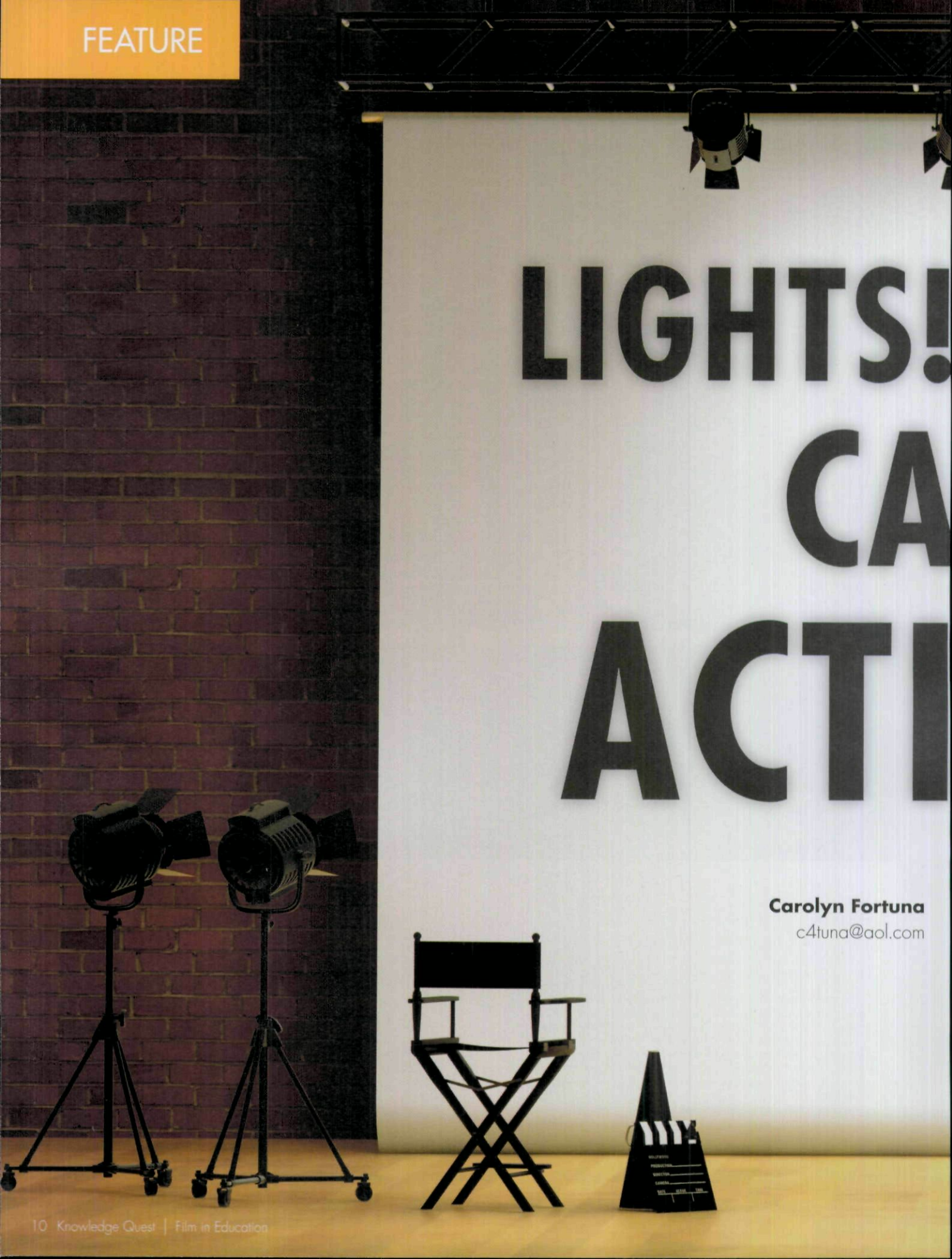

LIGHTS! CA ACTI

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MERA! ON!

A GRAMMAR OF FILM FOR MEDIA LITERACY

"We've gotta lighten up. We're 17!"

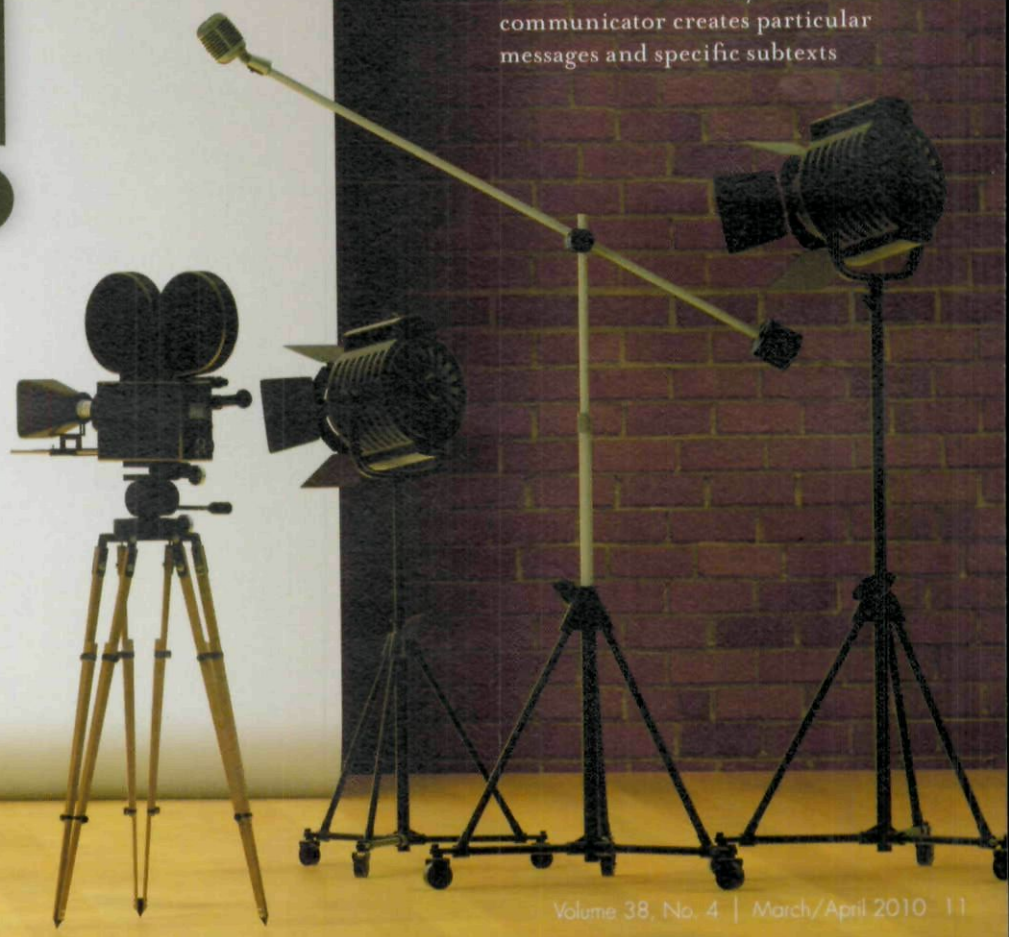
"Do you feel 17?"

"I don't feel 17."

Chavo, Don, and Mike,
Friday Night Lights

The Grammar of Film

Grammar is a system of logical and structural rules of language, and grammar provides readers of print texts with a foundation of knowledge that can be transferred to linguistics of all kinds—written, oral, auditory, visual, and body language exchanges. Through their knowledge of grammar, readers, speakers, viewers, and listeners can analyze how a communicator creates particular messages and specific subtexts



In today's saturated world of new media, a student's ability to negotiate the grammar of visual literacy has taken on particular importance. Visual literacy—the ability to interpret, negotiate, and make meaning from information presented in images—requires students to "read" pictures in ways that previous generations have not needed to do. As a result, when students explore, identify, learn about, describe, and use grammar to make meaning of visual messages, they create reciprocity among linguistic literacies and visual literacies. A grammar of film creates a complementary and interlaced adjunct to a cohesive meaning-making process of literacy.

Gunther Kress and Theo Van Leeuwen initiated educational discussions around the grammar of film, identifying "descriptions of major compositional structures which have become established as conventions in the course of the history of Western visual semiotics" (1996, 1). Because film texts embed different schemata than print for navigation, when we view films, we can use the interactive processes of analysis, interpretation, and synthesis. Visual grammar is a set of rules, and—just as writers do—filmmakers break those rules to catch our attention and call upon us to notice fresh visual language and sublime symbolic representations.

The classroom and library media center can become sites of interrogation of the literal and the connotative implications of film discourse. Active reading through visual interpretation is a process of decoding and evaluation. For students to be visually literate, they must learn to intelligently consider images from multiple sources and disciplines. Teachers and school librarians can reveal to students the ways that our increasingly visual culture requires people to discriminate among images, symbols, icons, and objects they encounter in the world. We can infuse explicit instruction in the grammar of film to enhance our students' overall literacy learning.

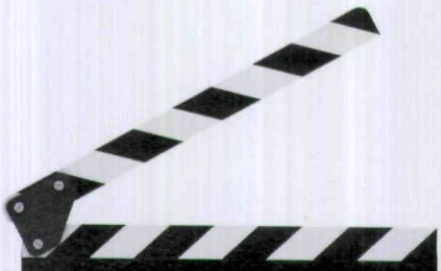
When we invite students to accommodate a grammar of film, we can accentuate their linguistic and cultural competence. Students can gain familiarity with codes of the dominant culture of our contemporary society. Often called critical literacy, this type of instruction can unveil layers of possibilities about youth and society, youth journeys, and the relationship of texts to culture, learning, and an equitable social world. Visual texts of all kinds touch the lives of humans across age groups, genders, heritages, sexual orientations, races, and religions. Windows on the world open through visual texts and disclose numerous social, economic, political, and ideological ways of being.

A consequence of explicit instruction in a grammar of film can lead to what British cultural theorist Stuart Hall refers to as "an oppositional reading" and a "struggle in discourse" (1999, 517). Students can begin to interrogate and innovate in their own language use in the same way that filmmakers transform literary semiotics (the symbolic in literary texts) into a set of universal and culturally based conventions. Through a grammar of film, educators can refresh, reinvigorate, and validate literacy studies so that film texts of all kinds can become pathways for students to make relevant meanings of their visual worlds.

Students' Expectations around Authentic Literacies in the Classroom

It's 1999. The classroom is set up as an amphitheater: seven rows of desks and chairs are arched toward a twenty-four-inch television screen that hangs from the ceiling. "Are we watching a movie?" several of my eighth graders ask as they enter.

I shut off the lights as a scene of gold desert fills the screen. The grand landscape opens behind Lieutenant T.E. Lawrence in a film that has been widely considered one of the most influential in cinema history, *Lawrence of Arabia*.



"It's all about the print, stupid."

The term "reading" means a complex system of deriving meaning from print that requires all of the following (A) the skills and knowledge to understand how phonemes, or speech sounds, are connected to print, (B) the ability to decode unfamiliar words, (C) the ability to read fluently, (D) sufficient background information and vocabulary to foster reading comprehension, (E) the development of active strategies to construct meaning from print, (F) the development and maintenance of motivation to read (NCLB 2002).

At about the fifteen-minute point, Sammie, a student who is failing the class, has fallen asleep. Alice, who professes to hate school, twirls her hair in front of her downcast eyes. Brent, who has attention difficulties, pokes Seth periodically or taps his pen against the desk.

"That was boring," Trevor, one of the higher-achieving students, blurts out when the twenty-minute clip ends.

"Why?" I ask, smiling.

"No action," his friend Malcolm pipes in. Malcolm is one of three students of color whom I teach this year in our upper-middle-class, suburban public school.

"You turned off the movie just when the action was starting," Tommy offers. He is a six-foot-tall fourteen-year-old with a difficult home life.

"It was like a musical," Joel yells from the back. He has heard me humming the theme music in a silly performance at the front of the room.

"Why?" I ask again. " 'Cause of that?" I hum the same riff. He nods.

"The echoes were cheesy," Drake offers. "They started immediately after he said the words."

Steve adds it was "hard to follow what was going on with the characters."

Alex decides, "We should watch that whole film sometime." I suggest that he tell his mom and dad that he'd like to do so because they'd probably be pleased.

As long as a decade ago, my students had been acculturated to respond to films in very specific ways that spoke to their status in what Marc Prensky would later term "digital natives" (2006). They responded to *Lawrence of Arabia* differently than did the 1962 audience that awarded it the Best Film Oscar. Student viewers in 1999 had greater expectations for frequent camera shot switches, an array of special effects, nuanced sound quality, layered plot, and action sequences. Youth at the door of the new millennium had counted on film producers to capture and keep an audience's attention more keenly than had film audiences who preceded them.

Mandates for Accountability and Reading

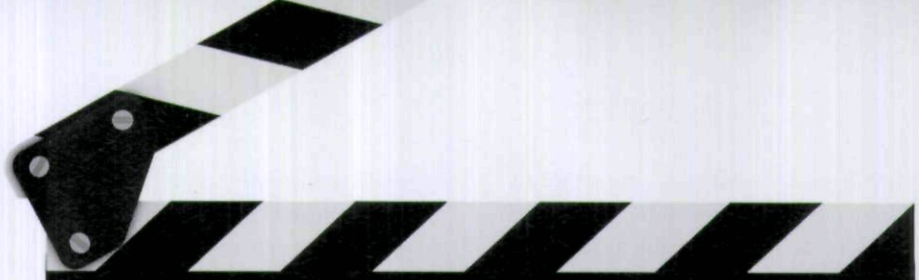
Fast forward to 2010. Students walk into overpopulated, underfunded public school buildings while looking down at their cell phones and composing text messages. They post on each other's social networking walls, write music lyrics, design photographic slideshows, collaborate in wiki spaces, and coauthor digital stories. They are able to multitask within a variety of media, moving among the various modes of print, image, movement, graphics, animation, sound, and music. Schools *must* be tapping into these authentic literacies of students to prepare them for their comprehensive adult lives as literate citizens in a global-connected society...Right?

Unfortunately, no. Structures mandated within the U.S. *No Child Left Behind* (NCLB) legislation have reinforced print-based definitions of literacy (Bullen, Robb, and Kenway 2004; Dole, Duffy, Roehler, and Pearson 1991; Valencia and Wixson 1999; Wixson and Pearson 1998). Annual U.S. assessment requirements in reading for students in grades three through eight and high school examine students' ability to read only from print.

Without doubt, public school administrators experience a constant and significant federal pressure to meet annual accountability mandates, which are derived through standardized test gains (Cuban 1992, Darling-Hammond and Sykes 2003, Fullan 2001, Honig 2006, McDermott 2004). The result is that public schools often consider literacy practices as a process of "mining of extracts of texts for fixed meanings and correct answers," according to literacy researchers Mary Bousted and Alayne Ozturk (2004, 56). Students tend to respond at "a literal, often superficial level with little evidence of inferring, evaluating, or critical reading," add reading researchers Maureen Walsh, Jennifer Asha, and Nicole Sprainger (2007, 51). Are we as educators to assume that students will transfer print-centric reading practices to the authentic texts—those heavily visual and digital texts—of their new millennial lives? Such an inference is complicated by students' aversion to print, particularly the high Western canon.

Should twenty-first century students read print? Absolutely. Should public schools foster structures for successful print reading comprehension in all students? Absolutely. Should print be the exclusive domain of literacy instruction in U.S. public schools?

No. Because literacy is tied to personal, relational experiences formed through a variety of textual experiences, many educators transcend strictures within NCLB and infuse a wide array of texts and ideological textual interrogation into classroom



Principles of Design and Composition: Black & White Photography

A photograph is a two-dimensional semiotic representation of reality. Eliminating color variation in favor of shades of gray allows light to emerge. Black and white is much more than two opposites—the depth of midnight, the piercing ray of the sun, the muted hues of morning mist. To create particular effects, black and white photographs—and videography—seek out particular elements of design and composition such as texture, shape, line, contrast, and tone.

Principles of Design are the organization of works of art. They involve the ways in which the elements of art are arranged. These elements include balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, and unity.

Composition is the arrangement of the elements within the frame. They include the main subject, the foreground and background, and supporting subjects.

Texture, lines, and shapes lead our eyes through a black and white picture in ways they do not in a color picture. A meandering fence, rows of corn growing in a field, and layers of rock on a cliff wall all have strong lines, and when a producer removes the color from these scenes, the overall effect may be improved.

High contrast is an extreme range between bright and dark. High contrast scenes may confine a viewer's attention to one element, while a low contrast, with its narrow brightness range, may alter the scene to convey serenity and peace.

Tone is the degree of lightness or darkness in any given area of a print. Tone is also sometimes referred to as value. Cold tones, such as blues, and warm tones, such as reds, refer to the color of the image in both black and white, and color photographs.

Sepia is a photograph with a reddish-brown color. Sepia finishings offer the feel of an early era photograph.

instruction. Various modalities and genres provide students with fuller and richer literacy learning experiences than does print alone. Film is a visual modality that has strong capacities to incorporate new definitions of "reading" into classrooms and media centers and to sidestep students' negativity around print. When educators use film, they teach core structures of literacy while compelling students to achieve deeper levels of thinking. An explicit instruction of a grammar of film can help students gain insights into the ways that discourse relies on social, textual, and interpretive semiotic codes. An explicit instruction in a grammar of film can unite accountability requirements, as well as students' desires to engage in their authentic literacy practices.

Reconciling Visual and Other Literacies

What does it mean to teach within pedagogy that approaches film as serious educational discourse? Is viewing merely a means to an end to inspire students? What is the long-term purpose of including film texts when students have not yet been exposed to so many other important texts? Don't structures of print and visual texts differ?

In the way that baby boomers learned to accept commercials as a normal and plausible form of discourse (Postman 1985), today's youth is savvy about the world of film and culture through the technology they access daily. The high Western canon still has a place in the public school, but, with the companion of students' own literacies, John Knowles' *A Separate Peace* can become more accessible. Embracing film as literacy can open pathways to rich academic discourse. Moreover, explicit instruction in a grammar of film can begin a process

that stimulates conversations and thought in students about new texts for curriculum, about how education can be meaningful in its relation to literacy outside of school, and about the authentic literate lives of today's youth.

One way that film as educational discourse can shift the way educators and students perceive literacy, according to Gunther Kress (2000), is when students move from being consumers to becoming producers. Thus, for an explicit instruction of a grammar of film to be most effective, educators must relinquish authority, step back, and free students to compose their own films. As educational philosopher John Dewey said, "education is a constant reorganizing or reconstructing of experience" (1966, 76). The synthesis, reflection, and evaluation necessary during film production are educational experiences that challenge students to new levels of meaning making. And, because film analysis, interpretation, and creation move learners from the lowest to the highest levels of Bloom's Taxonomy (Anderson et al. 2000), students who learn an explicit grammar of film and apply that grammar to their own compositions have rich resources to draw upon when taking standardized tests.

Study Contexts

Film, to me, is not an abstract means to enhance my students' interests in prescribed curriculum. Incorporating film doesn't just make my job as a teacher easier: I believe in bringing the authentic literacies of youth into the classroom. I also agree with teacher researchers Susan L. Lytle and Marilyn Cochran-Smith, who have noticed a "conspicuous absence" (1990, 83) in scholarly research of the voices of teachers—the questions and problems teachers pose, the tools we use to interpret and improve our practice, and the ways we define and understand our students' academic and social lives. Participant-observer research can be a rich source of data for educational reform measures. So, because my gut instincts weren't enough to merge the dissonant world of literacy and accountability in which I teach, I decided to conduct my own research to see if, in fact, students would become more literate overall if I were to incorporate film as serious educational discourse.

I designed and implemented a study according to institutional review board standards in 2009. My population resided in a suburban community approximately forty miles southwest of the capital of a state in the northeastern U.S. The community's population of 29,500 was, on the whole, white, European-American, and upper-middle-class. At the graduation ceremony, the principal reported that over 90 percent of Taylor[1] students would attend college.

Taylor High School (THS) had a population of about 1,550 students. This study comprised five rosters of English class teenagers, with an average age of seventeen, during their junior year of high school. These were "college preparatory" students who were designated to the less rigorous of two English class offerings, and three of the five rosters were inclusion classes[2]. The participants' classroom was situated on the first floor of one wing of a brick-and-cement 1970s school. As a teacher-researcher I told, read, watched, and listened to texts about youth culture and culture's influences on youth's worldviews

Narrative Structure—Just the Beginning to Film Analysis

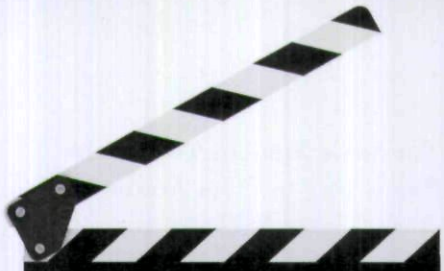
Because I intended for students to read the curriculum-mandated play *Inherit the Wind* with associated viewing of the 1960 film adaptation directed by Stanley Kramer, I introduced the unit and suggested that, when we identify the grammar of film, we can begin to distance ourselves from the plot of film. I then asked each student to respond in writing to the following prompt: "What are the different components that a scriptwriter, director, or producer considers when creating a film?"

While some students did identify elements such as "special effects," "budget," "sounds," or "actors," a large majority of students responded with items that reflected traditional narrative structure, such as "plot," "setting," "hero," "protagonist," "climax," or "good ending." Educated for their entire lives under the umbrella of NCLB, my new-millennium students had been inculcated into a hidden curriculum of public schooling. Although I had asked my students to describe elements of film, it was, after all, an English subject-area classroom, and, according to Kay Sambell and Liz MacDowell, a distinction exists between "what is meant to happen" and what teachers and learners actually do and experience in assessments to achieve satisfactory performance grades (1998). In their careers as English-class students, "analysis," to my students, meant identification of narrative structures.

How could I get these new-millennium students to step back and challenge the dominant norms of society and film in the way that my students a decade earlier had?

1 *According to confidentiality stipulations for subjects in research, school/town/state names have been replaced by pseudonyms.*

2 *"Inclusion" means that students with Individualized Educational Plans were in the class.*



Black and White Visuals: Sentence Starters

Photography is...

Videography is...

Ansel Adams was...

If a person has a social and environmental consciousness, (s)he believes...

An environmentalist is...

Intervention is...

I see the following compositional elements of art and principles of design: ...

In this photograph, the theme of how land development differs from preservation occurs when...

The ways I describe and interpret this black and white photograph are...

To prod these students to think beyond traditional literacy structures, we pulled out the laptops and surveyed a wide variety of movie posters available at websites like <http://commons.wikimedia.org/wiki/Category:Movie_posters> or <http://memory.loc.gov/ammem/awhhtml/awpnp6/posters.html>. We saw Harry Potter in silhouette against a full moon. Keanu Reeves, draped in leather and black, leaned toward us with lightning bolts piercing the night behind him. A confusing collage of hand-drawn faces and umbrellas splashed across a cityscape to depict a world of chaos in *Blade Runner*; Indiana Jones, framed in a burnt-orange glow, grasped a sword in one hand and a whip in another. Bela Lugosi stared menacingly at a pale female neck.

Soon, I asked the students, "After viewing the film posters, what other elements of film do you know?"

In this second attempt to identify the elements of film, the students offered a wealth of responses: "lighting," "script," "transitions," "camera angles," "ratings," "explosions," "stunt doubles," "choreography," "animation," "location," "sets," "producers," "cinematography," and many others.

Here was some initial success: Students were beginning to describe their authentic worlds of visual literacy within a public school educational experience. But I was only mildly optimistic about my students' independent abilities to transfer these first successes to analysis of the film version of *Inherit the Wind*, starring Spencer Tracy and Frederic March. Due to lack of familiarity with the depth and dimension of black and white visuals, many people today—youth and adults alike—find black and white visuals to be dull, one-dimensional, and uninspiring.

As a result, I created a lesson plan in which students could separate themselves from a quick response to a black and white visual and, instead, slow down, breathe, and break the whole into parts. The lesson plan called for me to teach an explicit grammar of black and white visual analysis and for me to model my own analytical responses. I created a PowerPoint presentation with photographs such as those available at <www.archives.gov/research/ansel-adams>. My students and I viewed, analyzed, wrote, and discussed the elements of light, texture, and balance through the principles of design and composition of black and white photography.

Knowing that young people require adults to guide them to new levels of thinking and learning (Vygotsky 1978), I modeled my own writing and observations for the students. I narrated my "think aloud" as follows:

CF: A single deer drinks from an icy lake pool while bathed in the first rays of sunrise. Above the deer is a series of three horizontal cuts across the landscape. The first cut emphasizes the frost-coated trees. The second cut is of a long mountain range, covered in shadow, dark and foreboding. The final cut is up to the Sierra Nevada mountain range, which is a swatch of white light speckled with shadows. Even above the range, the sky is leaden with horizontal puffy clouds.

After my modeling and sharing two or so more slides of breathtaking mountains, winding vistas, and deeply shadowed valleys, the students began to write with a depth of feeling.

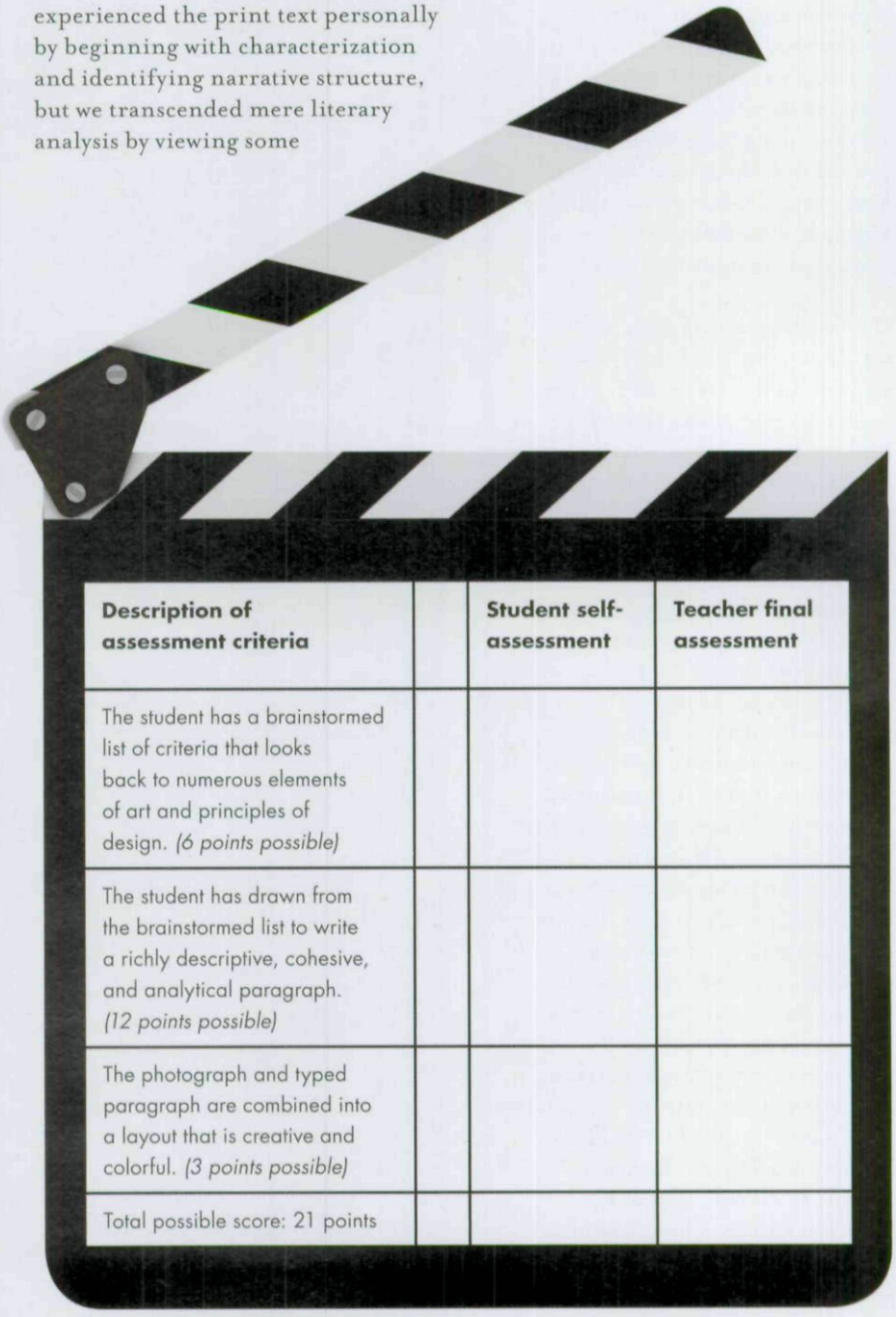
Sandy: Mount McKinley truly is a great mountain. Sun cuts the jagged line into the mountain, creating bright and dark offsets. This balance creates a muscular look. The sheer shapes of the mountain are strewn across the lake, showing how truly impressive it is. The patterns show a presence that is grand in both size and texture.

Josh: The distant light illuminates the mountain. The close terrain is encased in the shadow of what could be a hill or another mountain. The light meets the dark on the horizon at the center of the photo.

Sandy was a popular student who reached beyond the inherent social discourse of the classroom to engage voluntarily in sharing his observations. Josh was a generally reluctant reader and writer whose family situation required him to be self-sufficient. Each of these students was able to find voice in the analysis of black and white photography through explicit instruction in its grammar. High achiever or outsider, college bound or work-oriented, expressive or logical—it made no difference what kind of student was before me. After an explicit instruction of the grammar of black and white photography, followed by my modeling, every student could be successful.

I didn't end the learning event there, however. I remembered how Gunther Kress had revealed that students who become text makers and transform resources according to their own visions locate "agency of a real kind" (2000, 340). Thus, I assigned the students a task that required them to become composers. Each had to locate a black and white photograph that was personally compelling, brainstorm numerous elements of black and white photography, transform the list into a well-written and descriptive paragraph that analyzed the photograph's elements within a metalanguage of black and white, and lay out text and photograph in a visually appealing way. Upon completion of the assignment, students reflected on their depth of analysis, and I sat down and assessed the project individually with each student. The conference gave me an additional chance to discuss possibilities within a grammar of visual analysis.

And now the time had come for the students and me to open up the print version of *Inherit the Wind*. Concurrent with that reading, we drew the stage, tossed key lines, answered guiding questions, shared insights into characterizations, and analyzed overarching themes. We experienced the print text personally by beginning with characterization and identifying narrative structure, but we transcended mere literary analysis by viewing some clips of the Spencer Tracy film version. To guide the students toward comprehension of media messages within the black and white film, I unveiled "The Grammar of Film" *(see sidebar in pages 18–21)* to which I constantly referred. Students who were not typically outspoken in literary discussions took lead roles in calling out the elements of film that they identified.



Description of assessment criteria		**Student self-assessment**	**Teacher final assessment**
The student has a brainstormed list of criteria that looks back to numerous elements of art and principles of design. *(6 points possible)*			
The student has drawn from the brainstormed list to write a richly descriptive, cohesive, and analytical paragraph. *(12 points possible)*			
The photograph and typed paragraph are combined into a layout that is creative and colorful. *(3 points possible)*			
Total possible score: 21 points			

The students had multiple opportunities to divest themselves of the passive consumption of entertainment glitz and glamour, and to recognize the underlying messages about society, culture, and dominant ideologies within the film text of *Inherit the Wind*. We had read the book; we had seen the film; and we had deconstructed both.

Ultimately, it was time for me to relinquish my authority as teacher and to invite my students to become experts. I designed an assessment called "Film Trailers as Assessment" and posted the project description on our class blog: <http://societyissuesidentity.blogspot.com/2009/04/film-trailer-as-composition.html>.

Over a series of five days, with significant co-teaching from our school librarian, M.J. Waite, students created and shared their film trailers. Some are posted on the class blog at <http://societyissuesidentity.blogspot.com/2009/04/film-trailers-for-inherit-wind-student.html>. I've included others in a professional development blog I created: <www.mediasupermarket.blogspot.com>.

The results of the students' efforts were impressive. For example, Laurel combined keen observation of metaphors into her film trailer: <www.youtube.com/watch?v=E1NNw4pL9rs>. Brad studied the genre of film trailers and mastered it: <www.youtube.com/watch?v=qpNh1Cuf6ws>. Within the classroom Nelly May reconciled her personal views of religion in a way that further grounded her beliefs: <www.youtube.com/watch?v=O04bsAfckEU>. Maude called upon the drama and quick camera angles of films she had seen to create her own film: <www.youtube.com/watch?v=oXv4Np6YDc8>.

A GRAMMAR OF FILM

CAMERA TECHNIQUES

Shot is a single "run" of the camera. This is the basic unit from which a film is constructed. The length (or duration) of a shot depends upon:

- purpose: to help the viewer to recognize setting or place, to show action, to show reaction
- pace (or tempo) of the sequence in which it occurs

Sequence is a group of shots that depict one action, or that seem to belong with or depend upon each other. Sequences can range from a few to many shots.

Scene is a group of sequences or (for short scenes) a group of shots that:

- depict an event in the story
- occur in one place

A scene is generally a larger unit than a sequence.

TYPES OF SHOTS

Long Shot is a distance shot in which a setting, and not a character, is the emphasis. This is generally used to establish the place in which action will occur, hence the term "establishing shot." A long shot is often used at the beginning of a scene or sequence, and may be combined with a panning movement of the camera to show a wider area.

Midshot is a middle-distance shot that focuses our attention on a particular subject. With a midshot, the camera is close enough to pick up detail though still far enough away to be able to follow as the subject moves. The midshot is commonly used to show action, such as a fight scene, a walk down a dark alley, or a glimpse of a villain coming into view.

Close-Up is a close shot of an object or person. A close-up focuses the viewer's attention on particular details. Close-ups of objects may serve as the introductions to new scenes, may offer a new fact, or may shift location in the story. Close-ups of a person have a number of different functions:

- The close-up can imply that the person on whom we are focusing is a main character.
- The first close-up of a character (in a sequence of shots) establishes point of view, so we know who is watching an event.
- A close-up is most commonly used to show the reaction of a character.

CAMERA MOVEMENTS

Pan is a movement from a stationary position to side-to-side.

Tilt is a movement up or down from a stationary position.

Tracking occurs when the camera moves to follow a moving object or person. The camera is mounted on a moving device, such as a rail platform, a dolly, or a vehicle.

Through composition, students demonstrated their abilities to transcend identification of narrative elements and, instead, used the technologies available to them through the Internet to design and signify relevant literacy messages. Through original literacy messages, or messages that demonstrate clear communicative meanings across modalities, students become producers of texts similar to those in the media that inform, persuade, and entertain them daily. In each of these examples, students moved reciprocally through in-school and out-of-school literacy practices to gain meaningful learning structures. Thus, youth need spaces both inside and outside school where they can absorb and practice 21st-century literacy structures. As Eleanor Duckworth notes, "Wonderful ideas do not spring out of nothing. They build on a foundation of other ideas" (1996, 265). Through an explicit instruction in the grammar of film, this critical literacy classroom embraced multi-modal, multi-literate, and trans-cultural cores and offered possibilities for emancipatory literacy learning.

Final Thoughts

As I began this study, students seemed to have difficulty relating film analysis to the classroom, due to traditional definitions of literacy in public school practices and the necessities inherent in an era of accountability. By the end of this study, however, many of the juniors rose up with voices that attested to new levels of interpretation and creation through accommodation of an explicit grammar of film. Through student artifacts, this study unveiled a rich vocabulary that students were able to draw upon to describe images and to create critical interpretations about film texts. A grammar of film became a conduit through which youth could connect academic to public literacies and the texts they encountered in wider social and cultural contexts.

Students can reconcile their real lives with public school literacy practices and become hope-filled when they are able to read and recontextualize their worlds in meaningful ways through explicit instruction in the grammar of film and through a broad array of film analysis learning experiences. With recent and increasing shifts in thinking around the way education is delivered in the U.S., a grammar of film might be a subtle way into new thinking about new literacies as serious educational discourse.

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Films that Help to Infuse a Working Knowledge of the Grammar of Film

- *Casablanca* (1942, introduction for students to black and white cinematography)
- *Lawrence of Arabia* (1962 Best Picture Oscar, with grand landscapes)
- *Grease* (1978, Sandy: "I'm going back to Australia. I might never see you again." Danny: "Don't talk that way, Sandy." Sandy: "But it's true. I just had the best summer of my life, and now I have to go. It isn't fair.")
- *Empire of the Sun* (1987, a Spielberg film based on J. G. Ballard's moving account of an English child in Shanghai separated from his parents during WWII)
- *Run, Lola, Run* (1998, a postmodern, highly stylized interplay of drama, intrigue, and philosophy told in three alternate plot versions. Educators can eliminate mature language by playing it in German without subtitles)
- *Bend It Like Beckham* (2002, a contemporary view of intergenerational cultural clash through youth, sports, and romance in London).

For additional titles, see William Costanza's *Great Films and How to Teach Them.* (2004).

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