



Culture of Cinema



Practice and enrich ELA Skills
through models of American
art, culture and history



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CINEMA AS CULTURE

MODEL: READ, SPEAK, LISTEN: Read the following information that explains the various words connected to *Cinema*. Discuss each question within the reading.

THE VOCABULARY OF



CINEMA

According to Webster's Ninth concept of **cinema** was first used in *cinematographe*, a composite of two Greek roots: *kinema* meaning movement and *graphie* meaning writing. *Does the combination of the two roots accurately describe what we know as cinema today?*

Collegiate Dictionary, the verbal 1896-1899 in the French word

The original description of cinema is French because the inventors of cinematography in the late 19th century were the Lumiere brothers. Later the word *cinematographe* was shortened to *cine* in French and *cinema* in English. At approximately the same time the phrase *motion picture* was introduced into the English language. The official definition is "a series of pictures presented on a screen in rapid succession with objects shown in successive positions slightly changed producing the optical effect of continuous movement." *Does this describe what we know as motion picture today? Motion pictures became movies in 1912 according to cinema etymology. The word "flick", an interesting variation on the way early movies looked, came into being in the mid 1920's. Flick comes from the verb "flicker" which means to move quickly with lots of fluctuation. Have you ever heard people today describe a movie as a chick flick? What do you think it means?*

When sound was added to the moving images in 1927 with the first talking picture, *The Jazz Singer*, movies became *talkies (talking pictures)* Other words and phrases that were used to describe cinema are: *magic lantern show, nickelodeon, picture show, pictures, pix, silver screen and film.* *Which words are used to describe cinema in your country?*

PRACTICE: READ, WRITE: List all unfamiliar words/phrases from the reading. Define each one.

CINEMA AS CULTURE

ENRICH: LISTEN, READ, WRITE: Read the following definitions of the five basic elements used in dramatic/literary works: PLOT, CHARACTER, SETTING, STRUCTURE, and THEME.

ELEMENTS OF THE DRAMATIC ARTS

1. **PLOT:** The plan or action sequence in a dramatic/literary work.
2. **CHARACTER:** The personality of a dramatic/literary person.
3. **SETTING:** The time and place of the action of a dramatic/literary work.
4. **STRUCTURE:** The way in which the plot is arranged.
5. **THEME:** The main idea of a dramatic/literary work.

READ, WRITE, SPEAK, LISTEN. Choose a movie you recently saw at the theater or on television. Answer the following questions about the five basic elements of the dramatic arts and read your answers to the class.

NAME OF MOVIE: _____

1. What is the plot of the movie?

2. Describe two of the movie's characters:

(a) _____
(b) _____

3. What is the setting of the movie?

(a) In what period of history does it take place? _____
(b) In what part of the world does it take place? _____

4. What is the structure of the movie?

Draw triangles that show how the action rises, reaches climax, then falls.

5. What is the theme of the movie? _____

Write the theme in terms of opposites; for example: love vs. honor; good vs. evil.

WRITE, READ, SPEAK, LISTEN.

BECOME A MOVIE CRITIC

Give the movie a rating: 5 stars is the best. Explain the reasons for the rating you gave the movie to the class. I gave the movie _____ stars because _____

CINEMA AS CULTURE ON THE WATERFRONT - 1954

MODEL: READ, SPEAK, LISTEN: Read the following essay about the celebrated motion picture *On The Waterfront*. Discuss how it reflects the decade in which it was made.



Post war idealism is **challenged** by changing American values in the first motion picture we will watch and discuss. It is one of the most **thought-provoking** American movies made during the **idyllic** Eisenhower years (1952-1960). *On The Waterfront* is based on real-life incidents of **corruption** in the working men's **unions** on New York-New Jersey **docks**. This realistic drama was voted Best Picture of the Year by the Academy of Motion Picture Arts and Sciences for 1954. The "Academy" is the organization that has been awarding the "Oscar" to the best in the motion picture industry since 1928.

The director of the movie, Elia Kazan, won the Oscar for Best Director **in spite of** the fact that he was a Hollywood **outcast**. During the early 1950's U.S. Senator Joseph McCarthy was chairman of the House on UnAmerican Activities Committee. That committee was founded to **prosecute** influential people who had ties to Communist organizations. The Committee called Kazan to testify against suspected Hollywood writers, actors and artists. Kazan gave into the political pressure of the times and testified against his fellow artists and was thought of as an **outcast** from that time on.

On The Waterfront was filmed on location in Hoboken, New Jersey in black and white at a time when color was used for every style of American movie. The best American writers, composers, and actors of the time were part of *Waterfront's* creative team: writer-producer Budd Schulberg; musical genius Leonard Bernstein; and celebrated Broadway stage actors, Lee J.Cobb, Karl Malden, and Rod Steiger.

Marlon Brando, as boxer Terry Malloy, brought a new style of acting to the motion picture screen in this and other roles he became famous for, Stanley Kowalski in *A Streetcar Named Desire* and Don Corleone in *The Godfather*. The style of acting was called "the method". It combines **sense memory** with moment to moment responses. Brando and **co-star** Eva Maria Saint were awarded "Best Actor" and "Best Supporting Actress" respectively for their honest and **moving portrayals** of young people caught in the eternal struggle for survival and power.

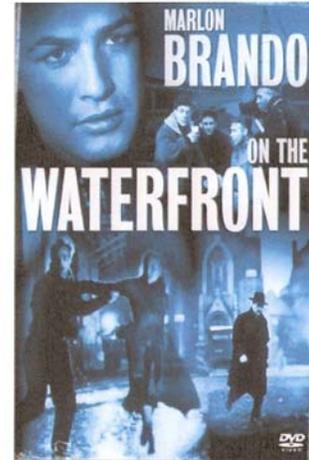
PRACTICE: READ, WRITE: Define the following words, then write them in new sentences.

1. challenged _____
2. thought- provoking _____
3. idyllic _____
4. corruption _____
5. unions _____
6. docks _____
7. in spite of _____
8. outcast _____
9. prosecute _____
10. sense memory _____
11. moving _____
12. portrayals _____

CINEMA AS CULTURE: THEME

MODEL; SPEAK, LISTEN THE TALKING CIRCLE

It's a good time to practice a Native American tradition that is still used in the U.S. Senate, it is called a **Talking Circle**. I was taught this technique by Mohawk elder Lorraine Canoe. It is a wonderful way to have a meaningful exchange of ideas in a calm, cool and collected way, the opposite of t v talk shows. This is how it works:



1. Everyone sits in a circle. This is so you can see the facial expressions and read the body language of the person talking.
2. Someone chooses an object which each person will hold in his/her hand while talking, then pass on to the next person to indicate that he/she is finished.
3. One person at a time talks until he/she says everything he/she wants to say on the subject. No interruptions. No questions.
4. After listening to each person talk, the group comes to a *consensus* (*agreement of the majority*) on the subject and makes a statement about the subject under discussion based on that *consensus*.
5. Everyone is entitled to the respect of the others. No one's opinion is considered more important than another's. All are equal.

PRACTICE: WRITE. READ: Let's use **THE TALKING CIRCLE** format to discuss themes for each American movie we watch. Start with *On the Waterfront*. Listen to the instructor dictate 3 possible themes. Write them on the lines below. Look at the cover of the DVD version of the movie. Choose the theme you feel best fits the movie and talk about it in the talking circle.

Theme one _____

Theme two _____

Theme three _____

ENRICH: WRITE.READ. SPEAK. LISTEN: After listening to everyone talk about the movie's themes, choose the one you thought made the most sense and give three reasons for your choice. Read what you wrote aloud and listen to others read theirs.

CINEMA AS CULTURE ON THE WATERFRONT...Scenes from the movie

MODEL: READ. SPEAK. LISTEN. Read the following scenes from *On the Waterfront*. First do a “cold” or a *literal* reading: concentrate on the words alone and the beginning and ending of thoughts. Second, add *interpretation* : use an emotion to emphasize the way the character is feeling. Repeat several times.

Edie: What made you want to be a fighter?

Terry: I had to scrap all my life. Figured I might as well get paid for it. When I was a kid my old man got killed – never mind how. Charley and I was put in a place – they called it a children’s home. Some home! I run away and peddled papers, fought in club smokers, and...But what am I runnin’ off at the mouth for? What do you care?

Edie: Shouldn’t we care about everybody?

Terry: What a fruitcake you are.

Edie: Isn’t everybody part of everybody else?

Terry: Gee, thoughts! Alla time thoughts...You really believe all that drool?

Edie: Terry!

Terry: Want to hear my philosophy? Do it to him before he does it to you.

Edie: Our Lord said just the opposite.

Terry: I’m not lookin’ to get crucified. I’m lookin’ to stay in one piece.

Edie: I never met such a person. Not a spark of romance or sentiment or human kindness in your whole body.

Terry: What do they do for you except get in your way?

Edie: And when things get in your way – or people – you just knock them aside, get rid of them? Is that your idea?

Charley: There’s a slot for a boss loader on the new pier we’re opening up.

Terry: Boss loader!

Charley: Ten cents a hundred pounds on everything that moves in and out. And you don’t have to lift a finger. It’ll be three to four hundred a week just for openers.

Terry: And for all that dough, I don’t do nothin’?

Charley: Nothing. You do nothing, you say nothing. You understand, don’t you, kid?

Terry: Yeah, yeah, I guess I do. But there’s a lot more to this whole thing than I thought.

Charley: You mean you’re thinking of testifying against...

Terry: I don’t know. I don’t know. I tell you I ain’t made up my mind yet. That’s what I wanted to talk to you about.

Charley: Listen, Terry, these piers ... you know what they’re worth to us?

Terry: I know. I know.

Charley: Take the boss loading, kid. For God’s sake I don’t want to hurt you. I always had a bet down for you. You saw some money.

Terry: See. You don’t understand. It was you, Charley. You and Johnny kept me down.

Charley: I tried to keep you in good with Johnny.

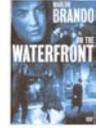
Terry: You don’t understand. *I could’ve been a contender*. I could’ve had class and been somebody. Real class. Instead of a bum, which is what I am, let’s face it. It was you, Charley.

CINEMA AS CULTURE ON THE WATERFRONT

PRACTICE: READ. WRITE.

GRAMMAR CHECK

Terry Malloy speaks street English. Edie and Charley speak standard English. Read Terry's lines below. Each one contains a grammatical error. Rewrite the line and correct the error. List the reason for each error.



1. Charley and I was put in a place. _____

Reason for error: _____

2. I run away and peddled papers. _____

Reason for error: _____

3. I don't do nothing? _____

Reason for error: _____

PRACTICE: READ. WRITE.

GRAMMAR CHECK

Read the following sentences about *On The Waterfront*. Answer the questions.

1. Marlon Brando plays an ex-boxer who struggles to stand up to his corrupt union bosses in the real-life drama.

a. List the pronouns that refer to Brando: _____

b. List the adjectives in the sentence: _____

c. Which verb is in the infinitive form? _____

2. *On The Waterfront* was Eva Marie Saint's first motion picture.

a. Which word uses a possessive form? _____

b. Punctuate the title _____

3. The movie was filmed in 36 days on location in New York City and Harlem.

a. List the prepositions: _____

b. Why are New York City and Harlem capitalized? _____

4. Some of the settings used in the movie were docks, bars, churches and rooftops.

a. What punctuation is appropriate to use after "were"? _____

b. List the 2 adjectives in the sentence: _____

The 2 adjectives have another name, what is it? _____

c. List the nouns in the sentence: _____

ENRICH: SPEAK. LISTEN.

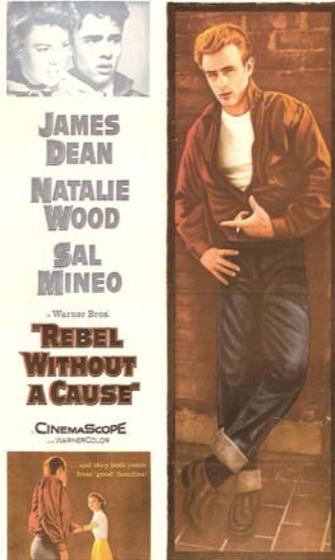
PRACTICING ACCENTS

All the actors in *On The Waterfront* are portraying working class people from the New York City area. Marlon Brando uses a tough guy accent. Eva Maria Saint uses an educated, refined accent. Practice speaking in both accents and note the difference in how well your classmates can understand you.

CINEMA AS CULTURE

REBEL WITHOUT A CAUSE (1955)

MODEL: READ, SPEAK, LISTEN: Read the following essay about the popular motion picture *Rebel Without a Cause*. Discuss how it reflects America's changing **socio-economic** culture in the 1950's. Use the phrase that came out of this change: **generation gap**



Take a look at this poster of Hollywood legend James Dean. How old do you think he is? What does his attitude say to you? Do you think his **persona** attracted teenage movie-goers?

James Dean, brought up in the mid-West, lost his mother as a child and was killed in a car crash before *Rebel* was released. He has become an American movie icon in spite of the fact that he made only three movies. Dean worshipped actor Marlon Brando and studied the same style acting in New York City, the method. Brando, Dean and singer Elvis Presley set in motion a youth **cult** in America which continues to the present.

Rebel Without a Cause presents the **parallel** stories of three **troubled** middle class adolescents living in **status-conscious** Los Angeles. The movie's plot follows the structure of classic Shakespearean tragedies. The setting is also classic in that it occurs **within** a twenty four hour time period in locations related to

everyday life. The movie's opening and closing **shots** are connected by **nighttime** scenes and the sound of police sirens. Sal Mineo (Plato) and Natalie Wood (Judy) were nominated for Best Supporting Actors. **Ironically**, Dean's **portrayal** of Jim Stark was not nominated, although his other two roles did win Best Actor nominations. All three young actors would later suffer tragic, **untimely** deaths.

The rebellion of middle class American youth and the resulting **gap** between **generations** are two ideas that dominate this film. Director Nicholas Ray, a former high school teacher, got the idea for the movie from a psychological profile of an imprisoned teenager. *Rebel Without a Cause* is considered the best of its **genre** and its honest characters still **evoke** a range of feelings in all of us.

PRACTICE: READ, WRITE: Define the following words and use them in new sentences:

1. socio-economic _____
2. generation gap _____
3. persona _____
4. cult _____
5. parallel _____
6. troubled _____
7. status-conscious _____
8. within _____
9. ironically _____
10. portrayal _____
11. untimely _____
12. genre _____
13. evoke _____

CINEMA AS CULTURE

REBEL WITHOUT A CAUSE...SCENES FROM THE MOVIE



MODEL: READ. SPEAK. LISTEN. Read the following scenes aloud. First, as a cold reading then with interpretation. Practice pronouncing unfamiliar words until comfortable.

Jim: They think that they can protect me by moving around all the time.
Ray: You had a good start in the wrong direction back there. Why'd you do it?
Jim: Whaddya mean? Mess a kid up?
Ray: Yeah.
Jim: Called me "chicken".
Ray: And your folks didn't understand.
Jim: They never do. They think that I can make friends if we move. Just move- everything will be roses and sunshine.
Ray: But you don't think that's the right solution.
Jim: (*spying on his parents arguing in the next room*) Aw, she eats him alive and he takes it.
Ray: Things pretty rough for you at home?
Jim: What a zoo!
Ray: What?
Jim: It's a zoo. He always wants to be my pal, you know? But how can I give him anything? If he's well, I mean I love him and all that type of stuff, and I-I mean, I don't want to hurt him. But then, I don't I don't, well, I don't know what to do anymore, except maybe die.

Judy: He must hate me.
Ray: What?
Judy: He hates me.
Ray: What makes you think he hates you, Judy?
Judy: I don't think, I know. He looks at me like I was the ugliest thing in the world. He doesn't like my friends. He doesn't like one thing about me. He called me – he called me a dirty tramp, my own father.
Ray: Do you think your father really means it?
Judy: Yes. No, I don't know. I mean, maybe he doesn't mean it, but he acts like he does. We were all together. We were gonna celebrate Easter and we were gonna catch a double bill. Big deal! So I put on my new dress and I came out, and he grabbed my face and he started rubbing off all the lipstick. I thought he'd rub off my lips. And I ran out of that house.

Judy: Is this what it's like to love somebody?	Jim: I don't know.
Judy: What kind of a person do you think a girl wants?	Jim: A man.
Judy: Yes. But a man who can be gentle and sweet...	Jim: Yeah...
Judy: Like you are...and someone who doesn't run away when you want them. Like being Plato's friend when nobody else likes him. That's being strong.	
Jim: Oh wow...I'm not gonna be lonely any more ever, ever. Not you or me.	
Judy: I love somebody. All the time I've been looking for someone to love me, and now I love somebody and it's so easy. Why is it easy now?	
Jim: I don't know. It is for me too,	
Judy: I love you, Jim. I really mean it. (<i>They seal their love with a passionate kiss</i>)	

CINEMA AS CULTURE
COMMON EXPRESSIONS- FIFTIES MOVIE DIALOGUE

PRACTICE: READ, LISTEN, WRITE, SPEAK: Listen to the instructor read each of the following common expressions out loud. Then write an interpretation of each one's meaning. Read your interpretation aloud and compare it to those of others.

On The Waterfront:

1. down the hatch _____
2. I didn't stay in shape _____
3. my old man _____
4. racket _____
5. keep your nose clean _____
6. don't keep harpin' on it _____
7. you're not sore at me? _____
8. heard it through the grapevine _____
9. don't have to lift a finger _____
10. you're a square _____
11. you're a fruitcake _____
12. give me a coupla bucks _____

Rebel without a Cause

1. We were gonna catch a double bill _____
2. Big deal! _____
3. He called me a tramp _____
4. chicken _____
5. mess a kid up _____
6. It's a zoo! _____
7. He always wants to be my pal. _____
8. Whaddya mean? _____

PRACTICE: WRITE, READ, SPEAK, LISTEN: Use five of the above expressions in new sentences below. Ask the instructor to correct them for grammar and spelling mistakes. Read your favorite one aloud to the class as a dictation exercise.

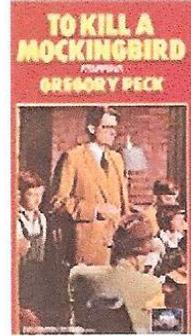
1. _____
2. _____
3. _____
4. _____
5. _____

PRACTICE: LISTEN, WRITE: Write down five sentences as dictated by a classmate.

DICTATION:

1. _____
2. _____
3. _____
4. _____
5. _____

CINEMA AS CULTURE
TO KILL A MOCKINGBIRD 1962
SETTING



MODEL: READ. SPEAK. LISTEN. Read the following selections from review of the movie *To Kill a Mockingbird* aloud. The **setting** of the movie’s story is so important to this American classic that it can be considered a central character in the drama. It is no accident that the movie version of author Harper Lee’s book became a national symbol of the need for Civil Rights in the 1960’s.

*Every so often, as surely as night follows day, a film comes along that manages to transport us from our everyday lives into a time and place that is recalled through memories of better times. **To Kill a Mockingbird** is such a film.*

The small town of Macomb, Alabama is portrayed in the summer of 1932 during the deepest depression that the United States had ever experienced. Over the course of a year and a half, events occur in the sleepy southern town that will influence one and all in ways that will ring true for years to come.

PRACTICE: READ. WRITE. SPEAK. LISTEN. Answer the following questions about the references to **setting** in the review of the movie. Read your answers aloud and compare your answers with the other classmates.

1. What does the word **setting** mean as it relates to works of literature and theater?

2. During what year and season is this movie set? _____
3. During what important era in American history is this movie set?

4. In what part of the United States is this movie set? _____
5. In what specific town and state is this movie set? _____

PRACTICE: READ. WRITE.

GRAMMAR CHECK

1. List 5 nouns from the above reading that relate to the movie’s setting:

2. List 4 adjectives from the above reading which relate to the movie’s setting:

3. Write a complete sentence that describes the setting of the movie.

ENRICH: READ. WRITE. SPEAK. LISTEN

INTERNET RESEARCH

Choose one of the topics that relate to the movie’s setting and research five facts about the topic on the Internet. Report back to the class on your findings.

1. The Depression
2. Jim Crow laws
3. Ku Klux Klan
4. Miscegenation laws

CINEMA AS CULTURE
TO KILL A MOCKINGBIRD



MODEL: READ, WRITE. Read this selection from the novel *To Kill a Mockingbird* and write the answers to the questions that follow. Write the answers in full sentences.

The first narrative is in the voice of six year old Scout, daughter of Atticus Finch, the novel's main character. Atticus, a widower, is the father of Scout and Jem, her older brother. Miss Maude is a friend and neighbor of the family. Scout calls her father Atticus, not dad or father.

“When he gave us our air rifles, Atticus wouldn’t teach us to shoot. Uncle Jack instructed us; he said Atticus wasn’t interested in guns. Atticus said to Jem, “I’d rather you shot at tin cans in the back yard, but I know you’ll go after birds. Shoot all the bluejays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird.” That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maude about it. “You’re father’s right,” she said. “Mockingbirds don’t do one thing but make music for us to enjoy. They don’t eat up people’s gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.”

1. Who is Atticus Finch? _____
2. Who is the narrator of this selection?

3. What does Scout call her father?

4. What kind of birds did Atticus tell Jem were all right to shoot?

5. Why is it a sin to kill a mockingbird?

PRACTICE: READ, WRITE. SPEAK. LISTEN. Listen to the instructor pronounce the following words taken from the first narrative in the voice of Scout. Define each word and use in a new sentence.

1. widower _____
2. air rifles _____
3. bluejays _____
4. mockingbird _____
5. nest _____
6. corncribs _____

ENRICH: SPEAK. LISTEN. Practice speaking Scout’s first person narration in her voice – a southern accent. Listen to the instructor model the accent and copy the different sounds. Listen to your classmates speak with a southern accent. Discuss the difference between the southern accent and the one you are used to.



CINEMA AS CULTURE TO KILL A MOCKINGBIRD

MODEL: READ. SPEAK.

LISTEN. Listen to the instructor read Atticus Finch's speech in his defense of Tom Robinson, a black man accused of a crime he did not

commit. List and define all unfamiliar words on the lines below. Read it a second time for interpretation



FINCH:

I have nothing but pity in my heart for the chief witness for the state. She is the victim of cruel poverty and ignorance. But, my pity does not *extend* so far as to her putting a man's life *at stake*, which she has done in an effort to get rid of her own guilt. Now I say "guilt", gentlemen, because it was guilt that motivated her. She's committed no crime. She has merely broken a *rigid* and *time-honored code* of our society, a code so severe that whoever breaks it is *hounded* from our *midst* as *unfit* to live with. She must destroy the evidence of her offense. But, what was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was to her a daily reminder of what she did.

Now what did she do? She tempted a negro. She was white and she tempted a negro. She did something that in our society is *unspeakable*. She kissed a black man. Not an old uncle, but a strong, young negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

The witnesses for the state, with the exception of the sheriff of Lincoln County, have presented themselves to you gentlemen – to this Court – in the *cynical confidence* that their testimony would not be doubted; confident that you gentlemen would all go along with them on the *assumption*, the evil assumption, that all negroes lie; all negroes are basically immoral beings; all negroes are not to be trusted around our women, an assumption that one associates with minds of their *caliber*, and which is in itself, gentlemen, a lie – which I do not need to point out to you. And so, this quiet humble, respectable negro, who has had the *unmitigated temerity* to feel sorry for a white woman, has had to put his word against two white people's. The defendant is not guilty. But someone in this courtroom is.

Now gentlemen, in this country our courts are the great *levelers*. In our courts, all men are created equal. I'm no idealist to believe firmly in the *integrity* of our courts and of our jury system. That's no ideal to me. That is a living, working reality.

Now I am confident that you gentlemen will review without passion the evidence that you have heard, come to a decision, and restore this man to his family.

In the name of God, do your duty. In the name of God, believe Tom Robinson.

CINEMA AS CULTURE TO KILL A MOCKINGBIRD

PRACTICE: READ. WRITE:

GRAMMAR CHECK

1. Three words in Atticus speech use negative prefixes: unfit, unspeakable and unmitigated. What part of speech are they? _____ Use two in a sentence to describe the Tom Robinson case. _____

2. Many of the words in Atticus Finch's speech refer to people's emotions. Re-read his speech and list 3 words that relate to *emotions*. Indicate the part of speech for each word listed. *Example: pity (noun)*

1. _____ 2. _____ 3. _____

3. The setting for Atticus's speech is a courtroom. Choose 3 words from the speech that refer to the legal system. Indicate each one's part of speech. *Example: court(noun)*

1. _____ 2. _____ 3. _____

4. Describe Tom Robinson as Atticus did in his speech

5. Describe the chief witness for the state as Atticus did in his speech

ENRICH: **SPEAK. LISTEN**

IMPROVISATIONS

Using improvisation, make up a scene between the people in these scenes from the movie *To Kill a Mockingbird* or the ones on the previous page.



WRITE. Write a journal entry about the feelings this movie evoked. **JOURNAL #2**

CINEMA AS CULTURE
WEST SIDE STORY 1961
PLOT

MODEL: READ, WRITE, SPEAK, LISTEN: Before watching *West Side Story*, “the best film musical ever made”, let us review some facts about the classic Shakespearean tragedy on which it is based, *Romeo and Juliet*. Both tragedies share one of the most familiar plots of all time: *Romeo and Juliet* and *West Side Story* are both tales of tragic lovers who are unable to control what happens to them. We will be able to see the differences in the **plots** after we see *West Side Story*. First let’s compare the characters appearances, then we will review **plot** details we already know. The picture of *Romeo and Juliet* on the left is from Franco Zeffereilli’s beautiful 1960’s adaptation of Shakespeare’s classic. The one on the right shows *West Side Story*’s 20th century counterparts.



Write a description of each picture on the lines below. Then discuss similarities and differences

Romeo and Juliet

West Side Story

What are the similarities? _____

What are the differences? _____

PRACTICE: WRITE. READ. Write what you already know about **what happens** in Shakespeare’s *Romeo and Juliet*. What happens in any drama is the **plot**.

Example: In *Romeo and Juliet* two young lovers meet at a party.

1. _____
2. _____
3. _____
4. _____
5. _____

CULTURE OF CINEMA WEST SIDE STORY

ENRICH: READ, SPEAK, LISTEN: Read aloud the following essay about *West Side Story*.



The movie version of the unique Bernstein-Sondheim *fifties* Broadway musical, *West Side Story*, is filled with as many contradictions as the decade in which it was born, *the sixties*: dancing gangs of **uncontrollable**, violent teenagers; a **non-singing, non-Hispanic** popular screen actress playing Puerto Rican singer Maria; social messages trying to get through **melodramatic** acting. **Nonetheless**, most viewers agree that the movie *West*

Side Story is a true reflection of the culture of its time. **Lifestyles** of the traditional, **status** dominated fifties are dramatically interrupted by new groups of immigrants arriving in our cities. It happens, doesn't it?

What is so remarkable about this movie? Most will say: the beautiful music: the memorable work of Leonard Bernstein. Remember his background **score** for *On The Waterfront*? The **roots** of *West Side Story* are in it. Then there's the dancing? Street gangs dancing? The plot? Shakespeare might say, "Been there, done that." What about the theme? Movie critics at the time agreed *West Side Story's* sociological message should be heard by everyone. But what is its message? What message do movie-goers get from this socially conscious movie that they can't learn from the eleven o'clock news?

West Side Story won 10 out of the 11 Oscars it was nominated for including Best Picture of 1961, Best director-**choreographer** Jerome Robbins, and two Best Supporting Actor awards: George Chakiris (Bernardo) and Rita Moreno (Anita). Only two other movies in the history of the Academy Awards won more Oscars: *Ben Hur* (1959) and *Titanic* (1997)

Prejudging a work of art based on others ideas is always difficult. Look at the Hirschfield cartoon of the original production. It has a lighter image than the dark plot suggested. That is the beauty of art: no rights or wrongs. We can enjoy and judge *West Side Story* for itself.

READ, WRITE: Define the following words and use in new sentences.

1. uncontrollable _____
 2. melodramatic _____
 3. nonetheless _____
 4. lifestyles _____
 5. status-dominated _____
 6. roots _____
 7. score _____
 8. message _____
 9. prejudging _____
 10. "been there, done that." _____
- List the **gerunds** from the above essay _____

CINEMA AS CULTURE
WEST SIDE STORY: Scenes from the movie

MODEL: READ. SPEAK. LISTEN. Read the following scenes from the movie *West Side Story* for pronunciation practice and dramatic interpretation. First do a cold reading.

Then do a reading that interprets the character's emotions. **Scene :Bridal Shop.**



Anita: She's gone. That old bag of a bruja has gone.

Maria: Bravo.

Anita: The day is over, the jail is open, home we go.

Maria: You go, querida. I will lock up.

Anita: Finish tomorrow. Come.

Maria: But I am in no hurry.

Anita: I am. I'm going to take a bubble bath all during supper. Black Orchid.

Maria; You will not eat?

Anita: After the rumble. With "Nardo.

Maria: That rumble, why do they have it?

Anita: You saw how they dance: like they have to get rid of something, quick. That's how they fight.

Maria: To get rid of what?

Anita: Too much feeling. And they get rid of it: after a fight. That brother of yours is so healthy!

(There is a knock at the door, Tony enters)

Tony: Buenas noches.

Anita: "You go, querida, I will lock up." It's too early for noches. Buenas tardes.

Tony: Gracias. Buenas tardes.

Maria: He just came to deliver aspirin.

Anita: You'll need it.

Tony: No, we're out of the world.

Anita: You're out of your heads.

Tony: We're twelve feet in the air.

Maria: Anita can see all that. *(to Anita)* You will not tell?

Anita: Tell what? How can I hear what goes on twelve feet over my head? You better be home in fifteen minutes. *(Anita goes out)*

Tony: Don't worry. She likes us.

Maria: But she is worried.

Tony: She's foolish. We're untouchable; we are in the air. We have magic.

Maria: Magic is also evil and black. Are you going to that rumble?

Tony: No.

Maria: Yes.

Tony: Why?

Maria: You must go and stop it.

Tony: I have stopped it. It's only a fist fight. "Nardo won't get...

Maria: Any fight is not good for us.

Tony: Everything is good for us and we are good for everything.

Maria: Listen and hear me. You must go and stop it.

Tony: Then I will.

Maria: Can you?

Tony: You don't want even a fist fight? There won't be any fight.

Maria: I believe you. You do have magic.

CINEMA AS CULTURE WEST SIDE STORY



PRACTICE: READ. WRITE. GRAMMAR CHECK-VERBS

After watching the movie *West Side Story* review what happened in the movie by filling in a **verb** to complete the following statements about the **plot**.

1. Tony _____ Maria at a dance. He _____ her from across the room.
2. Bernardo _____ Maria away from Tony when he _____ them together.
3. Tony _____ Maria that he would _____ the rumble.
4. At the rumble Bernardo _____ Tony's friend Riff and Tony _____ Maria's brother Bernardo.
5. Tony _____ to Maria and _____ what happened.
6. Maria _____ Anita to _____ Tony a message for her.
7. Tony's friends didn't _____ Anita so she _____ them Maria was dead.
8. At the end Chino _____ Tony, but Maria _____ the gangs together.

PRACTICE: READ. SPEAK. LISTEN. Read the following **plot** statements out loud and say if each one is true or false.

1. Maria asks Anita to bring money to Tony at Doc's store. _____
2. Maria and Tony, like Romeo and Juliet, fall in love at first sight. _____
3. The Jets and the Sharks are rival street gangs in Brooklyn. _____
4. Anita is Maria's sister. _____
5. Doc does not want the two gangs in his store. _____
6. The police treat the two gangs equally. _____
7. Tony and Maria plan to run away together. _____
8. The "balcony" scene in *West Side Story* is on a fire escape. _____

ENRICH: WRITE. READ. The musical *West Side Story* opened 50 years old. The problems it reveals still haven't been solved. Choose a character from the movie that you relate to best. Write a monologue for him/her that is both a warning and a message to future generations (all of us in the 21st century). **Use first person.**

I, _____, _____

CINEMA AS CULTURE
DICTIONATION, GRAMMAR, VOCABULARY REVIEW

MODEL: LISTEN, WRITE: Listen to the instructor dictate 4 sentences about the themes of the 4 movies we have seen so far: *On the Waterfront*, *Rebel without a Cause*, *To Kill a Mockingbird* and *West Side Story*.

1. _____
2. _____
3. _____
4. _____

READ. Read the corrected sentences as they appear on the following page.....

PRACTICE: READ, WRITE: GRAMMAR CHECK: GERUNDS

Let's review gerunds. What is a gerund? It's a word that looks like a verb, but is used as a noun. Underline the words in the following sentences that are gerunds. Be careful, some are present progressive verbs. Explain how you know which ones are gerunds and which ones are verbs.

1. Moving was always difficult for Jim Stark (James Dean) and his family.

2. In *Rebel without a Cause*, teenagers enjoyed cruising in cars and fighting.

3. Atticus Finch (Gregory Peck) was not prosecuting Tom, he was defending him.

4. Terry Malloy's (Marlon Brando) life was all about fighting to survive.

5. All Maria and Tony wanted was to enjoy loving one another freely.

ENRICH: READ, WRITE: VERBS- NOUNS-GERUNDS

Change each verb into a noun and then a gerund.

Example: Work (Verb)... Worker (Noun: someone who works)...Working (Gerund)

VERB:	NOUN	GERUND
Act	_____	_____
Sing	_____	_____
Dance	_____	_____
Paint	_____	_____
Sculpt	_____	_____
Write	_____	_____
Design	_____	_____
Direct	_____	_____

Use two of the above gerunds in a sentence that is about one of the movies you saw.

CINEMA AS CULTURE
DICTIONARY, GRAMMAR, VOCABULARY REVIEW

MODEL: READ. WRITE: Read the 4 dictated sentences about the themes of the 4 movies we have seen so far. Check what you wrote for spelling and grammar mistakes and rewrite each sentence below.

1. The rights of the working man are abused by union bosses in *On the Waterfront* .

2. The generation gap between teenagers and their parents is shown dramatically in *Rebel Without a Cause*.

3. A small town southern lawyer challenges racist justice in *To Kill a Mockingbird*.

4. Love is overcome by social prejudices turned to hate in *West Side Story*.

PRACTICE: READ, WRITE. SPEAK. LISTEN: Write 6 complete sentences using **one** of the **characters** as the **subject**; the third person singular form of one of the verbs and one of the **gerunds** as the **object** or **in a phrase**. **Example:** **Terry** (*subject*) **is** (*verb*) a boxer who doesn't like fighting (*gerund*) anymore. Read your favorite sentence aloud to the class. Listen to others read theirs.

CHARACTERS:

On the Waterfront:

Terry
Edie
The priest

Rebel without a Cause

Jim
Judy
Plato

To Kill a Mockingbird

Atticus Finch
Scout
Tom Robinson

West Side Story

Maria
Tony
Anita

VERBS: 3rd person singular

to love
to hate
to convince
to defend
to run away
to discover
to be
to try to
to stop
to understand
to want
to prejudice
to see
to work
to tell
to sing

GERUNDS:

loving
hating
convincing
defending
running away
discovering
being
trying to
stopping
understanding
wanting
prejudging
seeing
working
telling
singing

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

CINEMA AS CULTURE WRITING DIALOGUES

ENRICH: WRITE, SPEAK, LISTEN, READ: Choose a partner and together choose one of the movie stills below that appeals to you both. Write a **dialogue** together. Decide who will be which character and write both lines on the following page. The **setting** can be the same as the movie's or you can create a new one. Read the **dialogue** to the class.



CINEMA AS CULTURE:

AMERICA’S FAVORITE SPORTS MOVIE



MODEL: SPEAK, LISTEN, WRITE: Study this movie still from Sylvester Stallone’s Rocky which was released in 1976. List as many words as you can think of to describe the man in the picture. Dictate them to the teacher as she/he writes them on the board. Listen while others dictate theirs. Check the ones you wrote that are different from the others.

PRACTICE: READ, WRITE: Read the following essay about the mythic character of **Rocky** as it relates to actor, screenwriter Sylvester Stallone who created his **”rags to riches”** story.

Rocky: An American Myth

Sylvester Stallone’s alter-ego, Rocky, was recently given a final **treatment** in the movie, Rocky Balboa. It came exactly thirty years after Rocky I captured the hearts of American audiences and won its creator film honors (Best Picture 1976) and millions (the \$1.2 million spent made over \$117.2 million.) In Rocky Balboa, the simple hero comes full circle, reuniting with characters from his past, **Rocky I and II**, in his old neighborhood. Rocky fans agree it is a satisfying **closure** to Stallone’s highly personal, yet universal myth.

Three decades later, Stallone’s soul-story is the nearly perfect myth of the **underdog**, someone who we immediately want to win. Though it has caught the imagination of both men and women, Rocky’s **persona** is masculine: physically **impressive** and powerful though **slightly “out of shape”**. He is also innocent: direct, **disarming** and more comfortable with animals than people (Butkus, Cuff and Link). Rocky’s innocence makes him incompatible with the **wheeling and dealing** he faces in his **mob-controlled** life.

An important **component** of Rocky’s persona is his **willingness** to change: “I can train myself”. Rocky’s **transformation** is the center of the movie, filmed to the beat of “Rocky’s Theme”, one of the most identifiable pieces of music in movie history. It all fits: body, mind and soul directed toward a single goal: being the best he can be. Rocky explains: “My father told me, ‘You weren’t born with much of a brain so you’d better develop your body’”.

Stallone’s own story **parallels** that of his creation. When he was 22, his mother **predicted** that he wouldn’t be successful for another six and a half years and that he’d get his break through writing. Stallone went into a depression; he couldn’t write, he had a D average in school and besides, he wanted to act. Then came Rocky! Producers loved the script and offered to buy it from the **impoverished** Stallone; he had \$106. in the bank and a pregnant wife. Stallone said the only way he would sell the script was if he starred in the movie.

Rocky’s and Stallone’s **persistence** pays off. Both become winners on their own terms. It’s the American dream come true: the underdog climbing to the top. It’s the American myth that has attracted so many Rockys to our shores. Stallone and Rocky **personify** it.

CINEMA AS CULTURE ROCKY

PRACTICE: READ, WRITE: Listen to the instructor pronounce the following vocabulary words. Brainstorm the meanings of the words from the context of the essay or from associations of classmates. Write the meanings on the lines provided. Include the part of speech for each word.

Example: It won its creator film honors – (noun) awards

1. rags to riches _____
2. treatment _____
3. captured _____
4. closure _____
5. underdog _____
6. persona _____
7. impressive _____
8. slightly _____
9. out of shape _____
10. disarming _____
11. wheeling and dealing _____
12. mob-controlled _____
13. component _____
14. willingness _____
15. transformation _____
16. parallels _____
17. predicted _____
18. impoverished _____
19. persistence _____
20. personify _____

PRACTICE: WRITE, READ, SPEAK, LISTEN: Write five sentences using as many of the words above as possible. Read the sentences aloud to the class to practice pronunciation.

1. _____
2. _____
3. _____
4. _____
5. _____

ENRICH: LISTEN, WRITE. Listen to the instructor or a classmate dictate sentences that are about the characters in the movie **Rocky**. Write them on the lines below.

1. _____
2. _____
3. _____
4. _____
5. _____

CINEMA AS CULTURE
ROCKY

MODEL: READ, WRITE: Read the following movie review of **Rocky** and answer the following questions **before** defining any unfamiliar words.

Stallone's Ring of Truth

By John Simon,

New York Magazine, November 29, 1976

Rocky is a **pugnacious**, charming, **grimy**, beautiful fairy tale. It is a small pearl of realism formed around a grain of storybook impossibility. An **obscure** Philadelphia boxer **gets a crack at** the heavyweight championship, and comes very close to winning on points – would, in fact, have won except that champions are always favored; to **unseat** them you have to lay them out flat. But Rocky, the likeable **nonentity** whose tale this is, gains a moral victory (at some future time even the championship); the love of his girl and the respect of fellow citizens.

Even the smallest roles are well taken and above them all floats, securely and gracefully, Sylvester Stallone as Rocky. Stallone has imagined him with intense, **bristling** love and plays him with relaxed affection. It may be a bit hard to believe in Adrian, the **late-blooming** virgin who overnight becomes Rocky's **inamorata**, but Talia Shire acts and looks the part so firmly and femininely that she **compels**. As Paulie her **coarse** butcher brother, Burt Young convinces us that a heart actually beats behind his **gristle**.

Yes, a fairy tale. But can we be sure that miracles don't happen? Hasn't an **obscure** actor come up with one of the best scripts and performances of the year to win a double crown no easier **to come by** than the heavyweight championship? **Rocky** makes **virtually** no mistakes.

1. What jewel does the writer compare the movie to? _____
2. What city is the **obscure** boxer from? _____
3. What kind of championship is Rocky trying to win? _____
4. Name one thing Rocky does win? _____
5. What two **adverbs** describe Stallone's acting as Rocky? _____
6. What Latin based word is used to describe Adrian? _____
7. What job does Adrian's brother have? _____

PRACTICE: SPEAK, LISTEN, WRITE: Re-read the review and listen to the instructor pronounce the following new words. Then write each one in a new sentence.

1. pugnacious _____
2. grimy _____
3. obscure _____
4. gets a crack at _____
5. unseat _____
6. nonentity _____
7. bristling _____
8. late-blooming _____
9. inamorata _____
10. compels _____
11. coarse _____
12. gristle _____
13. to come up with _____
14. to come by _____
15. virtually _____

CINEMA AS CULTURE SATURDAY NIGHT FEVER

MODEL: WRITE, READ, SPEAK, LISTEN: Look at each of the pictures below taken on location at the actual movie sites. Write two descriptions of each picture, one in the present, one in the past tense. Use the following grammatical structure for each description: Adjectives/noun/ adverb/verb/object.



Example: *A worried Tony Manero sadly looks for his partner.*
A worried Tony Manero sadly looked for his partner.









PRACTICE; READ, SPEAK, LISTEN: Read your descriptions to the class. **Discuss:** Which ones use adjectives? Why? Which ones use adverbs?

CINEMA AS CULTURE PERSONAL VISIONS & THE 80s

MODEL: READ, WRITE: Read the following essay about one of the most analyzed and **beloved** movies ever made. Define the bold words, write them and read the essay again.

Myth, Metaphor and Message

In the final decades of the twentieth century American movie Makers started to connect audiences to their own artistic visions of the rapidly changing, purely materialistic world we all share. Some of the finest film work by American directors Stephen Spielberg, Oliver Stone, Francis Ford Coppola and George Lucas **emerged** in the 1980's. Through the **perspective** of 25 years let us look at one of the best-known eighties films and what critics from all **walks of life** said about it. Can you guess which movie it is from these **diverse** views ?

“This film is full of **subversive** ideas – about children, adults and what science is really about. It is, **ostensibly**, an invitation to feel what we too rarely feel: wonder.” *George Will, political columnist*

“It offers a promise that things are going to go on. On a Subconscious level, the happy ending confirms that.” *Madeleine L'Engle, author*

“Like religion, it is real, even though it is not historical, because it tells us something that's true about the human spirit. It gives us a **mythology** that offers hope and comfort.” *Rabbi Harold Kushner, author*

“It shows audiences the **maternal** side of space exploration.

We live in frightening times for both adults and children. We're all afraid we could be **wiped off** the face of the earth. It answers the question that we are all asking, ‘Is there something out there?’” *Thomas Cottle, child psychologist*

“The movie is really about **fatherhood**.” *Magazine editor*

“It is an anti-prejudice movie. It teaches us an important lesson.

Just because you are different doesn't mean I have to kill you. It shows us that the **bottom line** among all beings is communication. *Dr. Arthur Kornhaber, author*

“It is essentially the Christ story, *Ted Koppel, ABC news*

As you can see from the varied interpretations of the film's

message, this unique movie can be interpreted in any number of ways. It has a **universality** like the ancient myths that connects to one's own personal vision. The director and main creative **force** behind the movie provides a final **clue** as to its identity: As a boy, the director moved **frequently**, “Just when I would find a best friend – at the moment of my greatest comfort and **tranquility**, we'd go somewhere else. The older I got, the harder it got. It (The movie) reflects a lot of that. When Elliott finds ____ he hangs on. He announces in no uncertain terms, 'I'm keeping him'. And he means it.”

If you guessed that the movie is **E.T.** and the director Stephen Spielberg you are correct. At nearly \$400 million, the film's domestic box office was the highest in history until **Star Wars IV** 15 years later. E.T. was nominated for 9 Oscars and won 4: Best original musical score, Best sound, sound effects editing and visual effects. John Williams won three Grammy awards for his amazing soundtrack. **E.T.** is included in all the Best Movies of the 20th century lists! And we all know, “*E.T., phone home!*”

CINEMA AS CULTURE
PERSONAL VISIONS & THE 80s

PRACTICE: WRITE, SPEAK, LISTEN: Write all the bold words here, practice pronouncing each word, write the part of speech, then use each one in a new sentence.

1. beloved _____
2. emerged _____
3. perspective _____
4. walks of life _____
5. diverse _____
6. subversive _____
7. ostensibly _____
8. mythology _____
9. maternal _____
10. wiped off the face of the earth _____
11. fatherhood _____
12. bottom line _____
13. message _____
14. universality _____
15. force _____
16. clue _____
17. frequently _____
18. tranquility _____

WRITE, READ: Write **one long sentence** that uses three or more words in the same sentence. Read it aloud to the class.

PRACTICE: READ, WRITE: Answer the following questions about the essay.

1. Who are the American directors named in this essay? _____
2. How many years ago was the movie which is the subject of this essay made? _____
3. What two characteristics of the world in the 1980's are mentioned in the first paragraph? _____
4. Who says the movie gives us a mythology? _____
5. Who says the movie has an anti-prejudice message? _____
6. Who says the movie is the Christ story? _____
7. How many different views of the movie's message are given in this essay? _____
8. What real life experience influenced the director's vision? _____
9. How many years was this movie rated the highest money maker? _____
10. Who won three awards for his soundtrack? _____

READ, WRITE: Write three more questions that relate to the essay on the lines provided.

1. _____
2. _____
3. _____

CINEMA AS CULTURE
PERSONAL VISIONS & THE 80s; E.T. The Extra-Terrestrial

E.T., THE MYTHING LINK

Question 1. The following chart describes the characters' psychological traits, their positive and negative qualities. Which one did you relate to most and how well do the descriptions fit you?

Name of character	Positive qualities	Negative qualities
Elliott: <i>middle child, intuitive, thinker, introvert</i>	<i>Imaginative, sees possibilities, loyal to family, judges through what he experiences, determined</i>	<i>Lonely & confused, unable to express feelings, cannot put ideas into action</i>
Michael: <i>oldest child, sensate, feeler, extravert</i>	<i>Judges through feelings, loyal to brother, keeps promises, Accepts challenges</i>	<i>Needs praise, distracted by peer pressure, has trouble thinking "outside the box"</i>
Gertie: <i>the baby + only girl, Feeler, sensate, extravert</i>	<i>Truth teller, realistic, expresses emotions, has feeling of being special</i>	<i>Blurts out the truth, pampered and impulsive, sometimes uncontrollable.</i>
Mother: <i>Both mother + father Sensate, feeler, introvert</i>	<i>Hardworking, protective, caring, capable of seeing but often distracted, action person</i>	<i>Confused about new roles. emotionally upset, feels harassed by her situation, needs support</i>
Scientist: <i>intuitive, thinker, introvert, grown-up Elliott</i>	<i>Imaginative, sees possibilities, Determined, judges through what he experiences, optimistic</i>	<i>Spirit of adventure is dying out. Lost faith until E.T. came. Confused by inability to act.</i>

Question 2. *These answers (all nouns) reveal which role in life you relate to. Define unfamiliar words*

- (a) the helper (b) the underdog (c) the child (d) the superhero
 (e) the peacemaker (f) the nurturer

Question 3. *These answers reveal our unconscious needs. Underline each verb in the sentences.*

- (a) E.T. gives Elliott inner confidence by being a role model.
 (b) E.T. becomes Elliott's alter ego
 (c) E.T. inspires Elliott's to bigger and better ideas.
 (d) E.T. is the perfect emotional parent for Elliott.

Question 4. *These answers reveal our views of present society and its effect on all of us.*

- (a) We rely too much on a quick-fix - E.T. is killed by medical personnel.
 (b) We are unable to truly communicate – E.T. shows his feelings.
 (c) We are destroying our natural environment – E.T. cannot survive here.

Question 5. *These answers reveal the directness or complexity of our emotional responses.*

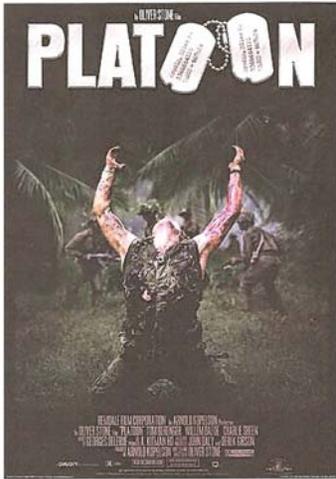
- (a) One can rise above the ordinary, mundane...direct
 (b) Identifies with separation anxiety, nostalgia, looking for past...complex
 (c) Sense of failure, helplessness, overwhelmed by emotion...complex
 (d) Hopefulness, satisfaction, mythic fulfillment, full circle...direct
 (e) Ability to cope, sense of completeness and "I'll be right here."...direct

Question 6. *These answers reveal what we would most like to escape, change.*

- (a) Find ways to escape from the troubles of life.
 (b) Liberate yourself from unnecessary chores, like kids did with the frogs.
 (c) Express yourself intuitively, ironic because no 10 year old would do this.
 (d) Experience something special, welcome the unexpected.
 (e) The escape from the inevitable and knowing a secret combined.

CINEMA AS CULTURE PERSONAL VISIONS & THE 80s PLATOON

MODEL: READ, LISTEN, WRITE: Listen to the instructor read the following essay about *Platoon*, define all unfamiliar words, read the essay again, then answer the questions on the following page.



War is hell! Oliver Stone's *Platoon*

Platoon, the 1986 Academy Award winning film directed by Oliver Stone who has since directed such *varied* and *controversial* movies as *Wall Street*, *JFK*, *Salvador*, and *World Trade Center*, is Stone's *first hand account* of the ordinary American foot soldier in the Viet Nam war. It has been called "the best work of any kind about the Viet Nam war"; "a *savage, candid* film full of *searing* images" and "a *visceral depiction* of war." The word *platoon* is a military term for a group of fighting men who are divided into smaller *squads*, Stone *focuses* on individual soldiers and how they lose their identities when they become *dehumanized* killing machines.

While you watch this *starkly* realistic and *disturbing* movie, choose one of the men and try to imagine you are related to him in some way. Let yourself take a special interest in how he *interacts* with his fellow soldiers, how he feels about what is fighting for, how he views the enemy, and finally what happens to him. The leading actors in this film have told *interviewers* that they were *profoundly* affected by their roles: Charlie Sheen as the young Private Chris Taylor, Tom Berenger as Sergeant Barnes; William Dafoe as Sergeant Elias; Mark Moses as Lieutenant Wolfe; John McKinley as Sergeant Red O'Neill; Forrest Tucker (who won the 2006 Academy Award for *Last King of Scotland*) as Big Harold and Johnny Depp as Gator.

In addition to the powerful acting, and Stone's directorial genius, the movie's musical score is extremely effective, evoking many emotions. It is dominated by composer Samuel Barber's *Adagio for Strings*. When I first saw *Platoon*, I had to stay in my seat for several minutes to recover from its *impact*.

Director Stone appears briefly and is then "killed off" in *Platoon's* last scene. He created the movie as a counter vision to John Wayne's super patriotic, pro-war movie, *The Green Berets*. Stone's movie *haunts* us, Wayne's *taunts* us. From the moment Private Taylor steps off the plane onto Viet Nam *soil* until his *somber* departure, we and Taylor never lose sight of Stone's perspective: there are no good wars, war is hell!

CINEMA AS CULTURE PERSONAL VISIONS & THE 80s

PRACTICE: WRITE, SPEAK, LISTEN: Read all the new words here, practice pronouncing each one, write the part of speech, then use each one in a new sentence.

1. first hand account _____
2. varied _____
3. controversial _____
4. savage _____
5. candid _____
6. searing _____
7. visceral _____
8. depiction _____
9. platoon _____
10. squads _____
11. focuses _____
12. dehumanized _____
13. starkly _____
14. disturbing _____
15. interacts _____
16. interviewers _____
17. profoundly _____
18. impact _____
19. haunts _____
20. taunts _____
21. soil _____
22. somber _____

PRACTICE: WRITE, READ: Write about the character you selected from *Platoon*. Write five sentences: (1) how he feels about what he is fighting for (2) how he interacts with his fellow soldiers (3) how he feels about the enemy (4) what happens to him (5) how you felt about connecting to his character.

My character is: _____ *Use his name as the subject of each sentence.*

1. _____
2. _____
3. _____
4. _____
5. _____

ENRICH: SPEAK, LISTEN: Discuss *Platoon's* themes and its audience impact.

CINEMA AS CULTURE

ENRICH:  **LISTEN, DRAW, WRITE:** *MUSIC OF THE MOVIES II*

Listen to two musical selections taken from the movie **soundtrack** of two of the best known films of the late 20th century. Draw the images you see as the music plays.

Selection one:

Selection two:

WRITE, SPEAK, LISTEN: Write, then describe each image with adjectives/nouns.

Selection One:

Selection Two:

CINEMA AS CULTURE

Reviewing History

PRACTICE: SPEAK, LISTEN, WRITE: Review the plot of **Dances with Wolves** by asking each member of the class to describe the scenes in *chronological sequence using the present tense*: Example: *Dunbar rides his horse into battle. He is wounded. He is sent to a crazy commander who sends him to a deserted army post.* Use this as a dictation exercise as other students write down what each student says on the lines below.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

Go back and change all the present tense verbs into the past tense. How does this change the tone?

ENRICH: READ, SPEAK, LISTEN: Read the following dialogue between *Stands with a Fist* and *Dances with Wolves* aloud several times. Include *Kicking Bird* as a silent improviser.

Stands: Kicking Bird wants to know why you want to make war on the Pawnee. They have done nothing to you.

Dances: They are Sioux enemies. *(She interprets to Kicking Bird)*

Stands: Only Sioux warriors to go.

Dances: Tell Kicking Bird I have been a warrior longer than many of the young men who will go on this war party. *(She interprets to Kicking Bird)*

Stands: Kicking Bird says that the Sioux way of being a warrior is not the white way. You are not ready. He asks that you watch over his family while he is gone. This thing he asks is a great honor.

Dances: Tell him that I would be happy to watch over his family. *(She interprets to Kicking Bird)*

Stands: He thanks Dances with Wolves.

Dances: Who is Dances with Wolves?

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

Dances: That's right, that day. How do you say it?

Stands: Sung-mani-tutonka Ob Waci *(Kicking Bird reacts to Sioux language)*

Dances: Sung-mani-tutonka Ob Waci. How did you get your name?

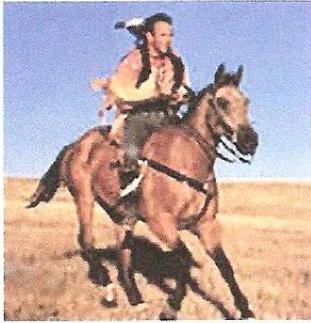
Stands: I was not very old when I came to be with our people. I was made to work. I worked very hard. There was one woman who didn't like me much. She used to call me bad names and some times she beat me. One day she was calling me these bad names with her face in my face and I hit her. I was not very big, but she fell down. And I stood over her with my fist and asked if there was any other woman who wanted to call me bad names. No one bothered me after that day.

Dances: No, I wouldn't think so.

CINEMA AS CULTURE

Reviewing History

MODEL: SPEAK. LISTEN. Look at the movie stills from *Dances with Wolves*. Number the pictures 1-5 in order of the way they appeared in the movie.



PRACTICE: WRITE. Write a sentence about each movie still.

1. _____

2. _____

3. _____

4. _____

5. _____

ENRICH: WRITE. READ. SPEAK. LISTEN. Write a short paragraph about your favorite scene in *Dances with Wolves*. Give 3 good reasons why it is your favorite. Read it to the class and listen to others read theirs.

CINEMA AS CULTURE

Reviewing History....Forrest Gump



MODEL: READ, SPEAK, LISTEN: Read the following essay identify unfamiliar words and answer the questions that follow:

Run, Forrest, Run!

Winner of six 1994 Academy Awards including Best Picture and Best Actor (Tom Hanks), **Forrest Gump** was a surprise box-office **hit** because of its message which is both innocent and controversial and its main character, a **simpleton** and a genius. Forrest and his childhood friend, Jenny, are raised in 1950's **segregated** Alabama. They grow to adulthood during the **tumultuous** sixties, make diverse life choices and finally return to their Alabama roots for different reasons. **Forrest Gump** is their personal story as much it is the larger story of America's painful decades of change: the 1960's, the 1970's.

"*Stupid is as stupid does*", so Forrest travels through the most significant events of the '60's and '70's **oblivious** to their importance. But he listens! He does what Jenny tells him, "**Run, Forrest, run!**" He follows his drill sergeant's orders in the Army and is called a genius. He is awarded **the medal of honor** by his government because he listens to Lieutenant Dan's advice, and he becomes an international ping pong champion by following the simple instruction: "**Never take your eye off the ball.**"

Forrest also **unwittingly** influences the **pop culture** of the times. He teaches Elvis his **trademark** dance, he inspires the lyrics to John Lennon's "Imagine", he reports the Watergate **break-in**, he starts the **jogging craze**, creates the "**smiley**" face and invests in the Apple (fruit?) Computer company. He also participates in the historic events that take place all around him: Forrest picks up the dropped notebook of the first African American to be admitted to the University of Birmingham; he **comments sorrowfully** on the assassinations of the Kennedy brothers; he **heroically** rescues his fellow soldiers in Viet Nam and **innocently** supports the most **militant** Anti-War groups at a Washington **rally**.

Actor Tom Hanks has called the film, "non-political and thus non-judgmental". The plot which follows the diverse paths of Forrest and Jenny seems to make Hanks' interpretation too simple, but **Forrest Gump** is a creative and **engaging** way to review the most **dynamic** changes in mid- 20th century America. The movie basically remains a "story rich in big laughs and quiet truths". (Roger Ebert)

1. Who is Forrest Gump's childhood friend? _____
2. Where is Forrest Gump from? _____
3. When does the main action of the movie take place? _____
4. Why is Forrest called a genius? _____
5. What advice makes him a ping pong champion? _____
6. Name one pop culture event that Forrest influences _____
7. Name one way Forrest participates in an historic event _____
8. Who called the movie "non-political and non-judgmental"? _____

CINEMA AS CULTURE
Reviewing History
Forrest Gump

PRACTICE: READ, WRITE: Define the following vocabulary words, their parts of speech and use in appropriate ways in new sentences.

1. simpleton _____
2. segregated _____
3. tumultuous _____
4. oblivious _____
5. Medal of honor _____
6. unwittingly _____
7. pop culture _____
8. trademark _____
9. break-in _____
10. jogging _____
11. craze _____
12. smiley face _____
13. comments _____
14. sorrowfully _____
15. heroically _____
16. innocently _____
17. militant _____
18. rally _____
19. engaging _____
20. dynamic _____

Which words are adverbs? _____

Which words are adjectives? _____

Change two of the adverbs into adjectives (1) _____ (2) _____

Change two of the adjectives into adverbs (1) _____ (2) _____

PRACTICE: READ, SPEAK, LISTEN: Read the following quotes from the movie **Forrest Gump** to practice pronunciation and intonation:

Forrest: He was from a long great military tradition. Somebody from his family had fought and died in every single American war. I guess you could say he had a lot to live up to.

Mrs.Gump: I happen to believe you make your own destiny. You have to do the best with what God gave you.

Forrest: What's my destiny, mama?

Mrs. Gump: You're gonna have to figure that out for yourself. Life is a box of chocolates, Forrest, you never know what you're gonna get.

Forrest: My mama always said you got to put the past behind you before you can move on.

Jenny: Do you ever dream, Forrest, about who you're gonna be?

Forrest: Who I'm gonna be?

Jenny: Yeah.

Forrest: Aren't, aren't I going to be me?

CINEMA AS CULTURE REVIEWING HISTORY

ENRICH: READ. SPEAK. LISTEN. Read the list of historic events that were shown or referred to in the movie *Forrest Gump*. The movie is a real review of American history from the late 1950's to the late 1970's. Tell what you know about as many events as you can. Listen to others tell what they know.

1. RISE OF ROCK AND ROLL – ELVIS PRESLEY – FORREST AS A CHILD MEETS ELVIS
2. UNIVERSITY OF BIRMINGHAM, ALABAMA INTEGRATED – FORREST IS THERE
3. JOHN F. KENNEDY PRESIDENT – FORREST AT THE WHITE HOUSE
4. JFK ASSASSINATION – ON TELEVISION
5. LYNDON B. JOHNSON PRESIDENT – FORREST AT THE WHITE HOUSE
6. ROBERT KENNEDY ASSASSINATION – TALKED ABOUT
7. VIET NAM WAR – FORREST IS RECRUITED AND BECOMES A HERO
8. ANTI WAR MARCH ON WASHINGTON - FORREST WITH ABBY HOFFMAN
MILITANT GROUPS: SDS (Students for Democratic Society) BLACK PANTHERS
9. MOON LANDING – ON TELEVISION DURING PING PONG COMPETITION
10. JOHN LENNON WRITES 'IMAGINE' – FORREST ON DICK CAVETT SHOW
11. RICHARD NIXON PRESIDENT – FORREST AT THE WHITE HOUSE
12. RELATIONS WITH CHINA INITIATED BY NIXON – PING PONG COMPETITION –
FORREST PING PONG CHAMPION
13. WATERGATE POLITICAL BREAK-IN OF DEMOCRATIC HEADQUARTERS –
FORREST DISCOVERS THE BREAK-IN
14. GERALD FORD BECOMES PRESIDENT
15. ATTEMPT TO ASSASSINATE PRESIDENT FORD. – ON TELEVISION
16. BICENTENNIAL OF COUNTRY'S INDEPENDENCE – FIREWORKS – ON TELEVISION
17. RONALD REAGAN PRESIDENT
18. ATTEMPT TO ASSASSINATE PRESIDENT REAGAN – ON TELEVISION

CULTURE OF CINEMA

RESEARCH PROJECT

READ. WRITE. SPEAK. LISTEN. Choose one of the events shown in the movie *Forrest Gump*. 1) Research possible causes for the event and what impact it had on American life at the time. 2) Takes notes on your research. 3) Show the notes to the instructor 4) Present your information to the class without notes. Time: 5 minutes

CINEMA AS CULTURE Improvisations

ENRICH:  **SPEAK. LISTEN:** Choose characters from ten of the best American movies of the late 20th century. Combine them in improvisational scenes. Use the settings from the movies as you choose. Mix up characters and settings as much as possible. Discuss results after the improvisation is over.

1. TERRY MALLOY	FORMER BOXER, LABORER	MARLON BRANDO
2. EDIE	DAUGHTER OF IRISH IMMIGRANT	EVA MARIE SAINT
3. JIM STARK	TEEN AGER,	JAMES DEAN
4. MARIA	PUERTO RICAN TEENAGER	NATALIE WOOD
5. TONY	AMERICAN TEENAGER	RICHARD BEYMER
6. ATTICUS FINCH	SOUTHERN LAWYER	GREGORY PECK
7. SCOUT	ATTICUS YOUNG DAUGHTER	MARY BADHAM
8. BOO RADLEY	OUTCAST	ROBERT DUVAL
9. ROCKY BALBOA	BOXER	SYLVESTER STALLONE
10. ADRIAN	SINGLE WOMAN	TALIA SHIRE
11. TONY MANERO	DISCO DANCER	JOHN TRAVOLTA
12. E.T.	EXTRA-TERRESTRIAL	E.T.
10. ELLIOT	TEN YEAR OLD BOY	HENRY THOMAS
11. PVT. TAYLOR	U.S. SOLDIER IN VIET NAM	CHARLIE SHEEN
12. SGT. BARNES	TOUGH SOLDIER IN COMMAND	TOM BERENGER
13. LT. DUNBAR	CIVIL WAR VETERAN	KEVIN COSTNER
14. STANDS WITH A FIST	WHITE WOMAN ADOPTED BY THE SIOUX	MARY MCDONNELL
15. KICKING BIRD	SIOUX SHAMAN	GRAHAM GREENE
16. FORREST GUMP	SOUTHERN MAN 1950-80	TOM HANKS
17. JENNY	SOUTHERN WOMAN 1950-80	ROBIN WRIGHT

SETTINGS: NYC TENEMENT, BAR, WATERFRONT, STREETS, HIGH SCHOOL, CALIFORNIA HIGH SCHOOL, HOME, POLICE STATION, PLANETARIUM, SOUTHERN HOME, COURTHOUSE, PHILADELPHIA GYM, PET SHOP, QUEENS DISCO, WAR ZONE VIETNAM, HOSPITAL, INDIAN VILLAGE, ARMY BASE, FRONTIER HOME, WASHINGTON

CINEMA AS CULTURE : End Exam

NAME _____

DATE _____

PART ONE: READING COMPREHENSION

_____20 points

Read each paragraph and answer the questions that follow:

(1) The original description of cinema is French because the inventors of cinematography in the late 19th century were the Lumiere brothers. Later the word *cinematographe* was shortened to *cine* in French and *cinema* in English. At approximately the same time the phrase *motion picture* was introduced into the English language. The official definition is “a series of pictures presented on a screen in rapid succession with objects shown in successive positions slightly changed producing the optical effect of continuous movement.” *Motion pictures* became *movies* in 1912 according to *cinema* etymology. The word “*flick*”, an interesting variation on the way early *movies* looked, came into being in the mid 1920’s. *Flick* comes from the verb “*flicker*” which means to move quickly with lots of fluctuation.

1. Who invented cinematography? _____
2. Where does the word cinema come from? _____
3. When did the word movies become popular? _____
4. What do these words describe: “producing the optical effect of continuous movement”? _____
5. Why do we call certain movies **chick flicks**? _____

(2)The narrator in the movie To Kill A Mockingbird is six year old Scout, daughter of Atticus Finch. Atticus is a widower and a local lawyer in a small southern Georgia town which is the movie’s setting. Jem is Scout’s older brother and Miss Maude is a friend of the family. Scout calls her father Atticus rather than dad or papa. “When he gave us our air rifles, Atticus wouldn’t teach us to shoot. Uncle Jack instructed us; he said Atticus wasn’t interested in guns. Atticus said to Jem, “I’d rather you shot at tin cans in the back yard, but I know you’ll go after birds. Shoot all the bluejays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird.” That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maude about it. “You’re father’s right,” she said. “Mockingbirds don’t do one thing but make music for us to enjoy. They don’t eat up people’s gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.”

1. Who is Scout? _____
 2. Where does this movie take place? _____
 3. What does Scout call her father? _____
 4. What kind of birds did Atticus tell Jem were all right to shoot? _____
 5. Why is it a sin to kill a mockingbird? _____
-

CINEMA AS CULTURE: End exam

NAME _____

DATE _____

PART ONE: READING COMPREHENSION (page 2)

Read each paragraph and answer the questions that follow:

(3) The movie version of the unique *fifties* Broadway musical, West Side Story, is filled with as many contradictions as *the sixties*, the decade in which it was produced: dancing gangs of **uncontrollable**, violent teenagers; a **non-singing, non-Hispanic** popular screen actress playing Puerto Rican singer Maria; social messages trying to get through **melodramatic** acting. **Nonetheless**, most viewers agree that the movie West Side Story is a true reflection of the culture of its time.

Lifestyles of the traditional, **status** dominated fifties are dramatically interrupted by new groups of immigrants arriving in our cities. It happens, doesn't it? West Side Story won 10 out of the 11 Oscars it was nominated for including Best Picture of 1961, Best director Jerome Robbins, and two Best Supporting Actor awards: George Chakiris (Bernardo) and Rita Moreno (Anita). Only two other movies in the history of the Academy Awards won more Oscars: Ben Hur (1959) and Titanic (1997)

1. When was the Broadway musical West Side Story first presented? _____
2. When was the movie version of the Broadway show produced? _____
3. Name one contradiction in the movie? _____
4. Who were the new groups arriving in our cities at the time? _____
5. Name one other movie that won more Oscars than West Side Story? _____

(4) In **Saturday Night Fever** American audiences in the mid-70's got another chance to root for the underdog, this time in the person of Tony Manero, (John Travolta), a native New Yorker (Queens) who struts his way into the spotlight on a disco dance floor. While Stallone's Rocky "makes it" on brute strength alone, Travolta's Tony Manero uses his natural style and grace to lose his underdog image. Both working class movie heroes ultimately rise above their inner city anonymity to find meaning in their lives just like their creators did.

Saturday Night Fever is famous for being the first example of **cross media marketing**: the **soundtrack** was used to **promote** the film and the film's **widespread** popularity helped sell the famous BeeGees **soundtrack**. It remains the best selling movie recording ever.

1. Who are the two underdogs mentioned in this passage? _____
 2. Where is Tony Manero from? _____
 3. In what decade did this movie and soundtrack become famous? _____
 4. How does Tony Manero lose his underdog image? _____
 5. What is cross media marketing? _____
-

CINEMA AS CULTURE: End Exam

NAME _____

DATE _____

PART TWO: VOCABULARY, GRAMMAR, DICTATION (page 3) _____ 30 points

(A) PARTS OF SPEECH: Circle the word that does not belong with the others.

1. choreographer...director...sing...writer...dancer...

Reason for your choice: _____

2. choreographing...direct...singing...writing...dancing

Reason for your choice: _____

3. thought-provoking...status-conscious...motion picture...socio-economic

Reason for your choice: _____

4. virtually...obscurely...slightly...suddenly...impressive.

Reason for your choice: _____

5. challenged...parallel...prejudged...predicted...captured

Reason for your choice: _____

(B) PARTS OF SPEECH: Change the following parts of speech as indicated.

1. Nouns into verbs: (a) transformation _____ (b) depiction _____

2. Adjectives into verbs: (a) impressive _____ (b) moving _____

3. Adjectives into adverbs (a) ironic _____ (b) exuberant _____

4. Nouns into adjectives (a) corruption _____ (b) digit _____

5. Verbs into gerunds (a) market _____ (b) rebel _____

(C) DICTATION: Listen to the instructor dictate and write what you hear.

1. On The Waterfront _____

2. Atticus Finch _____

3. Oliver Stone, Platoon's director _____

4. West Side Story _____

5. Forrest Gump _____

(D) QUESTION WRITING: Write a question about each dictated sentence.

1. _____

2. _____

3. _____

4. _____

5. _____

CINEMA AS CULTURE: End Exam

Page 4

NAME _____

DATE _____

PART THREE: SPEAKING Minimum: 3 minutes _____ 25 points

Cinema as Culture: Choose one of the American classic movies we saw and studied this term. Describe the lives of people living in the United States as depicted in the movie. Include the differences and/or similarities that you noticed in the movie in: family life, music, dance, clothing, technology, transportation, language, housing and values:

1. *On The Waterfront* – 1950’s; N.Y., N.J. Dock workers vs. corrupt union bosses
2. *Rebel Without a Cause* – 1950’s; L.A. Teenagers vs. changing family values
3. *To Kill a Mockingbird* – 1930’s; Georgia. Racial prejudice vs. legal equality
4. *West Side Story* – 1960’s; N.Y. City. Innocent lovers vs. traditional values.
5. *Rocky* – 1970’s; Philadelphia. Strength of individual vs. challenging odds
6. *Saturday Night Fever* – 1970’s; N.Y. City. Individual vs. environment.

You will be evaluated on five criteria:

Length of time _____

Volume (ability to be heard) _____

Clarity of speech _____

Vocabulary usage _____

Grammar usage _____

PART FOUR: WRITING: _____ 25 points

Cinema as Culture: Choose one of the American classic movies we saw and studied this term (listed above). Write two paragraphs about the movie: in the first one, briefly re-tell the story (the plot) and in the second one, explain the main idea (the theme). Include as many details as you can remember.

Paragraph One:

Paragraph Two:
