and recall the situations they are used in the film.
2. Make a list of the items of vocabulary connected with horse racing and horse breeding.

3. Work with an English – English dictionary for metaphorical meanings of the word combinations connected with horse racing and horse breeding. Use them in metaphorical meaning in situations of your own.
4. Write these word combinations on little cards and distribute them to the students. Ask each student to explain his / her word combinations and use them in situations. At the end of the class / course the students exchange cards and explain the word combinations of the group mate. Do this assignment several times if necessary to drill the vocabulary.

Here is the number of word combinations connected with horse racing. All of them have metaphorical meaning. Look it up in a dictionary, find the metaphorical meaning, use them in situations, make up your own sentences.

- In the running
- Out of the running
- Make the running
- Neck to neck
- First past the post
- Also – ran
- Favorite
- Outsider
- Stakes
- Odds
- The odds are in favor # the odds are against

Comprehension questions.

1. How many years does the film cover? (When did it start and when did the last event took place?)
2. Where was the action set?
3. Why was the invention of cars so important?
4. Why was America called the land of opportunity?
5. What books did the father give to the boy? How can you explain his choice?
6. What does the narrator say to describe Seabiscuit? (recall the respective episode from the film).
7. What advice did Red Pallord give to George when he sent him to the competition?
8. Recall the final scene from the film. Is such end typical of American movies? What other films does it remind you of?

When expressing your opinion also use:

- As I recall from the film...
- If I am not mistaken...
- As I remember...
- What I really mean is...
- The point I am trying to make is...
- What would happen if he / they...?
- To summarize...

- To conclude...

Assignment: answer the questions, hold a classroom discussion making use of the suggested word combinations. Watch some episodes from the film in class if necessary.

Lesson 2. Process of making a film. Film description.

Make up a list of the film content and the main actors using the captions at the end of the film. Answer the following questions:

1. How long does it take, in your opinion, to make a movie?
2. What does the budget of the movie depend on?
3. What sort of specialists take part in making a movie? What is each of them responsible for?
4. What kind of films is Hollywood good at making?
5. What makes a good film, in your opinion? The plot, the actors, the special effects?

Key vocabulary. Make use of it when talking about film making:

- to direct a film = to manage or control a film.
- to star in a film = to play the leading role
- score - the music that accompanies the film
- photography - the images of the film

Assignment: work in pairs. Find out what you know about the film director and the actors in *Seabiscuit*. Do you remember seeing them in other films?

Evaluate their performance in this film. You can use any sources including the Internet. Report back to the class and exchange opinions.

Read the short text about making Seabiscuit, answer the questions after it. Pay special attention to the underlined word combinations, explain their meaning.

Read the following description of the film at

<http://wwwru.kodak.com/US/en/motion/newsletters/inCamera/july2003/seabiscuit.shtml>

Seabiscuit: the success story of a racehorse

“Seabiscuit was tiny, had bowed legs and the aerodynamics of a duck. But his heart was twice as big as any other horse, and he didn’t like to lose.”

Cinematographer John Schwartzman, ASC, couldn’t put down the book when he read the story of Seabiscuit. Now he has turned the tale of this exceptional racehorse into a film.

“Just because someone is a little banged up doesn’t mean their whole life is worth throwing away.” That comes from the script Gary Rose wrote for the film version of Seabiscuit.

Cinematographer John Schwartzman, ASC, says it captures the spirit of the story.

“This movie is about people deserving a second chance,” he says. “It’s the quintessential metaphor for what America was going through in 1938 during the Great Depression. It is a story about the richest man in the Western United States, whose 15 - year - old son is killed in a car

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crash on his own property, a horse who had been beaten into submission, and a jockey who lost everything. They help to heal each other.”

Comprehension questions:

1. What does the author say to describe Seabiscuit’s appearance?
2. What is her attitude to Seabiscuit? How does she reveal it?
3. Why is he so sure that this film is “about people deserving a second chance”?

Assignment: write your own film description using active vocabulary. Write about: A) main characters of the film and what events happened to them B) what were the historical events mentioned in the film and how did they affect people’s lives. Discuss your descriptions in class.

Read a review on Seabiscuit, The Lost Documentary, at <http://legendfilms.net/seabiscuit.html>

Explain the meaning of the following word combinations from the review:

- a piece of history
- action - packed film
- the heart - stopping photo
- the bestselling novel
- to restore the original format
- fast - paced film
- racing aficionados, history buffs

1. What are the main features of the film?
2. What kind of people would be keen on watching it? Are you one of them?

Assignment: if possible, see the above mentioned documentary. Compare the two films.

Lesson 3. Professional reviews. Great Depression in the US.

Read the review at http://www.dvdfile.com/software/review/dvd-video_7/seabiscuit_le.html

Review by Peter M. Brackle on December 14, 2003.

I did not want to see Seabiscuit. I thought it would be either: A.) An update of Old Yeller starring a horse; B.)The “inspirational” story of a jockey with fatal decease; or C.) A movie about snack cracker. None of these options sounded particularly appealing. Luckily, I I was wrong. Seabiscuit is none of those things, but the kind of Movie - movie they don’t make anymore, an unabashedly old - fashioned, romantic, feel - good entertainment that lifts the spirits and inspires the soul to sing. It is a simple story, well told, that earns its big emotions by being impeccably crafted, perfectly acted and extraordinary photographed.

Based on the non-fiction book by Laura Hillenbrand, *Seabiscuit* takes place just after the end of the Great Depression, as three men begin to rebuild their lives from the shattered shards that remain: John “Red” Pollard (Tobey Maguire) is the insecure young jockey; Tom Smith (Chris Cooper) is the “horse whisperer” with an almost supernatural ability to communicate with his charges; and Charles Howard (Jeff Bridges) the bankrupted entrepreneur who will take Red under his wing. All three will rally around a horse named Seabiscuit, and as they attempt the impossible to take him all the way to the finals - their triumph will rejuvenate the hope and optimism of a nation that long thought itself beyond salvation.

Seabiscuit is a love letter to the American Dream. It is corny, even maudlin, and many of its stylistic conceits - the sun-drenched widescreen vistas, Ken Burns-like documentary narration and baroque score - feel like something out of the 40's, hopelessly antiquated in this day and age of postmodern irony and hipness. But *Seabiscuit* is the kind of film that doesn't just reject cynicism, it pummels it into the ground with all of the fury of a wild steed. It borders on fantasy, with an unwavering belief in the power of positive thinking - nothing in this world is impossible if you have enough idealism, gumption and dedication to will it into existence. If it leaves a slightly bittersweet aftertaste of treacle in its wake, well, even positivity doesn't come without a cost.

Comprehension and discussion questions:

1. What was the author's impression of the film before viewing that?
2. How did it change after he actually watched the film?
3. Why, do you think, the reviewer call the film “a love letter to the American Dream”?
4. Do you agree with the reviewer that the film provides you with “unwavering belief in the power of positive thinking”? Why? If not, then why?
5. Do you agree that “nothing in this world is impossible if you have enough idealism, gumption and dedication to will it into existence”? Justify your answer giving evidence from the film and from life?

Writing assignments:

1. A number of celebrated Americans emerged from humble backgrounds and had to overcome significant hardles to achieve success (e.g. Abraham Lincoln, Helen Keller, Franklin Roosevelt). Why is that image of a person succeeding through individual effort so appealing to Americans? Select one American who in your opinion fits this description and write an essay.
2. Write a review on *Seabiscuit*.
3. What were the reasons for the Great Depression in the USA ? Consult the Internet: <http://www.amatecon.com/gd/gdglossary.html>
4. Comment on the following: “nothing in this world is impossible if you have enough idealism, gumption and dedication to will it into existence”.
5. How did the invention of an automobile change people's lives?
6. What, in your opinion was the most influential invention of the 20th century? Prove it with examples.

SEABISCUIT

Authors: Ann B. Dobie

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The topic for discussion: The Great Depression.

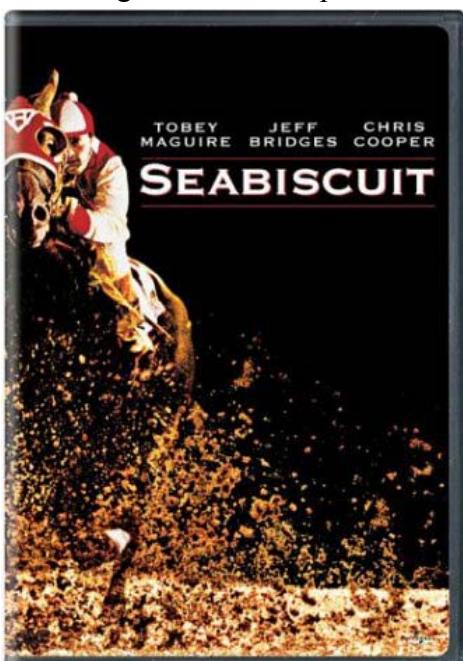
Level: intermediate, advanced.

Activity: project work (by the term “project ” we mean a teaching technique of the project-based learning when a student is motivated to do independent research of the topic; write a paper, covering the research; introduce the research to the audience. It is desirable that a student should make his own conclusion and might be able to apply them to any definite issue of modern life).

Timeline 6-8 weeks-4 hours per week.

The students’ individual project work will consist of the following:

1. Research (using primary and secondary sources)
2. Writing a position paper. (We stress the term "position" paper for two reasons: (1) To have a sound opinion one must do research because the writer has to have the information and background before advancing an argument. (2) Sometimes a research paper is just a recitation of information that the writer has found elsewhere. It doesn't always include thinking by the writer herself. A position paper, on the other hand, requires that the writer not only do the research into what other people think and know, but also use that material to form a personal opinion (position). It requires creative thought.)
3. Making a PowerPoint presentation



Compelling...It is the story of a time when the heroic generation of the following decade was itself being nurtured, and when unsuspected strength and endurance were still values to champion.

--SHERRYL CONNELLY, New York Daily News

A note to the instructor from the authors.

Seabiscuit is obviously a story about overcoming adversity, or as the narrator comments at the end: "We were broken people, and we had to fix each other." The country itself seemed broken during the Depression. It was a time when it looked as if democracy and capitalism had failed, and it was uncertain whether the system could "fix" itself. The story of *Seabiscuit* seems to symbolize the plight and attitudes of the country at that time.

We think the purpose from the beginning was to point out to the viewer that the stories of the country and its people are parallel. There is the story of the country in desperate times, and the horse and jockey who, like the country, through no fault of their own found themselves faced with situations that looked insurmountable. In the end both persevered and came out winners because of individual determination, hard work, and the support of others who cared. In short, the film presents the story of a horse, owner, trainers, and rider that helps us understand that bigger story of the country in peril.

Steps of the work: I. RESEARCH

Lesson one

1. An instructor touches on the issue of The Great Depression in the lecture on US history and gives general outline of it.
2. By stating the questions an instructor motivates to research some aspects, concerning the depression to establish the cultural context of the film.

Home assignment - Study the sources and be ready to answer and discuss the following:

- What does the word “ depression” mean?
- What were the economic causes of The Great Depression?
- What were the economic consequences of it?
- How did The Great Depression influence individuals?

Use primary as well as secondary sources which are available at American Corners of your libraries:

1. American Decades Primary Sources 1920-1929. Project Editor-Cynthia Rose. 2004, by Gala.
2. American Decades Primary Sources 1930-1939. Project Editor-Cynthia Rose. 2004,by Gala.
3. The Columbia Encyclopedia 6th ed. 1993.
4. An Outline of American History. 1994, US Information Agency.
5. M.Bernstein “The Great Depression”. 1987.
6. Laura Hillenbrand “Seabiscuit: An American Legend”. Balantine Books, N.Y. 2001.
7. C.P.Kindleberger “The World in Depression (1929-1939)”.rev.ed.1989.

8. J. Steinbeck "The Grapes of Wrath". N.Y. The Viking Press. 1939.
9. H. Bloom "John Steinbeck's The Grapes of Wrath" Philadelphia: Chelsea House Publishers, 2005.
10. Internet resources.

Lesson two

1. Before Watching Discussion. An instructor initiates the discussion of the above questions, inquiring the sources, used by the students.
2. Screening of " Seabiscuit".

While Watching.

- Think, if the story of the country and the film characters go parallel.
- Find examples of correspondence between the life stories of the main characters and the country.
- Identify the ways the country and individuals overcame Depression.

What personal attributes help them to cope with their situations? How do they help each other?

Home assignment- Study the questions for discussion from the first lesson once more and think how the film deals with the Great Depression topic.

- Be ready to report on the " while watching" assignment.

Lesson three

1. After Screening Discussion. (Aim- to brainstorm and to think of a narrow topic of a position paper).

Activity (A) - An instructor asks the students the questions stressing the way they are treated in the film: (one can rescreen some episodes from the film)

1. What were the economic causes of The Great Depression?
2. What were the economic consequences of it?
3. "Seabiscuit is set during The Great Depression, which was an economic depression. What other kinds of 'depression' are depicted in the film?"
4. Does the story of the country and the film characters go parallel?
5. What are the examples of correspondence between the life stories of the main characters and the country?
6. How did The Great Depression influence individuals?
7. In what ways did the country and its people overcome The Depression?

8. What did The Great Depression mean to the characters in the film (Charles Howard, Tom Smith, Red Pollard)?
9. How many father-son relationships or father-son type of relationships are there in the film? What is their significance?
10. Were the parents right to give up their son (Red) to be a groom to a man who could take better care of him than they could?
11. What did the narrator mean, when referring to the assembly line, "It was the beginning and the end of imagination."
12. What did Hunt mean when, on trying to figure out a way to get a race scheduled, he said: "Well, this is still America. Cash." Was he right?
13. What other correspondences do you find between the plight of the country in the 1930s and the story of Seabiscuit?
14. What does the film say about the human spirit? Is that commentary limited to a particular time and place? Or is it universal?

Activity (B) - Role Play- "Press Conference"

Participants: Charles Howard, Tom Smith, Red Pollard, journalists.

Topic: From a Loser to a Winner

(The characters recollect years of Depression which brought them together).

While Preparation - the students may use the following questions as well as compose their own for each individual character.

1. What do you remember as the best experience of your life?
2. What was the worst experience of your life?
3. What role did friendship or personal relationships play in getting through the bad times?
4. What were your dreams for your life?
5. Did you ever really give up on them? Why or why not?
6. Was Seabiscuit a symbol of anything to you? Was he ever more than just a horse to you? If yes, what did Seabiscuit symbolize to you?
7. Who would you call your "family"?
8. What do you wish you could change about what you did in your life?
9. What do you wish you had done that you didn't do?
10. Looking back, choose one word that would describe your life as you remember it.

Home assignment- Look at The Great Depression through the eyes of Charles Howard, Tom Smith, Red Pollard or a journalist .

- *Think what piece of writing could each of them produce (a personal or a company journal, a poem, a letter, a memoir, an article, a story).*
- *Choose the character and write.*

Lesson Four

1. After Screening Discussion (continuation).

Activity (C). Group Discussion.

-An instructor organizes the discussion of the following questions in groups of five or six:

- Was The Great Depression ultimately a positive experience for the US or a negative one?
 - Did The Great Depression forge a national character?
- Students of each group brainstorm on the issues, give arguments and state their position.
 - A speaker of every discussion group reports on the stated questions.
 - An instructor makes conclusions of the After Screening Discussion.

Home assignment- Write your opinion on the issues in the form of an argumentative article.

Steps of the work: II. WRITING A POSITION PAPER

Possible topics :

a) represented in the film and based on the US history

- The American Dream
- The Great Depression
- An American Legend-Seabiscuit
- Entertainments that People Turned to during the Great Depression to Help them Escape the Sadness of their Lives
- Programs that helped people "to keep fighting" (the Civilian Conservation Corps (CCC) and the Works Projects Administration (WPA))

b) motivated by the film and may also be found in other cultures besides the American one

- Struggle and Overcoming Adversity.
- Generous Human Relationships.

- Democracy.

c) based on intercultural comparison

- Government policy in overcoming adversity and plight.
- Family traditions of support and assistance.
- Entertainments during country's problem times.

It is desirable that students design their own topic of research papers.

The position paper, as we have noted, is based on research paper. That is why the following information taken from *A Student Handbook for Writing and Learning* by P. Sebranek (D.C. Heath and Company, 1996) may be useful to learn how to write a research paper in English according to international standards.

A research paper is a carefully planned essay that has been thoroughly investigated and analyzed by the writer. Research papers are written to share new information or prove a point. What sets them apart from other essays is the amount of information gathered and used in the writing. A research paper may include ideas from books, magazines, newspapers, computer files, or interviews. (Any ideas borrowed from different sources are credited to the original writer or speaker.) Most research papers are at least five pages in length and may include a title page, an outline, the actual essay, and a Works Cited or bibliography page.

Traditionally, student researchers headed straight for their libraries to find secondary sources of information (books, magazines, etc.) for their research papers. Today, students are encouraged to work with both primary and secondary sources of information when conducting research.

Primary sources include interviews, observations, questionnaires, and so on. The researcher is personally involved in gathering facts, finding examples, and forming ideas. This process makes the whole research experience more meaningful and satisfying.

PREWRITING

1. Select an interesting subject.

Meaningful research projects start with a personal need to know or learn about something. (Ex. *What helped the US people to cope with The Great Depression? Who is Seabiscuit? What are the real risks, rewards, and costs involved in horse racing?*) Select a general subject that suits your interests and seems practical for the time and resources available. Just make sure the subject you choose gets your instructor's approval.

2. Gather some general information.

Once you've selected a general subject, talk with people who may know something about your subject. Then do some exploratory reading in reference books, magazines, and newspapers. Look for videos, CDs, and other electronic information. You can look for information in Internet. Type one of the addresses: www.altavista.com; www.google.ru; type the topic of your interest in the box “search”.

Note • Ask an aide to help you find the basic sources of information in the media center or local library. Some computer databases or traditional card catalog may be available to you.

3. Limit your subject.

As you read about your subject, ask questions such as *What do I really want to know about this subject? What makes it worth investigating? What interests me the most about it?* These types of questions help you focus on the part of your subject you will want to research. Put this central idea into words by developing a focus or thesis statement—a sentence or two that state what you plan to research. Or state your focus in the form of a research question. A two-part question is the focus, or thesis,(Ex. "Who are these people we call 'the winners' and what are the reasons for their victories?")

4. Take notes.

As you begin reading the material listed in your bibliography, take notes on ideas and write down quotations relating to the focus of your research.

- Keep notes on cards of the same size and style.
- Write main ideas, significant details, and quotations on your cards along with the page numbers where this information can be found. Also place the number of the related bibliography entry in the upper right-hand corner.
- Use abbreviations and short phrases.
- Place quotation marks around word-for-word quotes.
 - Use the ellipsis (. . .) when you leave words out of a quotation. Use brackets around words you add to a quotation.
 - Use a diagonal (/) to indicate where a quotation has gone from one page to another in the original source. This will prove useful later when you are citing the exact pages of a quotation in your paper.
 - Look up unfamiliar words in your reading. If you find that a particular word is important, copy its definition onto a note card.
 - Give each card a descriptive heading, a word or phrase to highlight the main idea of that note card.

While taking notes use your skills of summarizing, paraphrasing and quotation.

- To summarize, reduce what you have read to a few important points using your own words.
- To paraphrase, restate what you have read using your own words. Use this method when you are trying to retrace the thinking of one of your sources. Put quotation marks around only key words or phrases you borrow directly from the sources.
- To quote someone directly, record the statement or idea word for word and put quotation marks around this information.

5. Collect information (from primary sources).

If possible, collect first hand information by conducting interviews, passing out questionnaires or surveys, or making on-site observations.

6. Write your working outline. Organize your note cards into their most logical order and use them to construct a working outline. Your descriptive headings may be used as main points and subpoints in your outline.

Our Note: It is often difficult to make an outline of something that hasn't yet been written. If a researcher has trouble making an outline (usually because he/she isn't yet sure what to write about), it is sometimes helpful to "free write" about the topic. That is, simply write for 5 - 10 minutes about what you know about the topic, what you want to know, what you've already learned. (This is called K-W-L: Know, What to Know, Learned. It is part of the I-Search process developed by Ken MacCroric.) The writer should not worry about form, organization, grammar or spelling. At this point he/she is only writing a "discovery draft," that is, a draft to discover how to proceed. This is a recognized part of the writing process.

7. Continue developing your research.

Search for any additional information that may be needed to develop your focus, or thesis. Also be sure to review the thesis statement you wrote to see if your thoughts about it have changed.

8. Revise your outline.

Revise your working outline as needed when you find new information. Sometimes preliminary outlines simply don't work and they have to be revised.

WRITING THE FIRST DRAFT

9. Write the introduction.

The introduction should do two things. The first part should say something interesting, surprising, personal, or dramatic about your subject to gain your readers' attention. (See the list below for ideas.) The second part should identify the specific focus, or thesis, of your research.

- Start out with a revealing story or quotation.
- Give important background information.
- Offer a series of interesting or surprising facts.

- Provide important definitions.
- State your reason for choosing this subject.

10. Write the body.

The next step is to write the main part of your research paper, the part that supports or proves your thesis. There are two ways to proceed. You may write freely and openly, or you may work systematically, carefully following your notes and working outline.

11. Write the conclusion.

The final section, or conclusion, of your paper should leave the reader with a clear understanding of the importance of your research. Review the important points you have made and draw a final conclusion. In a more personal approach, you may discuss how your research has strengthened or changed your thinking about your subject; or you may explain what you have learned from your research.

REVISING

12 Revise your first draft at least two times.

Revise once to make sure all of the main points have been covered and effectively supported. Revise a second time to make sure all of your sentences are clear and smooth reading.

Our Note: At the revision stage the writer may also want to pay attention to "voice"--the personality he/she is projecting through the writing. The writer may also check to see if the writing consistently addresses the audience it is written for. That is, does it speak appropriately for the audience it is intended to reach?

We would like to point out, that revision actually goes on all the time, not just after the draft is completed. The writing process is recursive, not one that completes one step before going on to the next. Consequently, revision may occur during pre-writing or drafting, or after the first draft, or during all three. The scholars know now that revision is the stage of the writing process that is underused, but that it is perhaps the most important stage in creating really good writing. All professional writers will tell you how they revise, revise, revise. The students are likely to produce better final papers if they revise them often.

13. Document your sources.

Give credit for ideas and direct quotations that you have used from different sources. Also make sure you have copied the ideas and quotations accurately. Then assemble the Works Cited section (bibliography), listing all of the sources you have cited in your paper.

PREPARING THE FINAL PAPER

14. Edit your final revision.

Check and correct punctuation, capitalization, usage, and grammar.

15. Prepare your final copy.

If you use a word processor, try to print with a letter-quality printer and use a fresh ribbon if necessary. Leave a margin on all sides, except for page numbers. Double-space your entire paper, including long quotations and the Works Cited section.

16. Arrange and number your pages.

Begin numbering with the first page of the essay and continue through the Works Cited section. Type your last name before each page number. Place the page numbers in the upper right-hand corner.

17. Add your title.

In Russia, it is required to type the student's name, the instructor's name, the course title, the topic, the University's name and the date on the title page. In the US it is typed in the upper-left corner of the first page of the paper.

Writing Responsibly

A research paper—like any other type of meaningful writing—should be a personal process of discovering new information. Once you've gathered the information, you need to go about the business of making it part of your own thinking. Study points on which your sources agree and disagree about related issues, and decide which ones offer the best arguments and why. Determine how these findings stand up to your own thinking. Research will become your own when you

- believe in the subject,
- give yourself enough time to learn about it,
- get actively involved and research your topic thoroughly,
- make the primary voice in your writing your own!

• Research will not become your own when you simply piece together the ideas of others and call it a research paper

Avoiding Plagiarism

When you make research your own, your writing will sound like you. That is exactly what you want. But what you don't want is to mislead people into thinking that all these ideas are your own. If you do, you may be guilty of **plagiarism**—the act of presenting someone else's ideas as your own.

In *word-for-word plagiarism*, a researcher repeats the exact words of a source without giving the necessary credit. *Paraphrase plagiarism* occurs when a researcher says basically the same thing as an original source with just a few words changed. In *spot plagiarism*, a researcher uses only a source's key words or phrases as his or her own without giving credit.

You owe it to your sources, your readers, and yourself to give credit for the ideas you use, unless the ideas are widely accepted as "common knowledge." Information is considered common knowledge if most people already know it, or if it can be found in nearly any basic reference book on the subject”

Omsk Law Academy Seabiscuit 2
(Sebranek P., Meyer V., Kemper D. *A Student Handbook for Writing and Learning*.- D.C. Heath and Company, 1996. pp. 163-178).

Critical Thinking Skills

To write a successful research paper one must be a good critical thinker and be able to assess the information. We think that the following critical thinking skills may help in information assessment:

*Identifying Relevant and Irrelevant Information

*Identifying a Sequence

*Evaluating a Source of Information

*Exploring Implications and Consequences

*Recognizing Contradictions

* Identifying Bias, Prejudice, Stereotype.

RESEARCH TIME BUDGET

The success of any research greatly depends on its proper timing. That is why we suggest to follow some recommendations given by a great teacher and researcher *Christine A. Hult* in “*Researching and Writing Across the Curriculum*” published by *Allyn and Bacon* in 1996 on p. 667.

PREWRITING

WEEK 1: Select preliminary research topic, articulate starting questions; gather and organize research notebook; draw up tentative search strategy; plan research time frame; read general background sources. Begin to focus topic.

WEEK 2: Build working bibliography by using indexes, outline catalogs and databases; begin to locate sources in library.

WEEK 3: Read and evaluate sources; take notes on relevant sources; in research notebook, comment on sources, that is their importance to topic and their relationship to other sources.

WEEK 4: Arrange and conduct any primary research: complete reading and evaluating of sources; identify gaps in research and find more sources if necessary.

DRAFTING

WEEK 5: Begin preliminary writing in research notebook- summary, synthesis, critique, initiate brainstorming and discovery drafting; begin to define an answer to the starting question.

WEEK 6: Write a tentative thesis statement, sketch a tentative plan or outline of the paper.

WEEK 7: Write a rough draft of the paper; keep careful track of sources through accurate citation (distinguish quotes from paraphrases).

REVISING

WEEK 8: Revise and edit the rough draft; spell-check; check correct usage and documentation of sources.

WEEK 9: Print and proofread final copy carefully; have a friend or classmate proof as well.

Steps of the work: III POWERPOINT PRESENTATION OF THE RESEARCH

The third stage of the project work is presentation of the research and it's result. For example, having investigated the topic of the Civilian Conservation Corps (CCC) and the Works Projects Administration (WPA), a student gives his own plan of organization, which can give people “a second chance” and volunteers to participate in it's work.

The best way to introduce a research and it's result is to use PowerPoint presentation. At present the students are taught to make it at their courses of Computer Techniques.(See www.intelteach.ru). But each PowerPoint presentation should be accompanied by an oral one. That is why we offer guidelines described in *The Everyday Writer* by A. A. Lunsford that help student-researchers prepare for and deliver successful presentation.

While editing text for oral presentation

Consider your task, purpose and audience. Think how much time you have to prepare, how long the presentation is to be, and whether visual aids, handouts, or other accompanying materials are called for. Consider the purpose of the presentation. Are you to lead a discussion? Present a proposal? Give a report? Engage a group in an activity? And who will be the audience? Ask yourself what they know about your topic, what they need to know and understand to follow your presentation and accept your point of view.

Work on your introduction and conclusion. Listeners tend to remember beginnings and endings most readily, so try to make these elements memorable. Use a startling statement, opinion, or question; a vivid anecdote; a powerful quotation. Linking your subject to the experiences and interests of your listeners will help them remember you and your presentation.

Use explicit structure and signpost language. Organize presentation clearly and carefully, and, toward the beginning of it, give an overview of the main points. (Do not forget to recall them again toward the end of the talk). Throughout presentation, pause between major points, and signpost language to mark your movement from one idea to the next. Avoid long, complicated sentences and remember that listeners can hold on to concrete verbs and nouns more easily than they can grasp abstractions.

Prepare your text for ease of presentation. Depending on the audience and personal preferences, you may decide to prepare a full text of the presentation or to work from a detailed topic outline, note cards, from points on a transparency for an overhead projector or slides- be sure to mark the places where you want to pause; in addition, highlight the words you want to emphasize.

Use PowerPoint or other presentation software. These techniques allow to prepare slides that can be projected from a computer for all the audience to see and even to enhance the images with sound. This is practiced to help

keep the speakers on track and to guide their audience. Be sure that the information on the slides is simple, clear, easy to read and process, and it engages and helps listeners, rather than distracts them from your message.

Practice your presentation. Prepare a draft of the presentation, including all visuals, in advance to allow for several run-throughs. Make sure you will stay within the allotted time. When the time comes to stand up before your real audience, pause before you begin to speak, concentrating on your opening lines. During presentation, face the audience at all times and make eye contact as often as possible. Allow time for the audience to respond and to ask questions. Try to keep your answers short so that others may participate in the conversation. At the conclusion of the presentation, remember to thank your audience.

(From: A. A. Lunsford "The Everyday Writer" Bedford/St. Martin's, 2001.pp.474-482)

We also think that at the last stage of the project work student's reflection plays very important role. That is why they could think and answer these questions orally or in a reflective note.

- What was the best and the worst of your project experience?
- What would you change if you could do it all again?
- What advice do you have for another student researchers?

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Authors: **Lubov Popova and University students**
Omsk State Pedagogical University

Level: intermediate.

Timeline: 4 hours.

Lesson One

1. Before Watching

-An instructor gives a gist of the Seabiscuit story (see www.seabiscuitonline.com).

2. While Watching

-Try to understand the personality of the main characters: Charles Howard, Tom Smith, Red Pollard and Seabiscuit.

Lesson Two

After Watching Assignments

Assignment 1 (created by Julia Pcholkina)

I. Look up for the meaning of these words in the dictionary and study them.

	1
blindness, n	unexpected, a
din, n	elude, v
urge, v	sudden, a
perception, n	left, a
judge, v	outward, a
	2
coil up, v	smooth, a
twirl, v	gentle, a
bob, v	plod along, v
indifference, n	carefully, a
scan, v	gathering, n

3

control, v

babble, v

reveler, n

burst out, v

dash onto, v

stream down, v

disconcerted, a

laugh at, v

jubilant, n

dry, v

4

stork, v

grand, a

beam, v

proud, a

grasp, v

straight, a

elbow, v

sober, a

quietly, a

heave up and down, v

II. Insert the words.

1

Perhaps Pollard didn't see Rosemont coming because of the ... of his right eye.

It is unlikely that he could have heard Rosemont over the ... from the crowd. Rosemont's surge, ... and ... , may have ... Pollard until very late in the race. Pollard did not begin ... Seabiscuit in earnest until Rosemont was alongside him, just forward enough far Pollard to see him with his ... eye, upon turning his head. One good eye offers little depth ... , so he may not have been able to ... whether Rosemont was far enough to his right to allow Seabiscuit to move

2

War Admiral walked up the track first, ... and ... Blunt-bodied Seabiscuit ... behind, head down. He looked up once, ... the crowd, then lowered his head again. One witness compared him to a milk-truck horse. Shirley Povich of the Washington Post thought he exhibited "complete, overwhelming and colossal ... " The appearance was deceiving. Woolf could feel it. In post parades, he was accustomed to the ... levelness of Seabiscuit's walk, the ... gait of a horse that puts his hooves down But this day Woolf felt something new, a ... beneath him, something spring like. The horse was

3

Marcela sank back down, Howard wanted to take her to the winner's circle, but she decided to stay where she was. Tears were ... her face. She sat ... her eyes with a handkerchief and ... herself. Howard ... of the box and sprinted down-stairs as fast as he could go, ... and shaking hands with everyone he saw. He ... the track and immediately disappeared in the swirling masses of ... Smith and Vanderbilt joined him, and the three of them fought to stay on their feet as reporters and fans pushed and pulled on them. Howard unable to ... his ... , jumped up and down with the fans. Police ran every which way.

Hundreds of hands touched Woolf's legs and ... Seabiscuit's coat. The horse stood ... in the center of the chaos, his tail in the air and his ribs ... as the waves of fans pushed up to his sides. Smith ... his way up. The police fought their way in to them, then formed a square and drove the crowd outward, leaving Smith standing beside his horse. Pumpkin bulled in with a stable hand on his back. The police opened a narrow avenue into the winner's circle. Smith ... Seabiscuit's rein and led his ... little horse down the avenue of guards. Smith kept his eyes ... ahead, chin up, his face ... and He led Seabiscuit to Howard, who patted the horse's nose and

III. Imagine that Seabiscuit could speak. What would he say. Compose the dialogues between:

- Seabiscuit and Pollard after his failure at photo-finish (1);
- Seabiscuit and Woolf before his match-race with War Admiral (2);
- Seabiscuit and Howard (3);
- Seabiscuit and Smith after his victory (4).

In the dialogue use the words mentioned above and the following expressions.

Question	Answer
What's the reason for ...?	The basic reason is that ...
Why did it happen?	Well, the thing is ...
What's your opinion of/about ...?	Personally I think that...
What do you think of/about ...?	I think/feel that ...
You look worried. What's the matter?	I'm worried/scared of ...
May I ask is anything wrong?	I'm extremely nervous of ...
I suppose we could ...	That's a good idea.
I suggest we ...	Wouldn't it be better if you ...?
Congratulation on winning the contest!	Thank you for saying so.
Congratulation on your lucky win!	It's very nice of you to say so.
The best of luck in/with ...	Oh, thanks
What would you advice me to do?	Personally, i would advice you to...
Do you think I should ...?	I think you should...

Assignment 2 (created by Ulyana Legchinina)

Imagine that you are a writer, describe the jockey's (Red) character and Seabiscuit's character, after that try to compare them. Use the following plan:

Omsk State Pedagogical University Seabiscuit

1. The jockey's and Seabiscuit's childhood;
2. The jockey's interests;
3. The jockey's favorite sport;
4. The jockey's feelings;
5. What helped Red to get friends with Seabiscuit?

Use the following words:

reliable	selfish	tolerant	patient
ambitious	hard-working	competitive	successful
amusing	mature	understanding	frightened

Assignment 3 (created by Olga Fomenko)

Imagine that you are Red. Write a diary or a letter to your parents about Seabiscuit's loss, it's victory, Red's illness, Seabiscuit's illness or Seabiscuit's second victory.

Remember that when you write letter:

1. Put your address in the top right-hand corner of the letter. Don't write your name.

2. Write the date under your address. Leave a space between your address and the date. There are different ways of writing the date.

May 11, 1994

11th May 1994

11 May 1994

5/11/94 (Americans write the month first)

3. Put a comma after the greeting.

Dear Joey,

4. Start the letter with a greeting

5. Begin with a capital letter.

Hi, Joey! How are you?

I'm sorry. I haven't written...

1 _____	23 Oak Street Roswell, Georgia
2 _____	May 11, 1994
Dear Joey, _____	3
Hi! How are you? I arrived safely in Atlanta. I'm staying with a very nice family here. I will be staying here most of the summer. I'm looking forward to seeing you later this summer. _____	
Please write me soon. _____	
6 _____	Your friend,
7 _____	Sasha

Thank you for your letter...

6. End the letter like this:

Please write me soon.

I hope to hear from you soon.

Best regards to your family.

7. Sign the letter.

Love (with close friends and family).

Then you could send some kisses:

Best wishes.

Sincerely and Yours sincerely (are used in more formal letters).

A comma is usually placed after these expressions:

Your friend,

8. If you use a computer or typewriter, don't forget to sign your name in your own writing.

Alex

How to address an envelope

Return address:

Put your address here

olland	□	□
1 South Avenue		
Apt. 10		
San Francisco 17235		
USA		
_____	Miss Debbie Bohrer	
_____	40 Campbell Street	
	Apt. 25	
	Fairfield, New Jersey 10017	
	USA	

Put stamps here

**Put the building number
Before the street**

**Apartment number
comes next**

**Put
the name and
address of
the person
you're writing
to here**

City Country State Zip Code

Assignment 4 (created by Anastasia Malisheva)

After viewing the film.

I. Look through the first column of the table. Try to remember the plot of the film. Fill out the 2d and the 3d columns. Characterize the feelings, actions of the main heroes. You are advised to use some questions. (*they are on a sheet of paper*)

II. Think about your own points, from which you can show the main heroes' lives. Are there any missed events? Write them down as well.

You can use these questions to describe every period of life:

Events, periods of life	Seabiscuit	Red
1. Childhood		
2. Separation from a family		
3. Becoming matured		
4. Apple of unification		
5. The first weeks together		
6. At the beginning of racing career		
7. Training and racing before and after the fight with War Admiral		
8. Overcoming diseases		
9. The race to proof		

1. What family did they have?
Where did the heroes live?
What were they dreaming

- about in the childhood?
- 2. How did the heroes leave their families? What were the reasons of this separation? How did the members of their families feel at those moments?
- 3. What did they have to overcome? What built their characters?
- 4. (The moment of 2 heroes' meeting is meant here.) How did they meet? What did they do?
- 5. It's better to describe 2 main points: feeling free and Victorians. What was the way for them to find themselves and to become friends?
- 6. How did they "work" together? Was it the way of victories and failures? Did they go up or down? What influence did the results of racing have on their friendship?
- 7. What events were happening at this period of time? Was anything serious in their lives and careers?
- 8. What health problems did the heroes have? What was the way out of this situation?
- 9. What was the final race in the film? How did it characterize the horse and the jockey?

Questions for inference:

- What is your conclusion? What tendency do you see in the lives of two main heroes? Try to explain this situation? What reasons do you see? Are their fates connected with the history of the whole country?
- Do you think that the situation that they became friends and understood each other was naturally determined?
- Draw a graph of their lives. Show their ups and downs using a line like a sinusoid. Show the point of the intersection.

Assignment 5 (created by Olga Tulaikova)

I. COMPREHENSION TEST.

What did Howard ask his son, when playing with him?

A. Are you going to the sky?

B. Are you going to the moon?

C. Are you going to the sea?

1) When did the story begin?

A. In 1900.

B. In 1917.

C. In 1910.

2) Who was the writer of the book, that John's father read?

A. Dickens.

B. London.

C. Byron.

3) When did "the crash" happen?

A. September 30.

B. October 29

C. November 31.

4) What were John's first words, when he first met Howard?

A. "You can call me "Jonh."

B. "You can call me "son".

C. "You can call me "red".

5) What was the name of Howard's son?

A. Franky.

B. Tommy.

C. Mike.

6) What was the title of Frank's book?

A. "Fairytale".

B. "Flash cordon".

C. "Cars".

7) What was the name of Cristal's sister?

A. Isabella.

B. Mary.

C. Julia.

8) "Every horse is good for something". Whose words are these?

A. John/ Red.

B. Charles.

C. Tom.

9) Who was thinking: "What are you looking at?"

- A. Seabiscuit.
- B. Red.
- C. Tom

II. GUESS, WHO IS DESCRIBED.

- 1) Middle-aged; grey haired; white shirt; grey apron; black butterfly.
- 2) A boy who loved poetry; red haired.
- 3) Brown haired boy; was interested in science fiction.
- 4) Pretty, dark haired lady who's sister was going to marry.

III. DESCRIBE SOME EVENTS IN THE FILM, USING THE FOLLOWING PATTERN "THE MOST...MOMENT IS..."

- 1) The most unexpected moment is ...
- 2) The most sentimental moment is ...
- 3) The most funny moment is ...
- 4) The most beautiful moment is ...
- 5) The most important moment is ...

IV. **THINK** how could the main heroes of the film answer the question in one word.
"Who or what is Seabiscuit for you?"

Assignment 6 (created by Ekaterina Ladaiva)

Personality Analysis

Viewing Sample: The scene shows all the main heroes.

Activity: Matching a character's personality traits with a list of adjectives

Purpose: Vocabulary development and oral fluency

Previewing instructions

Tell the students to divide a sheet of paper into 4 columns, labeling each column with names of the main heroes.

Hand out a list of adjectives. Choose ones that are at your students' level.

Explain any unfamiliar vocabulary.

Tell the students, that as they watch the film, they should decide which adjectives describe each main hero – and be prepared to justify their answers.

After viewing

Divide the class into groups and ask the students to attribute the adjectives to each character. Have them write each word on the side of the paper headed by the character's name.

Call on a spokesperson from each group to report. They should justify their suggestions with examples from the video.

Check with the rest of the class for agreement or disagreement. Ask for additional examples that support or negate the point.

SEABISCUIT

Author: O. Gogol
Omsk State University

Topic: The inner struggle and strength that drives people to reach their goal.

Themes: What was the historical background of the film?

What was the competition between East and West.

Why is one of the main characters a horse?

How does each of the characters represent America?

Activities: Screening of *Seabiscuit*

Pre- and post- film discussion

Internet research

Report writing

Target audience: University students of any faculty

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

Lesson 1

Whole-group discussion on the historical background of the film.

Discuss, from a historic point of view, when the scenes in the film take place. Great Depression – when did it happen? How long did it last? What was going on in the country?

The presentation of the term “underdog”

What does “underdog” mean? Can you give an example of underdog in America or in your country? Why do Americans like underdogs so much?

Home task

Find out about the competition between the East Coast and the West Coast. What was the basis/background of it.

Lesson 2

Screening of *Seabiscuit*

Post-screening discussion in small groups.

Split up into 3 groups. Each group should decide on the following questions: How do the characters represent America:

- a) a Jockey
- b) a millionaire
- c) a cowboy

Answer the questions:

- 1) What was the aim of the owner of Seabiscuit?
- 2) Why was Seabiscuit chosen to take part in horse races?
- 3) How did the owner make Seabiscuit popular?
- 4) Why did the owner pull the horse during the horse races?
- 5) Do you agree that not only a man but an animal may also have its own personality?

Lesson 3

In 3 groups think of questions: why is one of the characters a horse? What does it symbolize? Why do people believe in him? Does he have the qualities of the winner? Find out the symbolism in different cultures.

Home task

Write the summary of the film and think how the name of the film refers to the idea of it.

Lesson 4

Culminating Activity- Whole-group discussion

What unites the jockey and the horse? They both had obstacles to overcome in order to win: the horse was too small and “crazy”, Red was big and heavy. They were a clumsy couple for racing. What helped them to become winners?

What is the role of the millionaire and the cowboy? Could Seabiscuit win without them, or if it were other people?

SEABISCUIT

Author: Tatiana Zoteyeva
Saratov State Law Academy

Level: Intermediate

Goals:

1. Analyze the ways of description of the main characters (the man and the horse).
2. Study how the idea of gaining success is presented.

Skills: Develop skills of analyzing the episodes of the film, participating in discussion and writing an essay

Duration of the lesson: 45 minutes

Lexical Work

1. *Study the following words. Use them in the sentences of your own.*

Race – a competition in speed (e. g. “a horse race”)

Jockey – a person who rides in horse races, esp. professionally

Racecourse – a racetrack

Racehorse – a horse specially bred and trained for racing

Tote – a machine that shows the number of bets placed on each horse in a race and the amount to be paid to the people who risked money on the winners

2. *Study the meanings of the following set expressions and give their Russian equivalents. In what situations can we use these set expressions?*

Dark horse – 1. *BrE* a person who tends to keep their activities, feelings or intentions secret, and who may have unexpected qualities or abilities: *I never know what he's thinking – he's such a dark horse.* 2. *AmE* (esp. in politics) a person in a competition about whom little is known and who surprises others by winning: *Tsongas was the dark horse of the Democratic candidates.*

Gift horse – be grateful for something that is given to you, without asking questions about it or finding fault with it: *Don't look a gift horse in the mouth.*

High horse – **on one's high horse** *infrm derog* behaving, esp. talking, as if one knows best, or more than others.

Trojan horse – something or someone that attacks or weakens something secretly from within. The expression comes from the wooden horse with Greek soldiers hiding inside, used in the Trojan War.

White horse – *BrE* a wave at sea with a white top.

(*Longman Dictionary of English Language and Culture. Harlow: Longman, 1992*)

Episode 1. Presentation of Seabiscuit, meeting of the horse and the man.

1. How does the teller describe Seabiscuit's character?
2. Is there any sign that the horse will be a famous race-winner?
3. Can you see similarity of Johnny's and Seabiscuit's characters?
4. What similar features of character do they have?

Episode 2. Johnny is in the hospital.

1. What happened to Johnny?
2. Why did the accident happen?
3. What did the doctor say about Johnny's future as a jockey?
4. Did Johnny lose heart?
5. What for did Johnny tell another jockey how to ride Seabiscuit?
6. Did Johnny envy another jockey?
7. Was Johnny glad to learn about Seabiscuit's win?

Episode 3. Seabiscuit in March.

1. Why did Seabiscuit become lame?

Saratov State Law Academy Seabiscuit

2. What was Johnny's state of health? Was he lame too?
3. How did Johnny treat Seabiscuit? Tell about their walks, trainings in this period of time.
4. Had Johnny hope to ride Seabiscuit again?

Episode 4. Seabiscuit in October.

1. Tell about Johnny's hard work to participate in races again.
2. Did Johnny deserve his success?
3. Speak about features of character a person should have in order to gain success.

Home task

Write an essay choosing one of the topics:

1. Hard work is the backbone of success.
2. It is important not to lose heart in difficult situations.
3. Is it good to gain success by any means?
4. What is your opinion of the proverb 'Success is never blamed'?
5. Is it important for you to gain success in life? What spheres of life would you like to gain success?

SEABISCUIT

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Togliatti Academy of Management

Introduction

The film 'Seabiscuit' is a screen adaptation based on the book by Laura Hillenbrand. This is a true story about the power of hope and the courage to make dreams come true. This is a story of a homeless jockey, a millionaire, a washed-up cowboy and a horse named Seabiscuit, four unlikely heroes who found hope in each other and inspired an entire generation. The film is telling us about a period in the American history which can be fairly called one of the most difficult ones – the contrast made astonishing when, at first, one could get anything they wanted, the Roaring Twenties and, finally, the events of October 1929 which resulted in the Great Depression when a lot of people were deprived of everything and had to take to the American highway carrying all their possessions with them, trying to survive – they had a new definition of home at that time. The film is filled with epic action, drama and heart, the events and characters are very realistic. The film creates a long lasting impression and inspires which can be considered as a highly motivating factor for students who will surely like the film and find a lot of interesting and new information about the life and culture of the people of America and probably will get an in-depth understanding of an American character.

The film can be used to supplement any course designed for intermediate and upper-intermediate students providing authentic country study and socio-cultural material, and a lot of topics for discussion including such as innovation, leadership, ethics, stock market speculations, sports, animals, change and goal achievement (surely the list can be continued as the film is full of lifetime events which can be developed in a lot of topics for discussion). The main purpose of watching the film is developing students' listening comprehension skills, their ability to speculate, express their views and their skills of speaking in public.

The film lasts for 134 min. For convenience and efficiency it is divided into three episodes according to logical sense of the main events. The episodes are of almost the same length and but slightly vary in character, that helps 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 lesson is divided into four sections: Warm-up, Pre-viewing, While-viewing and After-viewing. All sections provide abundant and challenging practice.

The section 'Warm-up' is designed to introduce a topic, get students remember their previous watching experience and refresh the consequence of the events in the film.

The section 'Pre-viewing' provides a task to prepare students to deal with the main vocabulary and language contained in the film. Dealing with vocabulary, students are recommended to use an English-English dictionary to get explanations or definitions of unknown words. It is also important that students can pronounce the new vocabulary, as it is the sounds of the words that they have to listen to.

'While-viewing' part includes listening for specific information and the task set for each episode is offered to check, if students are able to catch details or interesting ideas introduced in the film. There are such activities where students are asked to analyze a particular dialogue between main characters, or a monologue, from the point of view of communicative efficiency and socio-cultural competence.

The section 'After-viewing' comprises questions and activities designed to consolidate, and extend the language and vocabulary of the film. These exercises help students develop major communicative skills: recognizing main ideas, identifying supporting details, using vocabulary in context, understanding patterns of organization, distinguishing facts from opinions, making inferences, identifying purpose, evaluating arguments.

The final lesson includes a written home assignment which can be optional but recommended as it helps consolidate all the information and skills learnt and developed while watching the film.

All the exercises offered in the 'Pre-viewing' section are developed in a form of separate worksheets which can be very helpful as it allows to take into consideration all the types of learners: aural, audio-visual and tactile.

Seabiscuit 1

<p>Warm-up: 4'</p>	<p>1 Write the word 'seabiscuit' on the board and ask ss what it might mean. Then tell them they are going to watch a film which title is Seabiscuit. 2 Ask ss what the film might be about. Give them a hint that this is a name of an animal. Ask ss what animal it might be. When they guess it is a horse, ask ss what kind of horse it might be (elicit some characteristics)[tell them it is a race horse]</p>																																											
<p>Pre-viewing: 15'</p>	<p>1 Ask ss what they know about America of the beginning of the last century (ask about social, cultural, political, economic, industrial life). Get ss think of the most important historic and scientific events (technical progress) of the 10s – 30s of the XXth century (get ss think about the Great Depression, car production) 2 Offer ss the following exercises to eliminate difficulties in understanding while watching the film. A Sort out the following words in two groups: 1 – those that can be used to speak about an automobile; 2 – those that can be used to talk about the Great Depression:</p> <table data-bbox="304 723 1493 902"> <tr> <td>invention</td> <td>migration</td> <td>displace</td> <td>myth</td> <td>locomotive</td> </tr> <tr> <td>assembly line</td> <td>unemployed</td> <td>possession</td> <td>market</td> <td>steamer</td> </tr> <tr> <td>a vehicle</td> <td>obliterate</td> <td>hemorrhage</td> <td>take to a highway</td> <td>value</td> </tr> <tr> <td>collapse</td> <td>workforce</td> <td>pressure</td> <td>sink in</td> <td>shares</td> </tr> <tr> <td>crash</td> <td>spoke</td> <td>blow</td> <td>boiler</td> <td>valve</td> </tr> </table> <p>B Match the terms with their definitions. 1 feed a) give food to a person or animal 2 stable b) a building where horses are kept 3 barn c) a large farm building for storing crops or keeping animals in 4 beat d) defeat, get the most points in competition 5 fracture e) a crack or broken part in a bone 6 bang up f) knock or hit something, to seriously damage something 7 walk out g) (here) to go outside for exercise, take for a walk 8 circulation h) the movement of blood around your body</p> <p>C Match an English term or a phrase and a Russian variant</p> <table data-bbox="304 1350 1501 1675"> <tr> <td>English term:</td> <td>Russian variant:</td> </tr> <tr> <td>1 Borrow</td> <td>a) заимствовать</td> </tr> <tr> <td>2 Shrink</td> <td>b) (here) сокращаться, отступить</td> </tr> <tr> <td>3 Opportunity</td> <td>c) возможность, удобный случай</td> </tr> <tr> <td>4 Have the guts to do something</td> <td>d) иметь силу, мужество, характер сделать что-то</td> </tr> <tr> <td>5 Driving ambition</td> <td>e) горячее стремление</td> </tr> <tr> <td>6 Divorce</td> <td>f) развод</td> </tr> <tr> <td>7 Charity</td> <td>g) благотворительность</td> </tr> <tr> <td>8 Hole</td> <td>h) (here) просвет, зазор</td> </tr> </table>	invention	migration	displace	myth	locomotive	assembly line	unemployed	possession	market	steamer	a vehicle	obliterate	hemorrhage	take to a highway	value	collapse	workforce	pressure	sink in	shares	crash	spoke	blow	boiler	valve	English term:	Russian variant:	1 Borrow	a) заимствовать	2 Shrink	b) (here) сокращаться, отступить	3 Opportunity	c) возможность, удобный случай	4 Have the guts to do something	d) иметь силу, мужество, характер сделать что-то	5 Driving ambition	e) горячее стремление	6 Divorce	f) развод	7 Charity	g) благотворительность	8 Hole	h) (here) просвет, зазор
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<p>While-viewing: 46'</p>	<p>1 Ask ss to pay attention to the following: • How Charles Howard is proposing a toast. (What exactly does he say? Which preposition does he use?) • How Charles gets acquainted in an informal situation. How do they introduce themselves? • The silent scene depicting a dialogue between Marcella and Charles. What could they talk about?</p>																																											
<p>After-viewing: 15'</p>	<p>Answer the following questions about: The plot: 1 Why was America called 'the country of opportunity'? 2 What happened in October '29?</p>																																											

- 3 What is a common myth that grew after the market collapsed?
- 4 What were the consequences of the market fall?
- 5 Why did 'a country need a drink and couldn't get one inside the US'?

John Pollack:

- 1 What kind of up-bringing did he get?
- 2 Why did his parents bought him a horse?
- 3 What happened to John's family after October '29?
- 4 Why did John's family leave him?
- 5 What nickname does he get?
- 6 Why did he miss a hole in the race?

Charles Howard:

- 1 How did Charles Howard become a prospective businessman? What contributed to his success?
- 2 What wouldn't he pay five dollars for? Why?
- 3 How did his son's death influence his life?
- 4 Why did he go to Tijuana?
- 5 How did the fact that he met Marcella change his life?
- 6 Why did he want to hire a trainer?

Tom Smith:

- 1 Why did he save the horse that was about to be shot?
- 2 Why do you think Charles Howard hired him as a trainer?
- 3 What does Tom Smith say about winning the race? What kind of horse can do it?

Describe the main characters paying attention to their personality.

Watch the silent scene with Marcella and Charles having dinner together. Role play the situation, think what they might be telling to each other.

Watch how Charles Howard advertises his new machine. Choose a product and prepare a similar speech. Get ready to answer the questions of your listeners.

Seabiscuit 2

Warm-up: 5'	What do you think will happen next? Do you think Tom Smith will choose Red to be a jockey?
Pre-viewing: 10	<p>Offer ss the following exercises:</p> <p>A Do you think the following words have positive or negative meaning? Find Russian equivalents to them.</p> <p>limp imperfection obstinacy violent whizzing breath touchy screw something up be nuts</p> <p>B Look at the following expressions connected with racing. Can you explain what they mean? Consult an English-English dictionary.</p> <p>Get beat up put in a rail match race predatory response Turn a horse loose cut sb off get to the lead win a stake Fail sb turn around break first in a row</p>
While-viewing: 45'	<p>While you be watching a film pay attention to the following:</p> <ul style="list-style-type: none"> • How was Seabiscuit described? • What word does Red use to address Seabiscuit? • Note down the interjections and colloquial phrases used by the people to express anger, surprise, astonishment, delight, satisfaction.
After-viewing: 20	<p>Answer the following questions:</p> <ol style="list-style-type: none"> 1 What attracted Tom in Seabiscuit? 2 What were Seabiscuit's greatest 'talents'? 3 What happened to Seabiscuit after he had been 6 months old? 4 What went wrong with the horse after it had been made a training partner for the champions? 5 What did Tom say about training Seabiscuit after he had seen him riding a first probe track? 6 How many races did Seabiscuit win in a row? 7 What was Howard's ambition about Seabiscuit? 8 Why was Tom angry about Charles making so much publicity? 9 Why was Tom shocked after Red had lost Santa Anita race? 10 Why did Charles give so many interviews? 11 Why did Tom decide to teach Seabiscuit to break first? 12 Characterize the relationship between the main characters? Why do you think all these people got together? <p>Characterize a situation in the country. What does the word 'relief' refer to? What do NRN, CCC, WPA mean? What were the main changes taking place in the country at that time?</p> <p>Role play. Student A is a trainer, student B is an athlete. A trainer finds out that an athlete concealed some very important information about his/her health and lost the race only because of that.</p>

Seabiscuit 3

Warm-up: 3'	Ask ss what was the last episode they watched about. What do they think will happen next? Are they going to win the match race?
Pre-viewing: 2	Offer ss the following exercises: A Match the following term with their explanations: 1 Damage a) physical harm 2 Scratch b) refuse to participate in a race 3 Broadcast c) transmit a radio or a TV programme 4 Acknowledge d) to admit or accept that something is true or that the situation exists 5 Fool around e) to waste time behaving in a silly way 6 Lamé f) unable to walk properly because your leg or foot is injured
While-viewing:	While viewing a film pay attention to the following: <ul style="list-style-type: none"> • Watch a film and note down what the following expressions mean: Get to the left lead back him off put him down Hold him back let him loose • Note down what these colloquial expressions mean. Can you write down the grammatically correct variant? 'gotta' 'woulda' 'kinda' 'gonna'
After-viewing:	Answer the following questions: 1 Why did Red advise to call George the Ice Man to participate in the race? 2 How is George different from Red? 3 What helped George to win the match race? 4 Why did nobody believe that Red and Seabiscuit were going to race again? 5 What did Red call 'the unkindest sort of thing'? 6 Why did Red want to participate in Santa Anita race so much? 7 Why didn't Charles want Red to race again? 8 What does Red mean when he says that Seabiscuit is also 'his horse'? 9 How do you think Red and Seabiscuit are connected? 10 What does Red mean when he says 'Seabiscuit fixed us, all of us' in the end of the film? Summarise the main events of the film and get ready to retell it. The phrases below may be very useful: The title of the film is _____ The film is a screen adaptation of the novel ____ written by ____ The action takes place in _____ The main characters are _____ The main idea of the film is _____ What I liked most about the film is _____ What I dislike about the film is _____
Home Assignment:	Write an essay (200-250 words) expressing your views on the following 'A winner: the keys to victory' or sharing your own experience on the topic 'What helps me win'

WORKSHEETS

Seabiscuit 1

✂ (only the ----- lines) Exercise A

invention	migration	displace	myth	locomotive
assembly line	unemployed	possession	market	steamer
a vehicle	obliterate	hemorrhage	take to a highway	value
collapse	workforce	pressure	sink in	shares
crash	spoke	blow	boiler	valve

✂ Exercise B

feed	give food to a person or animal
stable	a building where horses are kept
barn	a large farm building for storing crops or keeping animals in
beat	defeat, get the most points in competition
fracture	a crack or broken part in a bone

bang up	knock or hit something, to seriously damage something
walk out	(here) to go outside for exercise, take for a walk
circulation	the movement of blood around your body

✂ Exercise C

Borrow	заимствовать
Shrink	(here) сокращаться, отступать
Opportunity	возможность, удобный случай
Have the guts to do something	иметь силу, мужество, характер сделать что-то
Driving ambition	горячее стремление
Divorce	развод
Charity	благотворительность
Hole	(here) просвет, зазор

✂ After-viewing

Answer the following questions about:

The plot:

- 1 Why was America called ‘the country of opportunity’?
- 2 What happened in October ’29?
- 3 What is a common myth that grew after the market collapsed?
- 4 What were the consequences of the market fall?
- 5 Why did ‘a country need a drink and couldn’t get one inside the US’?

John Pollack:

- 1 What kind of up-bringing did he get?
- 2 Why did his parents bought him a horse?
- 3 What happened to John’s family after October ’29?
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- 5 What nickname does he get?
- 6 Why did he miss a hole in the race?

Charles Howard:

- 1 How did Charles Howard become a prospective businessman? What contributed to his success?
- 2 What wouldn’t he pay five dollars for? Why?
- 3 How did his son’s death influence his life?
- 4 Why did he go to Tijuana?
- 5 How did the fact that he met Marcella change his life?
- 6 Why did he want to hire a trainer?

Tom Smith:

- 1 Why did he save the horse that was about to be shot?
- 2 Why do you think Charles Howard hired him as a trainer?
- 3 What does Tom Smith say about winning the race? What kind of horse can do it?

Describe the main characters paying attention to their personality.

Watch the silent scene with Marcella and Charles having dinner together. Role play the situation, think what they might be telling to each other. Note down any phrases which you find helpful while role playing the dialogue.

Watch how Charles Howard advertises his new machine. Choose a product and prepare a similar speech. Get ready to answer the questions of your listeners.

Seabiscuit 2

✂ Exercise A

limp	
imperfection	
obstinacy	
violent	
whizzing breath	
touchy	
screw something up	
be nuts	

✂ Exercise B

break first

cut sb off

fail sb

get beat up

get to the lead

in a row

match race

predatory
response

put in a rail

turn a horse
loose

turn around

win a stake

✂ After-viewing

Answer the following questions:

- 1 What attracted Tom in Seabiscuit?
- 2 What were Seabiscuit's greatest 'talents'?
- 3 What happened to Seabiscuit after he had been 6 months old?
- 4 What went wrong with the horse after it had been made a training partner for the champions?
- 5 What did Tom say about training Seabiscuit after he had seen him riding a first probe track?
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- 8 Why was Tom angry about Charles making so much publicity?
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- 11 Why did Tom decide to teach Seabiscuit to break first?
- 12 Characterize the relationship between the main characters? Why do you think all these people got together?

Characterize a situation in the country. What does the word 'relief' refer to? What do NRN, CCC, WPA mean? What were the main changes taking place in the country at that time?

Role play. Student A is a trainer, student B is an athlete. A trainer finds out that an athlete concealed some very important information about his/her health and lost the race (any kind of competition) only because of that.

Seabiscuit 3

✂ Exercise A

Damage	physical harm
Scratch	refuse to participate in a race
Broadcast	transmit a radio or a TV programme
Acknowledge	to admit or accept that something is true or that the situation exists
Fool around	to waste time behaving in a silly way
Lame	unable to walk properly because your leg or foot is injured

✂ While-viewing

While viewing a film pay attention to the following:

- Watch a film and note down what the following expressions mean:

get to the left lead _____

back him off _____

put him down _____

hold him back _____

let him loose _____

- Note down what these colloquial expressions mean. Can you write down the grammatically correct variant?

'gotta' _____

'woul'da' _____

'kinda' _____

'gonna' _____

✂ After-viewing

Answer the following questions:

- 1 Why did Red advise to call George the Ice Man to participate in the race?
- 2 How is George different from Red?
- 3 What helped George to win the match race?
- 4 Why did nobody believe that Red and Seabiscuit were going to race again?
- 5 What did Red call 'the unkindest sort of thing'?
- 6 Why did Red want to participate in Santa Anita race so much?
- 7 Why didn't Charles want Red to race again?
- 8 What does Red mean when he says that Seabiscuit is also 'his horse'?
- 9 How do you think Red and Seabiscuit are connected?
- 10 What does Red mean when he says 'Seabiscuit fixed us, all of us' in the end of the film?

Summarize the main events of the film and get ready to retell it. The phrases below may be very useful:

The title of the film is _____

The film is a screen adaptation of the novel _____ written by _____

The action takes place in _____

The main characters are _____

The main idea of the film is _____

What I liked most about the film is _____

What I disliked about the film is _____

SEABISCUIT

Authors: Ekaterina Golman, Nelly Anufrieva, T. Budlova
Tomsk State University

Topic: Strong character wins

Themes:

- What does one need to reach his goal?
- How does the economic and the political situation influence the whole society?
- What is special in relations between animals and people?

Level: upper-intermediate to advanced

Activities: before-you-watch discussion

Internet search

screening "Seabiscuit"

after-you-watch discussion

writing

Timeline: 4 to 6 hours of in-class activity (1 to 2 weeks)

Before-you-watch discussion (in-class assignment)

1. What associations do you have with the word "horse"?
2. What do you know about horse-racing? Have you ever seen horse-racing? Have you ever tried some other kind of gambling?
3. What are possible reasons of getting addicted to gambling?
4. What kinds of film composition do you know? (Pay attention to the structure of this film and decide why it is used).
5. Study the key vocabulary of the film and try to guess in what context it could be used:

horse-racing

jockey

Great Depression

racetrack

rags-to-riches

bell

boxing

entrepreneur

horse farm

lasso

radio-broadcasting

riding accident

slow-motion

stable

stock-market-crash

underdog

wheelchair
horse trainer
blind in one eye
champion horse
seabiscuit
thoroughbred

Internet search (home assignment)

1. Search for the information about the great economic depression in America. How did it influence the whole society?
2. Search for some interesting facts about the film "Seabiscuit". The following questions can help you:
 - Was the film based on real events?
 - What is Santa Anita? How does it refer to the film?
 - How many horses starred in the film?
 - What awards did "Seabiscuit" get?
 - Who is Laura Hillenbrand?

After-you-watch discussion(in-class assignment)

1. Describe your impressions of the film using at least 5 adjectives. You can use the following:

deep
heartbreaking
fulfilling
optimistic
heartwarmer
realistic
fabulous
masterpiece
well made
must see
appealing

pointless
primitive
slow paced/ long
too corny
ridiculous
sappy
dull
boring
awful
with loose ends
not watchable

2. Comment on the importance of the historical remarks in this film. What purpose are they shown for?
3. Why is the death of Charles Howard's son shown in the film?
4. Do you think Red Pollard left by his family suffered from loneliness?
5. Comment on the friendship between Seabiscuit and Red Pollard. Red Pollard regarded Seadiscuit as a person? Have you ever had the same relations with animals?
6. What character seemed to you strong and firm to remember?
7. What episode affected you mostly? Why?
8. Comment on the title of the film. Give your own variants of title.

9. Describe the scene in details, think of the feelings of the heroes at that moment. (Red Pollard and Seabiscuit, both limping, walk in the forest).
10. Guess who said the following and in what context:
- "Every horse is good for something."
 - "The horse is too small, the jockey too big, the trainer too old, and I'm too dumb to know the difference."
 - "To tell you the truth, I wouldn't spend more than five dollars on the best horse in America."
 - "You know, everybody thinks we found this broken down horse and fixed him, but we didn't. He fixed us. Every one of us. And I guess in a way we kinda fixed each other too."

11. Fill in the gaps in the dialogues and a monologue:

George Woolf: You know, if you did more riding and less talking you might start winning some races.

Red Pollard: I got _____ I bit you in this one.

George Woolf: I'm not sure you do but I got _____ that you don't.

Charles Howard: It isn't just the leg. He could _____. He could get _____. He could...

Marcela Howard: He could die?

[She picks a little ball game out of his pocket]

Marcela Howard: You know I play with this all the time, too. No matter how hard I try, I can't get that damn ball to stay in the _____. Just let him _____. Just let him do it.

Narrator: The first time he saw Seabiscuit, the _____ was walking through the fog at five in the morning. Smith would say later that the horse looked right through him. As if to say, "What the hell are you looking at? Who do you think you are?" He was a small horse, barely _____. He was _____ too. There was a _____ in his walk, a _____ when he breathed. Smith didn't pay attention to that. He was looking the horse _____.

12. Act out:

- the scene in which parents leave Red Pollard. (4 actors).
- the scene in which Tom Smith (horse trainer) and Charles Howard (horse owner) get to know that Red Pollard is blind in one eye. Dialogue between Tom Smith and Red Pollard; dialogue between Tom Smith and Charles Howard. (3 actors).
- meeting of Marcela and Charles Howard (2 actors).
- Charles Howard's speech in which he represents Seabiscuit before the racing with War Admiral.

Writing

Write a continuation to the film (200-250 words).

SEABISCUIT

Author: Svetlana Galustyan
Vladimir Secondary school #42

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

Topic: The Journey toward the American Dream
Themes: The era of Great Depression
Banning horse- racing
Why was such a popularity possible?
Why did Seabiscuit become the proxy of the nation?
Activities: Reading and sharing opinions
Screening of **Seabiscuit**
Internet Research
Pre- and post-film discussion
Essay writing
Composition writing
Timeline: Three to four of in-class activity over a period of two to three weeks

Lesson One (45 minutes)

- **Theme**

The era of Great Depression and horse- racing

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

Handouts

Procedure

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

Questions

- 1) What do you know about the Great Depression?
- 2) What bans existed in many states in the early part of the 1900s?
- 3) Why were they reversed during the Great Depression?
- 4) Are you in favor of gambling on horse racing or against it?

- 5) Do you know any celebrated Americans who can be compared with Seabiscuit - emerged from a humble background and/or overcame significant hurdles to achieve success. Name just a few.
- 6) Why is this image of a person succeeding through individual effort and often against great odds so appealing to Americans?

◆ **Study the following key vocabulary:**

To ban smth.

gambling on horse racing

to emerge from

a humble background

overcome significant hurdles

to achieve success

raising taxes

increasing revenues

marketing of athletes

celebrity endorsements of consumer products

- ◆ Make up your own sentences with the new words and use them in some situations related to the topic.
- ◆ Students form two groups for holding a class debate on whether the state should allow or prohibit gambling on horse racing. They should pay special attention to the glossary and use correctly as many of the glossary terms as possible.

Home task

1) Research the following questions in the Internet:

1. How did the story of the Great Depression begin?
 2. What memorable events from those times can you remember?
 3. What do you know about their broadcasting live on TV or radio?
 4. What do you know about the moral values of that era?
 5. How different was life in the United States of Seabiscuit's era from life in the United States of today?
- 2) Select one American, living or dead, who in your view fits this description, and write an essay explaining what you admire about him or her.

Lesson Two (45 minutes)

- **Theme**

The National American hero's traits of character.

- Objectives
 - To provide practice in watching video and discussing it.
 - To give students a context to discuss some important facts from American History.
- Level:
 - Intermediate
- Materials:
 - Video segment depicting the scene of the Seabiscuit's first big win in the Governor's Handicap, winning over half his purchase price. It is the fiftieth race of his career, and the first in which he displays a new-found inclination for racing.
 - Video segment depicting the War of the Worlds.

Procedure

- ◆ **Screening of the first part of Seabiscuit**

(the scene of the Seabiscuit's first big win in the Governor's Handicap)

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

- How much did **Seabiscuit** win?
- Which race in his career was it?
- What new qualities did he display in this race?
- What qualities are appealing to Americans most of all? Why?

Screening of the second part of Seabiscuit

(War of the Worlds – the long - anticipated race with War Admiral)

While you watch the film try to give your opinion on the following:

- What do "Red" Pollard, Charles Howard and Tom Smith have in common?
- How did Seabiscuit change all of their lives for the better?
- Why was the race called *War of the Worlds*?
- Gossip columnist Walter Winchell includes Seabiscuit with Franklin Roosevelt and Adolf Hitler as one of the top ten newsmakers of the year. Why?

Home Task

Make up the list of the necessary traits of character which are so important for the leaders? Comment on them.

Lesson Three (45 minutes)

- **Theme**

Why is Seabiscuit proxy of the nation?

- Objective:
 - Provide preparation to listen to and practice in sharing opinions.
- Level:
 - Intermediate
- Materials:
 - Handouts

◆ **Holding a class debate on the topic: “Is only success enough to become proxy of the nation?”**

◆ **Follow-up activity**

Students take part in the competition for the best composition on the following topic: *“If you were one of the three - "Red" Pollard, Charles Howard and Tom Smith, would you do your best to achieve life success?”*

Web sites:

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

www.teachwithmovies.org

www.filmeducation.org

www.lessonplanet.com

www.lessonplanspage.com

www.filmsite.org

SEABISCUIT

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Ideas of the lesson:

- Belief of the person in success and successful achievement of his purpose by search and hard work. The role of friendship and trust on the way of realization of this purpose. Not only is this a story about fighting for your dreams, but it's a story of truly believing in yourself and never, ever giving up on that. It is passionate, heroic, and remarkable.

Questions about main heroes:

1. Find out about the main characters:
 - Their intentions
 - Their qualities
 - Their attitude to life
 - Their relationships
2. What is the turning point of the film?

Pre-lesson activities:

1. 3-4 pupils should make brief reports (2-3 min.) on the topics of:
 - American life in the 30s.
 - Comparing horse racing now and then.
 - Find out about racing horses (breeds, cost, maintenance).
2. List of the words which they should learn by heart:
Race horse, saddle, jockey, horse shoe, race track, stake, stable, stirrup, horse whip, bridle, race, to outdo, to hold the horse by the bridle to bet on, to fake the lead over, to play for time, to beat one's opponent to splash out on
3. 2-3 pupils are sent to a race track to interview a jockey or people who take care of horses- "reporters".
4. Then for the rest of the pupils give situations for dialogues which they have to make in the groups of 2, and then present them to the group

Situations:

The 1st partner wants to buy a horse but he/she doesn't know which one to choose. That's why he/she asks a specialist (the 2nd partner) to consult and help him.

Two friends want to make a bet and discuss which horse will probably win.

Conversation of two fans of horse racing, during the race.

Conversation of two fans after the race (one is disappointed because he lost, the other is happy because he won).

During the lesson:

Teachers' speech.

“reporters” talk, ask them questions.

Dialogue presentations.

Discussion.

Teachers’ speech about the film:

The jockey "Red" Pollard, the family man and millionaire, Charles Howard, and the cowboy and gifted horse trainer, Tom Smith, all have something aching inside them, to be shown through this story. This is a story about how three men overcame more than their share of pain, in a time where one of the most devastating disasters happened, during the Depression era, and the one amazing horse that brought them all together to see the glory of all their dreams come true and how it changed all of their lives for the better.

“Seabiscuit” is about a horse too small to even be considered as a race horse, a jockey too big to ride, a man once blessed with family and money all taken away from him in a cruel flash, and the cowboy lost in his own land, who all learned even more from the opportunity of knowing each other and their special connection to a horse, named Seabiscuit.

Predictable but satisfying, the movie builds to the big race and then beyond in a long epilogue. “The race of the century,” when little Seabiscuit challenges the undefeated War Admiral, a battleship-sized, coal-black horse with the speed of a locomotive. The movie cuts frequently to newsreel footage as the country is fighting its battle against the Great Depression.

Questions for discussion:

1. Why did Charles Howard get interested in horse racing?
2. Why was he sure of success?
3. Did Charles believe in Tom Smith all the time?
4. Under which circumstances did all three heroes meet each other?
5. How did Tom find Seabiscuit?
6. What are the reasons that Charles, Tom and “Red” found hope in each other?
7. Did their triumph last long?
8. What helped “Red” to recover after the accident?
9. Did they do a lot of work on the way to achieve their aim? And how did Charles help Tom and “Red”?
10. “When the little guy doesn’t know he’s a little guy”, does he have more chances to succeed?
11. Why in this difficult period of American life exactly does Seabiscuit become the winner?
12. Do you think that this film reflects major features of an American character?
13. Does this triumph remind you of the idea of the American dream?
14. Do you think that in achieving an aim the end justifies the means?
15. Which of the heroes do you sympathize with most?

Ask about impressions:

Did you find this film instructive?

- Did it impress you?
- What did you like most of all?

Brief dispute:

- When losers have a second chance to become winners
- Do you agree with the phrase “ it’s not we who found Seabiscuit and fixed him, it’s he who fixed us”. How can you prove it?
- Think over this phrase and try to explain it: “ we never know how high we are until we are called to rise”.

Writing

Write a report (180-200 words) on one of the topics given below. State your own point of view and prove it.

How did Seabiscuit manage to give hope to people?

Most beloved scene in the film?

Friendship between people and animals?

In the end of the lesson you could ask them to write the dictation using the words you give above. Finally encourage them to read the book by Laura Hillenbrand “Seabiscuit- American legend”.

SEABISCUIT

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*The strong man is not who never falls
But the man who always rises and goes forward
Montesquieu*

Will to the win

Before - you - watch assignment screening “Seabiscuit”

I. What do you know about period of Great Depression in America?
Please describe reasons and consequences.

II. Teacher must give a brief historical note of this period. And after that he determinates the main heroes: a millionaire Mr. Howard, a jockey, a trainer.

III. After that students divide into 3 groups. Each group choices one of the heroes. The main task is a watching of the ways of millionaire Mr. Rows, a jockey, a trainer. Moreover they try to answer the question: how this difficult time had influence over the heroes and the heroes had influence over time.

After - you - watch

IV. Each group should give a first impression of his heroes.

What do you like or unlike his character? You can list his strong and weak features.
The life of each hero consists of two important parts: before Great Depression and after one.

V. Task for 1 part is:

- a) Compare of the lifestyles of Christopher Howard (businessman) and Tom Smith (trainer of horses). Do you agree with opinion that Howard is a representative of the progress and Smith is a representative of the nature?
- b) You need find a common and difference between Howard’s son and Tobey Maquire’s hero.
- c) A phrase from the Dickens’s book is: “Heroism would be daily thing”. What does heroism mean for you? (This is a question to all students).

VI. The second part is:

The Great Depression was a crash of all planes and hopes. “We understood the real effect of October ’29 later”.

- a) How did the Great Depression change their destiny?
- b) Why did Mr. Howard leave his home? Why the jockey had to leave his family?
- c) Theme of home and homeless. “The great national migration’s begun. And million Americans have got a new definition of home”. What place did become a new home for our heroes?
- d) Do you remember a moment of meeting of heroes? Please show a result of this meeting.
- e) Discuss theme of friendship:
 - Between heroes (Did a jockey and a trainer become a real members of Howard’s family?)
 - Between a jockey and horse named Seabiscuit (they could overcome themselves after doctor’s verdict “He can’t ride just walk. There is no race again. ”

VII. “I know everybody think that we find a broken – down horse and fix him. He fixes us, every one of us”. Do agree with a conclusion that this horse symbolizes the whole country and will to the win is a national idea?

SEABISCUIT

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Topic: Survival

Level: pre - intermediate; low intermediate.

This time you needn't do any exercises before watching the film. We hope you will understand the gist of the film without preparation. All you need is to watch, feel, empathize, and live through all the events with the heroes of the film. It is an unusual film, thrilling and very emotional. It goes back to the times when automobiles first appeared. A great future was expected but hard times came. It was a depression, the Great Depression, as a result of which many people became unemployed, a lot of middle class representatives became poor. Thirst for new hopes for the best, new dreams and new wishes were hovering in the air. That's why this film was quite a hit. It gave such hopes to everybody. The film stresses the idea that any person could be a millionaire if he is lucky and industrious. This is the idea of a self-made man. And the film shows such a person. Mr. Howard came to New York with 21 cents in his pocket. Thanks to efforts he became a millionaire. But life is full of worries. There are losses and misfortunes in the life of people and it is difficult to survive. All our life is struggle and the film teaches not to surrender, not to give up. Never mind what dreams you have got: to be a millionaire, the greatest jockey, an announcer or an expert of horses do all your best, and your dreams will come true. America, the film says, is the land of opportunities.

Look for and use your chance.

This chance and your efforts will help you to find your place in life. The film is not about the horses, but it is much more about people. The film teaches you how to survive in the world of competition when you are alone. The film makes you to think about yourself, to analyze your behavior and teaches you to be courageous in all situations, even the most difficult ones. "The future's not ours to see", as one song sings, but the film convinces us that future depends on you and your courage greatly. The film is a very optimistic one.

Enjoy watching the film and express your opinions.

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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.