

Education and Stereotypes in the Movies

by Lesley Britton

Taylor Allderdice High School

Contents of Curriculum Unit

Overview
Objectives
Rationale
Strategies and Classroom Activities
Appendices
Works Cited

Overview

This document contains objectives, guidelines for lectures and discussions, and materials needed to guide high school students through an investigation into mathematics and teen issues we see in the movies. The modules in this lesson are designed in such a way that they can be used as a series or used singly and spread throughout the school year.

Objective

For each module, students will be able to identify and discuss the specific stereotypes, images, issues, and outcomes presented in the film. They will use guided group discussion, small group discussion, and journal writing to formulate opinions about what they have seen, reflect on it, and relate it to their own experiences. Topics will include stereotypical [portrayals](#) of [students](#), [teachers](#), [adults](#), and [administrators](#), the idea of [what constitutes a](#) “good” student, teacher, or administrator, and educational and personal goals.

Rationale

I am planning on using this unit in my Algebra I Mainstream class. These students are, for the most part, ninth graders. However, there are also normally several students who are repeating the course in their tenth or eleventh grade year.

Regardless of grade level, the students in this course come with a variety of challenges before them. They have varying levels of abilities. Some are very bright and have no problems picking up the material after a day or two while others struggle to pass. Some students come prepared and ready to learn; others are not motivated to do well in school. This is a dynamic group of students that has the ability to do wonderful things if given the right tools. The modules in this unit will help my students to identify their feelings and thoughts about education, create personal and educational goals for themselves, and talk about how to achieve those goals with their classmates, teachers, and families.

One of the major issues that I face as a teacher in the public schools is the constant pressure to keep up with the district-wide curriculum. The Algebra I Kaplan curriculum is ambitious and leaves very little room for extra material or enrichment. It is very rare that I have time in my classroom to get through the required material, much less anything additional. For this reason, I have decided to create my unit as a series of modules rather than a day-to-day unit plan. Modules can be incorporated when a schedule permits without worrying whether there will be time to finish. These modules will be designed so that they can be used on any given day where there might be down time. They're designed to include clips from a relevant movie with related discussion questions and to take one class period (about 40 minutes). These modules are designed to provide as much flexibility as possible to the classroom teacher. Each module can be used as a stand alone lesson or as part of a series. In addition, the modules are designed so that the time span between lessons is not a concern. One lesson is not dependent on another. This will be especially useful in my Algebra I classes since attendance can be such an issue. Activities built on previous days' work can be problematic with students who were not present for those earlier lessons.

Why use movies to create classroom discussion? Movies are, for me, a link to my students. They are one of very few things they we have in common. Though we have very different tastes in music, hobbies, clothes, and just about everything, very often we have seen and even enjoyed the same movies. I often find myself taking recommendations from students about something I "have to see" and even making my own recommendations. Discussing what we've see in movies is a wonderful way to talk about tough issues without making it too personal. It's a way to get kids talking about what they saw happen to someone else – someone that isn't real – as opposed to what happened to them or someone close to them. Used in the right context, movies are a great way to introduce kids to new ideas and stir debate. Allowing the students time for discussion in an environment where they can feel safe and understood has proven a valuable learning and growing experience...

There are countless movies that show violence in schools, students dealing with peer pressure, family problems affecting school, issues with teen pregnancy, and many other very common teen issues. Sadly, for some of my students, what they see in these movies is very close to their reality. For others, the things they see can be shocking but eye-opening. Other movies, like *Ferris Bueller's Day Off*, are more lighthearted but still have a wealth of information in them about how teachers, [students](#), parents, schools, and education are viewed in our society. In her book, *The Hollywood Curriculum*, Katherine Bomer explains that teachers need authority, but “legitimate authority can come only from students and must spring from the relationship between teacher and students” (Bomer 47). [The films I have chosen depict some teachers who have failed at creating this relationship, but also teachers who have taken great strides to form it.](#) In both *Freedom Writers* and *Stand and Deliver* we see teachers [whose bond](#) with their students [enables](#) them to flourish.

In order to make the lessons relevant to them, the movies I have chosen are more recent ones that they have most likely already seen. Ideally, the clips simply serve to refresh their memories of the plot line as well as force them to focus on specific scenes and scenarios in the film. However, each module includes a synopsis of the film for those who have not seen it or do not remember it well.

After discussing briefly what the film is about, viewing carefully selected clips from these movies can allow my students to think about them in a new way – especially if they have seen the movie before. Watching [a film](#) with [a particular issue in mind](#) often [causes one to notice things and pick up on subtleties that may have otherwise been overlooked.](#)

Following the movie clips, each module [includes](#) a series of questions [to create discussion](#) about what the [students](#) have seen, how it relates to them, and how they feel about it. Each module is designed based on what I want my students to think about, learn about, and reflect on. Through guided discussion, my students will have the opportunity to share their thoughts and feelings with their classmates. This [also provides me with](#) opportunity to teach my students about respecting other's opinions, forming valid arguments, and communicating effectively. These are skills [which](#) will [prove useful long after](#) freshman math class [is over](#).

After the discussion, [each student is required to write](#) a journal entry. The length of the entry is not important. It is simply important that the students write down their thoughts on what they saw as well as what was discussed in class. This will provide students with an outlet for things that they could not or did not want to share in class.

The *Stand and Deliver* module is specifically designed for the first day of school and is geared toward starting a discussion about the importance of education and individual educational goals. The modules that follow can be used in any order on days when regular instruction is not feasible. (For example, during standardized testing, before holidays, or on days with assemblies or field trips when the majority of the class is not present)

Module One: Stand and Deliver

The *Stand and Deliver* module focuses on how we think about education. *Stand and Deliver* is based on a true story of a group of students and their teacher going above and beyond what anyone expected of them to achieve something spectacular.

In this film, new teacher Jaime Escalante [is](#) thrust into a classroom of low achieving students. He is told to teach them very basic math and that they are incapable of learning topics like algebra and calculus. Despite discouragement from his peers, Mr. Escalante believes that his students can do more than what is being expected of them. Naturally, his students resist at first, but Mr. Escalante quickly develops a rapport with them and is able to [help them learn](#) more than [most people](#) imagined.

The film follows Mr. Escalante and his students through their entire high school mathematics education. In the beginning of the film we see him teaching them the very basics of algebra; positive and negative numbers. As they begin to grow as students, Mr. Escalante encourages them to work toward taking higher-level classes. He convinces his students to come in early and stay late as well as come to school on weekends and on holidays. They do so in order to learn the algebra and trigonometry that they will need in order to take Calculus in their senior year and receive college credit. Finally, in their last year of high school, Mr. Escalante and his students work harder than ever to pass the Calculus Advanced Placement exam.

Even when faced with a major stumbling block at the end of the film, the students persevere and achieve their goals. Though the film does not show a lot of the mathematics actually being done, it does show enough that we can more closely examine the types of problems Mr. Escalante's students were doing as they went through high school. What is also important to note is how he forces them to think about things. In this film, we see Mr. Escalante do so much more than just present information. He teaches his students to think for themselves and really get to why things are the way they are. He teaches them the rules of

mathematics, but also why the rules are as they are. Most importantly, he teaches his students that regardless of what anyone else may think, they are the ones who determine what they can achieve.

Module Two: Freedom Writers

The *Freedom Writers* module focuses on personal educational goals. This film, “tells the true story of teacher Erin Gruwell and her students – a class of left-behind ghetto kids nobody cared about or believed in – who, in working together, overcame the negative expectations of a school system that gave up on them” (Voynar).

This film opens in 1992, [depicting](#) the violence that [surrounds Gruwell’s soon-to-be students](#). We are introduced to a group of teenagers from Woodrow Wilson High School in Long Beach, California shortly after the [Rodney King riots](#). [Enter](#) Erin Gruwell, a young, passionate [English teacher](#) eager to [help](#) her new students. They, on the contrary, are not ready to learn from her. They immediately rebel and put up walls, but she refuses to be discouraged or to give up on them. Mrs. Gruwell is determined to give these kids the education that she believes they deserve even if they don’t believe it themselves. Maria Reyes, one of the original Freedom Writers, said of her teacher “regardless of what we thought about ourselves, what we believed to be true, she believed something completely different” (Reyes). [Through their journal entries](#), Gruwell begins to [learn about](#) the lives that her students lead outside of school. She sees violence, abuse, neglect, mental illness, and homelessness. As a result, she changes the way she teaches. [Gradually her students become more receptive to her](#) and become more motivated. They begin to look at their teacher as someone who respects them, and wants good things for them. They begin to work for her and eventually for themselves. They begin to realize that they can put their pasts behind and that it’s the choices they make for the future that affect them the most. Mrs. Gruwell’s students begin to see a future for themselves and they start to believe they can achieve things above and beyond what they ever thought before.

What [makes this film useful for the classroom](#) is the focus on the personal lives and struggles of the individual students. We do not just see one character develop, we see the whole class. From the start of the movie we see Eva, a Hispanic girl caught in a family struggle with gang violence, as one of the main storytellers. As a very young child she has been taught to be loyal to her family and her people at any cost. Already a gang member herself, she is not motivated to attend school but rather does so to avoid “boot camp”. She is caught in a struggle between loyalty to her gang and the choices that she knows are right for her. Though Eva’s story is a major focus in the film, director Richard

LaGravenese shows many other students as well. Marcus, a gang member who is living on the streets, begins to turn his life in a new direction. Andre has a father who is gone, a mother who is depressed, and a brother that gets sentenced to 15 years to life. We watch him struggle through ups and downs in the film as well. This film shows the lives, the struggles, and the achievements of many of Erin Gruwell's students.

Many of my students can identify with the students in *Freedom Writers*. [They may](#) not [have](#) lived these exact lives and been through these same struggles, but many of them understand these struggles. For this reason, this movie is extremely useful for beginning a discussion about goals, both personal and educational. This movie, because [it is](#) based on a true story, can be very emotional for some people. [But it can also](#) stir up emotions and motivate students. Erin Gruwell succeeded against [the odds, proving their detractors – and often themselves -- wrong](#). Beyond watching a film about these students and using it as a springboard for discussion, there are countless resources that can be used to help students research how they can get involved in helping youth around them to get and stay on the right track.

Module Three: Ferris Bueller's Day Off

The *Ferris Bueller's Day Off* module focuses on stereotypes that our society holds related to students, teachers, and education. The [underlying message is](#) that school is a waste of time and Ferris can get more of an education by skipping school and spending the day in the city with his friends

In the beginning of the film, we see Ferris [bedridden as](#) his parents [fawn over him](#). He [insists](#) on going to school despite his illness because he has a test. His caring and gullible parents naturally insist that he stay home. We are also introduced to his sister, Jeannie, who is angry and disgusted that her brother is getting away with this stunt.

When his parents leave, we see the truth. Ferris addresses the audience directly as he speaks to the camera. He explains that it is too nice of a day for him to be expected to handle school. Among other rhetoric, he begins giving advice on how to fake an illness properly in order to avoid both school and a visit to the doctor's office. He instructs the audience to fake a stomach cramp and then lick their palms while bent over in order to convince their parents that they have "the clammy hands." He comments in the end that this is "a little childish and stupid, but then, so is high school." We see very early on that *Ferris Bueller's Day Off* is going to deliver negative messages about school, education, and authority figures

while glorifying behaviors like lying, skipping school, and thumbing your nose at authority.

Ferris is smart, opinionated, popular, savvy, and resourceful. Throughout the film, he manages to dupe his parents, teachers, principal, an even the maitre de of a posh restaurant. We see stunt after stunt that Ferris pulls on the unsuspecting and clueless adults around him. He uses his charm to convince his best friend Cameron to take his father's car and make a phony phone call to the principal of the school.

Throughout this film, there are several scenes that show blatant stereotypes of parents, teachers, authority figures, students, and siblings. It shows the stereotypical bad teacher, the clueless parent, the administrator with an agenda, the ditsy secretary, the angry bitter older sister, the nerd, and Ferris himself, the "cool" kid. *Ferris Bueller's Day Off* puts the stereotypes that kids deal with everyday out there in plain site. It does not pull punches. At one point in the film the principal's secretary, Grace, even explains Ferris's popularity to Mr. Rooney by listing all the stereotypical student roles in the high school. She says "He's very popular" and that "The sportos, the motorheads, geeks, sluts, bloods, waistoids, dweebies, dickheads - they all adore him." *Ferris Bueller's Day Off* handles stereotypes boldly, frankly, and with humor.

In addition to the blatant focus on stereotypes, the end of *Ferris Bueller's Day Off* shows one of the central characters have a major personal breakthrough.

Cameron, Ferris's best friend, is seen as uptight, prudish, weak and very much a pushover from the beginning of the movie. The first time we see Cameron he is lying in bed sick and is clearly depressed. Ferris, famous for being a "bad boy," is calling to convince Cameron to come and pick him up. Cameron insists that he's too sick, but eventually gives in to Ferris' nagging and threats that if he is not there in fifteen minutes he will have to "find a new best friend." He then allows Ferris to convince him to help spring Sloane (Ferris' girlfriend) from school by making a phony phone call to the school principal and pretending to be her father. Through this he makes pitiful attempts to stand up for himself, but to no avail. Ferris tries to convince him that they can't take Cameron's car to pick up Sloane at school. He is adamant that they not use his father's car, but when Ferris jumps into the restored 1961 Ferrari and starts pulling it out of the garage, Cameron appears helpless. He says "No, Ferris. I'm putting my foot down. You're just gonna have to think of something else" but when Ferris continues to drive, Cameron quickly crosses himself and jumps in the car. It is abundantly clear throughout the movie that he is uncomfortable with the entire situation and a nervous wreck that something is going to happen to the car that is his father's

“love” and “passion.” However, there is never a point when Cameron truly does put his foot down with Ferris and stand up for what he really wants and needs.

There are many moments in the movie where we really see Cameron on a personal and very deep level. We begin to understand why he is such a sad and lonely character. Ferris talks directly to the camera about Cameron’s family situation. He describes Cameron’s home as being like museum that is “very beautiful and very cold.” We learn that Cameron’s parents are rarely home and that he feels his father loves his Ferrari more than he loves his own son. As the three friends look out at the busy city, Ferris and Sloane talk about getting married someday and Cameron interjects to say that they shouldn’t. He says, “I’ll give you two good reasons, my mother and my father. They’re married and they hate each other.” It is horribly clear at this point how defeated Cameron is by his family situation. Several times throughout the movie, Cameron shows his sadness, hopelessness, confusion, and lack of parental support. He talks to Sloane about it during the parade downtown and later, when they get back from their day out on the town, Cameron makes it very clear that he has no idea where he’s going or what he’s doing. He is sullen and sad.

It is only at the very end of the movie that we see a change in Cameron. After the boys realize that their plan for removing miles from the car by driving it in reverse is not working, Cameron goes through a period of panic. He realizes that he is busted. His father is going to know that he took the car. He knows that he is going to be in an enormous amount of trouble. At this moment, he also breaks through a lot of emotions that he had clearly been holding in for a long time. He begins to kick the car and yell at his father (who is nowhere within earshot). He is kicking and screaming “Who do you love? You love a car!” At this point, Cameron decides that he is done trying to hide from his father and he tells Ferris that he’s going to take the blame for everything and begins to laugh as if he is finally relaxing for the first time. He says “I’m not going to sit on my ass as the events that affect me unfold to determine the course of my life. I’m going to take a stand. I’m going to defend it. Right or wrong, I’m going to defend it.” This is a profound moment for Cameron. Instead of weak, we see him as strong here. Where he used to be a pushover, at this moment we believe that he really will stand up to his father. Even though it is just a car, we know as the audience at this point that this is a life-changing event for Cameron. This is the start of something good for him. He is bolder. He is going to defend himself for the first time in his life.

This is significant because we see a shy, meek child come into his own and discover that he does have a voice and he is capable of getting what he needs.

Through humor, *Ferris Bueller's Day Off* addresses important issues for young adults. Since it is such a popular comedy, most kids have seen it, are very familiar with it, and are eager to talk about it. For this reason, I think it is a very useful tool for soliciting discussion about the types of stereotypes teenagers deal with in school, how to recognize them, and how to deal with them. It also provides a great contrast to the environment depicted in *Freedom Writers*.

Strategies and Classroom Activities

These films, when viewed on DVD, are separated into scenes. Since the timer restarts at the beginning of each scene it is important to note that the times given are time frames measured from the beginning of the indicated scene, not from the beginning of the movie itself.

Module One: Stand and Deliver

Scene 5 - 0:35 through 3:44

In this first scene we see Mr. Escalante in one of the first lessons he teaches to his students. We can still see the students resisting, but he gets his point across quite well regardless. He is teaching them about positive and negative numbers what they represent and how to do operations with them. The clip ends after he teaches them the facts but then asks why it is they way it is. Though the movie doesn't show this discussion, this is where the class discussion for this lesson begins. Students should be led through a discussion where they can figure out for themselves why two negative numbers multiplied together yield a positive answer. They may need to be guided and reminded that multiplication is really just a shortcut for repeated addition, but be sure to allow students time to explore the reasons behind the rule. The worksheet in Appendix F is very useful for guiding them toward these conclusions. It contains a table that has -3 being multiplied by numbers that go progressively from 10 down to negatives. If students begin filling out the table, they will quickly notice that all they're really doing is adding three each time.

Scene 11 - 0:00 through 2:39

This scene comes a bit later in the film and we see Mr. Escalante working on a word problem with his students. The problem discusses three gigolos and talks about how many girlfriends each has compared to the others. It requires the students to identify a variable and then write quantities for each boy based on that

variable. The problem also states that they have 20 girlfriends all together. Based on this piece of information, the students are expected to write an equation that will allow them to find the value of the variable.

Mr. Escalante does not just stand at the board and show his students how to do this problem. Instead, he forces them to talk – even the ones that don't want to. He forces them to come up with different ideas as to how to solve the problem. He uses humor to encourage his students.

Begin by giving students a copy of the problem (Appendix G). Once they have had a chance to read the problem to themselves, show the clip. It may be beneficial for students to watch this clip more than once so that they can hear the students' suggestions more than once. Discussion should focus on why Mr. Escalante rejects several students' suggestions as to how to solve the problem. What is wrong with their process? What about their solution is flawed? Once the wrong suggestions are discussed, focus on the correct solution. After thorough discussion of the correct solution, ask students for any other suggestions they might have as to how the problem could have been solved.

Module Two: Freedom Writers

Ideally, this film should be shown in its entirety for this lesson. While viewing the film, the students should be taking notes on each character they see. (See Appendix D for note-taking guides.) They should be noting their situations, their struggles, and their transformations. If time does not permit showing the film in its entirety, the following clips may be used along with a synopsis of the film. If clips are used, it is highly recommended that you encourage your students to watch the film in its entirety outside of school.

Scene 1 – 0:00 through 2:57 (Eva's introduction)

Scene 7 – 2:09 through 6:36 (Journal entry stories)

Scene 10 – 1:00 through 6:00 (Toasts for Change)

After viewing this film (or clips of the film), discussion should focus on several things. First, students should write a journal entry about which character they identified with most and why. This assignment can lead to a class discussion that begins with focus on why they chose the character they did as well as how what happened to that student relates to them personally. However, as the discussion progresses, students should be guided into answering the question of what success is. Small or large group discussion may be utilized here as long as students are given ample opportunity to discuss what their personal idea of success is and why.

After discussion (small or large group) is over, students will complete an assignment (See Appendix E) where they are to find someone they know who beat the odds and interview them. This should be someone who has achieved success as so defined by each student. The students will interview the person about their struggles and the obstacles they faced as well as any support or help they received along the way.

Module Three: Ferris Bueller's Day Off

Ferris Bueller's Day Off gives us a lot to look at. Therefore this module is divided into several pieces.

Scene 1 - 3:00 through 5:05

First, we look at Ferris' speech in the very beginning of the film. He addresses the camera in order to explain how he skips school, why, and several of his philosophies. This is where the audience gets to know Ferris. We hear his opinions of school and can use them to start a discussion about the pros and cons of our school and what we can do to help.

In this segment, we hear Ferris discuss how to dupe parents into thinking you're sick and avoid the doctor's office. He then talks about his opinions on school. He states that he can't possibly be expected to "handle school" on a day when it's nice outside. He refers to high school as childish and stupid and claims not to care about anything they teach.

After viewing this segment, focus the discussion on your students' opinions about school in general. How do they compare to Ferris's opinions? Refer to Appendix A for discussion questions.

Scene 1 – 5:48 through 6:13

Scene 2 – 2:29 through 3:42

Scene 3 – 0:00 through 0:42

Ferris Bueller's Day Off also shows stereotypes of teachers, administrators, students, parents, and siblings more so than most films. Since it is a comedy, they exaggerate the stereotypical qualities for the sake of humor. As a result, we have an opportunity to use this film to discuss those stereotypes.

In these scenes we have two stereotypical "bad teachers." The first (scenes 1 and 3) is the infamous ultra-boring teacher calling roll and answering

his own questions as his students sleep, blow bubbles with their gum, and daydream. In scene 2 we see another teacher. Again, we hear a terribly boring monotone voice and see glassy-eyed and bored students.

After viewing these segments, discussion should focus on the idea of what a good teacher is and what the role of a teacher is in the education of each child. It is important to note here that each student will have a different opinion as to what a good teacher is and you will have to take great care to keep the discussion positive. Refer to Appendix B for discussion questions.

Scene 1 – 6:40 through 8:14 (Cameron’s first appearance)

Scene 2 – 8:21 through 9:26 (Cameron in his car)

Scene 4 – 0:00 through 2:38 (Trying to stop Ferris from driving dad’s car)

Scene 5 – 2:55 through 4:53 (Reluctantly leaving car in garage)

Scene 6 – 4:14 through 5:07 (Ferris talking about Cameron)

Scene 9 – 0:26 through ??:? (Cameron wants to take the car back)

Scene 9 – 3:58 through 4:36 (Cameron talking about Ferris)

Scene 11 – 0:21 through 1:10 (Cameron realizing how many miles are on the car)

Scene 12 – 0:00 through 0:41 (Cameron talking about his future)

Scene 12 – 1:54 through 4:53 (Cameron’s turning point, final speech)

This film, though clearly written as a comedy goes much deeper than that when it comes to Cameron’s character. Ferris’s best friend goes through a tremendous transformation from a meek hypochondriac [who](#) allows himself to be ignored and pushed around by everyone in his life to strong, brave, and optimistic kid in the end. Of the ten scenes that show Cameron’s character so clearly, it is the last one (Scene 12 – 1:54 through 4:53) that finally shows Cameron come out of his shell, stand up for himself, and demand the attention that he so deserves. All of the others show his sadness, his lack of confidence, and tendency to let other people convince him to do things he doesn’t want to do.

After viewing these segments, discussion should focus on Cameron’s transformation. Point out to students the growth Cameron undergoes. Ask students what happens to make him change and why. Refer to Appendix C for discussion questions.

Appendix C

Discussion Questions for *Ferris Bueller's Day Off* – Cameron's Transformation

1. Think about Cameron's character. How does he change throughout the film?
2. List 3 adjectives that describe him at the beginning of the movie. Now thinking of him at the end of the movie, what three adjectives would you use to describe him?
3. Do you know anybody like Cameron? Are you like Cameron in any ways?
4. What does the film teach about making choices and directing your own future?

Appendix D

Images are readily available through a google image search at <http://images.google.com/images?q=freedom+writers&gbv=2&ndsp=20&svnum=10&hl=en&start=40&sa=N>

Note-Taking Guide for *Freedom Writers*

As you watch this film, take notes on the individual. Note their ideas, attitudes, struggles, achievements, goals, or anything that you find interesting or important about them. Be sure to write something for each character listed.

Erin Gruwell



Eva



Andre



Sindy



Marcus



Brandy



Ben



Appendix E

Assignment and Journal Entries for *Freedom Writers*

JOURNAL ENTRIES:

1. Which character do you identify with most? Why?
2. Think of someone you know who is successful. What has this person done and what obstacles did he or she overcome to achieve that success?

ASSIGNMENT:

Think of someone you know (or find someone in your school or neighborhood) that has beaten the odds and achieved success and interview him or her. Your interview should include questions to find out what the obstacles were that they had to overcome, what support they had along the way, and what the hardest part was. Be sure to take notes while interviewing them and then write a 2-3 page paper that tells their success story as well as your thoughts and reflections on it.

Appendix F

Worksheet for discussion of *Stand and Deliver* – Multiplying Negative Numbers

$3 * 10 =$ _____	$-3 * 10 =$ _____
$3 * 9 =$ _____	$-3 * 9 =$ _____
$3 * 8 =$ _____	$-3 * 8 =$ _____
$3 * 7 =$ _____	$-3 * 7 =$ _____
$3 * 6 =$ _____	$-3 * 6 =$ _____
$3 * 5 =$ _____	$-3 * 5 =$ _____
$3 * 4 =$ _____	$-3 * 4 =$ _____
$3 * 3 =$ _____	$-3 * 3 =$ _____
$3 * 2 =$ _____	$-3 * 2 =$ _____
$3 * 1 =$ _____	$-3 * 1 =$ _____
$3 * 0 =$ _____	$-3 * 0 =$ _____
$3 * -1 =$ _____	$-3 * -1 =$ _____
$3 * -2 =$ _____	$-3 * -2 =$ _____
$3 * -3 =$ _____	$-3 * -3 =$ _____
$3 * -4 =$ _____	$-3 * -4 =$ _____
$3 * -5 =$ _____	$-3 * -5 =$ _____

What pattern do you notice when you look at the multiples of 3?

What pattern do you notice when you look at the multiples of -3?

If we think of multiplication as “repeated addition,” how could we use this to explain why it is that a “negative time a negative is a positive?”

Appendix G

Worksheet for discussion of *Stand and Deliver* – The Gigolo Problem

Juan has five times as many girlfriends as Pedro. Carlos has one girlfriend less than Pedro. If the total number of girlfriends between them is twenty, how many girlfriends does each gigolo have?

Appendix H

Teacher and Student Resources

- Freedom Writers Foundation. Website has the true story – as written by the actual freedom writers as well as information and links to get involved in helping to “publicly and systematically promote an educational philosophy that honors diversity in the classroom”

<http://www.freedomwritersfoundation.org/site/c.kqIXL2PFJtH/b.2259975/k.BF19/Home.htm>

- This article on the events depicted in Stand and Deliver tells more of the story and discusses how the movie gives a slightly unrealistic and much more dramatic version of what really happened.

<http://www.reason.com/news/show/28479.html>

Appendix I

Pennsylvania Mathematics Standards

2.1 Numbers, Number Systems, and Number Relationships

Types of numbers (e.g., whole, prime, irrational, complex), Equivalent forms (e.g., fractions, decimals, percents)

2.2 Computation and Estimation

Basic functions (+, -, x, /), Reasonableness of answers, Calculators

2.3 Measurement and Estimation

Types of measurement (e.g., length, time), Units and tools of measurement, Computing and comparing measurements

2.4 Mathematical Reasoning and Connections

Using inductive and deductive reasoning, Validating arguments (e.g., if...then statements, proofs)

2.5 Mathematical Problem Solving and Communications

Problem solving strategies, Representing problems in various ways, Interpreting results.

2.5 Statistics and Data Analysis

Collecting and reporting data (e.g., charts, graphs), Analyzing data

2.6 Probability and Predictions

Validity of data, Calculating probability to make predictions

2.7 Algebra and Functions

Equations, Patterns and functions

2.8 Geometry

Shapes and their properties, Using geometric principles to solve problems.

2.9 Trigonometry

Right angles, Measuring and computing with triangles, Using graphing calculators.

2.10 Concepts of Calculus

Comparing quantities and values, graphing rates of change, Continuing patterns of infinitely

Annotated Bibliography

Bomer, Katherine. *Writing a Life: Teaching Memoir to Sharpen Insight, Shape Meaning and Triumph Over Tests*. Portsmouth: Heinemann, 2005.

A book with strategies for using memoir in the classroom to help kids write about and make meaning from their memories. Includes mini-lessons, writing activities, prompts, and revision strategies.

Dalton, Mary M. *The Hollywood Curriculum: Teachers in the Movies*. New York: Peter Lang, 2004.

Dalton looks at several movies about education and teachers and discusses how these films impact and reflect our society's views of education.

Ferris Bueller's Day Off. Dir. John Hughes. 1986. DVD. Paramount Home Video, 1999.

A young roustabout skips school and hits the town with his best friend and girlfriend, only to be chased down by a vengeful principal.

Freedom Writers. Dir. Richard LaGravenese. 2007. DVD. Paramount Home Entertainment, 2007

Based on a true story. A young and passionate teacher goes above and beyond to give her students the education she feels they deserve.

Stand and Deliver. Dir. Ramon Menendez. 1988. DVD. Warner Home Video, 2005.

Based on a true story. A teacher in urban school in East LA takes a class of low achievers from basic math to passing the AP Calculus Exam.

Voynar, Kim. *Interview: Freedom Writers: Erin Gruwell, Jason Finn, and Maria Reyes*. <http://www.cinematical.com/2007/01/06/interview-freedom-writers-erin-gruwell-jason-finn-and-maria-r/>. 6 January 2007.

Kim Voynar interviews Erin Gruwell, Maria Reyes (one of the original Freedom Writers), and Jason Finn (actor who plays Marcus in the film) about their experiences and the making of the film.