

APPENDICES

The Portrayal of Ethnocentrism and The Way to Overcome in the Film *Freedom Writers*

A. The Portrayal of Ethnocentrism

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	<p>ANGLE ON THE TITO'S PICTURE: a picture is a man with big lips. There is handwriting that reads "PASS ME JAMAL".</p> <p>ERIN: What is this?</p> <p>JAMAL: Just leave it alone!</p> <p>ERIN: (Looking at Tito and approaching him)</p>	Narration & Monologue	00:28:56 – 00:29:36	The Portrayal of Ethnocentrism	<p>Al-Issa (2013) Ethnocentrism is one's own culture is better than the others. It also refers to the way in which people feel about themselves as compared to those from other cultures.</p> <p>Ethnocentrism similiary as a belief that one's group is of central importance and better than any other. (Bizumic 5)</p>	<p>This is a conversation between Erin, Jamal, and Tito. The accident happened when Erin explain in front of the class. In this scene, Tito draws a picture of Jamal in a sheet of paper. Erin is a white people, Tito is a Latin people, and Jamal is a black people. Tito whirls the picture around his friends in the whole of the class. His drawing is a</p>

	<p>You think this is funny? Tito? Would this be funny if it were a picture of you?</p> <p>TITO: It ain't</p>					<p>man with big lips. Because in his opinion, Jamal's appearance with the big lips is funny, it can be seen he laughs when the picture arrived at Jamal, everyone in the class also laughs because of it. Tito feels that his appearance is better than Jamal's. He considers Jamal's appearance can be a laughing stock for him.</p>
2	<p>Eva is walking with Paco. Two people get out of the car. They try to chase Eva and Paco. Paco shows his gun. Another man</p>	<p>Narration & Monologue</p>	<p>00:03:01 – 00:03:45</p>	<p>The Portrayal of Ethnocentrism</p>	<p>“Ethnocentrism includes ethnic self-preference or ethno preference and a negative attitude toward other ethnicities or races” (John 1).</p> <p>“ethnocentrism leads to in-</p>	<p>In the movie, Eva walks to her school with her friends and suddenly there are people who are from the different races that shoot them. Eva and her friend are Aztec people. Aztec people</p>

	<p>beside the car shoots Paco. Gunfire occurred.</p> <p>Eva runs and meets another group in their territory. They attack Eva.</p> <p>EVA (VOICE OVER): 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</p>				<p>group favoritism with regard to contact and cooperation, and accompanies outsider-group hostility, sometimes even leading to intergroup conflict, violence, or support for discriminatory behavior” (Hooghe 2).</p> <p>“the existence of ethnocentrism closely related to the issues of stereotype, prejudice, and violence” (Ogretir & Ozcelik 238)</p>	<p>are the person who comes from Tijuana, Mexico. They are considered as immigrants in this film. The accident happens because one and another race like Asian, Latino or Black believe that they are the right one, they will do everything to keep them right.</p> <p>The negative attitude includes fighting with another race and furthermore they kill other people to keep their race, pride, and respect. It means that they will do everything to keep what they believe is theirs. The incident is proof that ethnocentrism happens between them and it leads to intergroup</p>
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	for what is ours.					conflict with much violence.
3	EVA (VOICE OVER): "You can't go against your own people, your own blood." The same words 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.	Monologue	00:26:27 - 00:26:41	The Portrayal of Ethnocentrism	“ethnocentrism is simplistically summarized as “ingroup preference/solidarity-outgroup rejection/aversion” (Hooghe 4). This is very similar to Sumner’s well-known theoretical postulate of the association between pro-ingroup and anti-outgroup attitudes. (Bizumic 5).	Eva mirrors herself and remembers the accident when her friend (Paco) shot a guy in the shop. Eva and her friend are Tijuana people, ethnic of Aztec. Both of them are immigrants because they are not native people in Long Beach. In addition, the person who was shot by Paco is a Cambodian. Actually, Paco wants to shoot an African-American person but he can avoid it. At that time Eva decides to protect her friend, Paco. It is because she

						<p>remembers her father's problem.</p> <p>Her father is taken by white people and was reputed as criminals although he is innocent, so she does not want her race is considered to be worse. Ethnocentrism also makes solidarity toward in-group become increase. They will protect the member of the group, support peers of the group, and will agree with whatever they do as long as they still in the same group because they have high proud of their race. So when Paco kills the wrong target, Eva keeps protecting Paco because they are</p>
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						in the same group. It shows that ethnocentrism consists of solidarity and pro-in-group between members of the group.
4	<p>ERIN: Eva Benitez...</p> <p>EVA: Eva, not Eiva.</p> <p>Everybody looks at Eva.</p> <p>Eva is showing her dislike for Erin.</p> <p>ERIN: Eva. (repeating as Eva says)</p> <p>EVA: I have to go to the bathroom.</p> <p>ERIN: Okay, make sure that you take a...</p> <p>EVA : (Stands up and takes the sign)Yeah, I</p>	Dialogue	00:10:43 – 00:10:50	The Portrayal of Ethnocentrism	Berlin and Kalin, they state that “ethnocentrism closely related to the rejecting cultural diversity, followed by doing intolerance treatment for the outsiders. In another word, ethnocentrism is a symbol of antipathy towards the others who come from different ethnicities” (303)	<p>This conversation happens in the movie when Erin checks the attendance. Erin is the teacher of 203 class. She is white people. Eva comes from Tijuana, Aztec people an immigrant. Marcus is black people, and Ben is the only white person in that class.</p> <p>When the students are in the class, each of them gathers with their own group based on race. Ben is alone because there is no</p>

	<p>know.</p> <p>ERIN: Ben Samuels?</p> <p>MARCUS (VOICE OVER) : (looks at Ben)</p> <p>That white boy hoping he's in the wrong room.</p> <p>BEN (VOICE OVER): I gotta get out of here.</p>					<p>other white person as a student in that class except him.</p> <p>Ethnocentrism can be showed by feeling antipathy towards all out-groups. In the movie, it can be seen that Ben is not comfortable around people who do not have the same race as him. There are Cambodian, African, American, Chinese, and the others in the class. Marcus as the black people also see that Ben does not feel comfortable in that class. It can be taken from Ben's statement that he wants to get out of that class.</p>
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5	<p>ERIN: 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?</p> <p>EVA: Of course it'd be better! It'd be better if you weren't here.</p>	Dialogue	00:32:00 – 00:32:20	The Portrayal of Ethnocentrism	<p>Ethnocentrism closely related to the rejecting cultural diversity, followed by doing intolerance treatment for the outsiders. In other word, ethnocentrism is the symbol of antipathy towards the others who come from different ethnics</p> <p>(Berlin and Kalin 303)</p>	<p>This is a conversation between Eva and Mrs. Gruwell when they talk about the problems that happened around the class. Erin is white people and Eva is Tijuana people, an immigrant student because she is not a native person. Eva's statement is matched with the reference that Ethnocentrism closely related to rejecting cultural diversity. From that statement, it shows that Eva rejects cultural diversity around her. She also gives antipathy toward the others who come from different</p>

						<p>ethnicities. Because she thinks that it will be better if they do not here (in the same place with her) and it should be a different place between her and the others. Eva believes that if one group has its own place it brings a feeling of peace and makes her feels better. Because there will nobody that gives unrespect treat to her. Eva acts like that because of her Father's problem. Her father is in prison. He is innocent but taking by police who were white people because he is respected by his people.</p>
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B. Overcome Ethnocentrism using Developmental Model of Intercultural Sensitivity

B.1 Denial Stage

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	<p>Students sit their chairs. Drop the bags down. They change the chair position to gather with their group. They are ignoring Erin and the other friends who come from a different group. Erin looks around, her eyes were on ankle cuffs that were worn by a</p>	Narration	00:08:45- 00:09:30	Denial Stage	<p>“one’s own culture is experienced as the only real one, and consideration of other cultures is avoided by maintaining psychological and/or physical isolation from difference” (Bennett and Bennett 14)</p>	<p>This scene matches the quotation. The quotation says that people in the denial stage denying the existence of cultural diversity. It can be seen in the students of 203 class. The students come from many regions. It means that there is cultural diversity in the 203 class. The students after entering the room, sit and change the chair position to gather with their</p>

	student.					group. It shows that the students denying cultural diversity by interacting just with the person who comes from the same group.
2	ERIN: Switch with Ben Come on. BEN: I can't go back there alone. ERIN: It'll be fine.	Dialogue	00:21:10 – 00:21:30	Denial Stage	Bennett and Bennett also state that the denial stage isolates themselves from cultural diversity psychologically and/or physically (14)	This is the conversation between Erin and her students. Erin and Ben are white people, Jamal is black people, and Sindy is Cambodian. The conversation

	<p>BEN: No, it won't.</p> <p>SINDY: I'm not sitting near him. I ain't going up there without my homey. I'm not sitting back there alone!</p>					<p>happens when Erin wants to change the seat position of students. First Erin asks Jamal to switch with Ben, but Ben also</p> <p>Sindy (the student who sits next to Ben) disagrees with Erin. "Him" in Sindy's statement means Jamal. Ben disagrees because Ben believes that something bad will happen if he sits beside black people. Sindy also disagrees because she won't sit near black people too. Sindy says that she must gather with her friends who are Cambodian too. It can be seen that almost the characters in this film avoid each other group. This scene matches with Bennett's quotation about the denial stage.</p>
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						In this stage, people avoided their psychological and/or physical contact with another that different from them.
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B.2 Defense Stage

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	- Erin : 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: That's bullshit.	Dialogue	00:32:49 – 00:33:13	Defense Stage	In Defense, one's own culture (or an adopted culture) is experienced as the only good one, and cultural difference is denigrated. (Bennett, 2001:14) Defense, other cultures may be discriminated in more complex	This is conversation between Andre and Erin. Erin is white people and Andre is black people. Andre won't give respect to Erin because both of them come from different background. From Andre's behavior can be seen that

	<p>- Erin: What?</p> <p>- Andre: Why should I give my respect to you? 'Cause you're a teacher?</p> <p>I don't know you.</p> <p>How do I know you're not a liar standing up there?</p> <p>How do I know you're not a bad person standing up there?</p> <p>I'm not just gonna give you my respect because you're called a teacher.</p>				<p>ways, but they still do not appear as complicated as one's own. (Bennett, 2001:17)</p> <p>While people with this condition may sometimes be seen by nondominant group members as allies, they are more frequently perceived as meddlers.(Bennett, 2001:18)</p>	<p>Andre feels that his race is the only good one, so when his teacher is different from him, he won't give respect to her. Andre as black people does not believe that all of the white people are kind people. In addition Andre won't give respect to Erin because he does not know that Erin is a liar or not, a bad person or not. Andre behavior also indicates that he discriminates other culture to get his respect.</p>
2	EVA: It's all about color. It's about people	Dialogue	00:33:22 – 00:33:35	Defense Stage	People in the defense stage call “they” for who comes from	This is a conversation between Eva and Erin. Eva is a Mexican,

	<p>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.</p> <p>ERIN: You hate me?</p> <p>EVA: Yeah.</p>				<p>different rather than use the specific name (Bennett and Bennett 16)</p>	<p>not a native people and Erin is a white people the dominant group in the area. The words “whites thinking they run this world no matter what” prove the way people in this stage calls people who differ. The condition makes Eva consider defense the other culture through hating white people because of their existence as the dominant group. Eva has a bad experience with white people and it always stays in her mind. There is Eva neighbor who is killed by white people but Eva’s father is taken by white police and becomes the suspect in that case. It makes her do not believe white people including Erin, because in</p>
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						Eva's opinion white people can do everything as they are dominant.
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B. 3 Minimization Stage

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	ERIN: We're gonna play a game, all right? It's a lot of fun ... 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	Dialogue & Narration	00:41:25 – 00:45:25	Minimization Stage	In Minimization, elements of one's own cultural worldview are experienced as universal, so that despite acceptable surface differences with other cultures, essentially those cultures are similar to one's own. (Bennett and Bennett 14) In Minimization, superficial	This is game that Erin use to develop her students' sensitivity in order to they can learn more about each other. Erin is white people and her students consist from many different races. Erin makes a line in the middle of the classroom, and then she divides her student into two groups, one

	<p>next question. Easy, right?</p> <p>...</p> <p>ERIN: Okay. Next question. How many of you live in the projects?</p> <p>Half of the students step onto the line. Marcus and Jamal include in the students that stay in the back, which means that the question does not apply to them.</p>				<p>cultural differences in etiquette and other customs are acknowledged, but the assumption is made that “deep down, we are all the same.” (Bennett and Bennett 18)</p>	<p>in the right side and one in the left side. She ask them many questions, they just need step forward the line if the answer is ‘yes’. From this game, almost of the students were amazed, because in many ways they have similarity. Through this game Erin success make her students realize that basically they are same.</p>
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B.4 Acceptance Stage

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	<p>-Marcus: Good to see you, man.</p> <p>- Ben: Hey, yeah.</p> <p>- Marcus: How was your summer?</p> <p>- Ben: Great.</p> <p>- Marcus: You're still white, I see.</p>	Dialogue	01:09:49 – 01:09:59	Acceptance Stage	<p>In Acceptance, other cultures are included in experience as equally complex but different constructions of reality. (Bennett and Bennett 14)</p> <p>In acceptance does not necessarily mean agreement or liking. So, for instance, one could be ethno-relative and still dislike a particular culture or disagree with the goodness of its values. (Bennett, 2001:20)</p>	<p>This is conversation between Ben and Marcus. For the first time they talk to each another. The conversation happens the first day of school after their summer holiday. Ben is white people and Marcus is black people. Both of them aware that they are equal although they have different color. This is the reason why they are talking to each other that never happen before.</p>
2	"my crazy English teacher from last year,	Monologue	01:14:16 – 01:14:43	Acceptance Stage	In Acceptance, other cultures are included in experience as	This is a poem from one student of 203 class, his name is

	<p>"is the only person that made me think of hope.</p> <p>"Talking with friends about last year's English and our trips,</p> <p>"I began to feel better.</p> <p>"I receive my schedule and the first teacher is Mrs. Gruwell in Room 203.</p> <p>"I walk into the room and feel as though</p> <p>"all the problems in life are not so important anymore.</p> <p>"I am home."</p>				<p>equally complex but different constructions of reality. (Bennett and Bennett 14)</p> <p>In acceptance does not necessarily mean agreement or liking. So, for instance, one could be ethn-orelative and still dislike a particular culture or disagree with the goodness of its values. (Bennett and Bennett 20)</p>	<p>Alejandro. Alejandro is not native people, not black people. He is immigration people but it does not mention where he was come from. In his poem he tells that room 203 has become his home. Because in that room one and each other's has accepted. They do not gather with their own group anymore, but they with all the students in the room. It can be seen that room 203 have realized that all of them are same and they should not make a different toward another although there are have different construction (such as color, race, ethnic, and etc.).</p>
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B.5 Adaptation Stage

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	<p>EVA: I ain't talking to you!</p> <p>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? (stands up and walks to Eva and Erin)</p> <p>EVA: Too many to</p>	Dialogue	01:21:07 – 01:21:17	Adaptation Stage	<p>In Adaptation, one attains the ability to shift perspective in and out of another cultural worldview; thus, one's experience potentially includes the different cultural experience of someone in another culture. (Bennett and Bennett 14)</p> <p>The movement to Adaptation occurs when we need to think or act outside of our own cultural context. This need typically occurs when casual contact with</p>	<p>Erin takes her students to Adaptation stage through book with title “The Diary of Anne Frank”. Marcus believes that Anne Frank understand his situation. The situation that Marcus means is they come from the same age, where they are too young to face social conflict based on race. Anne Frank is Jew people, in her young age Anne has to hide from Nazi in order she is not kill. The same situation</p>

	<p>count.</p> <p>MARCUS: 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.</p>				<p>other cultures becomes more intense, such as in a posting abroad or when working on a multicultural team.(Bennett and Bennett 21)</p>	<p>experienced by Marcus, he has to face social conflict where black people are always have negative stereotype and considered lower by white people. Marcus also faces gang conflict over race. It makes Anne Frank understand Marcus' situation because they face almost the same conflict. From the book Marcus learn about Miep Gies a Netherland lady that help hide Anne Frank who was Jew people. Although Anne Frank and Miep Gies are from different background they still help each other. It makes Marcus like the story. It match with Bennet quotation that the movement to Adaptation occurs when people</p>
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						need to think outside of our own culture. In this case the outside culture is come from Anne Frank and Miep Gies who has different culture from Marcus. So, when Marcus thinks about Anne Frank and Miep Gies he is trying to change his perspective in and out of another cultural worldview.
2	<p>TEXT: NEWSPAPER UPDATE “LOCAL LONG BEACH RESTAURANT TO HELP H.S. STUDENT</p> <p>The students create a local restaurant to collecting money which will be used to invite</p>	Monologue	01:21:57 – 01:22:26	Adaptation Stage	The movement to Adaptation occurs when we need to think or act outside of our own cultural context. This need typically occurs when casual contact with other cultures becomes more intense, such as in a posting abroad or when working on a multicultural team.(Bennett and	<p>This is Marcus monologue after he writes a letter to Miep Gies and cooperation with his friend to collect money in order to make Miep Gies come to his school. Marcus is a black people. His friend consist of many races and Miep Gies is Netherland people. As Bennett quotation, the</p>

	<p>Miep Gies. NOTE: THERE ARE SOME TENTS FOR SELLING FOOD TILT DOWN: THE LOCAL RESTAURANT “TASTE FOR CHANGE” Erin and Gloria guard at the entrance. There are many visitors who come. The restaurant is very crowded. They sell food and drinks. MARCUS (VOICE OVER): Ms. G sent our letters all the way to</p>				<p>Bennett 21) For most people at this stage of development, an expanded self means mainly an expanded repertoire of behavior appropriate to various cultural contexts. But in some cases, people become bicultural or multicultural.(Bennett and Bennett 22)</p>	<p>adaptation stage rises when contact with other culture become more intense. They (students of 203 class) also work together to make a festival for change. Work together and does not see what is the background of the member is prove that Marcus has on adaptation stage. Marcus take the adaptation from Anne Frank story, where Miep Gies want help Anne Freank although they have different background. It can be taken from Marcus statement “after we raised money to bring her”. We in Marcus’s statement mean all of students 203 class. It can be conclude that their contact with other culture become</p>
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	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.					increase every day because they have to be team work to bring Miep Gies. In this stage all students have become multicultural people where they never gather with their group only, but they have gathered with all students no matter who are they.
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B.6 Integration Stage

No.	Content	Types of Data	Found in the Film	Types of Analysis	References	Comments
1	EVA: I told you he was playing the video game. PROSECUTOR: Then what happened? What	Dialogue	01:31:47 – 01:33:03	Integration Stage	In Integration, one's experience of self is expanded to include the movement in and out of different cultural worldviews. (Bennett	This is Eva statement when she becomes prime witness for killed case which involve her one friend (Paco) from the same race. Eva

	<p>did you see?</p> <p>EVA: Well, he got all whacked because he lost the game, And then he started shouting and all, threatening everybody.</p> <p>PROSECUTOR: He threatened everyone? He threatened you?</p> <p>EVA: No. The guy who ran the store. He wanted his money back for the game.</p> <p>PROSECUTOR: And what did the store owner do?</p> <p>EVA: He shouted back.</p>				<p>and Bennett 14) People dealing with Integration issues are generally already bicultural or multicultural in their worldviews. At some point, their sense of cultural identity may have been loosed from any particular cultural mooring, and they need to re-establish identity in a way that encompasses their broadened experience. In so doing, their identities become “marginal” to any one culture. (Bennett and Bennett 24)</p>	<p>and Paco is Mexican, an Aztec ethnic. Eva in the beginning of the case, she preferred to protect Paco, because they are from same race. There are many experiences that Eva spend when she waits the time to give her witness. Everydays there are something change in her life, because Eva have passed many stages to overcome ethnocentrism. Then when the time has come, she prefers to talk based on the fact and not prefers to protect Paco again. In this case, it proofs that Eva has already in intregration stage. Eva has had different culture worldview, already become bicultural or multicultural</p>
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	<p>And they were fighting.</p> <p>Then he, the defendant, knocked something over and left the store.</p> <p>PROSECUTOR: And then what happened? What did you see?</p> <p>EVA: I saw... I saw... Paco did it. Paco killed the guy.</p>					<p>and has lose her cultural identity same with Bennett's statement about integration stage that in integration stage people will re-establish identity become marginal.</p>
2	<p>Erin: 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.</p> <p>Student: What?</p>	Dialogue	01:50:49 – 01:51:20		<p>In Integration, one's experience of self is expanded to include the movement in and out of different cultural worldviews. (Bennett, 2001:14) People dealing with Integration issues are generally already bicultural or</p>	<p>This is conversation between Erin and her students. Erin is white people, Eva is Mexican, Marcus and Andre are black people. The conversation happens when the students want Erin still teach them to the next year, but it can not.</p>

	<p>Erin: What? You... Wait. Wait. Guys. Everyone. Marcus: No! That don't fly, Ma!</p> <p>Erin: Look, first of all, I'm not anyone's mother in here, okay?</p> <p>Eva: No, it doesn't mean mother.</p> <p>Andre: It's a sign of respect for you.</p>				<p>multicultural in their worldviews. At some point, their sense of cultural identity may have been loosed from any particular cultural mooring, and they need to re-establish identity in a way that encompasses their broadened experience. In so doing, their identities become “marginal” to any one culture. (Bennett, 2001:24)</p>	<p>There is a regulation that Erin has not been enough to teach junior class. She has talked to Dr.Cohn as the chief of unified school district, but she still can be together with her students next year. In the middle of their debat Marcus calls Erin with “ma”. It is a sign of respect. From that scene it can be seen that Marcus, Eva and Andre already lose their cultural identity, usually they just give respect for people that come from the same background but they has been changed become bicultural or multicultural people. They have had movement in different culture worldview.</p>
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SCRIPT MOVIE**FREEDOM WRITERS**

OVER BLACK:

TITLE / CREDIT SEQUENCE: (Song option; "The Revolution will not be Televised")

DOCUMENTARY FOOTAGE: THE WAR IN FULL FORCE IN THE STREETS. 9 RIOT SCENES. DESTRUCTION AND CHAOS IN THE CITY STREETS. PEOPLE ATTACKING OR UNDER ATTACK. AN OVERTURNED CAR, TORCHED. A BUILDING'S FLAMES ROLLING THROUGH ITS ROOF.

(VOICE OVER)

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 is 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...

FADE IN:

TEXT: LOS ANGELES CALIFORNIA, 1992

TEXT HEADLINE: Over 120 murders in long beach in the months following the Rodney King riots

Gang violence and racial tension reach an all-time high.

OVER BLACK:

TEXT: From the diaries of the students of Room 203
Woodrow Wilson H.S

FADE IN:

CU: Eva's diary

Eva's writing in the diary.

CUT TO:

1. INT. TOYS STORE - MORNING

Little Eva looks at many Barbie dolls. There are Barbies with white and brown skin.

EVA (VOICE OVER)

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 calls

EVA'S FATHER

Eva? Que te dice Papi

Subtitle: Eva what does Papi tell you?

Eva's father teaches her to do boxing. She tries to punch her father's hands many times.

EVA (VOICE OVER)

...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.

FADE OUT:

2. EXT. IN FRONT OF THE HOUSE - MORNING

Little Eva sits on the terrace and waves her hand to Roberto. Roberto is washing his car.

EVA (VOICE OVER)

It was the first day of school, and I was waiting for my father to take me to the bus.

EVA

Roberto!

There is a car that gets through Roberto.

HEAR GUNFIRE

Roberto falls down. Eva's father gets out of the house. Approaches Roberto.

Eva's Father

Eva!

EVA (VOICE OVER)

And I saw the war for the first time.

FADE OUT:

3. INT. HOUSE - MORNING

Polices try to bring Eva's Father. Eva is taking a peek from the door.

POLICE

Police! Open up!

EVA (VOICE OVER)

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!

CUT TO:

4. EXT. FIELD (NEAR THE FENCE) - NIGHT

Some people beat Eva. She starts into gang life.

EVA (VOICE OVER)

When I got my initiation into the gang
life,
I became the third generation. They beat
you so you won't break. They are my family.

FADE OUT:

5. EXT. STREET - MORNING

Eva is walking with Paco. Two people get out of the car. They try to chase Eva and Paco. Paco shows his gun. Another man beside the car shoots Paco. Gunfire occurred. Eva runs. Meet another group in their territory. They attack Eva.

EVA (VOICE OVER)

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.

FADE OUT:

6. INT. SCHOOL OFFICE - MORNING

Erin is sitting in the school office. Margaret comes and brings coffee for Erin. Erin looks happy because that is the first day of her teaching.

MARGARET

Here's your coffee.

ERIN

Thank you.
I brought my lesson plans. I'd love it if
you'd look them over.

MARGARET

Yes, and these are the classes you'll start with.

Freshman English, four classes, about 150 students in all. (See to Erin's necklace)

CU: ERIN'S NECKLACE

ANGLE ON THE REPORT BOOK, consist of the data and score of the students. The scores consist of D and F only. Erin is looking at it.

MARGARET

Some of them are just out of the 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

All right. (brushing her hair to her ears)

MARGARET

Also, for most of them to get here, it takes three buses, almost 90 minutes each way.

ERIN

My God. (looks shocked)

MARGARET

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

All right. Thank you.

MARGARET

(Taking her coffee and smiles) You're from Newport Beach?

ERIN

(Taking the coffee) Yes.

MARGARET

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

(Holding the cup)

Well, actually, I chose Wilson because of the integration program. I think what's happening here is really exciting, don't you? 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

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

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

(Smiles) Those are lovely pearls.

ERIN

(touching the pearls necklace)
Thank you. From my father.

MARGARET

I wouldn't wear them to class.

CUT TO:

7. INT. ERIN'S APARTMENT - MORNING

Erin is choosing cloth. She is getting dressed for the first day at school. She makes coffee, wears a pearl necklace. then wakes up her husband. She's talking to her husband.

ERIN

Honey?

SCOTT

What?

ERIN

Do I look like a teacher?

SCOTT

(Smiles and do not say anything)

8. EXT. SCHOOL - MORNING

One student is flying the flag. Some students are walking to school. Erin walks and coffee on her hand. One student draws on the wall catches by the teacher. Erin shows her id card to the security.

A TEACHER

Hey!

A student paints the wall as punishment. Erin enters the school, look around. There are many students. Smiles and look excited. See the classroom. It looks clean and beautiful. Then she found her classroom. Feel so different from the previous classroom. There are many scribbles on the table. Write her name on the green board, erases it with her hand because there is no eraser. She rubs his hand that uses to erase the chalk to her skirt and left chalk stain there.

FX: BELL RINGING

Erin waits for the students in front of the class.
Looks at the watch.

FX: BELL RINGING

The students enter the classroom.

ERIN
Hello. (Smiles)

THE STUDENTS
Hello.

A STUDENT
Hey, yo, let's sit right here, man.

ERIN
Hi.

Students sit their chairs. Drop the bags down. They change the chair position to gather with their group. They are ignoring Erin and the other friends who come from a different group. Erin looks around, her eyes were on ankle cuffs that were worn by a student.

CU: ANKLE CUFFS

Erin turned around. Start to write on the green board. There is one student who realizes the chalk stain in her skirt.

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

He gives high-fives to his friend. The students look at each other.

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

JAMAL (VOICE OVER)
I give this bitch a week.

One student enters the classroom. Erin is trying to greet him. The student just passed away.

ERIN

Hi.

Erin starts to attend the students. The students busy with their own businesses. Read the magazine, nail polish, sleeping, talking with friends, drawing.

ERIN

Okay. Brandy Ross?
Gloria Munez...

Brandy raises her hand shows her lazy face to that classroom. Gloria read a magazine. She's leafing through the pages and chewing bubble gum.

ERIN

Alejandro Santiago...
Andre Bryant...

Andre raises his hand. He wears a blue jacket and the hoodie on his head.

ERIN

Eva Benitez...

EVA

Eva, not Eiva.

Everybody looks at Eva. Eva is showing her dislike for Erin.

ERIN

Eva. (repeating as Eva says)

EVA

I have to go to the bathroom.

ERIN

Okay, make sure that you take a...

EVA

(Stand up and take the sign) Yeah, I know.

ERIN

Ben Samuels?

MARCUS (VOICE OVER)

(look at Ben) That white boy hoping
he's in the wrong room.

BEN (VOICE OVER)

I gotta get out of here.

ERIN

Sindy Ngor.

SINDY

Right here.

ERIN

Is that correct?

Sindy just gives gesture that is it correct.

ERIN

Jamal Hill?

JAMAL

(talking as rapper style) Man, what am I
doing 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

Are you Jamal?

JAMAL

Yeah.

ERIN

Well, for some reason they have you
registered in this class.

JAMAL

Yeah, and that's some bullshit.

ANDRE

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

JAMAL

(Stand up, looks angry to Andre)
Man, say it to my face, coz.

ANDRE

I just did. (Pointing Jamal)
(turns to his friend) See what I mean?
Dumb.

JAMAL

(walks to where Andre's sitting) Man, I know you ain't talking to me!

ERIN

Okay...

JAMAL

Look, homey, I'll beat that ass, homeboy.

Everyone stands up and looks at Andre and Jamal. They look like the accident is usual for them. All of them are just looking and not trying to stop them.

ERIN

Can you please sit back down? (panics and tries to stopping them)

JAMAL

Look, I got your spot on the team. That's why you're over there wagging your tongue.

ERIN

Please sit back in your seats.

JAMAL

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

(Stands up and pushes the table roughly)
You know nothing about me, coz! Brokedown
my whole situation.

Andre and Jamal look angry with each other. They
dislike every word that comes out from each other.

ERIN

Jamal?

JAMAL

So, now you're in my face now, right? Sit
your punk ass down! Sit your punk ass down,
homeboy!

ANDRE

I will run that ass off the field. Shut
your ass up. What's up, homey? I mean,
what's up?
Sit your ass down, homey!

ERIN

(gets out from the class to look for help
to the security) Excuse me, may I please
get some help here?

The security enters the classroom and tries to stop
Andre and Jamal. One of the students holds on his gun.

CU: THE GUN

Jamal and Andre are still in debate. They're pointing
each other. Each of them is showing their angry face.

JAMAL

So do something! Back up!

ANDRE

You are touching me now? Sit down, homeboy.
Back up,
I'm not gonna tell you again.

JAMAL

You gonna look at my face now, right?
You ain't taking nothing from me, homeboy!

ANDRE

I will run your ass off the field!

SECURITY

Boy, sit your ass back down.

JAMAL

Don't even worry about it,
I'm gonna see you.

ANDRE

Tell him. Sit his ass down.

SECURITY

Sit your ass down.

JAMAL

Thank you. Let him out of here, man.
That's some bullshit.

9. INT. SCHOOL OFFICE - NOON

Erin's pouring coffee into a cup. She still feels shocked about what just happened in her classroom. She wishes that a cup of coffee helps her to relax. Then there is someone calls her.

MARGARET

Erin?

Erin turns to the source of the sound. There are Margaret and a man beside her. Erin smile then walks to them.

MARGARET

Erin, this is Brian Gelford. He teaches Junior English and the Distinguished Honors Classes.

ERIN

(Shakes Brian hand) Hi. Erin Gruwell. Nice to meet you. (Sits and joins with Margaret and Brian. Feels happy meets teacher of

honors classes)

BRIAN

Hi. Nice to meet you. (shakes Erin's hand)
You saw a little action today, I hear.

ERIN

Yeah. It happened so fast.

BRIAN

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

What do you mean?

BRIAN

Well, eventually, they just stop coming.

ERIN

Well, if I do my job, they might be lining
up at the door. Right?

BRIAN

Yeah. Nice pearls.

ERIN

Thank you. (Holds the necklace)

CUT TO:

10. EXT. STREET - MORNING

Eva is waiting for the bus. She is on her way to
school.

EVA (VOICE OVER)

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.

11. EXT. SCHOOLYARD - MORNING

Eva's arriving at the Scholl. She looks around. Every student gathers with their group and so does she. She looks at a black man. That man looks at Eva's group with no respect.

EVA (VOICE OVER)

He thinks that the problems 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 the 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.

12. INT. CLASSROOM - MORNING

Erin starts to teach the students. As usual the students busy with their own business.

ERIN

Settle down. Let's go over the first name on the list, (writes on the board) Homer. Homer's the Odyssey.

MARCUS

I know Homer the Simpson.

The students laugh at Marcus' words.

ERIN

No, this Homer was an ancient Greek, but maybe he was bald just like Homer Simpson.

Erin laughs, but the students feel that it isn't funny.

ERIN

Okay.

13. EXT. BACKYARD OF SCHOOL - MORNING

Eva outs from the classroom and going to the backyard of the school. There are Eva friends. She opens the gates for her friends.

EVA'S FRIEND

What's up?

14. INT. CLASSROOM - MORNING

The class looks very noisy. Erin is teaching Ben. She asking the students to be quite.

ERIN

Quietly, please.

Someone is taking a bag. Gloria stands up and points at Jamal. Jamal stands too. He looks angry with Gloria's accusation.

GLORIA

Mrs. Gruwell, he just took my damn bag!

JAMAL

Shut up! Ain't nobody touched your damn bag.

GLORIA

Yeah, I saw you.

ERIN

Jamal. Jamal. Get her backpack.

JAMAL

I didn't do anything anyway!

ERIN

Okay.

There is screaming from the outside of the class. Erin asks the students to stay in class. She gets outside and finds about what is happening. In the outside of the class, many students run away and stream.

FX: ALARM

The students in the class start to go outside too. Erin still asks them to stay.

ERIN

Wait! Wait! Please, stay in your seats!
Wait! Stay in your seats! Please!

15. EXT. SCHOOLYARD - MORNING

The students run. Erin goes outside, sees what is happening.

FX: ALARM

There are two men in the fighting. They beat each other. The first man is black people and the other is Mexican.

On another side, Eva is in a fight with Cindy.

EVA

Slanty-eyed bitch!

SCHOOL LOUDSPEAKER

Return to your classrooms.
Return to the classrooms immediately.

There are many fights between students. The warning is ignored by the students, they still in the fight.

EVA

That's all you got?

SCHOOL LOUDSPEAKER

Clear the school lawn and the recreation field now!
Return to your classrooms, or you will be subject to disciplinary action.

The students keep running around, some of them collide with Erin. She turns to a student that hides a gun in his belt. The student realizes that Erin is watching him, then he runs away.

SCHOOL LOUDSPEAKER

You can best help yourself and your fellow students and your school by returning to your classrooms now.
Please return to your classrooms.

GRANT

Get up, bitch!

SCHOOL LOUDSPEAKER

All students must return to their classrooms immediately.

CUT TO:

16. INT. ERIN'S APARTMENT - EVENING

Erin is removing her necklace, her husband just entered the apartment.

SCOTT

Erin? Erin?
Hey, baby. You okay? Come here. (Hugs Erin)

Erin does not answer her husband. When Scott is hugging Erin, she is crying in the arms of her husband.

SCOTT

Are you sure about this?

ERIN

Well, it's not exactly how I pictured it.
Don't tell my dad.
Hopefully, he hasn't seen the news.

17. INT. RESTAURANT - NIGHT

Erin, Scott, and Erin's father is at dinner together.
Her father asks about the job.

STEVE

So, how's work?

ERIN

Dad!

STEVE

I was asking your husband.

SCOTT

It's good. I mean, for now. It's a good
company.

I pretty much run the computer data
department.

STEVE

I thought you were an architect.

ERIN

He is. He's just taking a break.

SCOTT

And the money's good for now.

STEVE

How much are you making, \$27,000 before
taxes?

ERIN

If you know, why are you asking?

SCOTT

So, what's everybody gonna eat?

STEVE

With your brains, you could run a major
corporation. Instead, I worry all night
because you're a teacher at Attica.

ERIN

Can you hear what you're saying?
How many times have I listened to you about
walking civil rights marches?

STEVE

These gangs are criminals, not activists.
You read the papers?

ERIN

They said the same thing about the Black
Panthers.

STEVE

I'll lay odds your kids don't even know who
Rap Brown or Eldridge Cleaver was.
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

Well...
I'm sorry. I can't help that. (looks at
Scott)

STEVE

You think this is good enough for her?

SCOTT

Yeah, I do.
Look, Steve, if Erin thinks she can teach
these kids, she can. You're telling her she
can't is just gonna make her mad.

18. INT. ERIN'S APARTMENT - NIGHT

Erin is brushing her teeth. Scott already changes his
cloth. They just arrived at the apartment. Erin
dislikes her father's words about her job. She feels
angry. It's all she says to Scott. They are preparing
to sleep.

SCOTT

So he doesn't like your job. So what?
Why do you let it get to you?

ERIN

I don't know, it just does.
I'm not used to disappointing him. I...

SCOTT

Just let me know when I can brush my teeth.
I hate that we don't have our own sinks.

ERIN

Come in. There's room.

SCOTT

All right. Thank you.

ERIN

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

Honey, just calm down.
You know, except for marrying me, you never
seriously disappoint him.
He worships you. He likes you. He just
doesn't...
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

Or until you build us one.

SCOTT

Yeah.

ERIN
With extra sinks.

SCOTT
You're a teacher because you say you are.

19. INT. CLASSROOM - MORNING

Erin turns on the music. She feels the music and waits for the reaction of the students.

ERIN
I have this idea. We're gonna be covering poetry.
Who here likes Tupac Shakur?

JAMAL
It's 2Pac.

ERIN
2Pac. (repeat what Jamal says)
Excuse me. Raise your hand.

Some students raise their hands. Erin starts to turn off the music.

ERIN
Really? I thought there'd be more fans. I have the lyrics to this song printed out. (give the students the printed out lyrics) I want you to listen to this phrase I have up on the board. It's an example of internal rhyme.
What he does is very sophisticated and cool, actually.

ANDRE
"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 look kinda pale, was it the ale?
Oh, pops was wrong

JAMAL

"Where was the money that you said
you would send me?
"Talked on the phone
and you sounded so friendly"

ANDRE

Think we don't know 2Pac?

MARCUS

White girl gonna teach us about rap.

Everyone laugh. They do not believe that Erin can teach
them about rap because she is white.

ERIN

No, it's not that.
See, what I was trying to do...

EVA

You have no idea
what you're doing up there, do you?
You ever been a teacher before?

JAMAL

And the teacher gets nailed, y'all! (give
high five to his friends)

ERIN

All right, Jamal, enough.
Jamal! That's enough!
You know what? I want you to move to this
front seat right here now. (pointing one
chair in front of her)

JAMAL

What?

ERIN

Come on.
I am sick of these antics in my classroom.

JAMAL

Well, there you are.
I was wondering when you were gonna lose
that damn smile.

ERIN

Switch with Ben. Come on!

BEN

I can't go back there alone.

ERIN

It'll be fine.

BEN

No, it won't.

SINDY

I'm not sitting near him.

JAMAL

I ain't going up there without my homey.

SINDY

I'm not sitting back there alone!

ERIN

All right. Shut up!
All right, you know what?
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!

The students start to move as Erin instructed. They're talking to each other while switching places.

JAMAL

Get your ass back to China, all of y'all.
You're all little midget-ass punks.

A STUDENT

Move before I stomp your peanuts.

JAMAL

Boo! Get your ass to the back, boy.

The students look at each other as they are an enemy. They show their dislike of moving places.

MARCUS

Get off my desk. (push the hand of the student in front of him)

ERIN

So, everybody happy with the new borders?

DISSOLVE TO:

20. INT. CLASSROOM - MORNING

Erin is teaching. The students' place has changed. There are many chairs that empty. It means many students do not come to the classroom.

ERIN

Eva? Where are you going?

DISSOLVE TO: CONTINUOUSLY

There are students in the fight. Erin calls security to help her.

ERIN

Hey! Hey!

The days are changes. The sums of the students come to the classroom is decreasing every day.

Until there are just two students come into the classroom. Then the security comes to the classroom with the students.

CUT TO:

21. INT. EVA'S ROOM - NIGHT

Eva's turning on the music from the radio. She wears an orange cloth towel and blue towel to cover her hair.

CUT TO:

22. INT. SINDY'S ROOM - NIGHT

Sindy is choosing cloth. She wears a purple cloth towel. Her hair is still wet. She throws the selected clothes on the bed.

CUT TO:

23. INT. EVA'S ROOM - NIGHT

Eva's taking clothes from the wardrobe and throwing it on the bed. Then she wears it.

CU: TATTOO ON THE WAIST

CUT TO:

24. INT. SINDY'S ROOM - NIGHT

Sindy is drying her hair in front of the mirror. She is using lipstick and wears necklaces.

DISSOLVE TO:

25. INT. EVA'S ROOM - NIGHT

Eva is drying her hair in front of the mirror. She is using makeup and wears many black bracelets.

CUT TO:

26. EXT. STREET - NIGHT

There are cars. Sindy and three of her friends are inside it. In the other car, Eva and her friends are inside it.

CUT TO:

27. INT. STORE - NIGHT

Grant's messing with a vending machine.

INSERT: Paco and his friend look at Grant.

Eva's entering the store. She meets Sindy inside. Sindy wears a black yellow jacket and smiling at her friends. She brings many snacks and goes to the cashier.

Eva's going to snack rack. Takes some snacks and looks at Grant.

GRANT

This is bull! Come on, man! What the...
What the hell? Damn! (angry and push the
game machine then go to the cashier)

He screams to the cashier. The cashier replays with a different language.

GRANT

I want my money back!
This shit took my damn money! I want my
damn money back! Look what you putting me
through. Shit!
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!

Grant feels annoyed with that conversation then gets out of the store.

28. EXT. STORE PARK - NIGHT

Paco readies with the gun to shoots Grant when he gets out of the store. Grant sees it then he runs away. Paco shoots Grant, but Grant can avoid it. The shoot hit the person with a blue sweater in the shop. He is Sindy's friend.

Eva's running to the car. Then Eva and his friends leave the store.

PACO

Come on! Let's go!
Come on, come on, girl! Let's go!

29. INT. STORE - NIGHT

Sindy is looking at her friend. There is blood around him. She's shocked.

FADE OUT:

30. INT. EVA'S ROOM - NIGHT

Eva's correcting her make up.

INSERT: THE ACCIDENT IN THE STORE

EVA (VOICE OVER)

Paco was scared.

In the car, he said, "You can't go against your own people, your own blood."

The same words 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.

INSERT: GRANT IS BROUGHT WITH POLICE CAR

CUT TO:

31. INT. SCHOOL OFFICE - MORNING

The Principal is gathering all the teachers. He announces about students involved in the killed case and warns the teachers to not discuss the subject inside the class.

MARGARET

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.

PRINCIPAL BANNING

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

Eva?

PRINCIPAL BANNING

... 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.

MARGARET

Thank you.

32. INT. CLASSROOM - MORNING

Erin is writing on the board. She wears a black suit. Eva and Sindy stare at each other because of the incident in the store. Tito wears a cap. He is drawing something and then giving it to the friend next to him. His friends laugh at the picture.

A STUDENT

Hey, Tiny, check this out.

The picture is shown to the next person and so on. Everyone laughs at the picture. Until the picture is arriving at Jamal.

A STUDENT

Hey. Hey!

Tito raises his hand because he is yawning. Erin thinks he wants to ask something, but Tito shakes his head.

ERIN

Yes? All right.
Gloria?
Please read the first sentence on the board.

GLORIA

Why me?

ERIN

Because I know
how much you love to read.
Close the magazine.

GLORIA

(Closing the magazine in disgust)
"Odysseus had no sense of direction ...
(reading the sentences on the board)

ERIN

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.

Jamal gets Tito's picture. He is wearing his cap.
Everyone laugh.

A STUDENT

I don't have a page four. It got torn out.

ERIN

Okay, why don't you just use the next blank
page?

ERIN

What's going on? (turns to the paper that
held by Jamal.) What is that? Give it to
me. (see the picture)

ANGLE ON THE TITO'S PICTURE: a picture is a man with big lips. There is handwriting that reads PASS ME JAMAL.

ERIN

What is this?

JAMAL

Just leave it alone.

ERIN

(Looking at Tito and approaching him)
You think this is funny? Tito? Would this be funny
if it were a picture of you?

TITO

It ain't.

ERIN

Close the workbooks!
Maybe we should talk about art.
Tito's got real talent, (showing the picture to the students) don't you think?

THE STUDENTS

Yeah, yeah. Go, Tito.

ERIN

You know something?
I saw a picture just like this once in a museum (holding the picture) 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.

A STUDENT

(Gives high five to his friend) That's us, dawg.

ERIN

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, 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.

THE STUDENTS

Yeah. Yeah.

ERIN

Yeah, they wiped out everybody they didn't like, and everybody they blamed 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 blacks 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

(Interrupting Erin) You know nothing, homegirl!

ERIN

No, I don't, Marcus! So why don't you explain it to me?

MARCUS

I ain't explaining shit to you!

Jamal is crying.

STUDENT #1

Do you even know how we live?

STUDENT #2

We were here first, man. Just shut that shit up, homeboy.

ERIN

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?

THE STUDENTS

Of course, it'd be better! It'd be better if you weren't here. Right. Right.

ERIN

All right! All right!
It starts with a drawing like this, and then some kid dies in a drive-by, never even knowing what hit him.

EVA

You 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

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

That's bullshit.

ERIN

What?

ANDRE

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

White people always wanting their respect
like they deserve it for free.

ERIN

I'm a teacher. It doesn't matter what color
I am.

EVA

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

You hate me?

EVA

Yeah.

ERIN

You don't know me.

EVA

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

Ben, do you have anything to say?

BEN

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

That's all you think this is?

MARCUS

It ain't nothing else. When I look out in the world, I 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

And what if you can't rap a lyric or dribble a ball?

ANDRE

It ain't this. I know that much.

MARCUS

Damn right.

ERIN

And you all think you're gonna make it to graduation like this?

ANDRE

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.

THE STUDENTS

That's right.

ERIN

So when you're dead, you'll get respect? Is that what you think?

STUDENT #1

That's right.

STUDENT #2

That's right.

ALL STUDENTS

Yeah. Yeah.

Eva starts to cry, tears on her eyes.

ERIN

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.

All the students shut up. Tito raises his hand.

ERIN
You're raising your hand?

TITO
That thing that you said before,
the Holocaust?

ERIN
Holocaust, yes.

TITO
What is that?

ERIN
Raise your hand if you know what the
Holocaust is.

Nobody raises their hand, except Ben.

ERIN
Raise your hand if anyone in this classroom
has ever been shot at.

All the students are raising their hands, except Ben.

FX: BELL RINGING

The students packing their stuff stand up and leave the
class. Erin looks sad.

DISSOLVE TO:

33. EXT. SCHOOLYARD - MORNING

The school crowded with students. There are many chairs
and tables in the middle. They talk to their friend.
Some of them just sit with their friend. Some of them
walk with a friend.

34. INT. LIBRARY - MORNING

Margaret is checking books in the bookshelf with the
data in her hands.

ERIN

What about this? We were discussing the Holocaust. (holding a book)

MARGARET

No, they won't be able to read that.

ERIN

We can try. The books are just sitting here.

MARGARET

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

(approaching Margaret) What about these? Romeo and Juliet. That's a great gang story.

MARGARET

No, not the books. This is what we give them. (takes a book that the tip has been torn) It is Romeo and Juliet, but it's a condensed version. But even these, look at how they treat them. See how torn up they are? They draw on them. (throws the book and back to the data in her hands)

ERIN

Ms. Campbell? They know they get these because no one thinks they're smart enough for real books.

MARGARET

Well, I don't have the budget to buy new books every semester when these kids don't return them.

ERIN

So, what do I do? Buy their books myself?

MARGARET

Well, that's up to you, but you'd be wasting your money.

ERIN

Is there someone else ... I can speak to about this?

MARGARET

Excuse me? (looks at Erin)

ERIN

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

Let me explain. (takes a breath)
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

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

You can't make someone want an education. The best you can do is try to get them to obey, to learn discipline. (takes many books from bookshelf)
That would be a tremendous accomplishment for them. (leaves Erin alone)

Erin still stays at the library and thinks about how her students can get the book to read.

35. INT. SCHOOL OFFICE - EVENING

Brian is eating. There are sandwiches and a bottle of milk. Erin asks Brian about the book that she wanna use to teach the students. They sit on the same table. There are also many teachers in that office.

ERIN

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

Oh, of course. It's a universal story. I mean, Anne Frank, Rodney King, they're almost interchangeable. (stop eating)

ERIN

Are you making fun of me?

BRIAN

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 of my door at night.

ERIN

And you blame these kids?

BRIAN

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. (continue to eats the sandwich)

Erin leaves the office. Every teacher in that room looks at her.

36. EXT. SCHOOLYARD - EVENING

Erin's just dropping from the office. In the schoolyard, she saw many students. She's just realizing that every student gathers with their group only.

CUT TO:

37. INT. CLASSROOM - MORNING

Erin's putting up the plaster in the middle of the class. She wears a blue skirt and a white t-shirt, also her pearl necklace. She makes a line game. It is dividing the students becoming two sides. It just needs the students to come forward to the line if the answer is yes.

ERIN

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? (walks at the line) 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?

THE STUDENTS

Yeah, whatever.

ERIN

The first question, how many of you have the new Snoop Dogg album?

STUDENT #1

Did you steal it?

The students come forward to the line. Then back away as Erin's instruction.

ERIN

Okay, back away.

Next question, how many of you have seen Boyz n the Hood?

Some students step to the line, but someone still in their position, including Ben. More students step onto the line than those who stay behind. The students that step to the line look at each other.

ERIN

Okay. Next question. How many of you live in the projects?

Half of the students, step onto the line. Marcus and Jamal include in the students that stay in the back, which means that the question does not apply to them.

ERIN

How many of you know someone, a friend or relative, who was or is in juvenile hall or jail?

ERIN

How many of you have been in juvenile hall or jail for any length of time?

All of them step onto the line, except Ben.

ERIN

Detention don't count.

SINDY

Does a refugee camp count?

ERIN

You decide.

Sindy steps onto the line. Then she looks at Eva.

ERIN

How many of you know where to get drugs
right now?

Ben steps onto the line and followed by many students
that the question applies to them.

ERIN

How many of you know someone in a gang?
How many of you are gang members?

The students feel annoyed with Erin's question. They
think that the question is a trap. All of them do not
want to step onto the line.

STUDENT #1

Nice try.

STUDENT #2

Nice try.

ERIN

Okay, that was a stupid question, wasn't
it?

THE STUDENTS

Yeah.

ERIN

You're not allowed gang affiliations in
school.
I apologize for asking. My badness.

Everyone laughs at Erin's words.

ERIN

Okay, now I'm gonna ask you a more serious
question. Stand on the line if you've lost
a friend to gang violence.

All of them step onto the line, except Ben.

ERIN

Stay on the line if you've lost more than one friend.

Gloria and five other students step back away.

ERIN

Three.

Three students step back away. Marcus looks at Andre, and so does Andre.

ERIN

Four or more.

Andre and two other students step back away.

ERIN

Okay, I'd like us to pay respect to those people now. Wherever you are, just speak their name.

All of the students speak their friends' names that died because of gang violence.

ERIN

Thank you all very much. (takes out two paper bags, there are journal books inside it) 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. (show the journal book to the students) 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. (opens the cabinet) 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. (sits on the teacher chair, waits the students take the journal books)

The first, nobody wants to take the journal books, but after a wait, Brandy comes forward to take the journal books. Everyone looks at her.

CUT TO:

38. INT. ERIN'S APARTMENT - NIGHT

Erin is cooking cookies for welcome parents night. She stirs the cookie dough when talking with Scott about her job. Scott eats while standing at the door because he looks at the chair there is Erin's stuff. Erin is preparing.

ERIN

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... (looks Scott eats while standing)

Honey, here. Here, sit down.

Scott

It's all right. No, it's all right.

ERIN

I'll move this. (taking the stuff)

SCOTT

I don't mind standing. Food goes straight down.

How much longer are you gonna be?

ERIN

I don't know. Want to help?

SCOTT

Not really, I'm a terrible drawer.

ERIN

You're an architect.

SCOTT

All right, I just don't want to.

ERIN

What's the matter? (taking the cookie dough)

Is something wrong?

SCOTT

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

(looks at Scott, feels so sorry, and pours the cookie dough into the pan)

I'm sorry. Well, what's going on at work?

SCOTT

Nothing. I don't want to talk about that, either.

I just want to hang out. I want to be at home. (looks at Erin's ass when Erin putting the pan in the oven) And I want to be with my schoolteacher.

(put the food on the table and approaching Erin) I've always had this fantasy about being kept late after school. (kisses and hugs Erin)

ERIN

Well, I'm sorry I left my dirty erasers at work.

SCOTT

Do all the other teachers put in this much extra effort?

ERIN

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

Honey, I don't want to think. (still kisses Erin)

ERIN

I'm sorry. Okay, don't think.

SCOTT

I just wanna...

ERIN

I'm almost done, okay?

SCOTT

So, how much longer?

ERIN

Not long. (kisses Scott) Promise.

Scott seems disappointed with Erin.

39. EXT. SCHOOL ENTRANCE - NIGHT

MS: WELCOME PARENTS SIGN

That night is the welcome parents night. The agenda goes from 6 to 8 p.m.

40. INT. SCHOOL - NIGHT

Brian is saying thanks to parents who come that night. There are many parents of Brian's students who come.

BRIAN

Thank you so much for coming.

PARENT #1

Susan's a terrific student. Thank you.

PARENT #2

Great to see you.

BRIAN

Good night. Take care. Jim, thank you so much.

PARENT #3

Thanks, Brian.

BRIAN

I appreciate you guys coming to Parents' Night.
Drive safe.

Differently with Erin, no parent comes. Erin is standing at the door and looking to Brian's classroom. She feels disappointed, and then she wants to remove the welcome parents banner. She remembers the journal books of the students. She comes near to the cabinet, opens it. Many students keep their journal books in the cabinet. Erin feels that journals heal her disappointment.

Erin takes the journal books. She brings it to her table and read the journals.

FLASHBACK: BRANDY'S STORY

41. INT. BRANDY'S HOUSE - NIGHT

Brandy and her little brother are in a room. There is screaming. It's her mother. The door is open. Her mother is strangling by her father. Her father still hits and beats her mother. It happens many times.

BRANDY (VOICE OVER)

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.
I felt useless and scared and furious at
the same time.

BRANDY'S MOTHER
Stay there, Brandy. Watch the kids!

BRANDY'S FATHER
Get my money!

BRANDY'S MOTHER
Watch the kids!

BRANDY (VOICE OVER)
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."

FLASHBACK: BRANDY'S STORY OFF

Erin changes the other journals to read.

FLASHBACK: MARCUS' STORY

42. EXT. PARK - DAY

Two kids are running in the park. Then they sit on the
chair. One of them holds a small paper bag. They open
it. That is a gun. Little Marcus tries to hold the gun.
Then Clive also tries to pull the trigger, unlucky that
shot hit himself. He died. Little Marcus still stays
until polices come at night.

MARCUS (VOICE OVER)
Clive was my boy. He had my back plenty of
times.
We were like one fist, me and him, one
army.

LITTLE MARCUS
That's heavy.

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...

FX: GUNFIRE

MARCUS (VOICE OVER)

I sat there until 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.

CUT TO:

43. INT. JUVENILE HALL - NIGHT

All people in the juvenile hall are banging on the
walls. Little Marcus sits in the corner. He is crying.
He wears a white t-shirt like the other one.

MARCUS (VOICE OVER)

The 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 let anybody
know that. I spent the next few years in
and out of cells. Every day I'd worry,
"When will I be free?"

FLASHBACK: MARCUS' STORY

Erin takes another journal. It is Andre's journal.

FLASHBACK: ANDRE'S STORY

Andre is sitting in the chair, telling his story to
Erin.

ANDRE

My brother taught me what 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 in one

corner, you can't stay at another. Learn to be quiet. A wrong word can get you popped.

QUICK DISSOLVE TO:

GLORIA

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?

QUICK DISSOLVE TO:

JAMAL

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.

QUICK DISSOLVE TO:

SINDY

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.

QUICK DISSOLVE TO:

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.

QUICK DISSOLVE TO:

EVA

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.

QUICK DISSOLVE TO:

TITO

Nobody cares what I do. Why should I bother coming to school? 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.

QUICK DISSOLVE TO:

MARCUS

My friends are soldiers, not of war, but of the streets. They fight for their lives. 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.

QUICK DISSOLVE TO:

Erin thinks about what the students are facing. She does not expect the students' entire story. She is confusing about how to treat them. She looks at the chairs in front of her that empty.

CUT TO:

44. INT. RESTAURANT - NIGHT

Steve reading the journal books of Erin's students. Erin and Steve are waiting for their table. Erin has told about the students to Steve. She lets Steve read the journal books by himself.

BARTENDER

Rum and Coke. (gives the drink to the man next to Steve)

STEVE

Oh, man. This is...

WAITER

Mr. Gruwell? Your table is ready. Follow me.

ERIN

Dad, I got them. (Bring the journal books)

STEVE

Okay.

Erin and Steve walk to their table.

ERIN

Dad, I don't know what to do with this. I'm not a social worker. I'm barely a teacher. Thank you. (says to the waiter who guides them to the table)
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

Listen to me! You're not responsible for their lives outside that classroom. Just do your job the best you can.

ERIN

How?
The administration doesn't give me any resources,
no books, no support. So, what should I do?

STEVE

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.

QUICK CUT:

45. INT. ERIN'S APARTMENT - NIGHT

Erin gets ready for her part-time. Scott is just looking Erin and standing at the door. Erin busies with her preparation.

SCOTT

You're gonna sell bras at a department store?

ERIN

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

Okay, let me get my head around this. You're going to get an extra job to pay for your job.

ERIN

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

Yeah.

QUICK CUT:

46. INT. BOOKSTORE - NIGHT

ANGLE ON THE BOOK

PAN RIGHT: FOLLOW ERIN

Erin is in the bookstore. She's looking for a book for the students. Stops at the book entitled DURANGO STREET BY FRANK BONHAM. She takes the book and reads the synopsis. Then she calls the storekeeper.

ERIN

Excuse me, if I wanted to order any books in bulk, could I get some sort of a discount?

CUT TO:

47. INT. CLASSROOM - MORNING

ANGLE ON THE BOOK HOLDING BY ONE STUDENT

TITO

(look at the book) These books are brand new.

STUDENT #1

I know.

OSS: EVA HOLDS THE BOOK

ERIN

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?

All of the students hold the book. Some of them are smelling the book. They realize that the book is new.

CUT TO:

48. EXT. SCHOOL DISTRICT - MORNING

ESTABLISH: FRONT PAGE OF SCHOOL DISTRICT

Two people are talking in front of the entrance. Two people come from the right side to bring a file.

CUT TO:

49. INT. SCHOOL DISTRICT OFFICE - MORNING

Erin wears a black suit, watch, and pearl necklace. She is talking to the chief of the school district to get any support in her teaching.

ERIN

It's been a little difficult getting their attention. Up until recently, the only thing they hated more than each other was me.

DR. COHN

Well, you united them and that's a step. What can I do for you?

ERIN

I want to do more with them, and I need the support of someone in power.

DR. COHN

You have to take this up with your department head and you're principal. I can't get involved in inner school policy.

ERIN

My principal only listens to my department head, And she's not very supportive.

DR. COHN

You'll have to find a way to deal with it.

ERIN

No, I'd rather just deal directly with someone in power.

DR. COHN

Ms. Gruwell, there's a system in place based on years of running an educational facility. You have to follow that system.

ERIN

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. COHN

I enforced that program.

ERIN

With all due respect, All that program is
doing
is warehousing these kids. Until they're
old enough to disappear.

DR. COHN

Look, I appreciate your intentions, but
there's nothing I can do on a class-by-
class basis.

ERIN

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 of 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. COHN

But if Ms. Campbell won't give you books
Because of budget restrictions, She's not
gonna approve school trips.

ERIN

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.

FX: PHONE RINGING

ERIN

All I'm saying is, Ms. Campbell doesn't need to be bothered.

DR. Cohn just smiles at Erin. He justifies his sitting position by leaning his body into the chair.

CUT TO:

50. INT. ERIN'S APARTMENT - NIGHT

Erin takes off her jacket and puts it on the chair. Scott is sitting in the living room when Erin agrees that she will add approves work to the Marriott hotel. Scott does not seem to agree with Erin's idea, but he also can ask Erin no to do it.

MS: SCOTT SITTING IN THE LIVING ROOM

LS: ERIN TAKES OFF HER SUIT AND PREPARING FOOD

SCOTT

You're a concierge at the Marriott?

ERIN

It's just on weekends. You play tennis with Evan on Saturdays. And you can play golf with my dad on Sundays.

SCOTT

You want me to play golf?

ERIN

And the bonus is I get employee rates On Marriott hotel rooms all over the world.

SCOTT

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

It is. I just don't know for how long.

SCOTT

What if I said no?

ERIN

No, what? But I can make it work, Scott.

SCOTT

No, that's not the point. (stand up, walks to Erin) You can do anything! We know that already. It's just that I... You... You didn't even ask me.

ERIN

I'm just trying to do my job, Scott.

SCOTT

By getting two more jobs? I don't understand, Erin.

ERIN

(comes near to Scott) Scott, this is our time to go after what we want, When we're 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?

SCOTT

(shaking his head) Nothing.

CUT TO:

51. INT. SCHOOL - MORNING

Erin wears a red suit. She stands in front of the mail shelf. Takes the letter addressed to her, then she opens it. The letter was from DR. Cohn.

CU: DR. COHN LETTER "OK YOU HAVE PERMISSION FOR THE TRIP"

Margaret and Paula come in. Erin is shocking and then turns toward them. Put the letter in the envelope again.

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

Thank you so much.

PAULA

You're welcome.

MARGARET

Lovely to see you, Paula.

PAULA

Good to see you, too.

Paula ends the conversation with Margaret. She leaves first when she passed Erin, she greets Erin. Erin replies with a smile.

PAULA

Hi.

ERIN

Hello.

MARGARET

Principal Banning received a call from Dr. Cohn at the school board. Apparently, you're taking your students on a trip?

ERIN

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.

Margaret did not pay attention to what Erin says, she just left Erin without answering Erin's words. Margaret then headed to the Principal Banner room. Erin looked at his letter and smiled.

CUT TO:

52. EXT. BUILDING YARD - MORNING

Two cars stop in front of a building. Those cars are Erin's and his father's car. Erin drives a white car and her father drives a black car. In the car, there are already several of Erin's students. They come to pick Andre. At first, Erin is going to meet Andre, but after Steve seeing the three ferocious men in front of the building, he decides to meet Andre and not Erin. He asks Erin to return to his car, he also tells Erin not to forget to lock her car.

ERIN

(gets out from the car) I'll be right back.

STEVE

Oh, no. No, no, no. (gets out from the car and calls Erin) Erin? Get back in the car!

ERIN

Dad, he lives right here.

STEVE

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

ERIN

(walks to the car and getting inside) Andre Bryant.

STEVE

(walks to the building)Andre.

CUT TO:

53. INT. ANDRE'S HOUSE - MORNING

Andre is getting ready to leave with Erin. He comes out of one of the rooms. His mother sleeps on the sofa. Andre takes a drink in the refrigerator, pours it into a glass, and then places it on the table near his mother. His mother does not want to look at him. He puts on a blanket and just kept quiet.

ANDRE (VOICE OVER)

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.

ANDRE

I'm going out.

CUT TO:

54. EXT. HALLWAY - MORNING

Andre is just come out of his house. At the end of the hall, someone is waiting for him. That person is a drug dealer. He wants Andre to deliver the drugs to his customers. Andre's residence is on the 2nd floor. They talk near the stairs.

LS: ANDRE WALKING

A MAN

What up?

ANDRE

Hey.

A MAN

Where are you going? I need you.

ANDRE

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.

A MAN

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 him going away for life.

ANDRE

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

A MAN

To who? Your brother?

HIGH ANGEL: STEVE CALLING ANDRE

STEVE

Hey. You Andre?

55. EXT. CAR - MORNING

Andre and Steve get in the car. They prepare to go to their destination. In the same car, there is Brandy. Andre greets Brandy.

ANDRE

What up?

BRANDY

Hey.

Steve looks at Andre. Andre realizes then asking.

ANDRE

What?

STEVE

Put on your seat belt. (looks at Brandy)
You too, young lady. You kids ever been to Newport Beach before?

ANDRE

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

STEVE

(Turns on the car) Paris.

CUT TO:

56. INT. JAIL - MORNING

Eva meets her father who is in prison. She brings the book that Erin gives. Her father accepts it, looks at the cover, then puts down the book. He looks not interested.

EVA

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 Public Defender say?

EVA

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

EVA'S FATHER

I'm proud of you baby. (smiles at Eva)
Nobody's an innocent baby. Nobody. They have done it to us plenty of times and got away with it. That's why it's not about what happened or didn't happen. In war, you got to take your victories when you can, cause you going to lose another day. But, if you take enough of those victories, one day you win.

CUT TO:

57. EXT. MUSEUM OF TOLERANCE - NOON

TEXT: FRESHMAN YEAR SPRING SEMESTER
ESTABLISH: THE MUSEUM BUILDING
ZOOM IN: THE MUSEUM'S NAME

58. INT. MUSEUM OF TOLERANCE - NOON

CU: THE CARD WITH A CHILD PICTURE

ANDRE (VOICE OVER)

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.

Andre looks at the child picture that he gets. He enters it to a machine that can show the child on the card. The other students do the same thing. Erin asks Tito to take off his hat. Tito takes off his hat. And he looks a child's picture above the machine. There are many child pictures. They are a victim of violence in the Nazi era.

ERIN

Tito, your hat.

The students watch the Museum documentary. It is all about the accident that happened to Jewish in the Nazi era.

There are many hallways, video documentaries, pictures in the museum. All the students learn about tolerance in that museum. They all show condolence to the victims.

ALEJANDRO

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

59. INT. RESTAURANT - NIGHT

The students have dinner at the restaurant where Erin works. She invites Holocaust survivors to share their stories with the students. Everyone is interested in their story.

ANDRE (VOICE OVER)

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.

JAMAL

Gloria Ungar.

GLORIA UNGAR

If any of you have seen someone with a number on there are, 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. So, we ran away, some of the young kids.

EDDIE LLAM

I was at that time 11-and-a-half years old. 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. I was in the worst camp.

RENEE FIRESTONE

I was in Auschwitz. And 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 have separated from her also. And then she was killed because they didn't want...

ANDRE

She lost her whole family at the camps. She came to this country with \$4 in her pocket and a newborn baby. I'll never forget these people. I can't believe Ms. G did all of this for us.

CUT TO:

60. INT. ERIN'S APARTMENT - NIGHT

FX: PHONE RINGING

FX: MAILBOX

Scott is watching television. He does not want to answer Erin's call. He just ignores it and stays watching television.

ERIN (ON THE PHONE)

Hi, honey, it's me. Look, we're still at the restaurant if you wanted to 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. Okay, I'll see you later. Love you. Bye.

CUT TO:

61. EXT. STREET - NIGHT

Alejandro is on the way to his house. He brings a paper bag. He takes the gun that hides by him and throws it into the hole of drain.

CUT TO:

62. EXT. STREET - NIGHT

Marcus is on the way. He is entering a place where he can sleep. The place just covered by a board. He opens his food and eats it. He takes his journal book and starts to write.

ANGEL ON THE MARCUS HANDWRITING "I MISS MY MOMS"

FADE OUT:

63. INT. BRIAN'S CLASSROOM - MORNING

TEXT: SOPHOMORE YEAR FALL SEMESTER

Brian writes on the board "THE COLOR PURPLE". He asks Victoria like the one black people in the class to give her perspective about the book.

BRIAN

How many times I gotta tell your ass again?
Get your butt in here! So, you had all
summer
to read and consider this book. And you
know,
I thought it would be most valuable
To begin with, Victoria to give us the
black perspective. Victoria?

TRACK IN: VICTORIA EXPRESSION

VICTORIA (VOICE OVER)

Do I have a stamp on my forehead that says,
"The National Spokesperson 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?

CUT TO:

INT. HALLWAY SCHOOL - MORNING

There are many students. The students of 203 wait from
Erin's instruction to enter the classroom.

VICTORIA (VOICE OVER)

At that point, I decided to check out
my friend Brandy's English class.

The student talks to each other. The difference is they
talk to everyone who never talks to them before. Andre
talks with Jamal and Marcus talks with Ben.

MARCUS

Good to see you, man.

BEN

Hey, yeah.

MARCUS

How was your summer?

BEN

Great! (handshakes with Marcus)

MARCUS

You're still white, I see.

Erin opens the door of the classroom and asks the students to go inside.

ERIN

Okay, everybody. Ready?

STUDENT #1

Hey, Ms. G.

ERIN

Hi.

STUDENT #2

Hi, Ms. G.

ERIN

Hi.

All students enter the classroom.

CUT TO:

64. INT. CLASSROOM - MORNING

ESTABLISH: THE WHOLE CLASSROOM

The table and chair arrange on the two sides of the classroom. There are banner on the board with text: "TOAST FOR CHANGE". In front of the board, there is a long table. There are many glasses of cider and borders bags. The students excited about that.

ERIN

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 (pointing the 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.

INSERT: THE STUDENTS EXPRESSION (happy and shy)

ERIN

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 this party
 going on?

The students laugh at Erin, because of her behavior.

ERIN

What?

JAMAL

Stop doing that, man.

ERIN

What's the deal?

Gloria is the first student that takes the glass of
 cider.

GLORIA

Man, I've had boyfriends since I was, like,
 11, you know.

JAMAL

I believe you.

GLORIA

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

Nobody ever listens to a teenager. Everybody thinks you should be happy just because you're young. They don't see 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 gang life. But I'd like her to see me graduate. I'd like to be 18.

STUDENT #3

Ms. G? Can I read something from my diary?

ERIN

That'd be great.

JAMAL

Who is he?

GLORIA

Man, he's been with us from freshman year, fool.

JAMAL

What's his name?

GLORIA

I don't know.

STUDENT #3

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 was 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 in Room 203.
I walk into the room and feel as though
all the problems in life are not so
important anymore. "I am home. "

ERIN

Yes, you are. (starts to cry)

Every student shakes his hand and hugs him. All of them
are crying. Eva is the one who is not involved in that
hug moment, she prefers just to look at them.
Victoria looks at what happened in that room. Then she
decides to move into Erin's class.

65. INT. SCHOOL OFFICE - MORNING

Victoria is telling to Margaret that she wants to move
to Erin's class.

CU: VICTORIA AND MARGARET

MARGARET

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, cursing and fornication!" I thought a simple "It's inappropriate" would have sufficed.

Margaret just takes a breath.

66. INT. BRIAN'S CLASSROOM - MORNING

Brian is collecting the paper exam of the students. Margaret tells about Victoria that she wants to move to Erin's class. She stands near the window.

BRIAN

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

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.

CUT TO:

67. INT. ERIN'S APARTMENT - NIGHT

Scott was laying and watching television in the room when Erin returned to the apartment.

ERIN

Hi! Sorry, I'm late. Did you eat? I'm ordering in. Are you hungry?

SCOTT

What question do you want me to answer first? Did I eat or am I hungry? I ate. I'm not hungry.

ERIN

Something really cool happened today. I got an honors student. (kisses Scott)

SCOTT

Congratulations.

ERIN

Isn't that great? She actually requested my class.

SCOTT

Can you teach an honors student?

Erin is about to get out of the room when she hears Scott's words she stops at the door and see Scott. She feels that Scott's words contained uncertainty about her.

And Scott remains in his position lying on the bed.

ERIN

What do you mean?

SCOTT

Well, I mean, you're used to teaching your kind of kids. Can you teach somebody who's smart?

ERIN

Of course, I can.

SCOTT

Yeah, but it's not like you have, right? I mean, you don't really teach what everybody else teaches.

ERIN

My kids' grades are up to B's.

SCOTT

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

Normal kids? Yes, they are.
They're reading The Diary of Anne Frank.
They're learning vocabulary, grammar,
writing, poetry.

SCOTT

All right. Okay, I apologize. Sorry.
Congratulations.

ERIN

What is wrong with you?

Erin stops her intention to leave the room. He approaches Scott and sits on the edge of the bed next to Scott.

SCOTT

You know, at Deb's party, I heard you telling people that I was an architect and that my job was temporary.

SCOTT

I want you to stop that, all right? I like my job.

ERIN

Fine. You're the one who said you were gonna be an architect.

SCOTT

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

All right. I thought you still wanted it.
(Erin stands and leaves Scott)

SCOTT

It doesn't matter if I want it, Erin. It doesn't mean it's going to happen.

ERIN

Why not? (looks at Scott)

CUT TO:

68. EXT. BRANDY'S HOUSE - NIGHT

ESTABLISH: BRANDY'S HOUSE

NOTE: THE LAMP OF BRANDY'S HOUSE IS TURN OFF, SIGN THAT IT IS LATE NIGHT

BRANDY (VOICE OVER)

Writing in a diary is a really strange experience for someone like me.

QUICK CUT:

69. INT. BRANDY'S ROOM - NIGHT

Brandy was reading a book that is given by Erin. The title is "THE DIARY OF ANNE FRANK". She reads on his bed. The lighting uses for reading comes from the

flashlight she was holding.

BRANDY (VOICE OVER)

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.

CUT TO:

70. INT. BUS - MORNING

Sindy is reading a book. She sat between two people.

SINDY (VOICE OVER)

Terrible things are happening outside. At any time of day, poor helpless people are being dragged out of their homes. Families are torn apart.

On the same bus, there is Gloria. She is also reading the same book as Sindy. The book comes from Erin.

GLORIA (VOICE OVER)

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.

CUT TO:

71. INT. HALLWAY SCHOOL - MORNING

Andre sits back in his locker and was reading the book from Erin. There is only Andre alone.

ANDRE (VOICE OVER)

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.

CUT TO:

72. EXT. SHCOOL - MORNING

Tito is reading a book. He sits on the floor and leans against the wall. He wears a hat as usual.

TITO (VOICE OVER)

Jews are forbidden to visit theaters,
cinemas and other places of entertainment.

DISSOLVE TO:

73. EXT. SCHOOL FIELD -MORNING

Jamal sits in front of the field while reading a book. There are lots of people who are exercising nearby. They wander around, and Jamal does not feel the slightest disturbance he keeps reading.

JAMAL (VOICE OVER)

Jews may not take part in public sports.
Swimming baths, tennis courts, hockey
fields, and other sports grounds are all
prohibited.

CUT TO:

74. EXT. NEAR THE LAKE - NOON

Alejandro wears a jacket. He is sitting by the lake under the bridge. He reads a book.
Some people are passing by around the lake.

FX: BIRD VOICE

ALEJANDRO (VOICE OVER)

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.

CUT TO:

75. INT. EVA'S ROOM - NIGHT

Eva sits on the floor leaning against the bed mattress. She read a book from Erin.

EVA

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.

CUT TO:

76. INT. CLASSROOM - MORNING

Erin's writing on the teacher's desk. Eva goes to the classroom. Erin turns to Eva then greets her. Eva just stands at the door asking about the story in the book that she gave.

ERIN

Hi.

EVA

When is Anne gonna smoke Hitler?

ERIN

What?

EVA

You know. Take him out? (mimicks a shot to the head with her finger)

ERIN

Eva, this is The Diary of Anne Frank, not Die Hard. Keep reading!

CUT TO:

77. INT. EVA'S ROOM - NIGHT

Eva reads a book while lying on her bed wearing a red shirt. She is so serious reading sheet by sheet from the book.

EVA (VOICE OVER)

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 heads or tails of Peter. Is he superficial? Or is it shyness that holds him back, even with me?

CUT TO:

78. INT. CLASSROOM - MORNING

Erin is writing on the board. She hears a murmur, when she turns around, the sound comes from Eva. He leans against one of the tables in the class. The day is raining. And there are no other students besides Eva in that class.

EVA

Are Anne and Peter gonna hook up?

ERIN

I'm not telling you.

CUT TO:

79. INT. EVA'S ROOM - NIGHT

Eva is sitting on the bed and reading a book. She is still curious about the story of the book entitled Diary of Anne Frank. She looks very serious reading it. She reads the book for hours. Not to forget she also prepares a glass of milk on her desk.

EVA (VOICE OVER)

It's utterly impossible for me to build my life on a 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.

CUT TO:

80. INT. CLASSROOM - MORNING

Eva enters the classroom with an angry expression. There is Marcus in the class. he is writing in his book. He only watched Eva briefly. Eva walks to Erin with the book that Erin gave. Erin was sitting at the teacher's desk.

ERIN

Eva, what's wrong?

EVA

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

Eva...

EVA

If she dies, then what about me? (pointing herself at her chest) What are you saying about that?

ERIN

Anne Frank died, but she...

EVA

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!

LS: MARCUS SIT ON THE STUDENTS CHAIR

EVA

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? (stands up and walks to Eva and

Erin)

EVA

Too many to count.

MARCUS

(Looks at Eva) 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

Wow. You used your library card?

MARCUS

No.

81. INT. CLASSROOM - MORNING

That day Erin teaches as usual. Student chairs are arranged into two opposite sides. She walks in the middle and looks at her students. All the students are not busy with their own business anymore. They focus on listening to Erin

ERIN

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, The woman 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

Well, right now it's a writing assignment.
I'll read them.

TITO

We should get her to read them.

BEN

Yeah, you can do that, right, Ms. G?

ERIN

Well, I don't know.

BRANDY

Maybe we should get her
to come and speak.

ALEJANDRO

Yeah, and have a big dinner again.

All the students are very happy to think if that can
happen. They begin to express their ideas to their
friends next to them, thus making the class crowded.

ERIN

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

We could raise the money.

MARCUS

Ms. G? When Miep Gies comes,
can I, like, be the one to escort her in?

FX: MUSIC

CUT TO:

82. EXT. LONG BEACH - MORNING

TEXT: NEWSPAPER UPDATE "LOCAL LONG BEACH RESTAURANT TO HELP H.S. STUDENT"

The students create a local restaurant to collecting money which will be used to invite Miep Gies.

NOTE: THERE ARE SOME TENTS FOR SELLING FOOD

TILT DOWN: THE LOCAL RESTAURANT "TASTE FOR CHANGE"

Erin and Gloria guard at the entrance. Many visitors come. The restaurant is very crowded. They sell food and drinks.

CUT TO:

83. INT. HOTEL - MORNING

Erin is doing part-time work at the hotel. She is wearing a hotel uniform. She was on a call with someone to try to find out the number from Miep Gies.

ERIN

Hi, I'm trying to get the number For the Anne Frank Foundation in Basel, Switzerland.

CUT TO:

84. INT. SCHOOL OFFICE - MORNING

Margaret walks hurriedly. She brings a newspaper in her hand. She walks toward the Principal Banner's office with an annoyed expression.

TEXT: NEWSPAPER UPDATE "WHAT ARE THE PUBLIC SCHOOL FUNDS FUNDING, IF NOT OUR STUDENT"

QUICK CUT:

85. INT. CLASSROOM - MORNING

FX: MUSIC

Students are practicing dancing for fundraising activities. They look happy together.

QUICK CUT:

86. INT. SCHOOL OFFICE - MORNING

FX: MUSIC

Margaret walks hurriedly. A newspaper is in her hand. She walks toward the Principal Banner's office with an annoyed expression again.

TEXT: NEWSPAPER UPDATE "CATHARTIC WRITING COURSE
CHRONICLE STUDENTS' LIVES"

Margaret knocked on the door of the Principal Banner's room.

DISSOLVE TO:

87. INT. CLASSROOM - MORNING

FX: MUSIC

Eva is dancing in the middle of the other students. Then it is replaced by Ben who shows his robotic movements. And follow by Sindy.

88. INT. HOTEL - MORNING

FX: MUSIC

MCU: THE STUDENTS' LETTERS

Erin is arranging the letters that have been collected to her students. She puts the letters into a large envelope.

89. INT. CLASSROOM - MORNING

FX: MUSIC

Erin joins in the dancing with her students. Jamal teaches Erin several movements and is followed by all.

CUT TO:

90. INT. SCHOOL OFFICE - MORNING

FX: MUSIC

Margaret walks hurriedly. All the teachers look at him. He brings a newspaper in her hand. She walks toward the Principal Banner's office with an annoyed expression.

TEXT: NEWSPAPER UPDATES "WILSON STUDENTS' HOLD DANCE CONCERT TO RAISE MONEY FOR GUEST SPEAKER"

PRINCIPAL BANNER
Come in, Margaret.

CUT TO:

91. EXT. FESTIVAL FOR CHANGE - NIGHT

FX: MUSIC

LS: BANNER "FESTIVAL FOR CHANGE"

There is a DJ playing music. Many students come to enjoy the event. Everyone dance and enjoy the music. Marcus is with his friends. They are all black people. In the middle of the field, Marcus meets with Ben. Ben and his group are all white people. Ben and Marcus do high five together. All the friends of Ben and Marcus look surprised by the behavior of the two of them. Erin's enjoying the music with her students.

92. INT. SCHOOL OFFICE - MORNING

CU: NEWSPAPER HEADLINE "WOMAN WHO HID ANNE FRANK IS GUEST TO WILSON HIGH"

Margaret is reading the news in the newspaper.

FX: PHONE RINGING

93. INT. SCHOOL - MORNING

The students and Erin are arranging the room that will be used for guest speakers. Tito is drawing graffiti.

MCU: "WELCOME TO WILSON MIEP GIES"

Erin brings flowers for decoration. All students are sitting, they ready to wait for the arrival of Miep Gies.

MARCUS (VOICE OVER)

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.

Miep Gies enters the room with his assistant.
Erin calls on Marcus to ask him to be a companion to
Miep Gies as he had told Erin.

MARCUS (VOICE OVER)

And after we raised the money to bring her
to Long Beach, where she was.
But, damn, I didn't expect her to be so
small.

Marcus approaches Miep Gies in front of the entrance to
the room, he takes Miep Gies's hand and leads her to
her seat. All students stand to greet her.

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.

Margaret enters the room to see the event that made by
Erin and her student. She stands behind the students.
All the students listen carefully to the Miep Gies
story.

MIEP GIES

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.

Marcus raises his hand, he wanna say many words to Miep Gies. He walks over to Miep Gies and stands in front of him.

MIEP GIES

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. Yeah?

OSS: EVA LOOKS SAD

MIEP GIES

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.

Everyone is silent listening to the story of Miep Gies, including Margaret.

94. INT. EVA'S HOUSE - NIGHT

Eva just enters the house. She heads to the kitchen to look for food. In the family room, there is her mother watching television. Eva opens the refrigerator.

EVA'S MOTHER
(stands at the door) You hungry?

Eva looks at her mother. She takes a drink and closes the refrigerator again.

EVA'S MOTHER
You know what you're gonna say in that courtroom?

EVA
I know what I have to say.

EVA'S MOTHER
Yeah.

EVA
You know how that is.

EVA'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.

Her mother leaves Eva. Eva feels annoyed she puts the drink she had taken. Then she goes out of the house. He kicked the fence many times to vent his frustration.

EVA (VOICE OVER)
What the hell does everybody want from me?

95. EXT. IN FRONT OF MARCUS' HOUSE - NIGHT

Marcus is in front of his house. He is waiting for his mother to come home. He hasn't been to that house for a

long time. Then there is a woman walking with a paper bag. Marcus walks over to her.

MARCUS

Hey, Mama. Mama.

MARCUS' MOTHER

What the hell are you doing here?

MARCUS

(Talks near her mother's ear) 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.

Marcus's mother looks like she wants to cry, she gives the bag that she brings to Marcus. Marcus smiles then take his mother's hand. They both walk into the house together.

96. INT. COURTROOM - MORNING

That day is the trial day. Eva is as the prime witness and Grant Rice is as a suspect. They both are students at Wilson.

Eva's mother, Sindy, Paco with his father and friends, and the family of Grant Rice are also present to witness the trial.

LAWYER

And what time was that?

EVA

I told you, 9 - 9.30

LAWYER

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

EVA

I told you he was playing a video game.

LAWYER

Then what happened? What did you see?

EVA

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

LAWYER

He threatened everyone? He threatened you?

EVA

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

LAWYER

And what did the store owner do?

EVA

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

LAWYER

And then what happened? What did you see?

EVA

I saw... (looks at Cindy and her mother)
I saw... Paco did it. Paco killed the guy.

Paco looks angry with what Eva said. Grant Rice was surprised to hear Eva's confession. And Ms. Eva began to cry because what her child said was not what he hoped.

CUT TO:

97. EXT. STREET - MORNING

Eva leaves her home. When she arrives in front of the fence, she sees Paco's friends. She ran towards the back fence to avoid them. But one of Paco's friends can catch her. Two people hold Eva and the other threatens Eva with a gun. They want to kill Eva because of her

actions at the trial. But that intention is undone because Eva's father is one of the respected people in their group.

DISSOLVE TO:

98. INT. CLASSROOM - EVENING

Eva tells Erin about what she experienced after the trial. That day the class was over. In the class, there are only Erin and Eva.

EVA

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

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

EVA

(wiping her tears)Ms. G, let's not get nuts.

Erin holds Eva's hand to strengthen her. Then there is the sound of the door opening. Sindy enters the classroom smiling, and then approaching Eva. Erin goes to her desk, letting the two of them talk. Sindy takes out her pencil case.

SINDY

I think I got your color (giving a gift to Eva)

FX: MUSIC

99. INT. CLASSROOM - MORNING

Erin plays a video entitled "FREEDOM RIDE". Students watch the video carefully.

BEN (VOICE OVER)

... 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.

CUT TO:

100. INT. ERIN'S APARTMENT - NIGHT

Erin enters the apartment. She takes off her coat and hangs it. She goes deeper and finds Scott sitting in the dining room.

ERIN

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. (kisses Scott)
It's so cute, though. They never want to go home.
We have such a good time together. I'm gonna take a shower.

Erin sees that Scott's belongings are gone. Then she turns to see Scott, but instead, she saw his bag and all his packaged goods are near the entrance.

Scott's sitting and drinking a glass of wine. Erin is very surprised, but she doesn't dare to ask Scott.

Erin pours wine into the glass, she is sitting opposite Scott.

SCOTT

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

ERIN

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

No. That's not it. I just... I feel like I'm living a life. I just did not agree. Erin, it's just... It's too hard.

ERIN

(holds back her tears) Your life is too hard?

SCOTT

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

(wiping her tears) I'm not trying to make you feel bad.

SCOTT

You don't have to try.

ERIN

I didn't plan on becoming responsible for these kids.

SCOTT

Well, who asked you to?

ERIN

No one asked me to!

SCOTT

They're not even your kids!

ERIN

Why do I have to be asked? Scott...
(covering his face to hide her tears)
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

Then what do you need me for?

ERIN

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

SCOTT

Because I can't be your wife (shake his
head)
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

If you love me, how could you ever ask me
that?

SCOTT

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

That's not true. I want to be here. I love you.

SCOTT

You love the idea of me. (smiles to Erin)

ERIN

But it's such a great idea. (replays Scott's smile)

SCOTT

I know.

They're holding each other.

DISSOLVE TO:

Scott has gone and Erin is alone. She takes the telephone and called her father.

ERIN

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.

Erin starts crying.

CUT TO:

101. INT. ANDRE'S HOUSE - MORNING

Andre comes home. He is wearing formal clothes. He just returns home from his brother's court. He is upset with the verdict given by the judge for his brother.

ANDRE (VOICE OVER)

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 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 doesn't mean the bad guy goes to jail. It just means somebody pays for the crime.
(looks at his homework)

CU: THE HOMEWORK
FX: KNOCKING AT THE DOOR

Andre opens the door. The guest is his friend.

ANDRE'S FRIEND
So, you got time now?

CUT TO:

102. INT. CLASSROOM - MORNING

Erin's teaching as usual. She asks about Andre because he had not seen him in class for several days.

ERIN
Anyone know where Andre's been?

MARCUS
I haven't seen him on the bus.

JAMAL
Yeah, I haven't talked to him either.

TEXT: SOPHOMORE YEAR SPRING SEMESTER

Erin takes the chalk and begins writing assignments for the students on the board.

TITO
(raises his hand) Ms. G? Are we gonna have this same room next year, again?

ERIN
(looks at Tito) I don't know.
(continue writing) You're gonna be juniors

next year.

BEN

What do you mean?

ERIN

Well, I teach freshman and sophomore years.

BRANDY

You mean, we're not gonna be with you next year?

ERIN

(turn to the students) Well, I... I don't teach juniors. I thought you guys understood that.

ALEJANDRO

What? What are you talking about? You don't wanna be our teacher next year?

ERIN

Of course, I do. I can't.

STUDENT #1

Why not?

VICTORIA

It's the Board of Ed. It's regulations. Ms. G hasn't been here long enough to have seniority.

STUDENT #2

Who cares about seniority?

EVA

Shit! They can't do that! They don't have the right!

EVA

Ms. G, this is our kick-it spot.

ALL STUDENTS

Yeah.

EVA

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

That's true.

ERIN

I'm not allowed to teach juniors and seniors.
You're not allowed?

BEN

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 the board members' heads.

ERIN

Marcus.

BRANDY

Or we can go to the newspapers, the media. That'll get their attention.

TITO

Or we can paint the administration building With the word "assholes" in various colors.

GLORIA

Hey, it's something. We can do this.

CUT TO:

103. INT. ERIN'S APARTMENT - NIGHT

Erin is packing her things at the apartment. Steve sits on the sofa while waiting for Erin to pack up.

STEVE

What?

ERIN

These are my books, not Scott's. I'm packing the wrong books.

ERIN

(walks to Erin) Honey, take a break. Sit down!

ERIN

(sits next to Steve) 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.

STEVE

You think you should stay with them? Or is it better they move on?

ERIN

I don't know. It's just a job like you said.

STEVE

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.

Erin is crying.

STEVE

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?

CUT TO:

104. INT. SCHOOL DISTRICT - MORNING

Erin, Margaret, Brian, Principal Banner, and DR. COHN is in the school district office. They are discussing the demands of Erin who want to teach their students up to junior class.

MARGARET

What she is suggesting is in violation of our union charter. She may not move on with her students to teach them a junior year. She's only been here for two years. There are teachers here who have tenure, Who has 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

I don't want to replace the Distinguished Scholars Program. I just want to stay with my kids next year.

BRIAN

She can't. I have the juniors.

MARGARET

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

I didn't ask for those articles to be written.

BRIAN

She's in the middle of a divorce.

MARGARET

Note, they stay late in her class, they're eating, they're playing games!

DR. 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

There is no arrangement...

PRINCIPAL BANNER

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

No.

PRINCIPAL BANNER

Then there's nothing I can do.

ERIN

So that's it? 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

You can't teach them. You don't even like them.

BRIAN

What does that have to do with teaching?

MARGARET

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!

(takes her file and leave the room)

CUT TO:

105. INT. HALLWAY SCHOOL - MORNING

The hallway is full of students who will enter their respective classes. Erin stands at the door and greets her students who were about to enter the class.

ERIN

Andre? Wait a minute before you go in.
(looks at the situation around) I heard about your brother's conviction. I'm sorry. Is that why you've missed class so much?

ANDRE

I had things to do.

ERIN

(shows Andre's assignment) 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

It's what I feel I deserve. That's all.

ERIN

Oh, really? You know what this is?
This is a "Fuck you" to me, and everyone in
this class! I don't want excuses. I know
what you're up against. We're all of us up
against something.
So you better make up your mind, because
until you have the balls to look me
straight in the eye
and tell me this is all you deserve, I am
not letting you fail, Even if that means
coming to your house every night until you
finish the work.
I see who you are. Do you understand me?

The tears fall from Andre's eyes.

ERIN

I can see you. And you are not failing.
So, take a minute. Pull yourself together
and come inside. I want a new evaluation.
An F. (opens the door and gets in) What,
are you tripping?

106. INT. CLASSROOM - MORNING

OSS: ERIN TALKS IN FRONT OF THE STUDENTS

ERIN

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.

THE STUDENTS

What? What?

Instantly the room becomes noisy because the students
do not accept the decision,

ERIN

You... Wait.
Wait. Guys. Everyone.

MARCUS

No! That don't fly, Ma!

ERIN

Look, first of all, I'm not anyone's mother in here, okay?

ANDRE

No, it doesn't mean mother.

EVA

It's a sign of respect for you.

ERIN

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.

PAN RIGHT: THE STUDENTS

ERIN

Now, I have one final project in mind.

CUT TO:

107. INT. CLASSROOM - MORNING

The room of 203 classrooms is full of computers. Each student is busy moving their journals into the computer. All of them are typing their own journal to combined their journals to become a book as Erin asked.

GLORIA (VOICE OVER)

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.

Erin is typing the title of the students' journal

CU: TYPING "THE FREEDOM WRITERS DIARY"

CUT TO:

108. INT. SCHOOL OFFICE - MORNING

Margaret approaches Erin who is sitting in the office.
Erin is writing a student score.

MARGARET

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

No.

Margaret leaves the office.

CUT TO:

109. INT. OFFICE OF BOARD OF EDUCATION - MORNING

Karin calls Erin to discuss more her demands. She is
accompanied by Margaret

ERIN

These students, this class, they've become a family.

MARGARET

To who? To you? (says sarcastically)

ERIN

To each other. (looks at Margaret)

OSS: KARIN POLACHECK

ERIN

Room 203 is a kind of a home for them. Their trust is all wrapped up in us being together as a group.

MARGARET

Once they're out of her class, Believe me, they'll slip back into their old habits.

KARIN

Their reading scores, their writing has markedly improved, Ms. Campbell.

MARGARET

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

I don't know.

KARIN

Thank you.

CU: JOURNALS THE FREEDOM WRITERS DIARY

110. EXT. NEAR THE LAKE - EVENING

Erin gets out of the car. The students are waiting for Erin's arrival.

JAMAL

Hey, there go Ms. G.

(says louder) Hey, there go Ms. G!

BEN

What happened?

PAN LEFT: THE STUDENTS WAITS FOR ERIN ANSWER

EVA

So? Are we gonna be together for a junior year?

ERIN

No.

BEN

What?

ERIN

(smiling) We're gonna be together junior and senior year.

THE STUDENTS

Yes!

TEXT: MANY FREEDOM WRITERS WERE THE FIRST IN THEIR FAMILIES TO GRADUATE HIGH SCHOOL AND GO TO COLLEGE

TEXT: FOLLOWING SOME OF HER STUDENTS MS. G LEFT WILSON TO TEACH AT CALIFORNIA STATE UNIVERSITY, LONG BEACH

OVER BLACK:

TEXT: THE FREEDOM WRITERS DIARY WAS PUBLISHED IN 1999

TEXT: ERIN GRUWEL AND THE FREEDOM WRITERS STARTED THE
FREEDOM WRITERS FOUNDATION DEDICATED TO RECREATING THE
SUCCESS OF ROOM 203 IN CLASSROOM THROUGHOUT THE COUNTRY

PICTURE: THE REAL ERIN GRUWELL AND HER STUDENTS
TEXT: ERIN GRUWELL AND THE FREEDOM WRITERS 2006

FADE OUT:

CREDIT TITLE

-END-