

МИНИСТЕРСТВО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

Кафедра английской филологии

"FORREST GUMP" - THE 1960s US PANORAMA

*Учебные материалы и задания по теме
"Кино" для студентов III курса специальности
"Английский язык и литература"*

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Настоящие учебные материалы предназначены для работы со студентами III курса специальности "Английский язык и литература" и содержат аутентичные англоязычные тексты - извлечения из кинообзоров британской и американской прессы и файлов Интернет. Основой для обсуждения является фильм реж. Р. Земекиса "Форрест Гамп", поднимающий широкий пласт американской истории 60-х - 70-х годов. В целях эффективной работы над темой "Кино" студентам предлагается серия упражнений, способствующих более глубокому и правильному пониманию фильма на этапе подготовки к просмотру; задания, позволяющие активизировать работу аудитории в процессе демонстрации, а также вопросы и задания дискуссионного характера для обсуждения фильма и проблем, которые он затрагивает. Основные части и приложение включают в себя задания, ориентированные на получение и расширение фоновых знаний.

Следует отметить, что данные материалы могут быть использованы как в аудиторной работе под руководством преподавателя, так и для самостоятельной работы студентов. На основе данной разработки можно проводить обсуждение не только по теме "Кино", она также дает выход к дискуссиям по темам "Семья", "Проблемы молодежи", "Духовные ценности" и др.

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PART I VOCABULARY BUILD-UP

The following assignment is aimed at initiating you to build up the vocabulary for speaking on films and actors.

1. Read the reviews below and make notes under the three headings for each film. Note down all the words and expressions that have a special association with the topic "Films and Cinema".

Title of the film.	What facts you learn about the film.	Good points about the film.	Bad points about the film.
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2. Give a summary of each of the following articles using the topical vocabulary.

ETHAN FROME (UK)

Stars: *Tate Donovan, Joan Allen, Patricia Arquette, Liam Neeson*

Director: *John Madden*

Ethan Frome the book is not one of Edith Wharton's* New York high society novels but a story of a young farmer's illicit love. Ethan Frome the movie is not a lavish *The Age of Innocence*-style blockbuster but a quietly moving picture of a small rural community.

A young priest (Tate Donovan) arrives in the town and sees a lonely figure hobbling through the landscape. He is intrigued and wants to know more. Why does he never speak to anyone? Why does the town make a point of ignoring his presence? Gradually the story of Ethan Frome (Liam Neeson) and his tragic wife Zeena (Joan Allen) and her cousin Mattie Silver (Patricia Arquette) is told through a series of flashbacks.

The story is the usual Whartonian tale of repressed love and squandered passion but director John Madden and playwright Richard Nelson who scripted, create a freshness and vitality from the material.

The cast are all excellent with Arquette and Neeson holding the film together. The pair get far better than Daniel Day-Lewis** or Michele Pfeiffer. Neeson is particularly effective in expressing the frustrated desire and his inner strength of character. He brilliantly creates a character who knows his actions are breaking social norms but can do nothing about it.

Shot entirely on location in the bitterly cold Vermont winter the film looks gorgeous, showing there is no need to have \$30 million to film Wharton. Madden handles the changing relationships with a sensitivity and style and there is a fine score from British composer, Rachel Portman.

As an antidote to the opulence of Martin Scorsese***, Ethan Frome is perfect. As a film in itself it is a thoughtful example of low key excellence.

* Edith Wharton (1862-1937) - US novelist. Her work, influenced by her friend Henry James, was most set in New York society. It includes "The House of Mirth" (1905), which made her reputation; the uncharacteristic novel of New England "Ethan Frome" (1911), "The Custom of the Country" (1913), and "The Age of Innocence" (1920). Her work is known for its subtlety and form.

** Daniel Day-Lewis - English actor starring in the film on James Fenimore Cooper's novel "The Last of Mohicans".

*** Martin Scorsese (born 1942) - US film director whose works include "Taxi Driver" and "The Last Temptation of Christ".

CONTACT (USA)

Stars: *Jodie Foster*

Director: *Robert Zemeckis*

No one is left out in the cold by Contact. Directed from Carl Sagan's novel by Robert Forrest Gump Zemeckis, the two-and-a-half-hour sci-fi fable nearly drowns us in hope, warmth and metaphysical inspiration. Jodie Foster is the scientist crouched under radar dishes the size of Blenheim Palace* as she seeks, and finally receives, murmurings of extraterrestrial intelligence. Matthew McConaughey is the White House advising man of God who loves her but fights against sending an atheist like her as an ambassador into space. And Bill Clinton walks through the film as Bill Clinton, mounting archive speeches naughtily twisted to fit the plot.

If the devil is in the detail, with James Woods, Tom Skerritt and Rob Lowe as assorted establishment scoundrels, God is in the grand design. When little Jodie lost her dad (flashback flashback), she lost her own paternal deity. Now

she rediscovers faith by blasting off into the unknown, bringing back revelations that no one believes. But, then, suggest Zemeckis/Sagan, isn't that like religion itself?

Then again, just so that the story can hedge its bets, it could all be a hoax. It could be masterminded by millionaire John Hurt, a sort of interstellar Ted Turner.** Now in an earthly pent-house, now on the Mir space station, Hurt dispenses the same mischievous cosmic riddles in a jokeshop American accent: "I find it convenient to keep my interests mobile". At least, the real, new, give-away-a-billion Ted Turner would be happy with the film's ending. Foster (acting superbly throughout, kitschy plot or not) is greeted by a vast Washington sea of UN-blue hats, flags and placards as she walks from a senate hearing into a new dawn of global - nay, universal - faith and accord.

* Blenheim Palace - built near Oxford for the Duke of Marlborough to commemorate the Anglo-Dutch-Austrian victory over the French-German united troops in the Battle of Bleinheim (Bavaria, Germany) in 1704. (War of the Spanish Succession).

**Ted Turner - US mass media magnate.

THE ISLAND OF DR MOREAU (USA)

Stars: *Marlon Brando, Val Kilmer*

Director: *John Frankenheimer*

When Marlon Brando enters any movie, your pulse quickens. You know whatever he shows you it won't be ordinary, it won't be boring and it could be great. He makes quite an entrance as the title character in "The Island of Dr. Moreau". Caked in bone-white makeup, draped in white muslin and carrying an electronic scepter, he'd perched aloft in a parody of the Pope-mobile, an appropriate vehicle for this mad-scientist demigod who reigns over a tropical island populated by half-human animals he'd created by genetic engineering. The whitest of white men, Brando's Moreau is a cracked idealist - you can't help but think of his Kurtz in "Apocalypse Now", gone balmy up Coppola's* Vietnamese river.

Brando's performance is enormous fun, but it's not just a joke. He's hilarious and gently mesmerizing at once, and director John Frankenheimer savvily adjusts the tone of the movie to fit Brando's daft brilliance. This update of H.G. Wells's 100-year-old novel - giddily entertaining, a tropical-horror potboiler with a wry sense of its own absurdity. Any movie that casts gnarly, intense David Thewlis as straight man is going to be pitched at a pretty baroque level.

On this island there are only three bonafide human beings - Thewlis, who gets stranded there after a shipwreck, Brando, who's trying to create the perfect human being, and his menacing, drug-dazed assistant, played by Val Kilmer with his own brand of quirky cunning. All the other characters are mutant creatures, the actors unrecognizable under Stan Winston's creature effects....

... once Brando exits the story, all the wit goes out of the Richard Stanley - Ron Hutchinson screenplay: the movie descends into tired, flaming mayhem, capped by Frankenheimer's misguided attempt to spell out via newsreel footage Well's big message about the horrors of human nature. Let's face it - this is one nutty movie. It's not exactly "good", but I sure had a good time.

* Francis Ford Coppola (born 1939) - US director best known for the films "The Godfather" and "Apocalypse Now".

BURNT BY THE SUN (RUSSIA)

Stars: *Nikita Mikhalkov, Oleg Menshikov, Ingeborga Dapkunaite, Nadia Mikhalkov*

Director: *Nikita Mikhalkov*

Two old rivals face the past and themselves in Stalin's Russia.

Kotov (Nikita Mikhalkov) is a hero of the Bolshevik Revolution, living in his country home with his much younger wife Maroussia (Dapkunaite) and their six-year-old daughter Nadia (Nadia Mikhalkov), as well as their extended family and friends.

It's an idyllic scene reminiscent in many ways of Chekhov, light years away from the butchery of the Stalinist regime, which seems to intrude upon their life in only a wearisome and superficial level. And then into this idyll comes the outsider, the good-looking and wildly sensual Dmitri (Oleg Menshikov, a captivating actor), who upsets the lives of all those he comes in contact with. Ten years ago, Dmitri was Maroussia's lover before he vanished mysteriously. But why has he returned now, in the summer of 1936, and here? Has he come to reclaim Maroussia, reminding her of their romance all those years ago? Has he come to charm Nadia with his games and his music (he makes his first appearance as The Summer Santa, completely entrancing the young girl). Or is Kotov his true quarry, and what is the significance of the great fireballs that appear periodically over the Kotov dacha, and even in Red Square itself?

This is marvellous cinema, a wonderfully filmed tale of a deception and betrayal that takes place over one day and which can be read on many different levels: as a love story, a thriller, a family saga, a languid pastoral idyll upset by a stranger from the city, a reflection of the insidious nature of the Soviet system

under Stalin. By refusing to deal in black and whites - for example, Dmitri, the KGB agent coming to root out Kotov, is immensely likable, captivating Nadia with his fairy stories, which even in themselves hide a darker truth, and enchanting the adults with his musicianship, warm wit and smouldering good looks - director Mikhalkov makes his tales relevant to all of us, to such an extent that "Burnt By the Sun" seems almost to be set in a no-man's time, which happened only yesterday.

Alternatively heart-rending and hilarious, grittily real and demonically surreal and expertly cast, this example of the Russian cinema is a powerful movie, and a worthy winner of this year's Oscar for the Best Foreign Language Film.

THE LION KING (US)

Voices of Mathew-Broderick, Roman Atkinson, Jeremy Irons

Directors: *Roger Allers, Rob Minkoff*

The Lion King is the 32nd full-length feature from the studio, and has had so massive a success at the box-office that Walt,* were he alive, would scarcely credit the difficulties he had with some of his previous masterworks.

The measure it is up against is "The Jungle Book" which, though it sinned badly against Kipling, had a life and energy that reached for the skies. In addition, there was a score of unparalleled vim which this new effort, with its ghastly theme song, can't begin to equal.

But if "The Jungle" Book was classic anthropomorphological Disney, the Lion King at least tells its story better than Aladdin. This is in essence a sentimental tale about a boy who loses his father through the machinations of a wicked uncle and had his inheritance gobbled up by the same. The fact that the boy is a lion cub, his father the King of the Jungle and the jungle gets devastated by ecologically-bloodyminded hyenas is less of an allegory than a convenient peg upon which to hang the visual splendours of its drawing.

If there are no moments of transcendent magic as in Bambi nor the passages of inspired comedy as in the Jungle Book, the whole is shrewdly cooked so that both kids and their parents are satisfied.

* Walt Disney (1901-1966) - US film maker and animator, a pioneer of family entertainment.

TITANIC (US)

Stars: *Leonardo DiCaprio, Kate Winslet, Billy Zane, Kathy Bates, Frances Fischer, Gloria Stuart, Bill Paxton, Bernard Hill, David Warner*

Director: *James Cameron*

Producers: *James Cameron, Jon Landau*

Screenplay: *James Cameron*

Cinematography: *Russell Carpenter*

Music: *James Horner*

U.S. Distributor: *Paramount Pictures*

TITANIC is a romance, an adventure, and a thriller all rolled in one. It contains moments of exuberance, humor, pathos, and tragedy. In their own way, the characters are all larger-than-life, but they're human enough (with all the attendant frailties) to capture our sympathy. Perhaps the most amazing thing about TITANIC is that, even though Cameron carefully recreates the death of the ship in all of its terrible grandeur the event never eclipses the protagonists. To the end, we never cease caring about Rose (Kate Winslet) and Jack (Leonardo Di Caprio).

"Titanic" sank during the early morning hours of April 15, 1912 in the North Atlantic, killing 1500 of the 2200 on board. The movie does not begin in 1912, however, instead it opens its modern times, with the salvage expedition intent on recovering some of the ship's long-buried treasure. The expedition is led by Brock Lovett (Bill Paxton), a fortune hunter who is searching for the mythical "Heart of the Ocean", a majestic 56 karat diamond which reputedly went down with the ship. After seeing a TV report about the salvage mission, a 101-year-old woman (Gloria Stuart) contacts Brock with information regarding the jewel. She identifies herself as Rose DeWitt Bukater, a survivor of the tragedy. Brock has her flown out to his ship. Once there, she tells him her version of the story of "Titanic"'s ill-fated voyage. The bulk of the film - well over 80% of its running time - is spent in flashbacks. We pick up the story on the day that "Titanic" leaves Southampton, with jubilant crowds cheering as it glides away from land. On board are the movie's three main characters: Rose, a young American debutante trapped in a loveless engagement because her mother is facing financial ruin; Cal Hockley (Billy Zane), her rich-but-cold-hearted fiance; and Jack Dawson, a penniless artist who won his third-class ticket in a poker game. When Jack first sees Rose, it's from afar, but circumstances offer him the opportunity to become much closer to her. As the voyage continues, Jack and Rose grow more intimate, and she tries to summon up the courage to defy her mother (Frances Fischer) and break off her engagement. But, even with the aid of an outspoken rich woman named Molly Brown (Kathy Bates), the barrier of class looms as a seemingly-insurmountable obstacle. Then, when circumstances in the Rose/Cal/Jack triangle are coming to a head, "Titanic" strikes an iceberg

and the "unsinkable" ship (that term is a testament to man's hubris) begins to go down.

As important as the characters are, however, it is impossible to deny the power of the visual effects. Especially during the final hour, as "Titanic" undergoes its death throes, the film functions not only as a rousing adventure with harrowing escapes, but as a testimony to the power of computers to stimulate reality in the modern motion picture. The scenes of "Titanic" going under are some of the most awe-inspiring in any recent film. This is the kind of movie that is necessary to see more than once just to appreciate the level of detail.

One of the most unique aspects of TITANIC is its use of genuine documentary images to set the stage for the flashback story. Not satisfied with the reels of currently-existing footage of the sunken ship, Cameron took a crew to the site of the wreck to do his own filming. As a result, some of the underwater shots in the framing sequences are of the actual liner lying on the ocean floor. Their importance and sense of verisimilitude impact should not be underestimated, since they heighten the production's sense of verisimilitude.

For the leading romantic roles of Jack and Rose, Cameron has chosen two of today's finest young actors. Leonardo DiCaprio (ROMEO+JULIET), who has rarely done better work, has shed his cocky image. Instead, he's likeable and energetic in this part - two characteristics vital to establishing Jack as a hero. Meanwhile, Kate Winslet, whose impressive resume includes "SENSE AND SENSIBILITY", "HAMLET", and "JUDE", dons a flawless American accent along with her 1912 garb, and essays an appealing, vulnerable Rose. Billy Zane comes across as the perfect villain - callous, arrogant, yet displaying true affection for his prized fiance. The supporting cast, which includes Kathy Bates, Bill Paxton, Frances Fischer, Bernard Hill (as "Titanic"'s captain), and David Warner (as Cal's no-nonsense manservant), is flawless. While TITANIC is easily the most subdued and dramatic of Cameron's films, fans of more frantic pictures like ALIENS and ABYSS will not be disappointed. TITANIC has all of the thrills and intensity that movie-goers have come to expect from the director. A dazzling mix of style and substance, of the sublime and the spectacular, TITANIC represents Cameron's most accomplished work to date. It's important not to let the running time hold you back - these three-plus hours pass very quickly. Although this telling of the "Titanic" story is far from the first, it is the most memorable, and is deserving of Oscar nominations not only in the technical categories, but in the more substantive ones of Best Picture, Best Director, Best Actor, and Best Actress.

FORREST GUMP

Stars: *Tom Hanks, Robin Wright, Sally Field, Gary Sinise, Mykelti Williamson*

Director: *Robert Zemeckis*

This is not your average Hollywood blockbuster and is certainly the most ambitious project Robert Zemeckis, second only to Spielberg as a consistent money-spinner, has essayed. But it has touched something deep down there in the American psyche and looks like it will carry on cruising happily enough in the world at large.

"Gump" is a technical tour de force* that pitches Tom Hanks's mentally disadvantaged hero into the midst of presidents, pop stars and other famous figures. This has been done before but never more convincingly, pointing a probable path in the cinema's future much more than the avid but arid pyrotechnics of such Oliver Stone's "Natural Born Killers".

In doing so, it runs neatly through the history of our times, American-style, in a way that makes such a nostalgic travelogue most acceptable. Gump, daft as he is, is Mr Everyman rubbing shoulders with the great and the good with wide-eyed innocence. What's more, he is nice, uncorrupted Mr Everyman, and his triumph of the will unblinkingly suggests the exact opposite of the so many Hollywood films.

It's a liberal film with a deep conservative core, getting serious only when Robin Wright, the girl who loves him but deserts him, dies of what could be identified as Aids. In a way, his promiscuous lover is the weak side of Everyman, but this isn't pursued to its logical conclusion. which makes the film more a triumph of style than content. But this is certainly what it is.

Gump isn't so much a measure of times, as a benign reflection upon them, almost but not quite through the eyes of its loveable protagonist. It goes all the emotions but doesn't dwell on any of them long enough to trouble you.

* tour de force [, tu•d• 'fɔ:s] - (lit. or formal) a show of great skill

3. Practise telling your classmates about these films.
4. Choose two or three films you've recently seen and share your impression of them with your classmates. Use the necessary words and expressions from the box.
5. Translate the article "Forrest Gump" in writing.

PART II PRE-WATCH ACTIVITY

"Forrest Gump" is so specific a film that the cinema-goer must be prepared to see and evaluate it. The following assignments suggest some ideas of how to do it.

1. "Forrest Gump" is rich in flashbacks of the 1960s' and 1970s' American history. The characters and phenomena you come across are: Elvis Presley, John Lennon, John F. Kennedy, Richard Nixon, Lyndon B. Johnson, George Wallace, the Watergate break-in, the Vietnam War, the 1960s' counterculture, etc. What do you know of them? If your knowledge is scarce, consult the Reference Culture List:

REFERENCE CULTURE LIST

AMERICAN DREAM - the idea that the US is a place where everyone has a chance of becoming rich and successful. Many immigrants in the early 20th century believed in the American Dream. The American Dream is popularized in countless rags-to-riches stories and in the portrayal of the good life in advertising and on TV shows. It teaches Americans to believe that contentment can be reached through the virtues of thrift, hard work, family loyalty, and faith in the free enterprise system.

BABY BOOMERS - the generation of people born soon after World War II, about 1946-1963, in the USA

COUNTERCULTURE - a subculture that rejects social norms and values and seeks alternative lifestyles.

Countercultures are typically popular among the young, who have the least investment in the existing culture. In most cases, a person who is 20 years old can adjust to new cultural standards more easily than someone who has spent 60 years following the patterns of the dominant culture.

By the end of the 1960s, some writers claimed that an extensive counterculture had emerged in the United States, composed of young radicals and "hippies" who had "dropped out" of mainstream social institutions. These Americans rejected the pressure to accumulate more and more cars, larger and larger homes, and an endless array of material goods. Instead, they expressed a desire to live in a culture based on more humanistic values, such as sharing, love, and coexistence with the environment. As a political farce, the counterculture opposed American involvement in the war in Vietnam and encouraged draft resistance.

JOHNSON, LYNDON BAINES (also LBJ)(1908-1973) - 36th president of the USA 1963-1973, a Democrat. He was born in Stonewall, Texas, elected to Congress 1937-49 and the Senate 1949-60. His persuasive powers and hard work

on domestic issues led J.F.Kennedy to ask him to be his vice-presidential running mate in 1960. Johnson brought critical Southern support which won a narrow victory (победил на выборах с небольшим перевесом).

KENNEDY, JOHN FITZGERALD (1917-1963) - 35th president of the USA 1961-63, a Democrat. Kennedy was the first Roman Catholic and the youngest person to be elected president. In foreign policy he carried through the unsuccessful Bay of Pigs invasion of Cuba, and in 1963 secured the withdrawal of Soviet missiles from the island. His programme for reforms at home, called the New Frontier was posthumously executed by Lyndon Johnson. Kennedy was assassinated while on a state visit to Dallas, Texas, on 22 November 1963 by Lee Harvey Oswald (1939-1963), who was in turn shot dead by Jack Ruby.

KU KLUX KLAN (also KKK) - a US secret society dedicated to white supremacy, founded in 1866 in the southern states of the USA to oppose reconstruction after the Civil War and to deny political rights to the black population. Members wore hooded white robes to hide their identity, and burned crosses as a rite of intimidation. It was active in the 1960s in terrorizing civil-rights activists and organizing rising demonstrations.

LENNON, JOHN (1940-1980) - English rock singer and song writer, a former member of the Beatles.

NIXON RICHARD (MILHOUS) (1913-1994) - 37th president of the USA 1969-1974, a Republican. He attracted attention as a member of the Un-American Activities Committee in 1948, and was vice president to Eisenhower 1953-1961. As the president he was responsible for US withdrawal from Vietnam, and forged new links with China, but at home his culpability in the cover-up of the Watergate scandal and the existence of a "slush fund" for political machinations during his 1972 re-election campaign led to his resignation in 1974 after being threatened with impeachment.

PRESLEY, ELVIS (1935-1977) - singer and guitarist, born in Tulepo, Mississippi. With his recordings for Sun Records in Memphis, Tennessee, 1954-56 and early hits such as "Heartbreak Hotel" 1956, "Hound Dog" 1956, and "Love Me Tender" 1956, he created an individual vocal style, influenced by Southern blues, gospel music, and rhythm and blues.

VIETNAM WAR (1954-1975) - war between communist North Vietnam and US-backed South Vietnam. In 1954 the Communist Vietcong, supported by North and China, attempted to seize power within South Vietnam.

The USA gave the South Vietnamese government military aid. The Tankin Gulf incident in August 1964 brought the US into the war, and several large-scale North Vietnamese invasion attempts were defeated by local and US troops

in 1968, and the US bombing incursions into Cambodia, a neutral neighbour, in 1969, increased disillusionment with the US involvement in the West, leading to the start of the US withdrawal in 1973. A Peace Treaty between North and South Vietnam was signed in 1975. In 1976 South Vietnam was annexed by North Vietnam.

WALLACE, GEORGE ['wolis] (born 1919) - US right-wing politician, governor of Alabama 1962-1966. He contested the presidency in 1968 as an independent, and in 1972 campaigned for the Democratic nomination, but was shot at a rally and became partly paralysed. Wallace is remembered for trying to prevent integration (=mixing of black and white children) in Alabama schools because he believed the state laws should be followed rather than the national laws if the two laws were different. He is considered to be a supporter of state's rights and also is often considered to be a racist.

WATERGATE - a US political scandal after the building in Washington, D.C., that housed the Democrats' campaign headquarters in the 1972 presidential election. Five men, hired by the Republican Committee to Re-elect the President (CREEP), were caught after breaking into the Watergate with complex electronic surveillance equipment. Over the next two years, investigations by the media and a Senate Committee revealed that the White House was implicated in the break-in, and that there was a "slush fund", used to finance unethical activities. In August 1974, President Nixon was forced by the Supreme Court to surrender to Congress tape recordings of conversations he had held with administration officials, and these indicated his complicity in a cover-up. Nixon resigned rather than face virtually certain impeachment for obstruction of justice and other crimes, the only US president to have left office.

2. Before watching the film read the Internet and newspaper articles (excerpts) on "Forrest Gump" to be in the know of the problems under discussion (Review and Critique). Don't let the contributors influence you.

FORREST GUMP

US (1994) Drama/Comedy
Leonard Martin Review: 2.5 stars out of 4
142 min, Rated PG-13, Color.

Director: *Robert Zemeckis*

Cast Includes: *Tom Hanks, Robin Wright, Gary Sinise, Sally Field, Mykelti Williamson, Michael Humphreys, Hanna Hall*

a) Review

A slow-witted boy grows to adulthood: floating through life - with only a vague understanding of the tumultuous times he's living through. (He manages to be on hand for virtually every socio-political phenomenon of the formative Baby Boomer decades, from the rise of Elvis to the fall of Nixon). Either you accept Hanks in his part and go with the movie's seriocomic sense of whimsy, or you don't (we didn't) - but either way it's a long journey, filled with digitized imagery that puts Forrest Gump into a wide variety of backdrops and real-life events. Based on the (more satiric) novel by Winston Groom. Oscar winner for Best Film, Best Actor (Hanks), Director, Film Editing, Visual Effects and Adapted Screenplay.

FORREST GUMP

US (1994) Drama/Comedy

Roger Ebert Review: 4.0 stars out of 4

Cast and Credits: *Tom Hanks - Forrest Gump*

Robin Wright - Jenny Curran

Gary Sinise - Lt. Dan

Mykelti Williamson - Bubba

Sally Field - Mamma Gump

Michael Humphreys - Young Forrest

Hanna Hall - Young Jenny

Directed by Robert Zemeckis and **produced** by Wendy Finerman, Steve Tisch and Steve Starkey.

Screenplay by Eric Roth.

b) Review

I've never met anyone like Forrest Gump in a movie before, and for that matter I've never seen a movie quite like "Forrest Gump". Any attempt to describe him will risk making the movie seem more conventional than it is, but let me try. It's a comedy, I guess. Or maybe a drama. Or a dream.

The screenplay by Eric Roth has the complexity of modern fiction. Its hero, played by Tom Hanks, is a thoroughly decent man with an IQ of 75, who manages between the 1950s and the 1980s to become involved in every major event of American history. And he survives them all with only honesty and niceness as his shields.

And yet this is NOT a heartwarming story about a mentally retarded man. That cubbyhole is much too small and limiting for "Forrest Gump". The movie is more of a meditation on our times, as seen through the eyes of a man who lacks cynicism and takes things for exactly what they are. Watch him carefully and you will understand why some people are criticized for being "too clever by half". Forrest is clever by just exactly enough.

Tom Hanks may be the only actor who could have played the role. I can't think of anyone else as Gump, after seeing how Hanks makes him into a person so dignified, so straight-ahead. The performance is a breathtaking balancing act between comedy and sadness, in a story rich in big laughs and quiet truths.

Forrest is born to an Alabama boarding-house owner (Sally Field) who tries to correct his posture by making him wear braces, but who never criticises his mind. When Forrest is called "stupid", his mother tells him, "Stupid is as stupid does", and Forrest turns out to be incapable of doing anything less than profound. Also, when the braces finally fall from his legs, it turns out he can run like the wind.

That's how he gets a college football scholarship, in a life story that eventually becomes a running gag about his good luck. Gump the football hero becomes Gump the Medal of Honor winner in Vietnam, and then Gump the ping-pong champion, Gump the shrimp boat captain, Gump the millionaire stockholder (he gets shares in a new "fruit company" named Apple Computer), and Gump the man who runs across America and then retraces his steps.

It could be argued that with his IQ of 75 Forrest does not quite understand everything that happens to him. Not so. He understands everything he needs to know, and the rest, the movie suggests, is just surplus. He even understands everything that's important about love, although Jenny, the girl he falls in love with in grade school and never falls out of love with, tells him, "Forrest, you don't know what love is". She is a stripper by that time.

The movie is ingenious in taking Forrest on his tour of recent American history. The director, Robert Zemeckis, is experienced with the magic that special effects can do (his credits include the "Back to the Future" movies and "Who Framed Roger Rabbit"), and here he uses computerized visual legerdemain to place Gump in historic situations with actual people.

Forrest stands next to the schoolhouse door with George Wallace, he teaches Elvis how to swivel his hips, he visits the White House two or three times, he's on the TV show with John Lennon, and in a sequence that will have you rubbing your eyes with its realism, he addresses a Vietnam-era peace rally on the mall in Washington. Special effects are also used in creating the character of Forrest's Vietnam friend Lt. Dan (Gary Sinise), who quite convincingly loses his legs.

Using carefully selected TV clips and dubbed voices, Zemeckis is able to create some hilarious moments, as when LBJ examines the wound in what Forrest describes as "my butt-ox." And the biggest laugh in the movie comes af-

ter Nixon inquires where Forrest is staying in Washington, and then recommends the Watergate. (That's not the laugh, just the setup.)

As Forrest's life becomes a guided tour of straight-arrow America, Jenny (played by Robin Wright) goes on a parallel tour of the counterculture. She goes to California, of course, and drops out, tunes in and turns on. She's in psychedelics and flower power, anti-war rallies and love-ins, drugs and needles. Eventually it becomes clear that between them Forrest and Jenny have covered all of the landmarks of our recent cultural history, and the accommodation they arrive at in the end is like a dream of reconciliation for our society.

What a magical movie.

c) **FORREST GUMP**

CineBook' Motion Picture Guide Review: 3.0 stars out of 5

By the time "Forrest Gump" swept most of the major 1994 Academy Awards, it had already become the third highest-grossing film of all time, as well as a genuine pop phenomenon embracing best-selling books, gnomish catch phrases, and realms of commentary on the editorial pages of magazines and newspapers throughout the world. Clearly a great event, "Forrest Gump" is not, however, a great film. It has the form of an epic without real depth of resonance; the trappings of satire without a coherent attitude; and the semblance of historical revisionism without a critical sensibility. To paraphrase the screenplay, "Forrest Gump" is not a smart film, but it knows what love is - its dim-witted protagonist, as expertly portrayed by Tom Hanks, has captured the love of millions.

Synopsis

As he waits for a bus in Savannah, Georgia, good-natured simpleton Forrest Gump (Tom Hanks) tells his life story to anyone who will listen. Born in rural Greenbow, Alabama in the 1940s, Forrest has a low IQ and a badly curved spine that requires him to wear leg braces. His strong-willed mother (Sally Field), fiercely devoted to her son, refuses to let him become further disadvantaged by special ed classes or low self-esteem. Young Forrest (Michael Conner Humphreys) is befriended by Jenny Curran (Hanna R. Hall as a child; Robin Wright as an adult) on the first day of school. Their friendship blossoms, affording Jenny a temporary refuge from her physically and sexually abusive father. One day, when local bullies begin hurling rocks at Forrest, Jenny urges him to run - which he does, abnormally fast, shedding his leg braces in the process. After a similar event years later, Forrest runs onto a football field and gets sent to college on a sports scholarship. He becomes an All-American football star and

meets President Kennedy at the White House. Throughout his life, Forrest also periodically reunites with Jenny, whose life follows a very different path from his own. After college, Forrest joins the Army and proves a model soldier. He becomes best friends with Bubba (Mykelti Williamson), a slow-witted but good-hearted black Southerner who dreams of owning a shrimp fishing boat. They are shipped to Vietnam and placed under the command of Lt. Dan Taylor (Gary Sinise), the latest in a long line of Taylors who have served (and died) in each American war. After a surprise attack, Forrest saves most of his platoon but Bubba dies in his arms and Lt. Dan loses his legs. Forrest becomes a Ping-Pong wizard while recuperating in a military hospital. Back in the US, he conducts Ping-Pong clinics to keep up the morale of other hospitalized vets and eventually receives the Medal of Honor from President Johnson. Forrest is briefly reunited with Jenny, now a hippie, after inadvertently and inaudibly addressing a mass anti-war rally. The pair part again and Forrest meets an embittered, wheelchair-bound Lt. Dan in New York City, where they become uneasy but devoted friends. Forrest joins the Ping-Pong team whose tour of China marked the beginning of detente, meets President Nixon, and accidentally uncovers the Watergate break-in. He gets his discharge, accepts a gig as a corporate spokesman, and uses his pay to buy a shrimp boat in Bubba's honor. Lt. Dan signs on as his skipper and a well-timed storm helps the business succeed. Forrest's fortune continues to grow through lucky investment; Jenny, meanwhile, has become a suicidal drug abuser in California.

After his mother succumbs to cancer, Forrest relocates to Greenbow. Jenny visits and the two briefly become lovers before she disappears again. Forrest decides to go for a run and ends up running cross-country, igniting several national fans during his three-year trek. Tiring, he returns to Greenbow, where he receives a letter from Jenny inviting him to visit her in Savannah. Forrest finds Jenny reformed and dutifully raising their young son, Forrest Jr. The pair finally marry and the new family resides happily in Greenbow until Jenny succumbs to an unspecified virus. Forrest becomes a devoted single father.

d) Critique

Despite its limitations, "Forrest Gump" has charm to spare, thanks to an endearing central performance by Tom Hanks as well as a series of irresistibly playful historical tableaux achieved with unprecedented verisimilitude by the computer-savvy artists at industrial Light and Magic. "Forrest Gump" represents a technological breakthrough.

If "Forrest Gump" is an epic, it's a remarkably shallow one. Its vision of the Vietnam War, for example, is constructed not from historical memory, but by means of a deft deployment of clichés drawn from the most prominent Vietnam movies. Indeed, the director Robert Zemeckis's period recreations depend more on music than on any visual sense of time and place: once the wall-to-wall

soundtrack of period hits kicks in, half the filmmaker's work is done. The characters, too, are sketchily drawn. The woefully underwritten part of Jenny is a series of 1960s ties traced back to a broadly drawn childhood trauma. As Lt. Dan, Gary Sinise delivers a fair impression of Willem Dafoe in two Oliver Stone films: "Platoon"(with legs) and "Born on the Fourth of July"(without).

Although Winston Groom's original novel contains some astringent satire, the film version settles for gentle jabs at racism and the military. Unusually vague in its attitude toward the events it depicts, "Forrest Gump" has been embraced by several national figures in the Republican Party as a celebration of traditional values and a condemnation of the 1960s counterculture. In many ways, however, the film represents old-fashioned Hollywood liberalism: racists are wrong, war is hell, assassinations are bad, and it's good to be nice. This is a film that dares not offend anyone too much. It's good - and profitable - to be comforting.

In order to achieve its considerable emotional power, "Forrest Gump" draws upon some of the less savory elements of the American character - most obviously, a distrust of intellectualism and a naive belief in the redemptive power of innocence. Frank Capra once fared well promoting similar values, but his films were far darker, conflicted, and ambiguous. Zemeckis's film has lots of heart but little in the way of guts or brains.

WORD LIST

- a) slow-witted - с замедленным развитием
tumultuous times - беспокойное время
He managed to be on hand ... - Ему удается в нужное время попасть...
in the formative Baby Boomer decades - в те десятилетия, когда создавался образ поколения родившихся после Второй мировой войны
whimsy ['wimzi] - прихоть, причуда, каприз
digitized imagery - созданные компьютером образы
backdrops - фон
- b) a conventional film - традиционный, шаблонный фильм
a mentally retarded man - человек с замедленным развитием, умственно отсталый
cubby(hole) - уютное местечко, жилище
too clever by halves - (ирон.) слишком уж умен
braces - скобы, растяжки
a running gag - непрекращающиеся шутки, хохма
stockholder - акционер
to retrace one's steps - вернуться

grade school - (Амер.) начальная школа
stripper = stripteaser
ingenious - изобретательный, оригинальный
computerized visual legerdemain ['led™•d•mein] - созданные с помощью компьютера визуальные фокусы
rally - митинг
mall - место для гулянья
hilarious - шумный, веселый
setup ['set"p] - положение, ситуация
to drop out - оторваться от жизни, от общества, от обычных норм поведения
to tune in - идти в ногу со временем, разбираться в обстановке
to turn on - внезапно изменить отношение к чему-либо
She's in psychedelics and flower power - Она употребляет наркотик ЛСД (галлюциноген) и проповедует любовь 60-х годов (идеи хиппи - "дети-цветы")
needles - наркотики
reconciliation - примирение

c) the landmarks of recent cultural history - вехи, поворотные моменты современной культурной истории
swept the major Academy Awards - захватил все главные призы
highest-grossing ['grouzɪŋ] film - самый кассовый фильм
gnomic catch phrases - афоризмы
realms of commentaries - масса комментариев
trappings of satire - атрибуты, неотъемлемые признаки сатиры
coherent [kou'hi•r•nt] - последовательный; понятный, ясный
semblance - видимость
dim-witted - тупой, неумный
protagonist - главный герой, актер, играющий главного героя
synopsis (pl. synopses) - краткий обзор
simpleton - простака
fiercely devoted to her son - неистово любящая своего сына
disadvantaged - ущемленный
ed = educational
low self-esteem - низкая самооценка
to befriend - помогать, относиться по-дружески
temporary refuge - временное убежище
abusive - оскорбительный
bully - задира, забияка, хулиган
to hurl rocks (at) - метать камни
shed leg braces - сбрасывать с ног скобы
surprise attack - внезапная атака

platoon [pl•'tu:n] - взвод
to recuperate [ri'kju:p•reit] - выздоравливать, восстанавливать силы
he conducts Ping-Pong clinics - он лечит с помощью настольного тенниса

vets = veterans

inadvertently and inaudibly - невнятно и неразборчиво

embittered - озлобленный

uneasy friend - беспокойный, "неудобный" друг

detente [dei'ta:Гt] - разрядка напряженности

break-in - незаконное вторжение

to discharge - увольнять (ся)

gig - работа, должность

a corporate spokesman - корпоративный представитель

to sign on as a skipper - наняться шкипером

a suicidal drug abuser - суицидальный (готовый к самоубийству)

наркоман

to succumb to - умереть от

to run cross-country - бежать по пересеченной местности; (зд.) по стране

to ignite [i'gnait] fans - подбить (на бег) болельщиков

unspecified - неустановленный

d) critique [kri'ti:k] - рецензия, критическая статья

endearing - внушительный

tableau [tɪ'blou](pl. tableaux) - (живописная) картина

unprecedented verisimilitude - абсолютное правдоподобие

computer-savvy - компьютерно-грамотный

fictional protagonist - вымышленный герой

technological breakthrough - техническое достижение, шаг вперед

illustrious [i'l'stri•s] predecessors - известный предшественник

deft deployment of cliches drawn from ...- искусное развертывание кадров-клише, надерганных из...

Once wall-to-wall soundtrack of period hits kicks in, half the film-maker's work is done - Как только звуковая дорожка начинает выдавать непрерывно звучащие хиты, работа создателя фильма наполовину сделана

sketchily drawn - изображены схематично

woefully underwritten part of Jenny - совершенно непрорисованная роль

Дженни

traced back to a broadly drawn childhood trauma - которые уходят корнями в полно представленные переживания детства

astringent satire - обволакивающая (липкая) сатира

gentle jabs at - несильные, несмелые удары по

to draw upon - черпать, брать из

savory - (зд.) интересный

redemptive - спасительный, искупительный

Frank Capra once fared well promoting similar values - Фрэнка Капру
когда-то вдохновили сходные ценности

Zemeckis's film has lots of heart but little in the way of guts or brains - в
фильме Земекиса много от сердца, но мало того, что идет от самого
существенного, - от ума

profanity [pr•'fɪ'niti] - богохульство, профанация

3. Read the article "Hanks Draws A Blank" and

a) say if you share the author's opinion. If not, give your own.

b) comment on the headline of the article.

c) give a summary of the text.

HANKS DRAWS A BLANK

Why this one? Why "Gump"? Have American cinema-goers gone collectively ga-ga? Arguments, analyses and discussion will continue, no doubt, to little avail. The film's unprecedented success (\$270,000,000 and rising) makes nonsense of box-office forecasting. Like Rob Reiner's "North", a middle-range flop, it is a fable, a fairy tale, that covers a lot of ground without feeling the earth beneath its feet.

The secret, perhaps, is conviction. Reiner kept looking over his shoulder and winking at the audience. Robert Zemeckis and Tom Hanks are deadly serious. Gary Sinise, as Gump's lieutenant in 'Nam, who returns to a parody of "Born On the Fourth Of July", minus legs, is plugging the old tongue into the corner of his cheek like crazy, only no-one's watching...

The film's appeal is ingrained in a culture that spawned Norman Rockwell and Jonathan Livingstone Seagull. Sentimentality is part of it and so is the sense of self, roots, continuity. In Frank Capra's day, the hero was a simple man, good and true. Gump is simple, good and true alright, but he's also brain-damaged, clumsy and childlike, incapable of comprehending sex or politics. Whether his crippled state of mind represents America's tattered prestige is beside the point. His handicap feels like a writer's ploy, a sympathy ticket, the bozo to Robin Wright's beauty. Even this is false, Dustin Hoffman in "Rain Man" had things he could do, things he was brilliant at, like mathematics. It gave him a value and a purpose in a country that worships winners. Gump goes much further. In his youth "his back is as crooked as a politician" and he wears callipers. One day, being chased by school bullies, the metal falls from his legs and he runs like the wind. It is a miracle. The first of many.

Is Forrest a new messiah? His life is a legend, lifting the hearts of the disaffected, the underprivileged, the maladjusted, saying, "Come unto me, O ye of little IQ, and I'll show you a thing". He becomes an all-American football star, a Vietnam war hero, plays ping-pong for his nation and reaches the pinnacle of status by running a multi-million dollar business, like Tom did once before in "Big" when he was kiddy-brained for a different reason. All this and the girl, too. Hot Diggety!

"My name is Forrest Gump", says Forrest Gump. "People call me Forrest Gump". That's more like it. First rule of marketing - name recognition. The man is a retard and yet shakes hands with presidents. No one - listen, no-one - should be discriminated against for the colour of their conversation or the quality of their skin. If a goof like Gump can use the White House bathroom (signed photo of Marilyn by the sink - nice one Jack) and pull his pants down in public to show LBJ the wound on his "butt-tock", so can you. And you. And you...

"Forrest Gump" surpasses "The Flintstones" in the craft of live action cartoonery. Although based on Winston Groom's novel, it has all the hallmarks of a strip. Gump is Everyman, who is Everywhere. The potted history of North America, post-Mamie/pre-Hillary, passes Forrest's confused eye. Often he is there, accidentally at the centre of famous events, and if he can't do it, his childhood sweetheart, Jenny (Robin Wright), is dropping acid, marching for peace and chilling on coke before cutting her hair, joining the one-parent fellowship and coming home.

The idiot-as-wise-man scenario is so simplistic it howls in the vacuum of a defunkt intellect. "I'm not a smart man", FG says, "but I know what love is". Every button is pushed, every tearduct cleared. Hanks has turned into a cuddly bunny. Those who can repress their mothering instincts long enough to question the morality of making a movie about the wonderful world of mental defection might feel aggrieved at its dishonesty, like aliens who suffered galactic fury at Spielberg's depiction of a blubbering soft toy in "ET".

Angus Wolfe Murray

The Scotsman Weekend October 8, 1994

WORD LIST

to go ga-ga (gaga) [ga:'ga:] over smth - приходиться в дикий восторг, быть без ума от чего-либо

deadly serious - ужасно серьезный

"Born On the Fourth Of July" - Oliver Stone's film (1989), in which heart-throb Tom Cruise revealed an unexpected depth of feeling as a paraplegic

Vietnam War veteran, and narrowly missed winning an Oscar for the best actor of the year

ingrained - прочно укоренившийся

to spawn - порождать

Rockwell Norman (1894-1987) - US artist and illustrator, cover-designer for the magazine "The Saturday Evening Post", a caricature maker depicting modern America's life. Extremely popular for his extravagant views on the business activity and pastime of an average American.

Frank Capra (1897-1991) - US film director. In his satirical comedies a common man often falls victim to corrupted structures. His films were hits in the 1930s during the Depression. Capra is a laureate with Oscars. Capra's other films that became cinema classics are: "Mr Smith Goes To Washington" (1939), a fairy-tale comedy "Mr Deeds Goes To Town" (1936) and "It's a Modern Life" (1946). Capra began his career as a comedian in mute films where Harry Langdon (1888-1944) starred.

crippled state of mind - искалеченный ум

tattered - изорванный в клочья

handicap - умственно неполноценный

ploy - уловка, хитрость

bozo ['bouzou] (pl.bozos) - (жарг.) детина, тип, мужлан

Dustin Hoffman in "Rain Man"..., - American actor costarring with Tom Cruise in the winner of four Academy Awards (Best Actor, Best Director, Best Actor and Best Original Screenplay) Barry Levinson's "Rain Man" - a modern cinematic classic, a touching story of the healing power of love. Hoffman's character is a retarded man with unusual powers of mind for calculations.

He wears callipers - Он носит скобы

messiah [mi'saij•] - мессия

the disaffected - недовольные

the underprivileged - неимущие, бедняки

the maladjusted - неумеющий приспособиться

the pinnacle of his status - вершина, кульминационный момент его общественного положения

kiddy-brained - рассуждающий по-детски

goof - (прост.) нелепый человек, дурачок

Marylin Monroe - stage name of Norma Jean Mortenson or Baker (1926-1962) - US film actress who made comedies such as "Gentlemen Prefer Blondes", "How To Marry a Millionaire", "The Seven Year Itch", "Bus Stop" and "Some Like It Hot". Combining a vibrant sex appeal with a fragile vulnerability, she has become the ultimate Hollywood sex symbol.

"The Flintstones" - a funny American television cartoon about a family of cavemen and their friends.

potted history - законсервированная история

pre-Hillary - referring to Hillary Clinton, President Bill Clinton's wife

Steven Spielberg (born 1947) - US film director, writer and producer. His highly successful films, including "Jaws", "Close Encounters Of the Third Kind" 1977, "Raiders of the Lost Ark" 1981, "ET" 1986 and "Schindler's List" 1993 have gained him popular rather than critical acclaim.

to drop acid - глотать (жарг.) ЛСД наркотик

simplistic - упрощенный

defunk - несуществующий

cuddy bunny - (зд.) милашка

aliens - пришельцы

blubbering soft toy - мягкая игрушка, которая воспроизводит плач

"ET" ("The Extra-Terrestrial") - Steven Spielberg's extremely popular children's film (1982) about a very ugly but friendly being from outer space.

PART III ACTIVITY DURING THE SHOW

While watching "Forrest Gump" you can engage yourself in some activities based on what you anticipate, remember, and think of the film.

1. WHAT YOU REMEMBER

View the suggested scenes of the film. Remember all you can without taking notes. After viewing, spend 15 minutes writing as detailed an account as possible of what the shots contained aurally and visually. Compare your accounts in small groups. (Discussion here may be vital as the differences in observations are the substance of this analysis of video imagery). View the scenes again to see how detailed your account is.

Suggested scenes:

- Forrest Gump's story of his background and the origin of his name.
- the bombing in Vietnam when Gump rescues his mates.
- Forrest Gump's arrival at Bubba's place.

2. WHAT YOU ANTICIPATE

Watch enigmatic moments or scenes in the film showing a person (persons) in conversation with others or on the point of engaging in some activity. The sequence which follows the excerpt will clarify the situation.

Watch the brief sequence without the sound and freeze the picture at a point where a person(s) is (are) about to do something. Be ready to anticipate the person's (persons') next movements /next moments' activity/ or conversation:

a) Let your group-mates watch at least two movements which they think the person(s) could make.

b) Group in pairs and decide on twenty words you think the person(s) is (are) likely to say in the sequence that follows. Compare your notes with other pairs' notes.

View the sequence as many times as necessary to check on the accuracy of your classmates' various predictions.

Suggested scenes:

- The school bullies start chasing Forrest Gump. Jenny cries, "Run, Forrest! Ru-u-u-n!" Describe what will happen next.

- At the meeting with Senator Wallace's participation a Negro girl drops a book. Forrest Gump picks it up and Say what you think the fellow will do and where he will find himself at the next moment.

- Forrest Gump wakes up at hospital to be pushed down onto the floor by Lieutenant Dan. Could you say what they argue about?

- Forrest Gump playing ping-pong all to himself in a gymnasium is informed that he is demobilized. He rushes out of the gym. Where do you think you will find Forrest in the next scenes?

- At the anti-war rally at the Lincoln Memorial in Washington, D.C., the microphone is switched off for some moments. Anticipate what Gump says to the rally.

- A man asks Forrest to make an autograph on a T-shirt. What do you anticipate will happen in the scene that follows?

- Forrest Gump, running across America with his fans, stops and slowly turns to the group behind him and ... What do you think he will say and do/or do in a moment?

3. COMMENTARY

Divide your class in two groups (A and B) and arrange the room so that one group (B) cannot see the screen (Group A can sit in front of it, and Group B behind.) Make sure that the monitor can be easily turned around to face the other group.

a) Play the chosen clip with the sound off. Group B will depend on the commentary produced by the students in Group A. If some student feels unable to continue, the ball of the conversation passes over to another student of Group A, who carries on with the commentary.

b) The TV turned round, or if it cannot be done, Groups A and B having changed places, Group B in their turn produce and comment for Group A on the same pictures, but this time the language needs to be much more fluent. Different people in the group get a chance to speak. Group A listen to Group B and visualise their description.

NOTE that the inadequate language in both commentaries is picked out by the students/teacher and the group is provided with better words or phrases.

c) Group A gets a second chance to provide a fuller, smoother description of the scenes in the clip. Then, Group B is given another turn as well. The repetition of the scenes helps the speakers add to the complex visual detail in their commentaries and build confidence in them.

Suggested clips:

- The house and the location of Forrest Gump's home.
 - Jenny's flat.
 - Forrest Gump at the anti-war rally including the scene of his and Jenny's embracing and the participants applauding.
 - Forrest and Jenny's wedding.
- d) Suggest the clips you consider worth your classmates' evaluation, commentary, or description.

PART IV DISCUSSION

(To be done after you have watched the film)

I. Answer the following questions/Do the assignments on the following:

- about *Forrest Gump*:

a) If you were asked to describe Forrest which of the following features would you choose as the most important in understanding him? (You can add some more).

- | | |
|----------------------------|------------------------|
| a stupid boy | a credulous man |
| a healthy boy/man | a sympathetic person |
| a mentally retarded person | a sweet son |
| a faithful friend | an intelligent man |
| a good lover | a disrespectful person |
| a good father | an efficient soldier |
| a successful person | a materialist |
| an agile sportsman | a sociable person |
| a brainy man | an ambitious young man |
| a shrewd businessman | |

b) Forrest met very important people. What's the significance of the inclusion of these famous personalities in the film?

- about *Jenny*

a) Jenny was Forrest's first friend. Why did he trust her so deeply? Why did he never forget her in spite of her unexpected departures?

b) On many occasions, Forrest told Jenny that he loved her, once Jenny said, "You don't know what love is..." Do you think she was right? Why?/Why not?

- about *Forrest's Mother*

a) List the admirable human qualities which you think Mrs. Gump possesses.

b) How much support and encouragement did Forrest Gump get from his mother and home background?

- about *Bubba*

a) Compare Forrest to Bubba. Were they both simple-minded people?

b) Speak on Forrest and Bubba's friendly relations. Did Forrest keep his promise to Bubba?

- about *Lieutenant Dan*

a) Explain the lieutenant's role in the development of the plot.

b) Speak on Forrest's friendship with him.

- about *YOU*

a) Do you identify yourself with any of the film characters? If so, with whom?

b) If you were in a battle, would you come back to rescue other soldiers, risking your life, as Forrest did?

c) Would you have reacted in the same way as Forrest did if you had a chance of meeting J.F.K., L.B.J., R. Nixon, John Lennon, etc.?

- About *the film as a whole*

Consider the questions below and debate them in class /Make reports providing examples from the film.

1. Now that you've seen "Forrest Gump" which cinema critic's opinion do you share? Or have you got your own idea of the film?

2. Do you agree that "Zemeckis's film has lots of heart but little in the way of ... brains" ?

3. This film reflects part of the history of the USA during three decades. Can the film be only understood by the Americans or does it have universal values? Is it a film that makes you think because it sends a simple but important message? All in all, is it worth seeing?

4. What role do politicians play in people's lives? How are the fates of common people influenced by their outstanding countrymen, pop- and filmstars?

5. Is "Forrest Gump" a protest against war? drugs? violence? What scenes from the film prove it?

6. Forrest was a different boy who was expected to have a lot of difficulties in "normal" society. However, he managed to succeed and achieved more than many other human beings. Discuss how he survived and triumphed. What is the implication of his success?

7. In what way does the environment and the teachers' attitude in which a person grows affect his/her performance in life?

8. Certain aspects of the film seem to be unreal and exaggerated, such as the fact that Forrest ran for three years. Do you think that they are pointless or they are symbolizing something essential in life?

9. What message does the white fluffy feather bring to the audience? Could you suggest symbolic objects other than the white feather which would also serve as a poetic and symbolic image? Explain your choice.

10. List the film's gnomic phrases such as: "Life was like a box of chocolates. You never know what you're gonna get" (Mrs Gump); or: "We all have a destiny" (Lieutenant Dan); "Mama says stupid is as stupid does" (Forrest) etc. Comment on them.

11. Analyze the technical aspects of the film: photography, sound tracks, special effects, direction, etc.

12. Compare "Forrest Gump" to "Rain Man". What makes these two films similar and different? (You may speak on each film as a whole or dwell upon one particular aspect: direction, acting, screenplay, etc.)

13. Summarize the essence of "Forrest Gump" in just one sentence.

14. Write your own review of the film. Include the following: title, director, setting, characters, events, evaluation.

15. Advertise "Forrest Gump" in a newspaper. For the best possible advertisement, analyze some living advertisements.

16. Render the following texts in English:

А) СЦЕНИЧЕСКИЕ ЭФФЕКТЫ

Сегодня все большее число режиссеров прибегает к услугам компьютеров для создания воображаемого мира, в котором разворачивается действие их картин. К примеру, сцены из фильма "Форрест Гамп", где герой встречает знаменитых людей вроде президента Кеннеди, были созданы компьютером. Сперва Том Хэнкс играл роль перед голубым экраном. Затем компьютер разбил изображение на тысячи крохотных точек. Точно таким же способом в компьютер был заложен материал с изображением президента, после чего машина слила оба изображения в единую картинку.

Б) НОВЫЕ ВЕЯНИЯ В ГОЛЛИВУДЕ

Голливуд в 1960-е годы столкнулся с проблемами. Съёмки в самом Голливуде стали настолько дорогими, что многие американские картины отныне снимались в Европе, где все было намного дешевле. Их прозвали "беглецами". Больше чем когда-либо число фильмов основывалось на испытанных (то есть уже имевших успех) бестселлерах и популярных пьесах. Но даже это далеко не всегда служило гарантией кассового успеха. Многие дорогостоящие эпопеи типа "Мятежа на "Баунти" (1962) принесли немалые убытки своим создателям.

Это происходило оттого, что юных американских кинозрителей уже не интересовала традиционная продукция Голливуда, рассчитанная на семейное времяпрепровождение. Они хотели увидеть что-то новенькое, и раньше всех это поняли продюсеры небольших киностудий, таких как "Американ интернейшнл пикчерс" и "Эллайд артистс".

С конца 50-х годов они приступили к выпуску научно-фантастических лент и фильмов ужасов, призванных удовлетворить запросы молодежной аудитории. Королем такого рода коммерческих картин был Роджер Кормен, снявший фильмы "Нападение чудовищных крабов" (1956) и "Ведро крови" (1959). Кроме того, эти две студии выпустили десятки подростковых картин о школьной жизни, пляжных вечеринках и рок-н-ролле.

Однако крупнейшие голливудские киностудии упорно игнорировали подобные жанры и их аудиторию. Как правило, они не прибегали и к услугам таких режиссеров, как Сидней Люмет и Сэм Пекинпа, экспериментировавших с методами "новой волны". Кинобоссы опасались, что публика не примет новаторский стиль "новой волны" и не одобрит скупости ее выразительных средств. В 1967 году выход на экраны фильма "Бонни и Клайд" ознаменовал рождение нового американского кино. В этой картине рассказывалось о похождениях двух гангстеров 1930-х годов, сыгранных Фэй Даннауэй и Уорреном Битти. Она была буквально нашпигована киноэффектами, заимствованными у французской "новой волны".

В) ВЬЕТНАМ - ДУХОВНОЕ ПОРАЖЕНИЕ АМЕРИКИ

Кончилась война во Вьетнаме, война, сумевшая когда-то объединить самые различные группы и группки левых анархистов, радикалов, либералов, консерваторов, протестующих, активистов, юродивых, католиков, протестантов, иудеев, негров и белых, неофеминисток и хиппи в единый огромный поток - в антивоенное, антиимпериалистическое движение.

Когда война еще велась, попытки ряда прогрессивных кинематографистов дать ей объективную оценку наталкивались на различные цензурные запреты. С окончанием войны, правда о ней, о ее последствиях постепенно прорывается на экраны американских кинотеатров. Свидетельство тому - талантливый документальный фильм "Сердца и умы" режиссера

Питера Дэвиса и продюсера Берта Шнайдера, чьи имена хорошо известны в мире кино. Питер Дэвис сделал два документальных остро критических фильма для телевидения - "Пентагон на распродажу" и "Голод в Америке". А Берт Шнайдер участвовал в создании целого ряда фильмов, получивших широкую известность, в частности, таких, как "Беспечный ездох", "Пять музыкальных пьес", "Последний киносеанс".

Дэвис и Шнайдер работали над фильмом два года. Они отсняли огромное количество пленки, демонстрация которой заняла бы 150 часов. Из этого материала они сделали фильм на 110 минут. Они снимали его во Вьетнаме, Франции и США. Интервьюировали сенаторов и домохозяек, генералов и простых солдат, вьетнамцев и американцев, сторонников мира и самых отчаянных "ястребов".

Фильм строится на сопоставлении самых различных точек зрения на войну во Вьетнаме. С одной стороны, выступления президентов Кеннеди, Джонсона и Никсона, сенатора Ригана, советника президента Уолта Ростоу, философствования командующего войсками во Вьетнаме генерала Уэтморленда: "На Востоке люди не ценят жизнь так, как на Западе. На Востоке жизнь гораздо дешевле." Бывший военный пилот Кукер, Кукер - "патриот", выступающий за продолжение войны во Вьетнаме, заявляет: "Вьетнам был бы прекрасной страной, если бы там жили нормальные люди. Вьетнамцы примитивны и недалеко". Проповедь войны идет рука об руку с оголтелым расизмом.

С другой стороны, нам предлагают выслушать людей, которые боролись против войны. На экране - военный летчик Рэнд Флог. На его счету 98 боевых вылетов. Да, он бомбил вьетнамские деревни, не думая ни о чем. Но пришло время задуматься и Флогу. Он стал убежденным противником войны и даже был арестован за участие в антивоенной демонстрации. "Я не знаю", - говорит он, - "что бы я делал, если бы мои дети подверглись бомбежке напалмом". Сильный, здоровый человек, он не может говорить перед камерой. По его лицу пробегает судорога, голос срывается. "Вы видите", - говорит он, - "я не могу даже плакать".

В фильме много документальных кадров, сделанных во Вьетнаме: бомбежки вьетнамских деревень, расстрел мирных крестьян, дети и женщины, искалеченные напалмом. Эти кадры даны вслед за демагогическими речами об "освободительной" и "цивилизаторской" миссии американской армии.

Вьетнамская война унесла более 45 тысяч жизней молодых американцев, более 300 тысяч были ранены, 1355 пропали без вести. При всей трагичности этих цифр они несравнимы с теми потерями, которые принесло духовное поражение США в этой войне.

Фильм показывает, что война внесла смятение в сердца и умы американцев, заставила их задуматься о судьбе их собственной страны.

Война во Вьетнаме расколола американское общество. Этот раскол сохранялся и тогда, когда война была уже позади. Он - в сердцах и умах американцев. Сами авторы не делают никаких заявлений, но вся образно-публицистическая структура фильма красноречиво свидетельствует об их позиции: они на стороне тех, кто осуждает войну, кто считает ее преступлением.

"Сердца и умы" - фильм впечатляющий. Он заставляет американцев задуматься не только о прошлом, но и настоящем. Это горькое напоминание о тысячах бессмысленно погибших в болотах и джунглях Вьетнама молодых американцев. И вместе с тем, это отражение многих кризисных явлений в духовной культуре современной Америки.

PART V FOLLOW UP

I. Do the following assignments:

1. You are one of Forrest's classmates. Write a short paragraph (20-25 lines) describing your feelings about sharing the same class with a person like him. Do you feel uncomfortable? Do you feel irritated? Do you feel pity for him? Do you feel proud of his achievements? Would you be his friend?

2. "In our society difference is discriminated against". This seems to be one of the big issues illustrated in the film. Is it true? How do you act towards those who are different from us (less intellectual, handicapped, sick, racially different; with a different skin color; believers of a different religion, members of a different political party, etc.) Do you respect them? Do you ignore them? Do you make fun of them? Do you reject them?

3. There is a time in your life when you find your surroundings and the customs going on around you strange or different. This could be the first time you went abroad on your own, or a holiday you took away from your parents, perhaps, your first day at school or university, or going to stay with someone in your own country who organized their life in a way you found strange. In such situations you could behave inadequately and feel ill at ease, and even miserable. Do you try to be master of the situation, change your pattern of behaviour, etc.? How do people help you cope with the problems of adaptation? Describe one of such experiences.

4. Young people, with no responsibilities, are often concerned with getting "kicks" out of life, seeking fun and thrills in ways that older people may not un-

derstand or sympathize with. Some get their "kicks" from following fashions and pop music, others from taking part in protest rallies and marches, and yet others from more dangerous pursuits such as speeding on motorcycles and taking drugs. What other activities are associated with modern youth? Do you like to get "kicks" out of life? Can you explain why and how teenagers want to do this? Are young people today any different in this respect from those of, say, forty years ago?

5. Events in the 1960s and 1970s, most obviously the Vietnam War and the Watergate scandal, jolted the United States with doubts and insecurities about the country's goals. The 1980s and 1990s saw a return to conservative family values and morals, as well as a renewal of national pride. Speak on the ideals and values of the Americans the way you come to understand them on reflecting on the film (freedom, equality, volunteerism, idealizing what is practical, individualism, patriotism, etc.). Do you consider them as purely American or are they universal for the whole mankind?

6. Suggest your own points for discussion. Write down 5-6 questions to encourage and guide your classmates in the talk.

7. Plan, work out and get ready for the role-playing on "Forrest Gump". The suggested partners in the polylogue: a Vietnam War veteran (maybe Forrest Gump himself who's about 60), Tom Hanks, Robert Zemeckis, an elderly Russian intelligentsia representative, cinema critics with different opinions on the film, two twenty-year-old students (one - crazy about blockbusters, the other - about psychological dramas, etc.), a psychologist, cinema-goers keen on classical or detective films, those who are opposed to a mixture of genres (documentary and feature) in a film; Tom Cruise's, Tom Hanks', Dustin Hoffman's, Robin Wright's fans, etc. Think of each characters' background and interests in detail. Suggest other characters.

8. Group in Oscar Best Awards Board and organize a discussion on who should get Best Actor Award, Best Director Award, Best Visual Effects Award. Base your pros and cons in discussing the merits and flaws of the film on the topical vocabulary.

PART VI FILMS, ACTORS, DIRECTORS

1. Make a report/reports on other films where Tom Hanks (co)stars: "Philadelphia", "Apollo-13", "Saving Pvt. Ryan", etc.

2. The text "Hit Man Hanks" below shows the many-sided talent of Hanks as a producer. Render the text in English using the topical vocabulary.

HIT MAN HANKS

Our nicest screen star debuts as writer and director with a sweet comedy about a '60s pop band.

Tom Hanks, arguably the most beloved American movie star of the '90s, has written and directed his first movie. It's about exuberance. "That Thing You Do!" is a modest ode to joy, a celebration of youthful high spirits in the year 1964, when it was still possible for a quartet of fresh-scrubbed boys in Eire, Pa., to form a rock-and-roll band and hurtle to success with a blind trust in the benevolence of the universe. It is easily the most innocent movie of 1966, a conclusion Hanks won't contest. "If you define innocence as lack of cynicism, I agree", says the back-to-back Oscar winner. "That's what I was going for. Because I think a vast majority of motion pictures have a huge, massive dose of cynicism. And I am going to devote my attention to something that has absolutely no consequence, or am I going to watch something that has some big, large dose of world-weariness?"

A good part of this movie's charm is precisely its lack of consequence. Unlike many of his fellow actors turned directors - Kevin Costner ("Dances With the Wolves"), Warren Beatty ("Reds"), Mel Gibson ("Braveheart") - Hanks thinks small. "That Thing You Do!" has the wispiest of plots, no interest in melodrama, a chaste sexuality that actually seems pre-1964 and nary (=not one) a villain in sight. The worst you can say about the band's one unsympathetic member is that he's a self-important jerk. Amazingly, this does not come off as faux naivete. Hanks seems genuinely to have a sunny outlook, having risen to the top of Hollywood without a whisper of scandal or any soul-baring displays of private angst. "Very rarely is life split up into antagonistic-protagonistic camps", he says. "I have yet to meet somebody who was a truly bad guy".

It's hard not to think of the movie's protagonist, Guy Patterson, as its creator's alter ego, and not just because the appealing Tom Everett Scott bears a distinct resemblance to the young Hanks. He's the smartest of the boys, a drummer who works in his father's appliance store by day and blisses out on jazz at night. He joins the band when the group's original drummer breaks his arm. Their signature tune "That Thing You Do!", is a peppy, early-Beatles-style dance tune that opens the door to a contract with Play Tone Records, a state-fair tour and an invitation to Hollywood to appear on national TV in their matching suits. They first call themselves the One-ders, but everybody pronounces it O-needer, missing the pun, so they change it to the Wonders at the insistence of the Play Tone manager, Mr White (Hanks). As it turns out, they are destined to be one-hit Wonders. But that's not the point. What matters to Hanks is that euphoric moment when the horizon looks limitless and the rush of hearing your first home-

made single played on local radio sends you leaping down the street in a riot of uncontained excitement.

You wait for these innocents to be ground up and spat out by a soulless music establishment, but Hanks isn't recycling that old lament. Interestingly, the jerk in the group is the guy we're conditioned to think of as the hero - the uncompromising artist. The earliest Jimmy (Jonathan Schaech), the heartthrob songwriter, is the only one who feels demeaned when the Wonders don corny sailor suits to play in a beach-party movie. But in the scheme of this movie, he's just a spoil-sport. Or as Guy quips, "If this guy's a genius, I'm U Thant". Lenny (Steve Zahn), the guitarist, is a party animal himself, happy to score chicks (Zahn gives a zany ironic spin to his lines). The bass player (Ethan Embry) is just a hapless kick along for the ride before he joins the Marines. Guy loves the ride - and begins to realize he also loves Jimmy's girlfriend, Faye (Liv Tyler) - but what really gets his heart racing is the chance to improvise with his jazz idol, Del Paxton (Bill Cobbs). "That Thing You Do!", like its heroes, is happy to take things at face value. The only strained note is the smiling, ever-solicitous black bellcap Lamarr (Obba Babatundé), an embarrassing stereotype from another era. It's a movie made by someone who, like Guy, is comfortable in his own skin - a bright, bubbly, unneurotic shoe-tapper of a tale.

Hanks was only 8 years old in 1964, but he remembers it as "an awfully cool time in my consciousness, I think that was the last opportunity in which you could fashion a story that didn't have to take into account so many other aspects of who we are in society. We hadn't started in Vietnam yet". But he started writing the script at a time when his own phenomenal success was beginning to taste sour. "Philadelphia" and "Forrest Gump" had made him the focus of never-ending worldwide attention. "In the midst of the second go-around of the Academy Award attention, it just became a very unhealthy place for me to be. It should have been a celebratory thing, but because it had just been going on so long I was tired and falling into the traps of narcissism in a way that just isn't good for you. So I started writing this to see how far I could write it".

It was Jonathan Demme ("Philadelphia") who convinced him he should direct the movie himself, and Demme's company ended up producing the film for Twentieth Century Fox. Eager to please its star, Fox let him work on a relaxed, five-day-a-week schedule on a \$26 million budget (modest by today's studio standards). Guy was the hardest role for Hanks to cast, and when he first saw Tom Everett Scott, "he resembled me so much that I just instantaneously wrote him off. I said, "I can't cast this guy. It's just too embarrassing". But when he saw him paired with Liv Tyler he knew that Scott was meant for the part. It never occurred to Hanks to have any sex in the movie, even though the Liv Tyler character is on the road all summer with her boyfriend. "I just assumed that everyone would realize there were separate motel rooms, you know. Will today's audience make the same assumption?"

Hanks will now return to acting in Steven Spielberg's World War II movie "Saving Pvt. Ryan". Meanwhile, practically every other actor is turning director.

Stanley Tucci and Campbell Scott's wonderful "Big Night" is already out, with movies by Matthew Broderick ("Infinity"), Steve Buscemi ("Trees Lounge"), and Kevin Spacey ("Albino Alligator") on the horizon. In the works are movies by Johnny Depp, Tim Hutton, John Malkovich, Tommy Lee Jones and Denzel Washington. It is doubtful that any of them - not even Macaulay Culkin - could come upon with something as unself-consciously wholesome as "That Thing You Do!" It's almost Gumpian.

David Ansen
Newsweek October 14, 1996

3. If you've got interested in Tom Hanks' career, make a detailed report on his creative activity.

4. Make reports on the work of the film directors whose names are mentioned in David Ansen's article.

5. Collect samples of cinema advertisements. What sort of emotions do these advertisements play upon in order to interest people in the film? Consider both the language and the pictures advertised.

APPENDIX

I. One cannot understand the 1950s-1970s' American generation without being acquainted with their pop music and pop songs.

1. Read the following text and do the tasks that follow.

The pop revolution of the 1960s broke down social barriers among the young. Such popular singers as Pete Seeger, Joan Baez, Bob Dylan gained fame composing and singing about war, and social problems, and necessary changes in society. Protest songs were believed to even help to change people's attitudes.

Perhaps, the most famous among the 1960s-generation protest singers is Pete Seeger. Born after the First World War (1919) to serve in the Second World War only to see it followed by the Korean War (1950-1953) and then the War in Vietnam (1954-1975), Pete Seeger together with Zilphia Horton, Frank Hamilton and Guy Caravan also contributed to the new words and music of "We Shall Overcome" - the old sacred piece "I Will Overcome" which became the 1930s Civil Rights Movement anthem.

Pete Seeger's "Where Have All the Flowers Gone?" enjoyed universal acclaim in the 1960s. The story of how this song was written makes one think that

people's concern for peace is universal and is not restricted to a particular country or nation.

In 1928 Michael Sholokhov's novel "And Quiet Flows the Don" was published in England. Having read the novel Pete Seeger was favourably impressed by a few lines of an old Ukrainian song. In the novel the opening scene is laid in a Cossak village on the Don where the young men are leaving for a military training camp. Soon they all will be caught up in the whirlwind of the Russian Civil War and perish.

The lullaby sung by a departing man's wife to sleep the baby runs:

Where are the geese? - They've gone to the reeds.

Where are the reeds? - The girls have pulled them up.

Where are the girls? - They've taken husbands.

Where are the Cossaks? - They've gone to war.

Having failed to find the whole original song, Pete Seeger wrote the words and the music of his own version in 1961. He must have wanted to convey the idea that practically every generation of American boys is doomed to go off to war and be killed on the battlefield, be buried in the graves ("gone to flowers") and the next generation of girls, without realizing the fact, picks up the flowers in the field that have graves under them. And Pete Seeger asks in his song "When will they ever learn? Oh, when will they ever learn?"

Where have all the flowers gone,

Long time passing?

Where have all the flowers gone,

Long time ago?

Where have all the flowers gone?

Young girls picked them every one.

When will they ever learn?

When will they ever learn?

Where have all the young girls gone,

Long time passing?

Where have all the young girls gone,

Long time ago?

Where have all the young girls gone?

Gone to young men every one.

When will they ever learn?

When will they ever learn?

Where have all the young men gone,

Long time passing?

Where have all the young men gone,

Long time ago?

Where have all the young men gone?

Gone for soldiers every one.

When will they ever learn?

When will they ever learn?

In the 1960s Bob Dylan who wrote songs condemning war, discrimination, exploitation, songs containing social and political ideas, became the symbol of protest by young Americans against the American government home and foreign policy. He was the voice of the conscience of this generation.

In 1964 Dylan's protest song "Blowing In the Wind" became an enormous hit with young people all over the world.

How many roads must a man walk down
Before you can call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannon balls fly
Before they're forever banned?
The answer, my friend, is blowing in the wind,
The answer is blowing in the wind.

Yes, 'n' how many years can a mountain exist
Before it is washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
And pretend that he just doesn't see?
The answer, my friend, is blowing in the wind,
The answer is blowing in the wind.

Yes, 'n' how many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowing in the wind,
The answer is blowing in the wind.

2. Read the verses of both songs again and say if each song belongs to the 1960s or the implication of each is ever-lasting.

3. Do you think that the rhetoric questions in the songs suggest that wars are endless?

4. Learn the songs and practise singing them with Pete Seeger, Bob Dylan, the film's anti-war rally and your classmates.

5. There are some more songs in the film: "America The Beautiful" (verses by Katherine Lee Bates, 1893); "Auld Lang Syne", etc. Try and find some information about their creators and share it with your classmates/junior students. Learn the songs. Rehearse the songs with your group-mates or junior students.

6. Read the article below and answer the questions that follow.

Certain changes in the world of popular music have been significant. In the period immediately following the Second World War, it was easy for critics and intellectuals to sneer at the hit songs of the time. The music was simple and undemanding; the lyrics were contemptible. If the songs of that period offered anything at all, it was an escape into an unreal and softly romantic world where "you" might be "blue" but there always would be "love" "above", and a "moon" in "June". The vocabulary and the rhyme were as repetitive and as superficial as the dance rhythms of the music.

Rock'n roll music burst on that scene in the mid-1950s and turned many of our standards upside down. A new generation of young people with independence, improved education, more leisure and above all, good weekly wages, was buying record players and discs and crowding round the juke boxes in the cafes and the new Espresso coffee bars. The music was loud and asserted itself - it demanded to be listened to, danced to, and played again. Many young people took up the guitar, or formed skiffled groups with any home-made instruments (like the washboard) that could beat out a rhythm. Promoters, record companies and the commercial machinery for the creation of new pop stars plunged into the new kind of music in a big way, and one must admit that much often quite unromantic, kind of love, and about the lack of understanding music was geared to the lively tastes and interests of a younger age-group.

Out of this kind of pop music has arisen a new interest in the feelings and attitudes of the young. We have therefore had protest songs, about the H-bomb and war, about people's loneliness and a more genuine, often quite unromantic kind of love, and about the lack of understanding between the older and the younger generations. Equally important, the music has become much more sophisticated, and demands a lighter level of technical competence. Popular musicians have to be much more talented. One of the British stars of the early rock'n roll era, Tommy Steele (now an established entertainer with an international reputation) has admitted that he probably "wouldn't have stood a chance" had he started his career in the mid-1960s. We therefore have a large number of gifted young musicians and writers who have a genuine artistic desire to express, in their own words and music, the fears and longings of the young people of their own place and time. This is more than just another aspect of

commercialism and the shameless peddling of the third-rate. We now have a new kind of folk music, with its own artistic integrity, striving to reinterpret and express the mood of a whole generation with real sincerity.

a) If you agree with the author of the article, reinforce his arguments by stating examples. Quote the titles of, and lines from, contemporary and past songs. Give the names of singers and song writers. Provide examples of songs about war, loneliness, unromantic love, and misunderstanding. Explain what "fears and longings" are expressed in modern pop songs and what "moods" they portray.

b) If you disagree with any of the views put forward, explain clearly what you think is wrong with them and provide evidence to support your case.

II. Read the poem and answer the questions below.

ELVIS PRESLEY

Two minutes long it pitches through some bar:
Unreeling from a corner box, the sigh
Of this one, in the gangling finery
And crawling sideburns, wielding a guitar.

The limitations where he found success
Are ground on which he, panting, stretches out
In turn, promiscuously, by every note.

We keep ourselves in touch with a mere dime:
Distorting hackneyed words in hackneyed songs
He turns revolt into a style, prolongs
The impulse to a habit of the time.

Whether he poses or is real, no cat
Bothers to say: the pose held is a stance,
Which, generation of the very chance
It wars on, may be posture for combat.

Thom Gunn

1. What is the poet's attitude towards Elvis Presley? Does he seem to have any strong feelings about Elvis and his music?

2. In this poem, Thom Gunn is not simply giving his opinion of Elvis Presley as a singer. He is suggesting that Presley symbolised the attitude of the

younger generation. What attitudes did he represent? To what emotions and ideas did he appeal?

3. Do you agree with the theory that pop singers can represent and influence the attitude of teenagers?

4. Is it fair to describe today's pop music as "hackneyed words in hackneyed songs"? To what extent are the lyrics limited to hackneyed rhymes such as "the moon in June" and "love above"? What are the subjects of modern pop songs? Do they pass any comment on the social scene? How similar are their melodies and arrangements?

5. Is Elvis Presley still regarded as a "pop" star by the younger generation?

6. Are there many differences between Elvis Presley's style of music and of pop songs currently "topping the charts"?

7. Do you think there are many differences between your generation and the teenagers of the late 1950s and early 1960s who formed the bulk of Elvis Presley's fans at that time?

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