

**AN ANALYSIS OF ENGLISH IDIOMATIC EXPRESSION IN  
THE FREEDOM WRITERS MOVIE**

**(A Study of Semantic)**

**THESIS**

**Submitted as a Partial Requirement for the Undergraduate Degree**

**in English Language Education**



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**2020**

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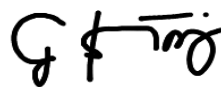
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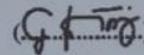
## RATIFICATION

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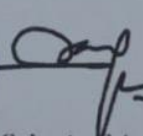


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## **DEDICATION**

This thesis is dedicated to:

My Beloved Parents

*(Alm) Bp. Ahmad Khalimi and Ibu Siti Saroh*

My Beloved Sister

My Lecturers in IAIN Surakarta

My Beloved Friends

My Almamater IAIN Surakarta

## **MOTTO**

*“It does not do to dwell on dreams and forget to live.”*

**- J.K Rowling, Harry Potter and the Sorcerer’s Stone -**

*“Allah does not lay a responsibility on anyone beyond his capacity.”*

**- Al Baqarah: 286 -**

## PRONOUNCEMENT

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I hereby sincerely state that the thesis titled “**An Analysis of English Idiomatic Expression in the *Freedom Writers* Movie (A Study of Semantic)**” is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, December 17<sup>th</sup> 2020

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Praises belong to Allah Almighty, the single power, the Lord of the universe, master of the day of judgement, Allah SWT, for all blesses and mercies to the researcher was able to finish this thesis entitled “**An Analysis of English Idiomatic Expression in the *Freedom Writers* Movie (A Study of Semantic)**” also peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

The researcher is sure that this thesis would be completed without the helps, support, and suggestion from several sides. Thus, the researcher would like to express her deepest thanks to all of those who had helped, supported, and suggested her during the process of writing this thesis. The researcher would like to deliver her special gratitude to:

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Finally, the researcher realizes that this thesis is still far from being perfect. Therefore, suggestion and support criticism will be accepted. At last, the researcher hopes that this thesis will be beneficial for the students of English Language Education.

Surakarta, December 17<sup>th</sup> 2020

Sincerely, The Researcher

Siti Haniah



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## ABSTRACT

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Keywords : *Idiomatic Expression, Contextual Meaning, Movie and Language Teaching.*

Idiomatic expression found in several movie. The *Freedom Writers* movie is included the teenage drama movie and the language in global, such us idiomatic expression, slang, and etc. The aims of this research are to identify: (1) the types of idiom that are found in the *Freedom Writers* movie and (2) the contextual meaning of idioms that are found in the *Freedom Writers* movie.

This research used a descriptive qualitative method. The source of data was taken from *Freedom Writers* movie. The researcher obtained the data by choosing the movie, watching the movie, reading and understanding the script movie. The object of this research were English idiom that are found in the *Freedom Writers* movie script. For the trustworthiness of the data, the researcher used validator to check the validity of the data.

The findings reveals that there are three types of idiom based on Chitra Fernando's theory with the total data 89 idioms found in the *Freedom Writers* movie script. There are pure idiom (12 or 13.5%), then semi idiom (18 or 20.2%), and the last is literal idiom (59 or 66.3%). Furthermore, to interpreted the meaning of pure idiom and semi idiom, indicators of contextual meaning by Firth in Haliday are needed. There are 30 out of 89 idioms in which the meaning based on the context. While to interpreted the meaning of literal idiom, indicators of contextual meaning are not needed. There are 59 idioms out of 89 in totally found in the *Freedom Writers* movie script.

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## **LIST OF ABBREVIATIONS**

- PI : Pure Idiom
- SI : Semi Idiom
- LI : Literal Idiom

# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

Language is a communication system which is very important for humans. Language is the human way to communicate with each other in communication to express their emotion and destination. Joseph in Liams & Watt (2010, p.9) argues that researcher have shown that language and the way people speak do not simply reflect who they are, but make them who they are, or more precisely, allow them to make themselves. It means that a language is a tool for self-expression and a means of showing identity, nationality, and education. Language as a round element which always develops every time sometimes is difficult to understand. The language, which is used by human beings as tools of communication, indicate a certain meaning. As a result, it should be analyzed and assesed by using various approaches to study. Linguistics is one approach that can be used to assess a language because linguistics does not only study about language but also things related to language itself.

Linguistics is the scientific study of language, and involves the analysis of language form, language meaning and language in context (Anandakumar, 2015:15). Linguistics is the scientific study of language by means of controlled observation and can be empirically verified by referring to some general theories an about the structure of language (Lyons, 1968). Linguists study language structure (such as sounds and meanings), linguistic patterns, how components of

language interact with one another, how people gain knowledge of language, the way knowledge of language interacts with other cognitive processes and how language varies (<https://linguistics.byu.edu/what-is-linguistics/>). In linguistics, there are structures and interpretive parts of a language, consisting of morphology, phonetics, phonology, syntax, semantics, variation and change (Akmajian, Demers, Farmer and Harnish, 1990). To understand the meaning of language, knowledge about semantics are needed.

Semantics is the study of meaning in language. Semantics is the subfield of linguistics that studies the nature of the meaning of individual words and the meaning of words grouped into phrases and sentences (Prayogo, 2014). Furthermore, De Swart (1998) defines that semantics is the study of the meaning expressed by the elements of any language, which can be recognized as a symbolic system. It illustrates the systematic relationship of meaning between words and language sentences and explains the relationship between linguistic expressions and the things that can be used to talk about. As a result, semantics is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings. In linguistics, semantic is often used in language to denote an understanding problem which appeared from connotation. The most difficult problem people often face is understanding the meaning of connotation, such as an idiom.

An idiom is a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own (*Cambridge English Dictionary*). Aksoy (1988) defines idioms, which are used for



expressing the traces, subtleties, and cultural nuances of a language in an agreeable way, as “clichéd word-groups or sentences comprised of words that express the concepts, and situations with a pleasant narrative or a special structure or within a syntax, and usually have a meaning other than their literal meanings in linguistics. Idioms, which are a kind of language expression made of two or more words, are linguistic structures that look like nouns, adjectives, adverbs, or combined verbs that express the feelings and ideas in an interesting way” (Aksoy, 1988 in Göçmen, E., Göçmen, N., & Ünsal, A, 2012).

Chaer (1994) states that meaning can be distinguished based on several criteria and point of view. Based on the type of semantic, it can be distinguished into the lexical meaning and grammatical meaning, whether based on the other criteria or the point of view it can be mentioned that there are associative meaning, reflective meaning, and idiomatic meaning. Idiomatic meaning is a unit speech in which the meaning is unpredictable from the meaning of its elements, both lexically and grammatically. Cooper (1998) states that the meaning of idiomatic expression can be defined by two ways: lexically and contextually. From the lexical viewpoint, the meaning of an idiomatic expression is the meaning that is conventionally assigned to the common use in the dictionary. On the other hand, the meaning of an idiomatic expression can be understood contextually. Because some idioms have various meaning depending on the context. It is in accordance with a statement from Lyons in his book he stated that contextual meaning is the meaning of the word according to the situations in which they are used; the different situation might give a sentence in

the different meaning (Lyons, 1984:143). In short, the contextual meaning is the meaning according to the context.

Since English is an international language, everyone should deepen their understanding of English. English has idiomatic expressions which English speakers used to express their feelings and conditions using idiomatic expressions. In other words, the meaning of idioms which is intended usually depends on the context in which the expression is used. Idioms are included as figurative language or non-literal meaning. Seidl and McMordie (1980) state that idiomatic expressions are used in formal and informal situations. Idiomatic expressions in formal situations can be found in lectures, academic essays, and business reports. Informal idiomatic expressions can be found in literature, music, and movies.

Therefore, the researcher chooses idiom to be an object in this research because idiom is the unique part in English language where the meaning of idiom is unpredictable. Because an idiom is a phrase with a figurative meaning that cannot be understood just knowing the meaning of the words inside the phrase. Idioms are plentifully used in everyday language, especially in English. Idioms are always something special about any language; they build up some distinctive features which differ one language from another. In the English language, idiomatic expressions are spontaneously used by native speakers daily. It is an essential part of the English language lexicon and vocabulary. Idiom has become one of special features in English language and it can give special challenge to the learners while they learn about vocabulary in English language.

The researcher uses the *Freedom Writers* movie as the source of data to analyze idioms. This research focuses on the idiomatic expressions found in the spoken dialogue in the movie entitled *Freedom Writers* movie which has been written in a form of the movie script. The *Freedom Writers* movie is a drama movie for teenage based on a true story which was taken from the *Freedom Writers Diary* by Erin Gruwell and her students. The researcher chooses the *Freedom Writers* as the source of data because this movie has several features. *Freedom Writers* has gotten some awards. *Freedom Writers* won a Humanitas Price Award for feature film category in 2007 and Richard LaGravenese as a recipient, and this movie got nominated in Image Award for outstanding writing in a motion picture (theatrical or television) category 5 in 2008 and Richard LaGravenese as a recipient.

Furthermore, the *Freedom Writers* movie contains many idiomatic expressions in the dialogues. It is interesting to analyze this movie because it does not only give information about the idiomatic expression in real-life version/form, but also gives the best practical media to understand the idiomatic expressions itself. Besides that, this movie also closely related to education because this movie tells about the struggle of a teacher named Erin Gruwell who teaches English class 203 at Woodrow Wilson Classical High School in Long Beach, California and seeks to arouse the learning enthusiasm of her students. Because the students she had to teach were criminal students of various races and get involved in riots between gangs or races. Erin is a young teacher,

inspiring her class to learn tolerance, support each other and pursue higher education outside school.

Nowadays, movies have become one of the most important things that people need, whether they use movies for entertainment, commercial, or educational purposes. Movie is one of the literary works where the function is to entertain and to gain information as well as a conductor of information to society. Therefore, the movie is strategically used for communication tools for many people. Biran says that the language in the movie has a very important role and function. Without language, the movie will lose its 'strength' because language is an effective element in conveying the information (Biran, 2006:29). Moreover, the movie often applies an idiom in it, each idiom that appears on the conversation have a certain meaning.

The learner can use movies as media to learn idioms. Movies as reflections of real-life abound in idioms. Used movies as media to learn can be helpful for the learner because movies are a combination of audio and visual aspect. Moreover, idiom might appear in a movie. Nowadays, idiomatic expressions are very productive in the movie script because the idioms can enrich diction in the movie script. Idioms are used in many ways in language, including through movies where speakers must convey the messages which can only be spoken with idiomatic expression. Each idiom that appears in the dialogue of movie has a certain meaning. Every language has its own idioms.

The researcher find out the example of an idiomatic expression that found in script *Freedom Writers* movie. The idiomatic expression that used by the

character in this movie when Jamal Hill says to Andre Bryant, “*That's why you're over there wagging your tongue.*” The idiom *wagging your tongue* is formed by words whose literal meaning do not contribute to the whole meaning of the idiom. This idiom consists of the basic words *wag*, *your*, and *tongue*, whose literal meanings are different from the meaning of the idiom. According to *Oxford Advanced Learner's Dictionary*, the literal meaning of the word *wag* (verb) is *move or make a part of one's body move quickly from side to side or up and down*, and the literal meaning of the word *your* (possessive pronoun) means *belonging to you*, while the dictionary shows the literal meaning of the word *tongue* as *the soft organ in the mouth, used in tasting swallowing, etc.* The meaning of the idiom *wagging your tongue* means *talk gossip*, so the researcher can interpret in the contextual meaning of this idiom means that “*Jamal accused Bryant likes to talk about other people's private affairs so he can be in the 203 classroom*”. The idiom *wagging your tongue* is categorized as pure idioms.

The other example idiomatic expression that the researcher found in the script when Steve Gruwell says to Erin Gruwell, “*You're gonna waste your talents on people who don't give a damn about education. It breaks my heart.*” The idiom has the basic word *break*, *my* and *heart*. According to *Oxford Advanced Learner's Dictionary*, the word *break* (verb) literally means *damage and separate something into two or more parts as a result of force* and the word *my* (possessive pronoun) is *belonging to me*, and the word *heart* (noun) literally means *the center of one's thought and emotion*. The idiom *breaks my heart* means *expresses feeling great sadness or distress*. The contextual meaning in

this situation means that “*Steve felt sad or disappointed because Erin's decision to choose to become a teacher and her decision did not match Steve expectations*”. The idiom *breaks my heart* is categorized as semi-idioms.

Before the researcher takes this research, the researcher took four previous studies related to this research. The first study, entitled *Analysis of Idiomatic Expression in the Comic Doraemon Volume 4 & 6* by Desmanita (2019). The similarities of this research with Desmanita’s research are the object of the study, the researcher discussing idiomatic expression. The differences of this research with Desmanita’s research are the researcher focused on the types and contextual meaning of idiomatic expressions whereas her research focused on the types and form of idiomatic expressions. Then, the researcher investigated idiomatic expressions that exist in the movie whereas she investigates idiomatic expressions that exist on a comic.

The second study, entitled “*An Analysis of Idiomatic Expression Found On American Sniper Movie*” by Subkhan (2018). The similarities of this research with his research are the object of the study, the researcher discussing idiomatic expression. The other similarities are concerned about the type of idiom that found in a movie. On the other hand, the difference of this research and his research is this research identifies the meaning of idiomatic expression based on contextual meaning whereas his study identifies seven types meaning of idiomatic expression found on the movie.

The next study, entitled “*English-Indonesian Translation of Idiomatic Expression in Pirates of The Caribbean: The Dead Man’s Chest Movie Script*”

by Ahsan (2016). The similarities of this research and Ahsan's research has investigated the types of idiomatic expressions in a movie. Furthermore, the difference between this research and his research is this research classifying idioms and describing the contextual meaning whereas his research find out the strategies which are used by the translator to translate English idiomatic expression on a movie script into Indonesian language.

The last previous study that the researcher took, entitled "*An Analysis of Idiom Translation of Ice Age: Continental Drift Movie Subtitle*" by Adhicahya (2015). The similarities of this research and Adhicahya's research has investigated the types of idiom that exists in a movie. On the other side, the difference between this research and his research is this research only focused on the types and the contextual meaning of idiom whereas his research find out and describe the translation strategies which were applied by translator.

Based on the explanation above, the researcher chooses the *Freedom Writers* movie to analyze which is focused on the contextual meaning of the idiom found on the script. The *Freedom Writers* movie provides a chance for the researcher to identify the idioms. The *Freedom Writers* movie has a various accents and dialects of English, many interesting idioms are also used and all not so easy to understand for certain communities who do not know the current situation of why, where, and when it was spoken. Many cultures knowledge give an impact to the statement of conversation in the movie, so are needed contextual explanation to interpret the meaning contained in it. Due to the reason above, this study is very significant and interesting to be conducted. Therefore, the

researcher intended to conduct a study entitled “**An Analysis of English Idiomatic Expression in the Freedom Writers Movie (A Study of Semantic)**”.

### **B. Problem Identifications**

Based on the background of the study discussed above, it can be identified a several problems, as follows:

1. Learners, especially non-native speakers find difficulties to identify the kind of idiom.
2. Idiom can have a literal meaning in one situation and a different idiomatic meaning in another situation.
3. Learners, especially non-native speakers find difficulties in understanding the meaning of idiom and interpret idiomatic expression meaning through context understanding.

### **C. Research Limitations**

In this research, the researcher focuses her research on meaning or message based on the context that existed on the idioms found in the *Freedom Writers* movie. The researcher takes the idioms from the whole script of the movie. The researcher uses the *Freedom Writers* movie as the source of data to analyze idioms. The researcher uses theory by Fernando (1996) to analysis the types of idioms. There are three types of idioms which are: pure idiom, semi idiom, and literal idiom. Then, the researcher uses theory by Firth in Haliday (1994) to analysis the contextual meaning of idioms.



#### **D. Problem Statements**

The researcher formulates the problems of the research as follow:

1. What are the types of idiom that are found in the *Freedom Writers* movie?
2. What are the contextual meaning of idioms that are found in the *Freedom Writers* movie?

#### **E. The Objectives of the Research**

This discussion is aimed to answer the questions posed in problems of the study above. To be more specific the researcher would like to:

1. To know about the idiom in sentences and the kind of idiomatic expression.
2. To interpret contextual meaning of the idioms found in the *Freedom Writers* movie.

#### **F. The Benefits of the Research**

The researcher expects that this research will be beneficial, both theoretical and practical:

##### **1. Theoretical Benefits**

Theoretically, the author expects of this research can be used as an additional knowledge, additional information about the categories and the contextual meaning of English idiomatic expressions.

Moreover, those who are interested in learning vocabulary, the findings of this research give valuable information to anyone who does their study on literary works such as movie.

##### **2. Practical Benefits**

a. Lecturer or Teacher

The result of this research can be as an additional information for the lecturers or teachers to teach the students in the language teaching to make a common conversation while in the classroom or to interact with another learner outside, such as the lecturer or the teacher can insert the idiomatic expression while they explaining the materials.

b. Students

The result of this research can be as an additional knowledge on the same research or assignment.

c. Next Researcher

The result of of this research can be as an information for the next researcher to conduct further the research about English idiomatic expressions.

## **G. Key Terms**

In order to avoid misunderstanding on the terms used in this study, the researcher gives the definition of the following key terms:

1. **Contextual meaning:** is the meaning of words according to the situations in which they are used (Lyons, 1984:143).
2. **Idiomatic Expression:** is a type of informal English where meaning is different from the meaning of the words in the expression, or according to Fromkin (1987), “idiomatic expression is a kind of words such as fixed phrase, consisting of more than one word, with one meaning cannot be inferred by knowing the meanings of the individual words.”

3. **Film:** is a media to transfer a message. Functions of film are to entertain and the most important thing to gain or deliver the information to the society. Imanjaya (2006:29) states in his book that film as social archieves catches a spirit of the era of the society in that time.
4. **Semantic:** is the study of the meaning of words, phrases, or sentences in the language or semantic is the study of meaning in language (Siregar, 1992).

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Literature Review**

##### **1. Semantic**

Semantic is the part of linguistics that is concerned with meaning (Lobner, 2002). Semantic is considered as a study of meaning in language. It deals with the expression of linguistic objects such as word, phrases and sentences. It does not pay attention to the syntactical arrangement or pronunciation of linguistic object. Dede Irawan on his study states that semantics has develop and become worthy study. There are two factors that make semantics become important and worthy study. First, meaning is strictly connected with communication. A certain meaning can be delivered through communication plays an important role in human life. Second, the process of human attempts to comprehend the nature of meaning involves the mental ability by the use of reasoning and perception (Irawan, 2020).

According to Palmer (1981:1) argues that semantics is the technical term used to refer to the study of meaning and since meaning a part of language. Semantic is a part of linguistic unfortunately meaning covers a variety of aspects of language, and there is no general agreement about nature of meaning, what aspect of it may properly be included in semantics, or the way in which it should be described. Geoffrey Leech in his book states that the study of meaning semantic is a central to the study of communication; and as

communication becomes more and more crucial factor in social organization, the need to understand it becomes more and more pressing. Semantic is also the centre of the study of human mind-thought process, cognition, and conceptualization (Leech, 1981).

Semantic has long been an object of study within the philosophy. It is said that the term semantics itself was introduced into English at the end of the 19<sup>th</sup> century. Based on etymology, the word *semantic* originally comes from Greek word *semanticos* means 'significant'; *semainein* means 'to show, signify' or 'indicated by sign'; from *sema* means 'sign'. However the word 'meaning' has a wide range of perceptions and there is no general agreement among expert about the way in which it should be described. There are some term semantics in various definition by some expert, they are: First, Hornby (1972:789) has defined that semantics is a branch of linguistics concerned with studying the meaning of words and sentences. Then, linguistic semantics is the study of how languages organize and express meanings (Kreidler, 1998). Next definition from Lyons (1977:1) defines that semantics is generally defined as the study of meaning. And the last definition from Tarigan defines that semantics is concerned with meaning, and with the relation between the form of particular language and the meaning that forms represent (Tarigan, 2009).

Based on the definition of semantic by some experts above it can be concluded that semantic is a branch of linguistics which focused on meaning in language. Besides that semantics can also interpreted as a study of meaning

used to understand human expressions through language. Semantics is one of the important branches of linguistics, and deals with interpretation and meaning of the words, sentences structure, and symbols. It deals with the reading comprehension of the readers, in how they understand others and their interpretations. In addition, semantics constructs a relation between adjoining words and clarifies the sense of a sentence, whether the meanings of words are literal or figurative (<https://literarydevices.net/semantic/>).

## **2. Notions of Idiom**

Idiom has been defined by some experts in different way. Hurford (2007) states that idioms are multi-word phrases whose overall meanings are idiosyncratic and largely unpredictable, reflecting speaker meanings that are not derivable by combining the literal senses of the individual words in each phrase according to the regular semantic rules of the language. In other words, the meaning of idioms which is intended usually depends on the context in which the expressions is used. Besides, Hornby (1995:589) states that an idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit.

Similar definitions is also mentioned by Chalker and Weiner (1994:195) defines that idiom is a group of (more or less) fixed word having a meaning not deducible from those of the individual words. Meanwhile Chaer (2007) defines that idiom is an utterance which the meaning is not predicted from its constituent, in lexical and grammatical pattern. In addition, idiom as a number word combination and have different meaning which the

meaning of forming each word of idiom, if the words stay alone, the combination of words frequently is weird and illogical (Seidl and Wordie, 1978).

Based on the definitions by some experts above, it can be concluded that the idiom is a group of words (phrase or sentence) in fixed order that have a particular meaning that different from the meaning of each word on its own, the meanings of the separate words from which it formed, in lexical and grammatical pattern.

### **3. Characteristics of Idiom**

Idiom has its own characteristics. These characteristics of idioms help the learners to identify whether a phrase or expression in a sentence is idiomatic or not. Here are some characteristics from some linguists.

By understanding the definition of idiom, based on Nurakhir (2006, p. 14-19) as cited in Awaliyah (2019, p. 15-16) has listed idiom characteristics into five as follows:

#### **a. Idioms consist of two or more words**

Idioms usually consist of two or more words which are put together into phrases or sentences. Some of them may consist of two words, such as *to get along* (to do, to succeed), *to look up* (to search for a word), and *to look over* (to examine). However, there are idioms which consist of more than two words as *to kick the bucket* (to die), *pass the buck* (refuse to accept responsibility for something), and (to do nothing).

- b. The meaning of idiom is not obvious through knowledge of the individual meanings of the constituent words.

This means that even a foreign language learner knows all the literal meanings of words that make an idiom up, it does not guarantee that s/he will understand the meaning of idiom. Consequently, s/he should not immediately make any prediction of meaning once s/he meets an idiomatic expression. Taken for example is the idiom *hold one's tongue* (to keep quiet) and *ups and downs* (good times and bad times).

- c. The meaning of idioms cannot be predicted from their individual words.

This characteristic indicates that the meaning of idioms cannot be deduced from their literal meanings; therefore, the idiom has to be learnt as a whole. A foreign learner, then, when meeting an idiom, s/he should not interpret the idiom literally as the way it is written. It is because the meanings of the literal words do not fit its idiomatic meaning. It does not make sense to get the idiomatic meaning when s/he defines each meaning literally.

- d. Idioms depart from the normal pattern of a language.

There are several idioms that have different patterns from the normal sentence patterns. In other words, they seem ill formed because they do not follow the grammatical rules of language. The examples are:

- Trip the light fantastic (to dance),
- Blow someone to kingdom come (to kill, to destroy)
- Put paid to (to make the previous opinion finished)



- The powers that be (the people who control; an organization, a country, etc.)
- By and large (normally, basically)
- The world and his wife (everyone, a large number of people).

e. Idioms are fixed expressions, though this fixation is in some cases relative.

The idioms like *bury the hatchet* (to become friendly again after a disagreement or a quarrel) and *the long and the short of it* (the basic fact of the situation), are such idioms that allow no variation in form under normal circumstances. Those idioms are fixed in their forms.

According to Nunberg, Ivan and Wasow (1994, pp. 492-493) the characteristics of idioms in six ways are as follows:

1. Conventuality: idioms are conventionalized. Their meaning or use cannot be predicted, or at least entirely predicted, on the basis of a knowledge of the independent conventions that determine the use of their constituents when they appear in isolation from another.
2. Inflexibility: idioms typically appear only in a limited number of syntactic frames or constructions, unlike freely composed expressions (*the breeze was shot*).
3. Figuration: idioms typically involve metaphors (*take the bull by the horns*), metonymies (*lend a hand*), hyperboles (*not worth the paper it is printed on*) or other kinds of figuration.

4. Proverbiality: idioms are typically used to describe and implicitly, to explain a recurrent situation of particular social interest (*becoming restless*).
5. Informality: like other proverbial expressions, idioms are typically associated with relatively informal or colloquial registers and with popular speech and oral culture.

Those are the characteristics of idioms based on some linguists. By understanding the characteristics of idioms, hopefully it will be easier for the readers to recognize the idioms according to their characteristics.

#### **4. The Types of Idiomatic Expression**

To enable people to understand idioms in language and to make easy learn, it is necessary to classify the idioms into some category. There are some theories of idiom's classification:

For this research, the researcher chooses a theory proposed by Fernando on her book *Idioms and Idiomaticity*. Fernando (1996) proposed three types of idioms. The types are discussed further in the following sections.

##### **a. Pure idioms**

A pure idiom is a type of conventionalized, non-literal multiword expression. It means that the meaning of the words cannot contribute to the whole meanings of the idioms.

For example:

“I promise I won't **spill the beans**. I'll keep my mouth shut.”

The idiom *spill the beans* is formed by words whose literal meanings do not contribute to the whole meaning of the idiom. The meaning of *spill the beans* has nothing to do with beans; its non-literal meaning is imposed on the idiom as a whole: commit an indiscretion. *Spill the beans* has a meaning to tell a secret.

#### **b. Semi-idioms**

A semi-idiom (Weinreich 1969; Cowie 1981 cited in Fernando 1996:36) has one or more literal constituents and at least one with a non-literal subsense, usually special to that co-occurrence relation and no other. It means that whose meanings can be interpreted by combining the literal meanings and the non-literal meanings of words constructing the idioms. For example:

“Don’t be angry, I will **foot the bill** for damage to your car.”

The idiom *foot the bill* consists of two components: literal components and non-literal component. The literal component comes from the word *bill* whose literal meaning is used to help in conveying the meaning of the idiom partially. In this case, the word *bill* has a meaning a statement of fees or charges. While, the word *foot* is interpreted non-literally because the word does not contribute to convey the meaning of the idiom. *Foot the bill* has a meaning to pay the costs of something.

#### **c. Literal idioms**

Based on Fernando (1996), it is said that literal idioms can be considered to be transparent. Hence, their meaning can be derived from

the meaning of their constituents parts. In addition, he also mentions that literal idioms are easy to comprehend and translate. This means that the words conveying the idioms are literally interpreted. The idioms must meet the criterion of invariance of either invariance of restricted variation. Some idioms that meet the criterion of restricted variation are, for example: “on foot” “arm in arm”, “tall, dark and handsome”, and “happy New Year”. Some idioms “in order that/or”, “for example/instance”, “happy/merry Christmas”, and “vice versa”.

According to Hockett (1958, p.310), there are six types of idioms. The types are discussed further in the following sections.

#### **a. Substitutes**

This type of idiom consists of personal pronouns and numerals such as the personal person (he, she, it and they), the demonstratives (this, these, that and those) and the verb “do”.

For example:

- She substitutes camel
- He substitutes man
- Is your cat he or she?

Based on the examples above, it can also be said that “he” and “she” have two functions, the first function is as a pronoun “she substitutes woman/girls”, “He substitutes man/boy” and the second function is as an idiom “she substitutes camel”, “Is your cat, a he or a she?”.

Grammatically, an animal has its own pronoun, that is “it”, for example: ‘Cow eats grass’ – ‘It eats grass’. So, ‘he’ and ‘she’ in the sentence above, functions as idiom.

#### **b. Proper Names**

It usually refers to name of people, places, animals, spirits, and vehicles that create new idioms.

For example:

*The Elephant in the room*

This is the example of animal idioms. *The Elephant in the room* is an idiom for a problem or controversial issue that is too big to ignore, but that everyone tries to avoid talking about because it is embarrassing or will cause conflict.

#### **c. Abbreviation**

Abbreviation is the use of part of words for a whole. According to Hockett (1958), there are different patterns of idiom abbreviation. The patterns are replacing the long words or phrasal compounds by its initial, syllable, stressed, whether or not the syllable has been a morpheme previously. For example, the word “cello” is an abbreviation from the word “violoncello”, UNESCO which stands for *United Nations Educational, Scientific and Cultural Organization*.

#### **d. English Phrasal Compound**

English phrasal compound has two types based on the reduction of stress; the first is reducing stress on the second immediate constituent. For

the examples, the difference of meaning of a “*white house*” is any house which is white and “*the white house*” is a white and house but also specifically the president residence. Usually, the phrasal compound is idiomatic. The second type is reduced stress on the prior member, for example; brown betty and best man. The ordinary pair place is not idiomatic, but this is necessary, the case as witness brown betty a kind of dessert or best man of the wedding which means a bridegroom.

#### **e. Figures of Speech**

Figures of speech is a phrase or word that has different meanings than its literal meanings. Figures of speech, according Hockett (1958, p.317) figures out that figures of speech deal with idioms and patterns of idiom formation. Figures of speech is classified into Simile, Metaphor, Personification and Hyperbole. For example: *Each woman looked like a queen*, this is the example of simile. The word *woman* is compared with *queen* and it is introduced by a word *like*. Simile is a comparison between things or objects from different types which have, at least one point in common (Hockett, 1958).

#### **f. Slang**

Hockett (1958:318) includes slang as an idiom its idiomatic nature of slang is clear. Slang is informal words that are used by particular group of people. Allan and Burridge (2006) indicate slang as colloquial, contemporary, and informal. For example: *She was mean mugging me*, it

means looking at me with a mean face or expression. Another example like *photo bomb*, it means like someone ruining the picture.

## 5. Kinds of Meaning

Semantics concerns with aspects of meaning in language. According to Abdul Chaer (2007:289) kind of meaning include a lexical, grammatical and contextual meaning, referential and non referential meaning, denotative and connotative meaning, conceptual and associative meaning, and lexeme. The types are discussed further in the following sections.

### a. Lexical meaning

Lexical meaning is true meaning, the meaning that appropriate with the result of observation our sense, the present meaning, or the meaning in the dictionary. For example, lexeme 'horse' has lexical meaning a kind of four feet animal that usually we ride it. Lexically 'pencil' means a kind of writing equipment that made from wood or charcoal, and 'water' is a kind of liquid thing that usually used in daily activities.

### b. Grammatical meaning

Grammatical meaning occurs in grammatical process like affixes (*afiksasi*), reduplication, composition, or sentence (*kalimatisasi*). For example, in the process of prefixes application of 'ber-' (red-in Indonesian) with '*baju*' (clothes) it produce grammatical meaning 'wearing or using the clothes', and with the base word 'kuda (horse)' it produce grammatical meaning 'riding the horse'. Syntaxes process of

word meaning ‘young brother’, ‘kicking, and ball; young brother is the ‘subject’, kicking means ‘active’, and the ball means ‘object/target’.

### c. Contextual meaning

Contextual meaning is lexeme meaning or word in a context. For example, context meaning the word ‘head (kepala)’ in these sentences:

- 1) The hair on grandmother’s **head** is not white yet.
- 2) As the **head**master he should address that student.

Context meaning also related with situation, it is place, time, environment of language user, for example:

“How many three times (kali) four?”

If that question given to third class elementary school when the mathematic lesson, of course it will be answered by twelve or thirteen. But, if that question is given to photographer, so will be answered is five hundred or a thousand because that question is referred to the cost.

### d. Referential meaning

A word is called as referential meaning if that word has a reference. The words like ‘horse’ meant referential meaning if there is a reference, so the words like ‘horse’, ‘red’, and ‘picture’ are not the referential meaning. Because those words are have not reference.

From thus, there are some words that called by deictic words (reference is not stay in one concrete (*wujud*), but it moves from one concrete to another concrete. For example: pronominal (she/he, I, you);



place words (here, there, over there); time word (now, tomorrow, later); direction word (this and that).

The example of word ‘I’ in the sentence below which not the same reference:

- 1) “Last morning **I** met with Mr. Ahmad” Ani said to Ali.
- 2) “O, yeah?” Ali said. “**I** also met with him last morning”.

In the sentence (a) the word I is referred to Ani and in the sentence (b) is referred to Ali.

#### **e. Denotative meaning**

Denotative meaning is the origin meaning, real meaning that the word has. For example, the word ‘thin’ is meant body’s condition of someone that smaller than normal size. The word ‘flower’ is meant denotative as ‘flower which we cultivate in the garden’.

#### **f. Connotative meaning**

Connotative meaning is other meaning that is added in denotative meaning it is related to feeling from people or group who used that word. For example, the word ‘thin’ above is neutral connotation it’s meant that has a good feeling. But, ‘slim’ actually is the same with ‘thin’; it has a positive connotation, better than ‘thin’ and good feeling. So, with the word ‘flower’, if it said “Rani is ‘*bunga desa*’ in our village”, in fact the meaning flower is not same with the original meaning. The good character of that flower is imitated to Rani and some people describe the beautiful of Rani like flower.

### **g. Conceptual meaning**

Conceptual meaning is the meaning that owned by a lexeme. It is free from context or association thing. Word ‘horse’ has conceptual meaning a kind of four feet animal that usually we ride it, and the word ‘home’ has a conceptual meaning as ‘the building of human’s resident’.

### **h. Associative meaning**

Associative meaning is the meaning that owned by a lexeme or word related to that word relation with something outside of language. For example, word ‘jasmine’ is associated with something holy or purity, word ‘red’ is associated with brave and word ‘crocodile’ is associated with bad and evil/crime. This associative meaning actually is same with sign/symbolism that used by society of language user to explain other concept which have a resemblance with condition or characteristic from that origin word.

So, the word ‘jasmine’ that has a conceptual meaning ‘a kind of small, white and fragrance flower’ is used to describe the symbol of holy/purity. The word of ‘red’ has conceptual meaning ‘a kind of bright color’ is used to explain the symbol of braveness and the word ‘crocodile’ that is conceptual meaning ‘a kind of wild reptile which eat some animals include carcass’ used to symbolize of bad, evil and crime.

### **i. Lexeme**

A lexeme is an abstract unit of morphological analysis in linguistics, which roughly corresponds to a set of forms taen by a single word. For

example, in the English language, run, runs, ran and running are from the same lexeme, conventionally written as RUN.

A lexeme belongs to a particular syntactic category has a certain meaning (semantic value), and in inflecting languages has a responding inflectional paradigm; that is a lexeme in many languages will have many different forms. For example, the lexeme, RUN has a present third person singular form *runs*, a present non-third person singular form *run* (which also function as the past participle and non-finite form), a past form *ran*, and a present participle *running*. It does not include runner, runners, runnerable etc. The use of the forms of a lexeme is governed by rules of grammar; in the case of English verbs such as RUN, these include subject verb agreement and compound tense rules, which determine which form of a verb can be used in a given sentence.

Every word or lexeme has a meaning. Early, those meanings are lexical, denotative or conceptual meaning. But in using the meaning of word is clearer if the word in the sentence or situation context.

## **6. Contextual Meaning**

Contextual meaning is the meaning of words according to the situations in which they are used (Lyons, 1984:143). Different situations give different meaning. In short, it can be said that contextual meaning is the meaning according to the context. For example: “Bill is *an old hand* in the store”. This means that Bill has a lot of experience in the store. An ‘old hand’ refers to a

person with experience. On the other hand, in particular situations the sentences will equal in meaning.

In addition, Simon and Schuster (1982:10) states that context is the interrelated condition in which something exists or occurs. Longman says that context means the part of speech of words and the things denote (1992:275). It can be said that contextual meaning have or according to the text. It involves the function of word in sentence formation since different arrangement of the same word can convey different context. So, it can conclude that the contextual meaning is the meaning of the words according to the situation in which they are used. For example, “hair on my grandfather’s *head* is white” and “As *head* officer, she has to be on time”. The sentences has different meaning because in the different context.

Contextual meaning is formed from the relationship with order words that are used in text (Caford called as textual meaning) (Achali, 2000). Or there are times when the relationship (ie context) is found outside the text, namely immediate context. The approach used is that every text is an act of communication, not the text appeared without any purpose and intent. As an act of communication, text producers would wish to have meaning that can be understood by the recipient (whether the listeners or readers). The purpose is packaged in a sense. While its shape can vary depending on the purpose (for what, such us; to explain, to tell, to urge). The readers (e.g age, a group of scientists, the public, etc).

Contextual meaning (situational meaning) appears as the result between statements and context (Pateda, 2001: 116). Thus, the context has its role to give the meaning. Theory of contextual meaning is stated by J.R Firth and Malinowski. J.R Firth stated that the meaning of words cannot be separated with cultural environment and ecology of the speaker (Parera, 2004: 47). This statement was supported by Malinowski who stated that the word will not have meaning when it is separated from its context (Parera, 2004).

Firth in Haliday (1994:42) stated that all linguistics was the study of meaning and all meaning was function in a context. He set up a framework for the description of the context of situation that could be used as the study of text. Firth's headings were as follows:

1. The participants in the situation

What Firth referred to person and personalities, corresponding more or less to what sociologists would regard as the status and roles of the participants; status describes the position a person occupies in a particular setting and roles is the set of norms, values, behaviors, and personality characteristics attached to a status.

2. The action of the participants

What they are doing, including both their verbal and non-verbal action;

3. Other relevant features of the situation

The surrounding object and events, in so far as they have some bearing on what is going on;

4. The effect of verbal action

What changes were brought about by what the participants in the situation had to say.

In understanding the actual meaning of words, the context has tremendous importance. This contextual meaning, will necessity to know the actual meaning of the word while a word has many variations of meaning. Through many multiple meanings of a word, a context has a responsibility to know the actual meaning of words (Dash, 2008: 21). Pateda classified many contexts in order to know the intended meaning of the keyword, such as people context, situational context, purposeful context, formal context, moody context, time context, place context, object context, and language context. Those contexts are used in order to know the meaning of the keyword based on what context relates to the keyword (Pateda, 2001: 116–118).

## **7. The Freedom Writers Movie**

*Freedom Writers* movie is a drama movie for teenage based on a true story which was taken from the *Freedom Writers Diary* by Erin Gruwell and her students who compiled the book out of real diary entries about their lives that they wrote in their English class at Woodrow Wilson Classical High School. This movie took place in California, United State of America. This movie was released on January 5, 2007. The running time or the duration of this movie is about 122 minutes or one hour and twenty two minutes. The language used in this movie is English.

*Freedom Writers* is directed by Richard LaGravenese and produced by Danny DeVito, Michael Shamberg, and Stacey Shen. The screen play of this

movie is Richard LaGravenese. David Moritz is the editor, and Mark Isham and Will .i.am RZA is the music. The music supervisor is Mary Ramoz. The cinematography is Jim Denault. The production designer is Laurence Bennett. And the costume designer is Cindy Evans. The studios to make this film are in the Jersey Films and MTV films. Paramount Picture is the distributor of this movie. The budget that is spent to make this film is \$ 21 million. The gross revenue is \$43,090,741.

The director of the *Freedom Writers* movie is Richard LaGravenese. He was born on October 30th , 1959 in Brooklyn, New York. He is the son of a taxi driver. He is an American screen writer and occasional film director. He graduated from New York University Tisch School of the Arts, Experimental Theatre Program. He currently lives in Manhattan, New York on Central Park West with his daughter named Lili and his wife named Ann. LaGravenese wrote *The Fisher King* in the late 1980s. It was acquired by Lynda Obst and Debra Hill's Production Company. They subsequently attracted Terry Giliam to direct. The final film was a commercial hit, and brought LaGravenese an Academy Award nomination. It also secured his status as a premier screen writer and script doctor. ([www.imbd.com/name/nm0481418/](http://www.imbd.com/name/nm0481418/))

This movie tells about the struggle of a teacher who seeks to arouse the learning enthusiasm of her students. The story begins with the arrival of a female teacher named Erin Gruwell who has an idealistic nature and a high level of intelligence to Woodrow Wilson High School, in the Long Beach region, California, United States, which at that time the issue of racism in

America was so hotly discussed by the public. At Woodrow Wilson High School, Erin served as an English teacher for class 203, which contained children who tended to form gangs each based on race due to the impact of rampant gang fights in America whose atmosphere also carried over into the classroom, there were various Gangs races that always cluster in class, such as the Latino, Asian, White, and Black race. The problem is that each racial gang is always at odds and cannot be relieved.

This movie starts with the scene of the *Rodney King* riots that happened in Los Angeles at 1992 that shows the racial conflict. The first story comes from Eva, a Latino girl when her friend suddenly died and the white police catch and bring her father who tries to help her friend in the prison. Eva is forced to study in the Woodrow Wilson High School because the prison officer only gives her two choices. Those are coming to school or staying at the prison. She and her friends always think that getting the knowledge and studying at the school are not important. The important thing is they can survive in their life to keep their groups. Not only in the society but also in the school and at the class they always make group based on their race. The teacher named Erin Gruwell tries to change their views.

The students have their own self background and self experience which influence their personality. This is shown by their behavior such as anarchistic, bstinate, not respect each other, and introvert. They behave like that because they ever got and saw rude behavior in past time. This phenomenon make almost the students to be a gangster. They do not respect



the other groups. They always destroy and criticize each other. They are also proud their groups. It makes the students often fight with other gangster.

One night, Eva and Cindy, a cambodian girl, find themselves in the same store. At that time, this is a black people named Grant Rice that is losing in a game and angry with the owner of the store. He forces the owner to return his money but the owner rejected the Grant Rice hope. Then they have a quarrel. When Grant Rice comes out, there is Eva's boyfriend named Paco, a Latino man, aimed his gun to him. He can dodge it and the slung hits Cindy's boyfriend. And Grant Rice tries to survive himself but he is caught and entered in the prison by the police.

Next, Erin Gruwell always tries to change the views of her students. She gives the stories and books that have content about the conflict among groups. She also asks her students to write their experience in their diaries. She invites them to go to Museum of Tolerance. After the students read the *Diary of Anne Frank*, Erin and her students invite Miep Gies who saved Anne Frank from the German soldiers. From this activity, the students are aware that they have to respect the other people that are out of their community.

Based on the Miep Gies' story, Eva decides to tell the truth of the incident that happened in the store at the night. Paco kills Cindy's boyfriend when he wants to shot Grant Rice. She decides not to provide her groups although she knows that she will get bad effect. She is threatened by her groups. In the end, the students of 203 room are united and they are not separated based on the race. Erin asks them to rewrite their experiences that

are written in their diary. She hopes that their experiences can be published and be a motivation for other people or other groups. And the collection of their experiences entitled *The Freedom Writers Diary*.

The cast of the *Freedom Writers* movie are Hilary Swank as Erin Gruwell, Patrick Dempsey as Scott Casey, Scott Glenn as Steve Gruwell, Erin's Father, Imelda Staunton as Margaret Campbell, John Benjamin Hickey as Brian Gelford, April Lee Hernández as Eva Benitez, Mario as Andre Bryant, Jason Finn as Marcus, Vanetta Smith as Brandy Ross, Antonio Garcia as Miguel, Jaclyn Ngan as Sindy Ngor, Kristin Herrera as Gloria Munez, Gabriel Chavarria as Tito, Hunter Parrish as Ben Samuels, Giovonnie Samuels as Victoria, Deance Wyatt as Jamal Hill, Sergio Montalvo as Alejandro Santiago, Robert Wisdom as Dr. Carl Cohn, Will Morales as Paco, Ricardo Moline as Eva's Father, Angela Alvarado as Eva's Mother, Angela Sargeant as Marcus's Mother, Pat Carroll as Miep Gies, Chil Kong as gas station Owner, and Armand Jones as Grant Rice.

## B. Previous Related Studies

Before the researcher takes this research, there are four previous studies which related to this research, as follows:

<b>Writer, Title, Year</b>	<b>Similarities</b>	<b>Differences</b>
Desmanita, Analysis of Idiom Expression in the Comic <i>Doraemon</i> Volume 4 & 6, 2019	The similarities of this research with Desmanita's research are the object of the	The differences of this research with Desmanita's research are the researcher focused on the types and

	<p>study, the researcher discussing idiomatic expression.</p>	<p>contextual meaning of idiomatic expressions whereas her research focused on the types and form of idiomatic expressions. Then, the researcher investigated idiomatic expressions that exist in the movie whereas she investigates idiomatic expressions that exist on a comic.</p>
<p>Subkhan, An Analysis of Idiomatic Expression Found On <i>American Sniper</i> Movie, 2018</p>	<p>The similarities of this research with his research are the object of the study, the researcher discussing idiomatic expression and concerned about the type of idiom that found in a movie.</p>	<p>The difference of this research and his research is this research identifies the meaning of idiomatic expression based on contextual meaning whereas his study identifies seven types meaning of idiomatic expression found on the movie.</p>
<p>Ahsan, English-Indonesian Translation of Idiomatic Expressions in <i>Pirates of The Caribbean: The Dead</i></p>	<p>The similarities of this research and Ahsan's research has investigated the types of idiomatic expressions in a movie.</p>	<p>The difference between this research and his research is this research classifying idioms and describing the contextual meaning whereas his research find out the strategies which are</p>

<p><i>Man's Chest</i> Movie Script, 2016</p>		<p>used by the translator to translate English idiomatic expression on a movie script into Indonesian language.</p>
<p>Adhichahya, An Analysis of Idiom Translation of <i>Ice Age: Continental Drift</i> Movie Subtitle, 2015</p>	<p>The similarities of this research and Adhichahya's research has investigated the types of idiom that exists in a movie.</p>	<p>The difference between this research and his research is this research only focused on the types and the contextual meaning of idiom whereas his research find out and describe the translation strategies which were applied by translator.</p>

1. Analysis of Idiom Expression in the Comic *Doraemon* Volume 4 & 6 by Desmanita (2019).

Desmanita's study discussed about idiom expression in comic. Her study deals with the comic *Doraemon* gadget cat from the future volume 4 and 6. She classifies the forms and types of idiom using Hocett theory. There are seven forms of idiom, namely: idiomatic adjectives and noun phrases, idiomatic common place comparison, verb and noun which idiomatically go together, idiomatic adjective phrase, idiomatic prepositional phrase, verb follow idiomatically by a preposition, and the last is idiomatic verbal phrases having the verb to be. Also there were six types of idiomatic expressions, they

are: proper names, figures of speech, substitutes, abbreviation, English phrasal compound, and slang. The result shown that the dominant form is verb follow idiomatically by preposition (66,6%) and the dominant type is slang (61,5%) with over all total is (100%).

2. An Analysis of Idiomatic Expression Found On *American Sniper* Movie by Subkhan (2018).

Subkhan's study discussed about idiomatic expressions in the movie. He classifies the types of idiomatic expression using McCharty and O'Dell theory. There are eight types of idiom either is similes, binomials, trinomials, proverbs, euphemisms, cliché, fixed statement, and other language. Also classifies the meaning of idiomatic expression using Leech theory. There are seven types of meaning, they are: conceptual meaning, connotative meaning, affective meaning, social meaning, reflective meaning, collocative meaning, and thematic meaning.

The result shown that there were 35 data of idiomatic expressions. From 8 types of idiomatic expression only 5 were found in *American Sniper* movie. The most frequently found was fixed statements up to 30 data, then euphemism 3 data, and trinomials 2 data. He did not found the types of idiomatic expression of simile, binomials, proverb, cliché, and other language. Then, he found 4 types of idiomatic expressions's meaning. Firstly conceptual meaning with 16 data, similarity with connotative meaning 16 data, social meaning 2 data, and the last affective meaning only 1 datum.

3. English-Indonesian Translation of Idiomatic Expressions in *Pirates of The Caribbean: The Dead Man's Chest* Movie Script by Ahsan (2016).

His study discussed about idiomatic expression translation in the movie. He described the types of idiom found in the movie script and the strategies used by the translator in translating those idioms. Ahsan classifies the idiomatic expressions using Charles Hockett theory. There are six types, namely: substitutes, proper name, abbreviation, figure of speech, english phrasal compound, and slang. Also using Mona Baker theory to analyze the strategies of translation used by translator. There are four strategies, they are: translation by using an idiom of similiar meaning and form, translation by using an idiom of similar meaning but dissimiliar form, translation by paraphrase, and translation by omission.

The result shown that from 95 of idiomatic expressions found in the movie consist of six types, they are substitutes (3,15%), proper name (3,15%), abbreviation (1,05%), figure of speech (26,3%), English phrasal compound (43,1%) and slang (23,1%). The result shows the translator used from four strategies in the movie are translation by using an idiom of similiar meaning and form(4,2%), translation by using an idiom of similiar meaning but dissimiliar form (21,7%), translation by paraphrase (73,7%), and translation by omission(1,05%).

4. An Analysis of Idiom Translation of *Ice Age: Continental Drift* Movie Subtitle by AdhicaHYa (2015).

Adhichahya's study discussed about idiom translation in the movie subtitle. He classifies idiom using Fernando's theory. There are three types, namely: pure idiom, semi idiom, and literal idiom. Also using Baker's theory to identifies the translation strategy of the idioms. There are four strategies, they are: translation by using an idiom of similiar meaning and form, translation by using an idiom of similar meaning but dissimiliar form, translation by paraphrase, and translation by omission.

The result shown that he found 140 idioms in the subtitle. There were 81 categorized in pure idiom, 15 idioms caegorized in semi idiom, and 44 categorized in literal idiom. However, there were only 137 idioms translated by means of Baker's theory, 11 idioms used 'similar meaning and form', 1 idiom used 'similar meaning, but dissimilar form', 3 idioms used 'omission', and 121 idioms used 'paraphrase'. The other 3 idioms were translated using literal translation, whic includes other finding of his research.

### **C. The Implication For The Education**

Literacy is a life skill. Literacy is absolute need in this global world. Therefore, literacy is a necessity of life for advanced society. Conceptually, the notion of literacy adopted and socialized by the Ministry of Education and Culture is not just about reading and writing. More than that, literacy is understood as the ability to access, digest, and utilize information. UNESCO sees literacy as a 'fundamental human right'. Therefore, literacy learning should be introduced as early as possible to familiarize children with meaning and context. In the very tight competition of global world, where communication and

information take the main role in life, literacy competence is an absolute need. Competence in literacy is essential if an individual is to participate fully in society able to take part in the workforce, engage in democratic processes, and contribute to society (Winch, et al., 2006). The current view of literacy state that literacy is the ability to communicate in the real-world situation, which involves the abilities of individual to read, write, speak, listen, view and think (Cooper, 1997). It is the ability to read and use written information and to write appropriately in a range of context. James Gee (in Winch et al., 2006) says: “Literacy related social practices almost always involve a good many other things besides written language. They almost always include and integrate, along with written language, specific and characteristics ways of talking, acting, interacting, thinking, feeling, valuing, and using various sorts of symbols and tools.” It means that learning English is not only about learning for speaking, but also about thinking, valuing, and giving meanings.

There are some challenges in learning English language. One of them is learning about vocabulary. Because vocabulary is very important in order to understand the meaning of expression in English language. While learning vocabulary there are phrases or sentences which cannot explained by grammar theories, its called idiom. Idioms is one of the most important aspects of language. Idiomatic usage of language has become very common in English that it can allow the learner to speak or write fluently with using idioms (Maisa, 2013). Therefore, the learning of idioms can be considered as an integral part of vocabulary learning. Idioms can be added to the vocabulary being learned by



including them in dialogues and stories which are created to supplement regular materials (Nation, 2001).

An idiom helps to make speech or conversation more colorful and expressive. Idioms are frequently used in a wide variety of situations, from friendly conversations to more formal conversations and written contexts. In the language teaching, the idiomatic expression can be taught for learners to make a common conversation while in classroom or to interact with another learner outside from school or college, such as the lecture or teacher can insert the idiomatic expression while they explaining the materials in the classroom. It is supported by theory from Seidl and McMordie (1980) stated that idiomatic expressions are used in formal and informal situations. Idiomatic expressions in formal situations can be found in lectures, academic essays, and business report. Informal expressions can be found in literature, music, and movies.

Idioms are traditionally defined as fixed multi-word phrases whose meanings cannot be predicted from the literal meanings of individual words that constitute those phrases (Vasiljevic, 2015). Meanwhile, Huford (2007) stated that idiomatic expressions (idioms) are multi-word phrases which that combines the literal senses of the individual words in each phrase. In the other hand, idiomatic phrase is an expression whose meaning does not conform to the principle of compositionality, and unrelated to the meaning of its parts. But, the meaning is intended usually depend on the context in which the expression is used. The conclusion is idiomatic expression is an idiomatic expression that express a feeling, opinion or idea that meaning depends on the context of the use

of expressions. There is a body of evidence that suggests that the meaning of many idioms is at least partly defined by the meaning of the component words. Vasiljevic based on Wasow, Sag and Nunberg (1983) claim that individual parts of idiomatic expression have identifiable meanings from which the figurative meanings of the phrases as a whole are derived, and that the mapping between the two levels of meanings takes place in conventionalized rather than arbitrary ways.

For second language learners or a foreign learner, idioms remain a source of perplexity. Because the unpredictability of syntactic structure and meaning, and sometimes the illogical and ungrammatical nature of idioms make the understanding of idioms all the more difficult to learn. “People the world over, who are studying English as a second language do not find it easy to use idiomatic expressions fluently. Even those well trained in English are often puzzled by the idiomatic usage, their speech and writing tend to become formal and stilted” (Whitford & Dixon, 1985:18). It means that a learner must have access to some means by which he can recognise one group of words as idioms and another group as non-idioms. To start with, a working definition of idioms may help a learner or even other users of the language to identify an idiom and learn it. Samani and Hashemian (2012) stated that English is rich with idioms and learning the constitutes the soul of the language. With regard to idiom usage, Stight (1979) stated that the proper use of idioms is an important part of learning a second language. Furthermore, idioms have been considered as one of the core areas to be taught in a foreign language classroom, especially when teaching

English as a foreign language (Boers, Frank and Lindstromberg 2008). Researchers have acknowledged the importance of placing special emphasis on teaching idioms due to their significance in native speakers' language use and non-native speakers having difficulties with acquiring metaphoric language (Schmitt 2000; Cieslicka 2006; Tran 2013). In other words, usage of idioms makes the language more colourful and adds a dimension to it, as well as knowing idioms is crucial while communicating with native speakers because they use idiomatic expressions quite frequently.

In Cieslicka's (2006) study, learners were observed to activate the literal meaning of idioms, even when they were familiar with their idiomatic usage, and the phrases were presented in figurative contexts. Second, even if they recognize the figurative use of expressions, due to their limited linguistic proficiency and vocabulary size, learners often lack the knowledge and the skills to disambiguate the phrase meaning in the way that native speakers may do. Due to the limitations of their vocabulary knowledge in terms of both size and quality, it is more difficult for language learners to interpret figurative phrases by stretching the literal meanings of the individual words, a strategy that Grant and Bauer (2004) argue is sufficient for decoding the meaning of a large number of figurative idioms. Limited vocabulary knowledge also prevents them from recognizing the constraining effect that individual words may have on the syntactic behaviour of the phrases as a whole. Many idioms are also culturally embedded. Idioms' meanings are not motivated only by their lexical components, but also by the specific cultural and historical context in which they

originated (Boers, Demecheleer & Eyckmans, 2004). Learning idioms not only helps improve L2 English communication skills but also the understanding of the L2 culture and society (Zimmerman, 2015).

Nowadays, learners can use movies as media to learn idioms and learning methods in literacy education. In the development of current learning methods, conventional learning methods and reading books are considered less effective, it is necessary to have innovations in learning methods. One of them is through audio-visual media or film. Using movies as media to learn can be helpful for learners, because movies are a combination of audio and visual aspects. Films are motivating for EFL/ESL teaching because they embody the notion that a film with a story that wants to be told rather than a lesson that needs to be taught (Ward & Lepeintre, 1996). Films are such valuable and rich resources for teaching because they present colloquial English in real life contexts rather than artificial situations; an opportunity of being exposed to different native speaker voices, slangs, reduced speeches, stress, accents and dialects (Stempleski, 2000). In fact, "most English speakers utter about . . . 7,000 idioms per week" (Pollio, Barlow, Fine, & Pollio, 1977).

Moreover, idioms also contain humor. As cited from Atiqah, Shapely said that learning the idiomatic expression of another language will be a guide to understand the humor and character of that culture as idioms constitute an important cultural element of the language. Secondly, it helps them grasp the peculiarities of the English language (Atiqah & Rochmawati, 2017). Humor in idioms can be additional information which can entertain. Humor in idioms can

make the learner will not be bored when they learn about idiom. It can be additional information information which very useful for the learners in learning vocabulary. However, English learners have difficulties to learn idiom, especially because they do not know the culture and history behind English idiom. That is why English learner should be carefully use idioms. Because use idioms incongruous with the situation will induce misunderstandig. According to Cooper (1999), idiom study presents a special language problem for all language learners because the figurative meaning is unpredictable. Most of learners have problem to identify the kind and meaning of idiom. Martirosyan on her article stated that English is a language with a vast idiomatic basis, which makes its learning very exciting and intriguing. So, grasping the use of idioms is an essential part of learning English (Martirosyan, 2014).

## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Research Design

This research used a descriptive qualitative method. The researcher uses the descriptive qualitative method because the data were in form of words or written language. Descriptive qualitative method is appropriate for this research as Sugiyono (2007) says that descriptive problems formulation guided the writer in exploring and capturing the social situation to be studied thoroughly, widely, and intensively. Moreover, this method aims to describe and to understand the phenomenon or the case. The phenomenon or the case can be an individual, an institution, or a group as a unit in the research (Margono in Yusuf, 2013). It is supported by Creswell (2014) states that descriptive qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures; collecting data in the participants' setting; analyzing the data inductively, building from particulars to general themes; and making interpretations of the meaning of the data. The final written report has a flexible writing structure. Correlating to the explanation above, in this research the phenomenon itself was the English idioms found in the *Freedom Writers* movie. This research would describe what had been stated in research questions, the types of English idioms and the contextual meaning of the idioms. By using

descriptive qualitative method, the data were collected in the *Freedom Writers* movie script.

## **B. Source of Data and Data**

The source of the data in the research is the source from which the data obtained (Santosa, 2017:52). The source of data in this research are from *Freedom Writers* movie which was directed by Richard LaGravenese. The researcher would searched the idiomatic expressions as a data in the *Freedom Writers* movie script. The data of the research is in the form of words. Then the unit of analysis is new utterances or sentences contained idiomatic expression. Both of them is used as the main data which to be analyzed. The script of the movie transcript written by Richard LaGravenese and published by Paramount Picture in 2006 that can be downloaded in ([http://www.script-orama.com/movie\\_scripts/f/freedom-writers-script-transcript.html](http://www.script-orama.com/movie_scripts/f/freedom-writers-script-transcript.html)).

## **C. Research Object**

According to Sugiyono (2009:38) understanding of the research object is an attribute or the nature or value of a person, object or activity that has certain variations which are set by the researchers to be learned and then drawn conclusions. In this research, the object research was English idiom that are found in the *Freedom Writers* movie script.

#### **D. Research Instrument**

This research was qualitative research with actual settings as the direct source of data (Bodgan & Biklen, 1998:4) thus, the key instrument of gathering the data in this research is the researcher herself, because there was no other research instrument which was suitable to collect the data. The instruments divided into two types, they are the main instrument and the supporting instrument. The main instrument in this research is the researcher herself as the planner, the collector, and the analyzer the data. Moreover, the supporting instruments are movie, movie script, books, pen, notebook, papers, laptop, internet, dictionary, etc. Those are things used in this research as the supporting instruments to collect and to analyze the data.

#### **E. Technique of Data Collections**

According to Alwasilah (2002:67), data are commonly view as information used to decide and discuss object of investigation. In qualitative research there are three kinds of data collections: interview, observation and documentation. So, for this study documentation is a kind of data collection.

In this research the researcher utilize some techniques of collecting the data, which are elaborated as follows:

1. The researcher choosing the movie, the researcher choose the movie because in this movie there are many the types of idiomatic expression.
2. The researcher watching the movie for several time to comprehed whole of stories, in order to get deep understanding and impression about dialogue and also to see the context of the idioms.



3. The researcher downloading and printing the script of the movie transcript of *Freedom Writers Movie* from [www.script-o-rama.com](http://www.script-o-rama.com) which was transcribed by Drew's Script-O-Rama.
4. The researcher reading and understanding the script of the movie transcription of *Freedom Writers* movie. It is important for the researcher to solve the problem of this research. Because of by reading comprehensively, it will be easier for the researcher in analyzing the idiomatic expression.
5. The researcher identifying the idiom used in the movie script. For the first the researcher observing the dialogues which found there. Secondly, the researcher knowing the condition based on the contextual meaning.
6. The researcher marking, listing and classifying the sentences, phrases, or words related to idiomatic expressions based on the Fernando's idiom types.
7. The researcher finding the meaning or message based on the context of the script of the movie transcription.
8. Furthermore, the researcher using the reference from dictionaries to make sure the idioms.

#### **F. Techniques of Analyzing Data**

To analyze the data, the researcher will employ four steps, which are elaborated as follows:

1. First, the researcher identifying the idiomatic expression with contextual meaning that used in the movie script.
2. Then, the researcher classifying the idioms found based on Fernando's three types idiom analyzed in detail and systematically.

3. Next step is finding the meaning based on the context by using Firth's contextual theory and this is done by examining the data according to the theories that has been explained in chapter two.
4. The last step, the researcher was drawing conclusion according the result, the research write down the summary in the form of paragraph as the result of the research. Then, the arrangement in this result are set sistematically to answer the problems of the research.

### **G. Data Coding**

The data in discussion present the idioms found based on Fernando's three types idiom, which are: pure idiom, semi idiom, and literal idiom. To answer the research question, the data uses code as follow:

PI: My God. . . 01/0.04.43/PI

The data example above was taken from *Freedom Writers* movie script.

The explanation of each code will elaborate, bellow:

01 : number of data

0.04.43 : time in the movie

SI : types of idiom

The first coding was the number of data, it was how the data was numbered in order the analysis. Next coding, the time in the *Freedom Writers* movie, the example of data above were taken in 0.04.43 of the movie. The last, the example of data above belongs to pure idiom it was coded with PI, semi idiom was coded with SI, and literal idiom was coded with SI.

## H. Trustworthiness of Data

Trustworthiness of data is needed to check the validity of data. The trustworthiness of qualitative research generally is often questioned by positivists, perhaps because their concepts of validity and reliability cannot be addressed in the same way in naturalistic work (Shenton, 2004:63). The trustworthiness of qualitative research has the criteria to check the validity of the data.

In this research, the researcher asked the expert who have a competence in semantic became validator of this research analysis the specified in the types of idiomatic expression and the contextual meaning. The researcher gave the data to the validator to check the validity of the data.

In the following, the data of idiomatic expression and the contextual meaning used in the *Freedom Writers* movie have been checked and validated in terms of the classification of idiom (based on Chitra Fernando, 1996) and the contextual meaning of idiom (based on John Rupert Firth in Haliday, 1994) by Nestiani Hutami, M.A on November 18<sup>th</sup> 2020.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSIONS

In this chapter, the researcher presents about the result of the research and its discussion. It divided into two sub chapter. The first is presenting the research findings related to the types of idiom that are found in the *Freedom Writers* movie and the contextual meaning of idioms that are found in the *Freedom Writers* movie. Second, discussion related to the types of idiom that are found in the *Freedom Writers* movie and the contextual meaning of idioms that are found in the *Freedom Writers* movie.

#### A. Research Findings

##### 1. The Types of Idiom in the *Freedom Writers* Movie

In this research, the researcher uses Fernando's theory (1996) in analyzing the types of idiom that are found in the *Freedom Writers* movie as the data. There were three types of idiom in Fernando's theory which are: pure idiom occur 12 times out of 89 idioms which are found in the *Freedom Writers* movie script. Followed by semi-idiom which occur 18 times, and the last is literal idiom are 59 times.

**Table 4.1 Types of Idiom in the *Freedom Writers* Movie.**

No	Types of Idiom	Frequency	Percentage (%)
1.	Pure Idiom	12	13.5%
2.	Semi Idiom	18	20.2%
3.	Literal Idiom	59	66.3%
<b>TOTAL</b>		<b>89</b>	<b>100%</b>

Table 4.1 shows the distribution types of idiom in the *Freedom Writers* movie. There are 89 data contain of idiomatic expression. It is shown that the most frequent of the types of idiom is literal idiom with the total data 59 or 66.3%. The second frequent of the types of idiom is semi idiom with the total data 18 or 20.2%. The last frequent of the types of idiom is pure idiom with the total data 12 or 13.5%.

#### a. Pure Idiom

Pure idiom the least frequent used types of idiom found in the *Freedom Writers* movie. There are 12 out of 89 data that comprises of pure idiom. The data coding of pure idiom can be seen in the table below.

**Table 4.2 Pure Idiom**

<b>Data Coding</b>	(03/0.04.43/PI)(07/0.11.08/PI)(13/0.17.52/PI) (16/0.21.37/PI)(26/0.34.35/PI)(27/0.34.37/PI) (40/0.50.34/PI)(59/1.16.06/PI)(63/1.19.45/PI) (68/1.25.16/PI)(71/1.39.49/PI)(86/1.50.25/PI)
<b>Total</b>	<b>12</b>

The example of pure idiom in the *Freedom Writers* movie are represented below.

Example 1:

03/0.04.43/PI

Mrs. Campbell : “Also, for most of them to get here it takes three buses, almost 90 minutes each away.”

Erin Gruwell : “My **God**. So I wouldn’t give them too much of a homework load.”

Based on the literal meaning the word **God** means (in some religions) the being who made the universe and is believed to have an effect on all things. The idiom **God** was used by Erin Gruwell to express surprised after she knowing from Ms. Campbell that most of the students in Erin's class took a long time to go to school. This idiom categorized as pure idiom because when the idiom is interpreted literally by adding up the literal meaning of the word, the meaning of the idiom will not be in accordance with the right meaning. So, the idiom must be interpreted non-literally.

Example 2:

07/0.11.08/PI

Bryant : "It's the dumb class, coz. It means you're too dumb."

Jamal : "Man, say it to my face, coz."

Bryant : "I just did. See what I mean? Dumb."

Jamal : "Man, I know you ain't talking to me. Look, homey, I'll beat that ass, homeboy. Look, I got your spot on the team. That's why you're over there *wagging your tongue*. Look, your spot is good as gone. I don't know why you keep wasting your time coming practice with them two-year-old Nikes on your feet!"

Bryant : "You don't know nothing about me, coz!"

The example of idiom above is categorized as pure idiom because the idiom is formed by words whose literal meaning do not contribute to the whole meaning of the idiom. This idiom consists of the basic words **wag**, **your**, and **tongue**, whose literal meanings are different from the meaning of the idiom. **Wag** has a meaning is move or make a part of one's body move quickly from

side to side or up and down. **Your** means belonging to you and **tongue** as the soft organ in the mouth, used in tasting swallowing, etc.

Based on contextual meaning, **wagging your tongue** means talk gossip. It can look on that movie when Jamal argued with Bryant in the classroom. Then, Jamal said to Bryant “*That’s why you’re over there wagging your tongue*”. Based on the contextual meaning the idiom means likes to talk about other people’s private affairs.

Example 3:

13/0.17.52/PI

Steve Gruwell : “These gangs are criminals, not activists. You read the papers?”

Erin Gruwell : “They said the same thing about the Black Panthers.”

Steve Gruwell : “I’ll **lay odds** your kids don't even know who Rap Brown Nor Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education.”

The idiom above categorized as pure idiom because the idiom cannot be interpreted literally. The idiom has the basis word **lay** and **odds**. Based on the literal meaning **lay** has a meaning to put somebody/something in a particular position. Word **odds** has a meaning the degree to which something is likely to happen. In contextual meaning, the idiom **lay odds** means being very sure about something.

It can look on that movie, Steve Gruwell told Erin that he being very sure if Erin’s students do not know *Rap Brown or Eldridge Cleaver*. This case shows

that the idiom cannot be interpreted literally. Because when the meaning of the idiom is replaced by the literal meanings of each word constructing the idiom, the intended message of the idiom will change.

### b. Semi Idiom

Semi idiom is the second most frequent of the types of idiom found in the *Freedom Writers* movie. There are 18 data that comprise semi idiom in the *Freedom Writers* movie. The data coding of semi idiom is in the table below.

**Table 4.3 Semi Idiom**

<b>Data Coding</b>	(01/0.00.36/SI)(14/0.18.02/SI)(18/0.26.51/SI) (19/0.27.40/SI)(22/0.30.40/SI)(30/0.39.35/SI) (33/0.44.50/SI)(39/0.48.54/SI)(43/0.53.17/SI) (48/0.58.29/SI)(53/1.03.48/SI)(55/1.09.44/SI) (57/1.12.12/SI)(61/1.18.30/SI)(72/0.40.10/SI) (79/1.48.28/SI)(84/1.50.02/SI)(87/1.51.08/SI)
<b>Total</b>	<b>18</b>

The example of semi idiom in the *Freedom Writers* movie are represented below.

Example 1:

14/0.18.02/SI

Steve Gruwell : “These gangs are criminals, not activists. You read the papers?”

Erin Gruwell : “They said the same thing about the Black Panthers.”

Steve Gruwell : “I’ll lay odds your kids don’t even know who Rap Brown Nor Eldridge Cleaver were. You’re gonna waste your talents on people who don’t give a damn about education. *It breaks my heart*. I tell you the truth.”



It is included in semi idiom because has literal element and non-literal element. The literal element is word **break** literally means damage and separate something into two or more parts as a result of force and the word **my** (possessive pronoun) is belonging to me, and non-literal element is word **heart** literally means the center of one's thought and emotion. The idiom **breaks my heart** means expresses feeling great sadness or distress. The contextual meaning in that movie situation means that Steve felt sad or disappointed because Erin's decision to choose to become a teacher and her decision did not match with Steve expectations.

In this case, the word **heart** as a literal element contributes to understand the meaning of the idiom because sadness or disappointed are kind of emotion which are centered from someone's heart, so that the meaning of the idiom has relation with the word **heart**. Whereas, the word **breaks** as a non-literal element is interpreted non-literally because the word does not contribute to convey the meaning of the idiom. So, the combining of literal element and non-literal element of words constructing the idiom.

Example 2:

30/0.39.35/SI

Erin Gruwell : “Since you know Margaret better than I do, if I could just get some backup from you. I really think that the stories like The Diary of Anne Frank and... hat they'd be so great for them, and she doesn't seem to understand that they could relate to these stories considering all that they face.”

Brian Gelford : “Oh, of course. It's a universal story. I mean, Anne Frank, Rodney King, they're almost interchangeable.”

Erin Gruwell : “Are you **making fun of me**?”

Brian Gelford : “Yeah. God, listen to what you're saying. How dare you compare them to Anne Frank? They don't hide. They drive around in the open with automatic weapons. I'm the one living in fear. I can't walk out my door at night.”

The idiom consists of the words **making, fun, of,** and **me**. It is included semi idiom because it has literal meaning and non-literal meaning. The words **of** and **me** become the literal element, the words **making** and **fun** become the non-literal element. When the literal meaning of the words in this idiom used to interpret the meaning of the idiom, the intended message of the idiom cannot be delivered well because the meaning of the idiom will change partially. Based on the contextual meaning in that movie situation, the idiom **making fun of me** means to mock or direct insults at someone.

Example 3:

33/0.44.50/SI

Erin Gruwell : “Okay, now I’m gonna ask you a more serious question.  
Stand on the line if you've lost a friend to gang violence.  
Stay on the line if you've lost more than one friend.  
Three. Four or more. Okay, *I'd like us to **pay respect to those people now***. Wherever you are, just speak their name.”

(Situation: In the class 203, Erin Gruwell teach her students used learning approaches playing game, it is called games line back. In this game, the teacher asked a question and if the question applied to them, they needed to step on the line. After that, they needed to step back and be ready for the next question).

The idiom above categorized as semi idiom because it has literal meaning and non-literal meaning. The word **respect** becomes the literal element and the word **pay** becomes the non-literal element of the idiom which cannot be interpreted literally. Because literally, the word **pay** means to give money to someone for something you want to buy or for services provided. So that is why the meaning of the non-literal element of the idiom cannot be delivered well because the meaning of the idiom will change partially. Based on the contextual meaning in that movie, the idiom **pay respect** means to honor someone, to have and show respect to someone.

Example 4:

61/1.18.30/SI

*“Terrible things are happening outside. At any time of day, poor helpless people are being dragged out of their homes. Families are torn apart. If only I can be my self, I’ll be satisfied. I know that I’m a woman with inner strength and a **great deal of courage**. If God lets me live, I’ll achieve more than Mother ever did.”*

The idiom consists of the words **great** and **deal**. It is included in semi idiom because one of the words has non-literal meaning and literal meaning, which is the word **great** is literal element that has meaning large in amount, size, or degree and the word **deal** becomes the non-literal element of the idiom which cannot be interpreted literally. Based on the contextual meaning in that movie situation, the idiom above means a large amount of courage. In this case, the

combining of literal meanings and non-literal meanings of words constructing the idiom.

### c. Literal Idiom

This sub-class of idioms are either invariable or allow only little variation. In addition, literal idioms are considered to be transparent as they can be interpreted on the basis of their parts. Literal idiom is the most common idioms in the *Freedom Writers* movie. There are 59 utterance that involve literal idiom. The table data number of this technique can be seen as follows.

**Table 4.4 Literal Idiom**

<b>Data Coding</b>	
	(02/0.00.44/LI)(04/0.04.46/LI)(05/0.10.20/LI)
	(06/0.10.31/LI)(08/0.11.30/LI)(09/0.14.18/LI)
	(10/0.14.51/LI)(11/0.15.07/LI)(12/0.16.33/LI)
	(15/0.18.53/LI)(17/0.22.23/LI)(20/0.29.17/LI)
	(21/0.30.38/LI)(23/0.30.51/LI)(24/0.31.01/LI)
	(25/0.33.59/LI)(28/0.34.44/LI)(29/0.38.51/LI)
	(31/0.39.39/LI)(32/0.42.10/LI)(34/0.46.31/LI)
	(35/0.46.39/LI)(36/0.48.05/LI)(37/0.48.27/LI)
	(38/0.48.30/LI)(41/0.51.55/LI)(42/0.53.07/LI)
	(44/0.55.57/LI)(45/0.56.50/LI)(46/0.57.15/LI)
	(47/0.57.25/LI)(49/1.00.23/LI)(50/1.00.39/LI)
	(51/1.00.51/LI)(52/1.01.54/LI)(54/1.07.47/LI)
	(56/1.10.28/LI)(58/1.13.31/LI)(60/1.16.50/LI)
	(62/1.19.17/LI)(64/1.20.44/LI)(65/1.21.57/LI)
	(66/1.24.23/LI)(67/1.25.11/LI)(69/1.28.09/LI)
	(70/1.30.38/LI)(73/1.44.06/LI)(74/1.46.11/LI)
	(75/1.46.40/LI)(76/1.47.28/LI)(77/1.47.31/LI)
	(78/1.48.08/LI)(80/1.48.32/LI)(81/1.49.07/LI)
	(82/1.49.09/LI)(83/1.49.51/LI)(85/1.50.06/LI)

	(88/1.51.08/LI)(89/1.54.27/LI)
<b>Total</b>	<b>59</b>

The example of literal are provided in the following paragraph.

Example 1:

08/0.11.30/LI

Jamal : “Sit your punk ass down, homeboy!”

Bryant : “I will run that ass off the field.”

(Situation: In the class, Jamal and Bryant in contentions and fights with words. Then, Erin Gruwell looking for someone she could help separate her students (Jamal and Bryant)).

Erin Gruwell : “*Excuse me, may I please get some help in here?*”

The idiom **excuse me** is categorized as literal idiom because each word constructing the idiom can be interpreted literally. The word **excuse** literally means pardon which is used to forgive somebody for something, while the word **me** is used directly to convey the meaning of the idiom. When both the literal meaning of the word are combined, the combination has same interpretation with the meaning of the idiom. Based on the contextual meaning the idiom **excuse me** has meaning pardon me used to get the attention of somebody whom one does not know. This idiom was used by Erin Gruwell when she was looking for someone she could help separate her students (Jamal and Bryant) from the quarreling in the classroom.

Example 2:

20/0.29.17/LI

Erin Gruwell : “What's going on? What is that? Give it to me.

What is this?"

Jamal : "Just *leave it alone*."

Erin Gruwell : "You think this is funny? Tito? Would this be funny if it were a picture of you?"

(Situation: Tito, one of the Latino students draws a picture of one of his Nigger friends (Jamal). The drawing is about a black with a big fat lips. It makes Gruwell's patient in culminated and the drawing is embarrassed the boy).

The idiom above consists of the words **leave**, **it**, and **alone**. Those words have meanings contributing to convey the meaning of the idiom. Literally, the word **leave** means to go away from someone or something, the word **it** is pronoun used to refer to a thing, situation, or idea that has already been mentioned, and the word **alone** means only. Based on the contextual meaning, the idiom above has meaning to not interfere with something. This case shows each word constructing the idiom help in conveying the meaning of the idiom. Therefore, the idiom is categorized as literal idiom.

Example 3:

31/0.39.39/LI

Erin Gruwell : "Since you know Margaret better than I do, if I could just get some backup from you. I really think that the stories like The Diary of Anne Frank and... hat they'd be so great for them, and she doesn't seem to understand that they could relate to these stories considering all that they face."

Brian Gelford : "Oh, of course. It's a universal story. I mean, Anne Frank, Rodney King, they're almost interchangeable."

Erin Gruwell : "Are you making fun of me?"

Brian Gelford : “Yeah. God, listen to what you're saying. *How dare you* compare them to Anne Frank? They don't hide. They drive around in the open with automatic weapons. I'm the one living in fear. I can't walk out my door at night.”

The idiom **how dare you** consists of the words **how**, **dare**, and **you**. Those words have meanings contributing to convey the meaning of the idiom. Literally, the word **how** means expresses shock for somebody or something, the word **dare** means being brave enough to do something dangerous or difficult, and the word **you** is applied directly to convey the meaning of the idiom. Based on the contextual meaning in that movie, the idiom **how dare you** means how brave you which is used to express indignation at the actions of others. Therefore, the idiom is categorized as literal idiom.

Example 4:

38/0.48.30/LI

Scott Casey : “Do all the other teachers put in this much extra effort?”

Erin Gruwell : “I don't know. I'm *kind of* making it up as I go along.

And the other teachers don't really talk to me. I mean,  
Brian and Margaret...

The idiom **kind of** is categorized as literal idiom because each word constructing the idiom can be interpreted literally. The word **kind** literally means a doubtful or barely admissible member of a category and the word **of** has meaning on the part of. When both the literal meaning of the word are combined, the combination has same interpretation with the meaning of the idiom. Based on the contextual meaning, the idiom **kind of** used when you are trying to explain

or describe something, but you cannot be exact. In this case, all the words constructing the idiom contribute to convey the meaning of idiom.

Example 5:

88/1.51.08/LI

Erin Gruwell : “Wait. Guys. Everyone.”

Marcus : “No! That don't fly, Ma!”

Erin Gruwell : “Look, *first of all*. I'm not anyone's mother in here, okay?”

Bryant : “No, it doesn't mean mother. It's a sign of respect for you.”

The idiom consists of the words **first**, **of**, and **all**. Those words have meanings contributing to convey the meaning of the idiom. Literally, the word **first** used at the beginning of a list of things you want to say or write, the word **of** is preposition that used to show possession, belonging, or origin, and the word **all** means every one or the whole. Based on the contextual meaning, the idiom has meaning as the very first thing before anything else or as the most important thing. This case shows each word constructing the idiom help in conveying the meaning of the idiom. Therefore, the idiom is categorized as literal idiom.

## 2. The Contextual Meaning of Idioms in the *Freedom Writers* Movie

In this research, the researcher uses the theory by Firth in Haliday (1994) to analysis the contextual meaning of idioms that are found in the *Freedom Writers* movie. The researcher found that to interpreted the meaning of pure idiom and semi idiom needed the indicators of contextual meaning by Firth, which are: (1) the participants in the situation, (2) the action of the participants, (3) other relevant features of the situation, and (4) the effect of verbal action. Because the meaning of pure idiom and semi idiom cannot interpreted literally.



While to interpreted the contextual meaning of literal idiom was not needed the indicators of contextual meaning. Because the contextual meaning of literal idiom have in common with the meaning of words contained in the dictionary or real meaning of its idiom. It can be concluded that there are 30 out of 89 idioms in which the meaning based on the context and there are 59 times out of 89 idioms in which the meaning based on the dictionary.

**a. The meaning based on the context**

Example 1:

19/0.27.40/SI

Tito : Hey, Tiny, **check this out**.

(Tito showing his picture on paper to a friend sitting beside him).

The meaning of the idiom above cannot be interpreted literally. Because it is included semi idiom which has literal meaning and non-literal meaning. When the literal meaning of the words in this idiom used to interpret the meaning of the idiom, the intended message of the idiom cannot be delivered well because the meaning of the idiom will change partially. Based on the contextual meaning of the idiom “*check this out*” has meaning to look at or examine a person or thing that seems interesting or attractive. It can be look on the situation in the movie. There are four indicators to identifying the contextual meaning of the idiom *check this out*. The first is the participants in this situation are Tio and his classmates in 203 English classroom.

The second is the action of the participants, includes the verbal action in this situation is when Tito talks to his classmate who was sitting beside him to

look the pictures that he drew. Then, the non-verbal action is when Tito passes the pictures that he drew to his friend who was sitting beside him and then to all the classmates. Then, other relevant features of the situation, it includes the surrounding object and events. The object of this situation is the pictures that Tito's drew and the event in this situation is when the learning and teaching activities are going on in the classroom. The last is the effect of verbal action is the students in the classroom who look at the pictures that Tito's drew laugh. Based on the description above, it shows the contextual meaning of the idiom.

Example 2:

72/0.40.10/SI

Erin Gruwell : "I finally realized what I'm supposed to be doing and I love it. When I'm helping these kids make sense of their lives, everything about my life makes sense to me. How often does a person get that?"

Scott Casey : "Then what do you need me for?"

Erin Gruwell : "You're my husband. Why can't you *stand by me* and be part of it, the way wives support husbands?"

Scott Casey : "Because I can't be your wife. I wish I could make that sound less awful."

The situation in this scene, Scott as Erin's husband asks for a divorce. The participants in the situation (Erin and Scott) are affects the meaning. The word **me** refers to Erin. Furthermore, the second indicators verbal action, it can be seen from the dialogues between Erin and Scott. Then, the non-verbal action, it can be seen in that movie that the expression of Erin and Scott are serious.

The idiom above has basis word **stand** means to be in a vertical position on your feet, **by** is a preposition that used to show the person or thing that does something, and **me** is pronoun that used after a verb or preposition to refer to the person who is speaking or writing. It can be shows that the contextual meaning of the idiom *stand by me* means to support or be loyal to someone.

Example 3:

16/0.21.37/PI

Erin Gruwell : “You know what? I want you to move to this front seat right right here now.”

Jamal : “What?”

Erin Gruwell : “*Come on*. I am sick of these antics in my classroom.”

The situation in this scene, Erin asks the students to move and blend with the other race/group. It is included in the verbal action that describes the contextual meaning of the idiom. Then, the contextual meaning of the idiom above also can be know from by the fourth indicators, the students obey the command although they also show their hatred to the others, especially the other races. It is included the effect of verbal action.

Every spoken utterance occurs in a particular situation which includes the speaker and hearer, the speaker in this situation is Erin Gruwell and the hearer is the students. It is included the first indicators that is the participants in the situation. The idiom *come on* consists of the basic word **come** literally means to move to or towards a person or place and the word **on** is a preposition means formatting part of surface. On the other hand, the contextual meaning of **come on** means an expression that used to hurry up.

Example 4:

40/0.50.34/PI

Marcus : “One time, he couldn't pay the rent. And that night he Stopped us on the street and pointed to the concrete. He said, "Pick a spot." Clive was my boy. He *had my back* plenty of times. We was like one fist, me and him, one army.”

The situation in this scene is Marcus tells the story of his childhood friend named Clive who always helps him. It is included in the second indicators that is the verbal action. The participants in this situation are Marcus and his childhood friend named Clive. It is included the first indicators.

Based on the literal meaning the basis **back** has meant the part of the human body that is on the opposite side to the chest. While the contextual meaning of the idiom **had my back** has meaning to be willing and prepared to help or defend someone.

#### **b. The meaning based on the dictionary**

Example 1:

08/0.11.30/LI

Erin Gruwell : **Excuse me**, may I please get some help in here?

The contextual meaning of the idiom above can be interpreted literally. The word **excuse** literally means pardon which is used to forgive somebody for something and the word **me** used in exclamations. Based on the contextual meaning the idiom above means pardon me used to get the attention of somebody whom one does not know. It can be concluded that the contextual meaning of

the idiom above could have in common with the meaning of words contained in the dictionary or real meaning of its idiom.

Example 2:

31/0.39.39/LI

Brian Gelford : Yeah. God, listen to what you're saying. **How dare you** compare them to Anne Frank? They don't hide. They drive around in the open with automatic weapons. I'm the one living in fear. I can't walk out my door at night.

Literally, the word **how** means expresses shock for somebody or something, the word **dare** means being brave enough to do something dangerous or difficult, and the word **you** is applied directly to convey the meaning of the idiom. Based on the contextual meaning in that movie, the idiom **how dare you** means how brave you which is used to express indignation at the actions of others. The contextual meaning of the idiom has the same meaning with the literal meaning of the idiom. It can be concluded that the contextual meaning of the idiom above could have in common with the meaning of words contained in the dictionary or real meaning of its idiom.

Example 3:

41/0.51.55/LI

Gloria Munez : If you look in my eyes, you'll see a loving girl. If you **look at** my smile, you'll see nothing wrong. If you pull up my shirt, you'll see the bruises. What did I do to make him so mad?

Based on the literal meaning the word **look** means the appearance of someone or something, especially as expressing a particular quality and the word **at** means preposition in the direction of. While based on the contextual meaning,

the idiom **look at** means to focus one's glance or gaze on someone. The idiom above includes literal idiom because each word constructing the idiom can be interpreted literally. When both the literal meaning of the word are combined, the combination has same interpretation with the meaning of the idiom. So, to interpreted the contextual meaning of the idiom was not indicators of contextual meaning.

## **B. Discussions**

In this section, the researcher has a purpose to discuss about research findings above. After the research findings has described clearly, the researcher explained them in more detail. In this sub-chapter, there were discussions about the problem statements of this research: the types of idiom and the contextual meaning of idioms that are found in the *Freedom Writers* movie.

### **1. The Types of Idiom in the *Freedom Writers* Movie**

In this section, the researcher discuss about the first problem statements of this research: the types of idiom that are found in the *Freedom Writers* movie. Based on the data analysis that has done previously, the researcher found 89 data idiom that are found in the *Freedom Writers* movie. There are three types of idiom based on Fernando's (1996) theory. There were pure idiom, semi idiom, and literal idiom.

Pure idiom is the first types of idiom based on Fernando's theory. Pure idiom is a type of conventionalized and non-literal multiword expression whose meaning cannot be understood by adding up the meaning of the words that makes up the phrase. For the example, "*Can't make heads or tails*" (63/1.19.45/PI) is

a pure idiom, because the meaning of the words cannot contribute to the whole meanings of the idioms. Based on the literal meaning **heads** has meant the part of the body on top of the neck, **tails** has meant the part that sticks out at the back of the body of an animal. If translated word by word it makes difference meaning. While, based on the contextual meaning *can't make heads or tails* means to be unable to understand something. It can look on that movie, when Eva reads the book entitled "The Diary Of Anne Frank" tells that the writer unable to understand Peter (the character in the book). Based on the analysis of the data in this research, pure idiom is the least frequent of the types of idiom with the total data 12 or 13.5% of 89 idioms which are found in the *Freedom Writers* movie script.

Then, the second types of idiom by Fernando's theory is semi idiom. Semi idiom is the idiom that has at least one literal meaning and one with a non-literal meaning. For the example, "*Find out*" (53/1.03.48/SI) is one the example of a semi idiom. Based on the contextual meaning, the idiom above means to know the true.. The idiom categorized as semi idiom because it has literal meaning and non-literal meaning. The words **find** become literal element, whereas the words **out** become non-literal element. Based on the analysis of the data in this research, the second frequent of the types of idiom is semi idiom with the total data 18 or 20.2%.

The last is literal idiom, such us on foot or on the contrary are semantically less complex than the other two. Therefore easier to understand even if one is not familiar with these expressions. For example, "*Wait a minute*"

(81/1.49.07/LI), the idiom consists of the words **wait**, **a**, and **minute**. It is included literal idiom because each word constructing the idiom can be interpreted literally. Those words have meanings contributing to convey the meaning of the idiom. Based on the contextual meaning, the idiom above means wait for a short time. Based on the analysis of the data the most frequent of the types of idiom is literal idiom with the total data 59 or 66.3%.

The result of this research is contrast with the previous study conducted by Desmanita (2019) entitled “Analysis of Idiom Expression in the Comic *Doraemon* Volume 4 & 6” in her research shows that there are six types of idiom in the Comic *Doraemon*. The second previous study comes from Subkhan (2018) entitled “An Analysis of Idiomatic Expression Found On *American Sniper* Movie” from his research reveals that eight types of idiom and seven types of meaning.

Furthermore, the result of this research contrast with previous study conducted by Ahsan (2016) entitled “English-Indonesian Translation of Idiomatic Expressions in *Pirates of The Caribbean: The Dead Man’s Chest* Movie Script” because in his research reveals that six types of idiom. Furthermore, he analyze the strategies of translation. Next previous study comes from Adhichahya (2015) entitled “An Analysis of Idiom Translation of *Ice Age: Continental Drift* Movie Subtitle” from his research reveals that there are 140 idioms in the subtitle. There were 81 categorized in pure idiom, 15 idioms caegorized in semi idiom, and 44 categorized in literal idiom.



Unlike the previous study, this research does not only try to reveal the types of idiom but also the contextual meaning (the context of situation) of the idiom in the movie. It can make the other researcher more understand the meaning of the idiom based on the contextual meaning. Because the idiom in the different situations give different meaning. In short, it can be said that contextual meaning is the meaning according to the context. For example: “Bill is *an old hand* in the store”. This means that Bill has a lot of experience in the store. An ‘old hand’ refers to a person with experience. On the other hand, in particular situations the sentences will equal in meaning.

## **2. The Contextual Meaning of Idioms in the *Freedom Writers* Movie**

In this section, the researcher discuss about the second problem statements of this research: the contextual meaning of idioms that are found in the *Freedom Writers* movie. The researcher used theory by Firth in Haliday (1994) to analysis the contextual meaning of idioms. For analyzed and described the contextual meaning (the context of situation) used four indicators, which are; the participants in the situation, the action of the participants, other relevant features of the situation, and the last is the effect of verbal action. Based on the findings that explained above, the researcher found that indicators of contextual meaning by Firth used to analyzed the contextual meaning of the data pure idiom and semi idiom, there are 30 times out of 89 in totally idioms which contained the contextual meaning. Furthermore, the literal idiom type was not needed the indicators of contextual meaning to interpreted the meaning of idioms. Because

the contextual meaning of literal idiom have in common with the meaning of words contained in the dictionary or real meaning of its idiom. There are 59 out of 89 idioms found.

For the example: to know the meaning of the idiom *Got (Cohn) in her back pocket* (59/1.16.06/PI), the idiom above included in pure idiom which all the words have different meaning from the real meaning of the idiom. So, to interpret the meaning of the idiom are needed to used indicators of the contextual meaning. The idiom above used first, second, and third indicators. The first is the participants in this situation are Mrs. Margaret Campbell and Brian Gelford. The second is the action of the participants, the verbal action when Mrs Margaret Campbell told Brian about Erin. The third indicators can be known when Margaret and Brian talk a gossip about Erin in the classroom. Based on the described of indicators above, it can be known that the contextual meaning of the idiom above means Cohn available to use as a resource for Gruwell's advantage whenever he needed; he in reserve.

The result of this research is contrast with the previous study conducted by Subkhan (2018) entitled "An Analysis of Idiomatic Expression Found On *American Sniper* Movie" from his research reveals that there were 4 types of idiomatic expression's meaning in *American Sniper* movie, firstly conceptual meaning with 16 data similarity with connotative meaning 16 data, social meaning 2 data, and the last was affective only 1 datum.

Furthermore, this result of this research also contrast with the previous study conducted by Ahsan (2016) entitled "English-Indonesian Translation of

Idiomatic Expressions in *Pirates of The Caribbean: The Dead Man's Chest* Movie Script” because in his research reveals the meaning of idiom based on the context of sentence.

Unlike the previous study, this research does not only try to reveals the contextual meaning (the context of situation) of the idiom in the movie. For analyzed and described the contextual meaning of the idiom used four indicators, which are; the participants in the situation, the action of the participants, other relevant features of the situation, and the last is the effect of verbal action.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the problem statements and result of this study, the researcher draws a conclusion that:

1. There are three types of idiom used in the *Freedom Writers* movie namely, pure idiom, semi idiom, and literal idiom. There are 89 dialogues that contained of idioms. The findings showed that the most frequent idiom found in the *Freedom Writers* movie is literal idiom with the total data 59 or 66.3%, then semi idiom with the total data 18 or 20.2%, and the least frequent of idiom is pure idiom with the total data 12 or 13.5% of 89 idioms which are found in the *Freedom Writers* movie script.
2. To interpreted the meaning of idioms of pure idiom and semi idiom, indicators of contextual meaning are needed. There are 30 out of 89 idioms in which the meaning based on the context. Furthermore, to interpreted the meaning of idioms of literal idiom type, indicators of contextual meaning are not needed. There are 59 idioms out of 89 in totally found in the *Freedom Writers* movie script.

## **B. Suggestions**

After the researcher draw the conclusion about an analysis of English idiomatic expression in the *Freedom Writers* movie, the researcher proposes the suggestion for lecturer or teacher, students especially English language learners, and the other researcher who are interested in English idiomatic expression as their research.

### **1. Lecturer or Teacher**

In the language teaching process, the lecturer or teacher should familiarize their students with English idiomatic expression comprehensively. In this case, the lecturer or teacher can provide their students with practices in order to allow them dealing with idiomatic expressions since it will help the students to improve their knowledge about idiomatic expression. In addition, giving special subjects of idiomatic expressions appropriately. This is caused idiomatic expression have their own meaning which cannot be translated literally.

### **2. Students**

English language learners should not be ignoring the special feature of language called idiomatic expression. Because English language learners must enrich their knowledge about idiomatic expression because they are frequently used in everyday speech by the native speakers, either spoken or written. However, in translating the meaning of the idiomatic expression, we do not only translate idiomatic expression by looking at dictionary but also see their meaning in the context of the sentence contained the idiomatic

expression. Therefore, the students can learn idiomatic expressions through some way in many English sources, for instance watching the movie, reading a novel, listening to the music, etc.

### 3. Next Researcher

This research was about the analysis of English idiomatic expression in the *Freedom Writers* movie. The researcher hopes that this research will give a benefit impact to the future, especially for readers who want to conduct English idiomatic expression as their research. Furthermore, the researcher expected for the other researcher that the result of this research can be used as additional reference for the next research and the researcher realize that this research still far from word perfect.

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**APPENDIX 1****VALIDATOR SHEET OF THE CLASSIFICATION OF IDIOM  
AND THE CONTEXTUAL MEANING OF IDIOM**

In the following, the data of idiomatic expression and the contextual meaning used in the *Freedom Writers* movie have been checked and validated in terms of the classification of idiom (based on Chitra Fernando, 1996) and the contextual meaning of idiom (based on John Rupert Firth in Haliday, 1994) by Nestiani Hutami, M.A on November 18<sup>th</sup> 2020.

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## APPENDIX 2

**TABLE OF THE CLASSIFICATION OF IDIOM AND  
THE CONTEXTUAL MEANING OF IDIOM**

No	No. Data	Idioms	Times	Meaning	Types
01	01/0.00.36/SI	Running down	0:00:36	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Run</b> : move at a speed faster than a walk, never having both or all the feet on the ground at the same time.</p> <p>b. <b>Down</b> : to go towards the ground or to a lower level.</p> <p><b>Based on the contextual meaning:</b> To cause to be in a given condition.</p>	SI
02	02/0.00.44/LI	Having a hard time	0:00:44	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Hard</b> : not easy to bend, cut, or break.</p> <p>b. <b>Time</b> : the part of existence that is measured in minutes, days, years, etc.</p> <p><b>Based on the contextual meaning:</b> A period of difficulties.</p>	LI
03	03/0.04.43/PI	My God	0:04:43	<p><b>Based on the literal meaning:</b> <b>God</b> : (in some religions) the being who made the universe and is believed to have an effect on all things.</p>	PI

				<b>Based on the contextual meaning:</b> Suprised about something.	
04	04/0.04.46/LI	A lot of	0:04:46	<b>Based on the literal meaning:</b> a. <b>A lot</b> : a large number or amount. b. <b>Of</b> : used to show possession, belonging, or origin. <b>Based on the contextual meaning:</b> A large number of people or things; much of something.	LI
05	05/0.10.20/LI	Make sure	0:10:20	<b>Based on the literal meaning:</b> a. <b>Make</b> : cause (something) by putting parts together. b. <b>Sure</b> : certainly (used for emphasis). <b>Based on the contextual meaning:</b> To check something and be certain about it.	LI
06	06/0.10.31/LI	Get out	0:10:31	<b>Based on the literal meaning:</b> a. <b>Get</b> : as an imperative. b. <b>Out</b> : moving or appearing to move away from a particular place. <b>Based on the contextual meaning:</b> To depart to the outside or to escape.	LI
07	07/0.11.08/PI	Wagging your tongue	0:11:08	<b>Based on the literal meaning:</b> a. <b>Wag</b> : move or make a part of one's body	PI

				<p>move quickly from side to side or up and down.</p> <p>b. <b>Your</b> : belonging to you.</p> <p>c. <b>Tongue</b> : as the soft organ in the mouth, used in tasting swallowing, etc.</p> <p><b>Based on the contextual meaning:</b> Talk gossip or likes to talk about other people's private affairs.</p>	
08	08/0.11.30/LI	Excuse me	0:11:30	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Excuse</b> : means pardon which is used to forgive somebody for something.</p> <p>b. <b>Me</b> : used in exclamations.</p> <p><b>Based on the contextual meaning:</b> Pardon me used to get the attention of somebody whom one does not know.</p>	LI
09	09/0.14.18/LI	Settle down	0:14:18	<p><b>Based on the literal meaning:</b></p> <p>a. Settle : to become quiet.</p> <p>b. Down : (preposition) along.</p> <p><b>Based on the contextual meaning:</b> To calm down.</p>	LI
10	10/0.14.51/LI	What's up	0:14:51	<p><b>Based on the literal meaning:</b></p> <p>a. <b>What</b> : to ask for information about people or things.</p>	LI

				<p>b. <b>Up</b> : higher position.</p> <p><b>Based on the contextual meaning:</b> Used to ask someone what the problem is.</p>	
11	11/0.15.07/LI	Shut up	0:15:07	<p><b>Based on the literal meaning:</b> a. <b>Shut</b> : to (cause to) close something. b. <b>Up</b> : higher position.</p> <p><b>Based on the contextual meaning:</b> To stop talking or to silent.</p>	LI
12	12/0.16.33/LI	Get up	0:16:33	<p><b>Based on the literal meaning:</b> a. <b>Get</b> : receive or move. b. <b>Up</b> : higher position.</p> <p><b>Based on the contextual meaning:</b> Move or rise.</p>	LI
13	13/0.17.52/PI	Lay odds	0:17:52	<p><b>Based on the literal meaning:</b> a. <b>Lay</b> : to put somebody/something in a particular position. b. <b>Odds</b> : the degree to which something is likely to happen.</p> <p><b>Based on the contextual meaning:</b> Being very sure about something.</p>	PI
14	14/0.18.02/SI	Breaks my heart	0:18:02	<p><b>Based on the literal meaning:</b> a. <b>Breaks</b> : damage and separate something into two or more parts as a result of force.</p>	SI

				<p>b. <b>My</b> (possessive pronoun) is belonging to me.</p> <p>c. <b>Heart</b> : the center of one's thought and emotion.</p> <p><b>Based on the contextual meaning:</b> Expresses feeling great sadness or distress.</p>	
15	15/0.18.53/LI	Growing up	0:18:53	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Grow</b> : to increase in size or amount.</p> <p>b. <b>Up</b> : higher position.</p> <p><b>Based on the contextual meaning:</b> To become older and more mature, to progress toward adulthood.</p>	LI
16	16/0.21.37/PI	Come on	0:21:37	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Come</b> : to move to or towards a person or place.</p> <p>b. <b>On</b> : a preposition means formatting part of surface.</p> <p><b>Based on the contextual meaning:</b> An expression that used to hurry up.</p>	PI
17	17/0.22.23/LI	Get off	0:22:23	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Get</b> : to move into a different position.</p> <p>b. <b>Off</b> : away from a position.</p> <p><b>Based on the contextual meaning:</b> To climb down from something.</p>	LI



18	18/0.26.51/SI	In the light of	0:26:51	<p><b>Based on the literal meaning:</b>  <b>Light</b> : the energy from the sun or fire and from electrical devices, and that allows things to be seen.</p> <p><b>Based on the contextual meaning:</b>  Because of something or as a result of something.</p>	SI
19	19/0.27.40/SI	Check this out	0:27:40	<p><b>Based on the literal meaning:</b></p> <ol style="list-style-type: none"> <li>a. <b>Check</b> : to inspect/examine.</li> <li>b. <b>This</b> : referring to a specific thing or situation just mentioned.</li> <li>c. <b>Out</b> : moving or appearing to move away from a particular place.</li> </ol> <p><b>Based on the contextual meaning:</b>  To look at or examine a person or thing that seems interesting or attractive.</p>	SI
20	20/0.29.17/LI	Leave it alone	0:29:17	<p><b>Based on the literal meaning:</b></p> <ol style="list-style-type: none"> <li>a. <b>Leave</b> : to go away from someone or something.</li> <li>b. <b>It</b> : is pronoun used to refer to a thing, situation, or idea that has already been mentioned.</li> <li>c. <b>Alone</b> : only.</li> </ol> <p><b>Based on the contextual meaning:</b></p>	LI

				To not interfere with something.	
21	21/0.30.38/LI	Put you all to shame	0:30:38	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Put</b> : bring into a particular state or condition.</p> <p>b. <b>You all</b> : used to refer to more than one person.</p> <p>c. <b>Shame</b> : (of a person, action, or situation) make (someone) feel ashamed.</p> <p><b>Based on the contextual meaning:</b></p> <p>To make someone or something seem bad or less impressive.</p>	LI
22	22/0.30.40/SI	Looked down	0:30:40	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Look</b> : to direct your eyes in order to see.</p> <p>b. <b>Down</b> : in or towards a low or lower position, from a higher one.</p> <p><b>Based on the contextual meaning:</b></p> <p>To think that you are better or more important than someone else.</p>	SI
23	23/0.30.51/LI	Take over	0:30:51	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Take</b> : reach for and hold.</p> <p>b. <b>Over</b> : <b>over</b> used as a function word to indicate the possession of authority, power, or jurisdiction in regard</p>	LI

				to some thing or person. <b>Based on the contextual meaning:</b> To become dominant.	
24	24/0.31.01/LI	Wiped out	0:31:01	<b>Based on the literal meaning:</b> a. <b>Wipe</b> : remove or eliminate. b. <b>Out</b> : the point where something is removed or disappears. <b>Based on the contextual meaning:</b> Obliterate or to kill.	LI
25	25/0.33.59/LI	On sight	0:33:59	<b>Based on the literal meaning:</b> a. <b>On</b> : is preposition that used to show a person or thing that is necessary for something to happen or that is the origin of something. b. <b>Sight</b> : something that is in someone's view. <b>Based on the contextual meaning:</b> As soon as someone can be seen.	LI
26	26/0.34.35/PI	Made it	0:34:35	<b>Based on the literal meaning:</b> a. <b>Made</b> : meant create or prepare something by combining materials or putting parts together. b. <b>It</b> : a pronoun that used to refer to a thing previously mentioned or easily identified.	PI

				<b>Based on the contextual meaning:</b> To be sure of success.	
27	27/0.34.37/PI	Make it	0:34:37	<b>Based on the literal meaning:</b> a. <b>Make</b> : cause (something) by putting parts together. c. <b>It</b> : a pronoun that used to refer to a thing previously mentioned or easily identified. <b>Based on the contextual meaning:</b> To deal successfully with a difficult experience.	PI
28	28/0.34.44/LI	At least	0:34:44	<b>Based on the literal meaning:</b> a. <b>At</b> : preposition in the direction of. b. <b>Least</b> : any way, even if nothing else happens or is true. <b>Based on the contextual meaning:</b> Used to emphasize that something is good in a bad situation.	LI
29	29/0.38.51/LI	Interested in	0:38:51	<b>Based on the literal meaning:</b> a. <b>Interested</b> : wanting to give your attention to something and discover more about it. b. <b>In</b> : into something. <b>Based on the contextual meaning:</b> To be intrigued by or curious about something.	LI
30	30/0.39.35/SI	Making fun of me	0:39:35	<b>Based on the literal meaning:</b>	SI

				<p>a. <b>Make</b> : cause (something) by putting parts together.</p> <p>b. <b>Fun</b> : to make a joke about someone or something in a way that is not kind.</p> <p>c. <b>Of</b> : used to show possession, belonging, or origin.</p> <p>d. <b>Me</b> : used in exclamations.</p> <p><b>Based on the contextual meaning:</b> To mock or direct insults at someone.</p>	
31	31/0.39.39/LI	How dare you	0:39:39	<p><b>Based on the literal meaning:</b></p> <p>a. <b>How</b> : expresses shock for somebody or something.</p> <p>b. <b>Dare</b> : being brave enough to do something dangerous or difficult.</p> <p>c. <b>You</b> : used to refer to the person or people being spoken or written.</p> <p><b>Based on the contextual meaning:</b> How brave you which is used to express indignation at the actions of others.</p>	LI
32	32/0.42.10/LI	Live in	0:42:10	<p><b>Based on the literal meaning:</b> <b>Live</b> : active, working</p> <p><b>Based on the contextual meaning:</b> To dwell or reside in something or some place.</p>	LI

33	33/0.44.50/SI	Pay respect	0:44:50	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Pay</b> : means to give money to someone for something you want to buy or for services provided.</p> <p>b. <b>Respect</b> : politeness, honour, and care shown towards someone or something that is considered important.</p> <p><b>Based on the contextual meaning:</b></p> <p>Honor someone, to have and show respect to someone.</p>	SI
34	34/0.46.31/LI	At the end	0:46:31	<p><b>Based on the literal meaning:</b></p> <p><b>End</b> : a final part of something, especially a period of time, an activity, or a story.</p> <p><b>Based on the contextual meaning:</b></p> <p>Finale or a period of time.</p>	LI
35	35/0.46.39/LI	One by one	0:46:39	<p><b>Based on the literal meaning:</b></p> <p><b>One</b> : referring to a person or thing previously mentioned or easily identified.</p> <p><b>Based on the contextual meaning:</b></p> <p>Individually in succession.</p>	LI
36	36/0.48.05/LI	Hang out	0:48:05	<p><b>Based on the literal meaning:</b></p>	LI

				<p>a. <b>Hang</b> : means to spend time relaxing in a place.</p> <p>b. <b>Out</b> : used to show movement away from the inside of a place.</p> <p><b>Based on the contextual meaning:</b> To spend time with someone at some place.</p>	
37	37/0.48.27/LI	Put in	0:48:27	<p><b>Based on the contextual meaning:</b> To place someone or something within something.</p>	LI
38	38/0.48.30/LI	Kind of	0:48:30	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Kind</b> : a doubtful or barely admissible member of a category.</p> <p>b. <b>Of</b> : on the part of.</p> <p><b>Based on the contextual meaning:</b> Used when you are trying to explain or describe something, but you cannot be exact.</p>	LI
39	39/0.48.54/SI	Take care	0:48:54	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Take</b> : to move something or someone from one place to another.</p> <p>b. <b>Care</b> : to deal with something.</p> <p><b>Based on the contextual meaning:</b> To handle or deal with.</p>	SI

40	40/0.50.34/PI	Had my back	0:50:34	<p><b>Based on the literal meaning:</b></p> <p>a. <b>My</b> (possessive pronoun) is belonging to me.</p> <p>b. <b>Back</b> : the part of the human body that is on the opposite side to the chest.</p> <p><b>Based on the contextual meaning:</b></p> <p>To be willing and prepared to help or defend someone.</p>	PI
41	41/0.51.55/LI	Look at	0:51:55	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Look</b> : the appearance of someone or something, especially as expressing a particular quality.</p> <p>b. <b>At</b> : preposition in the direction of.</p> <p><b>Based on the contextual meaning:</b></p> <p>To focus one's glance or gaze on someone.</p>	LI
42	42/0.53.07/LI	Fight for	0:53:07	<p><b>Based on the contextual meaning:</b></p> <p>To struggle to gain or secure something.</p>	LI
43	43/0.53.17/SI	Jump somebody in	0:53:17	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Jump</b> : (of a person) move suddenly and quickly in a specified way.</p> <p>b. <b>Somebody</b> : (pronoun) a person; someone</p>	SI



				<p>c. <b>In</b> : preposition during part or all of a period of time.</p> <p><b>Based on the contextual meaning:</b> Refers to facing a difficult problem or undertaking with little experience of it.</p>	
44	44/0.55.57/LI	Sort of	0:55:57	<p><b>Based on the contextual meaning:</b> Used to express uncertainty of something.</p>	LI
45	45/0.56.50/LI	Deal with	0:56:50	<p><b>Based on the contextual meaning:</b> To confront or grapple with something.</p>	LI
46	46/0.57.15/LI	With all due respect	0:57:15	<p><b>Based on the contextual meaning:</b> Used when you are going to disagree, usually quite strongly, with somebody.</p>	LI
47	47/0.57.25/LI	Showing up	0:57:25	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Show</b> : to explain something to someone; allow or cause (something) to be visible.</p> <p>b. <b>Up</b> : preposition that means (farther) along.</p> <p><b>Based on the contextual meaning:</b> to expose or reveal the true character or nature of someone or something.</p>	LI
48	48/0.58.29/SI	All over the world	0:58:29	<p><b>Based on the contextual meaning:</b> Everywhere.</p>	SI
49	49/1.00.23/LI	Get back	1:00:23	<p><b>Based on the contextual meaning:</b> Return to place, condition, or activity.</p>	LI

50	50/1.00.39/LI	Look like	1:00:39	<b>Based on the contextual meaning:</b> To physically resemble someone or something.	LI
51	51/1.00.51/LI	At all	1:00:51	<b>Based on the contextual meaning:</b> In any manner.	LI
52	52/1.01.54/LI	Put on	1:01:54	<b>Based on the literal meaning:</b> a. <b>Put</b> : move something to particular position. b. <b>On</b> : is physically in contact with and supported by (a surface). <b>Based on the contextual meaning:</b> To dress seat belt oneself.	LI
53	53/1.03.48/SI	Find out	1:03:48	<b>Based on the literal meaning:</b> a. <b>Find</b> : discover. b. <b>Out</b> : moving or appearing to move away from a particular place. <b>Based on the contextual meaning:</b> To know the true.	SI
54	54/1.07.47/LI	Get in	1:07:47	<b>Based on the literal meaning:</b> a. <b>Get</b> : to reach or arrive at a particular place b. <b>In</b> : preposition during part or all of a period of time. <b>Based on the contextual meaning:</b> To cause someone to come to or admitted to a place.	LI

55	55/1.09.44/SI	Check out	1:09:44	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Check</b> : to inspect/examine.</p> <p>b. <b>Out</b> : moving or appearing to move away from a particular place.</p> <p><b>Based on the contextual meaning:</b></p> <p>To examine or try something.</p>	SI
56	56/1.10.28/LI	In some ways	1:10:28	<p><b>Based on the contextual meaning:</b></p> <p>In some unspecified manner or means.</p>	LI
57	57/1.12.12/SI	One day	1:12:12	<p><b>Based on the literal meaning:</b></p> <p>a. <b>One</b> : referring to a person or thing previously mentioned or easily identified.</p> <p>b. <b>Day</b> : a period of twenty-four hours as a unit of time.</p> <p><b>Based on the contextual meaning:</b></p> <p>Is at some time in the future.</p>	SI
58	58/1.13.31/LI	Knock on	1:13:31	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Knock</b> : to repeatedly hit something.</p> <p>b. <b>On</b> : physically in contact with and supported by (a surface)</p> <p><b>Based on the contextual meaning:</b></p> <p>Rap or tap on the door.</p>	LI
59	59/1.16.06/PI	Got (Cohn) in	1:16:06	<p><b>Based on the contextual meaning:</b></p>	PI

		her back pocket		Cohn available to use as a resource for Gruwell's advantage whenever he needed; he in reserve.	
60	60/1.16.50/LI	Of course	1:16:50	<b>Based on the contextual meaning:</b> Yes, certainly, and sure (agreement).	LI
61	61/1.18.30/SI	A great deal	1:18:30	<b>Based on the literal meaning:</b> a. <b>Great</b> : large in amount, size, or degree. b. <b>Deal</b> : the act of dealing. <b>Based on the contextual meaning:</b> A large amount of courage.	SI
62	62/1.19.17/LI	Nowhere in sight	1:19:17	<b>Based on the contextual meaning:</b> Impossible to find. (This contextual meaning affected by aspect 1, 2, and 3).	LI
63	63/1.19.45/PI	Can't make heads or tails	1:19:45	<b>Based on the literal meaning:</b> a. <b>Heads</b> : the part of the body on top of the neck b. <b>Tails</b> : the part that sticks out at the back of the body of an animal. <b>Based on the contextual meaning:</b> To be unable to understand something.	PI
64	64/1.20.44/LI	Ain't supposed to	1:20:44	<b>Based on the contextual meaning:</b>	LI

				Someone or something is not meant to do something.	
65	65/1.21.57/LI	Right now	1:21:57	<b>Based on the contextual meaning:</b> At the present time.	LI
66	66/1.24.23/LI	Come in	1:24:23	<b>Based on the contextual meaning:</b> A polite request or command to enter someone's room.	LI
67	67/1.25.11/LI	All the way	1:25:11	<b>Based on the contextual meaning:</b> From the beginning to the end; the entire distance, from start to finish.	LI
68	68/1.25.16/PI	Made up her mind	1:25:16	<b>Based on the literal meaning:</b> a. <b>Made</b> : meant create or prepare something by combining materials or putting parts together. b. <b>Up</b> : preposition that means (farther) along. c. <b>Her</b> : belonging to or connected with a women, girl. d. <b>Mind</b> : the part of a person that makes it possible for him or her to think, feel emotions, and understand things. <b>Based on the contextual meaning:</b> To decide something.	PI
69	69/1.28.09/LI	Turn on	1:28:09	<b>Based on the contextual meaning:</b> To start the operation, activity, or flow of	LI

				something by or as if by turning a switch.	
70	70/1.30.38/LI	No more	1:30:38	<p><b>Based on the literal meaning:</b></p> <p>a. <b>No</b> : a negative answer or reaction.</p> <p>b. <b>More</b> : a greater or additional amount of something.</p> <p><b>Based on the contextual meaning:</b></p> <p>No in addition to that which has come before or already been said or done.</p>	LI
71	71/1.39.49/PI	Make sense	1:39:49	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Make</b> : create something.</p> <p>b. <b>Sense</b> : feeling about something important.</p> <p><b>Based on the contextual meaning:</b></p> <p>To be understandable.</p>	PI
72	72/0.40.10/SI	Stand by me	1:40:10	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Stand</b> : to be in a vertical position on your feet.</p> <p>b. <b>By</b> : a preposition that used to show the person or thing that does something.</p> <p>c. <b>Me</b> : pronoun that used after a verb or preposition to refer to the person who is speaking or writing.</p> <p><b>Based on the contextual meaning:</b></p> <p>To support or be loyal to someone or something.</p>	SI

73	73/1.44.06/LI	Who cares	1:44:06	<p><b>Based on the contextual meaning:</b> To stress that something is not important.</p>	LI
74	74/1.46.11/LI	Been blessed with	1:46:11	<p><b>Based on the contextual meaning:</b> To bestow something favorable upon someone, as of a gift from God.</p>	LI
75	75/1.46.40/LI	Move on	1:46:40	<p><b>Based on the literal meaning:</b> a. <b>Move</b> : to (cause to) progress, change, or happen in a particular way or direction. b. <b>On</b> : is preposition used to show that something is moving into such a position.</p> <p><b>Based on the contextual meaning:</b> Can't stop focusing on her student's life.</p>	LI
76	76/1.47.28/LI	Take a breath	1:47:28	<p><b>Based on the literal meaning:</b> a. <b>Take</b> : : to move something or someone from one place to another. b. <b>Breath</b> : To inhale and then exhale.</p> <p><b>Based on the contextual meaning:</b> To pause and rest.</p>	LI
77	77/1.47.31/LI	All right	1:47:31	<p><b>Based on the literal meaning:</b> a. <b>All</b> : used for emphasis. b. <b>Right</b> : acceptable.</p> <p><b>Based on the contextual meaning:</b></p>	LI

				An indication of agreement or acquiescence.	
78	78/1.48.08/LI	Believe it or not	1:48:08	<b>Based on the contextual meaning:</b> Used before a statement that may seem shocking or untrue.	LI
79	79/1.48.28/SI	Remain in touch	1:48:28	<b>Based on the contextual meaning:</b> To maintain contact with another person, especially at intervals so as to stay up to date with each other's lives.	SI
80	80/1.48.32/LI	Have no idea	1:48:32	<b>Based on the contextual meaning:</b> To expresses that you don't have enough information to make a definite statement about something.	LI
81	81/1.49.07/LI	Wait a minute	1:49:07	<b>Based on the contextual meaning:</b> Wait for a short time.	LI
82	82/1.49.09/LI	Go in	1:49:09	<b>Based on the contextual meaning:</b> To enter especially in building.	LI
83	83/1.49.51/LI	Up against	1:49:51	<b>Based on the contextual meaning:</b> Having or being likely to face serious problems, stresses, or difficulties.	LI
84	84/1.50.02/SI	Look me straight in the eye	1:50:02	<b>Based on the contextual meaning:</b> to make eye contact with one, typically in a way that us confident or without shame.	SI



85	85/1.50.06/LI	Even if	1:50:06	<b>Based on the contextual meaning:</b> Means in spite of the fact or belief that; no matter whether.	LI
86	86/1.50.25/PI	Pull yourself together	1:50:25	<b>Based on the literal meaning:</b> a. <b>Pull</b> : move or remove something. b. <b>Yourself</b> is the reflexive form of you. c. <b>Together</b> : with or near to somebody or something else. <b>Based on the contextual meaning:</b> To take control of your feelings and behave in a calm way.	PI
87	87/1.51.08/SI	Don't fly	1:51:04	<b>Based on the contextual meaning:</b> Unreasonable.	SI
88	88/1.51.08/LI	First of all	1:51:08	<b>Based on the literal meaning:</b> a. <b>First</b> : used at the beginning of a list of things you want to say or write. b. <b>Of</b> : is preposition that used to show possession, belonging, or origin. c. <b>All</b> : every one or the whole. <b>Based on the contextual meaning:</b> as the very first thing before anything else or as the most important thing.	LI
89	89/1.54.27/LI	In reality	1:54:27	<b>Based on the contextual meaning:</b>	LI

				Used to say that a situation is different from what has just been said or from what people believe.	
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### APPENDIX 3

#### *FREEDOM WRITERS MOVIE SCRIPT*

- Newscaster : There have been shots fired. Total civil unrest is happening throughout the Los Angeles area. Dozens of police are running down the streets. Dozens of police are running down the streets. Smoke reigned over the entire city. We're telling anybody who's in downtown South Central...There are 38 dead and more than... The EMT are having a hard time getting in....where truck driver Reginald Denny was pulled from his vehicle... The city resembles a war zone. Crowds gathered at Parker Center downtown....here in Hollywood, where looters have struck many businesses. There have been 3,600 structural fires. Thick, black smoke rising from the countless fires in Hollywood, downtown, Compton, Watts and Long Beach...
- Eva : In America, a girl can be crowned a princess for her beauty and her grace. But an Aztec princess is chosen for her blood...
- Eva's Father : Eva?
- Eva : ...to fight for her people as Papi and his father fought against those who say we are less than they are, who say we are not equal in beauty and in blessings.
- Eva : It was the first day of school, and I was waiting for my father to take me to the bus.
- Roberto!
- Eva's Father : Eva!
- Eva : And I saw the war for the first time.
- Eva's Father : Eva! Eva!
- Police : Police! Open up!
- Eva : They took my father for retaliation. He was innocent, but they took him, because he was respected by my people. They called my people a gang because we fight for our America.
- Police : On your feet!
- Eva : When I got my initiation into the gang life. I became third generation. They beat you so you won't break. They are my family.
- Eva : In Long Beach, it all comes down to what you look like. If you're Latino or Asian or black, you could get blasted any time you walk out your door. We fight each other for territory. We kill each other over race, pride and respect.

We fight for what is ours. They think they're winning by jumping me now, but soon they're all going down. War has been declared.

- Margaret Campbell : Here's your coffee.
- Erin Gruwell : Thank you. I brought my lesson plans. I'd love it if you'd look them over.
- Margaret Campbell : Yes, and these are the classes. you'll start with. Freshman English, four classes. about 150 students in all. Some of them are just out of juvenile hall. One or two might be wearing ankle cuffs to monitor their whereabouts. And you see here, we'll have to revise your lesson plans. And if you look at their scores, these vocabulary lists and some of these, the books, Homer's The Odyssey. They're gonna be too difficult for them.
- Erin Gruwell : All right.
- Margaret Campbell : Also, for most of them to get here. it takes three buses almost 90 minutes each way.
- Erin Gruwell : My God.
- Margaret Campbell : So I wouldn't give them too much of a homework load. You'll just be wasting a lot of time following up on overdue work.
- Erin Gruwell : All right. Thank you.
- Margaret Campbell : You're from Newport Beach?
- Erin Gruwell : Yes.
- Margaret Campbell : It's too bad you weren't here even two years ago, you know. We used to have one of the highest scholastic records in the district, but since voluntary integration was suggested. We've lost over 75% of our strongest students.
- Erin Gruwell : Well, actually, I chose Wilson because of the integration program.
- Margaret Campbell : I think what's happening here is really exciting, don't you?
- Erin Gruwell : My father was involved in the civil rights movement. And I remember when I was watching the LA riots on TV. I was thinking of going to law school at the time. And I thought, "God, by the time. "you're defending a kid in a courtroom, the battle's already lost. "I think the real fighting should happen here in the classroom.
- Margaret Campbell : Well, that's a very well-thought-out phrase Erin, I think you're a lovely, intelligent woman. But you're a first-time teacher. As head of this Department. I have to be confident you're capable of dealing with what we have to face here.

Erin Gruwell : I am. I know I have a lot to learn as a teacher, but I'm a really good student. I am, and I really want to be here.

Margaret Campbell : Those are lovely pearls.

Erin Gruwell : Thank you. From my father.

Margaret Campbell : I wouldn't wear them to class.

Erin Gruwell : Honey?

Scott Casey : What?

Erin Gruwell : Do I look like a teacher?

Teacher : Hey!

Student : Hey, Chris, yo, what up?

Erin Gruwell : Hello.

Students : Hello.

Jamal Hill : Hey, yo, let's sit right here, man.

Erin Gruwell : Hi.

Jamal Hill : Hey, girl, you wanna give me some fries with that shake?

Erin Gruwell : My name is Erin Gruwell. Welcome to Freshman English.

Jamal Hill : I give this bitch a week.

Erin Gruwell : Hi.  
Okay. Brandy Ross?  
Gloria Munez.  
Alejandro Santiago.  
Andre Bryant.  
Eva Benitez.

Eva Benitez : Eva, not Eiva.

Erin Gruwell : Eva.

Eva Benitez : I have to go to the bathroom.

Erin Gruwell : Okay, make sure that you take a...

Eva Benitez : Yeah, I know.

Erin Gruwell : Ben Samuels?

Marcus : That white boy hoping he's in the wrong room.

Ben Daniels : I gotta get out of here.

Erin Gruwell : Sindy Ngor.

Sindy Ngor : Right here.

Erin Gruwell : Is that correct?

Erin Gruwell : Jamal Hill?

Jamal Hill : Man, what am I doing in here? This whole ghetto ass class has got people in here. Looking like a bad rerun of Cops and shit. You know what I'm saying? It's true.

Erin Gruwell : Are you Jamal?  
Jamal Hill : Yeah.  
Erin Gruwell : Well, for some reason they have you registered in this class.  
Jamal Hill : Yeah, and that's some bullshit.  
Andre Bryant : It's the dumb class, coz. It means you're too dumb.  
Jamal Hill : Man, say it to my face, coz.  
Andre Bryant : I just did. See what I mean? Dumb.  
Jamal Hill : Man, I know you ain't talking to me! Okay...Look, homey.  
I'll beat that ass, homeboy.  
Erin Gruwell : Can you please sit back down?  
Jamal Hill : Look, I got your spot on the team. That's why you're over  
there wagging your tongue.  
Erin Gruwell : Please sit back in your seats.  
Jamal Hill : Look, your spot is good as gone. I don't know why you keep  
wasting your time. Coming to practice with them two-year  
old Nikes on your feet!  
Andre Bryant : You don't know nothing about me, coz! Broke down my  
whole situation.  
Erin Gruwell : Jamal?  
Jamal Hill : So, now you're in my face now, right?  
Sit your punk ass down!  
Sit your punk ass down, homeboy!  
Andre Bryant : I will run that ass off the field.  
Jamal Hill : Shut your ass up. What's up, homey?  
Andre Bryant : I mean, what's up?  
Jamal Hill : Sit your ass down, homey!  
Erin Gruwell : Excuse me, may I please get some help in here?  
Security : Se So do something! Back up!  
Jamal Hill : You touching me now?  
Sit down, homeboy. Back up I'm not gonna tell you again.  
Andre Bryant : You gonna look at my face now, right? You ain't taking  
nothing from me, homeboy.

Margaret Campbell : Erin? Erin, this is Brian Gelford. He teaches Junior English  
and the Distinguished Honors Classes.  
Erin Gruwell : Hi. Erin Gruwell. Nice to meet you.  
Brian Gelford : Hi. Nice to meet you. You saw a little action today, I hear.  
Erin Gruwell : Yeah. It happened so fast.  
Brian Gelford : Well, don't be discouraged. You put your time in, in a few  
years, you'll be able to teach juniors. They're a pleasure. By  
then, most of your kids will be gone anyway.  
Erin Gruwell : What do you mean?

- Brian Gelford : Well, eventually, they just stop coming.  
 Ein Gruwell : Well, if I do my job, they might be lining up at the door.  
 Right?
- Brian Gelford : Yeah. Nice pearls.  
 Erin Gruwell : Thank you.
- Eva Benitez : If it was up to me. I wouldn't even be in school. My probation officer threatened me. Telling me it was either school or boot camp. Dumbass! He thinks that the problem. Going on in Long Beach aren't going to touch me at Wilson. My PO doesn't understand that schools are like the city and the city is just like a prison, all of them divided into separate sections, depending on tribes. There's Little Cambodia. The Ghetto. Wonder Bread Land. And us, South of the Border or Little Tijuana. That's just the way it is, and everyone knows it. But soon enough, you have little wannabes trying to hit you up at school, demanding respect they haven't earned. It looks like this, one tribe drifting quietly to another's territory without respect, as if to claim what isn't theirs. An outsider looking in would never see it, but we could feel it. Something was coming.
- Erin Gruwell : Settle down. Let's go over the first name on the list, Homer. Homer's The Odyssey.
- Marcus : I know Homer the Simpson.  
 Erin Gruwell : No, this Homer was an ancient Greek, but maybe he was bald just like omer Simpson. Okay.
- Erin Gruwell : Quietly, please.  
 Gloria Munez : Mrs. Gruwell, he just took my damn bag!  
 Jamal Hill : Shut up! Ain't nobody touched your damn bag.  
 Gloria Munez : Yeah, I saw you.  
 Erin Gruwel : Jamal. Jamal. Get her backpack.  
 Jamal Hill : I didn't do nothing anyway!  
 Students : Jamal. Jamal.  
 Okay.
- Erin Gruwell : Wait! Wait! Please, stay in your seats!  
 Wait! Stay in your seats! Please!
- Eva Benitez : Slanty-eyed bitch!  
 Security : Return to your classrooms. Return to the classrooms immediately.

Eva Benitez : That's all you got?  
Security : Clear the school lawn and the recreation field now! classrooms, or you will be subject to disciplinary action.  
Security : You can best help yourself and your fellow students and your school by returning to your classrooms now. Please return to your classrooms.  
Student : Get up, bitch!  
Security : All students must return to their classrooms immediately.

Scott Casey : Erin?.. Erin. Hey, baby. You okay? Come here. Are you sure about this?  
Erin Gruwell : Well, it's not exactly how I pictured it. Don't tell my dad. Hopefully, he hasn't seen the news.

Steve Gruwell : So, how's work?  
Erin Gruwell : Dad.  
Steve Gruwell : I was asking your husband.  
Scott Casey : It's good. I mean, for now. It's a good company. I pretty much run the computer data department.  
Steve Gruwell : I thought you were an architect.  
Erin Gruwell : He is. He's just taking a break.  
Steve Gruwell : And the money's good for now. How much are you making, \$27,000 before taxes?

Erin Gruwell : If you know, why are you asking?  
Scott Casey : So, what's everybody gonna eat?  
Steve Gruwell : With your brains, you could run a major corporation. Instead, I worry all night because you're a teacher at Attica.

Erin Gruwell : Can you hear what you're saying? How many times have I listened to you about walking civil rights marches?  
Steve Gruwell : These gangs are criminals, not activists. You read the papers?  
Erin Gruwell : They said the same thing about the Black Panthers.  
Steve Gruwell : I'll lay odds your kids don't even know who Rap Brown or Eldridge Cleaver were. You're gonna waste your talents on people who don't give a damn about education. It breaks my heart. I tell you the truth.

Erin Gruwell : Well... I'm sorry. I can't help that.  
Steve Gruwell : You think this is good enough for her?  
Scott Casey : Yeah, I do. Look, Steve, if Erin thinks she can teach these kids, she can. You telling her she can't is just gonna make her mad.



- Scott Casey : So he doesn't like your job. So what? Why do you let it get to you?
- Erin Gruwell : I don't know, it just does. I'm not used to disappointing him. I..
- Scott Casey : Just let me know when I can brush my teeth. I hate that we don't have our own sinks.
- Erin Gruwell : Come in. There's room.
- Scott Casey : All right. Thank you.
- Erin Gruwell : I can't believe he brought up my salary. What's happened to him? He was like Atticus Finch to me when I was growing up, and now he's talking about salaries? I think he's playing too much golf. In fact, I think he needs an intervention. Why isn't being a teacher good enough for him?
- Scott Casey : Honey, just calm down. You know, except for marrying me, you never seriously disappoint him. He worships you.
- Erin Gruwell : He likes you. He just doesn't...
- Scott Casey : He just doesn't think I'm good enough for you which is fine. That's what fathers do. I'm sure I'll be that way someday. Look, just, you know, stop worrying about being his perfect daughter. You don't live in his house, you live in ours. Or until we find one.
- Erin Gruwell : Or until you build us one.
- Scott Casey : Yeah.
- Erin Gruwell : With extra sinks.
- Scott Casey : You're a teacher because you say you are.
- Erin Gruwell : I have this idea. We're gonna be covering poetry. Who here likes Tupac Shakur?
- Andre Bryant : It's 2Pac.
- Erin Gruwell : 2Pac Shakur. Excuse me. Raise your hand. Really? I thought there'd be more fans. I have the lyrics to this song printed out. I want you to listen to this phrase I have up on the board. It's an example of an internal rhyme. What he does is very sophisticated and cool, actually.
- Andre Bryant : "Man-child in the promised land couldn't afford many heroes". "Moms was the only one there Pops was a no show"
- Marcus : "And, no, I guess you didn't know that I would grow to be so strong". "You looking kinda pale, was it the ale? Oh, pops was wrong
- Jamal Hill : "Where was the money that you said you would send me? "Talked on the phone and you sounded so friendly"

Andre Bryant : Think we don't know 2Pac?  
 Marcus : White girl gonna teach us about rap.  
 Erin Gruwell : No, it's not that..See, what I was trying to do. You have no  
 idea what you're doing up there, do you?  
 Eva Benitez : You ever been a teacher before?  
 Jamal Hill : And teacher gets nailed, y'all!  
 Erin Gruwell : All right, Jamal, enough. Jamal! That's enough! You know  
 what? I want you to move to this front seat right here now.  
 Jamal Hill : What?  
 Erin Gruwell : Come on. I am sick of these antics in my classroom.  
 Jamal Hill : Well, there you are. I was wondering when you were gonna  
 lose that damn smile.  
 Erin Gruwell : Switch with Ben. Come on.  
 Ben Daniels : I can't go back there alone.  
 Erin Gruwell : It'll be fine.  
 Ben Daniels : No, it won't.  
 Sindy Ngor : I'm not sitting near him.  
 Jamal Hill : I ain't going up there without my homey.  
 Sindy Ngor : I'm not sitting back there alone!  
 Erin Gruwell : All right. Shut up. All right, you know what?  
 Erin Gruwell : I want you all to move to this side of the room. You in the  
 back, up here. Sindy and all of you, move to the back. Come  
 on. Let's go. Now!  
 Jamal Hill : Get your ass back to China, all of y'all.  
 Student : You're all little midget-ass punks.  
 Student : Move before I stomp your peanuts.  
 Boo!  
 Get your ass to the back, boy.  
 Marcus : Get off my desk.  
 Erin Gruwell : So, everybody happy with the new borders?  
 Erin Gruwell : Eva? Where are you going?Hey! Hey!  
 Paco : This is bull! Come on, man! What the...What the hell?  
 Damn!I want my money back! This shit took my damn  
 money! I want my damn money back!  
 Seller : Look what you putting me through. Shit!  
 Paco : Learn to speak the damn language! You're from this  
 country, aren't you? I want my money back! I want my  
 money back! I want my money back!  
 Eva Benitez : Come on! Let's go!  
 Eva's Boyfriend : Come on, come on, girl! Let's go!

- Eva Benitez : Paco was scared. In the car, he said, "You can't go against your own people, your own blood." The same word my father used so many times. Only I saw Paco. The others were turned away. So when the police questioned me, I knew I had to protect him.
- Margaret Campbell : All right, everyone, we need to get started so classes won't be too delayed. Principal Banning would like to say something in the light of last night's events.
- Headmaster : I've spoken to the police. As you might already know, there were persons involved in last night's shooting who are Wilson students. Grant Rice has been arrested as a prime suspect. Ms. Gruwell, apparently one of your students, Eva Benitez...
- Erin Gruwell : Eva.
- Headmaster : has identified him as the shooter. She's the prime witness in the case. It is our policy not to discuss the subject inside the classroom. Thank you very much.
- Teachers : Thank you.
- Tito : Hey, Tiny, check this out.  
Hey. Hey!
- Erin Gruwell : Yes? All right. Gloria? Please read the first sentence on the board.
- Gloria Munez : Why me?
- Erin Gruwell : Because I know how much you love to read. Close the magazine.
- Gloria Munez : "Odysseus had no sense of direction. "
- Erin Gruwell : Now, none of these sentences are correct. I'd like you to rewrite these sentences using the proper tenses and spelling on page four of your workbooks.
- Student : I don't have a page four. It got torn out.
- Erin Gruwell : Okay, why don't you just use the next blank page? What's going on?  
What is that? Give it to me. What is this?
- Jamal Hill : Just leave it alone.
- Erin Gruwell : You think this is funny? Tito? Would this be fun if it were a picture of you?

- Tito : It ain't.
- Erin Gruwell : Close the workbooks. Maybe we should talk about art.  
Tito's got real talent, don't you think?
- Students : Yeah, yeah. Go, Tito.
- Erin Gruwell : You know something? I saw a picture just like this once in a museum. Only it wasn't a black man, it was a Jewish man. And instead of the big lips, he had a really big nose, like a rat's nose. But he wasn't just one particular Jewish man, this was a drawing of all Jews. And these drawings were put in the newspapers by the most famous gang in history.
- Students : That's us, dawg.
- Erin Gruwell : You think you know all about gangs? You're amateurs. This gang would put you all to shame. And they started out poor and angry, and everybody looked down on them. Until one man decided to give them some pride, an identity and somebody to blame. You take over neighborhoods? That's nothing compared to them. They took over countries. And you wanna know how? They just wiped out everybody else.
- Students : Yeah.  
Yeah.
- Erin Gruwell : Yeah, they wiped out everybody they didn't like, and everybody they blame for their life being hard. And one of the ways they did it was by doing this. See, they'd print pictures like this in the newspapers. Jewish people with big, long noses. Blacks with big, fat lips. They'd also publish scientific evidence that proved Jews and blacks were the lowest form of human species. Jews and black were more like animals. And because they were just like animals. It didn't really matter whether they lived or died. In fact, life would be a whole lot better if they were all dead. That's how a holocaust happens. And that's what you all think of each other.
- Marcus : You don't know nothing, homegirl.
- Erin Gruwell : No, I don't, Marcus! So why don't you explain it to me?
- Marcus : I ain't explaining shit to you!
- Students : Do you even know how we live? We was here first, man.  
Just shut that shit up, homeboy.
- Erin Gruwell : All right! All right! All right! So what you're saying is, if the Latinos weren't here, or the Cambodians or the blacks or the whites or whoever they are, if they weren't here, everything would be better for you, isn't that right?
- Students : Of course it'd be better! Lt'd be better if you weren't here.

- Erin Gruwell : Right. Right. It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.
- Eva Benitez : You don't know nothing! You don't know the pain we feel. You don't know what we got to do. You got no respect for how we living. You got us in here, teaching us this grammar shit, and then we got to go out there again. And what are you telling me about that, huh? What are you doing in here that makes a goddamn difference to my life?
- Erin Gruwell : You don't feel respected. Is that what you're saying, Eva? Well, maybe you're not. But to get respect, you have to give it.
- Andre Bryant : That's bullshit.
- Erin Gruwell : What?
- Andre Bryant : Why should I give my respect to you? Cause you're a teacher? I don't know you. How do I know you're not a liar standing up there? How do I know you're not a bad person standing up there? I'm not just gonna give you my respect because you're called a teacher.
- Eva Benitez : White people always wanting their respect like they deserve it for free.
- Erin Gruwell : I'm a teacher. It doesn't matter what color I am.
- Eva Benitez : It's all about color. It's about people deciding what you deserve, about people wanting what they don't deserve, about whites thinking they run this world no matter what. You see, I hate white people.
- Erin Gruwell : You hate me?
- Eva Benitez : Yeah.
- Erin Gruwell : You don't know me.
- Eva Benitez : I know what you can do. I saw white cops shoot my friend in the back for reaching into his pocket! His pocket. I saw white cops break into my house and take my father for no reason except because they feel like it! Except because they can. And they can because they're white. So I hate white people on sight!
- Erin Gruwell : Ben, do you have anything to say?
- Ben Daniels : Can I please get out of here?
- Marcus : Lady, stop acting like you're trying to understand our situation and just do your little babysitting up there.
- Erin Gruwell : That's all you think this is?
- Marcus : It ain't nothing else.
- Marcus : When I look out in the world, I don't see nobody that looks

- like me with their pockets full, unless they're rapping a lyric or dribbling a ball. So what else you got in here for me?
- Erin Gruwell : And what if you can't rap a lyric or dribble a ball?
- Andre Bryant : It ain't this. I know that much.
- Marcus : Damn right.
- Erin Gruwell : And you all think you're gonna make it to graduation like this?
- Andre Bryant : I made it to high school. Ain't nobody stopped me.
- Marcus : Lady, I'm lucky if I make it to 18. We in a war. We're graduating every day we live, because we ain't afraid to die protecting our own. At least when you die for your own, you die with respect, you die a warrior.
- Students : That's right.
- Erin Gruwell : So when you're dead, you'll get respect? Is that what you think?
- Students : That's right.  
That's right.  
Yeah.  
Yeah.
- Erin Gruwell : You know what's gonna happen when you die? You're gonna rot in the ground. And people are gonna go on living, and they're gonna forget all about you. And when you rot, do you think it's gonna matter whether you were an original gangster? You're dead. And nobody, nobody is gonna wanna remember you, because all you left behind in this world is this. You're raising your hand?
- Tito : That thing that you said before, the Holocaust?
- Erin Gruwell : Holocaust, yes.
- Tito : What is that?
- Erin Gruwell : Raise your hand if you know what the Holocaust is. Raise your hand, if anyone in this classroom has ever been shot at.
- Erin Gruwell : What about this? We were discussing the Holocaust.
- Margaret Champbell : No, they won't be able to read that.
- Erin Gruwell : We can try. The books are just sitting here.
- Margaret Champbell : Look at their reading scores. And if I give your kids these books, I'll never see them again. If I do, they'll be damaged.
- Erin Gruwell : What about these? Romeo and Juliet. That's a great gang story.
- Margaret Champbell : No, not the books. This is what we give them. It is Romeo and Juliet, but it's a condensed version. But even these, look

- how they treat them. See how torn up they are? They draw on them.
- Erin Gruwell : Ms. Campbell? They know they get these because no one thinks they're smart enough for real books.
- Margaret Champbell : Well, I don't have the budget to buy new books every semester when these kids don't return them.
- Erin Gruwell : So, what do I do? Buy their books myself?
- Margaret Champbell : Well, that's up to you, but you'd be wasting your money.
- Erin Gruwell : Is there someone else I can speak to about this?
- Margaret Champbell : Excuse me?
- Erin Gruwell : I'm sorry, but.. I don't understand. Does the Long Beach Board of Ed agree that these books should just sit here and not be used at all?
- Margaret Champbell : Let me explain. It's called site-based instruction. It means that I and the principal each have the authority to make these kinds of decisions without having to go to the Board, who have bigger problems to solve. Do you understand how it works now?
- Erin Gruwell : I'm sorry. I didn't mean to overstep your authority. I would never do that. I just...I don't know how to make them interested in reading with these.
- Margaret Champbell : You can't make someone want an education. The best you can do is try to get them to obey, to learn discipline. That would be a tremendous accomplishment for them.
- Erin Gruwell : Since you know Margaret better than I do, if I could just get Some backup from you. I really think that the stories like The Diary of Anne Frank and... That they'd be so great for them, and she doesn't seem to understand that they could relate to these stories considering all that they face.
- Brian Gelford : Oh, of course. It's a universal story. I mean, Anne Frank, Rodney King, they're almost interchangeable.
- Erin Gruwell : Are you making fun of me?
- Brian Gelford : Yeah. God, listen to what you're saying. How dare you compare them to Anne Frank? They don't hide. They drive around in the open with automatic weapons. I'm the one living in fear. I can't walk out my door at night.
- Erin Gruwell : And you blame these kids?
- Brian Gelford : This was an A-list school before they came here. And look what they turned it into. I mean, does it make sense that kids who want an education should suffer because their high school gets turned into a reform school because kids who

don't want to be here, and shouldn't be here, are forced to be here by the geniuses running the school district? Integration's a lie. Yeah, we teachers, we can't say that or we lose our jobs for being racist. So, please, stop your cheerleading, Erin. You're ridiculous. You don't know the first thing about these kids. And you're not qualified to make judgments about the teachers who have to survive this place.

- Erin Gruwell : We're gonna play a game, all right? It's a lot of fun. I promise. Look, you can either sit in your seats reading those workbooks, or you can play a game. Either way, you're in here till the bell rings. Okay. This is called the Line Game. I'm gonna ask you a question. If that question applies to you, you step onto the line, and then step back away for the next question. Easy, right?
- Students : Yeah, whatever.
- Erin Gruwell : The first question, how many of you have the new Snoop Dogg album?
- Student : Did you steal it?
- Erin Gruwell : Okay, back away. Next question, how many of you have seen *Boyz n the Hood*? Okay. Next question. How many of you live in the projects? How many of you know someone, a friend or relative, who was or is in juvenile hall or jail? How many of you have been in juvenile hall or jail for any length of time?
- Student : Detention don't count.
- Sindy Ngor : Does a refugee camp count?
- Erin Gruwell : You decide.  
How many of you know where to get drugs right now? How many of you know someone in a gang? How many of you are gang members?
- Students : Nice try.  
Nice try.
- Erin Gruwell : Okay, that was a stupid question, wasn't it?
- Students : Yeah.
- Erin Gruwell : You're not allowed gang affiliations in school. I apologize for asking. My badness. Okay, now I'm gonna ask you a more serious question. Stand on the line if you've lost a friend to gang violence. Stay on the line if you've lost more than one friend. Three. Four or more. Okay, I'd like us to



- pay respect to those people now. Wherever you are, just speak their name.
- Students : James.  
Beatriz.
- Erin Gruwell : Thank you all very much. Now, I have something for each of you. Everyone has their own story, and it's important for you to tell your own story, even to yourself. So, what we're going to do is we're gonna write every day in these journals. You can write about whatever you want, the past, the present, the future. You can write it like a diary, or you can write songs, poems, any good thing, bad thing, anything. But you have to write every day. Keep a pen nearby. Whenever you feel the inspiration. And they won't be graded. How can I give an A or a B for writing the truth right? And I will not read them unless you give me permission. I will need to see that you've made an entry, but I'll just do this, skim to see that you wrote that day. Now, if you want me to read it, I have. Excuse me. A cabinet over here. It has a lock on it. I will keep it open during class, and you can leave your diary there if you want me to read it. I will lock this cabinet at the end of every class. Okay? So, you can each come up, one by one, and take your own journal. Whenever you're ready.
- Erin Gruwell : Eva holds back, but I know she wants to be involved. She's so stubborn. Who really surprised me was Brandy, who never says a word, but she was the first to step up and take a journal. I... Honey, here. Here, sit down.
- Scott Casey : It's all right. No, it's all right.
- Erin Gruwell : I'll move this.
- Scott Casey : I don't mind standing. Food goes straight down. How much longer are you gonna be?
- Erin Gruwell : I don't know. Want to help?
- Scott Casey : Not really, I'm a terrible drawer.
- Erin Gruwell : You're an architect.
- Scott Casey : All right, I just don't want to.
- Erin Gruwell : What's the matter? Is something wrong?
- Scott Casey : No, it's nothing. Well, it's just, you know. I want to hear all this, I do. It just... I feel like we haven't talked about anything, other than your job, in like forever.
- Erin Gruwell : I'm sorry. Well, what's going on at work?
- Sott Casey : Nothing. I don't want to talk about that, either. I just want to hang out. I want to be home. And I want to be with my school teacher. I've always had this fantasy about being kept late after school

- Erin Gruwell : Well, I'm sorry I left my dirty erasers at work.  
 Scott Casey : Do all the other teachers put in this much extra effort?  
 Erin Gruwell : I don't know. I'm kind of making it up as I go along. And the other teachers don't really talk to me. I mean, Brian and Margaret...
- Scott Casey : Honey, I don't want to think.  
 Erin Gruwell : I'm sorry. Okay, don't think.  
 Scott Casey : I just wanna...  
 Erin Gruwell : I'm almost done, okay?  
 Scott Casey : So, how much longer?  
 Erin Gruwell : Not long. Promise.
- Brian Gelford : Thank you so much for coming. Susan's a terrific student. Thank you.  
 Parents : Great to see you.  
 Brian Gelford : Good night. Take care Jim, thank you so much.  
 Parents : Thanks, Brian.  
 Brian Gelford : I appreciate you guys coming to Parents' Night. Drive safe.
- Brandy Ross (written) : In every war, there is an enemy. I watched my mother being half beaten to death and watched as blood and tears streamed down her face. I felt useless and scared and furious at the same time.
- Brandy Ross's Mother : "Stay there, Brandy. Watch the kids!"  
 Brandy Ross's Father : Get my money!  
 Brandy Ross's Mother : Watch the kids!  
 Brandy Ross : I can still feel the sting of the belt on my back and my legs. One time, he couldn't pay the rent. And that night he stopped us on the street and pointed to the concrete. He said, "Pick a spot."
- Marcus : Clive was my boy. He had my back plenty of times. We was like one fist, me and him one army.  
 Young Marcus : That's heavy.  
 Young Clive : Yeah. That's the real shit right here. Nobody'll jump us now. But we got to practice 'cause this, this got power. You shoot it, it...  
 Marcus : I sat there till the police came. But when they come, all they see is a dead body, a gun and a nigga. They took me to juvenile hall. First night was the scariest. Inmates banging on the walls, throwing up their gang signs, yelling out who they were, where they're from. I cried my first night. Can't

never let nobody know that. I spent the next few years in and out of cells. Every day I'd worry, "When will I be free?"

- Andre Brayant : My brother taught me what the life is for a young black man. Do what you have to, pimp, deal, whatever. Learn what colors to learn, gang boundaries. You can stay on one corner, you can't stay on another. Learn to be quiet. A wrong word can get you popped.
- Gloria Munez : If you look in my eyes, you'll see a loving girl. If you look at my smile, you'll see nothing wrong. If you pull up my shirt, you'll see the bruises. What did I do to make him so mad?
- Jamal Hill : At 16, I've seen more dead bodies than a mortician. Every time I step out my door, I'm faced with the risk of being shot. To the outside world, it's just another dead body on the street corner. They don't know that he was my friend.
- Sindy Ngor : During the war in Cambodia, the camp stripped away my father's dignity. He sometimes tries to hurt my mom and me. I feel like I have to protect my family.
- Alejandro : I was having trouble deciding what candy I wanted, then I heard gunshots. I looked down to see that one of my friends had blood coming out of his back and his mouth. The next day, I pulled up my shirt and got strapped with a gun. I found in an alley by my house.
- Eva Benitez : I don't even know how this war started. It's just two sides who tripped each other way back. Who cares about the history behind it? I am my father's daughter. And when they call me to testify, I will protect my own no matter what.
- Tito : Nobody cares what I do. Why should I bother coming to school? My friends are soldiers, not of war, but of the streets. They fight for their lives. I hate the cold feeling of a gun against my skin. It makes me shiver. It's a crazy-ass life. Once you're in, there's no getting out.
- Marcus : Every time I jump somebody in and make someone a part of our gang, it's another baptism. They give us their life, we give them a new one. I've lost many friends who have died

in an undeclared war. To the soldiers and me, it's all worth it. Risk your life dodging bullets, pulling triggers. It's all worth it.

- Steve Gruwell : Rum and Coke. Oh, man This is...  
 Waiter : Mr. Gruwell? Your table is ready. Follow me.
- Erin Gruwell : Dad, I got them.  
 Steve Gruwell : Okay.  
 Erin Gruwell : Dad, I don't know what to do with this. I'm not a worker. I'm worker. I'm barely a teacher. Thank you. These kids, they're 14, 15 years old, and if they make it through the day alive, that's good enough. And I'm supposed to teach them?
- Steve Gruwell : Listen to me. You're not responsible for their lives outside that classroom. Just do your job the best you can.
- Erin Gruwell : How? The administration doesn't give me any resources, no books, no support. So, what should I do? Fulfill your obligation until the end of the school year, but line up another position. Success follows experience. So, get some more experience. But no matter what, you gotta remember, it's just a job. If you're not right for this one, get another job.
- Scott Casey : You're gonna sell bras at a department store?  
 Erin Gruwell : Just part-time. I'm having a little trouble getting books and things for the kids. So, a little extra money will give me a little more freedom to do what I want. And this way you can play tennis with Evan after work.
- Scott Casey : Okay, let me get my head around this. You're going to get an extra job to pay for your job.
- Erin Gruwell : It's just temporary. I promise. Once the kids' grades go up, I'll get a little more help from the school. And I get an employee's discount. Isn't that great? Want a new TV?
- Scott Casey : Yeah.
- Erin Gruwell : Excuse me, if I wanted to order any books in bulk, could I get some sort of a discount?
- Tito : These books are brand new.  
 Sindy Ngor : I know.  
 Erin Gruwell : Okay, guys, gals. Listen up. The only problem with this

book is it's about a gang member and there's violence in it, so you may not be able to read it as part of the curriculum. So, I'm going to try my best to get permission, all right?

- Erin Gruwell : It's been a little difficult getting their attention. Up until recently, the only thing they hated more than each other was me.
- Dr. Carl Cohn : Well, you united them and that's a step. What can I do for you?
- Erin Gruwell : I want to do more with them, and I need the support of someone in power. You have to take this up with your department head and your principal.
- Dr. Carl Cohn : I can't get involved in inner school policy.
- Erin Gruwell : My principal only listens to my department head, And she's not very supportive.
- Dr. Carl Cohn : You'll have to find a way to deal with it.
- Erin Gruwell : No, I'd rather just deal directly with someone in power.
- Dr. Carl Cohn : Ms. Gruwell, there's a system in place. Based on years of running an educational facility. You have to follow that system.
- Erin Gruwell : No. I won't. Look, I'm just trying to do my job here. What's the point of a voluntary integration program. If the kids making it to high school have a 5th grade reading level?
- Dr. Carl Cohn : I enforced that program.
- Erin Gruwell : With all due respect, All that program is doing is warehousing these kids until they're old enough to disappear.
- Dr. Carl Cohn : Look, I appreciate your intentions, but there's nothing I can do on a class-by-class basis.
- Erin Gruwell : Dr. Cohn, why should they waste their time showing up. When they know we're wasting our time teaching them? We tell them, "Go to school Get an education. " And then we say, "Well, they can't learn, so let's not waste resources. "I'm thinking trips. Most of them have never been outside of Long Beach. They haven't been given the opportunity to expand their thinking about what's out there for them. And they're hungry for it. I know it. And it's purely a reward system. They won't get anything they haven't earned By doing their work and upping their grades.
- Dr. Carl Cohn : But if Ms. Campbell won't give you books Because of budget restrictions, She's not gonna approve school trips.
- Erin Gruwell : I'll raise the money. I just need to know I won't meet

resistance. See, I can't promise them anything I can't deliver. It only proves what they already believe. All I'm saying is, Ms. Campbell doesn't need to be bothered.

- Scott Casey : You're a concierge at the Marriott?
- Erin Gruwell : It's just weekends. You play tennis with Evan on Saturdays. And you can play golf with my dad on Sundays.
- Scott Casey : You want me to play golf?
- Erin Gruwell : And the bonus is I get employee rates on Marriott hotel rooms all over the world.
- Scott Casey : I've heard a lot of hyphenates, But a bra-selling-English teacher- hotel- concierge has gotta be a new one. You told me your part-time job was temporary.
- Erin Gruwell : It is. I just don't know for how long.
- Scott Casey : What if I said no?
- Erin Gruwell : No, what?
- Scott Casey : No, I don't want you work in three profession
- Erin Gruwell : But I can make it work, Scott.
- Scott Casey : No, that's not the point. You can do anything! We know that already. It's just that I... You... You didn't even ask me.
- Erin Gruwell : I'm just trying to do my job, Scott.
- Scott Casey : By getting two more jobs? I don't understand, Erin.
- Erin Gruwell : Scott, this is our time to go after what we want, When we young, before we have a family. Maybe this is the perfect time for you to go back to school, Get your architect's degree. Wouldn't that be great? What? Nothing.
- Paula : So, I'll call you with a list of venues. I've scheduled a PTA board meeting for next week. So, it should be no problem.
- Margaret Champbell : Thank you so much.
- Paula : You're welcome.
- Margaret Champbell : Lovely to see you, Paula.
- Paula : Good to see you, too.  
Hi.
- Erin Gruwell : Hello.
- Margaret Champbell : Principal Banning received a call from Dr. Cohn at the school board. Apparently you're taking your students on a trip?
- Erin Gruwell : Yes, but it's over the weekend, so it won't affect any test schedules. I know how busy you are, And since I'm paying for it myself, I didn't want to bother you.

Erin Gruwell : I'll be right back.

Steve Gruwell : Oh, no. No, no, no. Erin? Get back in the car.

Erin Gruwell : Dad, he lives right here.

Steve Gruwell : I'll get him. Get back in the car and lock your door. What's his name?

Erin Gruwell : Andre Bryant.

Steve Gruwell : Andre.

Andre Brayant : 'Since my pop split, my mom can't even look at me, 'cause I look like my dad. And with my brother in jail, she looks at me and thinks that's where I'm going, too. She doesn't see me. She doesn't see me at all.' I'm going out.

Andre's Friend : What up?

Andre Bryant : Hey.

Andre's Friend : Where you going? I need you.

Andre Bryant : No, man, I can't now. I got something to do. Tonight. I'll do it tonight. I gotta go do something, and I can't carry that around with me.

Andre's Friend : Forget it, man, I'll get somebody else. I can't be waiting all day on you. Hey. Sorry about your brother, man. I hear he going away for life.

Andre Bryant : They won't get it. The guy he was with confessed.

Andre's Friend : To who? Your brother?

Steve Gruwell : Hey. You Andre?

Andre Bryant : What up?

Brandy Ross : Hey.

Andre Bryant : What?

Steve Gruwell : Put on your seat belt. You, too, young lady. You kids ever been to Newport Beach before?

Andre Bryant : What? We went there last year on our way to Paris.

Steve Gruwell : Paris.

Eva Benitez : It's good. I brought you something. It's a good book. I read it in school. It's about a gang kid, and I thought you might like to read it.

Eva's Father : What did the prosecutor say?

Eva Benitez : He told me what I had to say when I'm on the stand.

Andre Bryant : At the beginning of the tour, they give you a card with a

child's picture on it. You could find out who they were and what camp they were sent to. And at the end of the tour, you could find out if they survived. I got a little girl from Italy.

Erin Gruwell : Tito, your hat.

Man Narrator : Kristallnacht, they called it. The Night of Broken Glass  
Hundreds of synagogues looted and burned. More than 7,  
Jewish stores destroyed. Over 100 Jews killed.

Woman Narrator of film : A small center for children in Isieux in the French  
province Ain. Among the children deported that day  
to Birkenau was 11-year-old Liliane Berenstein,  
who, before leaving, left behind a letter to God.

Man : My little boy died. He got off the train and they killed him. I don't  
know it bothered me so much. I've seen death all my life. But this  
little boy was only five.

Andre Bryant : Ms. G had a beautiful dinner for us at the hotel where she works.  
She invited real Holocaust survivors from the museum to meet us.  
There was Elisabeth Mann.

Elisabeth Mann : I had my parents, my sister, my two brothers.

Andre Bryant : Gloria Ungar.

Gloria Ungar : If any of you have seen someone with a number on their arm. These  
were the lucky people. The people who when we came to  
Auschwitz, When they tattooed the people they took us to do the  
slave work. Not the others, and that included many of my family.

Eddie Ilam : So, we ran away, some of the young kids. I was at that time 11-  
and-a-half years old.

Andre Bryant : Eddie Ilam.

Eddie Ilam : And where to go, I didn't know, But I remember one place where I  
used to live. So when I ran there, there was not one Jew left.

Renee Firestone : I was in the worst camp. I was in Auschwitz.



- Andre Bryant : And Renee Firestone.
- Renee Firestone : When I arrived, my parents were immediately taken away from me. My little sister, who was then 14 years old, Stayed with me for a little while. And then later on, I was separated from her also.
- Andre Bryant : She lost her whole family at the camps. She came to this country with \$in her pocket and a newborn baby. I'll never forget these people. And then she was killed because they didn't want... I can't believe Ms. G did all of this for us.
- Erin Gruwell : Hi, honey, it's me. Look, we're still at the restaurant, if you wanted drop by. We haven't even ordered dessert yet, and the kids are having such an incredible time. You have to see them. If you get in soon, come by. It's only 9:30 now. Okay, I'll see you later. Love you. Bye.
- Marcus Neighbor : How many times I gotta tell your ass again? Get your butt in here!
- Brian Gelford : So, you had all summer to read and consider this book. And you know, I thought it would be most valuabl To begin with Victoria to give us the black perspective. Victoria?
- Victoria : Do I have a stamp on my forehead that says, "The National Spokes person for the Plight of Black People"? How the hell should I know the black perspective on The Color Purple? That's it, if I don't change classes, I'm gonna hurt this fool. Teachers treat me like I'm some kind of Rosetta stone for African-Americans. What? Black people learn how to read, and we all miraculously come to the same conclusion? At that point, I decided to check out my friend Brandy's English class.
- Marcus : Good to see you, man.
- Ben Daniels : Hey, yeah.
- Marcus : How was your summer?
- Ben Daniels : Great.
- Marcus : You're still white, I see.
- Erin Gruwell : Okay, everybody. Ready?

- Students : Hey, Ms. G.
- Erin Gruwell : Hi.
- Students : Hi, Ms. G.
- Erin Gruwell : Hi. Okay, guys, gals, listen up! This is what I want you to do. I want each of you to step forward and take one of these Borders bags, Which contain the four books we're gonna read this semester. All right! They're very special books. And they each remind me, in some way, of each of you. But, before you take the books, I want you to take one of these glasses of sparkling cider, And I want each of you to make a toast. We're each gonna make a toast for change. And what that means is from this moment on Every voice that told you "You can't" is silenced. Every reason that tells you things will never change, disappears. And the person you were before this moment. That person's turn is over. Now it's your turn. Okay? Okay, you ready to get party going on? What?
- Students : Stop doing that, man.
- Erin Gruwell : What's the dealio?
- Gloria Munez : Man, I've had boyfriends since I was, like, 11, you know.
- Jamal Hill : I believe you.
- Gloria Munez : Shut up. Okay, well, I was always the person That was gonna get pregnant before I turned 16 and drop out. Like my mom. Ain't gonna happen.
- Brandy Ross : Nobody ever listens to a teenager. Everybody thinks you should be happy just because you're young. They don't seen the wars that we fight every single day. And one day, my war will end. And I will not die. And I will not tolerate abuse from anyone. I am strong.
- Marcus : My moms kicked me out when I got jumped into the gang life. But I'd like her to see me graduate. I'd like to be 18.
- Miguel : Ms. G? Can I read something from my diary?
- Erin Gruwell : That'd be great.
- Jamal Hill : Who is he?
- Gloria Munez : Man, he's been with us from freshman year, fool.
- Jamal Hill : What's his name?
- Gloria Munez : don't know.
- Miguel : "This summer was the worst summer in my short 14 years of life. "It all started with a phone call. "My mother was crying and begging, "asking for more time as if she were gasping for her last

breath of air. "She held me as tight as she could and cried. "Her tears hit my shirt like bullets and told me we were being evicted. "She kept apologizing to me. I thought, 'I have no home. "'I should have asked for something less expensive at Christmas". "On the morning of the eviction, a hard knock on the door woke me up. "The sheriff was there to do his job. "I looked up at the sky, waiting for something to happen."My mother has no family to lean on, no money coming in. "Why bother coming to school or getting good grades if I'm homeless? "The bus stops in front of the school. I feel like throwing up. "I'm wearing clothes from last year, some old shoes and no new haircut. "I kept thinking I'd get laughed at. "Instead, I'm greeted by a couple of friends"who were in my English class last year. "And it hits me, Mrs. Gruwell, "my crazy English teacher from last year, "is the only person that made me think of hope. "Talking with friends about last year's English and our trips, "I began to feel better. "I receive my schedule and the first teacher is Mrs. Gruwell inRoom 203. "I walk into the room and feel as though "all the problems in life are not so important anymore. "I am home."

Erin Gruwell : Yes, you are.

Margaret Chmapbell : But you're an honors student. If you transfer to Ms. Gruwell's class. Think how that will reflect on your records.

Victoria : It doesn't matter to me. My grades will still be the same. Look. Ms. Campbell. When I first transferred to the school, I had a 4.0 average. But when I applied for advanced placement at English and Math, I was told it would be better for me to be in a class with my own kind. Now, when I did get in, my teacher said, "Victoria, it's not every day one finds an African-American student "in A. P. And honors courses. " As if I didn't notice. And when I asked another honors teacher. Why we don't read more black literature, she said, "We don't read black literature because of all the sex, "drugs, cussing and fornication!" I thought a simple "It's inappropriate"would have sufficed.

Brian Gelford : Erin can't do that! Distinguished Honor Students are mine. She's not allowed to teach them. She's only been here a year.

Margaret Champbell : The student requested it. And Gruwell has got Cohn in her

back pocket. What gets me is they're violent, they break laws, they destroy school property. And in the end we make them special. We reward them like...I just don't see what that teaches them.

- Erin Gruwell : Hi! Sorry I'm late. Did you eat? I'm ordering in. Are you hungry?
- Scott Casey : What question do you want me to answer first? Did I eat or am I hungry? I ate. I'm not hungry.
- Erin Gruwell : Something really cool happened today. I got an honors student.
- Scott Casey : Congratulations.
- Erin Gruwell : Isn't that great? She actually requested my class.
- Scott Casey : Can you teach an honors student?
- Erin Gruwell : What do you mean?
- Scott Casey : Well, I mean, you're used to teaching your kind of kids. Can you teach somebody who's smart?
- Erin Gruwell : Of course I can.
- Scott Casey : Yeah, but it's not like you have, right? I mean, you don't really teach what everybody else teaches.
- Erin Gruwell : My kids' grades are up to B's.
- Scott Casey : Yeah, but the point is, that's according to you. It's not like they're really learning what normal kids have to learn.
- Erin Gruwell : Normal kids? Yes, they are. They're reading *The Diary of Anne Frank*. They're learning vocabulary, grammar, writing poetry.
- Scott Casey : All right. Okay, I apologize. Sorry. Congratulations.
- Erin Gruwell : What is wrong with you?
- Scott Casey : You know, at Deb's party, I heard you telling people That I was an architect and that my job was temporary. I want you to stop that, all right? I like my job.
- Erin Gruwell : Fine. You're the one who said you were gonna be an architect.
- Scott Casey : Yeah, four years ago, before we got married. What, I'm gonna go back to school now for two years and intern for three? I'll be over 40.
- Erin Gruwell : All right. I thought you still wanted it.
- Scott Casey : It doesn't matter if I want it, Erin. It doesn't mean it's going to happen.
- Erin Gruwell : Why not?
- Brandy Rose : "Writing in a diary is a really strange experience for

someone like me. "I mean, not only because I've never written anything before,"but also because it seems to me that later on, "neither I nor anyone else will be interested "in the musings of a 13-year old schoolgirl."

- Sindy Ngor : "Terrible things are happening outside. "At any time of day, "poor helpless people are being dragged out of their homes. "Families are torn apart."
- Gloria Munez : "If only I can be myself, I'll be satisfied. "I know that I'm a woman with inner strength "and a great deal of courage. "If God lets me live, I'll achieve more than Mother ever did."
- Andre Bryant : "Anti-Jewish decrees followed in quick succession. "Jews must wear a yellow star. Jews must hand in bicycles. "Jews are banned from trams and forbidden to drive."
- Tito : "Jews are forbidden to visit theaters, "cinemas and other places of entertainment."
- Jamal Hill : "Jews may not take part in public sports. "Swimming baths, tennis courts, hockey fields "and other sports grounds are all prohibited."
- Alejandro : "I can't tell you how oppressive it is never to be able to go outdoors. "Also, I'm very afraid that we will be discovered and be shot."
- Eva Benitez : "No one can keep out of the conflict. The entire world is at war. "And even though the Allies are doing better, "the end is nowhere in sight."
- Erin Gruwell : Hi.
- Eva Benitez : When is Anne gonna smoke Hitler?
- Erin Gruwell : What?
- Eva Benitez : You know. Take him out?
- Erin Gruwell : Eva, this is The Diary of Anne Frank, not Die Hard. Keep reading.
- Eva Benitez : "We talked about the most private things, "but we haven't yet touched upon the things closest to my heart. "I still can't make head or tails of Peter."Is he superficial? "Or is it

- shyness that holds him back, even with me?" Are Anne and Peter gonna hook up?
- Erin Gruwell : I'm not telling you.
- Eva Benitez : "It's utterly impossible for me to build my life on foundation "of chaos, suffering and death. "I see the world being slowly transformed into a wilderness. "I feel the suffering of millions, and yet when I look up at the sky "I somehow feel that everything will change for the better. "
- Erin Gruwell : Eva, what's wrong?
- Eva Benitez : Why didn't you tell me she dies? Why you didn't tell me she gets caught in the end? I hate you and I hate this book.
- Erin Gruwell : Eva.
- Eva Benitez : If she dies, then what about me? What are you saying about that?
- Erin Gruwell : Anne Frank died, but she...
- Eva Benitez : I can't believe they got her! That ain't supposed to happen in the story! That ain't right!
- Marcus : 'Cause it's true?
- Eva Benitez : I ain't talking to you!
- Marcus : You're talking around me. That's the same thing. See, to me, she ain't dead at all. How many friends did you know that are dead now that got killed?
- Eva Benitez : Too many to count.
- Marcus : How many have you read a book about? Have you seen them on TV or even in the newspaper? That's why this story's dope. She was our age, man. Anne Frank understands our situation, my situation. And that Miep Gies lady, the one that helped hide them? I like her. I got all these other books about her from the library.
- Erin Gruwell : Wow. You used your library card?
- Marcus : No.
- Erin Gruwell : Okay, listen up. Marcus has given me an idea. Instead of doing a book report on The Diary of Anne Frank, For our assignment I want you to write a letter to Miep Gies, Thewoman who helped shelter the Franks. She's still alive and she lives in Europe. In the letter, I want you to tell her how you feel about the book. Tell her about your own experiences. Tell her anything you like. But I want the letters to be perfect, So be prepared to do more than one draft, okay?
- Marcus : Is she gonna read the letters?

- Erin Gruwell : Well, right now it's a writing assignment. I'll read them.
- Tito : We should get her to read them.
- Ben Daniels : Yeah, you can do that, right, Ms. G?
- Erin Gruwell : Well, I don't know.
- Brandy Rose : Maybe we should get her to come and speak.
- Alejandro : Yeah, and have a big dinner again.
- Erin Gruwell : Wait. Guys. Guys! Everyone! Listen! She's elderly! I don't know how to contact her. I don't even know if she travels. And it would be really expensive.
- Andre Bryant : We could raise the money.
- Marcus : Ms. G? When Miep Gies come, can I, like, be the one to escort her in?
- Erin Gruwell : Hi, I'm trying to get the number For the Anne Frank Foundation in Basel, Switzerland.
- Headmaster : Come in, Margaret.
- Marcus : Ms. G sent our letters all the way to Amsterdam to Miep Gies, herself. When Ms. G made up her mind about something, there was no stopping her, man, for real. And after we raised the money to bring her to Long Beach, there she was. But, damn, I didn't expect her to be so small.
- Miep Gies : The bounty on a Jew was about \$2. Someone desperate for money told the Gestapo. On August 4th, they stormed into my office, And a man pointed a gun at me and said, "Not a sound. "Not one word. " And then they went straight upstairs to the attic. I felt so helpless. I could hear Anne screaming, objects being thrown around. So, I ran back to my house. I looked for an earring or knick-knacks, you know, Anything I could take back with me to bribe them. So I took this back with me, all these things, and the soldier there took out his gun And put it against my head. You could be shot for hiding a Jew or go to a camp. So, another soldier recognized my accent. He was Austrian, and so was I, But I had been adopted by a Dutch family. So, he told the soldier with the gun to let me go. There isn't a day that I don't remember August 4th And I think about Anne Frank. Yes?
- Marcus : I've never had a hero before. But you are my hero.
- Miep Gies : Oh, no. No, no, young man, no. I am not a hero. No. I did

what I had to do, because it was the right thing to do. That is all. You know, we are all ordinary people. But even an ordinary secretary or a housewife or a teenager Can, within their own small ways, turn on a small light in a dark room. Ja? I have read your letters, And your teacher has been telling me many things about your experiences. You are the heroes. You are heroes every day. Your faces are engraved in my heart.

Eva Benitez's Mother : You hungry? You know what you're gonna say in that courtroom?

Eva Benitez : I know what I have to say.

Eva Benitez's Mother : Yeah.

Eva Benitez : You know how that is.

Eva Benitez's Mother : I know. And that man that put your father in prison. He knew he was sending an innocent man. But, you know, he was just protecting his own.

Eva Benitez : What the hell does everybody want from me?

Marcus : Hey, Mama. Mama.

Marcus's Mother : What the hell are you doing here?

Marcus : I want to come home. I don't want to be in the streets no more. I'm sorry. I want to change. I can't do it alone. I need you, Mama. I need you.

Prosecutor : And what time was that?

Eva Benitez : I told you, 9:00, 9:30.

Prosecutor : And you had a clear view of the defendant, Grant Rice, in the store?

Eva Benitez : I told you he was playing the video game.

Prosecutor : Then what happened? What did you see?

Eva Benitez : Well, he got all whacked because he lost the game, and then he started shouting and all,threatening everybody.

Prosecutor : He threatened everyone? He threatened you?

Eva Benitez : No. The guy who ran the store. He wanted his money back for the game.

Prosecutor : And what did the store owner do?

Eva Benitez : He shouted back. And they were fighting. Then he, the defendant, knocked something over and left the store.

Prosecutor : And then what happened? What did you see?

Eva Benitez : I saw...

I saw...



Paco did it. Paco killed the guy.

Eva Benitez : My father won't talk to me anymore. And I have to lay low for a little while because there's word out to jump me. So I'm gonna be living with my aunt. See, my aunt lives even further away, So I was just wondering if I could, like, Stay here late with you. So I can get my homework done, 'cause it's late by the time I get home.

Erin Gruwell : You can stay as late as you want. And I can even drive you to your aunt's, if it gets too late.

Eva Benitez : Ms. G, let's not get nuts.

Sindy Ngor : I think I got your color.

Ein Gruwell (on telephone) : Just come by the concierge on your way out, I'll have the directions for you. Yep, that's fine.

Erin Gruwell : Stop! That's it! Now, now! Hey! You get an extra three seconds. Go!

Newcaster : Enraged them and provoked them into acts of violence. In 1961, an interracial civil rights group traveled by bus through the South to challenge segregation. Blacks sat in the front, whites in the back. They were attacked, firebombed, but they kept going. In Montgomery, Alabama, Jim Zwerg offered to be the first off the bus, knowing there was a mob waiting for them. He was almost beaten to death so the others could get away. That kind of courage is unbelievable to me. I was afraid of just being in this class, and I was ashamed because I've always been the dumb kid in school, even with my friends. But not anymore. And I must have some kind of courage, because I could have lied to get out of here, but I stayed. I stayed.

Erin Gruwell : Hi, I'm home! Sorry, it got late. I drove the kids home. I didn't want them taking buses. You're never gonna believe what happened. I'm so tired. It's so cute, though. They never want to go home. We have such a good time together. I'm gonna take a shower.

Scott Casey : If you have another glass, you're gonna have a headache.

Erin Gruwell : Your bags are packed and you think the wine's gonna give me a headache? Why are you doing this? Because I don't pay enough attention to you?

Scott Ccasey : No. That's not it. I just... I feel like I'm living a life I just did

Erin Gruwell : not agree to. Erin, it's just... It's too hard.  
Scott Casey : Your life is too hard?  
Erin Gruwell : I think what you're doing is noble. And it's good. And I'm proud of you. I am. I just want to live my life and not feel bad about it.  
Erin Gruwell : I'm not trying to make you feel bad.  
Scott Casey : You don't have to try.  
Erin Gruwell : I didn't plan on becoming responsible for these kids.  
Scott Casey : Well, who asked you to?  
Erin Gruwell : No one asked me to!  
Scott Casey : They're not even your kids!  
Erin Gruwell : Why do I have to be asked? Scott... I finally realized what I'm supposed to be doing and I love it. When I'm helping these kids make sense of their lives. Everything about my life makes sense to me. How often does a person get that?  
Scott Casey : Then what do you need me for?  
Erin Gruwell : You're my husband. Why can't you stand by me and be part of it, the way wives support husbands?  
Scott Casey : Because I can't be your wife I wish I could make that sound less awful. Erin? You know, if you had to choose between us and the class, who would you pick?  
Erin Gruwell : If you love me, how could you ever ask me that?  
Scott Casey : Erin, look at me. This is all there's ever been to me. This is it. I'm not one of those kids. I don't have any more potential. See? You don't want to be here either, 'cause if you did, would you be in the classroom every night?  
Erin Gruwell : That's not true. I want to be here. I love you.  
Scott Casey : You love the idea of me.  
Erin Gruwell : But it's such a great idea.  
Scott Casey : I know.  
Erin Gruwell : Dad? Hi. You know, I was actually trying to call someone else, and I automatically dialed you. I'm sorry. Look, I'm gonna call you tomorrow, okay? I need to make this call. I love you.  
Andre Bryant : Ms. G made us read Twelve Angry Men. It's all about how this one juror helped to turn the hearts of 11 jurors. It made me feel hopeful. At 2:00 today, my brother was given a verdict on his own trial. No O. J. Dream Team, just a court appointed attorney who probably thought his ass was guilty. And I realized Twelve Angry Men was just a book

and nothing more. My brother got 15 years to life. Justice don't mean the bad guy goes to jail. It just means somebody pays for the crime.

Andre Bryant's Friend : So, you got time now?

Erin Gruwell : Anyone know where Andre's been?  
 Marcus : I haven't seen him on the bus.  
 Student : Yeah, I haven't talked to him either.  
 Tito : Ms. G? Are we gonna have this same room next year, again?  
 Erin Gruwell : I don't know. You're gonna be juniors next year.  
 Ben Daniels : What do you mean?  
 Erin Gruwell : Well, I teach freshman and sophomore years.  
 Brandy Rose : You mean, we're not gonna be with you next year?  
 Erin Gruwe : Well, I... I don't teach juniors. I thought you guys understood that.  
 Students : What? What are you talking about?  
 You don't wanna be our teacher next year?  
 Erin Gruwell : Of course I do. I can't.  
 Students : Why not?  
 Victoria : It's the Board of Ed. It's regulations. Ms. G hasn't been here long enough to have seniority.  
 Students : Who cares about seniority?  
 Eva Benitez : Shit! They can't do that! They don't have the right! Ms. G, this is our kick-it spot.  
 Students : Yeah.  
 Eva Benitez : Everybody's cool with everybody. Everybody knows everybody. This is the only place where we really get to be ourselves. There's no place like this out there for us.  
 Sindy Ngor : That's true.  
 Erin Gruwell : I'm not allowed to teach junior and seniors.  
 Students : You're not allowed?  
 Ben Daniels : Ms. G, we can fight this, you know, like the Freedom Riders.  
 Marcus : Yeah, yeah, we'll all drive around on a bus. Only this time, they try and bust us up. We bust a few of them board members' heads.  
 Erin Gruwell : Marcus.  
 Brandy Rose : Or we can go to the newspapers, media. That'll get their attention.  
 Tito : Or we can paint the administration building With the word

- "assholes" in various colors.
- Students : Hey, it's something. We can do this.
- Steve Gruwell : What?
- Erin Gruwell : These are my books, not Scott's. I'm packing the wrong books.
- Steve Gruwell : Honey, take a break. Sit down.
- Erin Gruwell : I can't believe I'm getting divorced. I never thought this would happen. What do I do now? Next year, I won't even have my kids. You think you should stay with them? Or is it better they move on? I don't know. It's just a job, like you said.
- Steve Gruwell : Yeah, it is. But is the job finished? Listen to me now. What you've done with those kids... I don't even have words for it. But one thing's for sure, you are an amazing teacher. Special. You have been blessed with a burden, my daughter. And I envy you that. And I admire you. And how many fathers ever get to say that to their daughters And really mean it?
- Margaret Champbell : What she is suggesting is in violation of our union charter. She may not move on with her students to teach them junior year. She's only been here two years. There are teachers here who have tenure, Who have worked and committed themselves for far longer to attain a position of seniority. Not to mention their experience in teaching students of a higher caliber. The Distinguished Scholars Program is under our jurisdiction.
- Erin Gruwell : I don't want to replace the Distinguished Scholar Program. I just want to stay with my kids next year.
- Brian Gelford : She can't. I have the juniors.
- Margaret Champbell : The Board of Education will not allow this. Teaching rotations will be disrupted, Retirement schedules will be reevaluated, Disrespecting teachers who have earned their way far longer. And who focus on the classroom. Not on public relations and newspaper articles.
- Erin Gruwell : I didn't ask for those articles to be written.
- Brian Gelford : She's in the middle of a divorce.
- Margaret Champbell : Note, they stay late in her class, they're eating, they're playing games.
- Dr. Carl Cohn : All right, let's all just take a breath here. All right? Now I had hoped that we could talk this out. Maybe come to some

- kind of arrangement.
- Margaret Chmapbell : There is no arrangement...
- Headmaster : Margaret, Carl, look. Putting aside all obvious resentments for the moment. Even if an arrangement were made. And she could teach them as juniors, there isn't an accredited course in the curriculum for her to teach. Unless Brian trades one of his junior classes for a sophomore.
- Brian Gelford : No.
- Dr. Carl Cohn : Then there's nothing I can do.
- Erin Gruwell : So that's it?
- Margaret Champbell : Believe it or not, Ms. Gruwell. There are other capable teachers in this school. If you've made the progress you say you have, Your students should be ready to move on. They might even gain something from more experienced teachers.
- Erin Gruwell : You can't teach them. You don't even like them.
- Brian Gelford : What does that have to do with teaching?
- Margaret Champbell : I've been an educator for over 30 years. I have students that still remain in touch with me. I know what it is to be loved by a classroom! You have no idea how many battles I've had Fighting to be a better teacher. And now, what, suddenly I'm incapable of educating your students? You know, if they move on to our classes and they fail, It'll be because they weren't prepared! It'll be because you failed, not them!
- Erin Gruwell : Andre? Wait a minute before you go in. I heard about your brother's conviction. I'm sorry. Is that why you've missed class so much?
- Andre Bryant : I had things to do.
- Erin Gruwell : About this. The evaluation assignment was to grade yourself on the work you're doing. You gave yourself an F. What's that about?
- Andre Bryant : It's what I feel I deserve. That's all.
- Erin Gruwell : Oh, really? You know what this is? This is a "Fuck you" a new evaluation. An F. What, are you tripping?
- Erin Gruwell : I want you all to know that Dr. Cohn and I tried very hard. But it's been decided we can't continue with each other junior year.
- Students : What?  
What?

- Erin Gruwell : You... Wait. Wait. Guys. Everyone.
- Marcus : No! That don't fly, Ma!
- Erin Gruwell : Look, first of all, I'm not anyone's mother in here, okay?
- Andre Bryant : No, it doesn't mean mother.
- Eva Benitez : It's a sign of respect for you.
- Erin Gruwell : Listen to me. All of you. Don't use me as another excuse for why you can't make it. You made it to your junior year. Think about how you did that. Everyone in this room has a chance to graduate. For some, you'll be the first in your family. The first with a choice to go to college. Some may move faster than others. But you'll each have the chance. And you did that. Not me. Now, I have one final project in mind.
- Student : Ms. G.
- Erin Gruwell : Yeah?
- Gloria Munez : Ms. G wanted us to put our diaries together in a book, just like Anne Frank. She got this businessman, John Tu, to donate 35 computers so we could work. She told us we have something to say to people. We weren't just kids in a class anymore. We weren't just kids in a class anymore. We were writers with our own voices, our own stories. And even if nobody else read it, the book would be something to leave behind that said we were here, this is what happened, we mattered. Even if it was just to each other. And we won't forget. Ms. G didn't promise it would get published or anything, but we could get it out there ourselves. She asked us to come up with a title, something to call ourselves.
- Margaret Champbell : I just received a call from Karin Polacheck. At the Board of Education, there's to be a meeting with Dr. Cohn about your classes. Do you know anything about this?
- Erin Gruwell : No.
- Erin Gruwell : These students, this class, they've become a family.
- Margaret Champbell : To who? To you?
- Erin Gruwell : To each other. Room 203 is a kind of a home for them. Their trust is all wrapped up in us being together as a group.
- Margaret Champbell : Once they're out of her class, Believe me they'll slip back into their old habits.
- Karin Polacheck : Their reading scores, their writing has markedly improved, Ms. Campbell.
- Margaret Champbell : On paper. But what has she accomplished in reality? What

about new students that come in next year? Can she repeat this process every year? Her methods are impractical, Impossible to implement with regularity. What if every teacher performed in this way? We have millions of children to get through the education system in this country, And we need a means of accomplishing that. Which allows as many students to benefit as possible. Not just special cases. And you honestly think you can create this family in every classroom, For every grade, for every student you teach?

Erin Gruwell : I don't know.

Karin Polacheck : Thank you.

Jamal Hill : Hey, there go Ms. G.  
Hey, there go Ms. G!

Ben Daniels : What happened?

Erin Gruwell : So? Are we gonna be together for junior year? No

Students : What?

What?

Erin Gruwell : We're gonna be together junior and senior year.

Students : Yes!