

1. Overall Description of Project:

This will provide students in first through fourth year foreign language classes opportunities to listen to authentic spoken varieties of the target language. While this project has been primarily designed for students of French, it can be readily adapted for students of Spanish.

In particular, French and Canadian movies, which have been adapted into American films, will be featured. The students will watch and hear selected scenes of the original French features and will then watch its American counterpart (with French language audio and French language subtitles, if desired). A DVD player and compatible 27"-32" television will be used to show the scenes. By using a DVD player instead of VHS tape whenever possible, the teacher can control which subtitles are used (if at all) in combination with which language audio track is played. In addition, the teacher can quickly access individual scenes without having to search for an exact tape position. This also allows the teacher the flexibility to show short segments of video (3-5 minutes) that fit easily within a class period without having to show an entire film over several days.

A few possible film pairs are listed below:

Original Film	American Adaptation
<i>La Jetée</i> (France)	<i>12 Monkeys</i>
<i>Le Retour de Martin Guerre</i> (France)	<i>Sommersby</i>
<i>La Femme Nikita</i> (France)	<i>Point of No Return</i>
<i>Louis 19- le Roi des Ondes</i> (Canada)	<i>EdTV</i>
<i>Cyrano de Bergerac</i> - (1990) (France)	<i>Roxanne</i>
<i>Diabolique</i> (1954) (France)	<i>Diabolique</i> (1996)

Certain films, such as *Cyrano de Bergerac* and *Louis 19- le Roi des Ondes* are currently unavailable on DVD and must be shown in the VHS format.

This technique can be adapted for Spanish classes by using, for example, scenes from *El Mariachi* and comparing them to its English-language sequel *Desperado*. It can be even further adapted for both languages by using current and future video releases that interest the students (such as *Disney's Tarzan*, *Inspector Gadget*, *The Sixth Sense*, *Mission to Mars*, *X-Men*) and comparing the same scene played using the original English-language dialogue followed by the dubbed language audio track. Teachers have the added option of using movies containing pertinent cultural content (such as *The Official Story*, *The Count of Monte Cristo*, *The Mask of Zorro*, *The Man in the Iron Mask*), which were previously shown on VHS with subtitles, on the newer DVD format without subtitles for third and fourth year classes to improve the students' listening comprehension skills.

By obtaining a one-year umbrella license from the **Motion Picture Licensing Corporation**, the teacher and school can show these movies and any others released during the school year in class or at extracurricular activities (such as Foreign Language Week or French and Spanish Club meetings) legally, in a timely fashion, and at a reasonable cost.

Possible future combinations of movies either not on DVD or currently unavailable on VHS are as follows:

Original Film	American Adaptation
<i>Cousin, Cousine</i> (France)	<i>Cousins</i>
<i>Le Grand Chemin</i> (France)	<i>Paradise</i> (1991)
<i>Les Compères</i> (France)	<i>Fathers' Day</i>
<i>La Chèvre</i> (France)	<i>Pure Luck</i>
<i>True Lies</i>	<i>La Totale!</i>

2. Opportunity Identified and How the Project Will Address It:

Students opt to study a modern language (instead of a classical language, like Latin or Greek) not because they want to study vocabulary lists or like to conjugate verbs, but because they eventually hope

to use the language (in work, travel, or future study) to accomplish communicative functions (buy food, reserve a hotel room, read a newspaper, etc). However, until the mid-80's, foreign language instruction had emphasized the "classical" skills of reading and writing over speaking and listening.

With the arrival of audiocassettes, compact disks (CDs), videocassette recorders (VCRs) and videocassettes, students and teachers of foreign languages had unprecedented access to authentic materials and the traditional emphasis on reading and writing was questioned. In spite of changes in pedagogical philosophy and the availability of new technologies, even the most ardent teachers and students had difficulty finding authentic sources of spoken language via the most readily accessible media (broadcast TV, radio, cinema, NTSC VHS tapes) and were forced to resort to rarer or more expensive emerging technologies (short-wave radio, cable TV, SECAM VHS, WWW, DVD).

While almost all students have access to televisions and VCRs, foreign language broadcasts are rare (even with newer TVs equipped with the SAP button). Cable and satellite television offers greater access to programming (such as **SCOLA**, **Telemundo**, and **Univisión**), but just over half of our students' families subscribe these services and of those who do, the majority live in suburbs where these channels are not carried. Only a handful of foreign language movies are released in the US market and made available on VHS and even fewer are available at neighborhood video rental outlets. Differences in video formats make acquiring and showing most international titles difficult to impossible without specialized equipment.

Format	Countries
NTSC (<i>National Television System Committee</i>)	USA , Antilles, Bahamas, Barbados, Belize, Bermuda, Bolivia, Burma, Canada , Chile, Columbia, Costa Rica, Cuba, Dominican Republic, El Salvador, Ecuador, Grenada, Guatemala, Honduras, Jamaica, Japan, Mexico , Netherlands / Holland, Panama, Peru, Philippines, Puerto Rica, South Korea, Surinam, Taiwan, Trinidad and Tobago, Venezuela
SECAM (<i>Séquence de couleurs avec mémoire</i>)	France , Afghanistan, Benin, Burkina Faso, Bulgaria, Burundi, Central African Republic, Chad, Congo, Czech Republic, Djibouti, Dominica, East Germany, Egypt, French Guiana, Gabon, Guadeloupe, Guinea, Haiti, Hungary, Ivory Coast, Lebanon, Libya, Madagascar, Mali, Martinique, Mauritania, Mauritius, Monaco, Morocco, Niger, North Korea, Poland, Rwanda, Senegal, Togo, Tunisia, Former USSR, Vietnam, Western Samoa, Zaire
PAL (<i>Phase Attenuating Line</i>)	United Kingdom, Algeria, Andorra, Angola, Australia, Austria, Bahrain, Bangladesh, Belgium, Botswana, Brunei, Cameroon, China, Cyprus, Denmark, Ethiopia, Fiji, Finland, Ghana, Gibraltar, Hong Kong, Iceland, India, Indonesia, Ireland, Israel, Italy, Jordan, Kenya, Kuwait, Lesotho, Liberia, Luxembourg, Malawi, Malaysia, Maldives, Malta, Mozambique, Namibia, Netherlands, New Zealand, Nigeria, Norway, Oman, Pakistan, Papua New Guinea, Portugal, Qatar, Rumania, Seychelles, Sierra Leone, Singapore, Somalia, South Africa, Spain , Sri Lanka, Sudan, Swaziland, Sweden, Switzerland, Syria, Tanzania, Thailand, Turkey, Uganda, United Arab., Emirates, West Germany, Yemen, Yugoslavia, Zambia, Zimbabwe

From the paucity of titles available, foreign language teachers must slowly build expensive libraries of age, level, and subject-appropriate materials and adapt them for use in class. But unfortunately, these materials almost always have subtitles upon which most students rely and which lead them to ignore the spoken dialogue entirely. In addition, the TVs purchased in schools tended to be rather small for classroom viewing (often 20" screens or smaller) when combined with older one-head or two-head VCRs

having a resolution of 240 lines or 320 pixels per line often made reading subtitled material a difficult task for many students.

Digital Video Disks or *Digital Versatile Disks* (DVD) and players offer many benefits over VHS tapes:

- Higher resolution picture (500 lines or 720 pixels per line)
- Higher quality sound: Dolby Digital Stereo (2 channels), Dolby Digital Surround AC-3 or 5.1 (6 channels) or Digital Theater Systems (DTS) Surround (6 channels)
- Multiple audio channels on the same disk (English, French, and Spanish)
- Multiple language subtitles or captions that can be turned on or off as desired
- Instant scene selection (almost no need to fast forward or rewind to cue the movie)
- Original theatrical widescreen format (1.66:1, 1.85:1, or 2.35:1 ratios) or choice of both widescreen and full screen (pan and scan) TV formats.
- Clear freeze frame and zoom capabilities (often 4x-16x)

For the foreign language teacher, this presents many new possibilities. For example, the teacher can show a scene with the English language track and French subtitles, the French language track with English subtitles, the French language track with French subtitles, the French language track with no subtitles at all, or any combination desired. The teacher can even play the scene using one combination (for example, French language with French subtitles) and then easily replay the same scene using a different combination (for example, French language with no subtitles).

With greater control over the subtitles shown, the teacher can be more confident that the students can read them more easily and follow the film's story because they are larger, placed unobtrusively under the picture (in widescreen format), and are twice as sharp and clear with less "bleeding" (when connected via S-Video connection to an S-Video compatible TV) than standard VHS subtitles.

DVDs, unlike audio CDs, cannot be universally played on all machines. DVDs and DVD players are coded for a particular region and DVD players must convert the digital signal into the appropriate video format for the television (such as NTSC for North America). The six DVD regions are as follows:

Region 1	North America (US, Canada)
Region 2	Europe , Middle East, South Africa, Japan
Region 3	Southeast Asia, East Asia
Region 4	Australia, New Zealand, Mexico , Central and South America
Region 5	Africa, Indian subcontinent, Russia and the former Soviet republics
Region 6	China

As with VHS tapes, this prevents movies purchased in Europe or Asia from being played on machines in the US. However, due to the increased storage capacity (4.7 MB) and video compression (MPEG-2) of the DVD format, the vast majority of **Region 1** encoded DVDs include at least one language track in addition to English (usually French and occasionally both French and Spanish).

DVD players do have a couple of drawbacks. At the present time, DVD players can only be used to play movies, not record them (although, as with audio CDs, this may become possible in several years). DVD players also do not use the same coaxial cable connection that most VCRs use and must be connected directly to a television via an S-Video or an RCA-type composite video connection and RCA-type composite audio (left and right channel) connections. While RCA composite A/V inputs are standard on televisions sold in the last five years, DVD players cannot be used with older model televisions lacking these connections.

Both a DVD player and a VCR can be connected to the same TV without using an Audio/Video receiver, but a couple of things must be kept in mind. If the VCR is connected using the conventional coaxial cable connection, the video and audio quality are at their poorest (240 lines and 320 pixels per line with monaural audio). If the VCR is connected using the RCA composite connections, video and audio quality is improved (280 lines and 320 pixels per line with Hi-Fi stereo sound). However, if a DVD player is

connected to the television using the S-Video input at the same time that a VCR is connected using the RCA composite video input, the S-Video (DVD) input will always override and the composite (VCR) input will not be seen.

In order to switch between the S-Video and RCA composite video inputs, there are three options:

1. Manually unplug the S-Video (DVD) cable from the TV each time the VCR is used and then plug it back in when the DVD player is used.
2. Purchase an Audio/Video receiver with multiple video inputs and an S-Video output and use it to control the audio/video sources and outputs to the TV (approximately \$200-\$300)
3. Use an S-VHS VCR with both S-Video input and output. Connect the DVD player to the S-VHS S-Video input and connect the S-VHS VCR directly to the television using the S-Video connection. Similarly, the DVD player's left and right composite audio are connected to the S-VHS VCR's composite audio inputs and the S-VHS VCR left and right composite audio outputs are connected directly to the TV.

While **Option 1** will accomplish the goals of this project, it is impractical for several teachers within a department sharing the same equipment. Valuable class or preparation time will be lost tracking wires and connections and verifying the menus and setup options of all three devices (TV, VCR, DVD). **Option 3** is the most efficient method because all video is sent to the TV at the highest quality (500 lines and 720 pixels per line) using a single S-Video input. An S-VHS VCR costs only about \$50-70 more than a standard 4-head Hi-Fi Stereo VCR making it more cost-effective than **Option 2** as well as eliminating the need for a fourth device, an additional electrical outlet, and possibly a larger A/V cart.

Even though the video library is still larger for VHS tapes than for DVDs, the number of movies available is growing steadily each week. Indeed, nearly every new video title is released in both formats and major video rental companies such as **Blockbuster** and **Hollywood Video** have added or greatly expanded DVDs sections in the past year. Certain **Hollywood Video** locations have even instituted a program allowing teachers free rentals of VHS videos and DVDs for educational use.

However, videos rented from these outlets or purchased by individual teachers are licensed for private home use only and cannot be shown legally to a group such as in classroom setting. In order to be shown to a class, a video must be purchased or rented from a specialized distributor authorized to issue copies licensed for educational viewing. In addition to being quite expensive (often 2-5 times the price of personally licensed videos), there can often be long delays in the availability, purchasing, or rental of educationally licensed videos, which can prevent the timely showing of topically relevant films.

To address this need, the **Motion Picture Licensing Corporation** offers institutions like schools a one-year umbrella license that will allow them to show personally purchased or rented movies to groups legally as long as no admission fee is charged. The cost of such an umbrella license, while negotiable depending on an institution's size, is generally \$500 per year. A description of the umbrella license is available on the Internet at www.mplc.com/index2.htm and quotes can be obtained from the MPLC by calling 1-800-462-8855.

3. Goals and Objectives

The primary goal of this project is to provide students opportunities to listen to authentic spoken varieties of the target language in class. This goal is consistent with the five national standards for foreign language instruction issued by the **American Council on the Teaching of Foreign Languages** (ACTFL). These standards are commonly referred to as the "Five C's": *Communication, Cultures, Connections, Comparisons, and Communities*. The **Ohio Competency-based Model for Foreign Language Instruction** further adapts the ACTFL standards by adopting *Communication* as the major goal with four underlying strands (*Cultures, Connections, Comparisons, and Communities*).

This project will address the following national ACTFL standards and student progress indicators:

Communication Standard 1.2

- Students understand and interpret written and spoken language on a variety of topics.
 - **Progress indicator:** Students demonstrate increasing understanding of the cultural nuances of meaning in written and spoken language as expressed by speakers and writers of the target language in formal and informal settings.

Cultures Standard 2.2

- Students demonstrate an understanding of the relationships between the products and perspectives of the cultures studied.
 - **Progress indicator:** Students demonstrate an understanding of how the tangible product of the culture (e.g. cinema) is required or justified by the underlying beliefs and values (perspectives) of that culture.

Connections Standard 3.2

- Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.
 - **Progress indicator:** As students become more proficient users of the target language, they can seek out materials in that language, analyze the content, compare it to information available in their own language, and assess the linguistics and cultural differences.

Comparisons Standard 4.2

- Students recognize that cultures use different patterns of interaction and can apply this knowledge to their own culture.
 - **Progress indicator:** As students discover perspectives, practices, and products that are similar and different from their own culture, they develop the ability to hypothesize about cultural systems in general.

Communities Standard 5.1

- Students use the language both within and beyond the school setting.

Communities Standard 5.2

- Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment.
 - **Progress indicator:** As students gain a certain level of comfort in the target language, they can use these skills to attend viewings of foreign films, to rent films (in the original target language or dubbed DVD foreign language track), or to travel to communities or countries where the language is used extensively and further develop their language skills and understanding of the culture.

4. Implementation Plan

A. Methodology

The following is the sequence of Modern Languages courses at Saint Ignatius High School. Successful completion of French III or Spanish III is required for graduation. (Saint Ignatius students also have the option of studying Latin through the Classics Department. Similarly, Classics students must successfully complete Latin III to graduate.) The fourth year course is optional, but highly encouraged.

French		Spanish		
Normal	Sophomore	Normal	Sophomore	Accelerated
French I	French II	Spanish I	Spanish II	Spanish I
French II	French III	Spanish II	Spanish III	Acc. Spanish II
French III	French IV	Spanish III	Spanish IV	Acc. Spanish III
French IV or AP French IV	AP French IV	Spanish IV	AP Spanish IV	AP Spanish IV

Normal represents the typical four-year sequence of an average student. **Sophomore** represents the recommended sequence for Freshmen who are placed into second year language courses based on the results of the Modern Languages Placement Exam. **Accelerated** represents the sequence for advanced students as identified by the department. A student outside of the track cannot enroll in AP Spanish. All students enrolled in AP French or Spanish are required to take the Advanced Placement French or Spanish Language exam in May. All Modern Language courses are based on proficiency principles as promulgated by **the American Council on the Teaching of Foreign Languages (ACTFL)**.

In August 1999, the Modern Languages Department adopted the EMC textbook series **C'est à toi** in French and **Somos Así** (Second Edition) in Spanish for all first-year courses. As of August 2000, these will also be used for all second-year courses and in August 2001, these will be used for all third-year course. Currently, Heinle and Heinle Publishers' **On y va!** (Second Edition) in French and **¡Ya verás!** in Spanish are used for third-year courses. A variety of textbooks, readers, plays, and novels are used for the fourth-year courses.

Department members will preview the movie pairs (see **Section 1**) and select appropriate scenes according to vocabulary cultural content, and/or grammatical content tied to scope-and-sequence of their courses. Specific activities will be developed addressing the National standards.

Examples:

- Comparison of the use of *tu* and *vous* by Jean de Coras with Bertrande and Martin/Arnaud in *Le Retour de Martin Guerre*. **(Standard 1.2)**
- Examination of the depiction of the media and their roles in *Louis 19--le Roi des Ondes* and *EdTV*. **(Standard 2.2)**
- Explanation of the use of "flashbacks" in *La Jetée* and *12 Monkeys*; view towards government expressed in *La Femme Nikita* and *Point of No Return* **(Standard 3.2)**
- Comparison of school and school life in both versions of *Diabolique*; comparison of the roles of land/war/husbands and wives in *Le Retour de Martin Guerre* and *Sommersby* **(Standard 4.2)**

Student assessments will comprise of a combination of tools using all four modes. For example, multiple choice factual quizzes or quizzes identifying the speakers of specific quotes (**reading**), "cloze" tests (students are given a transcript with approximately every seventh word missing) where the students are to write the correct word in each blank as they hear the dialogues (**listening/writing**), comparison or analytical essays (**writing**), or reenactments/parodies of the selected scenes (**speaking/listening**).

B. Project Implementers:

Milton Alan Turner (French/Spanish teacher, ETS AP Faculty Consultant—French): Mr. Turner will develop lesson plans, execute plans in classes, train/assist other department members in uses for their own classes, and evaluate project.

The remaining members of the Modern Languages Department are:

Nick Restifo (department chair, Spanish teacher)

Christine Piatak (French teacher, AP teacher)

Jean Barrett (Spanish teacher)

Elda Borroni (Spanish teacher, ETS AP Faculty Consultant—Spanish, AP teacher)

Michael Brown (Spanish teacher)

Bill Kelley (Spanish teacher)

Joseph Kolman (Spanish teacher)

D. Selection Process

Any teacher in the Modern Languages Department who is interested and willing may participate.

E. Evaluation

Since the broadest goal of this project is to provide students with greater opportunities to listen to the target language, the mere presence and use of DVDs in the classroom could categorize the project as a success. Daily practice using the target language is the most important factor in determining a student's

level of achievement and increased exposure to authentic language forms could be an end in and of itself.

However, the goal of good education should be more scientific and continually examine teaching so as to identify, refine, and disseminate the most effective practices that produce successful student performance. To that end, formal evaluation will focus on three areas: measuring teacher use of video resources, student performance on classroom assessments, and student performance on national assessments. An informal evaluation of student use outside of the classroom will also be conducted.

First, teacher usage of video technology will be measured. As in most schools and departments, teachers are required to sign out TVs and VCRs for classroom use. While individual teacher usage varies (from weekly to once a year), the average teacher uses a TV/VCR in class about twice a month. At the end of the next two school years, average teacher use will be calculated and compared with the current average to determine if usage has declined, remained steady or increased. Teacher use of this equipment outside of the classroom at viewings for French/Spanish club meetings and during Foreign Language week can also be measured.

Second, student performance on classroom assessments will be measured. This can be accomplished a couple of ways. The preferred method would be to track and directly compare student scores on the standardized listening comprehension tests. However, this method presents two difficulties. This first is that our department is currently phasing in new textbooks (as mentioned in **Section 4A**) and each textbook series comes with its own standardized assessment program. Hence, this year's French II and Spanish II students will take different tests and quizzes than last year's Level II students. The second problem is that current assessment tools focus on the incorporation of skills in multiple modes (listening and writing, reading and speaking) as opposed to the isolation of a discrete skill (listening only, writing only). While this is a more authentic and functional approach to foreign language learning, it makes direct measurement of individual modes difficult.

We must instead rely on indirect measurements of students' listening skills from their grades in a variety of activities. For example, current students' performance during the 2000-2001 and 2001-2002 school years within a specific category (oral, composition, quiz, test, final exam, and overall final grades) will be compared with that of students in previous years. The charts on the following page (see **Charts 1** and **2**) show the performance of French III and Spanish I students taught by Milton Alan Turner from 1992-2000. Please note that these averages represent the students' final second semester grades for classes begun in August of the indicated year. Thus, **1999** represents the averages students earned in the **1999-2000 school year** as reported in **June 2000**. There are no scores given for **1998** (1998-1999 school year) because Mr. Turner did not teach during the second semester of that school year due to injury.

Third, a small number of students each year participate in standardized national exams and competitions (such as **Advanced Placement French Language Exam, Advanced Placement Spanish Language Exam, Le Grand Concours (The National French Contest), The National Spanish Exam, SAT II**). The results of students in classes participating in this project can be compared with those of students in other classes and/or those of students of previous years. However, not all students take these national exams (for example, **SAT II, National Spanish Exam**) and certain exams are only taken by Seniors (**AP French Language, AP Spanish Language, SAT II**).

Finally, **ACTFL Standards 5.1** and **5.2** (see **Section 4A**) call for the rather ambitious goal of students using the target language outside of the classroom and for personal enjoyment. To address these goals, informal evaluations will also be conducted. Teachers and moderators showing foreign language videos at French/Spanish Club meetings or during Foreign Language Week will be asked how student attendance at these activities compares to student attendance in preceding years. Also, anecdotal evidence from informal oral surveys of students about home video equipment and usage (*How many of you have ever seen/rented a foreign film? How many students have a DVD player at home? How many have watched a movie with the foreign language track on DVD?*) will be collected throughout the year.

**French III Category Averages
1992-1999**

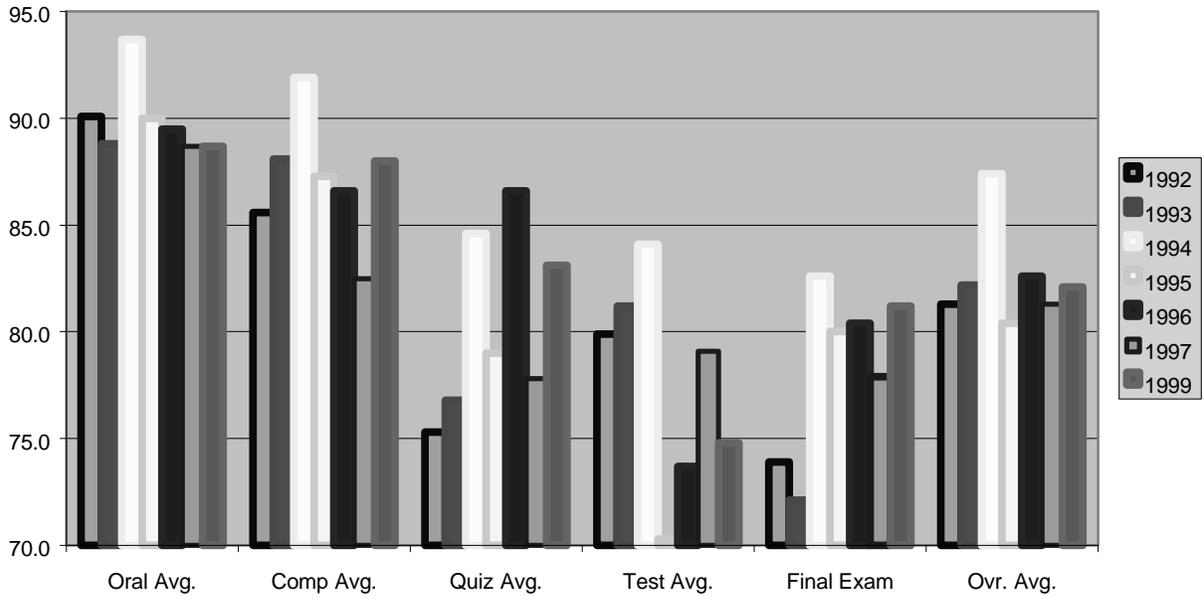


Chart 1: Mr. Turner's French III classes (1992-2000)

**Spanish I Category Averages
1993-1999**

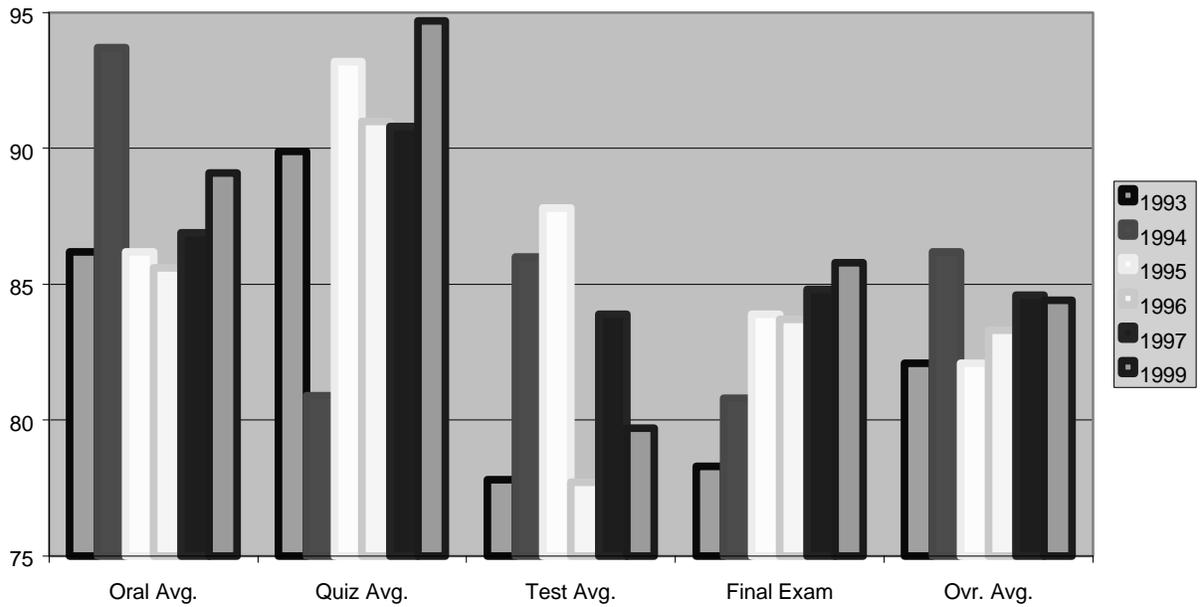


Chart 2: Mr. Turner's Spanish I classes (1993-2000)

Project Cost and Budget Notes

Supplies and Materials:

Title	Languages	Subtitles	Amazon.com	buy.com	HMV.com
<i>la Jetée (on Short 2: Dreams)</i>	FE	E	\$10.49	\$9.99	
<i>12 Monkeys</i>	EF	EFS	\$24.99	\$22.99	
<i>Le Retour de Martin Guerre</i>	F	E	\$22.48	\$19.99	
<i>Sommersby</i>	EF	EF	\$14.98	\$13.99	
<i>La Femme Nikita</i>	FE	E	NA	\$16.99	
<i>Point of No Return</i>	EFS	EFS	\$18.73	\$16.99	
<i>Diabolique (1954)</i>	F	F	\$20.96	\$16.99	
<i>Diabolique (1996)</i>	EF	EFS	\$16.99	\$13.99	
<i>Cyrano de Bergerac (1990) (VHS)</i>	F	none	\$13.49	\$17.99	
<i>Roxanne</i>	EF	EF	\$17.46	\$14.99	
<i>Louis 19 Roi des Ondes (VHS)</i>	F	none	NA	NA	\$8.55
<i>EdTV</i>	EF	E	\$26.23	\$22.99	
<i>Count of Monte Cristo (1999)</i>	F	E	\$41.99	\$33.99	
<i>Disney's Tarzan</i>	EFS	EFS	\$24.49	\$22.99	
<i>El Mariachi/Desperado</i>	SPF/ESP	ESP/ESP	\$27.96	\$27.99	
<i>The Official Story</i>	S	E	\$14.98	\$11.99	
<i>Inspector Gadget (1999)</i>	EF	E	\$20.99	\$19.99	
Shipping Costs			\$16.84	\$17.20	\$5.00
Total			\$334.05	\$322.04	\$13.55

The prices are listed from the given web sites as of July 7, 2000. **Amazon.com** charges \$1.99 per shipment and \$0.99 for every DVD or VHS tape included. **Buy.com** charges \$2.00 per shipment and \$0.95 for every DVD or VHS tape included. **HMV.com** charges \$7.50 Canadian (approximately \$5.00 US) for US Air shipping.

As of July 7, 2000, **Amazon.com** does not have *La Femme Nikita* available for purchase. Only **HMV.com** has *Louis 19- le Roi des Ondes* available for purchase.

For **Languages** and **Subtitles**: **E** = English, **F** = French, **S** = Spanish, **P** = Portuguese.

Licensing:

Motion Picture Licensing Corporation 1 year Umbrella Site License \$500.00
800-462-8855 www.mplc.com/index2.htm

Equipment:

Item:	Price:	Shipping:	Total:
27" Sony Stereo TV with S-Video input KV27S42	\$399.99	\$50.00	\$449.99
RCA DVD Player RC5215P	\$199.99	\$0.00	\$199.99
JVC S-VHS Hi-Fi Stereo VCR HR-S380004	\$199.99	\$0.45	\$200.44
<i>BestBuy.com order charge</i>		\$5.00	\$5.00
Bretford Wide-Body AV Cart BFD14656 (41x37x21½)	\$385.60	\$0.00	\$385.60
Total	\$1,185.57	\$55.45	\$1,241.02

The prices for all A/V equipment (TV, VCR, DVD) are quoted from the **BestBuy.com** web site as of July 7, 2000. **BestBuy.com** adds an order charge to all shipped items (\$4.00 for the VCR alone or \$5.00 for TV alone or TV and VCR). As of the date given, there are no shipping or order charges on DVD players.

The price for the AV cart is quoted from the **OfficeMax.com** web site as of July 7, 2000. As of that date, there is free shipping on all orders over \$50.

Project Total:

	buy.com	Amazon.com
DVDs/Videos	\$335.59	\$367.54
MPLC Umbrella License	\$500.00	\$500.00
Equipment	\$1,241.02	\$1,241.02
Total	\$2,076.61	\$2,108.56