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**SCHOOL AND UNIVERSITY IN
THE MIRROR OF AMERICAN,
BRITISH, FRENCH, GERMAN
AND RUSSIAN MOVIES**

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The relevance of the book topic is highlighted by the following reasons: audiovisual media (cinematography, television, and the internet) are effective means of affecting the audience, especially school children and youth; consequently, the analysis of school and university topic transformation in the mirror of audiovisual media texts is highly topical nowadays both for culture studies, film studies and media education.

The research materials of this book are American, British, French, German, Soviet and Russian films about school and university; the authors use a comparative hermeneutic analysis of films relating to the topic (including stereotypes analysis, ideological analysis, identification analysis, iconographic analysis, narrative analysis of media texts, media text's character analysis, etc.), anthropological and gender analyses.

For researchers in the field of film studies, cultural studies, media culture, sociology, political science, for teachers, post-graduate students and university students of humanitarian profiles.

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*School and university in the mirror of American, British, French, German
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1. School and university in the mirror of American, British, French and German movies

1.1. Introduction

The relevance of the research topic is highlighted by the following reasons: audiovisual media (cinematography, television, and the internet) are effective means of affecting the audience, especially school children and youth (due to their age peculiarities and a high degree of their media contacts); in recent decades are still the focal point of vigorous debates; consequently, the analysis of school and university topic transformation in the mirror of American, British, French and German movies is highly topical nowadays both for culture studies, film studies and media education.

Our research material is feature films about school and university; we use a comparative hermeneutic analysis of audiovisual media texts relating to the topic (including stereotypes analysis, ideological analysis, identification analysis, iconographic analysis, narrative analysis of media texts, media text's character analysis, etc.), anthropological and gender analyses.

The *research objective* is to provide a holistic characteristic, reveal the peculiarities, and identify the place, role and importance of the school and university topic in the mirror of American, British, French and German movies both for culture studies, film studies and media education through a comparative analysis.

The *object of research* is the evolvement of the topic – school and university in the mirror of American, British, French and German movies.

The *subject matter* of this studies the transformation of key conceptions, stereotyped models (by which we mean a generalized representation of various phenomena in a graphic and descriptive form) of the school and university topic in the mirror of cinema.

The *research hypothesis* is that classification and a comparative analysis of content models, genre modifications, stereotypes of media texts on school and university will enable us to conclude about cultural, pedagogical, sociocultural lessons of this topic transformation; forecast the development of the topic; launch a teacher training course on the project's subject.

We use hermeneutic analysis methods of media texts suggested by C. Bazalgette (Bazalgette, 1995), A. Silverblatt (Silverblatt, 2001, pp. 80-81) and U. Eco (Eco, 2005, p. 209) giving due consideration to such key media education concepts as media agencies, media/media text categories, media technologies, media languages, media representations, and media audiences.

1.2. Professional risk: sex, lies, and violence in the films about teachers

This text analyzes the teacher's image on the Western screen including the most popular media professional risky aspects of teaching related to the problems of sex, lies, and violence. As well as in our previous works (Fedorov, et al., 2017), we use the hermeneutic analysis of Western film texts about school and university teachers based on the technologies developed by C. Bazalgette (Bazalgette, 1995), A. Silverblatt, 2001 (Silverblatt, 2001: 80-81), W.J. Potter (Potter, 2001) and U. Eco (Eco, 1998; 2005).

Our research material is foreign fiction films about school and university; the basic method is a comparative hermeneutic analysis of Western films relating to the topic (including stereotypes analysis, ideological analysis, identification analysis, iconographic analysis, narrative analysis of media texts, media text's character analysis, etc.), anthropological and gender analyses. We also analyzed monographs and articles devoted to film images of school and university teachers (Ayers, 1994; Bauer, 1998; Beyerbach, 2005; Brown, 2015; Bulman, 2005; Burbach & Figgins, 1993; Conklin, 2008; Considine, 1985; Crume, 1988; Dalton, 2004; 2005; Doherty, 2003; Edelman, 1983; Ehlers, 1992; Farber & Holm, 1994; Farber et al., 1994; Farhi, 1999; Gauthier, 1996; Giroux, 1993; 1997; Grobman, 2002; Hill, 1995; Hinton, 1994; Hooks, 1996; Joseph & Burnaford, 1994; Lafferty, 1945; Lasley, 1998; Long, 1996; Martinez-Salanova, 2010; Mayerle & Rarick, 1989; McCullick et al., 2003; Newman, 2001; Paul, 2001; Raimo et al., 2002; Reed, 1989; Reyes & Rios, 2003; Reynolds, 2007; 2009; 2014; 2015; Robertson, 1995; 1997; Rosen, 2004; Ryan, 2008; Schwartz, 1960; 1963; Swetnam, 1992; Tan, 1999; Tatulescu, 2011; Thomsen, 1993; Trier, 2000; 2001; Tucciarone, 2007; Umphlett, 1984; Wallace, 2009; Wasylikiw & Currie, 2012; Watson, 1990; Weinstein, 1998; Wells & Serman, 1998; Wilson, 1986, etc.). In total we viewed and analyzed one thousand Western films about school and university, studied more than 7000 published research materials (books, articles and film reviews).

Among numerous works concerning the topic of school and university in the Western cinematography (Ayers, 1994; Bauer, 1998; Beyerbach, 2005; Brown, 2015; Bulman, 2005; Burbach & Figgins, 1993; Conklin, 2008; Considine, 1985; Crume, 1988; Dalton, 2004; 2005; Doherty, 2003; Edelman, 1983; Ehlers, 1992; Farber & Holm, 1994; Farber et al., 1994; Farhi, 1999; Gauthier, 1996; Giroux, 1993; 1997; Grobman, 2002; Hill, 1995; Hinton, 1994; Hooks, 1996; Joseph & Burnaford, 1994; Lafferty, 1945; Lasley, 1998; Long, 1996; Martinez-Salanova, 2010; Mayerle & Rarick, 1989; McCullick et al., 2003; Newman, 2001; Paul, 2001; Raimo et al., 2002; Reed, 1989; Reyes & Rios, 2003; Reynolds, 2007; 2009; 2014; 2015; Robertson, 1995; 1997; Rosen, 2004; Ryan, 2008; Schwartz, 1960; 1963; Swetnam, 1992; Tan, 1999; Tatulescu, 2011; Thomsen, 1993; Trier, 2000; 2001; Tucciarone, 2007; Umphlett, 1984; Wallace, 2009; Wasylikiw & Currie, 2012; Watson, 1990; Weinstein, 1998; Wells & Serman, 1998; Wilson, 1986), the research by J. Schwartz (Schwartz, 1963) comes first since he analyzed not only 470 films created in the USA between 1931 and 1961 but also 3000 reviews of these films published in the American press.

The research results proved that these films supported the social values of the American society, and 13% of the films showed such problems as public dissatisfaction with school teaching, underfunding and discrimination (Schwartz, 1963).

When thoroughly analyzing 30 American films about the school of the 1950s J. Schwartz stressed that the films as a rule belonged to entertainment genres (comedies, musical comedies, melodramas) including entertaining topics, love affairs, household and family problems, research and teaching, mental disorders, alcohol abuse. And the teachers were presented in the films for the greater part as unmarried male middle-aged white people (Schwartz, 1960: 83-84).

J. Schwartz also noted a curious tendency in the films under analysis: the lesser part of the film action took place in the classroom while the extracurricular life of school students and teachers

usually dominated in the film plots. Furthermore, very often the images of teachers on the American screen were shallow and the school image was rather negative (Schwartz, 1963).

It should be noted that we also observed that in the coming decades the presentation of real events in the school or university classroom took the lesser part of the screen time in the film. One of the bright examples of the last few decades with a lesson dominant in the film narrative is the drama – *The Class (Entre les murs)*, France, 2008).

The gender analysis made by J. Schwartz revealed that female characters in the American films about school of the 1930s-1960s were shown in a greater degree as teachers of primary and secondary schools whereas the male characters were more frequently shown as university professors (Schwartz, 1963: 38). A number of researches concluded that male images of teachers dominated in American media texts at the expense of female images (Crume, 1988; Beyerbach, 2005). In addition, A.S. Wells and T.W. Serman (Wells & Serman, 1998) indicated that the American cinematograph prefers to feature white teachers educating Afro-American and Latin-American students (it is fair to say that before the 1960s practically all teachers on the Western screen belonged to the European race).

G. Gerbner (1919-2005), a well-known media theorist published an article in 1966 in which he analyzed media images of teachers in the USA and Europe (including the USSR) in the cross-cultural context. As a result, he came to the conclusion that media representations of teachers in different countries have much in common, while in the socialist countries teachers were shown in those times more favorably with an emphasis on the personal and social morality.

“The terms of this morality, – stressed G. Gerbner – are not necessarily comparable across cultures; the idea of laissez faire liberalism is not the same as that of “socialist morality” or devotion to the cause of a revolution or the Soviet concept of education as “the moral development of the child” (Gerbner, 1966: 228). In G. Gerbner’s opinion, the media image of the teacher in the socialist media reflects a happier fate and more “stable”, “purposeful” and “democratic” existence in its own fictional “world” of education than it does in the West (Gerbner, 1966: 229).

P.A. Ryan considers that a positive image of American educators was characteristic of the Cold War (Ryan, 2008: 143). In this case the positive image of the USA was also supported by audiovisual images of teachers who were the embodiment of high moral principles and traditions.

M.G. Ehlers analyzed American films created between 1968 and 1983 and found out that the film images of teachers of that period began to lose its mission of setting positive examples for imitation (Ehlers, 1992). By the end of the 1960s and the beginning of the 1970s teachers were more frequently shown in crisis or frustration (Hinton, 1994), and later very often in the erotic context (Bauer, 1998: 302-306). After analyzing a number of American films created between the 1980s and 1990s D.M. Bauer concluded that teacher’s sexuality on the screen during George Bush’s presidency was “repressed” whereas under B. Clinton teacher’s eroticism in the cinema was rather emphasized (Bauer, 1998: 305-306). D.M. Considine states that two basic stereotypes of presenting teachers and students dominate in the American cinema (Considine, 1985: 112-113). We believe that this is a generalization: teachers in the cinematograph (Western, Soviet and Russian) also face serious challenges and often become their victims.

However, D.M. Considine is convinced that the image of the teacher in the American cinema actually became more negative by the 1980s; and even an appealing dramatic image of a teacher-hero who alone defeats all the negative characters in the end created a negative impression on the public perception of the teaching profession since it prompted the idea that serious school problems could be solved by individual efforts and not systemic measures. Similar reflections are expressed by W. Ayers (Ayers, 1994), X.A. Reyes and D.I. Rios (Reyes & Rios, 2003), A. Farhi (Farhi, 1999). P. Farber and G. Holm (Farber & Holm, 1994).

H.J. Burbach and M.A. Figgins gave a bright description of the situation relating to the image of the teacher in the American cinema of the beginning of the 1990s: “an exceptional teacher in exceptional situations” (Burbach & Figgins, 1993: 69) who sometimes succeeds without having

the necessary professional qualifications or experience. D. Hill added a film image of the teacher-clown to this (Hill, 1995). P. Farber and G. Holm had similar findings.

Contrary to R. Edelman who is convinced that the images of teachers contained a dominating sentimental positive basis (Edelman, 1983: 28), T. Brown believes that fairy-tale stories about teachers-magicians and self-sacrificing idealists significantly lost their positions at the turn of the 19th and 20th centuries.

By the beginning of the 21st century this idealized version of education quite rarely appears in media images since teachers were shown not only as heroes and/or victims but also as liars, loafers, and incompetent people unwilling to face new challenges and even using drugs. Teachers on the screen now fall under the influence of politicians, demanding parents; cultural, religious and racial differences, cuts in funding and have to focus on acute social problems (unemployment; gender, religious and racial conflicts, etc.) (Brown, 2015).

The image of the teacher in the Western cinematography in the context of sexuality

Heterosexual risks on the screen

Very often heterosexual risks on the Western screens lie in wait for teachers of secondary and high school. Usually, it is referred to situations of real and false seduction. In this respect both teachers and students can be shown as heterosexual seducers. The drama *Risky Business* (*Les risques du metier*, France, 1967) is one of bright examples of false sexual seduction / contact. Here a provincial teacher became a victim of false accusation of sexual harassment of three school students under age. The film was shown on the Soviet screen, regardless of such a “slippery” narrative, because none of the students’ dreams had been visualized. The film *Risky Business* stirred much debate in France (Travers, 2002), whereas in the USSR the film did not arouse much interest: taking into account the strict rules of that time, the Soviet audience perceived the French plot as something exotic...

Three years later the same French film maker André Cayatte created another drama – *To Die of Love* (*Mourir d'aimer*, France-Italy, 1970). At the present time the age of consent in liberal France is 15. But in the 1960s the morality was much severer and when, according to the film plot a 32-year-old teacher had sexual relations with a 17-year-old bearded senior school student (their feeling were mutual), his parents accused the young woman of seducing their under-age son and actually sent her to prison. This dramatic love story was shown with sympathy for the characters in love (Weiler, 1972) and maybe that is why it was not shown on the Soviet screen.

But two years later in another drama – *The First Night of Tranquility* (*La Prima notte di quiete*, France-Italy, 1972), a lyceum teacher suffering from a permanent psychological crisis maintains a romantic relationship with a beautiful senior student, soon after he learns that she has a very jealous criminal lover. And this very jealousy becomes a serious threat to the teacher’s love melancholy (Shepherd, 2008).

In the 1970s-1980s, the plots touching upon sexual relations between school teachers (to a greater degree – female ones) and senior school students were very often created in a comic genre. This was particularly characteristic of the Italian cinema (*The Lyceum Student / La liceale*, 1975; *The School Teacher / L'insegnante*, 1975; *Private Lessons / Lezioni private*, 1975; *The Mixed Class / Classe mista*, Italy, 1976; *Professor of Natural Sciences / La professoressa di scienze naturali*, 1976; *The High School Girl in the Class of Repeaters / La liceale nella classe dei ripetenti*, 1978; *The School Teacher in College L'insegnante va in collegio*, 1978; *How to Seduce Your Teacher / La liceale seduce i professori*, 1979; *The Repeating Student Winked at the Principal / La ripetente fa l'occhietto al preside*, 1980, etc.). There were also American films, for example, *Loose Screws* (USA-Canada, 1985) which J.M. Anderson even called “a movie that understands teenage boys far better than most of today’s output” (Anderson, 2010).

At the turn of the 19th and 20th centuries and essentially in the 21st century, heterosexual risks in teaching, on the one hand, shifted towards the age reduction of students, and on the other hand, to a considerable degree began to resemble erotic thrillers.

The widely-known film *Notes on a Scandal* (UK, 2006) is about a love affair between a female teacher and her 15-year-old school student. The film makers stress that “when the child is a male, there may be more at work than simple victimization by an adult” (Berardinelli, 2006). However, R. Stein rightly points out that “forbidden sex is merely a come-on, not the substance of this superlative British drama ... it insightfully explores the unpredictability of human behavior” (Stein, 2006).

On the other hand, a Spanish television series *Physics or Chemistry (Física o química)*, Spain, 2008-2011) treats a love affair between a teacher and a senior student as a norm (the media text does not disapprove of the teacher’s taking drugs and free-and-easy sexual relations of school students either).

The topic of students’ sexual harassment/seduction of teachers is sublimated in the films *Notes on a Scandal* (UK, 2006) and *Physics or Chemistry (Física o química)*, Spain, 2008-2011).

In the film *Daydream Nation* (Canada, 2010) a senior girl-student obtrusively seduces her teacher (Schwartz, 2005). And in the movie *Devil in the Flesh* (USA, 1998) a girl student firstly kills several people, then aggressively and uncompromisingly attempts to conquer the teacher’s heart and body. This stereotyped erotic thriller was ridiculed by American critics (Weinberg, 2004). A similar story of a beautiful 17-year-old student and her cruel sexual harassment of the teacher was shown in the film *The Perfect Teacher* (Canada, 2010). The authors of the movie *Gross Misconduct* (Australia, 1993) created a more intricate plot: a good-looking student seduces a married professor named Thorne, but afterwards, being an obedient daughter of her father, the university dean, she accuses the professor of a rape. One would think that the plot is far from being original. But it turns out in the end that it was the student’s father... who had raped his daughter...

Needless to say, the screen also shows the reverse side of the medal, when teachers initiate sexual relations with students. For instance, in the film *Foxfire* (USA, 1996) a vulgar biology teacher bothers college girl-students who beat him savagely for that. The thriller *A Teacher* (USA, 2013) is based on the domination of a female teacher who had a sexual relation with a senior school student. The viewers’ reaction on the movie in the USA was more than restrained (Linden, 2013; Rooney, 2013), and some media critics found it “troubling to watch such an episode unfold in an amoral vacuum, where the only reason to stop is the fear of getting caught” (Debruge, 2013). In the comedy *That’s My Boy* (USA, 2012) this “moral vacuum” becomes grotesque: here a pretty-looking teacher openly seduces a school student who is about 13 or 14, afterwards she is sentenced to 30 year’s imprisonment for the offence. The authors of the text do not disapprove of the situation, on the contrary, they rather sympathize with the eccentric love couple.

Other films on similar topics are: *School for Love* (USA) / *Sweet Sixteen* (UK) (*Futures vedettes*, France, 1955); *Don’t Let the Mustard Go Up Your Nose* (*La moutarde me monte au nez*, France, 1974); *High School* (*Les diplômés du dernier rang*, France, 1982); *My Tutor* (USA, 1983); *The Substitute* (USA, 1993); *My Teacher’s Wife* (USA, 1995); *Love Lessons* (*Lust och fägring stor*, Sweden, 1995); *Tina and the Professor* (USA, 1995); *Election* (USA, 1999); *Elegy* (USA, 2007); *Death of a Schoolgirl* (*Tod einer Schülerin*, Germany, 2010); *Pound of Flesh* (USA, 2010); *Love Is the Perfect Crime* (*L’amour est un crime parfait*, France, 2013).

Risks of different sexual orientations or gender identities

Lesbian Risks

The German melodrama *Girls in Uniform (Mädchen in Uniform)*, Germany, 1931) is considered to be the first film in the world’s cinematography that risked showing a mutual lesbian

attraction between a boarding-school teacher and a senior girl-student. Though the authors made it clear that the characters' relations would not go far than exchanging gentle touches and a shy kiss, the film faced severe censorship criticism (Schwartz, 2003; Tatulescu, 2011). At the end of the 1950s, a color remake of the film was released (*Mädchen in Uniform*, Germany-France, 1958) with young R. Schneider starring in the movie. This version did not provoke any problems with the censorship.

In 1930, there was adopted *The Motion Picture Production Code of 1930 / Hays Code* (MPPC, 1930) that provided moral guidelines for motion pictures produced for a public audience in the United States. It was officially approved of by the Motion Picture Association of America. All American film studios and cinemas had to follow this unofficial moral code. Thus, The USA censorship in the 1930s was stricter than in the Weimar Republic. That is why W. Wyler trying to adapt a provocative play by L. Hellman about two female school teachers and friends to the screen preferred to replace lesbian love with heterosexual love in the film *These Three* (USA, 1936) (in the context of a traditional love triangle) (Wallace, 2009).

V.S. Kolodyazhnaya claimed that the film makers needed such a plot "to show disgusting morals of a tiny American town... Wyler skillfully portrayed the stuffy provincial life, gossip and malice disguised behind a mask of hypocrisy. The image of the girl-gossip spoilt by bourgeois education was also good (Kolodyazhnaya, 1975: 23). However, W. Wyler and L. Hellman managed to take revenge at the beginning of more liberal 1960s in the second screen version of the play named *The Children's Hour* (1961) which showed lesbian love (though, one-sided) openly (Crowther, 1962; Goyette, 1996; Levy, 2011; Schwartz, 2014).

L. Wallace reasonably argues that the release of *The Children's Hour* practically coincided with the wave of non-official ignoring the Hays Code by the American film industry (MPPC, 1930). As early as in 1956, the prohibitions on showing prostitution, racial amalgamation and taking drugs in films were abolished in the USA. In 1961, under the pressure of Hollywood producers (including brothers Morrish, co-producers of *The Children's Hour*) it was officially recorded that in conformity with the culture and morality of the time homosexuality and other sexual deviations were allowed be shown (Wallace, 2009: 20-21). Thus, since the 1960s the Hays Code began to weaken, and in 1967 was finally lifted.

A French drama *Private Lessons (Cours prive'*, France, 1986) by P. Granier-Deferre shows lesbian relations between a pretty teacher of a private lyceum and a senior student-nymphet: a sex-appealing teacher did not only have a risky relation with her girl-student but also willingly joined an orgy arranged by senior students in one of rich villas. The authors remained impartial and told the story without moralizing or disapproving of their characters (Gauthier, 1996).

In the free atmosphere of the 21st century allowing for sexual minority rights the story of a love affair (naturally, far from being platonic) between a woman-teacher and her girl-student shown in a melodrama *Loving Annabelle* (USA, 2006) was accepted by the audience as a social norm.

Other films on similar topics are: *Olivia* (France, 1951), *When Night Is Falling* (Canada, 1995).

Gay Risks

For many years the Western cinematograph avoided the topic of teachers' homosexuality. A bitter and rather provoking sex-gay-comedy *Taxi to the Toilet (Taxi Zum Klo*, FRG, 1981) was one of the first movies (Anderson, 2017) where the main character could afford to utter such a phrase: "You see, I like men, I am 30 and I am a teacher by profession...But I radically separate my job from my personal life and enjoyment".

While in the film *Taxi to the Toilet* the teacher did not bother his students indeed, the homosexuality of the teacher in the movie *A Country Teacher (Venkovsky ucitel*, Czechia – Germany-France, 2008) is directed at a village teenager, whereas in a cruel retro-drama *Song for a*

Raggy Boy (Ireland-UK-Denmark-Spain, 2003) a teenager from a reformatory boarding school falls victim to sexual violence by a teacher-priest. To the credit of the authors of the film, such violence (as well as violence in general) is categorically condemned here. But the tolerant authors of the drama *Private Lessons* (France-Belgium, 2008) went a step further: according to the plot, a home teacher beguiled his student into a bisexual party with his intellectual friends; but this was shown with permissiveness.

A Hollywood comedy *In and Out* (USA, 1997) became best known in the same context. It made school “gay issues innocuous and funny and more acceptable to a broader audience” (Guthmann, 1997). R. Ebert is of the same opinion: *In and Out* is a light-hearted, PG-13 rated comedy about homosexuality, so innocuous you can easily imagine it spinning off into a sitcom” (Ebert, 1997). As well as some other American media critics who approved of the school teacher’s decision to publicly confess in their non-heterosexual orientation (Laforest, 2002; Howe, 1997; Schwarzbaum, 1997).

S.V. Kudryavtsev is also right saying that “this unpretentious comedy still has serious pretensions in the attempt to please political correctness not only to rehabilitate the sexual minorities (who in such a way may soon turn into majority!), who used to be condemned or humorously presented in the Hollywood cinema. The film by F. Oz contains an appeal to honest citizens from the screen (what if somebody in the cinema hall – there is no telling what could happen – has enough courage) to openly confess their homosexual orientation. No doubt, there is nothing wrong about it, since that perfectly complies with the current trend in the mainstream when the largest film companies began to shoot films about gays and their production started to meet great success” (Kudryavtsev, 2008).

The image of the teacher in the Western cinematograph in the context of choosing between the truth and lies as a priority

It goes without saying that the struggle between good and evil goes hand in hand with both the sexual-pedagogical film topics and the topic of screen violence in school, university classrooms and corridors. But in some films it is the topic of lies that comes to the forefront. A classic drama *The Prime of Miss Jean Brodie* (1969) shows a charismatic British teacher propagating in the ideas of B. Mussolini and F. Franco the classroom, blights the lives of her students by inculcating false romantic ideas in her students’ minds (Kehr, 2012).

A caustic film *Election* (USA, 1999) tells about a teacher who struggles with a dishonest and cunning A-student aiming to become head of the school students’ council. Having appreciated the vicious satire, American critics considered the film was a kind of parable about the American voting system in general (Ebert, 1999; Schwarzbaum, 1999).

The first part of a school drama *The Emperor's Club* (USA, 2002) is a typical example of a standard film story about outstanding teachers whose knowledge, honesty, selflessness and authority turn a difficult and ordinary class into a creative team of “pupils of science” (Ebert, 2002; LaSalle, 2002). But this drama about a history teacher turns out to be double-bottomed: the honest teacher, whose role was brilliantly played by Kevin Kline, appears to be capable of concealing the truth and a compromise lie, and that looks quite realistic, and at the same time he breaks the sustainable stereotypes of *Blackboard Jungle* and *To Sir, with Love...*

A drama *Monsieur Lazhar* (Canada, 2011) shows a more complicated and controversial situation with truth and falsehood. According to the plot, a well-bred refugee from an Arab country arrives in Canada, pretends to be a teacher, gets a job in a school and in as little as a couple of weeks demonstrates not only pedagogical skills but also a talent for a psychological approach to school students. On the whole, the film raises major issues of responsibility in the teaching profession and disputable codes of conduct that do not allow the teacher to even touch a pupil (Farber, 2012; Rea, 2012; Williams, 2012).

The topic of lies culminates in the movie *World's Greatest Dad* (USA, 2009): a school teacher (also an unlucky writer) after a sudden death of his son – a mediocre pupil with a primitive inner world – writes and publishes a phony suicide note and a “secret” diary on his son’s behalf that soon becomes a bestseller.

Other films on similar topics are: *These Three* (USA, 1936); *The Children's Hour* (USA, 1961); *Risky Business* (*Les risques du métier*, France, 1967); *The Schoolteacher Dances ... with the Whole Class* (*L'insegnante balla... con tutta la classe*, Italy, 1979); *Gross Misconduct* (Australia, 1993); *Confessions of a Sorority Girl* (USA, 1994); *In and Out* (USA, 1997); *Apt Pupil* (USA-Canada-France, 1997); *Physics or Chemistry* (*Física o química*, Spain, 2008-2011); *Evilenko* (*Evilenko*, Italy, 2004); *In the House* (*Dans la maison*, France, 2012); *Dismissed* (USA, 2017); *The Student* (USA, 2017).

The image of the teacher in the Western cinematograph in the context of violence

The teacher as a fighter against violence and its victim

Media violence at school and university has long been attracting Western film makers, and there are some reasons for it – every year mass media report on dozens of such cases, especially in the USA where firearms are available for many people.

An American drama *The Blackboard Jungle* (USA, 1955) is one of the most noticeable films on this topic: an idealist teacher is assigned to a class of children from disadvantaged families. The atmosphere is tense: an impudent senior student attempts to rape a teacher in the library; a gang of pupils attack a new teacher in an alley...

It is possible to agree with a viewpoint of B. Crowther: the classroom in the film resembles a massacre or a battlefield, and the plot itself touches “a problem of great contemporary concern” (Crowther, 1955). Just remember the scene when a pupil with a knife attacks the teacher at the blackboard. “But the manner in which the teacher eventually gains the respect of his whole class is simply by disarming the toughest hoodlum. This seems a bitter and superficial solution for the problem at hand” (Crowther, 1955).

When making a retrospective analysis of *The Blackboard Jungle* American film experts of the 21st century conclude that the film was a hit in 1955 because it was the first mainstream film about the juvenile delinquency in schools, but nowadays it has become “a relic of Eisenhower dinosaurs” and a pious lecture, false and psychologically unconvincing, though created with good intentions to tell about the nobility of the teaching profession (Newman, 2006; Schwartz, 2005).

In 1967, there was released a sentimental variant of *The Blackboard Jungle* entitled *To Sir, with Love* (UK, 1967). A special piquancy was added to the situation by the fact that for the first time in the mainstream film the teacher’s role was played by an Afro-American actor (it was the very S. Poitier who had played a talented pupil in *The Blackboard Jungle*, the teacher’s ally). The class was neither very easy nor very difficult (wild scenes of violence are practically absent in the film): the teacher very soon conquers the minds and hearts of his unmanageable students (Crowther, 1967; Kuipers, 2011). Such a light pedagogical storyline was continued in the film *Conrack* (USA, 1974) where the “glaze of sentimentality sugared” much of the story about the selflessness of the teaching profession that overcomes all the obstacles in its way (Sayer, 1974).

Another remake of *The Blackboard Jungle* was a hard thriller called *Class of 1984* (Canada, 1982) where students went totally out of control and schools turned into combat zones and places for illicit drug trade. And the teacher had to take up arms. F. Vasquez calls *Class of 1984* prophetic, though, in our opinion, *The Blackboard Jungle* was even more prophetic...

The Principal (1987) showed a similar situation: the main character was assigned to be the principal of the worst crime-ridden high school. Supposedly, not every viewer will believe that “a strong personality (especially in a state of apathy, turning into depression) is quite capable of

getting the upper hand when a passive majority cowardly throws up the game” (Nefedov, 2012). But on the other hand, one can agree that *The Principal* (1987) “presents a vivid description of “charms” hidden in the “school jungle” (drug selling business, fights, knifing – in other words, a super package!). Such an extreme case enables the authors to illustrate the key principle for the national school system: not only individuals but the whole educational institution – part of the town – was intentionally neglected, pushed to the margins of society where there are no laws and possibilities” (Nefedov, 2012).

Another story on a similar topic was told in the drama *Lean on Me* (USA, 1989) where an Afro-American principal skillfully cleans up a drug- and crime-ridden high school. American film critics did not appreciate the story and accused the authors of “rather glossy and simplistic treatment of a serious dilemma in the public school system” (Galbraith, 1989). R. Ebert was also harsh and wrote that the film propagandized a combination of Dirty Harry and Billy Jack in the image of the principle that enforces the law very often through violence (Ebert, 1989).

The movie *Stand and Deliver* (USA, 1988) is characterized by similar pathos: a tough and inspiring math teacher helps his students live up to their full potential and succeed despite the local hooligans. The film lacks the luxury of Hollywood and the greater part of dialogues in the film is in Spanish that is quite unusual (MacKay, 1999). The majority of Los Angeles high school students speak Spanish. The characters of the drama look realistic, in the critics’ opinion (MacKay, 1999; Ebert, 1988).

A drama *Dangerous Minds* (USA, 1995) tells about a pretty-looking teacher (M. Pfeiffer) who is also trying to cope with an unmanageable and aggressive class. K. McManus writes ironically about the plot of the film: “the sweet story turns stickygoeey, however, as writer Ronald Bass sprinkles the script with saccharine lines” (McManus, 1995) when one of her high schoolers whines addressing the teacher: “But you can’t leave us”... American film experts accused the movie of “naïveté to the idea of knowledge” (“Open yourself to literature and the world will be yours!”) (Gleiberman, 1995).

In our opinion, R. Ebert rightly notes that the film tells “another one of those uplifting parables in which the dedicated teacher takes on a schoolroom full of rebellious malcontents, and wins them over with an unorthodox approach” (Ebert, 1995). Can the students read and write? Are they able to compete successfully in the job market? R. Ebert answers all these rhetoric questions with sarcasm: “An educational system that has brought them to the point we observe in the first classroom scene has already failed them so miserably that all of Miss Johnson’s karate lessons are not going to be much help ” (Ebert, 1995). *Dangerous Minds* is optimistic, indeed: “But by semester’s end they are explicating Bob Dylan’s songs and Dylan Thomas’s poems and generally behaving like aspiring collegians (Guthmann, 1995).

Another example of pedagogical selflessness is shown in the film *Freedom Writers* (USA-Germany, 2007). Though the movie is based on a real story, it is noticeable that the actors playing the students look much older than their characters are supposed to be, and due to the teacher’s talent they “transform almost overnight from surly troublemakers to eager learners” (Macdonald, 2007; Mathews, 2007).

Another drama *One Eight Seven* (USA, 1997) is much harder: a disillusioned Afro-American teacher who has a very sad experience (one of his students stabbed him and wounded him severely) decides to kill a juvenile delinquent in order to restore discipline in the class. Though the film does not idealize the school life, it was regarded very skeptically by American film critics. They raise logical questions: should teachers be so dedicated to their profession and agree to risk their lives every day for educating the students whose only aim is the humiliation of teachers?

And one more thing: the teacher is shown as a noble personality, but his actions prove that he is just a little better than the local bandits (Rhodes, 1997; Cavagna, 1999; Ebert, 1997).

If in the film *One Eight Seven* the teacher perishes when playing “Russian roulette” with his students, the woman-teacher from the German movie *The Teacher* (*Die Lehrerin*, Germany, 2011)

is more fortunate: though she gets a serious wound from the shot of her pupil she survives (Festenberg, 2011).

Another movie *Skirt Day (La journée de la jupe)*, France-Belgium, 2008) reveals a conflict between a teacher and aggressive students in a most dramatic key. Traditionally, Western films about school used to follow strict ideological plotlines (on the one hand, there was a liberal approach – when wonderful teachers performed miracles with their aggressive classes; and on the other hand, there was a conservative-reactionary approach – when angry teachers did not hesitate to use violence in order to restore discipline in the classroom). But in *Skirt Day (La journée de la jupe)*, France-Belgium, 2008) one can see a shocked teacher aiming a revolver at her rude students, some of them are bandits and drug dealers. And this is an example of political satire exposing, sometimes unconvincingly, major problems of contemporary France – social, sexual, racial, cultural and religious (Bitel, 2010; Buckle, 2010).

One may agree that it looks like “something between E. Ryazanov’s *Dear Yelena Sergeevna*” and popular anti-teenagers farcical plays of the 1980s such as *Class of 1984* (but with an adjustment that the generation gap is aggravated by an ethnic conflict). ... There are better films concerning topical issues of contemporary education ..., but they do not say about the main problem – one can raise non-educated delinquents’ awareness in European culture only at gunpoint (Volobuev, 2009).

Scientists from the University of California performed an experiment in April, 1967: high school history teacher R. Jones wanted to prove in the classroom that the fascism threat had not vanished but still exists in everybody. Instead of lessons he offered his students to play in a German school of the Nazi time. Very soon a lot of students got used to neo-Nazi ideas and rules of conduct (Martínez-Salanova, 2010, p. 58; Shiyarov, 2008).

The action of the film *The Wave (Die Welle)*, Germany, 2008) takes place in a German school of the 21st century. The experiment convincingly showed that Nazism – from its symbols to ideas and strong-arm methods – can easily grip the weak minds of senior school students. But, certainly, the aim of the film is not only to warn the audience against the possible danger, but also to look into human nature and see how easily one can establish conditions (that are especially attractive for the weak, the powerless and the loveless) for people to feel invested with a special mission and authority of the “high caste” (Urban, 2009; Bradshaw, 2008; Solovyov, 2012).

Since the beginning of the 1980s a whole series of films about school and university (in many cases based on real facts) appeared on Western screens: *Slaughter High* (UK-USA, 1986), *Demolition High* (USA, 1996), *Duck! The Carbine High Massacre* (USA, 1999), *Murder 101: College Can Be Murder* (USA, 2007), *April Showers* (USA, 2009), *Polytechnic (Polytechnique)*, Canada, 2009), *F.* (UK, 2010); *Hello Herman* (USA, 2012) and others. In these films schools and universities become scenes of massacre: a negative character (usually a senior school student or a university student) shoots students and teachers.

Other films on similar topics are: *Unman* (UK, 1971), *Class of Nuke 'Em High* (USA, 1986), *The Chocolate War* (USA, 1988), *Hell High* (USA, 1989), *Class of Nuke 'Em High Part II: Subhumanoid Meltdown* (USA, 1991), *The Substitute* (USA, 1993), *Class of Nuke 'Em High Part 3: The Good, the Bad and the Subhumanoid* (USA, 1995), *High School High* (USA, 1996), *Teaching Mrs. Tingle* (USA, 1999), *Terror at Baxter U* (USA, 2003), *Shackles* (USA, 2005), *The Ron Clark Story* (USA-Canada, 2006), *School of Horror* (USA, 2007), *Fist Fight* (USA, 2017), *Dismissed* (USA, 2017), *The Student* (USA, 2017) and others.

The teacher as a criminal and a killer

A teacher as a threat to people around – isn’t it a good idea for a film story? Such a story was told in Tony Richardson’s dark drama *Mademoiselle* (UK-France, 1966) with brilliant Jeanne Moreau playing a guileful and sophisticated furious teacher. R. Ebert called this film “murky,

disjointed and unbearably tedious” (Ebert, 1967), whereas V. Baer called the movie – “an allegory of the nightmare of human existence” (Baer, 1967).

A charismatic character of Helen Mirren from the film *Teaching Mrs. Tingle* (USA, 1999) like the teacher in the film *Dear Yelena Sergeevna* is almost ready to kill her intrusive and impudent school students who come to her house quite unexpectedly. In this regard, M. LaSalle and D. Howe rightly remarked that H. Mirren is too good for such a “spiteful and shallow” script (LaSalle, 1999; Howe, 1999) in which senior school students attempt to blackmail their strict and cruel teacher.

Yet again, famous Woody Allen directed a criminal drama *Irrational Man* (USA, 2015) – an ironical fantasy on the topic “Crime and Punishment” by F.M. Dostoevsky. According to the plot a university professor who enters into a relationship with a student decides to kill one bad man with impunity. We see “a laboratory and simplified situation fulfilling all the criteria of trustworthy authenticity but as if put under a magnifying glass to convince the viewers that the experiment is pure” (Tsyrkun, 2015).

Here “W. Allen is a little more straightforward than usual: apart from the fact that the protagonist professionally quotes Sartre and Kierkegaard, he reads “Crime and Punishment” to tatters. The author also changes his traditional sources of inspiration – instead of his favourite Ingmar Bergman he cites from A. Hitchcock’s “Strangers on a Train” in the final episode. Everything would be fine, but the fans of the film director will easily notice that the characters raise a distinct irritation (which is quite understandable) instead of the usual ironical sympathy” (Zabaluev, 2015).

A thriller *Love Is the Perfect Crime (L'amour est un crime parfait, France, 2013)* shows another kind of a criminal intellectual teacher. Here the authors mix love with blood, the university professor has a reputation of a womanizer but “it is not the occurrence but its consequences that are worth mentioning; the film focuses on an original protagonist – a man disillusioned in his own writing talent, carrying the load of thousands of childhood complexes, suffering from a bunch of weird deviations, rapidly rolling to the edge of his life” (Ukhov, 2014).

But the most terrible monster – a school teacher – is described in the drama *Evilenko* (Italy, 2004). Malcolm McDowell’s experience in playing villains of different kinds enabled him to create a rather convincing image of a merciless teacher-killer. The film is based on a real story of the serial killer – A. Chikatilo. Alas, the movie is deprived of convincing dramatic composition though the press noted M. McDowell for his excellent acting (Weinberg, 2006).

Other films on similar topics are: *Night School* (USA, 1981), *Hell High* (USA, 1989), *Class of 1999* (USA, 1990), *Matilda* (USA, 1996), *Dead Students Society* (USA, 1998), *The Substitute (Vikaren, Denmark, 2007)*; *Love Is the Perfect Crime (L'amour est un crime parfait, France, 2013)*, *Killer Coach* (USA, 2016) and others.

Cinematography stereotypes in Western films about school and university teachers

A comparative analysis of plots, characters and ideology of Western films about school and university teachers leads to the conclusion that their media stereotypes have substantial similarity. A content analysis of the films enables to present their basic plot schemes as follows.

Some examples of film structures of Western dramas about school and university teachers

Title of the film: *Risky Business / Les risques du metier. France, 1967. Director: André Cayatte.*

Historical period, the place of action: in the mid-1990s, France, a provincial town school.

Furnishings, household items: an ordinary provincial school with plain furniture, modest houses and domestic implements of teachers.

Methods of reality representation: realistic description of teachers’ and pupils’ life.

Genre variant of event representation: a provincial school in a small French town – a typical education institution where children from different backgrounds study. A married couple – Jean and Suzanne work there as teachers.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the teacher is a positive character; he is a good specialist, wearing a formal suit. He is artistic, eloquent, has a pleasant voice. The negative characters (figuratively speaking) are three 14-year-old school students.

Significant change in the characters' life: for various reasons (unanswered love for the teacher, a desire to conceal a love affair with an 18-year-old youth, an ambition to vary their life) three girl students accuse their school teacher of sexual harassment.

Arising problem: the reputation and the position of the positive character are at threat.

Search for solution: Jean and his wife fight against false accusations.

Solution to the problem: exposing of the students' lies, back to normalcy.

Title of the film: Private Lessons / *Cours prive'*. France, 1986. Director: Pierre Granier-Deferre.

Historical period, the place of action: the 1980-s, France, urban area, a private lyceum.

Furnishings, household items: a private lyceum, modern classrooms, the principal's study, a photo laboratory, comfortable flats of teachers and students from affluent families.

Methods of reality representation: realistic description of teachers' and pupils' life.

Genre variant of event representation: a private lyceum – a modern, well-equipped education institution; a young attractive teacher teaches history, the principal's love for her is undivided.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: unlike many other films about school there are no positive characters in the film in the traditional meaning. By all appearances, the main character is a bright personality who is good at her subject. But gradually it turns out that she is far from the classical ideal of a school teacher. And the principal only initially seems demanding and just... There is no strict division between the social and financial status of the characters. The teachers' clothes are quite formal, though it does not prevent the main character from highlighting her sexual attraction. Most teachers' speech is expressive, their voices are pleasant.

Significant change in the characters' life: one day all the teachers get envelopes with photos of an orgy of senior school students and some young woman involved. Though her face is cut off in the photo, the history teacher falls under suspicion, but she insists that she has nothing to do with the photo in a talk with the principal.

Arising problem: the reputation and the position of the main character are at threat. (She is unlikely to be prosecuted as the age of consent in France is 15).

Search for solution: the main character suspects one of the senior students of blackmail, with whom she had a short lesbian liaison, but soon it becomes clear that it was the principal of the lyceum who ... sent the provocative photos.

Solution to the problem: the principal and the teacher have a highly emotional talk, the teacher tells him openly about her venturous sexual relations, but having abandoned all hope for genuine mutual love he commits suicide.

Title of the film: One Eight Seven. USA, 1997. Director: Kevin Reynolds.

Historical period, the place of action: the end of the 20th century, USA; urban area, a school full of children from risk-group families.

Furnishings, household items: a neglected detached school; the living conditions of the teachers are rather modest, most school students are very poor.

Methods of reality representation: realistic description of teachers' and pupils' life.

Genre variant of event representation: the school is a filthy gloomy building with intimidated and impudent, aggressive students who are armed with knives, guns, take drugs and use rude language (when talking to each other and to their teachers).

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the main positive character is an Afro-American teacher; he is intellectual, professional and tries to teach his pupils humanist values. Negative characters (senior high school students) are evil people, criminals. The characters differ from each other in their social and financial status. The teachers' clothes are mainly official. The positive character – the teacher is artistic, his voice is pleasant. The negative characters – senior high school students wear whatever they wish, as a rule, they are unattractive, vulgar, outrageous, often use swear words.

Significant change in the characters' life: the teacher faces professional risks: aggressive and rude senior school students' behavior, real physical violence (at the beginning of the movie an impudent student stabs him severely), sexual attack of one of senior girl-students, blackmail.

Arising problem: the reputation, the position, health and life of the main character are at threat.

Search for solution: the teacher's struggle with the negative characters.

Solution to the problem: extermination and "re-education" of some negative characters by the teacher, death of the teacher in the final episode when the gang of the most negative senior high school students offers him to play "Russian roulette"...

Some examples of film structures of Western melodramas about school and university teachers

Title of the film: *Girls in Uniform / Mädchen in Uniform*. France-Germany, 1958. Director: Géza von Radványi.

Historical period, the place of action: in the mid-21st century, Germany, all-girls boarding school.

Methods of reality representation: all-girls boarding school with plain functional furniture and strict regulations; modest bedrooms of school students.

Methods of reality representation: realistic description of teachers' and pupils' life.

Genre variant of event representation: the all-girls boarding school is strictly regulated; the rules regulate the girls' lessons and life conditions. But the film focuses on the love affair of the main characters instead of the educational process.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters are a beautiful and talented teacher – Elisabeth von Bernburg and a pretty senior student – Manuela. The teachers' and students' outfits are very official. All the girls wear a uniform. The positive characters are attractive and artistic; they eloquent and have pleasant voices.

Significant change in the characters' life: teacher Elisabeth von Bernburg responds to a gentle love feeling of her student – Manuela.

Arising problem: the reputation and the position of the main character are at threat (the authors of the movie repeat in every possible way that the lesbian motives do not go far than kissing, and the whole storyline is presented very delicately).

Search for solution: the schoolmistress attempts to "restore order" in the school.

Solution to the problem: after Manuela's attempt to commit suicide the teacher has to leave the school.

It must be also noted that the color melodrama *Girls in Uniform* (1958) was preceded by a black-and-white film with the same name – *Girls in Uniform (Mädchen in Uniform)*, Germany, 1931) directed by Leontine Sagan and based on the novel and play "Yesterday and Today" by Christa Winsloe.

The action in the 1931 version took place on the eve of World War I in a boarding school for officers' daughters. It is interesting that the actresses (Dorothea Wieck and Hertha Thiele) who played the teacher and her 14-year-old school student were the same age: they both were 23. *Girls in Uniform* (1931) is considered to be the first movie with lesbian motives in the world's cinematography (Nour, 2017). After Hitler took power in Germany this scandalous melodrama was banned.

Title of the film: The Children's Hour. USA, 1961. Director: William Wyler.

Historical period, the place of action: beginning of the 1960s, USA, province, a private all-girls boarding school.

Furnishings, household items: a private boarding school for girls; modest buildings and domestic implements of teachers; a rich house of one of the girls.

Methods of reality representation: realistic description of teachers' and pupils' life.

Genre variant of event representation: a private all-girls boarding school established by two young friends and talented teachers. It is light, clean and cozy here; the atmosphere in the school is almost as comfortable as at home. But the film focuses on the love affair of the main characters instead of the educational process.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters are pretty school teachers devoted to their profession; negative characters are an ill-natured student-scandalmonger and her rich grandmother. Slim teachers wear formal dresses; the girls' dresses are also very strict. The teachers are attractive and their speech is pleasant. The student-scandalmonger, on the contrary, is quite plain and her voice is unpleasant.

Significant change in the characters' life: The student spreads gossip about her teachers' lesbian liaison.

Arising problem: the reputation of the teachers' is at threat.

Search for solution: the positive characters fight against the rumors but the parents believe the gossip is true and take their girls from the school.

Solution to the problem: the cunning school student was found out in the lie, but it also turned out that one of the teachers was secretly in love with her colleague: feeling frustrated she commits suicide...

It is interesting to note that *The Children's Hour* (1961) is a remake of W. Wyler's melodrama *These Three* (1936) also based on L. Hellman's play. A comparative analysis of these two versions shows that the American censorship eased by the beginning of the 1960s thus allowing the authors to openly accentuate the theme of suicide in the context of lesbian love, whereas the film of 1936 used to have a happy end and the student's gossip turned to be absolutely false.

Title of the film: The First Night of Tranquility / *La Prima notte di quiete*. France-Italy, 1972. Director: Valerio Zurlini.

Historical period, the place of action: the beginning of the 1970s, Italy; urban area, lyceum corridors and classrooms, the principal's office, apartments.

Furnishings, household items: a lyceum with simple functional furniture; a poor flat and household of the lyceum teacher, a luxurious flat of the local businessman.

Methods of reality representation: realistic description of the characters' life.

Genre variant of event representation: the lyceum is an ancient seat of learning with long traditions. But the film focuses on the love affair instead of the educational process.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the positive character – a lyceum teacher, a miserable intellectual in a deep depression; the negative character is a local businessman, a criminal. There is a striking difference in the financial status of the characters. The teacher's clothes are exaggeratedly careless. The speech of the

literature teacher is naturally exquisite and expressive. He is artistic and possesses a pleasant voice. The appearance and the speech of the negative character are rather unpleasant.

Significant change in the characters' life: the teacher begins a romantic relationship with a 19-year-old student (though he had a love affair with a woman of his age before).

Arising problem: the health and life of the teacher are at threat because of the jealous former lover of the student (the local businessman).

Search for solution: the teacher tries to defend his right on love and even fights with the businessman.

Solution to the problem: lovers decide to leave the city; the student leaves first, but the teacher delays and dies in a car crash.

Some examples of film structures of Western comedies about school and university teachers

Title of the film: School for Love (USA), Sweet Sixteen (UK) / *Futures vedettes*. France, 1955. Director: Marc Allegret. Lyric comedy.

Historical period, the place of action: in the mid-1950s, Vienna, a music conservatory.

Furnishings, household items: a music conservatory with functional furniture; comfortable dwelling places and household items of the characters.

Methods of reality representation: a grotesque depiction of teachers' and students' life.

Genre variant of event representation: the conservatory is an ancient learning institution with long traditions. But the film focuses on the love affair of the main characters instead of the educational process.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (students) are pretty-looking young girls from privileged families; the negative character (professor) is a handsome man and a womanizer who is always ready to flirt with any beautiful student. The teachers' clothes are smart but official. The students' clothes are also without any frivolity. Both the teacher and the students are eloquent, artistic, having pleasant voices. The negative character (professor) produces a favorable impression at first, but soon reveals his light-minded nature.

Significant change in the characters' life: a pretty-looking student fascinated by the handsome professor falls in love with him.

Arising problem: the student's worry free life is at threat.

Search for solution: the main female character learns from her friend, another student, that her lover is a frivolous woman-chaser and gets upset.

Solution to the problem: students return to ordinary life after getting this bitter love experience.

Title of the film: The School Marm on the Road to Adventure / *Opettajatar seikkailee*. Finland, 1960. Director: Aarne Tarkas. Lyric comedy.

Historical period, the place of action: 1960, Finland, urban area, an isle in the Baltic Sea, an all-girl gymnasium.

Furnishings, household items: a gymnasium for girls with spacious classrooms and the necessary functional equipment, middle-class houses and household furnishing of the characters.

Methods of reality representation: quasi-realistic depiction of teachers' and students' life.

Genre variant of event representation: the gymnasium is a modern well-equipped educational institution with strict teachers and neat girl students; according to the rules of the school they are not allowed to often contact with boys of the same age.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: practically all the characters in the film are positive, though they have their own peculiarities. The main character is a beautiful young teacher who is very uptight and highly

professional. She is slim, her clothes are official. Her speech is impressive and exquisite, her gestures are artistic, and her voice is pleasant. Another positive character – an artist is also slender, handsome and has a pretty voice. School girls are also pretty-looking young girls, though they seem to be too anxious to meet smart-looking young men.

Significant change in the characters' life: the positive character – the young teacher faces a professional challenge: during a hiking tour to a desert island in the Baltic Sea she falls behind her school girls who went home on a boat, and has to spend the night ... in a tent with an artist; the fact, in her opinion, may ruin her spotless reputation.

Arising problem: the moral character of the teacher is at threat.

Search for solution: the teacher attempts to defend her “blue-stocking” reputation.

Solution to the problem: as a result of various comic misunderstandings the teacher falls in love with the artist, they are going to get married, and the teacher's reputation of a woman in love replaced her former “blue-stocking” reputation.

Title of the film: Teaching Mrs. Tingle. USA, 1999. Director: Kevin Williamson. Dark Comedy.

Historical period, the place of action: the end of the 20th century, USA, school, teacher's house.

Furnishings, household items: a modern school, corridors, classrooms; a solid two-story house of history teacher Mrs. Tingle.

Methods of reality representation: a conventionally grotesque depiction of teachers' and students' life.

Genre variant of event representation: the action begins in the school but soon is removed to Mrs. Tingle's comfortable middle-class house.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the only negative character is Mrs. Tingle, a cruel and perfidious woman making no concessions to her students (her values are authoritarianism, strict discipline and domination); the positive (though, only nominally) characters are seniors. Mrs. Tingle's style in clothes is very official, but at home she wears casual and informal attires. The teacher speaks plain English and has a harsh voice. The senior students follow the fashion standards of the 1990s.

Significant change in the characters' life: Mrs. Tingle accuses the seniors of stealing the examination questions. The students break in her house to convince her not to give them low grades.

Here the plot of the film curiously coincides with the storyline of the Soviet movie *Dear Yelena Sergeevna* (1988): senior students call on their teacher with almost similar intentions but in the Soviet variant the teacher is a positive and a terribly naïve character.

Arising problem: health and lives of all the characters (both the teacher and the seniors) are in danger as they all fight fiercely.

Search for solution: seniors' struggle with the teacher (blackmail, fight, attempted suffocation, crossbow shooting, etc.).

Solution to the problem: the teacher is fired from the school, the other characters return to normal life.

Some examples of film structures of Western thrillers or detectives about school and university teachers

Title of the film: The Substitute. USA, 1993. Director: Martin Donovan.

Historical period, the place of action: the end of the 20th century, USA, schools in different cities.

Furnishings, household items: ordinary learning institutions with functional equipment; middle-class dwelling conditions of teachers and students.

Methods of reality representation: in general, realistic but slightly grotesque.

Genre variant of event representation: the schools are modern educational institutions, ordinary students from middle-class families. The teachers look quite normal at first sight too, but the situation with one of the teachers turned out to be rather tangled.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters are school students and their parents; the negative character is a middle-aged attractive teacher who skillfully conceals her crimes. There is a difference between the social and financial status of the characters. The teachers' clothes are official. The negative character does not differ from her colleagues but then she reveals her aggressive nature.

Significant change in the characters' life: having killed her husband and his mistress out of jealousy she sets her house on fire, and then moves to a different city where she again begins to work as a school teacher and seduces her senior school student. Growing suspicious, the student learns about his teacher's terrible past crimes from archive press. Another senior student attempts to blackmail the teacher and she kills him...

Arising problem: health and life of the positive characters are in danger as the teacher is ready to kill again to conceal her secret.

Search for solution: the senior school student who got into a mess wants to stop the insidious teacher.

Solution to the problem: the negative character is unmasked and falls from the roof at the end of the film, the positive characters return to the normal state of life. But the teacher who fell from the roof vanishes without leaving a trace and soon begins to work as a school teacher in another American town...

Title of the film: Devil in the Flesh. USA, 1998. Director: Steve Cohen.

Historical period, the place of action: the end of the 20th century, USA, urban area, school.

Furnishings, household items: an ordinary school with functional equipment, middle-class houses and interiors.

Methods of reality representation: realistic description of teachers' and students' life.

Genre variant of event representation: the school is a modern learning institution with ordinary students from middle-class families and seemingly ordinary teachers. But the relations between one of the teachers and a pretty-looking senior girl student turn out rather dramatic.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the positive character (a teacher) is an intelligent high-caliber professional; the negative character (a senior girl student) – an evil creature who disguises her intentions up to a certain time, the teacher becomes a victim of her sexual abuse. The characters belong to the same social and financial status. The teacher's clothes are official at work and casual at home. The teacher's speech is expressive and exquisite; he has artistic manners and a pleasant voice. The negative character – the girl student at first pretends to be good but later shows her aggressive nature: visually, lexically and physically.

Significant change in the characters' life: the positive character (the teacher) suffers from sexual harassment on the part of his aggressive senior high school student.

Arising problem: a) the teacher's (and his beloved woman's) reputation, position, health are at threat.

Search for solution: the teacher struggles with the aggressive senior student who as it turned out was a killer (she killed her relatives).

Solution to the problem: the negative character is defeated and the positive characters return to the usual state of life.

Title of the film: Evilenko. Italy, 2004. Director and scriptwriter: David Grieco.

Historical period, the place of action: USSR, in the 1980-s, urban area, school.

Furnishings, household items: an ordinary Soviet school with functional furniture, simple houses and interiors of teachers and students, town streets, offices.

Methods of reality representation: quasi-realistic.

Genre variant of event representation: the school is a typical building with ordinary school students where a middle-aged teacher called Evilenko; his prototype was serial maniac-killer and a pedophile A. Chikatilo (1936-1994).

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters – teachers and school students are presented only in outline; the greater part of the screen time is given to the main negative character – teacher Evilenko who victimizes minor school students. The film makers paid little attention to the appearance of the Soviet school students of the 1980s: there are almost no students in pioneer scarfs in the classroom, the household peculiarities of the Soviet life of that period are also presented carelessly and roughly. On the other hand, the appearance and clothes of the negative character generally conform to the school reality of that time though Evilenko's physical appearance and voice produce a rather unpleasant impression.

Significant change in the characters' life: negative character Evilenko starts with sexual harassment of his girl student and finally commits multiple cruel murdering.

Arising problem: lives of many characters manic Evilenko is interested in are in danger.

Search for solution: militia officers try to track down the maniac.

Solution to the problem: the main villain is arrested.

Some examples of film structures of Western science fiction and horror films about school and university teachers

Title of the film: Class of Nuke 'Em High. USA, 1986. Directors: Richard W. Haines and Lloyd Kaufman.

Historical period, the place of action: the end of the 20th century, USA, high school in a small town.

Furnishings, household items: a secondary school with functional equipment.

Methods of reality representation: conventional and grotesque.

Genre variant of event representation: the school is a dangerous place with frightened teachers and aggressive school students-mutants (affected by radiation) armed and using drugs.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the negative characters (senior school student-mutants) wear flashy clothes; they are strong-built aggressive evil creatures who victimize teachers and school students. They use rude language, their manners and gestures are expressive.

Significant change in the characters' life: negative characters are planning to realize their wicked inhuman designs.

Arising problem: health and lives of positive characters are in danger.

Search for solution: a high school rugby star struggles with invasive mutants.

Solution to the problem: the positive character defeats the evil forces and the school returns to ordinary life.

Title of the film: Class of 1999. USA, 1990. Director: Mark L. Lester.

Historical period, the place of action: 1999, USA, high school.

Furnishings, household items: a secondary school with functional equipment.

Methods of reality representation: conventional and grotesque.

Genre variant of event representation: the school is a place with frightened teachers and impudent aggressive school students.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: at first glance, the positive characters are teachers-robots who can restore discipline within minutes in the classroom. Their clothes are official. The negative characters are senior high school students who are unwilling to study and behave properly; they use rude language and offensive gestures. Though, there are a small number of positive characters among the high school students.

Significant change in the characters' life: the teachers-robots face professional challenges: unmannerly and insolent conduct of senior students.

Arising problem: the coexistence of teachers-robots and high school students is at threat.

Search for solution: the teachers-robots mercilessly fight with rebellious students.

Solution to the problem: the teachers-robots kill "bad" senior students; "good" senior students kill the ruthless teachers-robots.

Title of the film: The Substitute / *Vikaren*, Denmark, 2007. Director: Ole Bornedal.

Historical period, the place of action: the 21st century, an ordinary secondary school.

Furnishings, household items: a secondary school with functional equipment, comfortable houses of school students and their families.

Methods of reality representation: conventional and grotesque.

Genre variant of event representation: the school is a modern well-equipped learning institution with highly-qualified teachers and neat students.

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the positive characters are school students and their parents. They are good-looking, slim, polite, well-bred and have pleasant voices. The negative character is the new teacher who at first seems to be a very eccentric woman with incredible knowledge but later she reveals her aggressive nature (both visual and lexical).

Significant change in the characters' life: the negative character – the teacher-alien – is planning to fulfill her artful design.

Arising problem: health and lives of positive characters – school students are at threat.

Search for solution: positive characters struggle with the cruel teacher-alien.

Solution to the problem: the alien is killed and the school returns to ordinary life.

Conclusions. The theme of education is popular in the world's cinematography. The images of teachers and students hold a special place in it. Hoping to attract as many viewers as possible the cinematography naturally refers not to everyday routine education process but to "hot spots" of teaching associated mainly with sex, lies and violence (in this regard falsehood is successfully combined with narrative moves of violence and sex) in recent decades. Thus, the title of the French film *Risky Business* / *Les risques du metier* (1967) reflects the key aspect of presenting the teacher's image in the media whose profession is undoubtedly associated with serious risks and challenges.

The review and analysis of 1300 Western films about school and university, study of more than 7000 published materials (books, research articles and film reviews) on the declared topic have enabled us to reveal the following basic types of teachers' images in the Western cinematography:

- positive (super)hero (often a male, recently employed as a school teacher) who reeducates an aggressive and disobedient class (Ayers, 1994; Beyerbach, 2005; Beyerbach, 2005; Burbach & Figgins, 1993; Considine, 1985; Dalton, 2004; Edelman, 1983; Farber & Holm, 1994; Farhi, 1999; Giroux, 1993; 1997; Joseph & Burnaford, 1994; Reyes, & Rios, 2003; Ryan, 2008; Trier, 2000; 2001; Umphlett, 1984);
- a negative personage who hates students (in some cases, he/she can be even a robot-killer or an alien) (Joseph & Burnaford, 1994; Long, 1996; Ryan, 2008; Trier, 2000; 2001);

- a loser / clown, outsider bored with his job (Bulman, 2005; Farber & Holm, 1994; Hill, 1995; Hinton, 1994; Joseph & Burnaford, 1994; Lafferty, 1945; Long, 1996; McCullick, Belcher, Hardin & Hardin, 2003; Reynolds, 2007; 2009; 2014; 2015; Ryan, 2008; Trier, 2000; 2001; Umphlett, 1984);
- a bureaucrat-administrator (Joseph & Burnaford, 1994; Long, 1996; Ryan, 2008; Trier, 2000; 2001; Wells & Serman, 1998).

The teacher's image on the Western screen has significantly transformed over time. The self-censorship that existed practically till the 1960s did not allow film makers to touch upon such radical aspects as violence, sex, obscene language, racial and religious problems in schools and universities. But after the lifting of the Hays Code and the advent of the so-called sexual revolution of the 1970s the Western screen began to successively exploit the topics forbidden before, thus creating new horrifying narrative moves every year. On the other hand, the tendency for reflection on the pedagogical mission and real professional challenges involved stills remains in the Western cinematography.

Such hermeneutic analysis of Western audiovisual media texts about school and university allowed the authors to integrate the structure of media stereotypes of school and university teachers in films as follows:

Stereotype structure of Western films about school and university teachers

Historical period, the place of action: any time period, for the most part – the 20th and 21st century: USA, UK, France, Italy, Germany and other countries; urban area, more rarely – the countryside; school, university, educational institution of a different kind.

Furnishings, household items: ordinary learning institutions with simple functional furniture; elite well-equipped education institutions; humble dwellings and household items of teachers and students, rich houses and domestic implements of the administrative and management personnel of educational institutions and wealthy students' families; dorms; boarding school buildings.

Genre: drama, melodrama, comedy, thriller, horror film, science fiction, synthesis of genres.

Methods of reality representation: realistic or conditional-grotesque (depending on the genre) depiction of teachers' and students' life.

Genre variant of event representation: the school is an up-to-date well-equipped learning institution with talented teachers and creative pupils, a cozy and comfortable democratic and dynamic melting pot of nationalities and cultures (typical genres: drama, melodrama, lyric comedy, more rarely, – thriller, and musical). The school is a filthy gloomy building with intimidated teachers and impudent aggressive pupils who are often armed and take drugs (typical genres: horror film, science fiction, thriller, more rarely, – drama and dark comedy).

Characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (teachers) – humanists, intelligent high-caliber professionals, advocates of democratic ideals (sometimes such teachers fall victims to their guileful students' various intrigues); negative characters (teachers) – evil creatures, disguised (up to a certain time) maniacs: pedophiles, killers, criminals who victimize their students. The characters often belong to different social and financial status. The teachers commonly follow the formal office dress code, though sometimes they prefer casual clothes. The positive characters (teachers) are in many cases eloquent, artistic and have pleasant voices. The negative characters (teachers) initially do not differ from their positive colleagues but sooner or later they reveal their aggressive nature, both visually and lexically.

Significant change in the characters' life: a) positive characters (teachers) face professional challenges: the teaching staff and/or students' parent disapprove of their creative ideas; aggressive, rude and/or sexually oriented conduct of students; false accusations, blackmail on the part of

students and/or colleagues, students' parent; students' and/or their friends' violence; b) negative characters (teachers) start to fulfill their insidious inhuman plans.

Arising problem: a) reputation, position, health and lives of positive characters – teachers are at threat; b) reputation, health and lives of students are at threat.

Search for solution: positive characters (teachers) struggle with negative characters (students, colleagues, etc.)

Solution to the problem: a) victory of positive characters – teachers; b) exposure, expulsion, arrest, elimination of negative characters (students, teacher, etc.), school and university return to ordinary life.

1.3. Stereotypes of students' images in the films about schools and universities

In this text, we address stereotypes of students' images in movies on the topic of school and university. As in our previous works (Fedorov, Levitskaya, Gorbatkova, 2017), we rely on technologies developed by C. Bazalgette (Bazalgette, 1995), A. Silverblatt (Silverblatt, 2001: 80-81), W.J. Potter (Potter, 2001) and U. Eco (Eco, 1998; 2005).

The material of our research is comprised of audiovisual media texts on the theme of school and university. The main method is character analysis. To identify the main stereotypes of characters, we have studied 1350 audiovisual media texts (feature films, TV series, music videos) related to the subject of the school and university.

Researchers have repeatedly tackled the topic of stereotypical images of teenage images (with emphasis on gender aspects) in media texts (Álvarez-Hernández et al., 2015; Atkinson et al., 2011; Bachen & Illouz, 1996; Behm-Morawitz & Mastro, 2008; Bleakley et al., 2008; Brown, et al., 2005; Celestin, 2011; Cushion et al., 2011; Driesmans et al., 2016; Halffield, 2017; Halffield, 2017; Jupp et al., 2011; Larken McCord, 2008; McDonald, 2008; O'Neill, 2016; Pai & Schryver, 2011; Rufer, 2014; Santiago, 2013; Seif, 2017; Signorielli, 1997; Stern, 2005). In particular, it was noted that the media of the second half of the XX century – the beginning of the 21st century portray young people in an unbalanced way, that is, rather negatively than positively, and negative image stereotypes (juvenile crime, alcohol/ drug addiction, etc.) lead to increased public fears, which do not correspond to the real state of affairs. In doing so, *Guardian*, for example, is likely to rely on facts, whereas articles about young people in *The Daily Mail* or *The Sun* appeal to emotions. In contrast to media representation, facts state that, for example, 70% of stab wounds are not related to juvenile delinquency (Jupp et al., 2011: 23-25), and the overwhelming majority of young men and women are law-abiding, keen on education, sports and creative activities, whereas media prefer to highlight stories related to youth crime. Moreover, modern media texts often create the image of adolescent egoists who do not relate to parents and civil/social obligations (Stern, 2005: 23-28). This kind of selective media information about teenagers leads to stereotyping of their images to crime, cruelty, laziness, imbalance, disrespectful attitude towards elders and peers, etc. (Jupp et al., 2011: 23-25).

At the same time the influence of romantic media stories about the ideal relationship of adolescents in recent years is becoming weaker (Driesmans et al., 2016), although, of course, the cliché of a "good girl", young, pure, innocent, and kind, waiting for her prince charming may be found in media texts XXI century as well (Álvarez-Hernández et al., 2015; Santiago, 2013).

Another lopsided aspect of modern media is the emphasis on young gays and lesbians, which again gives a disproportionate impression of the percentage ratio between heterosexual and homosexual teenagers. At the same time, in a certain part of the media texts, heterosexuals (both adults and young) are presented as conservative characters who neither accept nor support the spread of homosexual relationships (Seif, 2017: 40).

As for the role of media in activation of young people's sexuality, the research shows that sexually coloured media texts (incl. melodramas, comedies, television shows, music videos, etc.) create the illusion of the widespread prevalence of hypersexual activity and experiences of adolescents, and judging by these media texts, sex occupies 90% of the life sphere (Ward, 2003: 347). As for visual media hypersexualization of characters, it is important to note that it is more pronounced in female images, including complete nudity or close-ups of body parts (Álvarez-Hernández et al., 2015). It is clear that the sexist media messages perceived by the teenage audience to some extent influence the development of the personality of teenagers, and their social roles in the future.

In the part of gender analysis of media texts, researchers note (Halffield, 2017: 60) that in recent years comedy series / films have been creating their stories in such a way that rude treatment of girls, including sexual violence, can be perceived as an everyday routine that does not deserve

any legal or ethical evaluation. Gender stereotypes of media images of teenage bodies (especially vivid in social networks) can appear both idealized and sexualized (Pai & Schryver, 2011: 31-32). Being able to create photos/videos and instantly upload them on the Internet, a teenager today is no longer a passive receiver but a sender of media messages as well. Some of the most common teenage messages are "selfie": exploring their body abilities, some teenagers take pictures of themselves not only in defiant, sexual poses, but also in situations dangerous to their lives (on the roofs, on top of trains, etc.). For the record, in the Soviet cinema a naked teenage body, of course, was tabooed, and first appeared in the drama *Tomorrow Was the War* (1987), where a high school student is featured examining her breast in front of the mirror.

Alcohol consumption plays a significant role in media stereotyping of students. In modern audiovisual media texts, young people who consume alcohol are rarely positioned negatively. As a rule, these are attractive guys and girls, whose use of alcohol in no way leads to dependence on it, on the contrary, serves as a trigger to start fun adventures and pleasures. In many TV shows, films, commercials, alcohol consumption is seen as acceptable (often glamorous), which does not cause any problems. Moreover, studies have shown (Atkinson et al, 2011) that even condemning the image of (non-extreme) intoxication and the associated inappropriate behavior of a teenager can still send a signal to a teenage audience that such a phenomenon is generally accepted and normal. The alcohol theme in media texts with the participation of teenagers is gender-specific: while female characters may drink a half-glass of champagne (female drunkenness usually causes condemnation), for male teens alcohol is often served as a truly "man's" activity (Atkinson et al, 2011).

Media stereotypes of teenage images are also manifested in relation to ethnic and national characteristics. For example, black adolescents are regularly associated with negative news and stories (crime, violence, aggression, etc.) (Cushion, Moore & Jewell, 2011: 87-90). As for particular national examples, we may mention the media image of a French student in American media texts: on the one hand, French characters appear elegant, romantic, seductive, temperamental, artistic, cook well, observe etiquette and follow fashion, and on the other hand – unfriendly, arrogant, imperious, confrontational, selfish, immoral, do not respect rules, procedures or time limits; eat sweets but stay slim; can speak English, but prefer not to (Ferber, 2008: 20).

Students as positive characters, their values, ideas, clothing, vocabulary, body language, dwelling.

Positive leaders: students with humanistic (in Soviet media texts – socialist) values, as a rule, neatly dressed, attractive in appearance, artistic/expressive verbal and non-verbal communication. As a rule, they come from ordinary families (live in comfortable apartments or houses), they lead "average" students, organizing various charity and useful things. They study well, do not drink or smoke, do not use abusive language and, of course, oppose any drugs. They are self-confident altruists, who are accustomed to set serious (often socially significant) goals and achieve them (male characters usually win at school academic or sports competitions, and female - in music or dance contests). They can resist any attempt of negative influence. They are fit, dressed simply, but neatly, they have nice looks and voice. There might occur romantic relationships' problems, of course, but they are eventually resolved in the best way.

Examples in Soviet cinema: Timur and his Team (1940, 1976), *Vasek Trubachev and his Comrades* (1955), *Practical Joke* (1976), *Balamut/Troublemaker* (1978), etc.

Examples in Russian cinema: Students (2005), *High School Students* (2006-2010), *Freshman* (2016), *Save Pushkin* (2017), etc.

Examples in Western cinematography: College Swing (USA, 1938), *Grease* (USA, 1978), *Elections* (USA, 1999), *The Emperor's Club* (USA, 2002), *Freedom Writers* (USA-Germany, 2007), etc.

"Nerds" (very diligent, hard-working students): the main type of activity is excellent study and self-analysis. These intelligent kids from ordinary families (though they may sometimes have a single parents or their parents may be quite eccentric) are not interested in power over people (although they hope for their future professional success). They do not use alcohol and drugs, but

often experience sexual problems, are sometimes reserved, shy (sometimes due to the fact that they are bi/homosexual), carelessly dressed and, as a rule, clumsy. Usually they do not use rude language and obscene gestures. In the finale of some media texts, they are transformed as "Cinderella": radically changing their appearance and way of life, they become a subject of admiration by peers.

Examples in Soviet cinema: Scarecrow (1983), Leader (1984), Temptation (1987), etc.

Examples in Russian cinema: High School Students (2006-2010), Scarecrow-2 (2009), Physics or Chemistry (2011), etc.

Examples in Western cinema: Allons z'enfants (France, 1981), Mask (USA, 1985), Noce blanche (France, 1989), Jack (USA, 1996), Física o química (Spain, 2008-2011), Song for a Raggy Boy (Ireland-UK-Denmark-Spain, 2003), etc.

Average students: have typical teenage interests and problems related to school, family, and love experience, they are law-abiding, heterosexual, sociable (quite often they find a common language with both parents and teachers), they are handsome, have pleasant voices and good manners; live in good (by the standards of the particular society) living conditions.

Examples in Soviet cinema: Red Tie (1948), The Story of the First Love (1957), Wild Dog Dingo (1962), Someone is Ringing, Open the Door /The Girl and the Buglar (1965), I Loved You ... (1967), Man-to-Man Talk (1968), The Transitional Age (1968), Woodpeckers don't have headaches (1974), One Hundred Days After Childhood (1975), etc.

Examples in Russian cinema: What a Wonderful Game (1995), American (1997), Let's Make Love (2002), The Disappeared Empire (Love in the USSR) (2007), Physics or Chemistry (2011), Chastnoe Pionerskoe/I Give you my Word (2012), 14+ (2015), The Good Boy (2016), etc.

Examples in Western cinema: Goodbye, Mr. Chips (USA, 1939), Maddalena ... zero in condotta (Italy, 1940), Future Stars/Futures vedettes (France, 1955), Picnic at Hanging Rock (Australia, 1975), Física o química (Spain, 2008-2011), Freedom Writers (USA-Germany, 2007), etc.

Students as "villains"/negative characters/antagonists, their values, ideas, clothing, vocabulary, body language, dwelling.

Offenders and criminals: the main type of occupation – various types of offenses (including domestic violence), crimes (including murder, drug trafficking, which is more common for male characters), smoking, alcohol and/or drugs consumption, sex. In Western media texts such characters are often African American or Latin. They are selfish, cruel and self-confident. Their appearance and vocabulary can be of any type, but basically they use rough vocabulary, have sharp voices and use obscene gestures. In many cases, they are defiantly dressed and have a sporty physique (male characters), wear a bright makeup and are slim (female characters), although there are different options for appearance and clothing. In relation to education, there are two main options: complete ignoring/skipping classes and/or aggressive behavior during classes, or, conversely, such characters study well, skillfully concealing their secret vices, criminal inclinations and psychological manipulation. Basically, they are teenagers from poor families (in this case they often live in horrible living conditions), but there are also characters with rich parents.

Examples in Soviet cinema: My friend, Kolka! (1961), The Republic of ShKID (1966), Minors (1976), The Last Chance (1978), Recognize Guilty (1983), Plumbum, or the Dangerous Game (1986), etc.

Examples in Russian cinema: Teacher-in-Law (2007), School (2010), Physics or Chemistry (2011), Student (2016), Alex Sparrow's music video I Love You (2017), etc.

Examples in Western cinema: Crime School (USA, 1938), The Blackboard Jungle (USA, 1955), School: Confidential! (USA, 1958), Delinquent School Girls (USA, 1975), La liceale seduce i professori (Italy, 1979), Class of 1984 (Canada, 1982), Class of Nuke 'Em High (USA, 1986), Zombie High School (USA, 1987), Class of 1999 (USA, 1990), Kids (USA, 1995), One Eight Seven (USA, 1997), Devil in the Flesh (USA, 1998), La journée de la jupe, France (Belgium, 2008), Jennifer's Body (USA, 2009), Polytechnique (Canada, 2009), The Perfect Student (USA, 2011), Hello Herman (USA, 2012), etc.

Narrow-minded/struggling students: the dominant activity is a primitive pastime (including surfing the entertainment sector of the Internet), boredom in class, absenteeism, a habit of being a laughingstock in class and at home. They are usually lazy, not self-confident, possess scant knowledge and skills. Clothing and vocabulary in this case can be any, but the appearance is rather

unattractive, and the body either overweight or awkward. Their social origin is differentiated, although for the most part these teenagers are from underprivileged families.

Examples in Soviet cinema: We'll Live To Monday (1968), *The Big Break* (1972), *Asthenic Syndrome* (1989), etc.

Examples in the Russian cinema: Everybody Dies but Me (2008), *Physics or Chemistry* (2011), *Corrections Class* (2014), *Uchilka/The Teacher/La Prof* (2015), etc.

Examples in Western cinematography: La professoressa di scienze naturali (Italy, 1976), *La liceale nella classe dei ripetenti* (Italy-France, 1978), *Les sous-doués* (France, 1980), *Screwballs* (Canada, 1983), *Loose Screws* (USA-Canada, 1985), *One Eight Seven* (USA, 1997), *La journée de la jupe* (France - Belgium, 2008), etc.

"Silver spoons" (representatives of the rich "golden youth"): their main activity is dominance, which can include offence (for example, domestic violence) and even crimes. To a greater extent these people come from wealthy white families (possessing chic mansions and expensive cars), are interested in power over people and sex, rather than using alcohol and drugs (the latter may take place, but in moderate doses). They are selfish, sarcastic, ironic and self-confident, expensive and fashionably dressed and, as a rule, handsome, speak with pleasant voices. Sometimes they can use rough vocabulary and obscene gestures. They study mostly very well, but despite excellent studies, sometimes hide secret vices and psychological manipulations.

Examples in Soviet cinema: Certificate of maturity (1954), *We'll Live to Monday* (1968), *The Practical Joke* (1976), *Temptation* (1987), *Dear Elena Sergeevna* (1988), *The Jester* (1988), *Darling Ep* (1991), etc.

Examples in Russian cinema: School No. 1 (2007), *Yulenska* (2008), *Barvikha* (2009), *Seniors* (2006-2010), *Golden. Barvikha-2* (2011), *Physics of Chemistry* (2011), *Chastnoe Pionerskoe- 3/I Give you my Word-3* (2017), etc.

Examples in Western cinema: Gross Misconduct (Australia, 1993), *Apt Pupil* (USA-Canada-France, 1997), *Física o química* (Spain, 2008-2011), *Election* (USA, 1999), *The Emperor's Club* (USA, 2002), *Jennifer's Body* (USA, 2009), *Dans la maison* (France, 2012), *Dismissed* (USA, 2017), etc.

Conclusions. In Soviet, Russian and Western cinema stereotypes of students as positive characters can be divided into the following main groups: 1) positive leaders (high achievers); 2) "nerds" (overly diligent students), 3) average performers. Naturally, the Soviet cinematography had to be more or less ideologically filled with communist values, while in the West and in modern Russian cinema, individual, family and / or group values come to the fore.

Stereotypes of studnets as villains/ evil characters may be, in our opinion, represented by the following groups: 1) offenders and criminals; 2) narrow-minded/struggling students; 3) "silver spoons" (representatives of the rich "golden youth"). There are nuances, too. For example, in the Soviet cinema heirs of wealthy families were replaced by handsome egoists from the intellectual background, and there were far fewer juvenile offenders than in the American and European media texts. The Soviet cinema (with the exception of a few *perestroika* pictures) did not emphasize schoolchildren's sexuality.

In general, the analysis of stereotypes of teenage images in audiovisual media texts on the theme of the school and university shows that, despite the national, sociocultural and ideological differences, the stereotypes of these images have more similarities than differences.

1.4. Films on the topic of school and university from different countries

Feature films of English-speaking countries

Various researches have been devoted to different aspects of English-language feature films about students. For example, B. Osgerby's studies concern representations of the younger generation in the media. His analysis reflects the socio-cultural changes that took place in the British mass media including films about youth made in the second half of the 20th century. The author notes that the media representation of the younger generation reflects social changes in society as a whole; it has an invariably metaphorical structure – “a metaphor for both the perceived hopes and fears of society. ... They are the recollections of youthful experience seen through a lens of popular discourse and subsequent life events” (Osgerby, 2005, p.422). Positive images of young people of the first half of the 20th century, for whom youth was “eternal pleasure” (Osgerby, 2005, p. 422), prevailed in feature films of that period but gradually lost their carelessness.

Though screen images of students presented in feature films of the 1960s and 1970s were rather positive, such enthusiasm was not universal, even in the midst of the teenager consumer cult the concept of “youth as an eternal pleasure” was accompanied by more gloomy images of youth – representations associated with the worst excesses and the most negative consequences of social changes (Osgerby, 2005, p. 426).

In later periods of the cinematography, images of student acquired an increasingly negative color. For example, British students' remonstrative attitude towards political events and the economic recession accompanied by unemployment and growth of social injustice caused a situation where a new counterculture was perceived as a direct breakdown of law and order in the country. University riots and demonstrations against the war in Vietnam were presented by mass media as an activity of subversive elements that seek to completely destroy the social and moral order in the country (Osgerby, 2005, p. 429).

During the 1980s and 1990s, active development of a new consumption society accompanied by displaying such negative youth phenomena in the British mass media as racial problems, negativism, drug addiction and juvenile delinquency contributed to creating media images of students as rather idle and negative young people. Gradually, this image was significantly transformed: contemporary cinematography increasingly began to focus on issues concerning relationships, changes in life values and worldview.

These trends can be observed both in British and American cinema that quickly and confidently took a leading position in the Western film distribution of the 20th century. Though initially the “Dream Factory” presented images of idealized students who experienced no financial difficulties and were absorbed with complex personal relationships with the opposite sex, later viewers could see quite different characters living in the adult world which is not always fair and full of contradictions.

Thus, D. James, considering the peculiarities of the American cinema in the 1960s, emphasizes the influence of social and political events on the representation of media images: the Beat Generation, Students for a Democratic Society, Civil Rights Movement and the Black Power Movement, hippies and the counterculture, the war in Vietnam, the Weathermen, the New Morality and the Women's Equality Movement. These are just some of the influential movements and social phenomena in the US that arose as a result of the diverse, ever-changing, continuous process of political and cultural activities (James, 2002). All these phenomena, in some or other way, were reflected in films created in English-speaking countries.

An extensive analysis of the teacher's image represented in Western films is given in works by T. Brown (Brown, 2011, 2015). The author singles out five major social roles of teachers represented in the cinema in different periods of its development. In the first four categories, according to T. Brown, the teacher acts as a key character in an audiovisual media text, and

whatever errors of his activity are portrayed on the screen, the viewer can see that the teacher is doing everything possible to help his students improve and occupy a worthy place in life in the end. But in the modern cinema the role of the teacher has changed: teachers become more inert and formal; they stick to bureaucratic obstacles and disappointments instead of a noble role of preparing students for joining the adult society (Brown, 2015). A striking example here is a character from the movie *Irrational Man* (2015) – Lucas, Professor of Philosophy, who has little interest in life except for his own disillusion and failures.

D.A. Korolevleva studies the theme of youth protests in the American cinema of the 1960s and 1970s (Korosteleva, 2002). Considering these issues of American cinema in this time interval, D.A. Korosteleva also addresses the transformational processes taking place in the representation of student youth under the influence of the counterculture, noting that “marginal culture has saved its hero from the necessity to be a bearer of positive traits, a role model, an ethical and aesthetic guide. In the 1960s, an absolutely unprecedented type of hero appears in American cinema that rejects all the traits traditionally interpreted as heroic. The counterculture abandoned upbringing based on giving positive examples (which did not exist in reality) and turned primarily to satire, grotesque or a mere statement of facts” (Korosteleva, 2002).

A study conducted by A. Artyukh revealed that “youth issues, sex, violence, rock and roll in the late 1960s and early 1970s were simply a salvation for Hollywood that seriously distraught in the face of significant demographic and social changes brought by the 1960s” (Artyukh, 2010). Later, in the 1970s, new trends emerged in American cinema related to commercialization and simultaneous transformation of the youth image on the screen: “craving for breaking the generally accepted norms, novelty and shocking behavior significantly decreased; there was a taste for art which gave pleasure and did not impose moral problems (television series and melodramas became popular, abstractionism and conceptualism lost their popularity). In short, there was born a paradoxical effect: the counterculture began to be regarded both as a source of “neo-conservatism” and as a reason for all the subsequent changes in American cultural and social life based on the fear of the social movements of the 1960s” (Korosteleva, 2002).

In modern conditions, Hollywood has taken a dominant position in the film industry about students since “most of the world’s film hits belong to US cinema. Hollywood film makers create lifestyle values and attitudes in the minds of masses” (Bosov, 2017: 70).

Considering the thematic-genre structure of an American youth film, V.V. Zharikova comes to the conclusion that “a youth film is determined by the age of its main characters and a definite system of characters’ dramatic relationships (conflict with parents and / or other adults, first love, peer misunderstanding, need for self-affirmation in the community); at a formal level it must reflect a vivid trend in the culture of mass or counterculture” (Zharikova, 2015: 8).

In fact, English-language film production about students, one way or another, raised the “eternal” themes of adolescence throughout all stages of its development – search for oneself in the adult world, love experiences, preparation for an independent life, professional growth, etc. These issues found reflection in the very first films about students such as, for example, *Student Prince in Old Heidelberg* (1927) telling about a strong romantic feeling of the Austrian prince to an ordinary barmaid; a tragic fate of a college girl-student in the drama *Confessions of a Co-Ed* (1931) who got pregnant by the man she was in love with, but circumstances prevented their marrying and she had to marry her fellow-student. Another film image – Sabrina, the main character in the film *Confessions of a Sorority Girl* (1994), who aspired to achieve the position of a college leader by lying, cheating, blackmailing, seduction and manipulation. Later, these challenges associated with the growth of student youth were reflected in the film *The Student Teacher* (1973) telling about intending students; the film *How I Got into College* (1989) telling a story of a young man whose beloved girl inspired him to go to college with her.

Student world reflected in English-language films at different stages was rather changeable – carelessness of wealthy and prosperous students of the 1930s-1950s gave way to the rebellious

spirit and emergence of the youth counterculture in the 1960s and 1970s, and later on, the themes of lawlessness, racial discrimination, sexual minorities, and drug addiction found reflection on the screen.

Another topic increasingly used in modern Western films about studentship in recent decades is the problem of the so-called “special man”. According to Y.G. Voronetskaya-Sokolova, this term characterizes “a person with a disability and maladies that disrupt the human life activities determining his special needs” (Voronetskaya-Sokolova, 2016).

It should be noted that this topic has been exploited in English-language cinema since the early 1930s: films *Life Begins in College* (1937) and *The Miracle Worker* (1962) are also devoted to it.

According to Y.G. Voronetskaya-Sokolova, the image of the “special man” in later feature films changed significantly under the influence of the political and socio-cultural context and “also certain changes in the film aesthetics. Present-day images of “special people”, like never before, turn into iconic figures of the screen, and this has become a natural response to the query of time. In this case, the meaning of the image is revealed only in the communicative situation - through the viewer’s perception of it, and the outcome of these subject-object relations depends on the perceiving personality, his goals, momentary mood and general culture context” (Voronetskaya-Sokolova, 2016).

In fact, there are a lot of English-language films about students with disabilities, young people with various physical and mental disorders. Among them – the film *Mask* (1985) telling about brave and resolute Rocky Dennis who manages to find his place in society and deserve people’s respect despite a serious illness; the film *Won’t Back Down* (2012) is a story about a bureaucratic approach to students with serious health problems; another story about a responsive speech college teacher falling for a beautiful yet deaf girl in a small school is told in the movie *Children of a Lesser God* (1986), etc.

English-language films about university: place of action; historical, sociocultural, political, and ideological contexts

Historical period of media texts

English-language films about university and college students, to some extent, reflect social, economic and moral challenges characteristic of a particular stage in the development of film making. For example, the cinema of the 1930s-1950s opposing the “Great Depression” and the first time of the “American dream” that opened boundless opportunities for every young person regardless of origin and material wealth was characterized by a desire for a relatively light image of student life full of romantic adventures, music and entertainment (*College Humor*, 1933; *College Swing*, 1938; *Hold That Co-ed*, 1938; *Good News*, 1947; *She’s Working Her Way through College*, 1952; *The Affairs of Dobie Gillis*, 1953; *Bright Road*, 1953; *The Student Prince*, 1954; *Merry Andrew*, 1958, etc.).

Films showing student issues of the later 1960s-1970s, at any rate, touched upon the theme of youth protest and countercultural manifestations involving students. These phenomena are reflected in the films of this period as a violation of the generally accepted norms of behavior by young people, their shocking behavior and demonstration of social independence (*Pretty Maids All in a Row*, 1971; *Why Shoot the Teacher?*, etc.). These trends were dictated by social challenges of the time (the Vietnam War, the economic crisis, the sexual revolution, etc.).

Sometime later, the era of avoiding acute social problems, numerous comedies and melodramas revealing relationships of young people and understanding the inner world of student youth replaced these trends (*French Postcards*, 1979; *Some Kind of Wonderful*, 1987; *How I Got into College*, 1989, etc.). There were stories about romantic or even mercantile teacher-students

relationships among similar plots of the 1990s (*Foreign Student*, 1994; *Tina and the Professor*, 1995; *Foxfire*, 1996, etc.).

At the same time, the themes of youth crime, violence, drug addiction, freedom of manners, racial hatred and negative value orientations of the younger generation became more frequent in films about student life (*Foxes*, 1980; *Student Bodies*, 1981; *They're Playing with Fire*, 1984; *Dangerously Close*, 1986; *Heathers*, 1988; *Stand and Deliver*, 1988; *The Chocolate War*, 1988; *Lean on Me*, 1989; *Politically Correct University*, 1994; *Foreign Student*, 1994; *Confessions of a Sorority Girl*, 1994; *Higher Learning*, 1995; *One Eight Seven*, 1997; *Notes on a Scandal*, 2006; *Bouquet of Barbed Wire*, 2010, etc.).

Sociocultural, ideological and religious contexts

Ideology, trends, objectives, world outlook, concepts of these media texts authors in the sociocultural context; ideology and culture of the world depicted in media texts

English-language films about students created in the 1930s-1950s are permeated with optimism and carelessness of student youth. It is no coincidence that there are so many musical films and comedies among them: *College Rhythm* (1934), *Life Begins in College* (1937), *Hold That Co-ed* (1938), *College Swing* (1938), *Merry Andrew* (1958), etc. The university teacher in the films of this period appears to the audience as a wise and fair mentor who defends students' interests (for example, professor from the comedy *She's Working Her Way through College*, 1952).

Speaking of the films shot in the 1960s and 1970s, according to D.A. Korosteleva, cinematography increasingly appealed to the "universal model of alternative behavior mainly composed of heterogeneous external manifestations (drugs, violence, alienation, denial) which gradually turned into some archetypal phenomenon firmly embedded in all forms and kinds of art. The external attributes of the counterculture in films, books, etc., even without any relation to the problems, is subconsciously associated by viewers with characters' belonging to an alternative social strata, and they consider the characters' behavior as a conscious or unconscious protest against some generally accepted norms regardless of whether the characters are actually bearers of this protest or not" (Korosteleva, 2002).

The representation of the teacher's image in film production also underwent a significant transformation. Real characters solving various professional and personal challenges replaced idealized images. Films of that period reflected the desire to reform the existing system and presented a new look at teacher-student relationships.

As for gender representations, unlike films about schools, most university teachers in the films (with some minor exceptions) are men. The student community is represented by both young men and girls.

Characters' world view in media texts

Students' world outlook concerns love, optimism, aspiration to achieve a high position in society. The dominant ideological values presented in the films about studentship are love, friendship, mutual understanding, search for like-minded people, belief that the brightest dreams will necessarily come true.

Life of most student characters is often associated with entertainment (not always within the law), love adventures, romance, and much less attention is paid to college or university studies.

The outlook of marginal representatives of the student community that often appear on the screen especially in the second half of the 20th century, as a rule, is deprived of the desire for high life motives: life is full of betrayal, deception, negativism and injustice, and personal time is occupied by empty talking about sex, drugs, and "easy money".

If we turn to the world outlook of university teachers presented in the analyzed English-language films, their life values are focused not only on professional issues. Alongside with

pedagogical challenges, they pay much attention to personal well-being, family life, struggle with internal contradictions and experiences.

Structure and narration techniques in media texts

Place and time of action

The time frame for most English-language feature films about students corresponds to the period displayed on the screen. Action most often unfolds not only at a university, campus or college. The most traditional places for students' pastime include cafes, bars, dance floors, parks, streets, highways or roads, etc. D.A. Korosteleva notes that "characters are almost never isolated from the environment: along with the aesthetics of the machine world, cinematography focuses on the permanent fixation of mass gatherings (discos, bars, clubs, institutions, busy streets), that is, spaces where there is always disunity with the appearance of community" (Korosteleva, 2002).

Typical environment and household items

Most films about university students present a comfortable environment of a prosperous and financially secured student's world. Well-off characters have a well-organized private space: they live in well-furnished rooms, have everything necessary for living and entertainment, get to the university on private cars, and do not spare money for cafes and bars. A stereotyped image of the living conditions of negative characters represents a different picture: shabby furniture, unsanitary living conditions, bad taste and kitsch. At the same time, both positive and negative characters are often found in the same leisure places - in public gardens, youth clubs, discos, etc.

Genre modifications

Genre typology of feature films about university students is represented by comedies, dramas and musical films. The later periods are characterized by a significant increase in the number of dramas and melodramas, horror films, thrillers and erotic films.

(Stereotyped) narrative techniques of representing reality

As V.V. Zharikova rightly notes, "most of youth films characters are stereotyped; they pass from one narrative to another for many decades" (Zharikova, 2015: 12). In fact, very often one can define images of characters of several types in student-themed films, among which there is a positive character who is most often opposed by a sufficiently strong rival (marginal, criminal, etc.); a "bad guy" or a loser who often becomes a real hero after coping with severe life challenges; a romantic and helpless beauty; representatives of youth subcultures or countercultures; fans of music trends, etc. Representatives of various ethnic groups (Asians, Afro-Americans, Mexicans, etc.), followers of various religious faiths; representatives of a non-traditional sexual orientation joined these typical film characters in later English-language films (*In & Out*, 1997; *When Night Is Falling*, 1995; *The Seminarian*, 2010, etc.).

Very often one can see an image of a benevolent and creative teacher who is opposed to a dictator educationalist. Alongside with these types of teachers we frequently meet instructors - organization men or bureaucrats on the screen; also disappointed teachers suffering from professional burnout; teachers striving to combat the existing system of education and established models of teacher-student relationship. It is increasingly possible to meet a university teacher in the films of recent years who is not always able to resist cruelty and violence among students (*One Eight Seven*, 1997; *Murder 101: College Can Be Murder*, 2007; *April Showers*, 2009; *Dead on Campus*, 2014, etc.).

Types of characters

Character's age: the age of the student audience, as a rule, corresponds to the age category of late adolescence. The age of university teachers can be different.

Level of education: students represented in the analyzed English-language films are school leavers or college graduates. University lecturers, as a rule, have higher education degrees. The education level of other characters may be different.

Social status, profession: the majority of students come from well-off families with no financial problems. As a rule, students' parents occupy a rather high social position. Among them you can meet professors, teachers, judges, directors and owners of large companies, police officers, etc. However, in many student-themed films, students' families do not reach the attention of the audience, and the student appears as a completely independent young man for whom friends and fellow-students are the closest associates.

Character's marital status: a significant part of the students do not have a family yet and are actively searching for a life partner.

As far as university teachers are concerned, their family life is also far from idyllic. Loneliness, disappointment or lack of mutual understanding in family life is a frequent phenomenon in the representation of a university educator image in English-language feature films.

Character's appearance, clothing, constitution, temperament, and vocabulary: the appearance and vocabulary of the majority of students in the films created in the 1930s-1950s were in the framework of external decencies and did not violate the generally accepted rules of social behavior. Student images shown in films of later periods are quite different: they often have an evocative appearance (especially members of some youth counterculture), tattoos, hairstyles and clothes indicating that they belong to a certain youth subculture, etc.

The vocabulary of the student community is also ambiguous: alongside with characters who speak a good literary language there are students who use not only youth slang but also profanity in their speech (although, to a much lesser extent, than in English-language films about school). Students often prefer discussing personal relationships and their well-being to talking about education issues.

Most students are rather fit and comply with the generally accepted canons of youth, adolescence and beauty. If there are obese characters with excess weight in the films, as a rule, they are represented as outcasts, losers or objects of mockery and jesting.

The most characteristic features of the modern student community are pronounced individualism, purposefulness and aspiration for career growth. Sometimes the attainment of a goal determines the choice of any means regardless of their moral component (*Tina and the Professor*, 1995; *The Student*, 2017, etc.).

The appearance of teachers is also presented ambiguously. In the films of earlier periods the image of a university teacher was more reserved (a classical costume, a strict dress, a neat hairstyle, etc.); in contemporary films the image of the teacher is getting more and more democratic, and in comedies it is often comical.

Significant change in characters' life and the problem that occurred (violation of the usual mode of life):

Variant № 1 (students): the character finds himself beyond a standard, habitual life due to some new conditions or events. The most typical situations are the following:

- fellow-students or friends reject the character or the character aspires to join a sufficiently closed group at any price (*Confessions of a Sorority Girl*, 1994; *Dead on Campus*, 2014, etc.);
 - the character is becoming mature thus adapting to the new role of an independent person.
- Often, the character has to sort out internal contradictions, to resist the majority, or revise own views on life values (*Foxes*, 1980; *Just One of the Guys*, 1987; *Heathers*, 1988; *Saved by the Bell: The College Years*, 1993; *Higher Learning*, 1995; *Good Will Hunting*, 1997; etc.).

Variant № 2 (teachers):

The character goes beyond the generally accepted social framework of teaching or behaving:

- the character chooses innovative or non-traditional methods of teaching or behavior, usually in the name of justice (*Looking for Mr. Goodbar*, 1977; *Children of a Lesser God*, 1986; *Stand and Deliver*, 1988; *Lean on Me*, 1989; *Waterland*, 1992; *One Eight Seven*, 1997; *Good Will Hunting*, 1997; *Lesson 21*, 2008; *The Perfect Student*, 2011; *The Student*, 2017; etc.).

- the character chooses incorrect or immoral models of interaction with students (*They're Playing with Fire*, 1984; *The Chocolate War*, 1988; *Tina and the Professor*, 1995; *Irrational Man*, 2015; *Killer Coach*, 2016; etc.).

Solution to the problem (students): the characters have to overcome a number of obstacles, undergo self-cultivation, learn to win and find a way out of a difficult situation to achieve their goal.

Solution to the problem (teachers): the teacher tries to correct the existing state of things using a tactful and confidential approach to students, new teaching methods and different treatment of students. Far from always (especially in films of the last two decades) the teacher-student relationships acquire the generally accepted model of a teacher and a student. In some cases, they acquire a romantic color or indicate a violation of moral and social standards.

The hermeneutic analysis of English-language feature films about university students has enabled us to draw the conclusions that this theme has always been popular in audiovisual media texts:

- film makers have invariably turned to problems concerning higher education, students' entry into adulthood, teacher-student interaction, promotion of value priorities for young people at all stages of cinematography from the silent cinema to the present stage of its development;

- genre specificity of feature films about students has expanded significantly with the development of the film industry. While the first half of the 20th century was presented by dramas, melodramas, comedies and musical films, later on horror films, thrillers and science-fiction films prevailed;

- representation of student life, as a rule, is based on a stereotypical depiction of reality characteristic of a particular sociocultural stage. Changes in the social, cultural and ideological spheres are reflected, to some extent, in audiovisual media texts;

- the image of a student at different stages of English-language cinematography is essentially changing: this is a reckless but at the same time a rather modest young man who values romantic relationships in the films released in the first half of the 20th century; later representatives of youth subcultures, morally and behaviorally liberated young people come to replace this image; many of them are ready to violate not only moral but also legal norms including disorderly love connections, use of alcohol and drugs, criminal actions for the sake of personal success;

- images of university teachers have also undergone a significant transformation. Alongside with highly professional and erudite teachers there appear exhausted and indifferent teachers on the screen; their behavior and appearance became more relaxed, their conduct sometimes does not comply with the norms of pedagogical ethics and morality;

- the content of English-language feature films underwent significant alterations depending on sociocultural changes: shifting of social, economic, political and moral priorities, one way or another, influenced the representation of student life. Nevertheless, the key vectors in many student-themed feature films have remained unchanged: the theme of love, friendship, justice, pursuit of a dream.

British and American documentary films about school and university

The unique character of documentary films shot in the English-speaking countries is connected to their national, historical and sociocultural peculiarities that determined the themes, genres and evolution of the documentary films about education to a great degree in these countries. The authors of the documentary films about school and university follow the expressive critical tradition in the British documentary cinema of the early 19th century established by J. Grierson – the founder of the British documentary school; they focus on the critical re-evaluation of the reforms history and the contemporary state of education in the English-speaking countries, trying to draw the public attention to some problem zones of the national education. According to G.S. Prozhiko, “the British documentary has always been actively integrated not only into the space of artistic reflection of reality but also into the context of social and political circumstances of the social history” (Prozhiko, 2004: 9).

J. Grierson was the first to proclaim the famous postulate that a documentary film is “a creative treatment of actuality” which, according to contemporary researchers, is not “contrary to the main principle of screen documentary filmmaking – to depict life events, facts truly... An artistic interpretation of reality tells about the documentary filmmakers’ ability to observe and select facts of *real* life and manifest them on the screen with the help of a certain set of artistic means” (Dvorko, 2014).

Being an expression of the media texts authors’ active citizenship, documentary films made in the English-speaking countries draw the viewers’ attention to a wide range of relevant topics and plots about school and after-school education, very often based on real events.

In this respect, it is important to note that the American documentary cinema is always an open interactive platform for discussing urgent social issues, including current education-related problems. For this purpose, many films are extensively debated in the press and on television. Besides, media audiences have an excellent opportunity to learn about the production history and content of a documentary film by visiting the internet site of its creators. Such sites enable filmmakers to present their media text, receive funding in the form of donations, and also to get a feedback – their audiences’ comments and reviews...

The research of foreign treatment and presentation of school and university education in documentary films produced in the English-speaking countries in different historical periods seems to us highly important for a retrospective analysis of the transformation and the current state of the problem.

Our research material comprises 92 documentary films about school and university education produced in various historical periods (1954-2017) in the English-speaking countries (UK, USA). Basic research methods include a comparative hermeneutic analysis of documentary audio-visual media texts relating to the topic (including stereotypes analysis, ideological analysis, identification analysis, narrative analysis of media texts, media text’s character analysis, etc.), anthropological, retrospective and gender analyses.

We stick to a common understanding of a documentary film and regard it as a form of cinema art, and its material is real events and people documented on film. Hence, we use the definition coined by A.V. Karaganov, that a documentary film is “a media text based on shooting real, authentic events and facts” (Karaganov, 1977: 53).

Our research objective was to analyze and characterize the cultural and historical contexts, to define the role and value of the school and university topic in the mirror of the documentary cinema of the English-speaking countries in terms of social studies, culture studies, film studies, anthropology and media education.

Numerous books and research articles have been devoted to the analysis of Russian and foreign documentary films, including English-language documentary cinema (Malkova, 2001; Muratov, 2004; Frunk, 2011; Prozhiko, 2004; Dolmatovskaya, Kopalina, 1991; Julai, 2005; Pronin, 2016;

Abdullayeva, 2011; Dvorko, 2014; Swann, 1989; Clotman & Cutler, 1999; Кристенсен, 2002; Prince, 2007; Chapman, 2015; Geiger, 2011; Blair, Entin & Nudelman, 2018, et al.).

In particular, the film historians and critics have studied such aspects as the history of screen documentary filmmaking, a specific character of the documentary film genre, the history and distinguishing features of the national documentary film production, interrelation between fictional and non-fictional films, social and aesthetic responsibility of documentary filmmakers, etc.

However, the analysis of documentary films that created school and university media images (both Russian and foreign) has not been sufficiently presented in research literature so far. We managed to find only some rare examples of the hermeneutic analysis of non-fiction films about school and university education (Fedorov, et al., 2017; Muryukina, 2017; Fedorov, et al., 2018). Obviously, this theme requires further research and scientific analysis.

We divided the historical chronology of the analyzed British and American documentary films about school and university education into two periods:

1) the first period covers the period of the 1950s – 1990s. The few media texts on the topic give a striking social and economic contrasting presentation of state and independent systems of school and university education: crisis in the state system of education (*The Best Days*, UK, 1977; *All American High*, USA, 1987); attempts of some teaching enthusiasts to improve the local situation (*The Children's Storefront*, USA, 1988; *I'm a Promise*, USA, 1993; *Small Wonders*, USA, 1995); fight against poverty and mass illiteracy; support for talented high-school leavers from low-income families (*A Space to Grow*, USA, 1968). And, on the other hand, – an idealized media image of an elite private school or college for students from wealthy aristocratic families (*A Very English Education*, UK, 1978; *Radley College: Public School*, UK, 1980; *Eton College*, UK, 1967; *The Gentlemen Factory – Eton*, UK, 1980; *Queens': A Cambridge College*, UK, 1985; *Inside Eton*, UK, 1995).

2) the present-day period (2000 – our time). The problem zones of the media texts about school and university of this period cover a wide range of urgent topics and plots which reflect the current state of education in the English-speaking countries:

– everyday routine of high-school life, students' and teachers' attitudes to school (*Go Public: A Day in the Life of an American School District*, USA, 2012; *The New Public*, USA, 2012; *High School*, USA (Scotland), 2012; *Our School*, UK, 2014; *Educating UK*, UK, 2011-2017);

– reforms and promotion of quality education in the English-speaking countries (*Mitchell 20*, USA, 2011; *The Cartel*, USA, 2009; *Teach*, USA, 2013; *The Revisionaries*, USA, 2012); innovations in education and future learning technologies (*We are the People We've Been Waiting For*, UK, 2009; *Future Learning*, UK, 2012);

– foreign educational institutions and students' exchange programs (*British High School Students' School Swap: Korea Style*, UK, 2016);

– various problems of modern higher education (*The Ivory Tower*, USA, 2014; *Brainwashing 101*, USA, 2004; *Brainwashing 201: The Second Semester*, USA, 2004; *From the Top Down*, USA, 2006; *College Conspiracy*, USA, 2013, etc.);

– re-education of “difficult” teenagers, integration of students from risk and marginalized groups into standard school environment, their social rehabilitation (*Room to Breathe*, USA, 2013; *Who Cares About Kelsey?*, USA, 2012; *180 Days: Inside an American High School*, USA, 2013; *Doing it for Me*, USA, 2013; *Excluded: Kicked Out of School*, UK, 2015-2016; *Last Chance Academy*, UK, 2013; *Last Chance High*, USA, 2014; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017; *The Boys of Baraka*, USA, 2005);

– integrated and inclusive education; training of students with disabilities and/or special educational needs (*Educating Peter, Graduating Peter*, USA, 1992-2001; *Growing Pains of a Teenage Genius*, UK, 2011; *Extreme Love: Autism*, USA, 2012; *The Address*, USA, 2014; *Best Kept Secret*, USA, 2013);

– national traditions of prestigious private education, elite boarding schools and colleges (*A Very British School*, UK, 2013; *Britain's Youngest Boarders*, UK, 2010; *American Promise*, USA, 2013).

British and American documentary films about school and university education produced in the 1950s-1990s

Historical context

Full-length documentary films created in Great Britain and America before 2000 were a logical consequence and a social reaction to the social and economic situation facing these countries during the period.

This period in the UK is traditionally defined as “the era of the Conservative Party” due to its extended political rule in the country. Their “tough” political decisions were not always supported by the majority of the population. Among such unpopular political measures which found reflection in the analyzed media texts were the following: tax increase in 1968 and decreased public spending on health care, education, housing development and other social needs. Such acts affected the social life in the country negatively, including the crisis of the state system of school education. For example, a seemingly optimistic title of a British documentary film – *The Best Days* (UK, 1977) turns into a sarcastic name since this media text is actually a social drama which makes a rather depressing impression on viewers.

This documentary film about a typical British state school caused a great stir in the society. This provocative film was initiated by a TV company and intended to draw the public attention to the issues of quality school education in the country. The media text gave a picture of an “unvarnished” London school in its true colors. It showed the whole kaleidoscope of the 1970s school everyday life environment: routine practical classes in different school subjects (music, literature, physical training, anatomy, modern languages, career counseling, etc.); teachers belonging to different generations and nationalities, possessing different professional capacity and skills; absolutely unmotivated school students who sometimes behaved rather outrageously in the classroom; senior girl students smoking cigarettes in the washroom during the break; the school headmaster holding formal “instructive debates” with some students; and, finally, at the end of the film we see elderly cleaners complaining about chewing gums stuck to the floor...

The picture looks even more pessimistic against the background of almost idyllic “flawless” British private schools and colleges for boys or girls presented in such BBC films as: *A Very English Education* (UK, 1979), *Radley College: Public School* (UK, 1980), *Eton College* (UK, 1967), *The Gentlemen Factory – Eton* (UK, 1980), *Queens’: A Cambridge College* (UK, 1985), etc. These films were a *carte-de-visite* of a private school or college as they actually advertised the described educational institutions.

The reform period and a complete reconstruction of the British system of education lasted nearly 20 years (1960s – 1980s), and only in 1987 *The National Curriculum 5-16* was introduced by the government. It was followed by a major act establishing the National Curriculum, testing regime, local management of schools in 1988 – *Education Reform Act*. Five years later, another *Education Act* (1993) was introduced that laid down the rules for pupil exclusions, established *the School Curriculum and Assessment Authority* (SCAA) and defined special educational needs. Also, in 1993, the *National Commission on Education* (independent of government) published their report – *Learning to succeed: a radical look at education today and a strategy for the future...*

The American system of high-school and university education was not going through the best of times then either. The education reform and modernization period in the USA, unlike the UK, was caused not only by economic and social, but also by politico-military and ideological reasons.

It is a well-known fact that the USA lagged behind the leading European countries in its economic development as well as in the military and space exploration as compared with the USSR. Hence, USA president D. Eisenhower declared publicly that the national security interests called for the federal government to take urgent measures to improve the quality of the USA system of education. That led to further rejection of the elite system of higher education and its relative democratization, critical analysis of the current educational situation in schools and higher education reforms: “The reform measures of the 1960s-1970s were a natural consequence and resulted from a number of conditions linked to high demands of the scientific and technical progress as well as the new level of socio-economic development of the American society” (Zenina, 1999, p. 10).

Hence emerged a very strong sense of crisis in the national system of state school education which was reflected in the mirror of documentary media texts of that period including the state fight against poverty and support for promising high-school leavers from disadvantaged families intending to continue their education (*A Space to Grow*, USA, 1968; *All American High*, USA, 1987). Some enthusiasts endeavored to improve the educational situation locally, in their schools (*The Children's Storefront*, USA, 1988; *I'm a Promise*, USA, 1993; *Small Wonders*, USA, 1995).

After the *Higher Education Act* (1965) was implemented in the USA, there appeared special government-supported programmes providing financial or credit support for gifted university applicants from low-income family backgrounds, rural districts or slums. One of such programmes (*Upward Bound*) was advertised in a short documentary movie entitled *A Space to Grow* (USA, 1968). The authors of the media text told their target audience about the programme opportunities and the first experience of its implementation in several Chicago universities. The film is an example of the traditional propaganda cinema: a cheerful and optimistic announcer encourages young and intelligent youth from disadvantaged or/and socially excluded families to get quality higher education and serve the society. The main characters of the media text came from the poorest layers of the American society for whom the government had paved the way for getting higher education and realizing the proverbial American dream which was absolutely unattainable for them before as well as for many other American citizens belonging to the mentioned category. Some years later, the programme was found ineffective and its funding was significantly reduced. As it turned out, it was not enough to motivate talented youth to finish high-schools and enter universities to strengthen higher education and research. The problem was much more serious than supposed – it was necessary to improve the educational situation in schools first so that they could raise such gifted children...

Sociocultural, ideological, political contexts

The ideological context of the analyzed British media texts about school and university education is especially evident in emphatically impressive media images of privileged independent schools and colleges for students from aristocratic families – future representatives of high society, political and socio-economic elite of the country (*A Very English Education*, UK, 1978; *Radley College: Public School*, UK, 1980; *Eton College*, UK, 1967; *The Gentlemen Factory – Eton*, UK, 1980; *Queens': A Cambridge College*, UK, 1985; *Inside Eton*, UK, 1995). It is no coincidence that the viewers see Prince Charles and Lady Diana Spenser in the exposition of the media text – *Inside Eton* (UK, 1995) with their sons; they brought their elder son William to study at Eton.

The authors of such media texts proudly demonstrate the learning environment in the presented private schools and/or colleges and try to persuade the target audience that they form the world outlook of future *gentlemen* – potential representatives of the British political and economic power. The curriculum in such schools provides a wide range of academic disciplines including military, religious and secular education. It aims at teaching the graduates to be independent, self-disciplined, punctual, self-confident, ambitious and hard-working...

The ideological context of the American media texts about school and university education has both political and social backgrounds. The keynote of these media texts may be defined as follows: schools in democratic America provide equal opportunities for all citizens to get education regardless of their social status, origin, racial or ethnic identity, and are considered to be a means of establishing social equality and stabilization in the multicultural American society (*All American High*, USA, 1987; *Small Wonders*, USA, 1995).

On the other hand, schools and universities are supposed to guarantee quality education, future scientific and technical progress, economic growth, and, finally, politico-military benefit of the nation. Hence, there comes a conclusion that the state system of education is a national security instrument that depends on promoting mass literacy and offering grant schemes and scholarships for promising high school leavers (*A Space to Grow*, USA, 1968; *All American High*, USA, 1987).

It is interesting how a school instructor in the film *All American High* (USA, 1987) is discussing some issues of using nuclear weapons and global nuclear threat with her students. In the course of the talk, she suddenly declares that for insane M. Gaddafi it does not matter what might happen to common Americans. It proves that M. Gaddafi had a negative reputation in the USA at that time, supposedly, due to a series of terrorist acts in 1985 in the airports of Rome and Vienna as well as in 1986 when two American servicemen died during the explosion at a disco in Berlin. The American reaction was immediate: R. Reagan ordered an air raid on Libya...

The world outlook of the characters of the media texts

The views and beliefs of the characters of the media texts about school and university education in many respects reflect the dominant social ideology of that time and the national peculiarities of the countries. For instance, British private school and university students value education and good manners; develop their talents (artistic, musical, sporting, etc.); learn to be leaders by taking part in different competitions; they do social work, assist elderly and disabled people...

As for American students, they appreciate friendship, freedom, independence, collaboration; join different associations; feel proud of their school, their individual educational and extracurricular achievements, and their country. For example, Rikki – a foreign exchange student from Finland (*All American High*, USA, 1987), notices that school high-school students belong either to Republicans or to Democrats like their parents. On the other hand, students themselves divide into punks, metalheads and geeks. Besides, American high-school students value sociability and “popularity” among peers.

Structure and narrative techniques used in the media texts

The structure, plot, representativity, ethics, genre modification peculiarities, iconography, characters can be summarized as follows:

Time and place of action in the media texts: UK and USA schools and universities of the 1960s-1990s. The scene is usually laid in the city where the real school or university is located. Sometimes the action is transferred to the students’ homes and dwelling places.

Household items and furnishing in the media texts: the furniture of the state educational institutions is strictly functional and presents a typical school environment, including the campus. The students’ living conditions depend on their socio-economic status and the prosperity of their families. The independent educational institutions are situated in picturesque places, ancient buildings and/or modern buildings equipped with convenient classrooms, libraries, sports facilities, halls of residence, laundries, etc. The private students’ living conditions are also very comfortable due to their family financial well-being and/or aristocratic status.

Genre modifications: drama, reportage, film diary, newsreel, etc.

Techniques of representing reality: the characters look quite realistic, very often, they are real teachers, students, their parents and relatives.

Stereotyped techniques of representing reality: an idealized, “retouched” media image of private British educational institutions; a positive attitude to the characters of the film, readiness to understand their viewpoint and problems.

Types of characters

Age-groups: junior and senior school students; university students; grown-ups can be of different age; school and university teachers are of different age, gender, nationality.

Level of education: school and university students’ level of education corresponds to their grade or course of study; teachers have different professional skills; the educational level of other characters can be any.

Social status, profession: state school students and their parents are from different social layers, mainly, – the middle class; British private school and university students come from well-to-do aristocratic families, they are the social elite; American students can come from low-income families or from upper middle-class families.

Family status: adults (teachers, parents, administration, etc.) can be either married or single; students from private school and colleges usually have married parents and instructors.

Appearance, clothes, constitution, traits of character, speech: state school students are dressed according to their age, status and the realities of that time. Very often, they wear convenient casual clothes. Jeans are the most popular type of clothes. Senior students seem to be rather free-wheeling, some of them use slang.

Senior students of private school and colleges strictly follow the dress code of the educational institution. As a rule, – it is a pompous smart-looking style of the English gentleman.

Speaking of the teachers’ media images, they also wear long gowns in classrooms and on ceremonies.

Plot schemes of the media texts about school and university:

– *plot scheme 1:* a teacher/principle or a group of enthusiastic school/college teachers support their students, despite different obstacles and difficulties (imperfect system of education, material or financial problems, etc.); they devote their life to upbringing children, mainly from broken homes, disadvantaged low-income and /or incomplete families; the teachers develop their students’ personal qualities and talents, motivate them to continue their education. Finally, they succeed in teaching or fail (*A Space to Grow*, USA, 1968; *I’m a Promise*, USA, 1993; *Small Wonders*, USA, 1995).

– *plot scheme 2:* students attend school but do not get quality education for differing reasons (imperfect system of education, teachers’ incompetence, ineffective teaching methods, lack of motivation, discipline violation, disrespect of teachers, etc.). In the end, they get disappointed in studies (*The Best Days*, UK, 1977) or, on the contrary, participate mainly in extra-curricular activities, have fun and enjoy themselves communicating: they are keen on everything – sports, modern music, parties, dates, but not on studying (*All American High*, USA, 1987). As a result, they do not know anything about the world around and their future is absolutely indefinite.

– *plot scheme 3:* students from prosperous aristocratic British families enter a prestigious private school or college; they learn about the traditions and structure, strict rules of the educational institution; they study hard, take serious intellectual and physical tests and examinations; become responsible and self-disciplined. As a result, most students pass the tests successfully, find a worthy place in life, and build a successful career after graduation. In some rare cases, students are unable to study in such a demanding educational institution and quit school (*Eton College*, UK, 1967; *Radley College: Public School*, UK, 1980; *The Gentlemen Factory – Eton*, UK, 1980; *Queens’: A Cambridge College*, UK, 1985).

The plot analysis of the documentary English-language films about school and university education produced in the 1950s-1990s brings to the front the following list of major issues reflected in the analyzed audio-visual media texts: urgent need for quality education in school and

university, for reforms in the national system of education, for its democratization, for mass literacy promotion; social inequality in education and detachment of schools from real life.

British and American documentary films about school and university education produced in the 2000s

Historical context

The modern stage of the British education system is characterized by increased attention from the government and the public to reforming and modernization of the national education system.

At the beginning of the 21st century – in the late 1990s, the British government headed by Prime-Minister J. Major inherited from M. Thatcher the “heavy legacy” of massive decline and a vast increase in inequality and social polarization in education. Unfortunately, numerous attempts of the new government to improve the situation in the national education failed: a return to “traditional values” in the “back to basics” campaign was not supported by the public either.

Teachers and parents believed that the Labour government led by T. Blair would open a new “golden age” in the British education. But life did not allow these expectations to come true either: the new education policy brought tougher regulation and inspection of schools, dividing school into successful (the so-called “beacon schools”) and unsuccessful or “failing” schools. Forceful extension of the number of religious schools, a wide privatization of educational services only worsened the current problems in education.

The succeeding generation of British reformers of the 21st century continues to seek new ways of optimizing the educational sector and mass literacy promotion, prioritizing the transition of the cultural experience from generation to generation, effective socialization and career development of the younger generation. Notwithstanding, there remains a wide range of challenges, including: drastic budget cuts in education, fewer places in universities and increased tuition fees...

The historically developed British critical tradition in the documentary cinema consists in the attempt to draw the public attention to crucial social issues, including the problem of assessable and quality mass education. That is why contemporary documentary films about school and university education bear such a dramatic intonation: they tell about present-day challenges and “hot buttons” of the national education system, such as bullying, deviant and delinquent behavior among teenagers in schools, students’ poor academic performance, truancy, etc. (*Too Scared for School*, UK, 2004; *Last Chance Academy*, UK, 2013; *Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017).

It is particularly remarkable that a tendency for individualization in education, transition from teaching “all” to teaching “everybody” in the modern British education system, proclaimed in official documents and government acts, defines the main objective of the new education policy in the 21st century under the motto – “every child matters” (DfES, 2003; , DfES, 2004a; DfES, 2004b; DfES, 2005). Naturally, it influenced the way of school presentation in British documentary films about school and university education: the authors of the analyzed documentary media texts turned their attention to a particular school student with his or her “small” grieves and experiences instead of the school as a whole body of students and teachers (*Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *Educating UK*, UK, 2011-2017).

Also, there are documentary short-length films about students with unusual and/or hard life, for example, the film *Growing Pains of a Teenage Genius* (UK, 2011) about Cameron Thompson, a maths genius. Unfortunately, the teenager suffers from Asperger’s Syndrome causing growing social awkwardness. The boy describes his ability to interact very self-critically, calling himself “a talking potato”. The film shows how the wunderkind, his parents and friends are coping with the challenges...

At the same time, there has been an upsurge of interest in documentary TV-series about school routine (*High School*, UK, 2012; *Our School*, UK, 2016), as well as in documentaries about

school education in other countries. For example, in the film *British High School Students' School Swap: Korea Style* (UK, 2016) three Welsh teenagers swap school life in Pembrokeshire for lessons in Gangnam (Seoul) to find out how the country's students reach such high academic performance.

Some British documentary filmmakers look towards the future: they analyze the history and tendencies in education, re-examine the goals of education, try to predict the future of education (*We are the People We've Been Waiting For*, UK, 2009; *Future Learning*, UK, 2012).

When it comes to the private sector of the British education, it is still as unshakable as the British monarchy itself: documentary filmmakers working in the period under study continue to shoot films openly advertising British ancient national traditions of prestigious education, elite boarding-schools and colleges (*A Very British School*, UK, 2013; *Britain's Youngest Boarders*, UK, 2010; *Young, Bright and on the Right*, UK, 2012; *Oxford: Travel Guide*, UK, 2016, etc.).

It is too early to talk about the democratization of such schools or colleges since they actually look like an "exclusive English club" so far, though, the film *Too Poor for Posh School?* (UK, 2010) shows a rare case of selecting talented school students from low-income or even immigrant families for elite private school (Harrow) within the framework of a special grant program. The children undergo very difficult examinations and tests in various subjects, and only one or two applicants can be admitted to the school...

A mixed picture also emerges in the USA system of modern school and university education. It has been determined by a number of historic, political and economic reasons that formed the national peculiarities of the American education system: multicultural character of education (Bessarabova, 2008), non-discriminatory practice in education, practice-oriented utilitarian approach to education, incessant monitoring control of educational institutions by authorities and the public, collaboration of schools with various partnership organizations, public nature of education.

Americans have been struggling against different crisis developments in the national system of education for years. The historical evolution of the state education strategy can be traced in the key acts, programmes and initiatives aimed at improving the situation in the education sector: *No Child Left Behind Act* (2002), *Race to the Top* (2009), *Every Student Succeeds Act* (2015), etc. The documents touch upon such urgent issues as the imperfect national education system, mass illiteracy problem, and low academic performance of students.

Naturally, American documentary filmmakers could not but turn their attention to the pressing problems of the modern USA education. In this context, it is necessary to mention a direct publicistic pathos of the author's position reflected in the analyzed media texts about school and university education, so characteristic of the American documentary tradition. Very often, they call for changes in the current education, sometimes in a very expressive or even provocative form. Many documentary films about school and university education were made in this emotional mood: *Flunked* (USA, 2008), *Race to Nowhere* (USA, 2009), *Waiting for Superman* (USA, 2010), *The War on Kids* (USA, 2009), *A National Disgrace* (USA, 2011), *Teached*, USA (2011), *College Conspiracy* (USA, 2013), *Beyond Measure* (USA, 2015), etc.

Other documentary films cover the emerging issues and challenges such as reforming and improving the quality of education (*Mitchell 20*, USA, 2011; *American Teacher*, USA, 2011; *The Cartel*, USA, 2009; *Teach*, USA, 2013; *The Revisionaries*, USA, 2012), as well as teachers', parents' and students' combat against different defects of the current state system of education: intolerance, social inequality, prejudice, stereotypes, discrimination, budget deficit, etc. That refers to the following films: *Waiting for Superman* (USA, 2010), *Saving Barbara Sizemore*, (USA, 2016), *The Homestretch* (USA, 2014), *The Education of Shelby Knox* (USA, 2005).

Besides, documentary films about alternative innovative schools have also been produced during this period, and the appearance of such schools is interpreted by the authors of the media texts as a sign of the current state education system failure (*If You Build It*, USA, 2013; *Most Likely to Succeed*, USA, 2015; *The Providence Effect*, USA, 2009; *I Learn America*, USA, 2013).

On the other hand, there are also positive documentary films that tell the public about the best pedagogical practices of some real American schools, some examples of state programmes supporting promising youth, teenagers from disadvantaged and socially unprotected families, current non-profit educational programmes (*Rock School*, USA, 2005; *Mad Hot Ballroom*, USA, 2005; *Brooklyn Castle*, USA, 2012; *Finding the Gold Within*, USA, 2014; *The Prep School Negro*, USA, 2014).

Similar positive documentary films tell the audiences about the implementation of innovative approaches and technologies in regular schools (*If You Build It*, USA, 2013; *Room to Breathe*, USA, 2013; *Most Likely to Succeed*, USA, 2015). The same refers to documentary films about talented teachers – innovators and enthusiasts of the teaching profession (*The Hobart Shakespeareans*, USA, 2005; *Discovering Gloria*, USA, 2017).

Sociocultural, ideological and political contexts

In the USA as well as in the UK there exists an unspoken confrontation of state and private education sectors. On the one hand, the governments of these countries declare the policy of equal education opportunities for children and adolescents from various social, economic and ethnic backgrounds, but, actually, it turns out that high-quality but fee-paying education is accessible to very few citizens...

In the late 1990s, to improve the quality of education in state schools, the USA government initiated establishing the so-called *charter schools* – schools that receive public funds, are run independently and are not required to meet the general school regulations. On the other hand, they are supposed to guarantee high-quality education. That is why they are given much freedom from the government and can use different innovations (Bokova, 2016). They are tuition-free to parents but the admission usually depends on a random lottery.

The 2010 documentary *Waiting for Superman* (USA, 2010) examines this procedure. The pathos film slogan runs: “The fate of our country won’t be decided on a battlefield, it will be determined in a classroom”. The authors of the media text examine the drawbacks of the American public education system and compare different types of primary and secondary educational institutions available in the USA: state schools, private schools, and charter schools. They come to conclusion that public schools prevent talented students from getting quality education and promote charter schools as the only possible alternative. This is a film-advertisement of prominent charter schools which are offered as a panacea for the current educational problems. The end of the film is very symbolic: viewers see a highly emotional scene of the lottery selection and a few lucky children – future charter school students crying with joy.

On the other hand, another documentary film about charter schools serves as a means of adverse publicity – *The Lottery* (USA, 2010), since it highlights the controversy surrounding public and charter schools in the USA, the educational inequalities of public and charter schools, violation of a joint standardized educational environment, teachers’ dissatisfaction with the education reform movement, the opposition from the teachers’ unions to charter schools, etc.

The film presents a story of four families from Harlem and the Bronx taking part in the lottery for one of the most successful charter schools in New York City. The parents and their children literally pray to be admitted to the school since it is their only chance to get quality and tuition-free education...

Also, references and allusions to charter schools can be met in some other documentary films about the US public education (*Flunked*, USA, 2008; *The Providence Effect*, USA, 2009; *American Promise*, USA, 2013; *The Prep School Negro*, USA, 2014).

A content analysis of the British and American documentary films about school and university education produced in the 2000s has enabled us to find out a wide range of urgent social, economic, ethnic and cultural contradictions and challenges in the modern system of education in the English-speaking countries:

- socio-cultural and academic assimilation issues of children and youth from immigrant families (*Our Spirits Don't Speak English*, USA, 2008; *First Generation*, USA, 2011; *Underwater Dreams*, USA, 2011; *The Graduates*, USA, 2013; *I Learn America*, USA, 2013);
- ethnic minorities discrimination issues, education of marginalized and high-risk groups, education of children from low-income families, ethnic chauvinism in education (*Teached*, USA, 2011; *Precious Knowledge*, USA, 2011);
- racial prejudices and stereotypes in and outside schools (*I'm Not Racist...Am I?*, USA, 2013; *Finding the Gold Within*, USA, 2014), combating racial prejudices in the classroom (*Paper Clips*, USA, 2004);
- social aggression and bullying in schools (*Too Scared for School*, UK, 2004; *The Bully Project*, USA, 2011-2012);
- social inequality in education, inaccessibility of quality education in poor provincial towns or economically disadvantaged or criminal city districts (*Lalee's Kin: The Legacy of Cotton*, USA, 2001; *The Pact*, USA, 2006; *Rich Hill*, USA, 2014);
- education of children and youth from broken homes, problem teenagers, homeless children; correctional education, rehabilitation of difficult children (*The Boys of Baraka*, USA, 2005; *Who Cares About Kelsey?*, USA, 2012; *Room to Breathe*, USA, 2013; *180 Days: Inside an American High School*, USA, 2013; *Doing it for Me*, USA, 2013; *Академия последнего шанса / Last Chance Academy*, UK, 2013; *Last Chance High*, USA, 2014; *The Homestretch*, USA, 2014; *Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017);
- integrated and inclusive education of students with special educational needs, education of individuals with exceptional talents and skills (*Educating Peter*, *Graduating Peter*, USA, 1992-2001; *Growing Pains of a Teenage Genius*, UK, 2011; *Extreme Love: Autism*, USA, 2012; *The Address*, USA, 2014; *Best Kept Secret*, USA 2013);
- a low social and economic status of school teachers and hardships of the teaching profession (*American Teacher*, USA, 2011; *The Road to Teach*, USA, 2015);
- socio-economic, ideological, political problems of higher education in the English-speaking countries (*Brainwashing 101*, USA, 2004; *Brainwashing 201: The Second Semester*, USA, 2004; *From the Top Down*, USA, 2006; *Indoctrinate U*, USA, 2007; *College Conspiracy*, USA, 2013; *The Ivory Tower*, USA, 2014).

The world outlook of people in the media texts

The majority of students irrespective of their age, social status, origin, family background, consider education to be their ultimate value and top priority in life. For many characters of the analyzed media texts education is the main condition to fulfill their dreams, become happy, get a prestigious profession and various benefits in the future. At the same time, someone's academic failure, to say nothing of school attrition, is treated as disgrace, a personal and communal tragedy. Senior school students, for example, undergo a serious stress and depression when taking their school exams and tests (*Race to Nowhere*, USA, 2009; *Beyond Measure*, USA, 2015). Moreover, they give responsible consideration to their future career (*In 500 Words or Less*, USA, 2009).

The responsibility of the grown-up characters in the analyzed media texts – teachers and parents – is to make it possible for students to get quality secondary and higher education. That is why many of them are forced to fight for the rights of their children and combat the imperfect system of education in their country (*The Cartel*, USA, 2009; *Precious Knowledge*, USA, 2011; *Rich Hill*, USA, 2014; *Saving Barbara Sizemore*, USA, 2016, etc.).

At the same time, the way to realize this cherished dream of getting high quality education is too difficult for many citizens. The authors of the analyzed media texts try to form an idea in the national consciousness that it is necessary to develop the following basic traits of character to achieve this goal: personal leadership, self-confidence, active and independent civic and political

position, autonomy, focus on the future, belief in progress, patriotism, tolerance, friendly sociability, good manners, creative skills, etc.

Structure and narrative techniques used in the media texts

The structure, plot, representativity, ethics, genre modification peculiarities, iconography, characters can be summarized as follows:

Time and place of action in the media texts: modern UK and USA schools and universities (state, alternative, private; secular and religious; special schools for students excluded from regular schools; special schools for students with special educational needs, etc.). The action takes place in the city (big or provincial) where the school or university is located, sometimes in a rural district. Besides, very often the action is transferred to the students' dwelling places. The action in the media text can last a day, an academic year or several years.

Household items and furnishing in the media texts: the furniture in the state educational institutions is functional. The students' dwelling conditions depend on the socio-economic status and the prosperity of their families. The private schools and colleges are well-equipped; they provide good libraries, sporting facilities, etc.

Genre modifications: documentary drama, newsreel, report, biography, film-protest, popular-science film, TV series, diary, etc.

Techniques of representing reality: the characters are presented realistically; they are real teachers, students, their parents, school or university administration, educational experts, politicians, journalists, public observers, and other categories of citizens interested in education.

Types of characters

Age-groups: students of primary and secondary schools; university students; grown-ups of different age; teachers are of different age, gender and social background.

Level of education: school and university students' education level corresponds to their grade or course of study; there are also students who either fall behind their peers or, on the contrary, surpass them or have special talents or skills; school and university teachers are, generally, highly qualified specialists, experienced and competent, eager to help their students; there are also young inexperienced teachers or intending teachers; the education level of other characters can be any.

Social status, profession: students from state educational institutions and their parents are from different social backgrounds, mostly, – the middle class; students from alternative/private schools and colleges either come from well-to-do families, sometimes from foreign countries, or (more rarely) from socially-unprotected, disadvantaged families if they were lucky to win the lottery admission to the prestigious school or college; there are also documentary films about the destiny of students from low-income families, high-risk groups, socially vulnerable groups (children from one-parent or large families, juvenile delinquents, former drug takers, homeless children, etc.).

Marital status: the family status of adult characters (teachers, parents, administration) can be different or is not mentioned.

Appearance, clothes, constitution, traits of character, speech: students attending state schools are dressed according to their age and social status. They wear convenient casual clothes. Students attending prestigious private educational institutions are traditionally dressed in a very elegant school or college uniform...

The most typical plot transformations of media texts about school and university education:

– *plot variant 1:* school students are victims of the ineffective education system; they suffer from fatigue, pressure, testing, endless achievement race, competitions, etc. Teachers and parents support and assist their pupils to cope with the challenges they face in every possible way (*I'm a Promise*, USA, 1993; *Race to Nowhere*, USA, 2009; *Waiting for Superman*, USA, 2010; *Teached*, USA, 2011; *Teach*, USA, 2013; *Beyond Measure*, USA, 2015);

– *plot variant 2:* students, teachers and parents combat the imperfect education system, defend their rights; protest against the forced closure of their school or university, against the elimination of

the programme or course by the local authorities, against inefficient school or university management, against officials' despotism, against ignorance and intolerance (*The Education of Shelby Knox*, USA, 2005; *From the Top Down*, USA, 2006; *The Providence Effect*, USA, 2009; *The Cartel*, USA, 2009; *Precious Knowledge*, USA, 2011; *The Revisionaries*, USA, 2012; *Listen*, USA, 2013; *Saving Barbara Sizemore*, USA, 2016); in the end, they either achieve justice or lose the unequal struggle with the system;

– *plot variant 3*: students from low-income families, socially-unprotected groups or high-risk groups fight for getting education; they get assistance from devoted teachers and educators (*First Generation*, USA, 2011; *The Homestretch*, USA, 2014; *Rich Hill*, USA, 2014);

– *plot variant 4*: teachers, educators support “trouble” adolescents and at-risk teenagers with disciplinary problems; sometimes the students are excluded from ordinary schools and attend special schools for screwed-up kids; teachers help them to continue education (*The Rule*, USA, 2013; *Last Chance Academy*, UK, 2013; *Room to Breathe*, USA, 2013; *Doing it for Me*, USA, 2013; *Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017); the main aim of such special schools is to promote the students' further socialization and to give them some practical training;

– *plot variant 5*: Afro-American students (often from deprived districts, disadvantaged families) are admitted to a prestigious private school due to some grant or special programme supporting gifted youth, or their personal high academic achievement and motivation, or due to solid friendship; they overcome learning disabilities and communication difficulties, learn how to get along well with others, find their place in life (*The Pact*, USA, 2006; *American Promise*, USA, 2013; *Finding the Gold Within*, USA, 2014; *The Prep School Negro*, USA, 2014);

– *plot variant 6*: Latin-American students or native-born Americans, or immigrant students without knowing the state language, study in a regular American school and face different difficulties such as culture conflicts, language barriers, discrimination, etc. (*Our Spirits Don't Speak English*, USA, 2008; *The Graduates*, USA, 2013; *I Learn America*, USA, 2013); teachers and parents help them to adapt to new sociocultural conditions;

– *plot variant 7*: progressive teachers, enthusiasts introduce innovative technologies in education, new educational programmes; develop their students' talents by encouraging them to participate in creative projects, different extra-curricular activities and competitions such as concerts, play production, design-projects, construction, etc.; parents and teachers help their students get over difficulties and win personal or team victories (*Small Wonders*, USA, 1995; *The Hobart Shakespeareans*, USA, 2005; *Mad Hot Ballroom*, USA, 2005; *The Cartel*, USA, 2009; *Brooklyn Castle*, USA, 2012; *If You Build It*, USA, 2013; *Most Likely to Succeed*, USA, 2015; *Discovering Gloria*, USA, 2017);

– *plot variant 8*: parents and teachers assist students with special educational needs to overcome problems connected with studying, communication, development (*Educating Peter; Graduating Peter*, USA, 1992-2001; *Extreme Love: Autism*, USA, 2012; *Best Kept Secret*, USA 2013; *The Address*, USA, 2014);

– *plot variant 9*: university students and educators discuss and critically analyze the challenges of the current system of higher education such as high tuition fees, education credits and debts, brainwashing, ideological conformism, positive discrimination, ineffective models of management, etc. (*Brainwashing 101*, USA, 2004; *Brainwashing 201: The Second Semester*, USA, 2004; *From the Top Down*, USA, 2006; *Indoctrinate U*, USA, 2007; *College Conspiracy*, USA, 2013; *The Ivory Tower*, USA, 2014).

The plots of the documentary films about private school sector have not undergone any alterations and traditionally tell about the advantages and exclusive academic opportunities provided for students attending such schools (*Britain's Youngest Boarders*, UK, 2010; *Too Poor for Posh School?* UK, 2010; *Young, Bright and on the Right*, UK, 2012; *A Very English Education*, UK, 2013; *A Very British School*, UK, 2013; *Oxford: Travel Guide*, UK, 2016).

Conclusions. The hermeneutic analysis of British and American documentary films about school and university education (1954-2017) enabled us to draw the conclusions that UK and US documentary films:

- being the expression of the media texts authors' active civic-mindedness, have always sought to raise public awareness of problem areas of the national system of education;
- traditionally focus on critical re-evaluation of the reforming and current state of education in the English-speaking countries;
- involve a wide range of relevant topics and plots about school and after-school education based on real events and covered in other media – the press, television, internet;
- use a variety of genre modifications to represent reality (drama, newsreel, report, biography, film-protest, popular-science film, TV series, diary, etc.);
- realistically reflect both positive (multicultural education; struggle against racism, poverty and mass illiteracy; reforming and improving the quality of education; financial support of talented youth from economically disadvantaged families; national traditions of prestigious private education, etc.) and negative (discrimination against ethnic minorities and youth from low-income families; aggression and bullying in schools, social exclusion and inequalities in education, a low socio-economic status of teachers, etc.) aspects of social, political, cultural and educational life spheres in the English-speaking countries;
- emphasize personal, public, social, political and economic importance and value of high-quality and accessible education for every citizen, particularly in the current global context.

German language films on the topic of school and university

The twentieth century is characterized by a number of outstanding discoveries, of which one of the most remarkable is undeniably considered the birth of the sound cinema. It marked a qualitative change in the forms of communication - the transition from visual to audiovisual information. Film and television reflect the reality as a mirror. This metaphor is often used by Russian and international researchers (Zhabsky, 2010; Mai, Winter, 2006). It should be noted that the language of the cinema not only "reflects the reality, but also creates its own picture of the world, specific and unique for every ... nation" (Ter-Minasova, 2000). Above we have paraphrased Ter-Minasova's metaphor about the language as the means of communication and thoughts expression: "language is the mirror of the environment, it reflects the reality and creates its own world outlook, specific and unique for every language, and therefore, the nation, ethnic group, discourse group, using this language as means of communication" (Ter-Minasova, 2000: 36) because we consider it to be valid about film language as well. Films reflect social and cultural stereotypes and mirror the mood of the masses, bear the imprint of social conflicts and contradictions (Mai, Winter, 2006: 7). At the same time the language of the cinema is unique, because it unites three narrative dimensions: visual, sound and literary. Some experts state "the transition of modern cinema from the principle of representation to general simulation", the principle of modeling reality (Khudyakova, 2000). However, all researchers agree that owing to the cinema, scientists can learn a lot about the social and cultural life of society, a large part of which is allocated to education. In this regard, it seems important to consider the topic of the school and university in German-language feature films, since German cinema is considered one of the most significant cinematographies of the world (Kracauer, 1984).

The basic research method used is a hermeneutic comparative analysis of the German-speaking audiovisual media texts (1929-1945) concerning the theme (including: stereotypes analysis, ideology analysis, identification analysis, analysis of iconography, etc.). In the process of analysis, we relied on the methodology of the Russian researcher and media education theorist A.V. Fedorov (Fedorov, 2007, 2013), and such key concepts of media education as media agencies,

media / media text categories, media technologies, media languages, media representations and media audiences, since all of these concepts are directly related to the hermeneutical analysis skills.

Research material is comprised of audiovisual media texts as evidence of events, social phenomena, facts, namely, the German feature films on school and university theme from the first sound film in Germany in 1929 to the end of the World War II. The attempt is far from the first. Thus, Friedrich Koch studied the German films about school using qualitative analysis, his focus was on the way they reflected the problems of power and subordination in the process of education and training (Koch, 1987). A historian and a theorist of cinema Siegfried Kracauer in his monograph drew attention to the social functions of a film, including school theme, films' impact on society, he analyzed the ideological essence of German films of the early 20th century, including social, ideological and aesthetic views of cinematographers, social atmosphere, which produced a film and reacted to it (Kracauer, 1984).

In the modern global media space cinema occupies a special place. In Germany, the history of cinema began in 1895 with the public display of moving pictures, which was organized by the inventor Max Skladanowski and his brother Emil in Berlin's Wintergarten Music Hall with own invention, the so-called "Bioscope" (Brockmann, 2010: 13). Since then and up to this day the cinema reflects the realities and shapes them in a certain way.

We have divided feature films from the birth of the German cinema to the end of World War II into three groups:

- films of the period of the German Empire (1895-1918);
- films of the period of the Weimar Republic (1919-1932);
- films of the period of national-socialism (Nazi) (1933-1945).

Films of the late 19th - early 20th centuries of the period of the reign of William II belong to the era of silent cinema and are excluded from the analysis as they only present a visual dimension. However, the very theme of the school, education and upbringing of this historical period was reflected in the films of the late 1920s and early 1930s. Thus, Z. Kracauer compared the films of the period of the Weimar Republic, having conditionally divided them into films with anti-authoritarian and authoritarian moods. Films of the first group, according to the researcher, "are distinguished by a high artistic level and ... they attack the tyranny of the authoritarian regime. But these pictures did not create a powerful ideological chain on the screen and ... their psychological model of behavior was asserted sluggishly and unconvincingly" (Kracauer, 1984). As an example of such a film, let's take a film of Leontine Sagan *Girls in uniform (Mädchen in Uniform, 1931)*, which was a great commercial success and in 1932 was awarded a prize for a high level of technical performance at the Venice Film Festival.

The main character of the film *Fräulein von Bernburg*, a teacher at the Potsdam boarding school for girls from titled families, never managed to crush the educational drill of her boss who supported the army order in the name of the "Prussian idea". In one scene, the school principal is signing the bills grumbling about the expenses. In response to the remark of the teacher that children complain about hunger, the director is indignant: "Hunger? We in Prussia knew what hunger was. They are the children of soldiers and by God's will become the mothers of soldiers. They need discipline, not luxury ... Poverty is not a vice, it ennobles. This is the Prussian idea, as it was before... Only discipline and hunger will make us great again ... ". In the conditions of iron-fisted discipline, the strictest economy and total control, when books, personal belongings and money are banned, five reprimands were punished by depriving of the trip home, complaining about the conditions of detention is strictly prohibited, a riot was getting ripe in the orphanage. Rebellious moods succumbed not only pupils, but also their class teacher, sincerely believed that in adolescence "girls need someone who will support them". In this film, humane pedagogy, embodied by the class tutor and the authoritarian pedagogy, represented by the principal of the boarding school, "crossed swords".

Films about school in a certain sense are "war films" ("Kriegsfilme"), says F. Koch, as they show a struggle in which either a teacher or a pupil is often defeated in the battlefield (auf dem Schlachtfeld) (Koch, 1987: 11). One can not fail to agree with the researcher regarding the films of the Weimar Republic period, since most of the films dealing with school and student themes are produced in the genre of a drama (*Prague student/Der Student von Prag* 1926, *Blue Angel/ Der blaue Engel* 1930, *Girls in uniform/ Mädchen in Uniform* 1931 and others). In the film by Josef von Sternberg, *The Blue Angel* (1930) with Emil Jannings and Marlene Dietrich starring, the Professor Immanuel Rath (noticeable echo to the German word *Rat* meaning "advice"), the guardian of the order and morality in dormitories, he "perishes" not only physically, but, more importantly, morally, from the point of view of public morality.

In the historical period under consideration, teachers normally lived in the workplace. Being a teacher meant being an example, a role model. The status of the teacher was supported not only on the school grounds, but also outside. However, the status in society does not guarantee respect by the students. The pupils nickname their teacher of English, Unrat (Unrat - garbage (German)). Going to the cabaret "Blue Angel" to prevent the moral fall of his students, the professor falls in love with a singer Lola, marries her, for the sake of his passion he loses his profession and becomes a clown in the touring troupe. The awfulness of the teacher's fall, and as represented by him, of the duplicitous system of education in Prussia, is demonstrated in the brutal scene of the humiliation of the professor. A former respected professor, now a clown, who entertains the crowd by letting them break eggs on his head, and cock-a-doodle-doo. Unable to withstand humiliation, the professor rushes away from his wife, however, he barely has the strength to get to his home gymnasium, and dies clutching his former class desk.

After the national-socialists came to power in Germany, both of the above films were banned from screening, and Henry Mann, the author of the novel *Professor Unrat oder das Ende eines Tyrannen*, which the film *Blue Angel* was based on, lost his German citizenship. Not only outstanding writers were forced to leave the territory of Nazi Germany. German cinema has lost such directors as Ernst Lubitsch, Friedrich Lang, Ludwig Berger, Eric Charell, actors Marlene Dietrich and Conrad Veidt, Hertha Thiele, Elisabeth Bergner, and camera men including Karl Freund. Some were disliked by the new regime and expelled, others made their choice to leave.

Despite the outflow of specialists, film industry in Germany was booming. In total, from the period from 1933 to 1945, more than 1200 feature films were produced in the Third Reich, of which only 150-180 were open propaganda texts. The propaganda minister of the Third Reich, Goebbels, preferred methods of indirect propaganda. Most of the Nazi films were entertaining - operetta, musical comedy, melodrama and adventure. Among them, however, there were "ideological films" in the genre of drama, the main characters were often teachers and schoolchildren.

Thus, the action of the film *Ripening Youth (Reifende Jugend, 1933)*, directed by Carl Frölich, is located at male gymnasium. Contrary to the established in the early 20th century tradition of the girls' upbringing (future mothers do not need education), three schoolgirls from a small German town, dreaming of higher education, enter gymnasium, designed to teach only boys, in order to be able to pass the final exams for a matriculation certificate and a chance to enter the university. The fate of the girls is decided by the principal of the Gymnasium Brodersen, who, despite the objections of his colleagues, allows them to stay. The film shows the image of a school principal capable of demonstrating ordinary human feelings and emotions, understanding pupils, a wise teacher, and not a dogmatist who is detached from real life (compared to Professor Rath in *Blue Angel, 1931*). He is loved and respected by his students.

This film is only at first glance a picture of the youth. In addition to the universal values of mutual assistance, decency, etc., the theme of the leader and authority can be distinctly traced in it: the current leader as represented by the principal Brodersen and the future one as a student Knud, a young man with the potential of a leader who is respected by his classmates, and is able to sacrifice his interests for the sake of other person and even take on someone else's guilt. This film was noted

by the censorship department as representing "a special artistic value" (Koch, 1987, p. 103). Oscar Kalbus wrote: "The film depicts ... real German thinking, it's about free people endowed with self-respect and inner dignity, overcoming formalism and dogmatism and about the promising happy future of the new Germany" (Kalbus, 1935: 107).

Reifende Jugend presents the virtues in the spirit of national-socialism in a veiled way, in accordance with the idea of Goebbels' on the ideological treatment of youth through entertaining genres. Films of an obviously propagandistic nature were rather an exception to the rules. In them, young heroes were even sacrificed in the name of the national socialist idea. "For the cinema, the mythology of a young victim was one of the most plot-filling, emotional, impressive, and cinema, in turn, - one of the most suitable "medium" for it" (Turovskaya, 2015: 185). In Hans Steinhoff's film *Hitler Youth Quex* (*Hitlerjunge Quex*, 1933), a boy from a working family dies, but thereby raises new members of national-socialism. The scene of the death of the protagonist "actually equates the death in the name of the Fuhrer with death in the name of Germany. A boy from the Hitler Youth is killed by Communists ... And in the last words of a dying Quex, there is a phrase resembling the first lines of the party anthem of the NSDAP: "The flags high! The ranks tightly closed!" (Vasilchenko, 2010). The first premiere of the film took place in Munich and was attended by the leaders of the Nazi Party, Adolf Hitler, Rudolf Hess, and Joseph Goebbels. The director of the film was awarded a gold medal from the Hitler Youth organization, and Goebbels wrote an enthusiastic letter to the management of the film studio, which was published in the anti-Semitic and anti-communist newspaper *Der Angriff* (Schmid, 2010).

Since 1934, the theme of the party and its units had been banned in the cinema. However, this prohibition did not apply to the organization of the Hitler Youth, a powerful youth movement (established in 1926, and obligatory for teenagers from 1936 to 1945) engulfing millions of teenagers in Germany. In order to attract young people to the ranks of this organization, the party's functionaries actively used cinematography. In 1934, at the initiative of the Ministry of Propaganda (Reichspropagandaministerium) together with the Bureau of Education and Advocacy of the Reich Youth Administration (Presse- und Propagandabüro der Reichsjugendleitung), new curricula were introduced in schools that provided Saturday classes for junior schoolchildren (up to the age of 10) taught by school teachers together with representatives of the Hitler Youth (Koch, 1987: 100). The teachers were frequently repressed: in-service teachers had to recognize and be guided in their education and upbringing principles by national-socialist ideas, and teachers of "non-Aryan" origin had no right to work in non-Jewish schools (Shagalova, 2005: 20).

The school curricular introduced the "Youth Cinema" lessons in 1934, featuring films that promoted education in the spirit of national-socialist ideology. In 1944, the list of such films numbered 12 titles including *Ripening Youth* (1933), *Hitler Youth Quex* (1933), *Hans Westmar* (1933), *Jakko* (1941), *Kopf hoch, Johannes!* (1941), *Boys* (1941), *Young Eagles* (1944), and others.

The film *Kopf hoch, Johannes!* (*Head Up, Johan!*) directed by Viktor de Kowa tells the story of a boy who was growing up in Argentina but was forced to return to Germany to his father after his mother's death. The teenager has distinct problems with finding mutual understanding with peers and with his father. The parent sends Johannes to a special boarding school in Oranienstein. It should be noted that in the education reform of the Third Reich, an important place was occupied by the network of elite educational institutions, where the state sought to create a generation of the ruling elite. These included the "Adolf Hitler Schule", which were originally planned as party schools subordinated to the national-socialist government and national-political educational institutions ("Napolas") (Shagalova, 2005: 21). In Napolas, the educational and upbringing process was modeled on the old cadet corps. Here, kids born to workers' families and military personnel were trained. Collective sports were encouraged: football, volleyball, etc. Students were evaluated for sport events as the whole team. Basically, the training was similar to traditional gymnasiums. Napola was overseen by the SS special service, which appointed principals and teachers.

The protagonist of the picture finds himself in Oranienstein - the first school of Napola, which has significant financial resources and is equipped with the latest technology of the time. In addition to bedrooms, bathrooms, demonstration classes, a concert hall, natural science laboratories, there is a gym, a swimming pool, a boat station, playgrounds, stables and garages with cars, motorcycles and gliders (Ueberhorst, 1969: 64). The teacher Angerman sees the promising future in a reserved boy and helps him integrate with the peers, express himself and gain respect. This film was produced under the direct control of Goebbels, however, the latter was dissatisfied with the result. The press on the contrary published positive reviews.

If in 1941 Napola was presented in film as an exclusive elite school for young men of spirit, devoted to the Nazi party, as an educational institution that guaranteed great prospects for young people, the contemporary German cinema regards the educational activity of these institutions from a completely different perspective. Thus, in Dennis Gansel's drama *Before the Fall (NaPolA - Elite für den Führer, 2004)* Nazi's Napola is an institution that deliberately destroys the individuality of its students. Teachers in the school are cruel, and they teach cruelty using extremely violent methods. The protagonist of the film, a 17-year-old Friedrich Weimer, a promising boxer from the working quarter of Berlin, finds himself in an elite Nazi school and makes a transition from euphoria of belonging to something exceptional to the bitter disillusionment. The academy claims to prepare "the future elite of the millennium Reich, leaders for Washington, Moscow, and London". Students of the Academy study *Nibelungs*, write compositions, run crosses, peep at the girls' windows and hunt Russian prisoners of war. "Temper the body and spirit, be faithful and reliable comrades," with such words the academy's principal greets the students. Researchers of the educational system in Hitler's Germany unanimously come to the conclusion that the national-socialist worldview was oriented not on knowledge, but on faith, and was aimed at the formation of spirit (Vasilchenko, 2001). The basic values system was comprised of racist and militaristic ideas, honor equaled to absolute devotion to Hitler. Belonging to the elite meant to be "part of that group of subjects who were distinguished by special veneration, devotion and willingness to sacrifice their lives for the sake of the "fuehrer"(Shagalova, 2005: 26-27). And in Gansel's film, the cadets sacrificed their lives not for the sake of the "Führer", but for the sake of their friends (one of them throws himself on a grenade to save a group of boys) and for one's own humanistic beliefs (Albrecht Stein consciously vanishes under the ice during training looking up into his friend's eyes). Having lost faith in Nazi ideals, Friedrich refuses to fight for his Führer, his academy and its principal, and starts the battle for himself. He is kicked out of the academy, but leaves it with a smile. Sixty years after Napolas' dismissal, the film is an outcry against Nazism.

Back to propaganda films of the 1940s, *Boys (Jungens)* by Robert Stammle, (1941), compared the national socialist idea of an ideal teacher to the similar one during the reign of Friedrich the Great, who had argued that the best teacher was an ex-soldier. The protagonist of the film Hellmut Gründel, a young teacher and a unit commander of Hitler Youth, is a new type of educator, combining traits of a teacher and a chief, a leader. According to the researchers, such a teacher's image was desirable, however, non-existing in reality (Koch, 1987: 125).

The "revolution of upbringing" of the Hitler Youth leader Baldur von Schirach (Schirach, 1942) led to the fact that the authority of the school as a whole, and of a classical teacher in particular, fell. By 1939, the Hitler Youth began to impose its demands on schools more severely, as a result the amount of homework decreased whilst the amount of free time and the volume of political and sports activities increased, which contributed to the national socialist ideological indoctrination of young people against the background of the collapse of the school system. By the beginning of the war, the prestige of the teaching profession in Germany was so little that in ordinary secondary schools, there arose problems with teaching staff. And in order to teach in special educational institutions in Hitler's Germany (Napolas), a teacher had to be ideologically savvy and athletic.

Analysis of German feature films on school theme of the period of the Weimar Republic and National Socialism made it possible to draw some conclusions.

Historical context

Features of the historical period of media texts' production, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of political and social events on media texts.

After World War I, Germany was weakened and humiliated: it was deprived of its army, banned from uniting with Austria, the amount of reparations amounted to 132 billion gold marks, etc. All this led to a serious economic crisis and political instability in the country. The French February revolution and the October revolution in Russia contributed to the spread of revolutionary ideas in Germany, which gave birth to the Weimar Republic. However, the republican idea was alien to German population, because in Germany in the 1920s there were no such social layers that a republic could rely on. According to historians, the Weimar Republic appeared accidentally and fell fast. Its failure in the conditions of an economic, social and political crisis led to the successful Hitler's rise to power in 1933. There were no forces in the country that could or would like to resist the Hitler's regime (Zhenin, 2013).

The way the knowledge of real historical events of a particular period enhances the understanding of the given media texts, examples of historical references in these media texts.

Awareness of the historical events of the period under consideration certainly helps to understand the film author's reference to historical and cultural realities.

Thus, in the early 1930s there was drastic unemployment and inflation, companies went bankrupt one after another. This situation triggered nostalgic mood of the population about the firm hand of the "Iron Chancellor". In the remake of *Girls in uniform* in 1954 on the wall in the girls' bedroom, there is the quote of Otto von Bismarck: "We are not on earth to be happy, but to fulfill our destiny". A pupil's mother and the school principal are talking about the woman's mission:

- I care for my daughter the same way my mother used to care for me: first a monastery, then a marriage and nothing else.
- All in accordance with our principles - children, church, kitchen.

Socio-cultural, ideological, religious context

Ideology, directions, goals, objectives, world outlook, the concepts of the authors of these media texts in the socio-cultural context; ideology, culture of the world, depicted in media texts.

The films of the period of the Weimar Republic denounced, above all, the Prussian system of education.

The films of the national-socialist period demonstrate the main focus of Nazi political education, which was not aimed at developing the students' academic knowledge, but prioritized a Nazi worldview. The school was perceived by the leaders of the Third Reich not as a general education institution, but as a reform institution. Its main function was to develop certain political, moral and aesthetic ideals.

The world outlook of the characters of the "school and student world", depicted in media texts

In the films of the Weimar Republic, rebellious moods among the youth were emphasized, mutinous youth was encouraged to rebel against the rules established by the cold world of adults.

In the films of the period of national-socialism there is an exalted notion of comradeship as a moral value, an important philosophical element is also belonging to the collective, obedience, honesty, and service to Hitler.

Structure and methods of narration in these media texts

During the period under consideration, the cinematography stepped from the black-and-white mute to the sound cinema. Schematically, the structure, plot, representativeness, ethics, peculiarities of genre modification, iconography, characters of media texts on school and university theme in the cinema of the Weimar Republic and national-socialism can be presented as follows:

a) location and action time of a media text

In the period of the Weimar Republic the common location are boarding schools for girls, and men's gymnasiums; in the Nazi period - national-political educational institutions ("Napolas"), located in ancient castles, "Adolf Hitler Schools" ("Adolf Hitler Schule"), which were originally planned as party schools that were subordinate to the national-socialist government control.

b) the environment typical for these media texts, everyday items:

During the period of the Weimar Republic the classrooms are furnished ascetically, there's nothing in excess: school benches, a teacher's table, a blackboard, the attributes of the educational process: the globe, maps, etc.

During the Nazi period: Sparta-type conditions, barrack-type bedrooms for students, spacious assembly halls with Nazi symbols used for meetings of students with school boards, and gyms.

c) Genre modifications of school and university subjects:

The theme of school and university in the German cinema in the period from 1929 to 1945 is represented mainly with drama films, the exception is Helmut Weiss' comedy *Fire Ticks* (*Feuerzangenbowle*, 1944).

d) (stereotypical) methods of depicting reality, typology of characters (character traits, clothing, physique, vocabulary, facial expressions, gestures, the presence or absence of a stereotypical manner of characters in these media texts).

We can distinguish several typical images of the teacher in the films of the period of the Weimar Republic. The teacher through the eyes of society is an indisputable authority, through the eyes of students he is the tyrant and dictator, for instance the principal of the boarding school in *Girls in uniform*, 1931, Professor Rath in *The Blue Angel*, 1930. Next to the dictator there is always a place for the character, servile, ingratiating, fanatical devotee – the first student in school in *The Blue Angel*. The teacher-icon as the object of adoration – Fraulein von Bernburg in *Girls in uniform*. The teacher-mentor, respected by students, understanding, wise, visionary – principal of the Gymnasium Brodersen in *Ripening Youth*, 1933.

In the national-socialist period, the films were to demonstrate the image of the ideal teacher – a former or in-service military man, as the teacher Gruendel in *The Boys*, 1941.

f) a significant change in the life of characters and the arising challenge (a violation of the usual life):

The starting point of the plot in the films is often the change from the habitual way of life with the family to moving to an educational institution. The main characters of the film are schoolchildren, high school students who are enrolled into special boarding schools by decision of their parents or close relatives (Manuela in *Girls in uniform*, Elfriede in *Ripening Youth*, etc.).

In the films of Hitler's Germany, joining a special school had always been positioned as a change for the better. By abandoning "family" methods of education and by opting to the Hitler Youth institutions, or Napola schools, young people on the cinema screen thereby opened up great prospects for themselves, found friends, were infected with a spirit of superiority over others that

was supposed to promote the upbringing and formation of *The Übermensch* according to the principles of national-socialism.

The teacher-student relations in German films of the considered period from 1929 to 1945 shadow the relations between the state and the citizen. The teacher acts in the interests of the state, on behalf of the political leadership. School is not an out-of-politics space, on the contrary, it is a place where the socio-political views of the corresponding epoch are projected and crystallized.

Nazi cinema widely used the technique of transcoding elements borrowed from the films of the Weimar Republic, moreover, it was often based on historical falsifications. The films did not reflect the actual realities of the school life of the Third Reich, but rather the desired, most appropriate from the point of view of the national-socialist doctrine of education and upbringing.

1.5. Case Studies: hermeneutical analysis of some films about schools

Dead Poets Society (1989)

The text presents the hermeneutic analysis of the film *Dead Poets Society* (USA, 1989) directed by Peter Weir - one of the unique film productions of the 1980s, the narrative formula of which is driven by the school theme. This work raises some very important and still topical today, problems of the educational system as a whole: the role and significance of the teacher in the lives of students, the relationship of children and parents, the manifestation of selfishness on the part of adults towards children, the search for one's calling and purpose in life, professional and personal self identification.

Evidently, far not every teacher, like the protagonist of Peter Weir's film, will dare to fight routine or take on the mission of dramatically changing the established educational system at school and school's lifestyle, even clearly recognizing the acute importance and the need for change. In this context, we believe that the film *Dead Poets Society* can make a difference in young generation's outlook which is still at the stage of formation, although the audience of the film is by no means limited to this age category.

We set the objective to conduct a hermeneutic analysis of the film (as an audiovisual media text) through comparison with the cultural tradition and reality; deconstruction of the logic of the media text; the disclosure of the influence of historical, political, and religious factors on the point of view of the author and the audience.

The research material is an audiovisual media text on the school theme; the main method is the hermeneutic analysis of the film *Dead Poets Society* (1989), including: the analysis of stereotypes, ideological analysis, identification analysis, iconographic analysis, plot analysis, character analysis, etc.). The review of related literature by international film critics and scholars (Gallo, 2016; Keyes, 1999; Overstreet, 2014; Puccio, 2006; Schwartz, 2011; Thompson, 2004, etc.) and Russian researchers (Kudryavtsev, 2008; Nefedov, 2009; Podolnikova, 2018; Usov, 1995) has been made, too.

It is important to add that the media analysis technologies authored by C. Bazalgette (1995), A. Silverblatt (Silverblatt, 2001: 80-81), W.J. Potter (Potter, 2001) and U. Eco (Eco, 2005) serve as the fundamental basis for the presented hermeneutic analysis.

The film received critics' praise (BAFTA Award for Best Film, César Award, David di Donatello Award for Best Foreign Film, Academy Award for Best Original Screenplay) and became a success with the audience. It can be assumed that *Dead Poets Society* is one of the few legendary film productions on school topic, not only in the history of American cinema but on the international scale as well.

The film takes place in the late 1950s in Vermont, in a prestigious private men's school Welton with longstanding established educational traditions and strict rules. The educational institution's philosophy is based on four postulates: tradition, honor, discipline and perfection. The manifestation of individualism, independence, freedom of expression, rebellious moods within the school walls, is not encouraged.

In general, this is the story of young boys who are endowed with certain abilities and want to realize their desires and dreams, who enter this school not on their own initiative, but at the will and insistence of dictatorial parents. Nevertheless, the life of young film characters is subject to change, and strict weekdays are replaced by a series of bright events, innovations and ambiguous situations. Many of these changes are due to a new literature teacher John Keating, characterized by a very unusual approach to the organization of the educational process, which sharply contrasts to the teaching techniques of his colleagues - adherents of the "traditional schooling". John Keating is an ardent opponent of conformist views and judgments, boring, monotonous classes, clear algorithms, and the presence of rigor and rigidity in the pedagogical process. "To his Welton

superiors, Keating is a troublemaker who strays too far from Welton's acceptable teaching policies" (Gallo, 2016).

The authors of the media text create the image of a teacher who unfolds pedagogical activity, not conditioned by the constrained boundaries of the "traditional school". Keating's teaching practices are laced with kindness, humor, and enthusiasm. All this let the audience think that the students' zeal for acquiring knowledge has been triggered by mutually respectful relationship with the teacher and not in compliance with discipline.

An energetic pedagogue captivatingly reads poems and draws the attention of school boys to the fact that life is rapid and fleeting, and it is necessary to be guided by the principle "Carpe diem" that is "Ceize the day" in Latin. This philosophy permeates the narration, beginning with the first frames and ending with the culmination scene. One can agree that *Dead Poets Society* "doesn't have the action sequences or special effects that seem to insure ... success. Still, it's a film that deserves to be seen" (Gallo, 2016).

At first, the new teacher arouses surprise among young people with his eccentricity: John Keating urges students to address him: "O Captain! My Captain!", which some students find embarrassing. However, very quickly high school students feel respect for the teacher and begin to study literature with passion, take an interest in poetry. What is important – the new professor's teaching techniques are not rejected by the students, but, on the contrary, activate their interest and avid desire to receive new knowledge.

The teacher tries to broaden the pupils' horizons, to teach them to appreciate every day of their lives, moreover, to live it with interest and benefit, to think and reason, determine life goals and plans: "Now, my class, you will learn to think for yourselves again. You will learn to savor words and language. No matter what anybody tells you, words and ideas can change the world".

Keating wants to save the obedient boys, however spoiled by wealth, from a narrow understanding of the success imposed by society (Overstreet, 2014). "And medicine, law, business, engineering – these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love – these are what we stay alive for", he says. Art, he is convinced, can help the young heart to be guided by conscience and passion as a life compass. Of course, John Keating starts with destroying well-established stereotypes, he takes students outside the classroom, encourages them to explore an unknown world (Overstreet, 2014). At one of the lessons, the teacher makes the students tear the pages of introduction out of the textbook, believing that "Armies of academics going forward, measuring poetry. No! We'll not have that here... Now, my class, you will learn to think for yourselves again".

After a while, students learn that Keating was a member of the unsanctioned Dead Poets Society while he was at Welton. One of the most promising students, Neil restarts the club and contrary to all prohibitions, children sneak off to the cave at nights, recite their favorite poems, funny or horror stories, reflect on life, sing songs, play music. Thus, the club "Dead Poets Society" becomes a kind of the world model where the characters would like to live.

What happens at the beginning in the form of "madness" acquires a healing rational foundation, the attitudes of high school students are being transformed. For example, Neil discovers his heart set on acting, gets the role in a production of *A Midsummer Night's Dream* and realizes that acting might be his vocation. His friend finds courage to confesses his romantic feelings to the girl, being aware that this can turn into big trouble for him. Thus, "changes affect the dozing souls, and they rise to the struggle between the "I" and the crowd – an eternal conflict, but new each time" (Podolnikova, 2018).

For all that, the tragic turn in the film happens when those, who the future fate of the young man, Neil, depends on, are not at all eager to show sensitivity, and respect for his choice and awareness of his future calling. Neil's father, seeing the son's talent on the stage, feels that Neil can realize himself more fully than he does. But father who lives in his isolated world will never admit it to himself (Overstreet, 2014).

The fact is *Dead Poets Society's* author's approach reflects the dominant socio-cultural situation of the conservative 1950s, when it was still customary to obey patriarchal traditions, so Neil, whose father wants him to become a doctor, is only one of the many. But it is he who is entrusted with the mission of striving to be himself to the last, so that in the balance this aspiration will outweigh the life. However, even this, undoubtedly, dramaturgically strong moment is not the true culmination (Podolnikova, 2018). Neil Perry's suicide could have cooled down the enthusiasm of his classmates, but in reality it only reminds of the responsibility that must be borne by every choice and deed committed, turning out to be the last and most an important lesson, learned by the boys (Nefyodov, 2009).

The author's assessment of the confrontation between conservative and creative approaches, the spatial limitation of one approach and freedom, openness to the other's world of the other, is revealed by purely plastic, visual means ... the clock chimes at the Town Hall, the circular rise of birds off the lake, and the next shot - also a circular motion during a noisy break between classes (the camera is placed at the bottom of the stairs, and up the steps are chattering kids). In contrast to birds, the movement of students is limited by this span, it is closed, set, programmed by the space of the school building, the discipline of the training requirements, the framework of the educational system, which seems to have proved its advantages (Usov, 1995).

A powerful emotional impact is exercised by the closing scene of the film. Perhaps, it is one of the strongest finales in film history. When John Keating is fired, he enters the classroom to pick up his things during the lesson, and tension is broken by one of the students standing up on the desk and saluting him: *O, Captain, my Captain!* Then more and more students jump on their desks, too and solemnly repeat this phrase again and again. And this, perhaps, is above all praise for the teacher, solace and gratitude.

Dead Poets Society raises eternal problems, and the predictability of the finale does not disappoint, but justifies the audience's hopes: main characters are no longer burdened with misleading attitudes, their thoughts are independent, and so they are free. The film succeeds at giving one a deep breath of the thirst for change, the desire of the young men locked in college to free themselves from their parents and obligations, to explore a new, hitherto unknown world ... Poetry serves merely as a conductor of electricity: it is not a sin to try, as it is not a sin to try yourself in something different besides imposed by others. ... In fact, Keating's methods can be treated differently. In general, his unconventional approach, charisma (performed by Robin Williams) wins over. He tells the boys the right things: live full life, so that at the end of your journey you have something to remember, so that you do not regret that you lived a gray, pale, empty, ordinary life (Mor, 2007).

We agree with S. Kudryavtsev that "Peter Weir directed a good and clever picture of adolescents ... The young mentor not only through the mystery of *Dead Poets Society*, introduces students to the subject of English literature, perhaps not that critical for their future careers. He also unobtrusively, delicately, with true respect to the personality, through his behavior teaches moral lessons, explaining those truths that somehow are considered commonplace and are instilled, as a rule, by force. A high level of the director's effort is also noticeable in the painstaking and thoughtful of Peter Weir's teamwork with the teenagers, who made up a wonderful and, most importantly, natural and emotional actors' ensemble. Therefore, without a stretch, you can compare Weir himself with his amazing main character, Professor Keating, who will remain his pupils' kind and grateful memory (Kudryavtsev, 2008).

The distinguished media educator Stal Penzin (1932-2011) appreciated *Dead Poets Society*: "In contemporary cinema I do not know another work, where the second, spiritual life program of the youth was so full. Poetry and theater are not just part of the school curriculum, they permeate their thoughts and dreams, become the meaning of existence. ... I think the film is consciously aimed at confronting modern teenagers from vulgar American films" (Penzin, 2009, p. 430).

However, despite the abundance of positive reviews, there have also been some sharply negative opinions, asserting, for example, that "Keating's ways of striking out new ground mostly superficial, immature, problematic, risky and highly manipulative. Though the villain here is not Keating (he just seems like the fool who doesn't realize he's taking himself too seriously and is unwisely leaving himself open to anything bad that might happen to his students). The true villains are the caricatured ones, such as the rigid parents who don't listen to their children and the inflexible conventional educators who don't listen to their hearts"(Schwartz, 2011). Keyes agrees that situations in the film are shameful, static and manipulative (Keyes, 1999), some other critics add that they are too stereotypical, predictable and implausible (Puccio, 2006; Thompson, 2004).

We are not inclined to agree with these statements, the message of the media text being to be able to find oneself in a vast world and to gain the right of an autonomous world outlook ("But only in their dreams can men be truly free. 'Twas always thus, and always thus will be"), the teacher does create conditions and circumstances that assist students to transform their worldview, be able to express their own opinion, point of view. We believe that *Dead Poets Society* belongs to the rare kind of drama films that contribute to the awareness of the life value.

The hermeneutic analysis of the film Dead Poets Society (1989)

Setting, historical, cultural, political, ideological contexts. Peculiarities of the historical period when the media text was created, market conditions that contribute to the idea and the process of producing the media text, the degree of influence of events of that time on the media text.

The media text was created at the end of the 1980s, the time when in American cinema there was a tendency of intensive increase in audio-visual texts on school/student theme. At that time American audiovisual texts were less politicized than in the previous decade, the style of the 1980s' movies was lighter, more glossy and far less ironic and ambiguous than in the late 1960s and early 1970s (Prince, 2007: 8). Nevertheless, as in the 1970s, the characteristic feature of the majority of the Western countries' films about school and university life in the 1980s was the demonstration of freedom in depicting adolescent sexuality.

Against this background, *Dead Poets Society* is very different from that kind of audiovisual media texts, offering dramatic narrative structure and convincing picture of private school education system in the 1950s, taking into account the cultural, political and ideological contexts, which however, were related to the disturbing situation in mass American school of the 1980s, when it turned out that in the richest and most developed country of the capitalist world, 26 million citizens cannot read or write, and about 72 million are so-called functionally illiterate (meeting a minimum standard of literacy) (Paynter, 1983, p. 49). It is noteworthy that this crisis was rooted in the late 1950s, when in the process of restructuring the secondary education system, a course was taken to create an "educated elite" of society. This contributed to the emergence of a number of negative factors: reducing the level of requirements for the majority of students; elimination of some important subjects from the mass school programs. Moreover, the situation was aggravated by the lack of financial resources and poor quality of teaching, which gave rise to talk about the "mortal danger" hanging over American public schools (Paynter, 1983: 49). The struggle for the democratization of secondary education, the central theme of which was the elimination of private schools, forced the elites in the 1960-s - 1970s to decrease their open support for private educational institutions. However calls for "school pluralism" in the early 1980s meant renewal of the endorsement of the system of private schools, the provision of financial assistance, and state subsidies (Paynter, 1983: 50).

The crisis of the American system of public education has become one of the content components of important problems: the growth of society's stratification; the strengthening of antagonisms in society, which accompanied the development of society in the post-war period. That said, the degree of influence of the events taking place in the period, which accounts for the creation of P. Weir's film, was mediated. *Dead Poets Society* focuses neither on the economic and political problems of American society, nor on the love story lines (which are very common in

American/European film industry in 1970 - 1980), but first of all it spotlights the role of education, teacher-student relations, parents and children, finding one's calling in life.

The worldview/attitudes of the media text's characters

The world outlook/attitudes of schoolchildren in the *Dead Poets Society* is connected with the desire to gain knowledge and determine the choice of profession that will let them excel in future, life path, the search for one's destiny and place in life, gaining independence and the right to make decisions. In general, student characters are optimists, friends who are ready to help and support at a difficult moment, they are purposeful, sincerely devoted to their dream. At the beginning of the film, young people are completely controlled by authoritarian parents, who deprive them of independence and autonomy, freedom to express their point of view. But then serious changes related to the acquisition of their true personalities occur.

The hierarchy of values in the media text

Leading values of the characters in the analyzed media text include such important landmarks as education, acquiring professional skills, self-realization in life, family, friendship, love, respect, tolerance, justice, decency, honesty, striving for moral and spiritual ideals. Unselfishness, kindness, loyalty, purposefulness, mutual understanding, teenage love, respect for the authority of the older generations and teachers, are inherent to them.

The stereotype of the characters' success lies in following the highest values of friendship, devotion, love, the ability not only to dream, but also to make independent decisions, to take responsibility for oneself and the collective. There are no material values in the foreground of the media text, but spiritual and moral ones. Self-realization in a professional, creative way, in romantic relationship, the ability to consciously and maturely determine life goals and plans - these are the basic ideas of the characters about success.

Narrative structure and techniques:

- *the location and time setting of the media text:* the USA, 1950s. The main location is a campus of the private boarding school, school classes, a library, a principal's office, students' rooms in the dormitory, a school yard and the adjacent territory. Schoolchildren only occasionally appear outside school;

- *the environment, objects of everyday life of characters of media text:* is typical for emblematic ideas about an elite educational institution of that time (classes, light school hallways, large school canteen, student rooms are equipped with all necessary furniture for accommodation and study, school yard and adjacent territory are neatly taken care of;

- *(stereotypical) techniques of depicting reality:* the media text does not sharply separate the characters into "positive" and "negative". In the film, every character has its own plot significance.

Typology of characters: features of their character, appearance, vocabulary, body language, the presence or absence of the stereotypical manner of characters' representation:

- the age of the characters: the average age of senior students is 17-18. The age of other characters (teachers, parents) varies from 40- to 60-something.

- level of education: incomplete secondary education for schoolchildren; teachers, obviously, have university degrees;

- social status: the material situation of the characters is not accented, although, apparently, most students come from wealthy families;

- the marital status of adult characters: teachers are not portrayed as married with children; school children usually come from both parents families;

- appearance, clothing, body language, vocabulary. The characters are mostly dressed in uniform/business suits, modestly and ascetically, in general, dark colors prevail. Characters schoolchildren are handsome, fit young men of medium height. In most sequences, they are cheerful, active, building plans for the future, energetic and hopeful. Most of their time is assigned to studying, communicating and thinking.

Communicative process is built with observance of subordination. There is no profanity in

the film, however one episode features students smoking and drinking alcohol beverage.

The appearance of the teachers is similarly formal, the teachers' clothing resembles a uniform (a dark suit, a white shirt and a tie). Teachers are disciplined and adhere to conservative methods of teaching. The absolute opposite of the majority is the teacher John Keating - energetic, creative, determined, eccentric, optimistic, a supporter of progressive views, possessing a wide cultural horizon, dedicated to his work.

Character Arcs

Each character has his own challenge and character arc (Neil discovers his heart set on acting, gets the role in a production of *A Midsummer Night's Dream* and realizes that acting might be his vocation. Against circumstances, his friend finds courage to confess his romantic feelings to the girl he likes. Todd, a modest, shy and insecure boy, afraid of reading his own poems in front of the class, gradually gets rid of his fear and inhibition).

The challenge that the character faces and its solution:

- pattern 1: the problem of interpersonal nature: suffering from unrequited love; the solution of the problem becomes gaining confidence and courage to manifest one's feelings and gaining personal happiness;

- pattern 2: search for professional and personal identity, for one's calling in life; to solve the problem a character is engaged in an uncompromising struggle with the older generation for freedom of choice, perseverance, upholding point of view and victory;

- pattern 3: the problem of fears and insecurities; solution of the problem is found due to pedagogical skill and talent, the teacher changes the character of the senior student, views and attitudes. In the end, he gets rid of the inhibitions and becomes confident;

- pattern 4 (pedagogical): conservative educators are challenged by an ardent opponent of the standard school framework, who tries to change the entrenched teaching methods; to establish friendly, trust-based relations with students. The solution of the problem: the struggle with the conservative boss (school principal) leads to the dismissal of the unorthodox teacher, however, remaining true to his beliefs, he manages to gain authority and respect of the students, thus, the goal is achieved.

Conclusions. As it has been mentioned above, the film got both critics' acclaim, and professional community's approval. What is even more significant in the social context of its impact on mass audience - the real in-service and pre-service teachers were inspired by this media text. The wave of the following acknowledgements descended in social media worldwide after Robin Williams' (as John Keating) death in 2014. "O captain!! my captain!! you inspired me to be a teacher!!! and I know you have inspired a generation," tweeted Sujana Chitrakar. "Feel like I lost a mentor. Robin Williams as Mr Keating changed my path in life. Dead Poets Society led me to teaching," added Cori Marino. "He made you feel like it matters, that poetry matters," says Jonathan Taylor, a lecturer in creative writing at the University of Leicester, who was 16 when he saw the film. "I loved the film so much that maybe on one level it is the reason I became a teacher. Roselyne Marot, a science teacher from Belgium, watched *The Dead Poets Society* as a teenager. "(He) gave me motivation to become a teacher," she says. "I decided then that if I ever became a teacher, I would be more of the Robin Williams style in that movie, rather than the classical style. He has been in the corner of my mind any time I've been in a teaching situation. And will always be." There have been many more comments like these (Townsend, 2014).

The analysis of *Dead Poets Society* defines a range of important problems: the role of the teacher in the life of the younger generation; the choice of the future profession and life path, the search for one's vocation and place in life; self-identity; interpersonal relationships (friendship, unrequited love); generation gap (children vs. parents, teachers of the "old school" vs. teacher-innovator); moral choice between truth and lies, loyalty and betrayal, self-sacrifice. Certainly, the content is based not only on cause-effect relationships, but also on associative, polyphonic relationships ... the context of the centuries-old culture of mankind, philosophical questions about

an individual, the freedom limitations, the perniciousness of compromise, the problem of moral choice, life and death (Usov, 1995).

The film clearly traces the main trends in the US public policy in the educational and socio-cultural areas of the 1950s, the atmosphere of time, although the plot is not directly related to key events in the US history in the 1950s. The students' activity is aimed at learning and acquiring knowledge, self-identification, professional and creative expression. In the media text, an idealized image of a teacher is presented - an intellectual, a respected, and a competent person, a communicator of socio-cultural, humanistic moral values and norms of behavior.

Love, Simon (2018)

In this text, we draw upon the hermeneutic analysis of the film *Love, Simon* (USA, 2018) that plays a role of a gay manifesto in films on school topic. As in our previous works (Fedorov, 2017; Fedorov & Huston, 2017; Fedorov & Levitskaya, 2017; 2018; Fedorov, Levitskaya et al., 2017; 2018), we rely on the technologies developed by K. Bazalgette (Bazalgette, 1995), A. Silverblatt (Silverblatt, 2001, pp. 80-81), W.J. Potter (Potter, 2001) and U. Eco (Eco, 1998; 2005).

The research material is an audiovisual media text on the school theme - the film *Love, Simon* (USA, 2018). The main method is a hermeneutic analysis (including ideological, identification, iconographic, plot and character analysis, etc., using the technologies developed by K. Bazalgette (Bazalgette, 1995), A. Silverblatt (Silverblatt, 2001: 80-81), W.J. Potter (Potter, 2001) and U. Eco (Eco, 1998; 2005). We have also analyzed American media's response to this film (Chang, 2018; D'Addario, 2018; DeMara, 2018; Frosch, 2018; Goldstein, 2018; Jenkins, 2018; Kenny, 2018; Morgenstern, 2018; Travers, 2018; Truitt, 2018; Wiegand, 2018, etc.).

In 2013 the Federal Law prohibiting propaganda of homosexual relations among minors (No. 135-FZ, 2013) came into force effecting some other legislative acts with the view to protect children from information propagating the negation of traditional family values (Federal Law "On the Protection of Children from Information Detrimental to Their Health and Development" No. 436-FZ dated 29 December 2010 (as of 2 July 2013). Article 5. Types of information detrimental to the health and(or) development of children). This Law interprets such propaganda as the dissemination of information aimed at forming non-traditional sexual attitudes among minors, attractiveness of non-traditional sexual relationships, distorted image of social equivalence of traditional and non-traditional sexual relationships, or the forced imposition of information of non-traditional sexual relationships, which can attract interest to such relationships. If these actions do not make up a criminal offence, offenders shall entail the imposition of an administrative fine in the amount of 4,000 to 5,000 rubles for citizens; in the amount of 40,000 to 50,000 rubles for officials; and media agencies can be fined up to 1,000,000 rubles or get administrative suspension of activity for up to 90 days.

In this regard, the liberal model of homosexual relations among high school students, that was shown without any consequences in the Russian remake of the Spanish TV series "Physics or Chemistry" in 2011, is now facing legal challenges. The context of Federal Law No. 135, explains why a recent American hit on school theme, *Love, Simon* (2018), which with the production budget \$ 17 million grossed \$ 57.2 million in worldwide box office (of which \$ 40.8 was in the US box office) and for the first three weeks consistently ranked among the top ten American box office films (Box Office, 2018), has not come out on Russian screens.

Love, Simon is far from the first film produced in the US and in the Western countries on the whole, with minor characters of homosexual orientation. Over the past quarter of the century, there have been quite a lot of media texts featuring young homosexuals: *Edge of Seventeen* (USA, 1998), *The Mudge Boy* (USA, 2003), *Summer Storm* (Germany, 2004), *Curiosity of Chance* (Belgium - USA, 2006), *North Sea Texas* (Belgium, 2011), *G.B.F.* (USA, 2013), *Geography Club* (USA, 2013), *Monster Pies* (Australia, 2013), *Boys* (Holland, 2014), *Date and Switch* (USA, 2014), etc.

However, *Love, Simon* was advertised as the first ever American film about school homosexuality, delivered by a large studio (in this case, 20th Century Fox), which provided screening in 2434 American cinemas with an age rating of PG-13.

Moreover, this comedy melodrama not only brought money three times its budget, but also received good reviews in press - 92 US reviewers on average gave the film 7.4 points out of ten possible.

The screen adaptation of B. Albertalli's popular novel *Simon vs. the Homo Sapiens Agenda*, directed by Greg Berlanti, tells the story of the first love of a handsome high school student, Simon, who discovers his homosexuality. He tactfully scoffs at his old-fashioned forty-year-old parents, happily married for twenty years, "they still look like they've toppled off the top of a wedding cake" (Roeper, 2018), smiles at his younger sister, who's really into cooking. At the end of the film, Simon kisses his (also teenage) African American boyfriend (racial political correctness in action) on the Ferris wheel in the amusement park, with the enthusiastic applause of classmates, some of whom now seem to even envy his unconventional sexual orientation ...

Of course, it would be absolutely impossible to imagine such a story in American cinema, not only during the time of Hays Code (1930-1967), but also in much more liberated 1970s-1980s. After all, even in the daring by the standards of the 1960s, the drama of W. Wyler's *The Children's Hour* (1961), the theme of (unrequited) sexual attraction of a female teacher to her friend was shown extremely chastely and timidly. The theme of homosexual relations erupted in full view in American cinema about school only in the comedy *In & Out* (1997), released by one of the major studios - Paramount Pictures, but it was focused on the homosexual orientation of the teacher, not students. Later on, gradually, gay teenage characters, even without the help of large Hollywood studios, won their place in the sun, step by step contributing to social acceptance to non-traditional orientation of not only adults (by the 1990s it was practically a norm in European and American cinema), but also of secondary school students.

Thus, the release of the film *Love, Simon* in 2018 was targeted at carefully prepared ground. Hence, it is clear that, according to the leading American film critics, this *silvery romantic, stunning, exciting, charming, sweet, fresh, warm, humorous, cordial, tender, sensitive, sympathetic, friendly, good-natured and, most importantly, life-affirming* story of a seventeen-year-old gay school student (Chang, 2018; D'Addario, 2018; DeMara, 2018; Frosch, 2018; Goldstein, 2018; Jenkins, 2018; Kenny, 2018; Morgenstern, 2018; Travers, 2018; Truitt, 2018; Wiegand, 2018) "is so honest, funny and real that it never ceases to capture your imagination and uplift your spirit" (Reed, 2018). According to Bruce DeMara, the film has a high-quality casting and a well-thought-out script (DeMara, 2018), and Doreen St.Felix, a columnist for the prestigious *New Yorker*, admits that the emotional impact of the film's coda "made the theatre roar. And it was their cheering, not the kiss, that made me emotional" (St. Félix, 2018).

Some American reviewers have clearly emphasized the propaganda direction of Greg Berlanti's picture, since it "should also attract LGBT teens starved for onscreen representation, while older gay viewers will likely wish there had been a coming-out movie this buoyant back in their day" (Frosch, 2018), and *Love, Simon* is precisely the kind of movie its main character so desperately needs — which means, Simon is about to become the model for an entire demographic that has had to do without, until now. ... For the longest time, gay audiences had to content themselves with being relegated to best friend roles... A film like this will be analyzed, critiqued, and debated from countless angles (homophobes will accuse of it "turning people gay," while queer advocates may fault it for casting a straight-identifying actor in such a high-profile gay role), but there's no question that it's a start" (Debruge, 2018). Peter Debruge points out that "if this pioneering film is a success (a big "if," since the young men who need it most might be too self-conscious to see it in theaters), expect more female-friendly gay-male love stories marketed at teens — the ultimate upside of which will be a chance to show those struggling with oppression, suicidal thoughts, and the other trappings of the closet that they are not alone, and need not feel ashamed".

There are very few skeptical reviews of the film *Love, Simon* in the US media. Incidentally, it was noted that the film has "the thin gloss and one-thing-after-another rhythm of a pleasant but lightweight TV show", with teenage characters who "carefully and conveniently self-censor their language to stay comfortably within the confines of a PG-13 rating" (Hassenger, 2018).

However, many American critics (Goldstein, 2018; Travers, 2018, etc.) in this connection linked the film not teenage television series, but to famous coming-of-age comedies for a teenage audience directed by John Hughes (1950-2009) - such as *Sixteen Candles* (1984), *The Breakfast Club* (1984) and *Ferris Bueller's Day Off* (1986). The comparison, in our opinion, is completely justified, but with one fundamental caveat: the pattern of light comedies about teenagers and their heterosexual attractions has been adjusted for gender and was used in the film *Love, Simon* in homosexual context.

It should be noted that a media literacy organization *Common Sense Media*, was one of the first to publish a supporting pack of materials for parents and teachers about the film with label "Great for families" (Slaton, 2018). The parents' guide highlights the positive message of the film: "the movie's messages are about acceptance, inclusion, remaining true to yourself, and treating others with care and kindness. Several incidents of homophobia are used to teach lessons about atonement and empathy. Strong family bonds play a crucial role. Courage and integrity are themes" and stress the fact, that the protagonist is a positive role model: "Simon is a relatable "everyguy": He's accepted and liked by other students, and his family members (including a younger sister) are kind and supportive. He does well in school, is easy to live with, and doesn't do drugs, and though he makes mistakes, he atones for them and attempts to do better -- many parents will likely consider him a positive role model for teens". The most important section of the film's guide called "Families can talk about" suggests several essential questions that parents can discuss with their children after the film, e.g. "How does Simon demonstrate courage and integrity? Why are those important character strengths? How does the movie depict bullying? What should teens do if that happens to them?...Are drinking and drug abuse glamorized?", etc. (Slaton, 2018). However, none of the suggested questions directly addresses the issue of teenage (homo)sexuality.

The hermeneutic analysis of the film Love, Simon (USA, 2018)

Historical, cultural, political, ideological contexts. Features of the historical period of media texts' production, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of political and social events on media texts.

The historical period of the creation of the media text is the second decade of the XXI century, the time when worldwide films on school theme sharply increased the presence of non-traditional orientation characters (usually as a supporting character, a protagonist's friend). In the US, the release of a comedy melodrama *Love, Simon* can be viewed in the context of the victory of political correctness, including sexual sphere. And the fact that one of the major Hollywood studios for the first time made the school student protagonist gay, proves that the notion of sexual political correctness has virtually legally spread to minors.

The worldview of the characters and the hierarchy of values depicted in the media text

The worldview of the school students in the film *Love, Simon* (2018) is determined by the desire to find their own way in life, above all, in the sexual sphere. Almost all of the characters-students (and adults too) are optimistic, easy going, they neither have any problems with classes, nor family troubles, and the protagonist, having realized his non-traditional orientation, is ironically lenient about his parents who obviously enjoy conventional family values.

Structure and methods of narration in the media text:

- location and time of action: suburbs of Atlanta, the USA, 2017. The main locations are school classes, corridors, houses, a school yard, an amusement park;

- furnishing, everyday objects: modern school classes, comfortable and cozy house of the protagonist, car.

- (stereotyped) ways of depicting reality: most of the characters fit well into the frame of positive ones, there is technically a single villain - a school blackmailer.

Typology of characters: character features, appearance, physique, vocabulary, facial expressions, gestures, the presence or absence of the stereotypical manner of representation in the media text:

- age of the characters: about 17 years old. The age of other characters varies from 10 to 60;
- level of education: incomplete secondary education for schoolchildren; higher education for teachers and parents of the protagonist;
- social status: financial situation of the characters, apparently, is quite well-off;
- family representation: the protagonist's parents have been happily married for twenty years;

- appearance, clothing, physique, vocabulary. The characters are dressed according to the fashion of the end of the second decade of the 21st century. Almost all of the schoolchildren (except for the blackmailer) are cute and slim, friendly, are ready to support in a difficult moment; their vocabulary is devoid of crude expressions that could violate the age rating of PG-13. Adult characters (Simon's parents, the teacher), though shown as archaic heterosexuals, are also quite sympathetic. The protagonist, a high school student Simon, is attractive and intelligent, and this, of course, is especially important for the success of the media text, as it would be much more challenging for the film's authors to make the mass audience empathize with a gay teenager of dull or tacky appearance and marginal behavior. By the way, a similar device was used by Pasquale Festa Campanile (1927-1986) in the frivolous comedy *Nobody is perfect / Nessuno è perfetto* (Italy, 1981), where a former military man, having undergone a sex change operation, turned into ... a charming young woman in a sparkling performance by Ornella Muti. This comedy was a great success with the European audience precisely because the main role was played not by a real transsexual, but by the famous Italian movie star, fully armed with femininity. Thus, if the adult film *No one is perfect* has become a kind of an anthem for the transsexuals' charm, then *Love, Simon* offers a minor audience a controversial gay model to follow.

- *a significant change in the characters' lives*

A schoolboy who realizes his minority orientation becomes the object of blackmailing by his classmate who accidentally learned about his online correspondence.

- *the character's problem arises* from the protagonist's doubts (though not too painful) about whether to come out of the closet.

- *solution of the problem*

The protagonist ventures to openly declare her homosexuality and kisses an African-American boyfriend accompanied by enthusiastic applause of his classmates.

Conclusions. In the course of the hermeneutic analysis of the audiovisual media text, we came to the following conclusions:

- Western media took several decades to legalize non-traditional sexual orientation in general and in school environment, in particular;

- a romantic comedy *Love, Simon* (2018) is the pioneering film released by a major Hollywood studio, featuring a gay teenager as the protagonist;

- homosexuality of the protagonist is presented by the film authors with the maximum degree of attractiveness for the audience (the synthesis of genres of comedy and melodrama, a charismatic performance, storyline following the key recipes of the most popular films on the school theme of the past), which provided impressive box office success;

- the positive feedback of the American media critics on the film illustrates that political correctness of the Western society now extends not only to a tolerant attitude towards homosexuality among adults, but also among schoolchildren: this is eloquently expressed by the low age rating assigned to this the film (PG13);

- the media text's message visibly contains signs of propaganda of non-traditional sexual orientation among minors (vulnerable to social influences, teens who are in the process of searching for their identity), which makes it subject to the Russian law No. 135-FZ (2013) and prevents from being shown in Russian cinemas.

1.6. Conclusions

In our previous studies (Fedorov, 2017; Fedorov & Huston, 2017; Fedorov & Levitskaya, 2017; Fedorov et al., 2017) a comparative hermeneutic, anthropological and gender analysis of audiovisual media texts on the topic of school and university was made. Further on, we have classified, structured content models, genre modifications, ideology and stereotypes of Soviet, Russian and Western audiovisual media texts related to the treatment of the subject matter of the school and university.

The material of our research is audiovisual media texts on the theme of school and university; the main method is a comparative hermeneutical and genre analysis of media texts (including: stereotype analysis, ideological analysis, identification analysis, iconographic analysis, plot analysis, character analysis, etc.); theoretical modeling. We have also analyzed academic works on the stated subject. Regarding the genre specifics, we have analyzed 1350 Western films and serials related to the subject of the school and university.

An analysis of audiovisual media texts on the subject of the school and university showed that good teachers are often shown as outsiders using personal-oriented instruction, a dichotomy of inspiration / content, an emotional, aesthetic view of "good" learning. They not only teach, but learn, have a lasting influence on the lives of students. Moreover, these good teachers usually do not agree with the policy of the school administration and adapt the curriculum to the needs of their students. Good students in a similar way demonstrate creative inspiration, responsibility and creative attitude to learning, competitive spirit and friendly support (Chang-Kredl & Colannino, 2017; Dalton, 1995; Gregory, 2007; Marcus & Stoddard, 2007). A devoted teacher can even sometimes sacrifice one's family interests or health for the sake of his/her students, and often uses non-traditional means to achieve his/her teaching goals.

Bad teachers in audiovisual media texts are portrayed as unpleasant, authoritarian, heartless, strange, boring, unfriendly, unfair, incompetent, corrupt, evil, manipulative. The media images of bad students are built on the deviant behavior, propensity to lie, sexual challenges, and often in the total absence of any cognitive interests (Chang-Kredl & Colannino, 2017; Delamarter, 2015; Dalton, 1995; 2013; Gregory, 2007; Marcus & Stoddard, 2007). Of course, in the Soviet media texts, the images of good and bad students had their own peculiarities associated with accentuation of their commitment to communist and socialist values, atheism (for positive characters) and, on the contrary, ignoring them (for negative characters, for example, school bullies).

Comparison of media texts on the subject of the school and university in the USSR (from 1922 to 1991), Russia (1992 to present) and Western countries (from 1922 to the present) shows that in the 1920s their genre difference was very strong. While in the 1920s the comedy dominated (84%) in the West, in the USSR drama did (90%). Apparently, the political and economic situation in the country (associated, in particular, with class contradictions, the struggle against religion, homelessness and illiteracy, etc.) did not give the creators of Soviet media texts on school reasons to smile, while American and European film industry clearly preferred entertaining genres.

The genre situation began to change somewhat in the period 1931-1955. On the one hand, the sound that was introduced to the cinema made it possible for Western audiovisual media to generously endow the comedic genre spectrum of school and university subjects with music, and on the other hand, it gave rise to the emergence of dramatic stories saturated with dialogues (which began to form about a third of the genre field). In the USSR, the Stalin regime, since the 1930s, began to allow cheerful twists within the framework of the school theme, as a result of which about 12% of audiovisual texts from 1931 to 1955 can be attributed to the comedy genre (which, of course, was four times less than in the West, but dramatically more than in the 1920s).

The strict Hays Code, which operated in the United States since 1930, for a long time did not allow media structures to use such spectacular genres as science fiction, thriller and horror within the school framework. However, in the mid-1950s, the censorship frames were weakened, and the

world's first entertaining works, based on the synthesis of a fantasy and a horror film: *I Was a Teenage Werewolf*, 1957 and *Monster On The Campus*, 1958 came out on screens.

Almost simultaneously, with the dominant comic genre (58%) in the western media texts of the 1950s, dramatic key was intensified in stories about school life (*The Blackboard Jungle*, the USA, 1955). The share of drama genre significantly grew: from 1956 to 1968 about 63% of western audiovisual media texts on school theme were dramas, that is almost the same quantity as in the USSR during the period.

The thaw period (1956-1968) in the USSR caused an influx of not only comedies (17%), but also melodramas (10%), the first detective story also appeared, which was set in the boarding school (*Shadows of the Old Castle*, 1966). The stagnation period (1969-1985) consolidated this trend in the USSR: the number of comedy audiovisual texts on the school/university theme was 22%, melodramas – 10%.

Sexual revolution, of course, almost did not affect the Soviet sociocultural context, caused in the West 1970s a surge of erotic comedies; in any case, they (mainly Italian) accounted for at least a third of the then comic spectrum of audiovisual media texts on the school topic.

The revelatory pathos of "perestroika" (1986-1991) led to a dramatic increase in the level of dramas (92%) on the theme of school and university in the USSR, entertaining genres became marginal. Whereas in the West, on the contrary, the share of media texts about the school / university in the genres of a thriller, fantasy and horror increased significantly (and comprised in total 26%).

While in the USSR since the 1970s there were media texts on the school theme belonging to science fiction or fantasy genre (*The Secret of the Iron Door*, 1970, *The Adventures of Electronics*, 1979), then there were no horrors during that or later period. But in the post-Soviet era school theme in Russia, though rarely (3%), was still adapted to the genre of the thriller. But more importantly is that in the Russian period (from 1992 to the present), the number of comedy media texts on the school/university theme (40%) for the first time in history has exceeded the corresponding number of western media texts (35%), where, on the contrary, coverage of school realities became more dramatic.

Proceeding from the results of a comparative hermeneutic, anthropological and gender analysis of audiovisual media texts on the theme of school and university, obtained in our previous studies (Fedorov, 2017; Fedorov & Huston, 2017; Fedorov & Levitskaya, 2017; Fedorov et al., 2017), the classification content models, modifications of genres, ideology and stereotypes of Soviet, Russian and Western audiovisual media texts dealing with the subject of school and university, we synthesized a structural model for the content of audiovisual media texts on the theme (see Scheme 1) as follows:

The historical period of events in a media text: can be set in any time period but mostly is contemporary to film production.

Location, environment, everyday items: as a rule, the action takes place in the country where the media text is created; furnishings, household items (of varying degrees of quality) are school classes, university rooms, hallways, students' and teachers' homes.

Representation modes: generally, realistic, without grotesque (in TV series, drama, melodrama, detective, thriller); grotesque and/or caricature (in comedy, fantasy / horror genres).

Positive characters, their values, ideas, clothing, vocabulary, facial expressions, gestures: teachers and students with humanistic (socialist - in Soviet media texts) values, usually neatly dressed, good-looking, artistic in facial expressions and gestures, possessing rich vocabulary.

Negative characters, their values, ideas, clothing, physique, vocabulary, facial expressions, gestures: teachers and students with anti-human inclinations; clothes, appearance, vocabulary in this case can be any, although for students, the rough vocabulary and evocative appearance predominate.

A crucial change in the characters' life:

- a new teacher / student comes to school / university and faces opposition (including physical) from class / group of students, parents of students, other teachers; with lies, blackmail, aggression, authoritarian domination;

- in an ordinary learning environment, an unexpected event occurs (authoritarian domination, non-ordinary behavior, an act of violence, aggression, deception, suicide, blackmail, including sexual, etc.);

- a teacher has an affair with a student;

- students begin love relationships.

The problem that has arisen: reputation, health (and sometimes life) of a teacher / a student is under threat; a pupil/ a student becomes an outcast in a class / group, is alienated; characters feel uncomfortable because of certain characteristics of love relationships.

The search for a solution to the problem:

- the teacher / student struggle (often with colleagues and friends) with non-ordinary behavior, opposition (including physical) from the student, class / group of students, parents of students, other teachers; with lies, blackmail, aggression, authoritarian domination;

- an attempt of the teacher / student to establish good relations with other participants in the educational process and parents; an attempt by a teacher / student to hide his/her love feelings from outsiders (if it is a school context) or an attempt to adapt to each other (if it is a university).

Problem solutions:

- teachers / students (often with the help of colleagues and friends) win in the struggle against antagonists, class / group of students, parents of students, other teachers (relatively rare option: positive teachers / pupils lose in this fight);

- educators / students (often with the help of colleagues and friends) expose lies, blackmail, on the part of the student, class / group of students, parents of students, other teachers; teachers / students manage to establish good relations with other participants in the educational process and the parents of students, as a result of which they improve their academic performance;

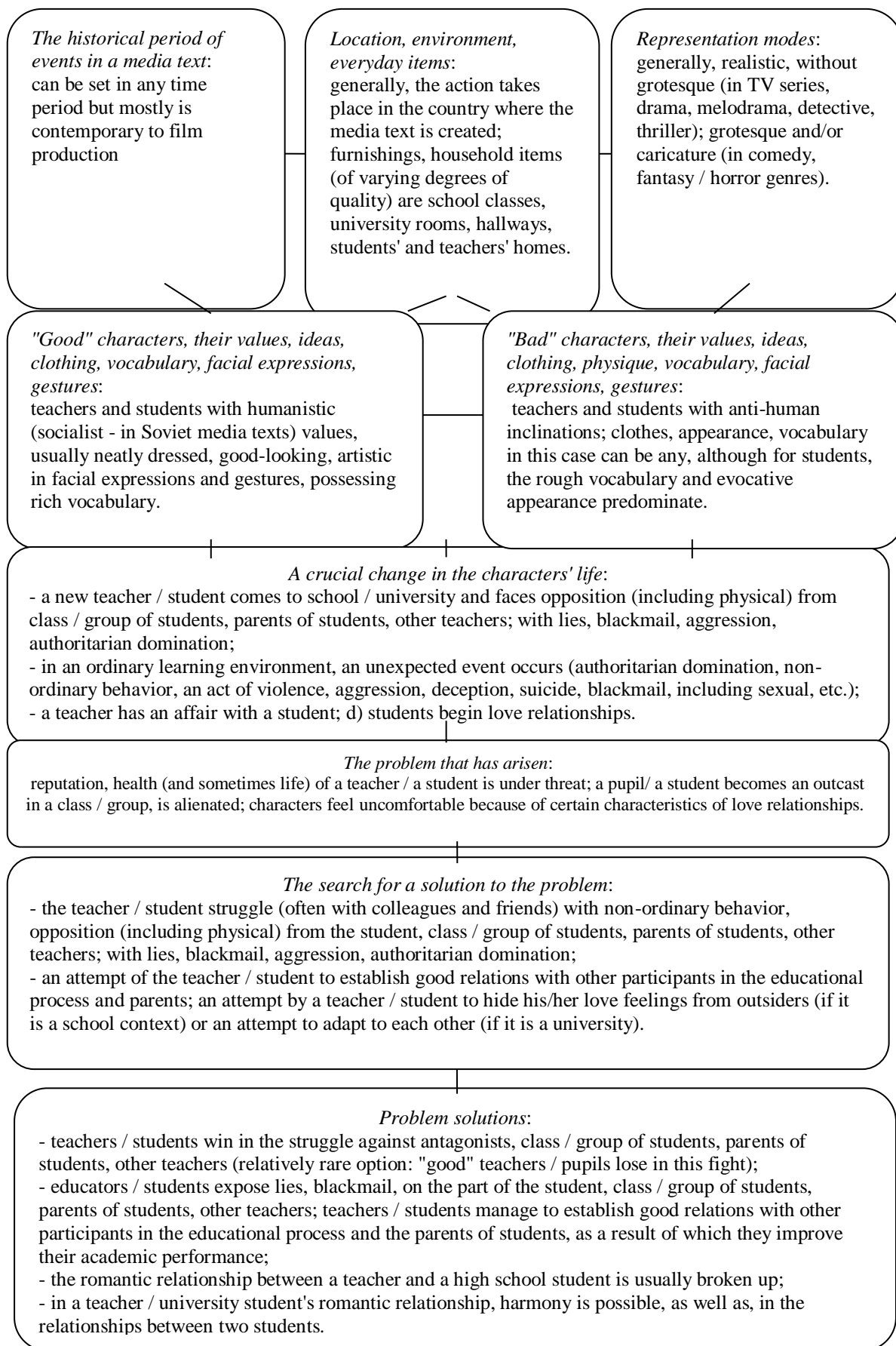
- the romantic relationship between a teacher and a high school student is usually broken up;

- in a teacher / university student's love relationship, harmony is possible, as well as, in the relationships between two students.

The synthesis of this model led us to the conclusion that, despite the differences in ideological orientation, it is generally characteristic of most Soviet, Russian and Western audiovisual media texts on school and university theme. However, the concept of a "good" character (a teacher, a student) has significantly different ideological coloring in Soviet and Western audiovisual media texts.

Certainly, the above structural model of the content of audiovisual media texts on the school and university theme is a broad generalization. In fact, the content of media texts can include certain nuances, exceptions. For example, in the finale of a media text, unconventional students may remain holding their convictions, as they are not amenable to pedagogical / parental influences. In extreme cases in the finale, a teacher may risk death at the hands of aggressive students (of course, in Soviet media texts such a plot twist was not allowed). Nonetheless, the common aspects outlined are noticeable in over a thousand media texts analyzed.

Scheme 1. Structural Model of the Contents of the films on School / University Topic



2. School and university in the mirror of Soviet & Russian movies

2.1. Introduction

The relevance of the research topic is highlighted by the following reasons: audiovisual media (cinematography, television, and the internet) are effective means of affecting the audience, especially school children and youth (due to their age peculiarities and a high degree of their media contacts); in recent decades Russian schools and universities have significantly been altered and reformed and are still the focal point of vigorous debates; consequently, the analysis of school and university topic transformation in the mirror of Soviet, Russian and Western audiovisual media texts is highly topical nowadays both for culture studies, film studies and media education.

Our research material is feature films about school and university; we use a comparative hermeneutic analysis of audiovisual media texts relating to the topic (including stereotypes analysis, ideological analysis, identification analysis, iconographic analysis, narrative analysis of media texts, media text's character analysis, etc.), anthropological and gender analyses.

For this purpose we understand the concept "media text" in the context that "definitions of media texts have moved far away from the traditional view of text as words printed in ink on pieces of paper to take on a far broader definition to include speech, music and sound effects, image and so on... Media texts, then, reflect the technology that is available for producing them" (Bell, 1996, p. 3). Obviously, in this respect, we imply that an audiovisual media text (in cinema) above all relies on the above-listed audiovisual images.

The *research objective* is to provide a holistic characteristic, reveal the peculiarities, and identify the place, role and importance of the school and university topic in the mirror of Soviet & Russian films both for culture studies, film studies and media education through a comparative analysis.

The *object of research* is the evolvement of the topic – school and university in the mirror of Soviet & Russian feature films.

The *subject matter* of this studies the transformation of key conceptions, stereotyped models (by which we mean a generalized representation of various phenomena in a graphic and descriptive form) of the school and university topic in the mirror of cinema.

The *research hypothesis* is that classification and a comparative analysis of content models, genre modifications, stereotypes of media texts on school and university will enable us to conclude about cultural, pedagogical, sociocultural lessons of this topic transformation; forecast the development of the topic; launch a teacher training course on the project's subject.

We use hermeneutic analysis methods of media texts suggested by C. Bazalgette (Bazalgette, 1995), A. Silverblatt (Silverblatt, 2001, pp. 80-81) and U. Eco (Eco, 2005, p. 209) giving due consideration to such key media education concepts as media agencies, media/media text categories, media technologies, media languages, media representations, and media audiences.

Our research problem results from a contradiction between a comparatively high investigation level of the school and university topic in Soviet audiovisual media texts of the 1960s – 1980s (primarily in cinematography) by Soviet researchers (Baranov, 1979; Gromov, 1982; Kabo, 1974; Levshina, 1978, 1989; Paramonova, 1975, 1976; Penzin, 1973, 1986; Rabinovich, 1969; Rybak, 1980; Stroeva, 1962; Tolstykh, 1988; Usov, 1980, et al.) and insufficient attention to a comparative analysis of the topic evolution in Russian audiovisual media from the Soviet period to the present day (Arcus, 2010; Zharikova, 2015; Shipulina, 2010). On the other hand, foreign scholars (Bauer, 1998; Dalton, 1999; Farber & Holm, 1994; Keroes, 1999; Trier, 2001, et al.) who analyzed the school and university topic in audiovisual media texts did not attempt to compare the Western production of this kind to the Russian one.

It should be noted that Soviet works about school and university in the mirror of audiovisual media not infrequently were deeply influenced by the communist ideology (especially it

concerns works by K. Paramonova and Y. Rabinovich) that, in our opinion, prevented an in-depth analysis of the topic for culture studies, film studies and media studies.

Foreign researchers in the first place were more interested in the political analysis of Soviet and post-Soviet media texts (Dubois, 2007; Kenez, 1992; Lawton, 2004; Shaw & Youngblood, 2010; Shlapentokh, 1993; Strada, 1989; Strada & Troper, 1997) rather than in the analysis of school and university on the screen.

Neither Russian nor foreign researchers have approached the media education aspect of the comparative analysis of school and university in the mirror of Soviet & Russian audiovisual media texts so far. However, in our opinion, it is very useful both for education studies and culture studies, especially for training future teachers, cultural specialists, psychologists, sociologists, etc.

It stands to reason that reading of any media text is changeable and subject to political regimes fluctuations. Hence, it becomes clear that Soviet publicistic and academic literature about school and university in the mirror of audiovisual media (Baranov, 1979; Gromov, 1982; Kabo, 1974, 1978; Paramonova, 1975, 1976; Penzin, 1973, 1986; Rabinovich, 1969, 1991; Soloveitchik, 1975; Stroeva, 1962, et al.) very often were based on communist ideological approaches.

Let us cite a passage from a book by one of media education leaders of the Soviet period – Y. Rabinovich (1918-1990): “The Communist party of the regional committee has adopted the course program... It concerns the university audience – future propagandists of the Marxist-Leninist theory, leaders of political education circles. That is why methodological issues are addressed in detail. ... By way of example, one unit from the course “Introduction”: “Soviet multinational art” is an active assistant of the Communist party in shaping people’s views and beliefs. Socialist realism is a creative method of the Soviet film art. V. Lenin considered the cinema to be one of the most important arts. Regulations of the Communist party and the Soviet government about literature and art... Art in the USSR and socialist countries in combating the bourgeois commercial cinematography, aspirations of progressive film artists of capitalist countries to reach true representation of reality” (Rabinovich, 1991, p. 86).

Media texts about school and university used to be analyzed in the Soviet time mostly from that standpoint. For instance, K. Paramonova (1916-2005), Professor of the Film Institute, when analyzing films about school children wrote in the 1970s that “cinema artists must promote raising communism builders by their films who are wholly developed, well-bred, tenacious and vigorous, selflessly devoted to the Soviet motherland and Lenin’s party. ... Questions of morality and ethics, the ideal that young citizens of our country should follow – all this is also reflected in many films” (Paramonova, 1975, p. 21).

However, much fewer ideology-driven works which used some films about school at media studies were published in the Soviet period (Levshina, 1989; Penzin, 1986; Rybak, 1980; Usov, 1980, et al.).

In the post-Soviet years, researchers preferred to ignore media interpretation of school and university. Some attempts to reflect on this topic from a new perspective were made, for example, by L. Arcus (Arcus, 2010) and N. Shipulina (Shipulina, 2010). O. Grigorieva (2007), T. Mitina (2015), T. Suspitzina (2002) and others explored the teacher’s image in the context of visual anthropology and gender studies.

One of the few articles that are not only about an onscreen but also about a media image of the teacher belongs to A.A. Machenin (2016). But here again he mainly explores a media representation of the teacher’s image rather than the school and university topic in general but on modern material. By the way, both A.A. Machenin and N.B. Shipulina and some others, in our opinion, rightly point out that beginning from the 1970s – 1980s one can feel a significant decline of the social and moral status of the teacher on the screen.

As to works by foreign researchers (Dubois, 2007; Kenez, 1992; Lawton, 2004; Shaw & Youngblood, 2010; Shlapentokh, 1993; Strada, 1989; Strada & Troper, 1997, et al.), they did not analyze school and university in their studies of Soviet and Russian audiovisual media texts.

Anyway, we failed to find any meaningful analysis of school and university in Soviet and post-Soviet audiovisual media in Western research works during our survey on the topic; though, of course, they studied the image of school and university in Western audiovisual media texts, mainly in the cinema (Ayers, 1994; Bauer, 1998; Burbach and Figgins, 1993; Considine, 1985; Dalton, 1999; Edelman, 1990; Farber & Holm, 1994; Joseph and Burnaford, 1994; Keroes, 1999; Olikier, 1993; Schwartz, 1963; Trier, 2001, et al.).

Let us give a generalized hermeneutic analysis of Soviet films about school and university with the help of technologies suggested by C. Bazalgette (Bazalgette, 1995) and U. Eco (Eco, 2005, p. 209). For this purpose we will roughly divide Soviet films about school and university into the following groups:

- 1) silent films (1919-1930);
- 2) sound films of the Stalin era and the first post-Stalin years (1931-1955);
- 3) films of the thaw period (1956-1968);
- 4) films of the stagnation period (1969-1985);
- 5) films of the perestroika period (1986-1991).

It stands to reason that these timeframes of the periods, in our opinion, cannot be precisely defined; the same goes with attaching films to a certain period.

Table 6. The number of Soviet and Russian films related with the topic of the school and university (from 1919 to 2018)

| Times' periods | Genres of the films about school and universities | | | | | | | Total (number, %) |
|----------------|---|--------------------|-----------------------|-----------------------|----------------------|---------------------|-------------|-------------------|
| | Drama (number, %) | Comedy (number, %) | Melodrama (number, %) | Detective (number, %) | Thriller (number, %) | Fantasy (number, %) | Other genre | |
| 1919-1930 | 10 (100.0) | 0 (0.0) | 0 (0.0) | 0 (0.0) | 0 (0.0) | 0 (0.0) | 0 (0.0) | 10 (2.4) |
| 1931-1955 | 36 (87.8) | 4 (9.8) | 0 (0.0) | 1 (2.4) | 0 (0.0) | 0 (0.0) | 0 (0.0) | 41 (9.9) |
| 1956-1968 | 32 (68.2) | 9 (19.1) | 5 (10.6) | 1 (2.1) | 0 (0.0) | 0 (0.0) | 0 (0.0) | 47 (11.4) |
| 1969-1985 | 97 (63.8) | 36 (23.7) | 15 (9.9) | 1 (0.7) | 0 (0.0) | 2 (1.3) | 1 (0.6) | 152 (36.9) |
| 1986-1991 | 44 (84.6) | 2 (3.8) | 2 (3.8) | 2 (3.8) | 1 (1.9) | 0 (0.0) | 1 (1.9) | 52 (12.6) |
| 1992-2018 | 41 (37.3) | 43 (39.1) | 17 (15.4) | 2 (1.8) | 3 (2.7) | 3 (2.7) | 1 (0.9) | 110 (26.7) |
| Total: | 260 (63.1) | 94 (22.8) | 39 (9.5) | 7 (1.7) | 4 (1.0) | 5 (1.2) | 3 (0.7) | 412 (100.0) |

If we put the data in Table 6 into charts, they will look like this:

Diagram 1. The number of Soviet and Russian films related to school and university subjects, distributed over time periods and genres.

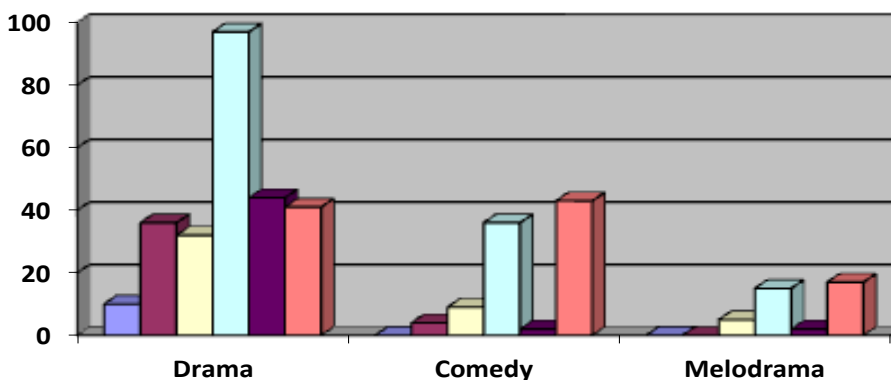
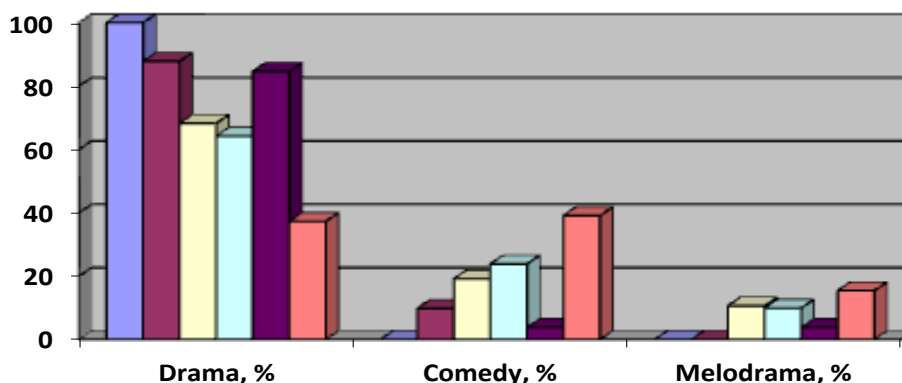


Diagram 2. The number of Soviet and Russian films related to school and university subjects, distributed over time periods and genres (in %).



Both in Table 6 and in Diagrams 1 and 2, it can be seen that the peak of interest in the school / university topic on the screen fell on the so-called “stagnation” period (1969-1985), when in 16 years 152 films appeared on the country's screens (36.9% of the total number of tapes on this topic). In the second place is the Russian period (1992-2018) – 110 films (26.7%).

However, according to the average annual number of films made on the school-university theme, the periods 1969-1985 (about nine tapes annually) and 1986-1991 (over seven tapes annually) are in the lead.

A noticeable decrease in the number of films about the school and the university was noted in the 1990s, and this was due to a general decrease in film production in Russia.

It is also interesting to trace how the ratio of the number of fiction films related to school / university subjects, distributed by genres, has changed.

As can be seen from Table 6 and Diagram 2, in the genre relation from 1919 to 2018 in the school / university film thematics dominated: dramas – 260 (63.1%), comedies – 94 (22.8%), melodramas – 39 (9.5%).

The data of Diagram 2 show that the drama genre especially prevailed (about 90% of all films about the school and the university) in the period 1919-1955 and during the "perestroika", while peaks of the production of comedies occurred in the Russian period: 39% of all films in school–university theme (with a significant part of the films about the university was shot in the Russian period of the 2000s, and also mainly in the comedy genre) and the period of "stagnation", when this kind of tape was the fourth part.

The dominant drama is quite understandable – in Soviet times, not only school-university subjects, but cinema in general was focused primarily on the drama genre (whereas comedy, melodrama, detective and fantasy were presented in a metered version).

Comparing the data in Table 6 and Diagram 2 with our school-based films on school-university topics, it reveals that there are more comedies and melodramas in the years of relative social stability, while dramatic plots dominated in years when confrontation prevailed in society.

In contrast to the cinema of western countries, even in the post-Soviet period the number of films on school-university themes made in the genres of detective, thriller, fiction and horror films did not exceed three to four percent. At the same time, of course, during the Soviet period, there were no thrillers and horror films on school subjects at all, and fiction and detective stories were also within two to four percent.

And if in the Soviet period, the prevalence of traditional genres of drama, comedy and melodrama in school-university subjects depended largely on ideological attitudes (virtually eliminating "bourgeois" genres), in post-Soviet times it is quite difficult to explain why Russian producers did not dare to commercialize mass production quite cost-effective in the West genres of thriller and horror film on school and university material.

2.2. *Soviet silent films about school and university (1919-1930)*

Venue; historical, sociocultural, political and ideological contexts

Historical background of media texts, market conditions that contributed to the plot and creation of media texts, impact of that time events on media texts

This historic period was marked by such important events as the civil war (main fighting took place in 1918-1920 while in the Far East the war continued up to 1924); famine in the Volga region (1921-1922); the Kronstadt Rebellion (1921); antireligious policy; attempts to manage child neglect and illiteracy (during 1919-1930); the New Economic Policy (NEP) plan implementation that restored the economic market and petit bourgeoisie (the so-called NEPmen) for a short while (1921-1928); creation of the USSR (1922) and the All-Soviet Union Pioneer Organization (1922) supervised by Komsomol (established in 1918); death of Vladimir Lenin (1924); struggle for power in the higher USSR echelons (as a result, Leon Trotsky – the main rival of Joseph Stalin was removed from all decision-making posts in 1927 and was exiled in 1929); collectivization in agriculture (1928-1930); introduction of universal primary education in schools (since 1930); the beginning of industrialization (the first five-year plan of the national economy development of the USSR was adopted in 1928); Bolshevik repressions against other political parties, the noble class, the bourgeois class, the clergy and intelligentsia.

A relative creative freedom amid the ideological censorship in culture and arts enabled Soviet artists, writers, photographers, theatre workers and film-makers to carry out radical experiments with the form. Due to this relative freedom hundreds of western entertainment films were widely shown during the NEP years.

The new economic policy in the USSR led to the establishment of incorporated, cooperative film companies, and in the 1920s the Soviet film industry actually worked in a competitive market that revived genre commercial film making.

It goes without saying, the political and sociocultural conditions, events that contributed to the plot and film production of Soviet films of the 1920s could not but influence films about children and for children. Hence, for example, there were produced films about exploits of teenagers during the civil war, about homeless children and pioneers, about eradication of illiteracy and so on (*Red Devils*, 1923; *Vanka – a Young Pioneer*, 1924; *The Island of Young Pioneers*, 1924; *Golden Honey*, 1928; *Small and Big*, 1928; *Torn Sleeves*, 1928; *Tanka – the Bar Girl*, 1929, et al.)

How the knowledge of real historic events of a given period promotes awareness of these media texts, examples of historical allusions in these media texts.

There were a lot of films about children (in particular, about homeless children) in the 1920s in contrast with films about school and university – there were about a dozen of them. And this is understandable from the commercial point of view: it was much easier and more beneficial to attract audiences to watch films about heroic “red devils” fighting with “whites”, to watch screen stories about young homeless thieves rather than films about real school everyday routine.

Sociocultural, ideological, worldview, religious contexts

Ideology, world outlook of these media texts authors in the sociocultural context; ideology and world culture reflected in the media texts.

The communist ideology in the USSR failed to attain its objective in the 1920s since the new economic policy prevented complete state regulation and total censorship of film making (as well as of culture in general). There were no “allotments” concerning films about school, though their creators were supposed to stick to the communist ideology.

World outlook of people belonging to the “world of school” reflected in the media texts.

The world outlook of people in Soviet silent films about school was entirely optimistic: illiteracy and homelessness were perceived as transient phenomena in contrast to the Pioneer and Komsomol movements that were recognized as constant and inviolately progressive ones.

The value hierarchy in this worldview was: the most meaningful school protagonists of Soviet silent cinema – pioneers and Komsomol members – were characterized by communist ideological commitment, collectivism, heroism, honesty, uncompromising attitude to internal and external enemies, atheism, industry, readiness to help good or not quite good people. Adherence to such values used to be the basic stereotype of success. Such values in the cinema were not only to be reflected but also impressed, formed and strengthened.

Structure and narrative devices in these media texts

The structure, plot, representativeness, ethics, genre modification, iconography, characters can be roughly presented as follows:

Venue and period of media texts

The setting of the media texts: the recent past (the revolution, the civil war) and present (the 1920s). As previously noted, the movies of the 1920s showed children mainly as fighters (with “whites”, bourgeois, kulaks and other negative personalities). And even films about school did not focus on studies but on the vigorous pioneer and Komsomol activity.

Household goods and living conditions: the setting and household items in the films about school are modest and ascetic.

Genre modifications: drama, adventure drama.

Devices of reality representation:

- positive characters are often shown in an idealized variant;
- negative characters, by contrast, are grotesque with prominent negative traits.

Typology of characters:

– *age of characters:* school students are 7-17 years old, however, there are more teenagers among them; the age of the other characters is different, but grown-ups under 60 prevail;

– *level of education:* school students’ level of education corresponds to their grade, teachers allegedly have a higher (university) education, the education of other characters can be different;

– *social status, profession:* the financial situation of school children is approximately equal, but they can come from both workers’ and peasants’ families and intelligentsia. Their parents have various professions.

– *marital status of characters:* school students are naturally unmarried yet; most adults are married;

– *appearance, clothes, constitution of characters, their character traits, vocabulary:* the appearance of school children in films of the 1920s is varied.

Photos of the 1920s give us a glimpse of the appearance, clothes and constitution of Soviet school students and teachers of that time.



Soviet school students of the 1920-s at the lesson

Most school characters in Soviet films of the 1920s possessed tenacity of purpose, emotionalism, energy, optimism, courage, adherence to principles, common speech vocabulary, ambition to become part of the pioneer/komsomol collectivism, to do well in school, to help the elderly. And if there were characters who showed negative traits, they changed for the better in the end...

Significant changes in the lives of the characters: a young man lives a normal life but then he learns that his peers have already joined the pioneer organization.

Problem encountered by the character: disruption of a character's usual life (for example, the young man is eager to become a pioneer against his religious parents' will);



Soviet teachers of the 1920s

Solution to the problem: the young man becomes a pioneer after overcoming all the obstacles.

As for teachers in the films, they used to be portrayed: 1) either as fighters for a new communist future; 2) or as representatives of the former grammar school who gradually begin to realize the meaning of revolutionary changes.

Naturally, there were also teachers-enemies in the films of the 1920s. For example, the film *A Man with a Case* (1929) showed a former "white" guard who became a university professor after the civil war. Besides that this professor maligned honest people, left his wife, and to crown it all killed his friend to conceal his past crimes...

2.3. Soviet films about school and university of the Stalin era and the first post-Stalin years (1931-1955)

Venue; historical, sociocultural, political and ideological contexts

Historical background of media texts, market conditions that contributed to the plot and creation of the media texts, impact of that time events on the media texts.

The greater part of this historic period coincides with the peak of the Stalin totalitarian era of the socialist regime (national domain, the communist party and its ideology, I.V. Stalin's unlimited power based on repressions and industrialization).

The period of forcible collectivization of private peasant farms (1928-1930) was followed by the 1932-1933 famine which claimed the lives of 7 million people (Statement..., 2008). The second half of the 1930s was marked by mass repressions which affected as many as 4 million people, about a million of whom were shot (Roginsky, 2010).

The Great Patriotic War of 1941-1945 was the most serious test for Soviet people that took the lives of tens of millions of people. The post-war period of 1946 – the early 1950s was marked not only by reconstruction of destroyed cities and factories but also by new (though not so large-scale as they were in the 1930s) repressions of the Stalin regime, confrontation with leading Western countries (the so-called post-war “cold war”). I.V. Stalin's death in March 1953 triggered changes in the USSR, though the most important “thaw” changes began only after N.S. Khrushchev's uncovering of Stalin's crimes and his “cult of personality” at the 20th Congress of the Communist Party of the Soviet Union in 1956.

As for school education, during the 1930s and in the early 1940s it was mixed but from 1 September 1943 till 31 August 1954 the Regulation of the Council of People's Commissars of the USSR № 789 of 31 May 1943 “On introduction of separate education for boys and girls in the 1943-1944 school year in secondary schools in regional cities, capital centers of Union and autonomous republics and large industrial cities” came into effect. It ran that “co-education of boys and girls in secondary schools causes some difficulties in raising children; such co-education neither takes into account the physical development of boys and girls, career education, practical training, military education and training nor provides the required discipline of school students” (Statement..., 1943).

During the greater part of the mentioned period the cinematograph in the USSR already belongs to the state, though in 1928-1936 there was a Soviet-German studio “Mezhrabpomfilm” in Moscow created instead of the former joint-stock studio “Mezhrabpom-Rus”(1924-1928). In 1936, “Mezhrabpomfilm” was transformed into a film studio “Soiuzdetfilm” (since 1948 it became known as the M. Gorky film studio). Thus, unlike the studio “Mezhrabpomfilm” the studio “Soiuzdetfilm” began to specialize in films for children and youth. 77 films were shot by Soiuzdetfilm from 1936 till 1948 in all. And though they were primarily intended for children and youth, the topic of school was not major there.

It goes without saying, that the political and sociocultural conditions, events contributed to the plot and creation of these films, dictated their rules. That is why the films about school of the 1930 – the first half of the 1950s to a greater or lesser degree reflected the “general” policy of the ruling and the only party.

Good school children were always on the side of Bolsheviks while worse students (they still appeared on the screen) either improved in the end or were duly punished.

How the knowledge of real historic events of a given period promotes awareness of these media texts, examples of historical allusions in these media texts.

For obvious reasons the Soviet films of the 1930s – 1950s did not even mention the terrible famine of 1932-1933, mass repressions and concentration camps, but they contained a lot of revolutionary politics, spies and collectivism ideas in them. Lack of market competition and self-

preservation instinct made film makers interested in the ideological and political “correctness” of their production but not in their financial profitability.

For example, on the threshold of revolution children in the film “*Three Children from the Same Street*” (1939) helped a Bolshevik to spread leaflets against the tsar and his government. Grammar school students carried bullets in their school bags to Bolsheviks in the film *The Lonely White Sail* (1937). The film *The Ballad of Cossack Golota* (1937) told about children who sided with “reds” during the civil war. A teenage gypsy in the film *Friends from a Gipsy Camp* (1938) behaved in the same way. The film *Partisan’s Daughters* (1935) showed children who struggled with rich peasants (that is with the so-called “kulaks”). Courageous kids helped the Soviet border patrol in the film *Ai-Gul* (1936). The spy film *Gaitchy* (1938) told about a pioneer who also assisted frontier guards: he helped them arrest a Chinese spy (a former “white” guard) named Yanyga and a traitor – engineer Sapov. The film *High Award* (1939) related a story about a spy who infiltrated under a mask of a clown into a country house of a Soviet aircraft designer where his children were spending their vacation. The film *The Train to Moscow* (1938) showed children who prevented a train crash. In the film *Captain Varya* (1939) a girl rescued a lighthouse-keeper. In the film *Siberians* (1940) school students were looking for Stalin’s smoking pipe that he had given to a local hunter during his banishment in tsar Russia. In the film “*Timur and his Team*” (1940) pioneers helped elderly people and soldiers’ families with domestic work.

The topic of school was not mentioned in the trilogy by M. Donskoy (*My Apprenticeship, Gorky’s Childhood, My Universities*) based on A.M. Gorky’s prose either...

As a rule, school students in the films created in the 1930s – 1950s do not study, instead they “1) struggle with enemies of all kinds (from spies to rodents)”; 2) hold sittings, elections, meetings and votes; 3) work or enjoy unrealistic children’s hobbies necessary for their future profession, for example, – poultry breeding” (Pritulenko, 1995, p. 106).

We share the view of N.I. Nusinova that “the cliché of the Soviet era – “children are our future” turned the children’s film world of the totalitarian epoch into the Orwellian futurology where children were little adults or aliens from the wonderful world of communism into this still imperfect grown-up world of communism being built. The Soviet child had a power of young Heracles, a life experience of a mountain Sapien and a political awareness of a district committee secretary of the communist party” (Nusinova, 2003).

On the whole, only 8 films about school (10%) were shot by the “Soiuzdetfilm” studio out of 77 films: *Class Seven* (1938), *Personal File* (1939), *Spring Stream* (1940), *Brother of a Hero* (1940), *Romantic People* (1941), *The Village Teacher* (1947), *The Red Scarf* (1948) and *The First Grader* (1948).

Other Soviet film studios also made films about children and school during this period, though it did not make any difference, since there were very few such films.

Thus, “school as it is – with its daily routine, corridors, recreations, classroom, rows of desks, blackboard, teachers and students – was nearly absent in Stalin’s cinematograph. If it was scarcely mentioned it was given little screen time, and the episodes connected with school served as some background of the plot (as in the unissued film *Father and Son* by M. Barskaya). The unsuccessful films *Class Seven* by Y. Protazanov and *Personal File* by A. Razumny were exceptions that proved the rule” (Arcus, 2009, p. 206).

L. Arcus gives the following reasons for that:

– the danger of the school structure for the film industry as it reminded about the state model too much;

– impossibility to show a school student (as a dramatic character) not as a hero (revolutionary struggle, exposure of spies, rescuing people), because no serious conflicts and dramas in screen versions of the Soviet school were possible;

– the changes that the state pedagogical conception underwent; it replaced the so-called “perekovka” in the 1930s (i.e. reeducating of erring children and teenagers with labour and

collectivism, aimed at teaching them strict discipline and the established Soviet standards of behavior, the deviation from which was punished with repressions) (Arcus, 2009).

This conception seems weak to us due to the following reasons:

– the Stalin film industry endeavored to show not a real but an ideal Soviet school with a united positive community of teachers and students where either a liar or a boaster could appear for only a short while, as he would soon realize the gravity of his offence and again joined the honest and modest school community). Hence, such a presentation of school system and models of such conflicts supplied the audience with the associations connected with a rather positive image of the socialist state and this did not threaten the regime but, on the contrary, provided strong support for the communist propaganda;

– though the image of a school hero dominated in the Stalin cinematography, it coexisted with images of ordinary good school students who rectified “misguided” fellow students;

– though the state pedagogical conception underwent substantial alterations since the mid-1930s (Statement..., 1935), it did not affect the worked-out film pattern of correcting bad school children: in the films *Class Seven* (1938) and *The Red Scarf* (1948) negative characters mend their way under the influence of positive characters... But the films of the second half of the 1940s – the first half of the 1950s showed the established single-sex education in schools. For example, in the film *The Red Scarf* (1948) a brother and a sister study in different schools –for male and female students, whereas in the film *Alesha Ptitsyn Develops his Character* (1953) the main character, who learns that a woman-trainee would teach them a lesson, reacts so: “A college girl won’t cope with us. ... It will be hard for her to deal with us”. And his classmate agrees with him: “She’d better go to a girls’ school, girls are easier to deal with, after all”.

Sociocultural, ideological, worldview, religious contexts

Ideology, world outlook of these media texts authors in the sociocultural context; ideology, world culture reflected in the media texts.

The dominant communist ideology, total government control and strict film censorship of the Stalin era took away any choice from film makers: they had to stick to this ideology based on national property, collectivism, and bolshevism (including extensive glorification of proletariat leaders), atheism, class struggle, hatred to USA and European bourgeoisie, and “public enemies”. The so-called socialist realism dominated in the Soviet culture of the 1930s – the first half of the 1950s, which certainly involved films about school. Undoubtedly, the socialist realism had nothing in common with genuine realism; it was more like an idealism created according to the official political dogmas of that time.

World outlook of people belonging to the “world of school” reflected in the media texts.

The world outlook of people in Soviet films about school made in the 1930s – the first half of the 1950s was very optimistic and aimed at building the “bright communist future” . School students were united into a successful and happy collective body guided by wise tutors (teachers, parents, party officials), able to shape their own destiny, i.e. turn into standard “cogwheels” in the world-beating socialist state machine.

The value hierarchy in this worldview was: communist ideological commitment, collectivism, heroism, honesty, uncompromising attitude to internal and external enemies, atheism, and industry, readiness to help good or not quite good people. Adherence to such values used to be the basic stereotype of success in that screen world. Such values, attitudes and conduct in the cinema were not only to be reflected but also impressed, formed and strengthened. These values were constant throughout the film action. If a student temporarily betrayed these values, he successfully returned to them at the end of the film.

Structure and narrative devices in these media texts

The structure, plot, representativeness, ethics, genre modification, iconography, characters can be roughly presented as follows:

Venue and period of media texts. Let us omit the stories about children-heroes who help “red” soldiers and border patrol. The scene in the films made in the 1930s – the first half of the 1950s about school is laid in school classrooms, corridors, courtyards and flats, and the time in the film coincides with the time when the film was released.

Household goods and living conditions: the setting and household items in the films about school are modest and ascetic, though the poverty of the students’ families is not accentuated. For example, the film *The First Grader* (1948) shows the beginning of the new school year: there is a big portrait of Stalin in the hall, there is a typical Lenin’s phrase for all Soviet schools on the wall: “Learn, learn and learn!” There is a banner at entrance – “Welcome!” The school students hear the words from the school radio: “We congratulate Soviet school students on the beginning of the new school year”.

Genre modifications: mostly drama, sometimes comedy.

(Stereotype) devices of reality representation:

- positive characters are often shown idealized;
- negative characters, by contrast, are grotesque with prominent negative features;
- there appears a “intermediate” option– a character who looks negative (or partly negative, or misapprehensive) in the beginning, but later he corrects his conduct under the influence of his friends / parents / peers and joins his well-bred and like-minded classmates (*Wake Up Lenchka*, 1934; *Class Seven*, 1938; *Brother of a Hero*, 1940; *The Red Scarf*, 1948; *Towards Life*, 1952; *Alesha Ptitsyn Develops his Character*, 1953; *Certificate of Education*, 1954, etc.).

Typology of characters:

- *age of characters:* school students are 7-17 years old, however, there are more teenagers among them; the age of the other characters is different, but grown-ups under 60 prevail;
- *level of education:* school students’ level of education corresponds to their grade, teachers allegedly have university education, the education of other characters can be different;
- *social status, profession:* the financial situation of school children is approximately equal, but they can come from both workers’ and peasants’ families and intelligentsia. Their parents have various professions.
- *marital status of characters:* school students are naturally unmarried yet; most adults are married;
- *appearance, clothes, constitution of characters, their character traits, vocabulary:* the appearance of school children in the films of the 1930s – the first half of the 1950s comply with Stalin’s socialist realism stereotypes.

This film frame from the film *The Red Scarf* (1948) gives a good glimpse of the characters’

- school students’ – looks, clothes, and constitution.



A frame from the film *The Red Scarf* (1948)

Thus, school students in the films of the 1930s – the first half of the 1950s were mostly motivated, emotional, active, optimistic, brave, balanced, with polite speech (though sometimes rhapsodic), determined to become useful members of the pioneer/komsomol organization, to study well and help the elderly. As for negative characters (boastful, deceitful, etc.), they would always change for the better at the end of the film.

As for teachers in the films, they often became symbols of struggle for new communistic future and “to create such image of a struggling teacher, a heroic personality (almost a mythologic hero) the film contained elements of extreme social environment, where the teacher had to survive and resist either a real enemy, such as former kulaks seeking to kill him (for example, in the films *Tanka – the Bar Girl, Alone*) or a non-personified enemy such as homelessness, juvenile delinquency (*Road to Life, The Pedagogical Poem*)”(Shipulina, 2010, p. 6).

By the second half of the 1930s the Soviet screen presented a super positive image of the teacher and educator which was approved and respected by the government (honors, diplomas and other awards) and the whole society. For example, the main character in the film “*The Teacher*” (1938) was nominated a deputy to the Supreme Soviet of the USSR, and the audience hears a phrase which is very important for the ideological conception: “The teacher is a new person, and the Soviet power has made him so!” The films *The Village Teacher* (1947), *The First Grader* (1948), *The Pedagogical Poem* (1955) created similar screen images of exemplary and respected teachers and educators.

Taken as a whole, the Stalin era “constructed a professional image of the school teacher combining the images of the Soviet and Russian intellectual. The old image was to legitimize the Soviet one due to their common past. The main features of the pre-revolutionary intellectual myth (the messianic idea, enlightenment, asceticism, unselfishness) were interpreted in a new way in the Stalin worldview” (Chashchukhin, 2006, p. 135).

This film frame from the film *The Village Teacher* (1947) gives a good glimpse of the characters’ – school teachers’ – looks, clothes, and constitution.



A frame from the film *The Village Teacher* (1947)

At the same time the Soviet cinematograph remembered to criticize the school and teachers of the czarist regime. The films *The Conduit* (1935) and *Man in a Case* (1939) presented negative images of grammar school teachers: dogmatists and reasoners with a disagreeable appearance.

Significant changes in the lives of the characters: school children live a usual active Soviet life but there is a student among them who: is always late for school (*Wake Up Lenochka*, 1934), tells lies (*Brother of a Hero*, 1940), neglects schoolwork (*Spring Stream*, 1940), refuses to design a model airplane (*Class Seven*, 1938), refuses to fulfill a community assignment (*The Red Scarf*, 1948), considers himself superior to others (*Certificate of Education*, 1954). There were also (but very rare) worse variants when a school student commits a theft of school property (*Personal File*, 1939).

Problem encountered by the character: disruption of usual life because there is a character among school students who for one reason or another becomes an outsider in the harmonious team of the socialist school.

Solution to the problem: the “right” characters (school students, teachers, parents, senior party officials) individually or by joint efforts put the “wrong” student on the right track – to become a true pioneer/communist.

Unlike the school topic the topic of university was marginal for the Soviet cinematography of the 1920s – the first half of the 1950s (see, for example, *The Right to a Woman*, 1930; *The Law of Life*, 1940) and had no apparent impact on film making. Seemingly, university at that time was considered to be a too elite institution to be worthy of mass replicating on the screen.

Conclusions. Thus, the hermeneutic analysis of media texts about school and university of the 1920s – the first half of the 1950s enables us to draw the conclusion that the Soviet cinematography based on the communist ideology:

- in the 1920s sought to depict children, teenagers, youth as committed ideological fighters (who set a good example to backward-looking adults) for the Soviet power and atheism, for the pioneer movement, for sports records; fighters against enemies of different types, illiteracy and homelessness, instead of usual school children who are busy studying or playing games;
- in the 1930s – early 1940s showed school children mostly as fighters: 1) with spies and other public enemies; 2) with German occupants; 3) with negligent and bumptious students;
- in the second half of the 1940s – the first half of the 1950s focused on a mild variant of school struggle against negligent and bumptious students;
- by the mid-1930s developed a screen image of an ideal teacher, a true leader of the communist doctrine, respected by the government and society, a skillful and successful professional;
- used stereotyped storylines, role and gender character profiles in the films about school and university thus avoiding genuine realism and psychological narrative depth.

2.4. Soviet films about school and university of the "thaw" period (1956-1968)

The "thaw" (1956-1968) in the USSR quite significantly changed media interpretations of school and university. A characteristic feature of the this period was the so-called "return to Lenin's norms of life," which in practice meant that, politicians tried to take, from their point of view, the most valuable aspects of the 1920s policy. As for the schools - it meant democracy elements in the educational process, a certain, albeit constrained by ideology, creative freedom of teachers and students. As A. Prokhorov aptly notes, films about school in the 1960s reflected the general spirit of the revived utopianism (Prokhorov, 2007).

In this context, it is interesting to compare two films of the 1960s depicting schools of the 1920s: *Beat, the Drum!* (1962) and *Republic of SHKID* (1966).

The first of these films, made during the "early thaw" period, is a mixture of naive (although perhaps timeserving disguised as "naive") ideas of the authors about the total rightness of the communist reformers of the school system (young characters organizing the pioneers' community) and the negative image of the representatives of the old gymnasium (the teacher of mathematics and the best, well-born students of the class).

The second one, on the contrary, (also somewhat naively, but sincerely) asserts the possibility of integration of the best representatives of the pre-revolutionary intelligentsia (the principal of school for orphans named after Dostoevsky – Viktor Nikolayevich Sorokin, nicknamed VikNikSor) in the process of creating a new school. VikNikSor in the filigree performance by S. Jursky is "a great idealist and utopian. VikNikSor believes that a person is unique, and the collective of unique people can be an association of creative individuals who do not have to give up themselves and freedom to be together" (Arcus, 2010).

Both films were shot in black and white for a reason, so that the image on the screen reminded viewers of the surviving chronicles of the 1920s. However, against the mediocre visual background of *Beat, the Drum!*, the picture of the *Republic of SHKID* was sophisticated and esthetic, an excellent play of light and shadow referring the audience to the silent film classics. Equally extraordinary was the film montage. Actors' performance in the *Republic of SHKID* was significantly superior to the straightforward interpretation of the characters in *Beat, the Drum!*

As for the use of black and white picture in films depicting schools, in our opinion, it was not always justified. Of course, the intention of the authors of *Beat, the Drum!* (1962) and the *Republic of SHKID* (1966) to produce films resembling a newsreel from the 1920s is understandable. But what drove a director to choose to film in black and white a merry satirical comedy "*Welcome, or No Trespassing!*"? Most of the other films depicting school and university (*Spring in the Riverside Street*, 1956, *See You Next Spring*, 1960; *My Friend, Kolka*, 1961; *Mishka, Serega and I*, 1961; *Wild Dog Dingo*, 1962, *We Love You*, 1962, *Come Tomorrow*, 1962, *Call, open the door*, 1965, *I Loved You ...* (1967), *We'll Live Till Monday*, 1968, *The Transitional Age*, 1968, *The Man-to-Man Talk*, 1968, etc.) could have been color. Apparently, there are good reasons why in the XXI century with the help of computer processing (I think, without any damage to the artistic expression), color versions of the popular films were created - *Spring in the Riverside Street* (1956) and *Come Tomorrow* (1962).

Presumably, Soviet cinematographers of the 1960s were too susceptible to the fashion for the black-and-white stylistics of the French "new wave" and "cinema-verite", believing that modern films about schoolchildren should be as close as possible to the "chronicle" image.

The film *Mishka, Serega and I* (1961) is a vivid example of the school's film interpretation in the initial phase of the "thaw" period. Two conflicts unfold concurrently: 1) an eighth grade boy Igor now and then makes mistakes, taking up with punks, then with a selfish and foppish boxing trainer; 2) a young class teacher can not establish contact with his eighth grade. In the course of the film viewers see obvious signs of a deficit of socialist times: a queue to buy a TV is so long that shoppers have to come daily to register in the waiting list, and builders fail to finish an apartment

house by May 1 without the help of high school children who work there as electrical installers after school. However, conflicts are resolved by the end of the film: the young teacher becomes schoolchildren's favourite, and Igor gives his friends the word to be an exemplary Komsomol member. Notably, before this promise he utters a lofty monologue: "For people like me, there is no place in communism! But without communism I will not live! ... And without the Komsomol I can not live!". Most likely, this phrase appeared in the film as a reaction of scriptwriters to the adoption by the 22nd CPSU Congress (1961) of the Charter of the CPSU, including the Moral Code of the builder of communism, whose material base was promised to be created by 1980.

By the way, the rhetoric about communism in the thaw films depicting education system underwent a curious transformation. While in the picture *Mishka, Serega and I* (1961) these words sound quite seriously, and the drama about parents and children *Big and Small* (1963) ends with pretentious narrative comment: "Why did you not ask yourself: Was I a communist in my family life?", the film *Citizens and Organizations, please note* (1965), produced only two years later, features a high school student who comes up with a device activated by the movement of students along the school corridor which immediately plays a recording of a cheerful voice: "Stop! Are you ready to live and work in communism?", shown with an obvious irony. Two years later the authors of *Valentin Kuzyaev's Personal Life* (1967) went further: in the key episode of the film, located in the television studio, the then popular band "Singing Guitars" is performing a cheerful pro-Communist song with the words: "Do you want to go camping? Yes! Do you want a million? No!", while the main character, a not very intelligent high school student Kuzyaev listens to it without any enthusiasm and, contrary to previous school film standards, he never becomes better than he is by the end of the film.

L. Arcus, in our opinion, very accurately noticed the characteristic feature of the thaw period films about schoolchildren: in the 1960s, not all of them portrayed a non-conformist character being corrected under the influence of mentors, peers and parents. For example, in the film *My friend, Kolka!* (1961) "there is a class of children. There is a boy standing out of the crowd, Kolka Snegirev. But this time he is not a renegade and egoist, but on the contrary – a bright individuality, an artist, a man who searches for truth, and not a form, for real, not imaginary. He requires breathing from life, and sincerity from the people. He is clearly loved by authors and spectators. His class wants to help him, get over troubles - but without the intention to change him, to assimilate with others. They like him the way he is. It's not a fantasy genre, it is a "thaw" period film with its charming ability of wishful thinking" (Arcus, 2010). The truth is, the film did not escape from some treacle, especially in a touchingly happy ending, when Kolka, the founder of the SSoCS (Secret Society of C-Students), deftly defeats carnappers and deserves the gratitude of the police and a vigorous pioneer song of classmates.

Non-standard students with strong personality and subtle inner world were the main characters in many other school films of the 1960s: *Wild Dog Dingo* (1962), *Call, open the door* (1965), *I loved you ...* (1967), *We'll Live Till Monday* (1968), *Transitional Age* (1968), *The Man-to-Man Talk* (1968).

The cinema images of Soviet teachers changed in the thaw period, too. Very important in this respect is the image of a school teacher from the melodrama *Spring in the Riverside Street* (1956). Here, perhaps, for the first time in the Soviet cinema, a story of the student's love for his teacher appeared. Actually, the authors of the film made sure that there was nothing shocking in this situation: the love story unfolds within the walls of the evening school, the students of which are although young, but grown-up people – workers of the metallurgical plant.

Despite the lyrical melodrama of this story, it contained a kind of ideological overtone: in fact, according to the then ideological doctrine, the working class was "the main component of the structure of Soviet society, the bearer of knowledge necessary for Soviet people" and therefore could "teach the teachers (the intelligentsia) what is impossible to learn in any institution: to be a real Soviet person" (Grigorieva, 2007). And the main character – the teacher of the evening school

Tatiana – is so young and inexperienced, that is really likely to fall in love with a charming Sasha, her, so-to-speak, "mentor" from the working class. On the other hand, thanks to the talent of the film's creators, the situation was ambiguous: "in a typical melodrama of the 1930s, Sasha would be entrusted with saving Tanya from herself, but *Spring in the Riverside Street* boldly leaves the question of who has improved who open (Youngblood, 2012, p. 177).

In the earlier mentioned film *My Friend, Kolka!* (1961) the previously unshakably positive image of a teacher / mentor appears in the form of two rival characters: a liberal one and a conservative one. A conservative is the teacher Lydia Mikhailovna. In fact, she and a chairman of the pioneer council Valera Novikov "could become the ideal heroes for films in the previous decades. Always with some unfortunate young character who tore himself away from the collective and placed own interests above the interests of the class and school, there appeared to a number of wiser and more reasonable teachers and comrades ready to teach a harsh moral lesson, threatening to expel from school or exclude from pioneers or Komsomol members. But Lydia Mikhailovna and Valera Novikov are not portrayed as ideal carriers of collective wisdom" (Artemieva, 2015, p. 54-55): an active public figure and an excellent student Valera is a cynical informer, while a teacher is an avid party functionary (she coordinates all her work with the opinion of the district committee of the CPSU) and a retrograde.

Liberal vs. conservative pedagogical conflicts arose later in the films *My name is Kogea* (1963), *Trains go past the windows* (1965), *We'll live till Monday* (1968) and many others.

In particular, in the drama *Trains Go by the Windows* (1965), the headmaster of a provincial boarding school, remarkably performed by L. Krugly, at first seems to be a positive democrat and a wise mentor for children and teens, while a traditional duo of a conservative middle aged school teacher and a young teacher (a recent graduate of the university) unfolds along. However, gradually, the image of the ironic headmaster gives away the authoritarian features of a tough, soulless manager, and he turns out to be much more dangerous for a young heroine than explicit conservatives.

Seemingly an outspoken conservative and a negative character in the satirical comedy *Welcome, or No Trespassing!* (1964) – the principal of the pioneer summer camp Dynin, brilliantly performed by Y. Evstigneev, is also not so straightforward: he sincerely desires that the institution entrusted to him is kept in order (though supported by denunciations), so that schoolchildren get full nutrition (and not chat while eating), play active games (but quietly), bathe in the river (under supervision and in shallow parts), watch movies in the evenings (but without love episodes).

Another negative image of a teacher, however presented more harshly, appeared in the film *What if it's love?* (1961). There's a scandal at school: a strict teacher of the German language gets a love letter, written by a high school senior Boris addressed to his classmate Ksenia. Ideologically brought up Maria Pavlovna is certainly very worried: honour and moral standards of Soviet school are challenged. Thus, due to her interference, relationships of Ksenia and Boris are being discussed by school faculty, their classmates, parents, and neighbours.

Today the conflict of the film by Y. Raizman *What if it's love?* seems to be trifle: school seniors date, so what? However in 1961 things were different. The problem of the first teenage love, that fell under the social pressure, was discussed earnestly in almost all press. In a word, this film had about the same resonance in the 1960s, as *Little Vera* in the end of the 1980s.

Sexual motif was, perhaps, the boldest one in the Raizman's film, because strict Stalin's censorship that ruled in the 1930s-1950s, did not let premarital sexual contacts between school students (and youth in general) on the screen. It was only in the NEP (New Economic Policy in Russia in the 1920s) period that Soviet cinema could afford making such a film as *A Prostitute* (1927). In the sound Soviet cinema (until the Perestroika), love affairs of young women could only be depicted in retro period films, such as film adaptation of Leo Tolstoy's (*Resurrection*) and Panas Mirny's *Hooker*, where main characters were young "fallen" women, but action took place, naturally, during the times of "hated Tsar's regime".

We agree with an opinion that the motif of sexual guilt was born by the Soviet culture's Puritanism, grounded in the 1930s both socialistically and socially realistically. In the 1960s the love language was slowly rehabilitated, but the sex language only remains to exist within medical or obscene vocabularies. According to Maria Pavlovna and Ksenia's mother, sex before marriage is something catastrophically amoral. "Better" characters (for example, a young teacher) clean Boris and Ksenia's love of suspicions in "this". The thaw period film criticism followed the same route" (Romanova, 2012, p.192). Sexual context in school films was so important for Soviet society and state, that it was argued about in the Central Committee of CPSU, in the Ministry of Culture and The Cinematographers' Union. As a result, the film scene of intimacy between Boris and Ksenia was cut shorter and voiced over.

Lev Anninsky wrote that "the message of Raizman's film is that he plunged the plot in the atmosphere of thick everyday life, social force, rigid predetermination, small pinpricks that people stung, killed the feeling with" (Anninsky, 1991, p. 82). Iconographic analysis of the drama *What if it's love?* reveals its other differences from "thaw" optimism. Black-and-white visual picture distinctly portrays gloomy ill-provision, as though borrowed from the famous black sequence of Polish cinema of the late 1950s: black windows of the new, still not inhabited flats, dusty grounds around apartment buildings, windy emptiness around the new neighbourhood (Romanova, 2012, p. 194). Moreover, it turns out that a lot of secondary film characters are united not because of mutual positive values, but because of their desire to hurt the feelings of vulnerable teens in love.

Surprisingly, a melodrama *Story of the First Love* (1957), produced 4 years earlier, did not give rise to such censorship tornado, although it contained such plot twists that in our opinion, could have shocked the chaste Soviet public: 1) a ninth grader falls in love with his classmate and he wins her affection, too; 2) a PE teacher openly pesters his pretty student; 3) defending his girlfriend's honour, the main character courageously fights against an indecent teacher. One has to agree that no Soviet film about school until the 1980s depicted anything like the second and the third point. However, unlike Y. Raizman's film, *Story of the First Love* didn't contain any sexual scenes, and most importantly, all the plot's rough angles were smoothed by the soft lyricism of a melodrama, where even the "bad guy" PE teacher sincerely sings a hit song "Why, oh, why, I don't know, I believed your blue eyes..." The actors' age, performing ninth graders was deliberately distanced from school: J. Osmolovskaya was 19, K. Stolyarov – 20, and V. Zemlyanikin – 24.

The film made by the end of the thaw period – *We'll live till Monday* (1968), defined the authors' understanding of the Soviet school crisis as a model of the state crisis. L. Arcus accurately points out that a History teacher Melnikov in this drama is a kind of a white crow, an outsider: "almost invisible ripple of anguish runs through his face: because of ignorance ("There is no such a verb in the Russian language, my dear, save our ears"), because of vulgarity ("Baratynsky is a poet of the secondary importance"), of silliness ("Folly should be a fool's private property"), of lies and profanation of his subject ("Look at the textbook published this year"). In rendering it sounds like dissidentism, but Tikhonov succeeds most in expressing the state of hopeless torment when he's silent. It's amazing, what acting school we have lost! There are a lot of close-ups in the film, and one can write a book about the ways Tikhonov *watches*. The way he looks at his students: at a poet Genka Shestopal, he sees himself as if in the mirror; at a cynical handsome guy Batischev – seeing an eternal opponent. He watches his whole class at the end of the film having a presentiment of what is going to happen to each of them, and being aware that nothing could be changes. The main colour of his portrait is ash fatigue" (Arcus, 2010). This having no alternative weariness explains why a bachelor Melnikov is not in a hurry to return affection of a pretty English teacher, why in spite of his intense longing for a different job, he continues teaching History lessons, subjected to political climate.

On the other hand, there's something "unprofessional" about Melnikov. He looked at school as if from the outside, and he taught a lesson as though it was his first day in class and he came across the emotional deafness of pupils for the first time" (Soloveichik, 1975).

Though his main pedagogical opponent, a Literature teacher Svetlana Mikhailovna is "limited, teaches her subject "from here to here", dry as dust, self righteous, and avidly follows instructions, apart from other film teachers in the past, she has neither jolly enthusiasm, nor fanaticism. Only loneliness and again, fatigue" (Arcus, 2010).

Thus, *We'll live till Monday* no less than M. Khutsiev's masterpiece *July Rain* (1966), finely demonstrated the crisis (or even the collapse) of "thaw" ideals in Soviet intelligentsia, who sharper than others felt the essence of regressive political, social and cultural tendencies in the USSR.

Nevertheless, the major "thaw" school film, in the allegoric form having depicted the bureaucratic model of the authoritarian Soviet state, was a bold comedy *Welcome, or no Trespassing!* directed by E. Klimov based on the script by S. Lungin and I. Nusinov.

Perhaps we can agree with the opinion that the main technique in the film is an oxymoron, a combination of the incongruous: "the film's title is positioned in the frame as a political satire: the sign "Welcome" with a shining sun adorns the tightly closed gates of the camp (the most deft, however, know where you can climb through a hole in the fence). Lower is an peephole with the suspicious word "or"; and, finally, at the bottom – "No Trespassing"; all together is a typical example of foreign policy of the socialism times. The word "or" allows one to assume a choice between both parts of the name, and equate them with the meaning "that is" (Fedorova, 2012, p. 218).

Soviet censorship, of course, went through this film of E. Klimov with his unwavering ideological hand, but did not succeed in deciphering the essence of the satirical film text to the full extent.

For example, many scenes of E. Klimov's film feature a persistent overhead slogan: "Children are the masters of our camp!", that, on the one hand, caused associations with the state, built by the camp type, and on the other hand, it hinted at the sheer hypocrisy of using the word "masters" in it, since in the USSR the real masters of life were party bosses and bureaucrats, and not workers, peasants and their children.

Unlike the period of the 1920s – early 1950s, the Soviet cinema of the "thaw" era increasingly touched upon the subject of university. Sometimes in the comedic genre (*Come Tomorrow*, 1962, *Madness*, 1965), but mostly in the (melo) dramatic (*Different Fates*, 1956, *They Met on the Way*, 1957, *The City lights up*, 1958, *Peers*, 1958, *I, Newton Street*, 1963).

In the films *Different Fates* (1956), *The City lights up* (1958) and *Peers* (1958), the theme of the university played a marginal role. In the melodrama *They met on the Way* (1957) – is was the key one. The girl who successfully entered the pedagogical college gives a helping hand to the worker who failed the entrance exams, as a result, the young tutor and her student fall in love with each other, and the latter, of course, becomes a successful student next year. In between, a cute career-centered student deserves public condemnation, and a gray-bearded "old school" professor sings songs together with his students. In a word, the film, although from the "thaw" period, was absolutely tied (both by the plot and style) to the late Stalin's epoch.

In the popular musical comedy *Come Tomorrow* (1962) a provincial girl Frosya, thanks to innate vocal abilities, enters the conservatory and, despite all sorts of obstacles and absurdities, eventually becomes a favorite of a wise teacher. A film with such a simple story and with such a heroine could have also appeared in the late 1940s, 1950s, and even in the 1970s.

Another film about students is *I, Newton Street* (1963). It also tells a story of a provincial guy who enters a university in the capital, but in the genre of a drama. Student Timothy faces a serious life test: his scientific work, written together with a classmate, wins a prestigious competition, but ... soon it turns out that it contains an awkward mistake. A weak classmate begs Timofey not to tell anyone about this, but he rejects this dishonest proposal and leaves for his hometown, where, he works on a new version of scientific work. Perhaps, there are no particular hallmarks of the thaw period. Stories about high tones students, for whom the truth is the most valuable asset, often unfolded in (audiovisual) texts both in Stalin's times and in post-thaw times,

too. Only some details in *I, Newton Street* give us a hint about its historical background: poets performing at the Mayakovsky's monument, Y. Kim's songs and expressive camera work.

The "thaw period" films (1956-1968) on the school/university topic

Place of action, historical, social, cultural, political, and ideological context

Historical context

Features of the historical period when media texts were created, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of that time on media texts.

The timeframe for the historical period of the "thaw" has been defined conditionally from 1956 (denunciation of Stalin's personality cult at the XX Congress of the CPSU) to 1968 (the invasion of Soviet troops in Czechoslovakia).

The main characteristics of this historical period:

- condemnation of Stalin's personality cult;
- end of mass terror of the state's citizens, while maintaining a "milder" struggle (which, as a rule, did not involve prolonged imprisonment and physical extermination) with dissenters (like Boris Pasternak, Andrei Sinyavsky, Alexander Solzhenitsyn, and others);
- the continuation of the process of industrialization (mainly heavy and military industries);
- agricultural reforms (development of virgin lands, creation of economic councils, etc.);
- realization of the state program of mass housing construction;
- a successful start of the "space era" (launching the world's first satellite, the world's first cosmonaut);
- renewal of the communist ideology, oriented to the works of V. Lenin and post-Stalinist ideologists, with less intense than, for example, in the 1920s, but still open fight against religion;
- official theses about the established unified community of the Soviet people and the absence in the USSR of class, ethnic, national, and racial problems;
- the rejection of the idea of the world revolution and the proletariat's dictatorship, replacing it with the idea of a "peaceful coexistence of socialist and capitalist systems" (which, of course, did not exclude the ideological confrontation against bourgeois states, the militarization, unleashing local military conflicts, intervention in Hungary (1956) and Czechoslovakia (1968), military and economic support of pro-communist regimes in developing countries, for example, in Cuba).
- a drastic growth of film production, the resumption of the Moscow International Film Festival;
- expansion (still with censorship) of scope of creative freedom in the cultural sphere, including literature, theater and cinema;
- the gradual curtailment of the "thaw" tendencies (including the cinema), the reduction of the criticism of Stalinism (after Leonid Brezhnev came to power in October 1964) against the backdrop of solemn celebrations of Soviet communist jubilees on a national scale.

"The Law on Strengthening the School's Contact with Life and on the Further Development of the Public Education System in the USSR" (1958) began another reform of the Soviet educational system. The obligatory education was 8 years. An 11-year program incorporating vocational (two days a week) as well as academic training replaced the traditional ten-year primary and secondary general school. The role and share (up to 15%) of vocational training in the educational process sharply increased. It was assumed that schoolchildren will work twice a week in special training workshops (or plants/factories), and General Certificate of Education will be supplemented with a certificate of the acquired vocational qualification. By 1962 all seven-year-schools were turned into eight-year schools. However, it soon became clear that enhancement of labor training had a negative effect: the level of knowledge of students in basic subjects dropped.

That is why, in September 1966, the Soviet school returned to a ten year program again, and the idea of professional training within the school curriculum, was left behind.

Table 7. Key dates and events in the USSR and the world in the "thaw" period (1956-1968): politics, economy, education and culture

| <i>Years</i> | Key dates and events in the USSR and the world in the "thaw" period (1956-1968): politics, economy, and culture |
|--------------|--|
| 1956 | <p>Khrushchev's secret speech, denouncing the deceased Joseph Stalin made to a closed session of the 20th Congress of the Communist Party of the Soviet Union: February 25.</p> <p>Pro-Stalin's riots in Tbilisi: March.</p> <p>"Cominform" (Communist Information Bureau) was dissolved: April 17.</p> <p>Resolution of the CPSU Central Committee "On Overcoming the Personality Cult and Its Consequences": June 30.</p> <p>The cancellation of tuition fees in the senior classes of secondary school, as well as in secondary special and higher educational institutions of the USSR : September.</p> <p>The Hungarian Revolution: October 23 – November 9.</p> <p>The Suez crisis in Egypt: October 30 – December 22.</p> <p>The High Courses for Film Directors (higher education establishment) opened in Moscow: November.</p> |
| 1957 | <p>Letter of CPSU Central Committee about "Fostering political work of party organizations among masses and suppression of attacks of anti-Soviet hostile elements": January.</p> <p>Plenum of CPSU Central Committee on Literature and Art: June 22-29.</p> <p>The exclusion from the leadership of the CPSU of the "anti-party opposition" (G. Malenkov, V. Molotov, L. Kaganovich, D. Shepilov): June 29.</p> <p>World Festival of Youth and Students in Moscow: July 28-August 11.</p> <p>A test of the first Soviet intercontinental ballistic missile capable of reaching the territory of the United States.</p> <p>The successful launch of the world's first artificial satellites: October - November.</p> <p>The publication in the western countries of the novel by B. Pasternak <i>Doctor Zhivago</i>: November.</p> |
| 1958 | <p>The Soviet film <i>The Cranes Are Flying</i> is awarded the main prize of the Cannes Film Festival - Palme d'Or: May.</p> <p>Exhibition of American abstractionists in Moscow.</p> <p>The opening of the monument of V. Mayakovsky in Moscow, where poets freely performed: July.</p> <p>The award of the Nobel Prize for Literature to Boris Pasternak - "For significant achievements in contemporary lyrical poetry, as well as for the continuation of the traditions of the great Russian epic novel" (<i>Doctor Zhivago</i>). The denunciation of Boris Pasternak by the USSR authorities and the leaders of the Union of Soviet Writers: October.</p> <p>Boris Pasternak is expelled from the Soviet Writers' Union: October 27.</p> <p>"The law on strengthening the school's connection with life and the further development of the system of public education in the USSR": December 24.</p> <p>Adoption of the "Fundamentals of Criminal Legislation", abolishing the concept of "enemy of the people", raising the age of criminal liability from 14 to 16: December 25.</p> |
| 1959 | <p>The victory of pro-communist revolutionaries in Cuba: January 1.</p> <p>Order of the Minister of Culture of the USSR "On serious shortcomings of ideological and educational work in the All-Union State Institute of Cinematography": January 18.</p> <p>XXI Congress of the CPSU: the proclamation of the complete and final victory of socialism: January 27 - February 5.</p> <p>Opening of the American exhibition in Moscow: July 25.</p> <p>The First Moscow International Film Festival: August 3-17.</p> <p>Negotiations between Nikita Khrushchev and D. Eisenhower in the United States: September 15-27.</p> |
| 1960 | <p>Resolution of the Central Committee of the CPSU "On the tasks of party propaganda in the modern conditions": January 9.</p> <p>The U.S. spy plane, piloted by G. Powers is shot down: May 1.</p> <p>L. Brezhnev is the Chairman of the Presidium of the Supreme Soviet of the USSR: May 4.</p> <p>Opening of the Higher two-year scriptwriters' courses in Moscow: November 1.</p> |
| 1961 | <p>Soviet note of protest to US President J. Kennedy, related to the the anti-Castro landing in Cuba: April 8.</p> <p>Launch of the world's first Soviet spacecraft with a man on board: April 12.</p> <p>Decree of the Presidium of the Supreme Council of the USSR "On Strengthening the Struggle Against Persons Who Avoid Socially Useful Work and Lead an Antisocial Parasitic Way of Life": May 4.</p> |

| | |
|------|--|
| | <p>The beginning of the construction of the Berlin Wall: August 13.</p> <p>XXII Congress of the CPSU. Adoption of the new Program and the new Charter of the CPSU. Decision on the removal of Stalin's remains from the tomb in Mausoleum: October 7-31.</p> |
| 1962 | <p>The increase in prices for meat (by 30%) and milk (by 25%) in the USSR: June 1.</p> <p>The demonstration of Novocherkassk workers who protested the increase for food prices is dispersed by gunfire: June 2.</p> <p>Decree of the Central Committee of the CPSU "On measures to improve the leadership of the artistic cinematography": July 19.</p> <p>Resolution of the Central Committee of the CPSU "On increasing the effectiveness of statements by the Soviet press": September 18.</p> <p>After the start of the installation of Soviet missiles in Cuba, the US declares a sea blockade of the island. The politically tense Caribbean crisis begins, which forces the USSR to remove missiles from Cuba in exchange for the US promise to abandon the occupation of the "Island of Freedom": October 14 - November 20.</p> <p>"New World" journal publishes Alexander Solzhenitsyn's novel <i>One Day of Ivan Denisovich</i>: November.</p> <p>Nikita Khrushchev visits an exhibition of Moscow artists in the Manege (today Moscow Art Exhibition): December 1.</p> |
| 1963 | <p>The meeting of the leadership of the CPSU with the creative intelligentsia of the USSR in the Kremlin: March 7-8.</p> <p>Resolution of the Central Committee of the CPSU and the Council of Ministers of the USSR "On measures for the further development of higher and secondary education": May 9.</p> <p>Reaching the agreement between the USSR and the United States on creating a "hot" telephone line between Moscow and Washington: June 20.</p> <p>Resolution of the plenum of the Central Committee of the CPSU "On the forthcoming tasks of the party's ideological work": June.</p> <p>Jamming of the Voice of America, BBC and German Wave programs in Russian on the territory of the USSR ceased.</p> <p>The assassination of the US President J. Kennedy in Dallas: November 24.</p> |
| 1964 | <p>Report of the KGB to the Central Committee of the CPSU on the anti-Soviet attitudes of VGIK students.</p> <p>Resolution of the Central Committee of the CPSU "On the film studio Mosfilm": February 3.</p> <p>The US starts the war in Vietnam: August 2.</p> <p>Plenum of the Central Committee of the CPSU removes Nikita Khrushchev from power and elect Leonid Brezhnev the First Secretary of the CPSU Central Committee: October 14.</p> |
| 1965 | <p>A. Leonov, leaving his spacecraft for 12 minutes, becomes the first person to walk in space: March 18.</p> <p>The USSR supplies missiles to North Vietnam: April 5.</p> <p>David Lean's film of <i>Doctor Zhivago</i>, starring Omar Sharif and Julie Christie, is released: December.</p> |
| 1966 | <p>France withdraws from the NATO military organization: February 21.</p> <p>XXIII Congress of the CPSU: March 29 - April 8.</p> <p>The visit of French President General de Gaulle to Moscow: June 20 - July 1.</p> |
| 1967 | <p>Six-day war in the Middle East, breaking diplomatic relations between Israel and the USSR: July 5-10.</p> <p>Resolution of the Central Committee of the CPSU "On measures for the further development of social sciences and enhancing their role in communist construction": August 14.</p> <p>Solemn celebration of the 50th anniversary of Soviet power: November.</p> |
| 1968 | <p>Order Committee on Cinematography of the USSR "On the purchase and rental of foreign films" (for the purpose of excluding the penetration of bourgeois propaganda on the Soviet screen): July 31.</p> <p>"Student Revolution" in Paris: May.</p> <p>The resumption of the USSR jamming the broadcasts of "Voice of America" and other western radio stations in Russian on the USSR territory: August 20.</p> <p>The invasion of Soviet troops in Czechoslovakia: August 21.</p> <p>The publication of A. Solzhenitsyn's <i>The First Circle</i> abroad: December.</p> |

Soviet "thaw" audiovisual texts on the subject of school and university, according to the authorities, were supposed to support the main lines of the then state policy in the educational and socio-cultural spheres, that is, to show that the Soviet system of education, upbringing and culture is being reformed, and namely:

- the educational process goes beyond the previous strict framework of the Stalinist rules (while maintaining common communist landmarks and a rigid anti-religious orientation);

- the relationships between teachers and students are becoming more democratic, creative, based on the experience of Soviet pedagogues- innovators of the 1920s;
- there are some problem zones at school and university (in particular, the interpretation of the image of the Soviet teacher as an ideal representative of the educated part of the society was de-idealized).

Genre modifications of school and university subjects: drama, detective, less often: melodrama, comedy.

How does the knowledge of true historical events of a particular period help to understand the given media texts, examples of historical references in these media texts.

In the films *Flags on the Towers* (1958), *Beat, the Drum!* (1962), *The First Teacher* (1966), *Republic of SHKID* (1966), the pioneer movement of the 1920s and the pedagogical direction of Soviet teachers (like A. Makarenko, V. Soroka-Rosinsky, etc.) was shown as a positive approach. The films *Clouds over Borsk* (1960), *Miraculous* (1960), *Sinful Angel* (1962), consistently reflected the anti-religious state policy. The films *Welcome, or No Trespassing!* (1964), *Trains Go by the Windows* (1965) and *We'll Live till Monday* (1968), featured some teachers with serious professional flaws. *Story of the First Love* (1957), *What if it's love?* (1961), *Wild Dog Dingo* (1962), *I Loved You...* (1967) depicted the problem of love relations between high school students.

In the Soviet films of the "thaw" period, schoolchildren, of course, could be featured sitting in meetings, condemning someone for misconduct (for instance, religiosity or laziness). But on the whole, the cinematic focus of the interpretation of the school and university theme shifted towards the ordinary school life, to the development of the personality (*Wild Dog Dingo*", 1962, *The Gulf Stream* (1968), *We'll Live Till Monday*, 1968, *The Man-to Man Talk*, 1968, *Transitional Age*, 1968, etc.), to the examination of the inner world of teachers (*Trains Go by the Windows*, 1965, *The First Teacher*, 1966, *We'll Live Till Monday*, 1968, *Literature Lesson* (1968), etc. At the same time, schoolchildren (unlike their film counterparts in the 1920s and 1930s) no longer appeared on the screen as some sort of conductors of the communist tomorrow, leading the lost adults on the right track.

Socio-cultural, ideological, religious context

Ideology, directions, goals, objectives, world outlook, the concepts of the media texts' authors in the socio-cultural context; ideology, culture of the world, depicted in these media texts

In the period of the thaw, communist ideology (including anti-capitalist, anti-religious orientation, the theory of socialist realism) in the USSR continued to dominate. Filmmaking was also under censorship (albeit less strict than in the 1930s and 1940s). Therefore the authors of the majority of audiovisual media texts on the school-university theme were to comply with these rules of the game. In fact, in some films (such as, *Welcome, or No Trespassing!*, 1964, *We'll Live Till Monday*, 1968, *Literature Lesson*, 1968), these rules were violated by certain oddities that arose, as it seemed, in spite of the genre or thematic field, say - whimsical rhythms, fancies of intonation, figurative accents in "wrong" places or seemingly irrelevant artistic arrangement of the narrative. Film viewers who anticipated to watch another innocent drama soon began to feel uncomfortable. They could not help feeling that though everything seemed to be clear and correct in the film, yet something was wrong, something was subtly annoying and makes the perception unsettled (Kovalov, 2016, p.11).

The world outlook of the characters in media texts about school

In general, the worldview of the characters of audiovisual media texts on the theme of school and university during the thaw, as in the previous three decades, was optimistic, at that time the optimism was connected with the prospects of building "socialism with a human face". Students -vivid personalities were often ridden by doubts (*Wild Dog Dingo*, *I loved you ...*, *We'll live till Monday*, etc.). Doubts and reflections were also characteristic of screen teachers, too (*Trains go by the windows*, *We'll Live Till Monday*, *Literature Lesson*, etc.).

At first glance, the hierarchy of values, according to this world view, has remained the same: communist ideology, collectivism, diligence, honesty, atheism, willingness to give a helping hand to good or flawed people. But there were also new colors: audiovisual media texts virtually didn't portray hatred of the internal class enemies, the heroism of the students gave way to everyday events (including first school love); at the same time, the level of critical reflection of reality has noticeably risen. For example, a school teacher from the witty comedy "Literature Lesson" not only openly dislikes his randomly chosen profession, but sets himself the task of living for at least one day ... without lying (of course, it was for this seditious intention that the film was banned for screening).

Thus, it was the model of "socialism with a human face," rather than classical communist ideals, that determined the world view of the characters in the audiovisual "school world" of the thaw period. And it was this model that quickly began to disappear when the end of the thaw by the Brezhnev regime after the events in Czechoslovakia in 1968, when Soviet tanks were brought into Prague in fear that "socialism with a human face" could win in a single state.

Structure and narrative modes in media texts

Schematically, the structure, plot, representativeness, ethics, genre modifications, iconography, characters of audiovisual media texts about school and university in "thaw" period can be presented as follows:

- *the location and time period.* Leaving aside the plots where schoolchildren and students appeared (often episodically) only outside the walls of educational institutions (let us recall, Valery, the schoolboy from the *Elusive Avengers* who, fighting the enemies of Soviet state, actually never appear at school), one can say that the main location in films on the school theme of the "thaw" era is school classes and corridors, and the plot is set mostly (if it's not a retro about 1920s) at the time when the film is made\$

- *the environment typical for these media texts, household items:* the furnishings and household items of school films are still modest, at times ascetic (as, for example, in *The First Teacher*).

It is very indicative that in Soviet films on the school topic in many cases "there is no private space for a teenager – his room. Most often because of its actual absence due to the poor housing situation in the country, but even when the room is there, nothing there characterizes the owner. It's just a room with a bed and a desk, there is not the slightest attribute of its owner. ... the commitment for intellectual and high culture and the neglect of interior and decor. The same reason is why a fashionably dressed character is almost always negative" (Zharikova, 2015, p. 62).

- *genre modifications: mostly drama, sometimes melodrama or comedy.*

- *(stereotyped) devices to depict reality:* positive characters are less often shown as idealized, while negative ones, on the contrary, have deeper dimensions than just a caricature. However, relapses, of course, are possible. For example, in the professionally helpless *Boys* (1959), a cheesy teacher brings to the class a model of the space satellite, thus causing a sensation in the class only consisting of diligent and perfect schoolchildren. And in the detective story *Shadows of an Old Castle* (1966), a super-positive teacher who instantly finds contact with schoolchildren takes a job in an Estonian boarding school located in an ancient castle, very soon finds out that the key faculty members (presented rather grotesquely) are former Nazis and treacherous enemies of Soviet power.

Character typology:

- *the age of characters:* the age of schoolchildren is in the range of 7-17 years, however, teenagers are more common. The age of the adult characters (teachers, parents, grandparents, etc.) can be anything, but adults below 60 prevail;

- *the education level:* for schoolchildren it corresponds to their class; the teachers presumably graduated from higher education institution, supporting characters can have any level of education;

- social status, occupation: the financial situation of the students is approximately the same, they can be either from the families of workers and farmers, or from the intelligentsia. The professions of their parents are in a fairly diverse range.

- the marital status of the characters: schoolchildren, naturally, are not bound by marriage; adult characters are mostly married, however, single teachers appear in film more frequently;

- appearance, clothes, body build, features of their characters, vocabulary: the appearance of schoolchildren and students in the films of the "thaw" period is in the framework of then popular ideas about how the students should look (for example, wearing school uniform was obligatory).

A shot from the movie *What if it's love?* (1961) gives a good idea of the appearance, clothes, physique of characters – schoolchildren.



A shot from the movie *What if it's love?* (1961)

School children in the thaw films are mostly not so purposeful, bold, polite and active as their peers from the moving pictures in the 1930s, but on the whole they remain optimistic about life. However, more and more often negative characters appear, the hopes for reformation of whom are not as big as they used to be.

Teachers from the films of the early thaw period look similar to those in the 1930s and 1940s: they were distinguished by modesty in clothes. Teachers' clothes don't follow fashion. They look more like a uniform: a dark suit, a skirt/trousers and a jacket with a white or light blouse, classical shoes. Classical hairdo for a female teacher is a hair bun (Tatiana Sergeevna (a teacher from the film *Spring in the Riverside Street* – A.F. & A.L.) at home walks around with loose hair, but she gathers it in a bun every time she goes to work)" (Grigorieva, 2007).

Late thaw film teachers are no longer perceived by unambiguous symbols of the struggle for communism, they have lost an ideal halo, and more often they are in doubts, discontent with their life. Another serious, symptomatic for modern culture as a whole, a social problem, articulated by Soviet cinema, is a social gap decrease between a teacher and a student (Shipulina, 2010). In particular, in the comedy *Literature Lesson* (1968), a young teacher is on back-slapping terms with a struggling student.

Negative image of school and teachers of the "tsarist regime" in the thaw period occupied a marginal place in Soviet cinema (*The First Bastille*, 1965).

A significant change in the life of media characters: schoolchildren live a normal life, but among them there are students who: learn poorly (*Big and Small*, 1963, *Attention, Citizens and Organizations*, 1965; *Three and a half days from the life of Ivan Semyonov, a second-grader and a repeater*, 1966), behave badly (*My name is Kogia*, 1963, *Three and a half days from the life of Ivan Semyonov, a second-grader and a repeater*, 1966), are exposed to bad influence (*Mishka, Serega and I*, 1961), become religious (*Clouds over Borsk*, 1960, *Miraculous*, 1960), lay hands on other

people's money (*We love you*, 1962), fall in love earlier the due age (*Story of the First Love*, 1957, *What if it's love?*, 1961, *Wild Dog Dingo*, 1963, *I loved you*, 1967).

The challenge that the characters face: disturbance of the habitual life, because a character, for different reasons not fitting into the standard framework of school life, shows up.

Solving the problem: early thaw period: "correct" characters (schoolchildren, teachers, parents) individually or together, return nonconformist schoolchildren to ordinary life (*My Name is Kogia*, 1963, *Three and a half days from the life of Ivan Semenov, a second grader and a repeater*, 1966, *Mishka, Serega and I*, 1961, etc.); peak and decline of the thaw: negative characters (conservative teachers, parents, counselors and other retrogrades) successfully or unsuccessfully try to restore the status quo (*What if it's Love*, 1961, *My friend, Kolka!* .. 1961, *Welcome, or No Trespassing!*, 1964, *Trains Go by the Windows*, 1965).

Conclusions. In summary, the "thaw period" films (1956-1968) concerning school/university can be conditionally divided into two stages: early (1956-1963) and late (1964-1968), although, of course, there was a certain diffusion between the cinematography of these periods.

These audiovisual texts, according to the authorities, were supposed to support the main state policy in the educational and socio-cultural spheres, that is, to show that the Soviet system of education, upbringing and culture is being reformed: 1) the educational process goes beyond the previous strict framework of the Stalinist rules (while maintaining common communist landmarks and a rigid anti-religious orientation); 2) the relationships between teachers and students are becoming more democratic, creative, based on the experience of Soviet pedagogues-innovators of the 1920s; 3) there are some problem zones at school and university (in particular, the interpretation of the image of the Soviet teacher as an ideal representative of the educated part of the society was de-idealized).

The early thaw stage was characterized by a romantic reliance on the pedagogical experience of the revolutionary Soviet pedagogy of the 1920s and the creation of touching lyrical stories, where, despite minor difficulties, the harmony of good teachers and, at first, stumbling but in the end, good students, won.

During the second stage of the thaw, new tendencies were manifested increasingly frequent: on the one hand, the crisis, the disillusionment and fatigue of teachers, and on the other hand, the pragmatic cynicism of students.

2.5. Soviet films about school and university of the "stagnation" period (1969-1985)

The post-thaw period began to point out schoolchildren's pragmatic and ironic attitude towards teachers. About twenty years ago the teacher on the screen was a wise role model, a fair mentor. But in the movie *Cross the Threshold* (1970), a high school student with advanced mathematical abilities, not in the least afraid of the wrathful reaction of the teacher, openly declares: "I don't want to be in your shoes ... I hope to find a better use for my abilities ... You had not thought that you would end up in school, I hope that I manage to avoid such a fate". Thus, as *Literature Lesson* (1968), that was "shelved", i.e. not released in the cinemas, this film crossed the threshold of a positive character's respectful attitude to the pedagogical profession.

Similarly, the teacher's authority was challenged in the drama *Translation from English* (1972), where the teacher-trainee performed by G. Taratorkin did not hesitate to admit that he entered a pedagogical university because of the fear of failing more complicated examinations at technical university. An English teacher, performed by M. Bulgakova looked old-fashioned, deliberately communistically engaged elderly idealist, with fragile health damaged by stressful work.

The main character of the drama *The Diary of the School Principal* (1975), unlike his colleague from *We'll Live till Monday* (1968), has neither an antique-style apartment with an aristocratic mother, nor a girl-admirer with damp eyes, nor a velvet voice; no gestures, no righteous anger, no civic pathos... He has a small two room flat, an aging wife, a chronic time trouble and a face of the man who forgot when he had last looked at himself in the mirror (Arcus, 2010). Such a teacher, certainly, did not make the young audience willing to take up the burden of the pedagogical profession. In the brilliant performance of Oleg Borisov, the audience saw a person who has already denied himself the right to drama. A person who lives the life as it is, within the time released – because there won't be another life or time. A man who no longer charges life, time, or people – he only hopes to pay his dues. He does not feel himself a hero, he fulfills his duties. This is a quiet standing of the intellectual in the face of a deceitful era (Arcus, 2010). The principal is bitterly questioned by his own son: "Is *this* what you wasted your life on?"

A similar situation occurs in the drama *Almost the same age* (1984), where a wife sadly tells her husband, a young teacher: "It's time to become someone ... Look at yourself, what are you?". And then, with sarcasm, she adds: "A teacher ...". The situation is no better in the drama *Sweet Grass Juice* (1984), where a beginning teacher complains that children are terrible and her life did not work out precisely because of the recklessly chosen pedagogical profession.

It seems that the authors of the drama *The Follower* (1984) were going to argue with such a pessimistic stance, making a film about the high destiny of the teacher, the noble beauty of his work, the continuity of the pedagogical occupation. From the very first shots, *The Follower* gravitates toward a symbol, parable-like system. Another variation of the return of the prodigal son is played on the screen. The story of a young, ambitious guy who could not fight the temptation (an invitation to move from the countryside to the capital, a prestigious job in the ministry) to change his occupation (the hero quits his teaching job at a rural school), but then on top of his success he rethinks his life and starts it anew, returning to an abandoned father's home.

There is something about the story of temptation and return for lots of filmmakers. Perhaps, because it allows to show a person at the turning points of life, to look deeper and more closely into his character. In *The Follower* at first it seems that the traditional plot scheme will be filled with deep meaning. There is neither an odd one out scene, nor an accidental detail, everything is carefully thought out - from the texture of the interiors to the costumes of the characters. If a small orphan Valya in the severe post-war years steals a pen from an old teacher Rusov, then a passing truck, by will of fate, will necessarily bring the boy to that wooden house from which he has just escaped. If an old Rusov adopts Valya, Rusov, Jr., after many years, having abandoned his wife and

son in Moscow, will also adopt a mop headed boy, deprived of parental love. Even an occasional meeting with a chauffeur has not been spared. In about twenty years, in some incomprehensible way, he will find Valentin Rusov in the ministerial office and ask him to sell a house in a remote town of Kandaurovka.

This deliberate, circular plot sometimes loses the breath of real life. Signs of the time are limited to Robertino Loretti's songs and Yevgeny Evtushenko's poems, and the characters often seem too static and unambiguous. The purity and nobility of the conception are not implemented to the fullest – neither in drama, which suffers from schematism and straightforward motivations, nor in the film direction that attempts to translate the plot in a poetic vein. Alas, the poetics of the movie is based on banal symbols and trite metaphors, like a damaged model set of a rural school that is gathering dust on the balcony of the luxuriously furnished apartment of the protagonist during his career peak.

I. Kalnysh is constrained, unemotional in the role of Valentin Rusov. We cannot sense the inspiration of the teaching talent, which is so often declared in verbal form. Whenever the actor tries to play emotional generosity, it turns out pretentious falsity, as in the scene where Valentin, who for the first time after a long separation, met his beloved woman, eagerly invites his best student Vanechka to enter the room at a moment, frankly speaking, not suitable for onlookers.

Even such a talented master, as Nikolai Grinko, was powerless to overcome the commonplace didactics of his character, the old Rusov. However, in the film opening shots, peering at his wise and sad eyes, one believes that such a person is able to teach goodness and kindness. But as soon as N. Grinko's character begins to speak, the didacticism speaks up. Moreover, after viewing the film, its title raises a different, unplanned by the authors connotation - replication, unwillingness to go further, to introduce something intimate.

Things turn really bad for the teachers in *Practical Joke* (1976). A pragmatic schoolboy here is completely hardened, walks with a pompous gait, has imperious habits, rules the class. He is terrible in anger. The pejorative monologue that he refers to the honorable teacher on the day of her jubilee (the zero result of life, no one needs you now, the old shoe, etc.) almost falls under the crime of personal insult (Arcus, 2010).

However, one should not think that the 1970s' film represented educators solely as lost (albeit talented) losers who concede defeat in verbal fights to young pragmatists. In the same years, some school films featured talented teachers in full harmony with equally bright students.

Of course, by this time the school theme in the Soviet cinema has undergone significant changes. In *Problem Child (Certificate of Maturity)*, 1954) the "healthy class" unanimously cleared of individuality an extraordinary but too proud and independent tenth-grader. But in the 1970s it were outstanding people who set the tone in such films as *Practical Joke* (1976), *The Key That Should Not Be Handed On* (1976), *Schedule For the Day after Tomorrow* (1978) and *The Tuning Fork* (1979). Their authors unequivocally made it clear that though it happens rather seldom, no school is immune from the presence of outstanding students.

These wunderkinds appeared on the screen for the reason. First, they were an exception. Then they became more numerous, almost the whole class (*The Key That Should Not Be Handed On*, *Tuning Fork*). And in I. Dobrolyubov's film *Schedule For the Day after Tomorrow*, an experimental "school for geniuses" in physics and mathematics emerged. The school principal matches his position: he is a young Ph.D., he plays water polo with his students. Certainly, the teachers also have academic degrees and titles. They are all cheerful, witty people. Their students catch up with them, too.

While one can doubt how the advanced intellectual teachers from *The Key That Should Not Be Handed On* and *The Tuning Fork* managed to turn the ordinary class into an elite class, it is a different story here. Special teachers. Special school. Special students with special problems? By no means – the problems are the same: the "geniuses" also fall in love, to the best of their ability cause material damage (two school laboratories are blown up in one and a half hours of screen time (not

on purpose, of course, but because of a failed scientific experiment), some schoolchildren even have low grades in some subjects.

Using the terminology of "young Einsteins", the guarantee of a harmonious development of an individual is the compensation by liberal arts subjects of the gravitation towards sciences. Well, the new Literature teacher successfully copes with the task.

However, something similar has happened before in the films about "ordinary" schools. In the development of the relationships and characters of the "geniuses" the film slid over the surface, not trying to create deeper images.

As some directors say, one can't surpass the acting of children and animals. And it is true that young actors often "overplay" adults. *Schedule For the Day after Tomorrow* came the other way. Adults cast (performed by the remarkable actors O. Dal, M. Terekhova, V. Nikulin, etc.) in all respects surpassed its younger colleagues. One can object that *Schedule For the Day after Tomorrow* features an ideal school. But, it seems, even "ideal" students have many difficult problems that require non-trivial solutions.

Similarly, *The Key That Should Not Be Handed On* can't be perceived today as alive and modern - something elusive. And this "something" is, oddly enough, the falsehood. All senior students are unique: an owlish young man is as talented, inspirational, and wise as a forty-year-old intellectual. Sasha Maidanov is a rebel without a cause, a knight without fear and reproach. The third one is so educated that even now he is ready to defend his Ph.D. thesis (Arcus, 2010).

The film was quite sharply criticized by E. Gromov, who insisted that "one way or another, Marina Maximovna (a teacher) consciously and unconsciously creates a closed microcosm with her class, with limited access for only gifted, bright, intelligent pupils. And where are those who are not as talented? Those who prefer streets to poetry? How did a charming Marina Maximovna manage to turn an ordinary Leningrad class into a small semblance of the Tsarskoe Selo Lyceum (Alexander Pushkin's school - author's note)? ... Talented teacher, focused exclusively on talented children, willing or not brings up arrogance, and she has it, too. There is only a step away from a haughty neglect of rough, everyday work, and people who do it " (Gromov, 1981, pp. 34-35).

One of the most interesting teacher's film images of stagnation period can be found in the film *The Rescuer* (1980). Its author, Sergei Solovyev, has long been interested in the eternal themes in art: good and evil, friendship and betrayal, truth and lies, love and hatred, conscience, duty, beauty... However, it does not mean that *The Rescuer* was far from the timely problems of the turn of the 1970s - 1980s.

S. Solovyev sincerely and convincingly spoke of the danger of experiencing the beauty. The idea of *The Rescuer* is simultaneously simple and complex. The picture as if continues and develops the message of his previous work – *One Hundred Days After Childhood* (1975). It is no coincidence that one of the main roles was performed by Sergei Shakurov in both films. In *One Hundred Days After Childhood* he played a summer camp counselor who strove to bring the children into the bright world of the Beautiful, to elevate their souls. In fact, he succeeded. But the world of school lessons is sometimes so far from the life around us.

Andrei Larikov (S. Shakurov) from *The Rescuer* is a school teacher of literature, a teacher by avocation. Talent sowing "wisdom, good, eternal".

– *I came here five years ago. Happy...To teach. No luggage... But now something is wrong... I tell them all sorts of things. About the stars. About love. And then everything ends. And very different words come up...He draws this sad conclusion in the conversation with his friends, that culminated the film.*

What if one of Larikov's pupils perceives his lessons as the norm of life? There is such a person - a school graduate Asya. The relationship between Asya and her former teacher embody the main idea of the film.

– *I loved someone very much. And I believed him very much. And then he betrayed me. For no special reason, just like that.* These monologue by Asya Vedeneeva is her soul crying, the tragedy of a person disillusioned with the beloved one.

There is an alternative – the "prose of life", aiming to keep up with the Joneses. As, for example, the sailor of the rescue station Vilya ("Where have you seen it, this spiritual beauty?"). Or, perhaps, as a fashionable dressmaker Grigory Ganin ("I'm content with my life. I have a good life, and Larikov's spells have nothing to do with it!"). The authors are not in haste to deliver a verdict on them: both Vilya and Grisha are still very young. Sergei Soloviev does not give ready didactic solutions to the problem. Nevertheless, the moral result of the picture is convincing: Larikov understands that his efforts are worth it. If the words are confirmed by the deeds:

– *I've taught one, at least. This is, probably, a lot. A good person has a ripple effect...*

The title *The Rescuer* is ambiguous. Larikov seeks to save the souls of his students – Asya, Vilya, and Grisha – from selfishness, callousness. And Vilya literally saves Asya – pulling her out of the water. On the whole, every film character is looking for his/her place in the world.

The film's cast is marvellous. Vasily Mishchenko skillfully conveys sharp changes in the emotional state of his hero. Now, with a contemptuous smile and prickly eyes saying that he was "an evil and lonely man," and then Vilya is capable of a self-sacrificing act. He may stammer and lie to a girl about love, and then really fall in love, unexpectedly and deeply. During his rather short term of work at the rescue station Vilya actually saved only one person. Not many. But at the same time, enough. Therefore, it was this unexpected salvation of Asya that became the beginning of a genuine acquisition of the world around him.

The world created by Sergei Solovyov is surprisingly, provocatively beautiful. "I love the lavish withering of nature," – he echoes the classical poet Alexander Pushkin, ("Autumn"). The events pass before us as if "in a magic crystal of elegies" (A. Medvedev), sensitive to fleeting experiences and moods, able to create an atmosphere of in-depth attention to the internal world of man.

The Rescuer often flashes Asya's memory about a few minutes spent together with Larikov: – *Under this tree, we hid from the downpour. You and I. We stood side by side. You know, this pouring rain haunts me in my night dreams...* Pavel Lebeshev's camera envelops these frames with an orange haze of nostalgia. Then the color will return (by the way, by the mid-1970s almost all the films on the school theme had become color, the fashion for the black and white image had passed). The yellow leaves will rustle again and again, and it will rain again, and the mist will cloud over an old, cozy town. The nature, the lake, the deserted beach, and the old rescue station will trustfully open their beauty. The harmony of nature, the harmony of the settled world of antiquities is contrasted in *The Rescuer* with human unsettledness, doubts. The effect is amplified not only by the camera work but also by the elegiac, sad and light melody of I. Schwartz.

How can one measure own life against the ideal concept of it? What should one do if one's dream is betrayed? These complicated questions are facing the main female character of the film, Asya Vedeneeva (T. Drubich). Contradictions between the ideal beauty and reality are at the center of the sharp inner and outer conflicts of the film's heroes. They lead Asya to a tragic decision - an attempt to commit suicide. There are as if two endings in the film. One is semantic and another one is narrative. The narrative one is a scene of a former classmate Vilya (V. Mishchenko) leaving for the army service. The semantic ending is Asya's failed suicidal attempt, the denouement of her dramatic contradictions.

The beginning of the episode is deliberately serene. On the eve of his departure for the army service, a rescue station worker Vilya wants to see his workplace for the last time: an old, chipped building on the shore of a picturesque lake. It's autumn and pretty cold. In the middle of the veranda with a rotten floor is a billiard table, dimly glittering with holes of a broken cloth. Vilya reluctantly strikes cue, then pulls out the marine binoculars ...

The whole sequence is filmed by the camera man P. Lebeshev slowly, with dignity, with a long panorama over the landscape and the "objective world," admiring the ancient station building, the beauty of the lonesome lake, the signs of autumn, which fully came to power.

... Lazily leading binoculars along the lake surface, Vilya suddenly discovers in the distance a girl in a white cloak comes to the shore. He curiously continues to observe. The girl pushes a rubber boat and sails to the center of the lake. V. Mischenko plays around with the situation: Vilya, like many "small bosses", likes showing off his authority. That's why he starts habitually yelling in the megaphone. But his confidence vanishes, when Asya pierced the boat with a nail and began to sink...

As a little digression, a few words about the boat and the nail. One of the most quoted Anton Chekhov's sayings goes that if in the first chapter there is a rifle hanging on the wall, it should go off in the second or the third chapter. A. Chekhov is one of Sergey Solovyov's favorite writers (his director's debut was a screen adaptation of Chekhov's stories). There is an exact position for such seemingly trivial things as an inflatable boat and a nail, in the film. Asya bought this boat as a gift to her beloved. A big nail is the one on which a poster of Botticelli picture was hanging, Vedeneeva was going to give it to Larikov, too.

Thus, with the help of the object symbolism S. Solovyov once again highlights the main idea of the film: actions in the name of good and love may one day turn around, by no means joyful side of being, experiencing the beauty is not easy.

But let's return to the *The Rescuer* characters. – What's going on? – Vilya is wondering. And a smooth rhythm of the picture is changing. Vilya feverishly rushes to the rescue. First with an empty aqualung, then without it. He has never seen a person drowning before. For the first time, a man who has accustomed to a tranquil float of life must make an Act.

... And here they are on the shore. It is only now that Tatiana Drubich's heroine wakes up from the state of deep trance, in which she had been still. She starts hysterics. Vilya acts almost according to the instructions for saving from drowning, he slaps her on the cheek. But immediately he touches her face with his palm gently.

Apparently far from each other people in everyday life, the author puts them in an extreme situation. The characters of the film tell each other those things that under other circumstances, they could never admit. Deliberately indifferent, Asya tells the story of her unsuccessful marriage: – *He proposed. The family is good. Everyone is getting married. It's time for me, too.* Tatyana Drubich convincingly conveys the intonation of the character, her even and cold tone.

P. Lebeshev is a master of a poetic portrait, sensitive to the director's vision of the frame. Asya's face appears on the screen in the shaky reflections of the veranda glass, as if enveloped in a hazy veil. Unearthly. Detached. Initially, Vilya does not understand Asya. But later, when she tells him about her feelings for Larikov and about his betrayal, Vilya realized it was true love.

A flashback continues the sequence. There are two people under the tree in the rain, Larikov and Asya. He is reciting a poem. The music of I. Schwartz sounds exciting, tender and simultaneously disturbing. Both characters of *The Rescuer* acquire something. Asya regains the outer world, Vilya attains an inner world. No wonder he admits when saying goodbye: – *After this night, maybe, I'll have nothing else in my life.*

The ending is a simple and clear narration wise, but is difficult otherwise. It was important to deliver a complex range of feelings of the characters to the audience, to give a chance to think about the serious turning point in their lives.

Summing up, the school in film – both in the 1960s and in the 1970s – was in many respects more vital, more true to life than in the 1930s-1950s, when the main charge of admiration was dedicated to teachers, most commonly presented as a gray haired teacher grading students' essays. Moreover, a different view, a negative image of the teacher was often met with hostility. As E. Gromov wrote, very different teachers are being shown. From very good, almost ideal, to purely negative. Sometimes the critical attitude towards the teacher prevails. There is no need to care of a

strict balance, if such bright personalities work in the cinematographic school" (Gromov, 1981, p. 35).

In *Other People's Letters* (1975) a new type of a school student appeared – macabre (from French *macabre*: gloomy, terrible). This type was only new for Soviet cinema, in western countries it has long been known (for example, *The Bad Seed* (1956) by M. LeRoy and *The Exorcist* (1973) by W. Friedkin). In fact, "macabre teenagers are therefore especially scary, that their rebellion is more terrible than that of typical teenagers because it will not pass with age. These characters are interesting primarily because they do not fulfill the main law of the drama – they remain the same in the beginning and at the end, the story does not change anything them. Only adult characters will change – they become aware of their helplessness and horrified. ... It is in *Other People's Letters* that for the first time a macabre teenager appears – a young man who not only causes an unaccountable fear in adults (this type appeared much earlier, back in 1968 *We'll Live till Monday*, its character Batischev has some resemblance but very distant, since his position is debunked by the author), but the new type acts actively, encroaching on some rights. It is important to note that this image will find its continuation in *Plumbum or the Dangerous Game*, *Dear Elena Sergeevna* and a number of films in the second half of the 1980s (Artemieva, 2015, p. 121).

On the other hand, it was in the 1970s when entertaining films about school came out. Perhaps one of the last Soviet black-and-white films about schoolchildren – *Oh, That Nastya* (1971), tells about a ten-year-old girl living in a world of charming fantasies. It is really a pity that this romantic and musical story, where the animation was organically intertwined, was deprived of colors.

The director V. Menshov in his musical melodrama about school and schoolchildren *The Practical Joke* (1976) used color to the full effect. The film critic T. Kukarkina began her article about *The Practical Joke* with praise: "Menshov chose for his first director's work a dynamic form of narration, catchy, bright, and spectacular. Musical acts, beautiful faces, elegant interiors, and the plot tension overrode psychological thoroughness. The director has focused his attention on incessant emotional impact. This is facilitated by a rhythm, original editing transitions, and the lack of long shots and panning. Everything is big, bright. The film is exciting, and easily creates empathy for the characters" (Kukarkina, 1978, p. 119). But then she practically deleted all this value with a severe verdict: "The declared problems, moral conflicts are blurred, scattered in different semantic series, replaced by normative rules of ethics. ... The playwright's plan to solve essential problems is obvious, but simplified to elementary commandments" (Kukarkina, 1978, p.121).

V. Kichin was also very strict to *The Practical Joke*, arguing that the film, instead of the expected purposefulness at first, reveals an unexpected ambivalence. The director makes a deal with the viewer that there will be a debate film, a reflection film – in a word, a serious conversation. But right there, "call signs" of a game movie, a show clearly sound" (Kichin, 1977, p. 47).

In our opinion, both T. Kukarkina and V. Kichin, being aware of the original entertaining thrust of *The Practical Joke*, in vain tried to assess it as an attempt to create a psychological drama. In our opinion, there was no duality in the film: unlike *The Diary of the School Principal* and *Other People's Letters*, it never pretended to be dramatic, but was elaborate mixture of melodrama and musical.

The bid for entertainment was made by the authors of the comedy *Troublemaker* (1978). The working title of this picture – "Students Male and Female" was self explanatory. But the change was for a reason. The protagonist of the film, a graduate of the rural school Petr Gorokhov, enrolled at the Economics department of a Moscow university, stands out among the other film characters so much that the final title justifies the content, Peter is a real troublemaker. The genre of the film is a comedy, with musical elements. Young people sing and dance, and the rest of the time they attend lectures and fall in love. A comedy is a conventional genre, allowing different approaches. In one instance, the truth of the characters is preserved. In another one, only ridiculous situations that more or less conventional characters find themselves, are important. In the third case,

grotesque exaggeration becomes predominant. The example of *Troublemaker* shows that it is possible to simultaneously use three of these trends together. The whole point is whether the unity of the constituents is achieved at the same time. Many episodes of *Troublemaker* are depicted in an eccentric manner, almost in the traditions of silent films' fireworks of laughter. However, along with funny and moderately instructive scenes there are also many weak, inexpressive episodes.

Even explicit school mischief makers sometimes were featured on the screen of the 1970s so impressively that the effect turned out to be, in the end, probably not what the authors had expected. For example, the film about troubled teenagers – *Juveniles* (1976) – turned out to be weak and sketchy: "since the film authors, building up the plot, limit all culminating events within the boundaries of the dance square, they can be misunderstood, as if they sincerely believe that the root of evil for our youth lurks on a small outdoor dance floor. ... since they do not illuminate another motivation, other sources of criminal juvenile activity in the town - stabbing rampage, theft, alcohol addiction. Since nothing in this film has been seriously explained or analyzed, the viewer has nothing else but, based on what he saw, to draw the following conclusions: dances, where everything is permitted, where young people are absolutely uncontrolled, is a hotbed of evil, and therefore it is necessary to eliminate them. ... The film *Juveniles* is bursting into battle, claiming to be a topical report about our life, our imperfect reality. But this report is unreliable. And most importantly, it is pedagogically incompetent (Zhavoronkov, 1977, pp. 42, 46). In fact, the naive statement: "the boys are naughty because they do not go in for sports", the total failure of the "good" characters, contrasted with the flamboyant hooligan, exposed the artificial plot. A similar scheme but at a higher artistic level was used in *The Last Chance* (1978).

In the TV program aimed at teens, the leading actor from the film *Plead Guilty* (1983) accused his villain film character – the son of successful and wealthy parents, a ninth-grader Kolya. In fact, led by a confident director's hand, the actor did not spare black colors: cigarettes, wine, "elite" possessions, cruelty, excessive self-confidence – the most stereotypical set of interests and inclinations of a young "silver spoon" Nikolay.

Below is a scene typical for the general interpretation of the image. Nikolay is sitting in his room, the walls are covered with posters of international pop idols. He is holding a book in English (the kid is not inept) in one hand, and an imported knife with a retractable blade in another hand. A self-satisfied smile wanders playfully on his face. The scene is a sign, a poster. It can be easily put in the frame and placed on the pages of the Soviet satirical magazine *Crocodile*. Meanwhile, the authors continue to increase the "negative charge" of Kolya's character in the same cardboard style, to a cheerful music. Nikolai beats and loots a drunk, bullies a first-grader, steals alcohol, drowns a poor dog. There is no question about the film's sincere reflection of reality. The trouble with the film is that it is done unnecessarily rectilinearly, didactically, not attempting to penetrate the psychology of the characters.

The authors' message is clear – a guilty person must carry punishment he deserved. The film's creators, obviously, wanted to make the characters and their actions extremely transparent for the young audience. Hence the contrast between Nikolai and most of his classmates – they are modestly dressed, speak the right words, go in for sports and regularly attend extracurricular activities. Hence the fate's twist of Kolya's ex buddy, who goes on summer holidays to his parents in Siberia, and returns as a reformed person.

Falsehood, even in the smallest detail, vocabulary that is strange to ordinary schoolchildren, the discrepancy between the age of actors and their characters – all these errors are immediately spotted by young spectators, as a result there is a barrier of alienation between them and the screen. Therefore, simplifying, scheming the conflict and characters, the authors do not achieve the desired, effective impact on the audience. Neither modern musical rhythms, nor bright colors of a wide screen can save the day.

By the way, director I. Voznesensky initially wanted to integrate a black and white chronicle, where real juvenile criminals would speak about themselves. The blending between the

feature film and the documentary had been planned, but unfortunately, the idea was not realized. Such a hybrid, could have significantly affect if not the drama, then the style of the film *Plead Guilty*, make it closer to real life.

After all, there is the character in the film, that is sharp and recognizable – Kolya's mother. The actress I. Miroshnichenko emphasizes the hypocrisy of her heroine: on the one hand, the exemplary morality she preaches in journal articles, on the other – her own values of personal gain, prosperity, useful connections with "influential people". This fashionably dressed woman skillfully plays the mother, dedicated to her son's interests and his moral principles, she can even shed a tear on her makeup. Next, with a businesslike tone, she makes phone calls to her powerful acquaintances looking for the possibility to sweep under the carpet her son's ill behaviour. All in vain – in the ending Kolya in fury stabs a girl with a knife and is put on trial.

At the very end of the film, an episode suddenly comes up, as if baked in from another film. It is easy to imagine the scene of the trial in the sense of a moralistic poster, with the prosecutor's speech, with the witnesses' testimony, and the last plea of the accused. But I. Voznesensky used a truly cinematic mode. The trial scene is entirely built on black-and-white stop frames, that the camera caught and the director selected the amazingly in-depth moments. Every film character appears only for a few seconds, but these seconds speak volumes. The frozen movements, facial expressions, eyes speak for themselves. Unfortunately, the film on the whole has not been made with such consideration. The script's weaknesses turned out to be insuperable and the conception was not fulfilled.

We agree with E. Gromov: "Films about difficult adolescents touch upon problems that are not easy to solve. The whole thing is the way these problems are considered. It has long been known that if an artist, raising in his work some serious and acute problems, frankly admits that he does not know how to solve them, then no claims can be made on him. The art of posing the right question is justified – you value its (the question's) correct statement, an invitation to arguments and reflections. It is quite another matter that, for the sake of a "happy" ending, they try to convince you of the existence of a positive program, moreover giving it a universal meaning. Then you don't believe the artist, and he rather takes you away from the discussion of the life problem, rather than attracts attention to it" (Gromov, 1981, pp. 37-38).

In the 1970s, films appeared about evening schools for adults (*The Big Break*, 1972, *Different People*, 1973, *Every Night After Work*, 1973). There were obvious significant changes in their interpretations. One can agree that the *The Big Break* (1972) paraphrases *The Spring on Zarechnaya Street* (1956), but "if in the first film there is a feeling of sincere faith in the possibility of building a new society, faith in the possibility of creating / educating a new person, then in the second – it's just a game that both the characters of the film, and the audience who watch the film, agree to. In both films, a special role, a special status of the teacher is emphasized. The ideal of a teacher who, proudly fulfilling his special mission both at home and at school, has remained the exclusive teacher's image in Soviet cinema for decades. But while in the 1950s this image is perceived as the only possible one, and the presented models of behavior could be considered as role models, the same image of the "correct" Soviet teacher in the 1970s acquires a touch of irony" (Grigorieva, 2007). And while in *The Spring on Zarechnaya Street* workers are first and foremost the history's leaders, factory workers in *The Big Break* are ordinary people with their own problems, and simple feelings (Grigorieva, 2007).

As well as in the thaw period, a significant share of films about school and university in the 1970s and the first half of the 1980s was devoted to love stories. It would seem that just recently, in the late 1950s – early 1960s, Soviet cinema heatedly asserted the right of school seniors to love. In the 1970s films about younger teenage love appeared (*Woodpeckers Don't Get Headaches*, *One Hundred Days After Childhood*). The right of high school students to love was already undeniable, the filmmakers were interested in the variety, complexity of modern thoughts and feelings, their relationship with each other, and with adults.

However, this kind of complexity was not intrinsic to all films about school / student love. Some of them were made according to the old plot templates. For example, the film *Yulka* (1972) did not narrate so much about love, but agitated graduates of the eighth class to enter vocational schools, where the teaching staff was wonderful, and the students were all good and smart.

My Anfisa (1979) features a love story of Anfisa and Nikolai, charismatic young people. Anfisa is a house painter, a good cook, and a skydiver. Nikolai is a student majoring in Language Arts, likes sleeping, dreams of travelling to Africa, he is lazy, and is not really good at anything. These simple initial data are transformed by the laws of melodrama rather traditionally (Demin, 1980). Firstly, influenced by Anfisa, Nikolai drops out of the university (since he's disillusioned with the profession of the teacher). Secondly, he learns to jump with a parachute. In other words, he completely re-educates and becomes a different person. That is the actual impact of their love.

However, the future is envisioned by Nikolai rather vaguely: he might serve in the army for two years, and then he'll see where it goes from there. To put it mildly, the moral outcome of his "re-education" does not look as optimistic.

Anfisa and Nikolai were played by talented actors – M. Levtova and L. Kayurov, but the script's poverty did not allow them to create authentic, psychologically profound images. Nikolai is a university student, but the range of his interests has remained unclear to the film audience. Kolya, as a rule, is either meaningfully silent or demonstrates some lazy movements.

A few decades ago, cinema industry had presented such situations in a dramatic, edifying and didactic way. The authors of *My Anfisa*, undoubtedly, wanted to avoid this. That's why this is not a melodrama in its pure form - there are elements of a musical, and a lyrical comedy, too. Humor and melodic tunes, to some extent, concealed the lack of fresh thought and made trite situations more lively. But it seems that the artistic value of the film did not benefit from this and as a result, it was part of the gray mainstream.

Curiously enough, a film that was made two years later, *Double trouble will come* (1981), featured a similar storyline: a young hero from a well-to-do family (this time a high school student) falls in love with plasterer / house painter in her twenties. Due to the Soviet censorship of the stagnation period their relationship was limited only to the chaste kiss of the schoolboy on the cheek of the seductive representative of the working class, and his (also very modest) amorous dreams. A similar innocent plot design of the misalliance (this time between two teenagers) was also used in the drama *Before the Snow Falls Down* (1984).

Naturally, the school-love theme was used in the comedy genre, too. For example, the film *All The Way Around* (1981) used a motif which was well attested in classical literature and, consequently, in cinema, too: parents are trying to protect their daughter from dating with her classmate. Then he changes into female clothes and comes disguised as her friend. The girl's parents were played by great actors O. Tabakov and S. Nemoliaeva, and they, of course, did their best to breathe life into the storyline. But the finale of the film, that could be summarized by the sentence from a popular song lyrics "The First Love Comes and Goes Away", micrified their efforts. The authors' message to the audience was: teenage problems should not be exaggerated, school students are not able to understand their feelings yet.

Films on school/student love theme plunged into the retro atmosphere quite more seldom. The end of the fifties-the beginning of the sixties was the time to reconsider the past. Time of spiritual renewal, of space exploration, of poems being recited on Mayakovsky Square. This time, on behalf of the current generation in their forties, i.e. those who were in their twenties back then, was remembered in the film *How Young We Were*, written and directed by M. Belikov. His previous work, which title also cited the line from the popular song – *The Night Is Short* (1982), spoke about the difficult post-war childhood. In the drama *How Young We Were* (1985), the director as though continued following his character, who turned from a schoolboy of a provincial town into a student of an engineering construction university.

The film impresses with the accuracy of the period features, from a musical phonogram, carefully bringing back the melodies of those years, to the meticulous signs. The camera, escaping from the cramped, dimly communal (shared) apartments, bathing in bright colors and in bewitching mirror glare, takes us away to wide avenues filled with people enthusiastically shouting the same word – "Gagarin!". From the dance floor filled with fireworks of lights we transfer to the emerald meadow and rocky seashore. Together with the film character Sasha, we get into a noisy student dormitory, where there is a lively exchange of a fresh saucepan of borsch for a snow-white shirt, and a tape recorder - for fashionable shoes. The first lectures, the first dates, the first part time jobs. A typical life of an ordinary student, familiar to many of us. M. Belikov makes his hero surprisingly vulnerable, open-minded, romantic, capable of a reckless act and human compassion.

How Young We Were is a nostalgic melodrama. Sasha, captivantly performed by T. Denisenko, seems to be concerned about one thing: is it love or not? What if it's love? Is it enough or not? Probably a lot, since the authors are not tempted by excessive symbolism. Although the author's slightly indulgent and touching attitude to all without exception, actions of the protagonist, gives rise to a certain bewilderment – what about the hypertrophied infantilism of Sasha?

Another love melodrama – *School Waltz* (1977), traces its characters on the illusive border between the last school waltz and the independent adult life. According to the storyline, an interesting, remarkable Zosya (E. Tsyplakova) sincerely entrusted her first love to her classmate Gosha, who turned out to be disgraceful.

While Zosya for E. Tsyplakova was a natural spin-off of her previous roles: of a seventh grader (*Woodpeckers Don't Get Headaches*), a ninth-grader (*The Key That Should Not Be Handed On*), E. Simonova was more likely to be seen in adult roles (*Afonya*, *Missing Expedition*, *Ordinary Miracle*). Nevertheless, E. Simonova managed to play the first, obsessive, ready to be ridiculed, love. The culmination of her image was the episode in the marriage registry office. Dina is standing next to Gosha, now her lawful husband, but stolen from Zosya. The desire is achieved, but the actress almost without words copes to say about lots of things: that having Gosha as a husband does not mean being loved by him, that she could not be able to make him happy, and they were not going to be together for a long.

Unfortunately, Gosha's image is less convincing, not dramatically justified. Having left his beloved girlfriend in a difficult moment and subsequently declaring that he values his personal freedom more than anything else, Gosha gives way to the insistent but unloved Dina, and marries her. The reasons for such a contradictory behaviour remain behind the scenes, the viewer will perhaps remember his tightness and restraint.

Without support in the psychological motivation, the authors of the film force their hero to commit a strange act: Gosha, having run away from Dina directly from the wedding ceremony, teams up with complete strangers, drunkards in the backyard and shares a bottle with them. This must have depicted the highest degree of despair, the turmoil that seized him. But as a matter of fact, the effect is the same as traditional, tacky cigarettes draw, designed to replace psychology, deep penetration into the image with a conventional sign, which denotes a person's commotion. This episode seems an unfortunate mistake, because in general, *School Waltz* is quite compelling. Low-keyed conversations, soft color tones, ordinary interiors (not everybody lives in luxurious apartments, as some heroes of *The Practical Joke*), no unnecessary editing and optical effects.

In the film *I Ask to Accuse Klava K. Of My Death* (1979), the filmmakers again, as in the thaw period drama *What if it's love?* (1961), turned to the theme of unhappy love, that makes one think about a suicide. *Grasshopper* (1979) was bold enough to show how a nice female student uses amorous / sexual connections for career growth and material well-being. The heroine of the film jumps onto the steps of success with victorious ease, not really pondering the future of those who helped her to climb up there. She, as a Grasshopper, is a certain social type, very accurately observed by the script writer F. Mironer. This type is distinguished first of all by a utilitarian approach to science, to their job, to people who are close, and the desire to live at someone else's

expense. Lena behaves as a prospector, greedily seeking gold placer mines, in her pursuit of imaginary values she misses the true values – spirituality, fidelity, kindness, wrote film critics in the 1970s (Atamanova, 1979).

We remember how important it was for the Soviet cinema of the 1920s-1950s (and even in many films of the 1960s and 1970s) to show the positive impact of the collective/community/class on the person who had dropped out of it. At the end of the stagnation period, this storyline acquired a new interpretation in *Scarecrow* (1983) by R. Bykov: the cruelty of the "children's community in need of a black sheep for self-assertion and aggression output. This story is about being an outsider against one's will, and not as a conscious choice" (Arcus, 2010).

"Won't I ever laugh again? Has my life passed by and nothing else is going to happen? I will not love anybody else!" the twelve-year-old girl cries in despair. You believe these words, they do not seem to be a stretch, a falsity. R. Bykov, who had previously directed films for and about children in a comedy, musical tone, this time turned to drama with tragic notes. The script based on V. Zheleznikov's novel presented a serious conflict – mocking and bullying a sixth-grader Lena Bessoltseva. At first, she tries to adjust herself to her new school, to fit in with her new classmates who promptly nickname her.

The world of Lena's classmates is extremely sour and miserable. Most of them long for their academic service, school lessons to finish, so that they can put on a branded jeans, get a little money and have fun. Their entertainment is monotonous - dull trampling to music, retelling ambiguous anecdotes, or jokes about teachers. They talk about money, clothes, other people's success. However, the circle of interests of their teacher (E. Sanaeva) is not much wider – all her thoughts seem to be focused on one thing: her engagement and future marriage.

This is the world where Lena Bessoltseva, a thin, awkward girl who always finds herself in ridiculous situations. She is just as unlike her classmates, as her kind grandfather is unlike other adults in the film. He buys old paintings that once belonged to his ancestral home, but walks around wearing a shabby, mended coat. A long conversation of an old man Bessoltsev (Y. Nikulin) with Lena sounds like a soul confession. The audience understands that they are related by spiritual closeness, such an open-hearted outlook, consonant with the autumn landscape of an ancient Russian town filmed by the camera work. The scene when Lena falls asleep on a disturbing, chilly, windy autumn evening, and wakes up on a sunny winter morning, goes out into the yard and sees the snow dazzlingly shining, how clear and deep the sky is above her head, acquires a special meaning. She feels renewal, finds the strength to fight on.

The pinnacle of her struggle is a scene in church's ruins, where a good-looking and popular Dima Somov, renounces Lena, being afraid to admit his own cowardice. When the teenagers burn a scarecrow of a "traitor" on bonfire, the drama reaches a point of a real tragedy.

Where were the adults meanwhile? One of the scenes answers this question. The tourists descend from a tour boat to see the sights of the town. They are offered to refreshments when a group of teenagers runs out into the square, chasing a thin girl. They knock her off her feet and begin beating. "How horrible!", someone in the crowd exclaims. But next the teenagers scatter in different directions, and vacation mood takes over – in a minute the tourists forget about what happened. Indifference, vanity, spiritual emptiness cause the authors' sadness as much as a mercantile interest. They urge to stop and think not only teenagers "having fun", but also adults, passively watching their, sometimes cruel entertainment. *Scarecrow* is a warning film. It speaks with genuine pain that under certain circumstances a conspiracy of silence may destroy or conquer everything moral.

The film was in many ways unusual for Soviet cinema. It was arguing with the sugary sweetness of the school theme, where neat boys and girls diligently studies and listened to their parents. The film turned out to be tough to watch, very disturbing.

In the same year, 1983, an equally sharp drama about teenagers was made - *Boys* (screenplay by Y. Klepikov, directed by D. Asanova). This film was about more than troubled

adolescents, it was of those who had already chosen a slippery path of crime, those who had been bailed out by a former athlete, the head of the correctional labor colony Antonov (V. Priyomykhov).

There are two scenes in the film, short but very significant. In one of them, grandmother pitifully gives her grandson a packet of cigarettes, habitually saying, that he should quit smoking. "I will, granny, of course I will", her grandson as usually answers. In the second scene, the TV journalist asks Antonov about his educational method. And when he can't specify some rules, the journalist complains that it's not good enough for a TV show.

In fact, Antonov doesn't have a graduate degree. He doesn't know how to speculate about the principles of pedagogy. But he knows more than that, he managed to find the key for his students' hearts, the key that so hopelessly escapes from the hands of his well-educated deputy, who seems to be building his relations with the teenagers by textbooks.

The teacher Antonov is not ideal. He sometimes screams and scolds, but he is always just because he values trust, respect and honesty foremost. He is aware that if there is no mutual understanding, there will be no upbringing.

The film's authors are also not inclined to idealize the situation: in *Boys* there are no episodes of hasty moral healing of lost souls. On the contrary, there are scenes of painful failures – a sudden rebellion, escapes from the colony (some of the actors were actual juvenile offenders). However on the whole the film gives hope and faith in the future of troubled adolescents.

The drama *Games for School Children* (1985) turned to the problem that Soviet cinema had tried to avoid before: the formation of personality in orphanages. There are a lot of brutal, naturalistic scenes at an orphanage filled with isolation, aggressiveness, hysteria, and anger. Violent fights between the girls, one of the scenes is shocking: a high school girl locks a seven-year-old in the washing machine and switches it on. The main character of the film is a high school student Marie. Self-absorption and detachment change for a spark of hope; uncompromising decisiveness of actions gives way to helpless depression.

Teachers rarely appear in the film. *Games for School Children* try to provide an insider's view: we see the events through the eyes of Marie, choosing from dozens of daily impressions what she considers the most important. Hence the motives of loneliness and the lack of spiritual warmth are dominating.

The stagnation period films (1969-1985) on the school/university topic.

Place of action, historical, social, cultural, political, and ideological context

Features of the historical period when media texts were created, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of that time on media texts.

The timeframe for the historical period of the "stagnation" has been defined conditionally from 1969 (increase of censorship and ideological control after the invasion of Soviet troops in Czechoslovakia) to 1985 (M. Gorbachev's coming to power).

The main characteristics of this historical period:

- essential extirpation of the "thaw" tendencies (including the cinema industry), the actual rejection of Stalin's criticism against the backdrop of the growing expansion of the spectrum of solemn celebrations of Soviet-communist jubilees on a national scale;
- continuation of the exploitation of the official doctrine of the established common community of the Soviet people and the absence of class, ethnic, or racial problems; the possibility of peaceful coexistence of socialist and capitalist systems (in the framework of the so-called *détente* (policy of the lessening of tensions between the West and the East);
- maintenance of the ideological struggle with bourgeois states, militarization, military and economic support for pro-communist regimes in developing countries, armed intervention in Afghanistan;
- aggravation of tension with the People's Republic of China;

- increasing tension with the West (esp., the USA) in connection with the events in Afghanistan, Poland and the incident with the South Korean airliner shot down by a Soviet interceptor;
- "soft" struggle against dissenters: A. Solzhenitsyn, A. Sakharov, etc.;
- continuation of the industrialization (mainly heavy and military industry), construction of BAM (Baikal-Amur Railway);
- mass housing construction for the population;
- continuation of space exploration (including the first Soviet-American space project);
- end of the intensive struggle with religion;
- unusually swift change of the Soviet leaders: within a relatively short period of time from November 1982 to March 1985, one after another, the three General Secretaries of the CPSU died;
- another attempt of the education reform (Decree of the Supreme Soviet of the USSR "On the main directions of the reform of the general and professional school" of April 12, 1984 N 13-XI).

The so-called ideological struggle against the imperialist West was going on very intensely during the stagnation period. As a response to the attempt to liberalize socialism in Czechoslovakia in early January 1969, there was a secret Resolution of the Central Committee of the CPSU "On increasing the responsibility of the senior officers of the press, radio and television, cinema, culture and art institutions for the ideological and political level of all published materials and repertoire", 1969). It stated that in the context of the escalating ideological struggle between socialism and capitalism, "it is the task of journalists, writers, film directors and artists to oppose any manifestations of bourgeois ideology, but propagandize the communist ideals, the advantages of socialism, the Soviet way of life, to analyze and expose various kinds of petty-bourgeois and revisionist trends. Meanwhile, some authors, directors, etc. depart from class criteria when assessing and covering complex social and political problems, facts and events, and sometimes they reflect the views, that are alien to the ideology of socialist society. There are attempts to assess the important periods of the history of the party and state in a one-sided, subjectivist way, and to criticize the shortcomings not from the position of communist and civic interest, but as outsiders, that contradicts the principles of socialist realism and communist journalism ... Some heads of publishing houses, television channels, cultural and art institutions do not take the proper measures to prevent the publication of ideologically erroneous works, they do not work well with the authors, they show compliance and political expediency in making decisions about the publication of ideologically perverse materials. ... The Central Committee of the CPSU considers it necessary to emphasize the special responsibility of the heads of organizations and departments and editorial teams for the ideological orientation of the published works" (Decree ..., 1969).

Of course, this decision could not but affect the cinema industry, so the practice of replenishing the list of films banned by the censorship continued, and ideological control of screenplays and the filming process intensified.

In the year of the 50th anniversary of the USSR, on January 21, 1972, the Resolution of the CPSU Central Committee "On Literary and Art Criticism" was issued, where, in unison with the above mentioned decree, it was argued that "criticism is still not sufficiently active and consistent in affirming the revolutionary, humanistic ideals of the art of socialist realism, the disclosure of the reactionary essence of bourgeois "mass culture" and decadent trends, in the struggle against various kinds of non-Marxist views on literature and art, and revisionist aesthetic concepts" (Resolution, 1972).

In the same year, 1972, the Resolution of the Central Committee of the CPSU "On Measures for the Further Development of Soviet Cinematography" (2.08.1972) was issued, where it was once again reminded that "cinema art is called upon to actively promote the formation of a Marxist-Leninist world outlook among the broad masses, to shape the spirit of selfless devotion to our multinational socialist homeland, Soviet patriotism and socialist internationalism, the assertion of

communist moral principles, the irreconcilable attitude toward the bourgeoisie ideology and morals, petty-bourgeois remnants, to everything that prevents our progress" (Resolution On Measures ..., 1972).

Thus, in about three years, a series of resolutions were adopted concerning culture and ideology aimed not only at combating the harmful influences of the West, but also at propagating communist ideology. Trying to influence the formation of the worldview of Soviet youth, the country's leadership in October 1976 published the Resolution of the Central Committee of the CPSU "On working with creative youth", which also affected the cinema and other media.

However, apparently, some alarming signals about the real moods of the population (especially young people) that reached the Kremlin through the special services did not allow the CPSU ideological apparatus to relax. In April 1979, the Central Committee of the CPSU adopted a resolution "On the further improvement of ideological, political and educational work," which, in particular, stated that: "The communist party organizations, cultural bodies, ideological institutions and departments, creative unions, are assigned the mission to improve the ideological and political education and the Marxist-Leninist education of the artistic intelligentsia. They should constantly care for the upbringing of high ideology, citizenship, the development of creative activity of writers, artists, composers, theater and cinema specialists, and journalists. They must pay attention to the creation of new significant works of literature and art that talently reflect the heroic accomplishments of the Soviet people, the problems of the development of socialist society, used by our ideological opponents. They must intensify the activity of creative unions in analyzing trends in the development of literature and art" (Resolution, 1979).

Later on, similar to the previous documents, it was stressed that "imperialist propaganda ... is continuously conducting fierce attacks on the minds of Soviet people, striving to use their most sophisticated methods and modern technical means to poison their understanding with slander against Soviet reality, to tarnish socialism, to embellish imperialism and its predatory, inhuman policies and practices. Perverted information and biased coverage of facts, underreporting, half-truth and shameless lies - everything is put to use. Therefore, one of the most important tasks of ideological, educational and informational work is to help Soviet people recognize the whole falsity of this slanderous propaganda, in a clear, concrete and convincing manner to expose its insidious methods, to bring the truth about the world's first country of victorious socialism to the international community. It should always be remembered that the marginalization of the coverage of actual problems, lack of promptness, questions left unanswered, are beneficial only to our class enemy" (Resolution, 1979).

It was 1979 that was almost the final for a brief *détente* in political relations between the USSR and the West, *the cold war* began to gain momentum. Soon after the invasion of Soviet troops in Afghanistan (late December 1979), the jamming of the broadcasts of Voice of America and other Western radio stations in Russian on the territory of the USSR resumed (from August 20-21, 1980).

The power of Y. Andropov (years of life: 1914-1984) further exacerbated ideological confrontation and counterpropaganda: in June 1983, the Resolution of the Plenum of the CPSU Central Committee "Actual Issues of the Party's Ideological and Political Work with Masses" was adopted.

The brief office period of K. Chernenko (years of life: 1911-1985) was marked not only by the escalation of ideological confrontation, but also by an attempt of the education reform (relatively stable in the 1970s). The decision about the reform was taken at the Plenum of the Central Committee of the CPSU in June 1983. K. Chernenko approved it and published the Decree of the Supreme Soviet of the USSR "On the main directions of the reform of the secondary and vocational school" (April 12, 1984 N 13-XI), which presupposed:

- return to the eleven-year secondary education;

- streaming high-school students into various advanced level classes (i.e. Language Arts, Science, Maths);
- the establishment of secondary vocational schools;
- limiting the number of students in a class to 25-30 people;
- increase of teachers' salary (Decree ..., 1984).

Again, as in the late 1950s and early 1960s, the task was "to radically improve the implementation of labor education, training and vocational guidance in the general education school; to strengthen the polytechnical, practical orientation of teaching; to expand significantly the training of skilled workers in the vocational training system; to implement the transition to universal vocational education for young people" (Decree ..., 1984).

However, in reality, the idea of labor training in schools (as it had happened in the first half of the 1960s), was very soon rejected: since 1988, vocational training in secondary school became elective, not obligatory. In fact, neither the teachers' salary, nor the prestige of the pedagogical profession really increased (the latter, by the way, was reflected in the films on the school topic).

It is clear that the Decree of the Supreme Council of the USSR "On the main directions of the reform of the secondary and vocational school" has to some extent been embodied in Soviet audiovisual media texts, but because of "perestroika" started in 1986, films, violating prior taboos of school representation in films, have appeared.

As for the direct reflection of political events (see Table 3), it barely appeared in the films on the school/university theme of the stagnation era: neither the Soviet-Chinese conflict nor the war in Afghanistan affected the "school" films in any way. The only truly politicized film was *The Diary of Carlos Espinola* (1976), depicting the international boarding school for children of foreign (often – Latin American) oppositionists. In the course of action, a schoolboy named Carlos learns that his father was sentenced to death for an opposition struggle (most likely in Chile) and (apparently) for pro-Soviet views.

Table 8. Key dates and events in the USSR and worldwide in stagnation period (1969-1985): politics, economics, education, culture (compiled by A. Fedorov)

| <i>Years</i> | <i>Key dates and events in the USSR and worldwide in stagnation period (1969-1985): politics, economics, culture</i> |
|--------------|---|
| 1969 | Resolution of the Central Committee of the CPSU "On increasing the responsibility of the executive managers of the press, radio and television, cinema, culture and art institutions for the ideological and political level of published materials and repertoire": January 7. The publication of the New Edition of the Third Program of the CPSU, that didn't contain promises to build communism in the near future. Armed conflict between the USSR and China on Damansky Island: March. Resolution of the Central Committee of the CPSU and the Council of Ministers of the USSR "On measures for the further development of Soviet children's literature": March 26. The approval by the Ministry of Education of the RSFSR of the elective course for the secondary school "Fundamentals of the Cinema Art": April. The landing of American astronauts on the moon: July 20. Resolution of the Council of Ministers of the USSR on the measures for the development of color television in the USSR: August 9. Organization of preparatory courses at universities: August 19. The beginning of Soviet-American negotiations on the limitation of strategic nuclear weapons: Nov. 17. The exemption of A. Solzhenitsyn from the USSR Writers' Union: November. |
| 1970 | 100-year anniversary of V. Lenin: April 22. Twentieth anniversary of victory over Germany in the Great Patriotic War: 9 May. The treaties between the USSR and Germany, Germany and Poland on the recognition of postwar borders in Europe: August. Adoption of the Charter of the secondary school: September 8. A. Solzhenitsyn is awarded the Nobel Prize in Literature: October 8. |
| 1971 | XXIV Congress of the CPSU: March 30 - April 9. |

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| | <p>Five hundred thousand people in Washington, D.C. and 125,000 in San Francisco march in protest against the Vietnam War - April 24.</p> <p>The United Kingdom accused about 100 Soviet diplomats of espionage - September 24.</p> |
| 1972 | <p>Resolution of the Central Committee of the CPSU "On Literary and Art Criticism": January 21.</p> <p>Visit of US President Richard Nixon to the USSR. Between the USSR and the United States, an agreement was signed on limiting missile defense and on the joint space program "Soyuz" - "Apollo": May 22-30.</p> <p>Resolution of the Central Committee of the CPSU "On measures for the further development of Soviet cinema": August 2.</p> <p>Trade agreement between the USSR and the USA: October 18.</p> <p>The 50th anniversary of the USSR: December 30.</p> |
| 1973 | <p>Armed insurgency in Chile. The President of Chile S. Allende was killed. General A. Pinochet came to power in Chile: September.</p> <p>War in the Middle East: October.</p> <p>Increase in world oil prices.</p> <p>The publication (in Paris) of the first volume of the anti-Soviet / anti-communist book of A.I. Solzhenitsyn "The Gulag Archipelago": December.</p> |
| 1974 | <p>A. Solzhenitsyn was expelled from the USSR: February 13.</p> <p>Visit of the US President Richard Nixon to the USSR. The agreement on restriction of underground nuclear tests is signed: on July, 3rd.</p> <p>The resignation of US President Richard Nixon: August 8.</p> <p>Visit of the US President J. Ford to the USSR: November 23-24.</p> |
| 1975 | <p>The Soviet Union's refusal to trade with the US in protest against the statements of the American Congress on Jewish emigration: January 15.</p> <p>End of the Vietnam War: April 30.</p> <p>The 30th anniversary of the victory over Germany in the Great Patriotic War: 9 May.</p> <p>Signing the USSR (together with 35 countries) of the Final Act of the Conference on Security and Cooperation in Europe: August 1.</p> <p>Another break in the jamming of "enemy votes" (except for Radio Liberty) - as a result of the signing of the Helsinki Act.</p> <p>Joint Soviet-American space flight: July.</p> <p>A Russian nuclear physicist, and an activist for disarmament and peace A.D. Sakharov is awarded the Nobel Peace Prize: October 9.</p> |
| 1976 | <p>XXV Congress of the CPSU: February 24 - March 5.</p> <p>Reaching of the agreement between the USSR and the USA on the prohibition of underground nuclear explosions for peaceful purposes with a capacity of over 150 kilotons: on May 28.</p> <p>Resolution of the Central Committee of the CPSU "On work with creative youth": October 12.</p> |
| 1977 | <p>The Soviet icebreaker Arctica becomes the first surface ship to reach the North Pole - August 17.</p> <p>Opening of the Belgrade Conference on Monitoring the Implementation of the Decisions of the Conference on Security and Cooperation in Europe: 4 October.</p> <p>The 60th anniversary of Soviet power: November 7.</p> <p>The Soviet National Anthem's lyrics are returned after a 24-year period, with Joseph Stalin's name omitted.</p> |
| 1978 | <p>A military coup in Afganistan - April 27.</p> <p>Start of Islamic Revolution in Iran.</p> |
| 1979 | <p>Resolution of the Central Committee of the CPSU "On further improvement of ideological, political and educational work": April 26.</p> <p>The agreement between the USSR and the USA on the limitation of strategic offensive weapons: June 18.</p> <p>The 60th anniversary of Soviet cinema: August 27.</p> <p>The second coup d'état in Afghanistan, supported by the USSR: September 16.</p> <p>The entry of the USSR troops into Afghanistan, the beginning of the Afghan war: December.</p> |
| 1980 | <p>In response to the invasion of Soviet troops in Afghanistan, the United States suspended ratification of the treaty on the limitation of strategic offensive arms, announced a boycott of the Olympic Games in Moscow and an embargo on the supply of modern technologies and grains to the USSR: January 4.</p> <p>Academician AD Sakharov was exiled to Gorky. By decree of the Presidium of the Supreme Soviet of the USSR, he was deprived of the 3 titles of Hero of Socialist Labor, and by a decree of the Council of Ministers of the USSR - the title of laureate Stalin (1953) and Lenin (1956) prizes: January 22.</p> <p>The Olympic Games in Moscow: July 19 - August 3.</p> <p>The USSR resumed jamming the broadcasts of "Voice of America" and other Western radio stations in Russian on the territory of the USSR: from August 20-21.</p> |

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| | Activity of the Solidarity movement in Poland. |
| 1981 | XXVI Congress of the CPSU: February 23 - March 3. Abolition of the US embargo on grain supplies to the USSR: April 24. The beginning of the production of neutron weapons in the United States. The signing of a contract between the USSR and Germany on the supply of gas to West Germany: November 20. Imposing the martial law in Poland: December 13. Statement by US President R. Reagan on the inadmissibility of Soviet interference in the affairs of Poland, the announcement of new sanctions against the USSR: December 29. |
| 1982 | Signing a contract between the USSR and France for the supply of Siberian gas: January 23. The British-Argentine armed conflict in the Falklands: March-April. Resolution of the Central Committee of the CPSU "On the creative links of literary and art magazines with the practice of communist construction": July 30. The death of Leonid Brezhnev: November 10, Yu.V. Andropov comes to power. Cancellation of the US sanctions imposed against the USSR in connection with the events in Poland: November 13. The 60th anniversary of the USSR: December 30. |
| 1983 | Resolution of the plenum of the Central Committee of the CPSU "Actual issues of the ideological, mass-political work of the party": June. The government of Poland announces the end of martial law and amnesty for political prisoners - July 20. A South Korean civilian aircraft was shot down over the territory of the USSR: September 1. Y. Andropov's statement with a statement against the deployment of Pershing-2 missiles in Europe and the abolition of a moratorium on the deployment of medium-range nuclear missiles: November 24. |
| 1984 | The conference on disarmament is opened in Stockholm: January 17. The death of Y. Andropov, K. Chernenko comes to power: 9 February. Decree of the Supreme Soviet of the USSR "On the main directions of reform of the general and vocational schools": April 12. Resolution of the Central Committee of the CPSU and the Council of Ministers of the USSR "On measures to further enhance the ideological and artistic level of motion pictures and strengthen the material and technical base of cinematography": April 19. Statement on the Boycott of the USSR Olympic Games in Los Angeles: May 8. The French President F. Mitterrand visits the USSR: June 21-23. The Soviet protest against the US military program "Star Wars": June 29. Visit of the member of the Politburo M. Gorbachev in the UK, his meeting with Prime Minister M. Thatcher: December 15-21. |
| 1985 | The death of K. Chernenko, Mikhail Gorbachev comes to power: March. The resumption of negotiations on arms limitation in Geneva: March 12. The 40th anniversary of the victory over Germany in the Great Patriotic War: May 9. Meeting of M. Gorbachev and Reagan in Geneva: November 19-21. |

According to the authorities, the Soviet audiovisual texts in 1969-1985, related to school and university, were supposed to support the main lines of the then state policy in the educational, social, and cultural spheres, that is, to show that while maintaining common ideological guidelines, the Soviet system of education, upbringing and culture:

- cares about the inner world of a school student and focuses on the formation of a "comprehensively developed personality";
- the relationship between teachers and students remains democratic, to some extent creative;
- there are problem zones at school and university (criticism became especially visible in the first half of the 1980s, with the release of such significant works as *The Rescuer* by S. Soloviev, *Boys* by D. Asanova and *Scarecrow* by R. Bykov).

How the knowledge of real historical events of a particular period helps to understand the given media texts, examples of historical references in these media texts.

The Golden Watch (1968) and *Our Calling* (1981), features a positive view on the pedagogical experience of Soviet educators and the pioneer movement of the 1920s, however, these films no longer had such broad resonance as the thaw period film *Republic of ShKID* (1966). In the

1970s and early 1980s, the tendencies of returning to the Lenin's norms of life and the ideas of "good Bolsheviks" have already lost their appeal.

The films *The Big Break* (1972), *Translation from English* (1972), *Different People*, 1973; *The Diary of the School Principal* (1975), *The Key That Should Not Be Handed On* (1976); *Refutation* (1976); *The Rescuer* (1980) reflected the problems in the pedagogical environment, which to some extent echoed the message for self-criticism, contained in the reports of the CPSU congresses.

Social, cultural, ideological, and religious context

Ideology, directions, goals, objectives, world outlook, the concepts of the media texts' authors in the socio-cultural context; ideology, culture of the world, depicted in media texts.

In the era of "stagnation", the communist ideology (including the anti-capitalist theory of socialist realism) in the USSR continued to dominate, the film industry found itself under harder censorship than in "thaw" period, so the authors of most audiovisual media texts on the school-university theme were working within these strict frames, although every year the school and university subjects in Soviet cinema step by step won back new "permitted" territories.

In the films *Woodpeckers Don't Get Headaches* (1974), *Love at First Sight* (1975), *One Hundred Days After Childhood* (1975), *School Waltz* (1977), *I Ask to Accuse Klava K. Of My Death* (1979), *Love and Lies* (orig. *Vam i ne snilos*, 1980), *All The Way Around* (1981), *Cheating* (1983), etc. the theme of love relationships between school students was unveiled on the whole in a puritan way. However, such events as the triumphant march of rock music and the sexual revolution sweeping western countries in the 1970s, touched upon popular culture in the Soviet Union, too. Thus, in *School Waltz* (1977), a pretty senior not only had sexual relations with her classmate, but was also pregnant (the situation had been absolutely impossible in the chaste cinema of the previous years). *Alyosha* (1980) featured a young teacher in the technical college falling in love with his seventeen-year-old student and proposing to her. Despite all the rigors of Soviet censorship, some films contained episodes exposing adolescent interest in sex: schoolchildren examined a low neckline of a good-looking teacher in binoculars (*We Used to Live Next Door*, 1982), a schoolgirl admired the nude figure of a young teacher taking the shower (*Good Intentions*, 1984).

While in the film *Little Confession* (1971) rock music was still a novelty, a few years later it sounded in many films about school/education (*Brother is the Whole Point*, 1976; *The Practical Joke*, 1976; *I Will Wait*, 1979, etc.).

The world outlook of the characters of the "school world" depicted in media texts

In general, the world view of the audiovisual media texts' characters featuring school and university storylines during the stagnation period, as in the previous decades, was optimistic, however, some anxiety about the morale of teachers and students (*The Diary of the School Principal* (1975), *The Key That Should Not Be Handed On* (1976), *The Rescuer* (1980), *The Chair* (1982), *The Boys* (1983), *Scarecrow* (1983), etc.). There were outstanding personalities, troubled with reflection and doubt among the characters (schoolchildren, students and teachers) (*Cross the Threshold*, *Translation from English*, *The Diary of the School Principal*, *One Hundred Days After Childhood*, *The Key That Should Not Be Handed On*, *The Traitor*, *The Rescuer*, *The Boys*, *Scarecrow*). But there were also new dramatic plot twists: in *Other People's Letters* (1975), an impudent high school student rudely interfered in personal life of the teacher who sheltered her, and in *Scarecrow* (1983) aggressive classmates harassed a defenseless girl.

At the same time, there was a mass production of "school" films, where the usual hierarchy of values dominated (communist ideology, collectivism, diligence, honesty, willingness to give a helping hand): *Yulka*, 1972; *Valka's Sail*, 1974; *Such High Mountains*, 1974; *Little Dad's Adventures*, 1979; *Sail, Ship*, 1983; *The Diary*, *The Letter and The First Grader*, 1984, *The Sun in Your Pocket*, 1984; *Watch Out - Vasilyok*, 1985, etc. It seems that the story of a reformed struggling school boy from the comedy *Malicious Sunday* (1985) could have been filmed in the late 1940s and

1950s. Such films generated a touching, pathetic intonation in relation to the school children characters (Gromov, 1981, p. 36).

Meanwhile, Soviet economy problems were highlighted on the screen more and more often. For example, *Translation from English* (1972) shows the excitement of schoolchildren about petty but deficit foreign merchandise (chewing gums and badges). The comedy *Crank from the 5B* (1972) features a shot taken at the department store and consumers' hype at the counter. In *Quiet C-Students* (1980), one of the characters proudly declares that he waited for three years for his turn to buy the sought after car.

Structure and narrative techniques in these media texts

Schematically, the structure, plot, representativeness, ethics, features of genre modification, iconography, character characters of audiovisual media texts on school and university topic in the "stagnation" period can be presented as follows:

- *the location and time period in media texts*. The main location in films is school classes and corridors, schoolyards and flats; the plot is set mostly (if it's not a retro about 1920s) at the time when the film is made.

- *the environment typical for these media texts, household items*: the furnishings and household items of school films are still modest, however sometimes wealthy apartments are shown (*The Practical Joke*, *Grasshopper*, *The Chair*, *The Follower*).

- *genre modifications of school and university subjects*: drama, comedy, melodrama, less often - fiction;

- *narrative techniques, narrative bias*: positive characters are rarely idealized, and negative ones tend to be presented ambiguously too, although there are many relapses from the "soothing" cinema of the 1950s;

Typology of characters:

- *characters' age*: the age of schoolchildren is in the range of 7-17 years, however, teenage characters are most common; the age of other characters (teachers, parents, grandparents, etc.) varies, but adults but adults below 60 prevail;

- *education level*: corresponding school year for students, teachers presumably have a university degree, supporting characters can have any level of education;

- *social status, profession*: the financial situation of students is basically the same (although from the second half of the 1970s the material inequality of individual characters began to be more clearly indicated), they can be either from the families of workers and farmers, or from the intelligentsia. The parents' jobs are diverse.

- *characters' marital status*: school students, naturally, are not married; adult characters are mostly married, however, single teachers often appear on the screen (resulting in plot twists connected with the love relationships of male teachers with university or college female students);

- *appearance, clothing, physique of characters, features of their characters, vocabulary*: the appearance of the characters of school children and students in the films of the stagnation period is within the framework of the canons of the student's image of that time. The boys' hairdo changed in the mid 1970s: the western fashion for men's long hair no longer shocked the teachers.



A shot from the movie *The Practical Joke* (1976)

Schoolchildren in the films 1969-1985, as in the "thaw" period, did not exhibit fanaticism of their peers in the films of the 1920s -1930s, but on the whole they retained optimism. However, more and more often villain characters, who clearly had no chance of reformation, appeared on screen.

Teachers from the films of the stagnation period, like in the days of the late thaw, were increasingly confronted with doubts and sad contemplations. The distance between them and the students became more fragile (this was especially evident in the dramas *Other People's Letters*, *Traitor*, *Alyosha*, *4:0 in Tanechka's favor*, *Good Intentions*, *Almost Peers*). As for the appearance, now they could already afford some liberties in their clothes (for example, a suede jacket, a flirty scarf, in-style blouse and hairdo).



A shot from the movie *Quiet C-Students* (1980)

A significant change in the life of media characters and the challenge that the characters face (a violation of the usual life):

Option 1: among the next-door characters, schoolchildren who live a normal life, are those who for some reason do not fit into the standard framework of interpersonal communication and learning process, that is:

- they perform weekly at school and thus hold back the class' rating (*The Last "Fail" Grade*, 1977, *Quiet C-Students*, 1980, *Another Student's A*, 1982 etc.);

- try to dominate, subjugate their classmates, acting sometimes violently (*Kindness*, 1977; *Plead Guilty*, 1983; *Scarecrow*, 1983; *Leader*, 1984; *Games for Schoolchildren*, 1985, etc. .);

- stand out among classmates (in a good way or in a bad way) so conflict with the rest of the class and / or teachers (*Cross the Threshold*, 1970, *Little Confession*, 1971, *Oh, This Nastya*, 1971); *Translation from English*, 1972; *Crank from the 5B*, 1972); *Stunning Berendeev*, 1975; *Other People's Letters* , 1975; *What's Wrong With You?*, 1975; *The Practical Joke*, 1976; *Kindness*, 1977; *Once Upon a Time There Lived the First Grade*, 1977; *Flat with the Child to Rent*, 1978; *The Tuning Fork*, 1979; *Unfinished Lesson*, 1980; *Revision For the Exam*, 1980; *Lullaby for Brother*, 1982; *If to Believe Lopotukhin*, 1983; *Mascot*, 1983; *Scarecrow*, 1983, *The Morning Without Marks*, 1983; *The Leader*, 1984; *The Third One in the Fifth Row*, 1984; *Malicious Sunday*, 1985; *Different*, 1985);

- fall in love (*Boys*, 1969; *Yulka*, 1972; *Woodpeckers Don't Get Headaches*, 1974; *Love at First Sight*, 1975; *One Hundred Days After Childhood*, 1975; *School Waltz*, 1977; *I Ask to Accuse Klava K. Of My Death*, 1979; *Love and Lies*, 1980; *All The Way Around*, 1981; *Cheating*, 1983; *Overheard Conversation*, 1984, *Before the Snow Falls Down*, 1984, etc.).

Option 2: there are extraordinary teachers among faculty - those who also do not fit into the standard school framework, that is, they try to:

- resist the outdated and / or, from their point of view, incorrect methods of the school principal and / or teaching staff and collide with him / them (*Every Evening After Work*, 1973; *The*

Key That Should Not Be Handed On, 1976; *Refutation*, 1976; *Kindness*, 1977; *Alyosha*, 1980, *Unfinished Lesson*, 1980, etc.);

- establish trust-based relations with the students, no matter how difficult it may be (*The Big Break*, 1972; *The Key That Should Not Be Handed On*, 1976; *The Traitor*, 1976; *Kindness*, 1977; *The Tuning Fork*, 1979; *Alyosha*, 1980; *Unfinished Lesson*, 1980; *4:0 in Favor of Tanechka*, 1982; *Good Intentions*, 1984; *Almost Peers*, 1984; *Men Are Men*, 1985).

Solving the problem:

Option 1 (student-centered):

- "correct" characters (schoolchildren, teachers, parents, other adults) return non-conformist and / or students in love to ordinary life by individual and joint efforts (*Translation from English*, 1972; *Yulka*, 1972; *Kindness*, 1977; *The Last "Fail" Mark*, 1977; *The Tuning Fork*, 1979; *Quiet C-Students*, 1980; *All the Way Around*, 1981; *The Morning Without Marks*, 1983);

- "odd ones out" school students keep their belief, because they do not comply to educational/parental influence (*Cross the Threshold*, 1970; *Other People's Letters*, 1975; *The Practical Joke*, 1976; *Love and Lies*, 1980; *The Leader*, 1984).

Option 2 (teachers-centered):

- unconventional teachers triumph (*Translation from English*, 1972; *Kindness*, 1977; *Quiet C-Students*, 1980; *4:0 in Favor of Tanechka*, 1982; *Good Intentions*, 1984; *Almost Peers*, 1984), or (as in *Every Evening after Work*, 1973; *Other People's Letters*, 1975; *The Key That Should Not Be Handed On*, 1976; *The Traitor*, 1976; and *Alyosha*, 1980) the result of their effect on students is ambiguous.

The transformation of the gender aspect within the school/university theme in cinema is notable. In the 1960s - the mid 1970s, the on-screen teacher was often a man (*Mishka, Serega and I*, 1961; *The Fallen Angel*, 1962; *Come Tomorrow*, 1962; *The First Teacher*, 1966; *The Republic of Shkid*, 1966; *The Literature Lesson*, 1968; *We'll Live Till Monday*, 1968; *Cross the Threshold*, 1970; *The Big Break*, 1972; *Translation from English*, 1972; *A Teacher of Singing*, 1972; *Yulka*, 1972; *The Diary of the School Principal*, 1975; *One Hundred Days After Childhood*, 1975). But in the late 1970s - early 1980s, due to the actual state of things, images of female educators, often single, lonely and disturbed, appear: *Other People's Letters*, 1975; *The Key That Should Not Be Handed On*, 1976; *The Traitor*, 1976; *The Practical Joke*, 1976; *Flowers for Olya*, 1976; *Flat with the Child to Rent*, 1978; *French Lessons*, 1978; *The Tuning Fork*, 1979; *Love and Lies*, 1980; *Quiet C-Students*, 1980; *Lullaby for Brother*, 1982; *Scarecrow*, 1983, *Good Intentions*, 1984; *The Third One in the Fifth Row*, 1984; *Men Are Men*, 1985);

The gender aspect in cinema on the school topic culminated, in our opinion, in the film *Men Are Men* (1985). A pompous pioneer complains to the teacher that boys in her class perform poorly and hold the whole class back, so that she wishes a separate education returned. The male part of the class takes this as a challenge and literally starting the next day boys impress the whole school both by exemplary behavior and by excellent grades.

Conclusions. One may agree that most of the films dedicated to school during the stagnation period in the USSR were based on typical stereotypes that to some extent reflected life-like patterns: the emergence of non-fitting-in teachers, their opposition to the routine; a non-standard student, an intelligent student who often conflicts with a class and a doctrinal teacher and does not always find an ally represented by an intelligent mentor or a peer (Mamaladze, 1977, pp. 75-76). But the thesis about the isolation of the screen school from real school life has been refuted by storylines, conflicts and characters of such debated and remarkable films as *Other People's Letters*, *The Diary of the School Principal*, *The Rescuer*, *Scarecrow* and *Games for School Children*.

Summing up, the analysis of the films of the stagnation period (1969-1985) about school/university showed that on the screen:

- the education/ formation process went beyond the previous strict framework for the preservation of rigid communist landmarks, and the anti-religious orientation was no longer imposed;

- the storyline was not directly linked to key international political events, although to varying degrees they were dependent on domestic political attitudes;

- the main story clashes were built on the opposition of non-ordinary teachers and students with stagnation, bureaucracy, mediocre authorities / colleagues / class. The problem zones (economic crisis, disappointment and fatigue, professional "burnout" of teachers, bureaucratism, pragmatic cynicism of students, teenage cruelty, etc.) were not concealed;

- schoolchildren in the films 1969-1985, as in the "thaw" period, did not exhibit fanaticism of their peers in the films of the 1920s -1930s, but on the whole they retained optimism. However, more and more often villain characters, who clearly had no chance of reformation, appeared on screen;

- the activity of students, that used to be mostly directed to the outside world, even more than in the 1960s, in the stagnation period began to touch upon their inner world (*Oh, this Nastya*, 1971; *Spring Flips*, 1974; *Woodpeckers Don't Get Headaches*, 1974; *One Hundred Days After Childhood*, 1975; *Other People's Letters*, 1975; *French Lessons*, 1978; *The Rescuer*, 1980; *Scarecrow*, 1983);

- the relations between teachers and students have become more democratic, in some instances even reaching back-slapping terms;

- the prestige of the pedagogical profession has begun to decline in the eyes of students and general public;

- images of female teachers, often lonely and anxious, began to prevail;

- income and property differentiation increasingly manifested itself;

- there were changes in the appearance of students and teachers, it became more casual; in a latent form, the motif of female sexuality gradually emerged;

- stories about university students (*We Have Not Covered It*, 1975; *Troublemaker*, 1978; *Grasshopper*, 1979; *I Will Wait*, 1979; *Since We've Been Together*, 1982; *My Little Wife*, 1984; *Valentin and Valentina*, 1985; *How Young We Were*, 1985) unlike the "thaw" analogues were practically devoid of intellectual disputes, and were densely immersed in the genre element of melodrama and / or comedy. On the whole, the love theme in the cinema about school/university was generally delivered with the melodrama accents;

- since the mid-1970s, the color image has led to an increase in the entertainment aspects of films.

2.6. *Soviet films about school and university of the "perestroika" period (1986-1991)*

Keen researchers of films on school and schoolchildren G.A. Belyaeva and V.Y. Mikhailin argue that "the emergence of the school genre was due to the need of the Soviet power elites in updating the tools which they embodied the communist project with and carried out the necessary work to create profitable and acceptable to the viewers matrices, with which the latter could build their own projective realities. In this sense, the customer or the agency, forming the system of expectations necessary for the emergence of the genre is two social groups: the actual Soviet power elite (and the closely related cultural elites) form the "commission" directly, solving very specific mobilization tasks. However they are guided by a very definite set of projective realities, compatible with the positively and negatively colored personal expectations of a "common Soviet man", who, in this way, is also directly involved in shaping this commission" (Belyayev, Mikhailin 2015, p. 551). Aside from the fact that the authors clearly confuse the terms "genre" and "theme" (a film genre isn't its theme, but there may be overlap; so any topic, including school, can be features in different genres), it is quite possible to agree with the rest. However, it was true before the "perestroika" period, when a lot of films about the school and university broke the former Soviet "mobilization agenda": the communism project was rejected, the former idealized screen world of school and university collapsed.

First Western cinema, and a little later – Polish and Hungarian cinema in the 1970s, broke the previous censorship bans and disclosed striking themes of minors' violence, drug addiction, child prostitution, sexual relations not only between students, but also between school teachers and students. Thus the generation gap eternal problem was tinted with new and shocking colors. With an understandable delay, Soviet cinematography joined this tendency only in the perestroika period, although in the first half of the 1980s it seemed that the *Boys* (1983) and *Scarecrow* (1983) marked the top bar of the censorship permissible representation of youth in the Soviet cinema.

So, in the drama *Arsonists* (1988) a special school for girls aged 15-16 was graphically shown. The action of the first half of the film is transferred from the toilet to the punishment cell, from the shabby barn to the dark closet. Violence, drugs, cruelty, in a spiritually sanctimonious state shell accompanied with the song "*My address is not a house or a street ...*". When a youthful teacher, well aware of the mores of the school's population, prefers not to notice the fresh blood on the mirror in the bedroom for twenty people. When the strong take pleasure in bullying the weak. The first part of the film features some strong episodes. And the main character – the leader of the vocational school's class – is presented by the authors unusually harshly, giving no hints for sympathy, without traditional scenes of reformation and hope.

In our opinion, the second part of the film looks weaker, when a girl, having escaped from the "educational institution", makes her way to Central Asia. A lot of episodes seem superfluous and protracted, and, probably, the picture would only have benefited if the authors had deepened their investigation into the characters and relationship in the special school.

Even more shocking, especially compared to Soviet films about children of the 1950s and 1970s, was the *Government Facility* (1989). The film had a terrifying ending: a 15-year-old orphan killed a man as a revenge for his girlfriend, raped by him. But it was also a vengeance for his ruined childhood, for his friend's drug overdose, for the hypocritical slogans of adults, for the social indifference, for the wretchedness of his life. Only five years earlier Soviet people enjoyed watching a sentimental *Orphanage's Headmistress* (1983), where the caring and affectionate heroine performed by N. Gundareva sincerely tried to create a home comfort for her disadvantaged foster pupils.

But in 1989 the very name of the film *Government Facility* sounded like a severe and ruthless accusation. There's nothing to do about it: by the beginning of the 1990s, almost the entire country turned into an unfriendly and uncomfortable state house, whose inhabitants were doomed to

humiliation of human dignity, discomforts and stresses, poverty and lack of freedom; the orphanage, as a water drop, reflected all the vices and misfortunes of Soviet life.

"The headmistress" of the government facility was played by G. Polskhih. Previously she had played a lot of charming, good mothers. But here her character, the head teacher of the orphanage, is far from educational problems. G. Polskhih played an administrative appendage of the government mechanism of foster children's management.

At the same time, she is not at all a monster, at times, she can talk to someone heart to heart. She has quite good relationship with her colleagues. She is not too strict. She may scream with the power of the fire alarm, but she settles the nerves quite quickly, too.

By the way, this feature was pointed out by the authors very accurately. The system of interrelations in an average educational institution made school and orphanage's employees develop an ability to bring oneself almost to hysterics (outwardly) with absolute coldness and indifference (internally). G. Polskhih's character values the facade of well-being in the first place. For its sake, she is ready to turn a blind eye to anything. The film gave a kind of sociological snapshot of the life of the "captives" of orphanages, calling for mercy, compassion, changing the community for the kinder way.

In the film *Made in the USSR* (1990), the usual secondary school became a model of a totalitarian state. A trivial story about a mysterious theft of a VCR (curiously enough, a VCR and a video camera used to be some of the most common objects of theft in "perestroika" films about the school, but today's young audience probably needs a special explanation on the prestigious value of video or branded jeans during perestroika) turns into a grotesque and gloomy farce, when the acting director terrorizes students and teachers as a dictator. Young "patriots" punish their peers "dissidents", joining the ranks of the "pioneer-yugend", and a school laboratory turns into a torture room. The sinister and bitter satire of this film was undoubtedly inspired by the anti-utopias of G. Orwell and E. Zamyatin, but, oddly enough, it does not seem outdated even today.

However, perhaps the most pessimistic view of school problems was in K. Muratova's *Asthenic Syndrome* (1989): in mainstream cinematography "the director would know exactly who is good, who is bad, who is right, who is wrong. If the teacher is not talented, then it's OK for the students not to listen to him; or vice versa: they are loafers and hooligans, if they do not listen to their teacher ... Muratova has a different view; people generally do not care at all who is right, who is wrong, what is going on here or elsewhere: is there anyone here" (Anninsky, 2006, p. 78-79). Here the students are busy with anything (eating, looking at obscene pictures, chattering, etc.), but not the subject matter. Here, a teacher, tormented by such a pedagogical process, can easily fight a high school student right during the lesson, and in the end of the film simply fall asleep forever.

It was during the perestroika years that the previously poorly accentuated topic of material inequality was sharply outlined in the films about school.

For example, analyzing the drama *Temptation* (1987), V.S. Ivanova persuaded the readers that it "inherited the best traditions of our school film: careful attitude to the youngest, the conversation is not at different levels, but on an equal footing, because even the smallest creature running around you is a person. In all the high sense of the word. That is, he, she may be already bad, and already good, but they entered life, society, they have a sum of claims, but also a sum of promises. ... Yes, others say, it is necessary to give the injection of adult life to children as early as possible - I do not know if it is so. but let's all the same do this gradually. With anesthesia. And in any case, with love. Otherwise it's a shock. Otherwise, scrap. As in *Temptation* (Ivanova, 1990, p. 152).

At the beginning of the film *Temptation* it seems that the tenth grade student Zhenya is an elder sister of Lena (*Scarecrow*, 1983). Firstly, as Lena, she's new in class, and secondly, she falls in love with the cleverest and the most handsome and popular guy. But most importantly - she is a strong personality. But while Lena finds the strength to oppose the crowd one versus all, Zhenya is craving to win a place under the sun of the school elite. Zhenya's and Lena's classmates, if different

from each other, it is only by age. The circle of interests they have, in fact, is the same. But the film's directing is deprived of lyricism and semitones.

At pre-perestroika times, the authors would simply have to expose the character possessed by the "thirst for a beautiful life". However, *Temptation* is different. The problem is not about Zhenya dreaming of being accepted to "upper society" at her new school. The drama of the heroine is that she fell victim to the double morality of the society, an imaginary equality of opportunities. When the camera is mercilessly showing the fierce fight of Zhenya with her classmates after they exposed her fictitious elitism, the authors' position is clearly emphasized.

If *Temptation* had been produced in the beginning of the 1980s (actually, the script by Yuri Klepikov was written for Dinara Asanova), it would undoubtedly have produced a shock effect, even more than *Scarecrow*. But at the box office in 1988, along with other "exposing" picture, Zhenya's story was received without any special public resonance.

In 1991, the theme of schoolchildren from "high society" was continued by the film *Darling Ap* (screen version of the story by G. Mikhasenko). E. Stishova wrote that this film priori asked for critical reproaches in the varnishing of reality. Severe critics had a lot of remarks. Children's Versailles, arranged by the director in the pavilions of the Belarusian film studio, was a nice change to people, exhausted by perestroika. Teenagers dressed in tuxedos with bow ties at a classmates' birthday party, girls dressed up in haut couture gowns, the americanization of interiors and conversations, the rejection of everyday truth in the name of Beauty was, of course, an attempt for poetics, polemical in relation to the symbol of faith of the modern screen, pretending to reflect "life in the forms of life itself". To the critic's taste, there was not enough author's presence in the film, irony could be barely read, which is why the system of conventions, consciously chosen by the director, can be perceived as the relict thinking of the times of socialist realism, and not at all like a fairy tale movie, deliberately dropped out of social coordinates, deliberately abandoned psychology and connotation. *Darling Ap* manifests a certain intention of the film process, ready to form in the direction. It's the break with ideology, in the place of which any mythology will do - from Hollywood to the ancient one (Stishova, 1992, p. 135).

We must pay tribute to the perspicacity of E. Stishova: the proportion of films that got rid of connotations and psychological underpinning became noticeably larger in Russian cinema both in the 1990s and in the 2000s, affecting the school theme, too.

Perestroika cinema about schoolchildren has also broke old sexual prohibitions. Virtually, university teacher-university student affairs (albeit puritanically shown) were possible in Soviet cinema (*Grasshopper*, 1979), but the sexual relationship between school teachers and high school students was taboo (although there might be a hint of it, for example, in the melodrama *The Story of the First Love*, 1957).

It started small: in the drama *Come What May* (1986), the zealous head teacher accused an innocent school dance production in the propaganda of "lecherous break dance," and an extraordinary high school student called his young teacher a beauty and declared his love in front of the whole class.

However in *Work on Mistakes* (1988), one of the key scenes of the film was a seduction attempted by a school girl of her teacher (the teacher, though, resisted); schoolchildren mocked a classmate, who's still a virgin being 16. Scenes of seduction (although unsuccessful) of teachers are also present in the films *Joys of the Youth* (1987) and *Slap in the Face that Never Happened* (1987).

The drama *The Doll* (1988) boldly violated the last censorship bastion, featuring (no details) the sexual relationship between a female schoolteacher and a male high school student. Against the backdrop of the flow of perestroika revelations and turbulent political events of the late 1980s, *The Doll* did not cause a sensation. Someone grumbled, but press reacted calmly – as to the usual fact of life, transferred to the screen (Gerber, 1989). To a greater extent, the film proved to be interesting because of the different highlight: exhausting sports work from early childhood leaves not a second of childhood, turning a living girl into an elastic doll. The fairy tale ends, the doll gets

ill and is no longer of interest to the state sport committee. She used to be a princess, but becomes a Cinderella, she has to start all over again in a new class. And she does so according to the principles developed by professional sport: twice two makes only four (Gerber, 1989, p.7).

In the perestroika period, the storyline of an extraordinary university / school student was developed again (*Come What May*, 1986; *Work on Mistakes*, 1988; *The Whistler*, 1988; *The Jester*, 1988; *Puppy*, 1988; *Darling Ap*, 1991, etc.). One can probably agree with the opinion of A. Romanenko, voiced by her in 1989: no matter how bitter it is, but still we must admit that the inner life of a young man remained for decades closed not because our grown-up children are so complicated and closed for us, but because the art was afraid to look at their features, to describe their morals, to listen to a sincere confession. Because it would require new ways of analysis, and civic courage, and awareness of the fact that the film may not be allowed on the screens. Too strong were obstacles for such films and books, the whole period of a person's maturing was missed. Now the art has begun to make up for lost time, but it does it sometimes feverishly and hurriedly, going only the upper layer of life deep. Because life that has gone ahead requires new forms of communication, and new tools for analysis, philosophical equipment, sociological thinking, and the publicist's gift. ... A decade ago, three points of view on the current generation of young people were widely popular. The first argued that our youth is wonderful, heroic, almost burning with enthusiasm. The second focused on negative phenomena in the youth environment. They even exaggerated their scale. Still others ironically lamented: two thousand years ago people used to complain about the youth's moral degeneration, nothing new about that. Meanwhile, no one was able to penetrate into the real essence of the issues bothering young people, to feel the guilt and responsibility of the older generation, to understand the role of that social atmosphere that reigned in the seventies and influenced the spiritual warehouse and the attitude of the young. Today, the problem of youth has become the key one in life and in art. ... It is not surprising that keen interest, which was caused by the films offering a new level of truth in the conversation about youth (Romanenko, 1989, p. 43, 46).

Despite the acuteness of many "perestroika" films, the most debated film, where the main character was an offbeat schoolboy, was *Plumbum, or a Dangerous Game* (1986). Ruslan Chutko, nicknamed "Plumbum" is a young assistant of the police, using for the sake of "high" goals any means - betrayal, blackmail, lies, violence. But the authors of this dramatic parable do not make him a disgusting monster. Yes, Ruslan meticulously and pedantically interrogates his father-poacher, reveling in his incorruptible authority. But the audience can see some human, even children's feature. But the line of Ruslan's parents is schematic: his mother is only interested in sentimental songs, fashion and figure skating on TV, and his father – in fishing in the wrong place. These are not alive characters, but signs, symbols of superficial slip in life. Other characters are somewhat hyperbolized too. Earlier works of A. Mindadze and V. Abdrashitov did not contain such obsessive symbolism and frank didacticism. However in *Plumbum* almost every episode is translated unambiguously.

Apparently, given the relatively small box-office success of their previous works (*The Word in Defense*, *The Turn*, *The Fox Hunt*, *The Train Stopped*, *Planet Parade*), the authors decided to get own back by making a spectacular picture, aimed at disputes. In order for the film to become more understandable and easier to read, they intentionally chose to simplify the characters, to repeat the symbolism, to add suspense. Perhaps, it made sense in terms of building a bridge between popular culture and more complex works of art. *Plumbum* just became such a link.

However, in the second half of the 1980s, the main character, Plumbum caused drastic disagreement among the audience. Some considered him a hero, others - a scoundrel. Some saw him as a role model, others angrily exposed his ignoble actions.

Film critics' opinions differentiated, too. For example, A. Romanenko wrote: "Today the screen exposes the stereotypes of our thinking, explodes the usual patterns and approaches to analysis. According to generally accepted indicators, the hero of the film by V. Abdrashitov

Plumbum – a teenager Ruska – can quite claim the role of a hero. An excellent student, a public figure, an obedient son. But if one correlates Ruska's world with universal moral values: mercy, love – all his qualities begin to grow smaller and are seen as if in a different light. The knowledge he has mastered is just information that cannot become the basis of human culture, the relationship with parents is a ritual, the struggle against the criminal world is a way to test one's self, a self-assertion. Everything is turned inside out, the polarity is being reversed (Romanenko, 1989, p.44).

A. Gerber believed that Vadim Abdrashitov and Alexander Mindadze's film does not reassure or cheer. Some people might even humble with its impartial truth. She anticipated the irritation of the viewer, who is used to treating art as a well-groomed cemetery in the summer months, where everything is quiet and simple – "neither friends, nor enemies can be seen", as she puts it. However other audiences will say that this is not our boy, not our criminals, not our problems, it's disgusting, sick, pathological. The author argues that all of us, one way or another, are contaminated with this sickness, and on the screen we see an open form, with obvious symptoms. As a society, we have not yet thought about the destructive power of social activity, not backed by moral ideals, devoid of moral guidelines. Abdrashitov and Mindadze have (Gerber, 1989, p.124).

This opinion was challenged by M. Kuznetsova: "I'm infinitely sorry for the boy named Plumbum. I'm tormented by the question: is it right with an unmercifully almighty author's will to load an incredibly heavy weight onto the immature shoulders of a child? All the sad experience of disappointment in people, piles of lies, which a person by the age of forty goes through... multiplied by talent, impassivity of the film director about the most painful moral issues of our time and the nearest past, - all this causes controversy, rejection and – worst of all – misunderstanding. I'm afraid that the younger generation can perceive Plumbum as an example to follow" (Kuznetsova, 1989, p.130).

S. Shumakov was even harsher in his assessment: "If the authors of *Plumbum* set themselves the task of waking up the viewer, make him think about the destructive power that the right words can be charged with, what threatens society and people, especially the young, the principle that the goal always justifies the means, – then the authors have achieved their goal. The film certainly hits the mark. It is watched, it is argued about, it touches everyone, including those who do not want to admit it. ... In essence, we are dealing with a trap, an intellectual labyrinth, which it is very easy to get into, but it is almost impossible to get out of it.

The parents' hypocrisy turns into a total imitation of life. Aspiration of their son by any means to reunite the word and the deed turns this life into a dangerous game. Both ways are bad. Where is the way out? The authors do not know. This is not surprising. They faced one of the fundamental questions of our history, culture, social life. ... The authors of the film *Plumbum, or a Dangerous Game* pushed us into the sphere of speculative constructions and abandoned us there. Get out, they say, as you want. We opened the box, showed it, spotlighted it, and it's up to you to decide. But we can not decide, because there is no image of the human soul in the film. We have no one to feel compassion for, so, there is nothing for our morals. A cold, distant glance, that has no sympathy, kills all life in the picture... And in the end the authors' become captives of their own game. Ruslan Chutko shamelessly manipulates people. It's immoral. But, while proving this to us, the filmmakers themselves did not notice the way they manipulated the hero, lost their moral reference point and found themselves in Plumbum's situation" (Shumakov, 1989, p. 131-134).

Two years later the theme of an unconventional personality of a school pupil was presented by the director A. Eshpai in a more aesthetic perspective in his film *The Jester* (1988). The main character Valentin is a nice guy, an honors pupil, a son of a professor, a researcher specializing in Japan studies. Valentin's film forerunners, who did not want to put up with the surrounding evil, tried to defeat it with its own weapon (*Plumbum*), escaped into the world of rock music (*The Burglar*), furiously and hopelessly took revenge (*The Blackmailer*), or sarcastically played a simple-hearted mask of a folklore Ivan the fool (*Courier/ Messenger Boy*). Valentin

chooses a different form of confrontation and self-affirmation, perhaps a more sophisticated one – his biting jests stick into a person's self-esteem.

Breaking the narration (based on the story of Y. Vyazemsky) about Valentin Uspensky's life with the subtle vignettes of the chapters, Andrei Eshpai was in no hurry to convict his hero with a guilty verdict. Valya is smart, charming, witty. His "jesters" at first are completely harmless and even justified in their own way. Isn't it fair to play a trick on a self-confident handsome teacher who humiliated a student in love with her? Or to give a verbal injection to a shop assistant, whose rudeness is truly boundless? Valya has a solid philosophical justification for his jests. But, alas, his jests are becoming more and more aggressive. The game gradually turns into a disease. Valya "creates a kind of a space of general buffoonery around him, contempt for others, which is difficult to break out of" (Khloplyankina, 1988, p. 14).

At first glance, it seems that the visual imagery of the film is too refined for the genre of a quite dramatic comedy. Mists, greenish-pastel colors, luminosity of interiors, unclear fading of bizarre dreams. However, it is surprisingly in harmony with the image of the protagonist, with his low-key, but good manner of dressing, with his outward invisibility, hiding an unshakable confidence in his abilities and powers.

In fact, Valya has only one worthy opponent – a Maths teacher, an ironic skeptic and a brilliant professional. He even resembles Valya in some ways – independent in his judgments and actions, witty. He is the only person, who Valya's tricks won't go down with. Only he can unravel the jester's philosophy. The actor's charisma of I. Kostolevsky suited the role well. To the authors' credit, they were not tempted to offer a trivial solution to the conflict in the form of re-formation of the main character by a talented teacher. The question of Valentin's future remains open.

Cinema of the reformation period reinforced the critical attitude towards the teaching profession. One after another, miserable portraits of unhappy women teachers, whose salary was 20-30 dollars per month, appeared on screen. Thus, the drama *Homo Novus* (1990) featured high school pupils bullying their depressed, gloomy teacher (I. Kupchenko). Moreover, they went as far as kidnapping her only son...The film meticulously depicted details of the characters' boring, dark life. To make the effect more powerful, the authors used black-and-white film, perhaps feeling themselves as cold surgeons operating on a tumour.

School pupils from the drama *Dear Elena Sergeevna* (1988) displayed the similar attitude to their naive teacher. To tell the truth, the story of an appalling blackmail that students initiated to get better exam marks, was presented unconvincingly in the film. Moreover, abstract, constructed image of an idealist teacher deprived the screen character of life authenticity (Sumenov, 1989, p.15). It was hardly believable that a teacher in her forties over all the years of her teaching experience had not got to know her pupils. It was also doubtful that an impudent son of a big boss, a straight "A" student, who was going to enter MGIMO university, decides on the criminal act: in real life he would find a safer and more effective way to achieve his goal.

Images of male teachers in perestroika films were as well not positive. For example, director V. Derbenev totally relied on the talent of I. Smoktunovsky in the screen adaptation of V. Tendryakov's novel *60 Candles* (the film had a gloomy title *Black Corridor*, 1988). Smoktunovsky plays a history teacher recalling his far from ideal career. But actor's efforts were not backed up by the script and directing. Literally every shot is too straightforward and didactic. "*No, you are not a villain, you're worse, – his ex pupil tells the teacher. – A villain simply violates the rules. But the one who sincerely believes that a white lie is necessary for the humankind, that person makes his meanness a rule. You are not a villain, you are an evil idea!*"

The teacher's image is absolutely low leveled in K. Muratova's film *Asthenia Syndrome*, where the teacher Nikolai Alekseevich teaches an English class as if in the desert, in a class where pupils are busy with what not, but not the subject of the lesson. Dethroning of the teacher's image, that had started quite harmlessly, since the rethinking of the theme in *We'll Live Until Monday*, reached its logical end (Shipulina, 2010).

Against such a background, Perestroika films about school often featured teachers' phrases like:

- *What if they jump on your head? (Work on Mistakes);*
- *Oh my God, when will I finally retire and get rid of these criminals? (The Doll);*
- *I don't know if there is a borderline that you (pupils) will not cross (Dear Elena Sergeevna).*

On the wave of easing censorship's bans during Perestroika, some cinematographers thought that it was rather simple to make a film about school. Their formula was: a new sensational play/ novel or a short story used as a scenario basis, dialogues updated with sharp phrases from the current press (about the commodity and food deficit, about the low standard of living of the working people, etc.), and a popular actor invited to play the leading role. Alas, they often forgot a "trifle", which, probably, would not even be worth mentioning if it did not distinguish art from kitsch: artistry. But without it, any, the most beautiful slogans remain just newspaper headlines. Without it the audience is going to see ridiculous theatrics, falseness and overacting, only reinforcing the contrived scenarios.

Something of the sort happened to the drama *On the Outskirts, Somewhere in Town...* (1988), which became anemic, deprived of the author's pain, sluggish collection of cliché situations that were moving about from one "school film" to another in the late 1980s. A tormented teenager associates with shadowy personalities. A "progressive" teacher tries to pull the poor fellow out of the mess. No doubt, such situations do happen. The idea of the film is humane. But the attempt is in vain, since the cast is failing, the script is weak, as well, as director's work. Instead of sincerity and pain, a bad theater and a primitive chronicle reign here ...

N.M. Zorkaya in her article published in the year of the release of another revelatory film – *Puppy* (1988) wrote that this "picture is serious, bitter, and tough. It makes one doubt if a praised "glasnost" really triumphed in our lives. In the village where the action takes place, it is unlikely that it will ever triumph. A sixteen-year-old boy, the film protagonist, pays the ultimate price for telling the truth. Without sparing us, the spectators, adult people, the screen unveils the mechanism of isolation and revenge, which throws out the one who dared to say out loud what everyone knows but keeps silent about. This is the only fault of the incautious truth-seeking school pupil, who is only supported by a very young idealist teacher – too fragile support!" (Zorkaya, 1989, p. 14). In fact, we can agree that in those episodes where the director gave way to improvisation, the story of a truth-loving high-school student who decided to write an expository letter to the central newspaper takes the breath of life. But these episodes, alas, are rare. A surface-deep publicist scenario was composed, essentially, of the "seamy side" stamps: drinking, orgies in a dormitory, corruption, fights, etc. Let's add here the inexpressive acting. All this taken together negated the critical pathos of the film.

However, one should bear in mind that the cinematographic process is one of the most inertial, from the script concept to its screen release, it often takes more than one year. Hence it is clear that a considerable number of films that came out during perestroika period, had been made according to the patterns of the previous epoch (*The White Horse is not My Grief*, 1986; *Hello, Gulnora Rakhimovna!*, 1986; *Leaf Fall in Summertime*, 1986; *Malyavkin and Company*, 1986; *A Very Scary Story*, 1986; *Examination for the Headmaster*, 1986; *We Are Your Children*, 1987, etc.).

Thus, in the comedy *Malyavkin and the Company* (1986), the pioneers are delighted with a personal computer, they search for a missing dog, collect paper for recycling, save a drowning man, and in the finale perform a heartfelt song "Sing, my youth". In the drama *We Are Your Children* (1987), students of the vocational school eagerly go to work in a rural cowshed. And *Examination for the Headmaster* (1986) was just about the only feature film that directly responded positively to the school reform of 1984: the main character of this picture is a young teacher who came to a rural school charged to be a true proponent of pedagogical progress.

Among such late comings was a semi-detective melodrama *A Slap in the Face, That Never Happened* (1987).

A seventeen-year-old boy, contrary to the title of the picture, gives a sonorous slap to his former classmate (a girl), who, out of jealousy, gave a teacher a "compromising document" – a photo of a timid kiss of two high-school students. The boy in the picture was the one she was in love with, the girl was her more successful rival. As a result, the young headmaster calls the police, insists that a criminal case must be initiated against the boy, and the innocent photo is declared nothing less than pornography.

Is it possible to imagine such behavior of a teacher in a Soviet school? Certainly. For example, in a school in 1937 or 1947. Back then, in fact, because of tenth graders' kiss, at times, urgent Komsomol meetings were convened, or politically incorrect school paper article could result in much serious sanctions.

However, the action of the film *A Slap in the Face, That Never Happened* takes place in the second half of the 1980s, when both school and schoolchildren had very different problems. When cases of intimate relations between high school students did not seem sensational, because the problems of drug abuse and other substance abuse were on the agenda. Compared to this, the sterile world of the film seemed archaic and false at that time. Moreover, the actor's pinch (in gestures, facial expressions, intonations), noticeable literally in every episode, plus the negligence of visual techniques, the banality of *mise-en-scène* and montage.

Perhaps, to a lesser extent, but also rather archaic was *Work on Mistakes* (1988), based on the story of Y. Polyakov. The film was about a young journalist and a teacher of the Russian language and literature who was looking for a manuscript of a writer repressed in 1937. He got a difficult class of students that was led by an irresistible and spoiled "A" pupil, the daughter of a big boss. Maiden love, rivalry, search of a case with the manuscript, stolen from the teacher, a seduction scene, - all this makes the audience involved, although one can feel some things stretched or artificial. For example, why does this versatile group easily become helpful pathfinders searching for a novel that disappeared in the 1937 when the author was arrested? Why does the teacher easily give up, capitulate, throwing his case into the fire? (Zorkaya, 1989, p. 15).

It should be noted that *Work on Mistakes* was not the only film plot that the politics directly entered. Politically, *The Whistler* (1988) concept was quite sharp, as the beginning of the film featured the scene of the recruitment of a first-year student by a KGB officer. However, later the authors, as if frightened of their "perestroika" courage, changed the situation: the recruiter was not a real agent, but the rector's son. But the leader of the underground circle of students was presented as an ideological fighter against the authorities and organizer of student protests.

An individual place in the "school series" of perestroika period is occupied by few films, the action of which took place in the 1920s and 1930s. On the one hand, we have to admit that the author of the brilliant film about teachers and schoolchildren of the 1920s *The Republic of ShKID* (1966), G. Poloka was not able, as they say, to set foot in the same river twice. *Our Calling* (1981), as well as *I am the Leader of the Outpost* (1986) were a pale shadow of his ShKID story. On the other hand, a notable event in the second half of the 1980s was the screen adaptation of the novel *Tomorrow Was the War* by Boris Vasilyev (1987), which first touched upon the theme of Stalin's repressions of the 1930s in the context of school theme. In this drama, young high school students come across manifestations of human betrayal, deception, hypocrisy (which at the state level has already led to the planting of a system of denunciations, arrests and quick massacre (Kudryavtsev, 2006).

The perestroika period films (1986-1991) on the school/university topic.

Features of the historical period when media texts were created, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of that time on media texts

The timeframe for the historical period has been defined conditionally since 1986 (the beginning of the "perestroika" processes after Mikhail Gorbachev's coming to power) up to 1991 (when the Soviet Union was liquidated by proclaiming the independence of the former Soviet republics).

The main characteristics of this historical period:

- the proclamation of M.S. Gorbachev's policy of "restructuring and glasnost", pluralism, democratization and improving socialism (including holding free elections with alternative candidates);
- the official condemnation of the communist regime's crimes and the rehabilitation of about a million of innocently convicted, and dissidents;
- the gradual abandonment of ideological struggle and the withdrawal of troops from Afghanistan, the proclamation of a disarmament policy;
- a course towards the gradual abolition of censorship bans and the free exchange of specialists and ideas with the West;
- a new "perestroika" impulse to continue the exploitation of the official doctrine of the established common community of the Soviet people and the absence of class, ethnic, national, racial problems in the USSR; the possibility of peaceful coexistence of socialist and capitalist systems (against the background of improving political relations with the U.S. and western European countries);
- an attempt to open the way for private cooperation, i.e. to partially revive the trends of the Soviet "new economic policy" of the 1920s;
- economic (largely due to a steep drop in oil prices) and the ideological crisis that eventually led to an attempt at a conservative coup d'etat in the summer of 1991;
- the disintegration of the Soviet Union in late 1991;

Table 9. Key dates and events in the USSR and worldwide in perestroika period (1986-1991): politics, economics, education, culture (compiled by A. Fedorov)

| <i>Year</i> | <i>Key dates and events in the USSR and worldwide in perestroika period (1986-1991): politics, economics, culture</i> |
|-------------|--|
| 1986 | <p>XXVII Congress of the CPSU: February 25 - March 6. Accident at the Chernobyl nuclear power plant: April 26. V Congress of USSR Cinematographers: a film director E.G. Klimov was elected the chairman of the USSR Cinematographers Union: May. Resolution of the CPSU Central Committee. "On disadvantages of buying and distributing foreign films": June 4. The threefold drop in world oil prices (from \$29 to \$10 per barrel), which sharply intensified the economic crisis in the USSR: June. The announcement of M.Gorbachev that "perestroika" has begun: June. French President F. Mitterrand visits the USSR: July 7-10. M.S. Gorbachev and R. Reagan meet in Reykjavik: October 11-12. Opening of the Conference on Security and Cooperation in Europe in Vienna: 4 November. The return to Moscow of the nuclear physicist and activist for human rights and peace A.D. Sakharov from a 7 year exile: December 23.</p> |
| 1987 | <p>M. Thatcher's visit to the USSR: March 28-April 1. The abolition of most western radio stations' jamming on the USSR territory: May 23. The unauthorized flight of the German amateur pilot M. Rust from Hamburg (via Helsinki) to Moscow (illegal landing on the Red Square): May 27. The 70th anniversary of Soviet power: November 7. Mikhail Gorbachev's visit to Washington. The signing of the treaty on the elimination of medium-range nuclear missiles: December 1-10. M. Gorbachev was declared Person of the Year by <i>Time</i>. Low world prices for oil, contributing to a further decline in the economy of the USSR and the standard of living of its population.</p> |

| | |
|------|---|
| 1988 | <p>The beginning of the withdrawal of Soviet troops from Afghanistan: May 15. M. Gorbachev and R. Reagan meet in Moscow: May 29 - June 2. Chancellor of Germany H. Kohl visits the USSR: October 24-27. French President F. Mitterrand visits the USSR: November 25-26. The abolition of jamming the radio station "Free Europe" on Soviet territory: November 30. Visit of M.S. Gorbachev in New York (UN). His statement on the reduction of the Soviet armed forces and the beginning of the withdrawal of Soviet troops from Eastern Europe: December 6-8. Low world prices for oil, contributing to a further decline in the economy of the USSR and the living standards of its population and to the rising desire of some citizens to (now authorized) emigrate.</p> |
| 1989 | <p>The end of the withdrawal of Soviet troops from Afghanistan: February 15. George Bush Sr. becomes the US President. Numerous meetings of M. Gorbachev with world leaders (including US President George W. Bush) and his statement on further disarmament. The literary magazine "New World" was the first one in the USSR to publish a book by A.I. Solzhenitsyn "The Gulag Archipelago": July. The 70th anniversary of Soviet cinema: August 27. The fall of the Berlin Wall begins: November 9. The overthrow of T. Zhivkov's regime in Bulgaria: November 10. The victory of the Velvet Revolution in Czechoslovakia: November 24. The victory of the anti-communist opposition in the elections in Hungary: November 26. The victory of anti-communist forces in Romania: December. A.D. Sakharov's death: December 14. Further decline in the economy of the USSR and the living standards of its population, and the growth of emigration.</p> |
| 1990 | <p>Consent of the USSR to the unification of Germany: January 30. XXVIII Congress of the CPSU: July 2-13. The USSR gives consent for united Germany to join NATO: July 14-16. Numerous meetings of M. Gorbachev with western countries leaders. Mikhail Gorbachev is awarded the Nobel Peace Prize.</p> |
| 1991 | <p>The war in Kuwait between the US and Iraq: January 16-19. World oil prices remain low, which leads to a further decline in the economy of the USSR and the living standards of its population. the Warsaw Treaty after 36 years of military alliance of Central and Eastern Europe states with the USSR disestablished: July 1. The attempt of a coup d'état, organized by the conservative part of the leadership of the USSR: August 19-21. The actual disintegration of the USSR: December 8. Voluntary resignation of Mikhail Gorbachev from the post of the President of the USSR, transfer of power to Boris Yeltsin: December 25. Official disintegration of the USSR: December 26.</p> |

How the knowledge of real historical events of a particular period helps to understand the given media texts, examples of historical references in these media texts.

Soviet audiovisual texts of 1986-1991 on the school and university, according to the authorities, were supposed to support the main lines of the then state policy in the educational and socio-cultural spheres, that is, to show that the Soviet system of education, upbringing and culture, while maintaining common ideological guidelines:

- has some challenging issues in education and upbringing, but is being reformed and is capable of changing for the better;
- the teacher-pupils relation continues to be democratic, to some extent creative.

However, these tendencies were characteristic mainly of the initial stage of "perestroika".

At the final stage of perestroika, the absence of state censorship and ideological vacuum resulted in filmmakers' focusing on the acute painful issues of school / university and society.

Social, cultural, ideological, and religious context

Ideology, directions, goals, objectives, world outlook, the concepts of the media texts' authors in the socio-cultural context; ideology, culture of the world, depicted in media texts.

In the perestroika era, the communist ideology in the USSR continued to dominate (although it was gradually criticized by the opposition), but the film industry was under less censorship, than in the past, so school and university themes in Soviet cinema very quickly entered previously forbidden plot territories.

The world outlook of the characters of the "school world" depicted in media texts

The world view of the characters was increasingly losing its optimism, some films contained shockingly graphic scenes. Films based on the normal Soviet hierarchy of values (communist ideology, collectivism, diligence, honesty, willingness to help people in need) became history. More and more often the screen was reflecting life realia. For example, the films *Avaria - a cop's daughter* (1989), *Government Facility* (1989) and *Made in the USSR* (1990), were factually based on cases of soulless bureaucracy, lies, violence, substance abuse and other vices of society including school.

Structure and narrative techniques in these media texts

Schematically, the structure, plot, representativeness, ethics, features of genre modification, iconography, character characters of audiovisual media texts on school and university topic in the perestroika period can be presented as follows:

- *the location and time period in media texts.* The main location in films is school classes and corridors, schoolyards and flats; the plot is set mostly (if it's not a retro) at the time when the film is made.

- *the environment typical for these media texts, household items:* the furnishings and household items of school films are still modest, however oftener than before wealthy apartments are shown (*Come What May*, 1986; *Temptation*, 1987; *Work on Mistakes*, 1988; *The Whistler*, 1988; *Darling Ap*, 1991, etc.);

- *genre modifications of school and university subjects:* predominantly – drama; filmmakers in the second half of the 1980s, seemingly, decided that a comedy genre was absolutely inappropriate in the hard, incriminating "perestroika film flow";

- *narrative techniques, narrative bias:* positive characters are rarely idealized, and negative ones tend to be presented ambiguously too;

Typology of characters:

- *characters' age:* the age of schoolchildren is in the range of 7-17 years, however, teenage characters are most common; the age of other characters (teachers, parents, grandparents, etc.) varies, but adults but adults under 60 prevail;

- *education level:* corresponding school year for students, teachers presumably have a university degree, supporting characters can have any level of education;

- *social status, profession:* the financial situation of students is basically the same (although the material inequality of individual characters began to be clearly indicated), they can be either from the families of workers and farmers, or from the intelligentsia. The parents' jobs are diverse.

- *characters' marital status:* school students, naturally, are not married; adult characters are mostly married, however, single teachers also appear on the screen (resulting in plot twists connected with the love relationships of teachers and students);

- *appearance, clothing, physique of characters, features of their characters, vocabulary:* the appearance of the characters of school children and students in the films of the perestroika period is within the framework of the canons of the student's image of that time, which was by far more free than in the 1970s.



Students: a shot from the movie *A Slap in the Face, That Never Happened* (1987)

Schoolchildren in the films 1986–1991, unlike the "thaw" and "stagnation" periods, have a rather pragmatic life vision, related to material prosperity, or, on the contrary, are in deep depression. Screen teachers often put up with the idea that it is impossible to reform a "bad" student. Perestroika period teachers are even more melancholic than in the films of stagnation period. The professional distance between them and the students becomes even more fragile (that is vividly illustrated in such films as *Come What May*, 1986; *Temptation*, 1987; *Work on Mistakes*, 1988; *The Doll*, 1988; *Dear Elena Sergeevna*, 1988; *Avaria- a cop's daughter*, 1989; *Homo Novus*, 1990). Like in films during stagnation period, some screen faculty wear rather casual clothes.



Young teacher: a shot from the movie *The Doll* (1988)

A significant change in the life of media characters and the challenge that the characters face (a violation of the usual life):

Option 1: among the next-door characters, schoolchildren who live a normal life, are those who for some reason do not fit into the standard framework of interpersonal communication and learning process, that is:

- the behave abnormally, sometimes steal (*Come What May*, 1986; *Haunted House*, 1987; *Blackmailer*, 1987; *The Doll*, 1988; *The Whistler*, 1988; *Avaria -a cop's daughter*, 1989; *Government Facility*, 1989; *Made in the USSR*, 1990, etc.);

- try to dominate, subjugate their classmates and/or teachers, acting sometimes violently (*Plumbum of the Dangerous Game*, 1986; *Haunted House*, 1987; *Work on Mistakes*, 1988; *The Doll*, 1988; *Dear Elena Sergeevna*, 1988; *Government Facility*, 1989; *It Happened by the Sea*, 1989; *Homo Novus*, 1990, *The Window*, 1991);

- stand out among classmates (in a good way or in a bad way) so conflict with the rest of the class and / or teachers (*Come What May*, 1986; *Plumbum of the Dangerous Game*, 1986; *Work*

on Mistakes, 1988; *The Doll*, 1988; *Dear Elena Sergeevna*, 1988; *Puppy*, 1988; *The Jester*, 1988; *Dear Ap*, 1991, etc.);

- fall in love (*Come What May*, 1986; *The Slap in the Face that Never Happened*, 1987; *Temptation*, 1987; *Work on Mistakes*, 1988; *Dear Ap*, 1991, etc.).

Option 2: there are extraordinary teachers among faculty - those who also do not fit into the standard school framework, that is, they try to:

- resist the outdated and / or, from their point of view, incorrect methods of the school principal and / or teaching staff and collide with him / them (*White Horse is not My Grief*, 1986; *Examination for the Headmaster*, 1986, etc.);

- establish trust-based relations with the students, no matter how difficult it may be (*Hello, Gulnama Rahimovna!*, 1986; *Leaf Fall in Summertime*, 1986; *Examination for the Headmaster*, 1986; *We are Your Children*, 1987; *The Doll*, 1988; *Work on Mistakes*, 1988; *Accomplice*, 1990, etc.).

Solving the problem:

Option 1 (student-centered):

"odd ones out" school students keep their belief, because they do not comply to educational/parental influence (*Come What May*, 1986; *Plumbum or the Dangerous Game*, 1986; *Work on Mistakes*, 1988; *The Doll*, 1988; *Dear Elena Sergeevna*, 1988; *Avaria- a cop's daughter*, 1989; *Dear Ap*, 1991);

Option 2 (teachers-centered):

- *unconventional teachers triumph* (*Hello, Gulnama Rahimovna!*, 1986; *Leaf Fall in Summertime*, 1986; *We are Your Children*, 1987), *lose* (*Slap in the Face that Never Happened*, 1987; *Temptation*, 1987; *Work on Mistakes*, 1988; *Dear Elena Sergeevna*, 1988; *Avaria- a cop's daughter*, 1989; *Asthenia Syndrome*, 1989, etc.) or (as in *The Doll*, 1988) *the result of their relations with students becomes ambiguous...*

We agree with N. Sumenov: a lot of films about school and the youth were limited only to ascertaining acute problems, hence the straightforwardness of oppositions arose: often young film authors held elder generations responsible for the troubles of the young, and older film creators blamed the youth (Sumenov, 1989, p. 53).

Conclusions. Summing up, the films of "perestroika" period (1986-1991) on the school-university theme showed that:

- the education / upbringing process has lost its previous strict storylines, in many respects has lost its communist landmarks;

- school and university have acute problem areas (crisis, disappointment and fatigue, professional "burning out" of teachers, stagnation, hypocrisy, lies, bureaucracy and authoritarianism, pragmatic cynicism of students, teenage cruelty, underage sexual activity, etc.);

- the activity of a student / student again became more directed toward the outside world than to the inner world;

- appropriate distance in the teacher-student relationship has become more fragile (familiarity, sexual relation, or its provocation); in the films *Work on Mistakes* (1988) and *Asthenic Syndrome* (1989), male teachers even fight with high school students in class or in the school corridor;

- the prestige of the pedagogical profession in the eyes of students and the public has fallen even lower; in accordance with the real state of affairs, female teachers' images (often lonely, unsettled) came to the forefront;

- the main conflicts of plots were built on the opposition of non-ordinary teachers and students with stagnation, bureaucracy, mediocre bosses / colleagues / peers.

Actually, one can probably assume that the exposing "black series" of the perestroika cinema (where the youth theme was one of the most prominent ones) served a kind of "mobilizing purpose", only at the time it was not the orientation of "Soviet power elites in the renewal of the

tools which they embodied the communist project with" (Belyaeva, Mikhailin, 2015, p. 551). Conversely, a Western-oriented part of the Soviet ruling elite used "uncensored" cinematography as one of the levers for the gradual liquidation of socialism (Razzakov, 2013, p. 404-405). On the other hand, it is possible not to attach special importance to this "conspiracy" assumption, believing that Soviet cinematographers spontaneously walked in the wake of political and socio-cultural changes of the "perestroika" era. After all, we should not forget that by the end of the 1980s a paradoxical situation arose in the USSR when the state continued to finance film production, but in the actual absence of censorship, filmmakers could produce all that they wanted, practically ignoring the opinion of the leading bodies of the CPSU and the government.

2.7. *Russian films about school and university (1992-2018) **

** this chapter was written with the participation of E. Huston*

We agree that "only the most inconsiderate, uninviting and conservative Russian viewer can now state that in our country there is no children's and teenage cinema. A revolution has been taking place on this front for a long time, both bold debutants and venerable pros work here, large budgets are purposefully allocated for this purpose, and the popularity of any finished products among its audience acquires" (Ukhov, 2017). It's another matter, what is the quality of this film / television product on the school and university topic, and what are the trends in it.

Deprived of the ideological and moral guidelines of the socialist era, Russian films on the school and university theme, taken after the collapse of the USSR, underwent a number of quantitative and genre transformations:

- after the dramatic rise in the number of such tapes during the perestroika period in the Russian "low-picture era" of the 1990s, there was an equally sharp decline, provoked by the almost total displacement of domestic products from cinemas by Western films and the difficult economic situation in the country that caused a reduction in film production in general;

- in the 21st century, along with the revival of the Russian film production, a kind of reformatting of the tapes about the school and university from the cinematic to the television show happened: modern multiplexes began to focus on spectacular action movies and full-length animated pictures (shot mostly in 3D), so the producers preferred to switch stories about schoolchildren, students and teachers on the television audience;

- the dominant of the dramatic genre, customary for the cinema of the Soviet school and university, replaced the realm of comedy in the 21st century (mostly "long-running" series).

There have also been changes in the casting: if in the Soviet times the roles of schoolchildren was basically performed by the schoolchildren themselves (*Welcome, or No entry, By the windows go trains, Call, open the door, Transitional age, The woodpecker's head doesn't hurt, Scarecrow*, etc.), then in the Russian TV series of the XXI century almost became the norm, when professional actors from twenty to thirty years play the roles of schoolchildren. Apparently, producers and directors believe that 1) many months (and many serials are shot for several years) shooting with a tough, exhausting work schedule is too much for real schoolchildren; 2) in connection with the rather slippery plot situations of a sexual and lexical nature, laid down in the script of modern films about the school, try to hedge, in order to avoid accusations of "corrupting" the under-age performers on the set.

Comedy

Of the seven Russian films about the school and university, filmed in the 1990s, three relate to the comedy genre. And the short films of S. Bagirov *Equality* (1993) and *Rypkin's Love* (1993), rather, resembled the good old *Patchwork*, however, with grotesquely negative images of teachers (especially vulgar and insignificant in *Rypkin's Love*). But the series *ABCD Ltd* (1992-1994) already affected the capitalist tendencies, which replaced the "developed socialism". Perhaps it was a kind of reaction to gloomy perestroika films, where boarding school life often resembled a prison ... It should also be noted that the post-Soviet issues of *Patchwork* also quickly mastered the attributes of the bourgeois world, turning in one of the issues an English teacher into ... a stripper .

The comedy continued to be the main genre of Russian cinema about the school and university theme and in the 21st century: of the 86 films on this subject, 35 were shot in a comedic manner.

It all began with a simple situational comedy *Dormitory* (2001), built according to American standards, which became a sketch for the comedies about student life that followed: *Theater Academy* (2002), *Merry Company* (2003), *Students* (2005), *Touched* (2005), *Students-2*

(2006), *Students International* (2006), *Univer* (2008-2011), *Univer: Open Doors*" (2013), "*Univer: New Dormitory* (2011-2016), *Philological Faculty* (2017). By the way, never before the student topics did occupy such a prominent place in the Soviet and Russian cinema / television repertoire. By rejecting the gloomy interpretations of the educational process that prevailed in perestroika years, Russian TV series competed with each other in terms of sexually and funny scenes, mockery of teachers' corruption and general old-age mockery. For example, in the *Touched* (2005) student jokingly at first imitated his "self-immolation", and then with the same enchanting success engaged in fake urination in front of a shocked university professor.

All these student comedy series are built in the spirit of the well-known to everybody phrase "from session to session the students live cheerfully": the university itself is given a minimum of screen time, but in detail and with enthusiasm it is told about student rallies, parties, love adventures and other amusements.

Naturally, among the entertaining students there must be a certain "botanist", that is, contrary to the story, a student immersed in studies, whom his friends (neighbours in the dormitory) are trying to convert into their hedonistic faith. Likewise, images of female students are arranged: among the smart and flirtatious intriguing beauties (one of which is a stereotypically stupid blonde), there often appears the figure of an honest and modest girl ("blue stocking", "gray mouse"). Sometimes (for example, in *Students International*) on the screen appear students-foreigners (from Africa, China, etc.). Teachers in such serials are given a secondary role of retrogrades, bribe-takers / schemers or objects of love of cute female students. Humour in these films, as a rule, unpretentious and flat, and vocabulary every year becomes more coarser and vulgar. The music in these series is often associated with a specific year of release of the series on the screen, since it includes hits of fashionable pop bands during the relevant time period. In order not to contact young and inexperienced debutants, the creators of serials often invite to the role of students actors (especially men) older than thirty years. Artistic bar of this kind of works, as a rule, is lowered already at the level of design, after all it is not about "piece goods" intended for cinemas and / or festivals, but about daily displays of multi-series television production.

Many serials on the topic of school and university are free adaptation or direct versions of foreign television production. For example, one can notice similarity of the concept *Philological Faculty* (2017) with the American *Big Bang Theory*: the authors "copy and bring to maximalist extremes both storylines and characters and the output is extremely exaggerated *Big Bang Theory*. The creators are well aware and similarities ... , therefore already in the pilot series they protect themselves from all attacks by a single phrase from those of *Philology Faculty*: "This all reminds me of the *Big Bang Theory*." However, the recognition of plagiarism is far from a reason to forgive him "(Golubev, 2017). We completely agree with the fact that "from the same *Univer* of the sample of the first season, *Philological Faculty* if different, then purely cosmetic. Yes, the scenery is no longer three cardboard walls, yes, the picture is richer and, yes, the soundtrack is more fashionable, but in general the circuits of the series are similar – and Lena ... not too far away from Allochka "Pipets" from *Univer*. Guys without a special fantasy, but effectively disintegrated according to archetypes: one is a self-assured "Kazanova" – a failure, the second does not get out of online games and in our reality is oriented with variable success, the third is a typical "main character", that is, neither meat, nor fish" (Khokhlov, 2017). Against this background, are shown in bold strokes played ironic swearing person (taboo language in *Philological Faculty* , is however, bleeped out) Prof. Gudkov and his ex-wife, who is also a educator in this university.

D. Golubev reasonably concludes that "Russian television in development has been stalled for some time – the viewer is not trying to lure something new and unusual, he is being fed again and again exactly what is being hijacked, and no matter with which grimace these products are absorbed ... *Philological Faculty* just serves as a confirmation of this opinion: the TV channel simply rolled out to us a slightly modernized, rejuvenated and changed version of the *Univer* (Golubev, 2017).

Comedy on a student theme, shot for cinemas, were made, of course, a bit more quality television series. So *Freshman* (2002) tells the story of bored student flirting with masturbating at night assistant professor, not wanting to put her top three in the exam...

In any case, all these comedies are unlikely to target intellectual students and an educated adult audience. Rather, their authors want to make them laugh at schoolchildren (from those who have not fully gone online) and the older audience, but with a low threshold of media inquiries...

Comedy (mainly – also television) about the school life was also a lot: a series of anecdotes about the ten-year mischief (*Vovochka*, 2000-2004), unpretentious stories about high school students (*Lessons for Security of Life*, 2000-2005; *Potapov, to the board!*, 2007), diligently imitating not the best Soviet films of the Soviet Children's and Youth Films Studio.

Not any higher in terms of artistic quality, in our opinion, turned out to be built according to the standards of American sitcoms for children *Fun during the break* (2007-2008) – 33 series of 5 minutes. Rating success with the audience was *Ranetki* (2008-2010) – a simple musical comedy about high school students performing in a rock band.

How did these comedies try to make the audience laugh? Here are two typical examples. The series *Lessons for Security of Life* (2000-2005) shows a lesson in biology on "Fertilization". Schoolgirls first perceive this material with embarrassment, but after a conversation with a psychologist they dress in miniskirts, do their make-up and with dashing coquetry brilliantly answer the lesson, this time embarrassing the shy teacher ... In the dramatic comedy *School No. 1* (2007) the problem of mutual relations comes to the fore with high school students from rich and ordinary families, true, with an emphasis on parties, shopping, sex, etc. Senior students, as is customary in most Russian TV series of the XXI century, were played by actors aged 21 to 30 years, which also did not add credibility to the plot.

The film by V. Menshov *The Practical Joke* (1976) was watched in the first year of the rent by 34 million viewers. However, his remake of the same name, made for television in 2008, did not receive a special resonance, perhaps because of the fact that in 1976 Menshov's schoolchildren "answered ethical questions with varying degrees of complexity and timelessness (is it permissible for the sake of general goals to sacrifice the principles? and should the students earn by playing a game at weddings?) and generally decide how to live on. In Kudinenko's in 2008 ... in general, nothing is decided." (Lyashchenko, 2008). Money, sex, domination in one's peer circle ... In the *The Practical Joke* (2008) "the girls painted in gloss and the hanging out guys do not cause the slightest feeling that they need something more from life" (Derenkovskaya, 2008).

Perhaps the most dashing Russian comedy from school life was the series *Physical Education Teacher* (2014-2017), where D. Nagiyev with a cynical foul played a bandit dismissed by the "underworld boss" named Foma, who tries to enter the confidence of the boss's child in the guise of a physical education teacher with his help to return to the "business".

Of course, *Physical Education Teacher* is "a fairly standard by the form of a through net. ... a large part of it is based on references to Western comedies – to *Freaks and Nuts*, to *Bachelor Party in Vegas*, to *Rock School* and so on" (Sobolev, 2014) and, by and large, is an inverted plot of the legendary comedy *Gentlemen of Fortune* (1971), where, the director of a kindergarten by the will of fate is compelled to pretend to be a bandit...

Foma on the screen is natural bull "straight from the 1990's, communicating exclusively in "thieves' slang" and used to solve problems by breaking doors and breaking skulls. This is witty, funny and accurate already in itself, but Nagiyev goes further and gradually turns a funny caricature into a voluminous portrait of a difficult and certainly charming man. The way Foma is extinguished, faced with the problems of children, with the need to seek a common language with a girl who intellectually looks down on him, and generally with life outside the "big business", is played really brilliantly - in semitones, supposedly random sights, nervous grins" (Khokhlov, 2014).

However, the ardent supporters of this series go even further, arguing that "from something as crude as the material on which *Physical Education Teacher* is based, there has never grown

something so native to all, without exception, the inhabitants of one eighth of the land. ... *Physical Education Teacher* is not just a native thing, but also beyond incredible cleverness, subtle, fascinating and sincerely touching the soul. A classic two-sided novel of upbringing, in which those who according to all the usual laws of the genre had to be re-educated, eventually become re-educated not completely, but remain hostages simultaneously of their own stupidity and hopeless domestic problems"(Sobolev, 2014).

On the other hand, the situation in itself, when an arrogant bandit, who by fate has become a school teacher by fake documents, becomes a positive character against the background of "sucker" teachers and their corrupt district headmistress, is, in our view, a rather sad phenomenon, although symptomatic for modern Russian television, in the pursuit of ratings for a quarter of a century, fond of stories about bandits, thieves and other evil spirits...

To some extent, we can also say that the authors of *Physical Education Teacher* learned well the lessons of the cheeky comedy *Bitter!* (2013). A. Dolin believes that the film *Bitter!* (2013) "opened some secret door in the minds of the public, legalizing the most shameful – and at the same time having allowed to laugh at it or be proud of it, depending on someone's tastes. Achieving such a level of frankness and screen truth in combination with the reckless humour has shocked many. *Bitter!* in a purely Russian spirit, combined touching with the disgusting, and terrible – with the most native. He also patented the genre of the "holiday film", a ritual action where the plot recedes in front of the pure alcoholic euphoria of unity – the transformation of a number of frustrated individuals into a community, which with some caution can even be called people"(Dolin, 2014).

And here is the comedy *Graduation Party* (2014), where eighteen-year-old schoolchildren are played by actors who are already over twenty, went even further: thanks to the recklessness of the plot about the graduation party in the provincial school, "sterile New Russian comedies with their obsessive "kindness" they lost their innocence ... Well, humour cannot and should not be extremely kind. ... With sexual content – the lack of it was always the weak point of the generally powerful Soviet cinema tradition about high school students – in *Graduation Party* everything is all right"(Dolin, 2014).

On May 5, 2014, amendments and additions were introduced to Federal Law No. 53 of the Russian Federation "On the State Language of the Russian Federation" (dated June 1, 2005). (Changes ..., 2014), according to which, from July 1, 2014, the film "containing obscene language" ceased to be issued a rental certificate, and when television showed films of past post-Soviet decades containing obscene language, such words started to "bleep out". The comedy *Graduation* was released on October 9, 2014 and became one of the first Russian films, which took into account the changes in the legislation of May 5, 2014: despite all the general rudeness of the lexicon in the film, there is not one real swear word. As a result, it turned out to be an "easy movie, with a terrible force lacquering reality. Of course, real high school students with their brains boiling from hormones and burst outs, one must think who mostly swear and live inside their rather tough showdowns. But this is not the *School* of Valeria Gai Germanika, it is a film of the kings of TNT, a channel not scandalous (as it seems to the elderly and fierce zealots of morality), but simply serving the petty bourgeoisie to laugh at it" (Korsakov, 2014).

Of course, "the sophisticated viewer will see in the film" ears "of various films – here is the unforgettable Soviet classics *You never dreamed* (its authors in *Graduation Party* quoted right up to the jump in the window!), And the Hollywood comedy *I can not wait* (From which a trio of juvenile rappers with Seth Grin at the head is borrowed), and a little John Hughes (the final phrase of the protagonist Demian is distinctly given by Bender from the *Breakfast Club*), and, of course, the *Project X* with the school's rampant get-togethers. It is interesting that these things are not perceived as impudent borrowing, but rather give an additional charge of positivism because of the joy of recognition"(Khokhlov, 2014).

For all that, the opinions of the critics about *Graduation* were polarized. Some thought that "the eternal theme of doublethink and hypocrisy with which adolescents enter into a spontaneous

conflict in the *Graduation Party* was solved extremely successfully (Dolin, 2014), but "in the dialogues there are a lot of good jokes ... in general *Graduation* is a head above all that we shot in the genre of youth comedy over the past twenty years – and, most of all, despite the tough age rating, it remains a film quite "right" and useful for young people. Yes, in the finals high school students will arrange a rowdy, but this is the most strained part of the film. Because Generally *Graduation Party* is not exactly about this, but about responsibility, about entering into adulthood, about how to find a common language with those who cannot be understood as it seems. And about that childhood passes, but remains with us forever" (Khokhlov, 2014). Others were sure that this is "an ideal picture for people who do not like to think about cinema. After viewing the head is clean, clear and does not contain a single question to the creators or the surrounding reality. ... Wherever it was possible to bend the stick, the creators of the *Graduation Party* bent it. Yes, in schools, what does not happen only, and graduation parties are celebrated with modern 11-grades in a way that many of us did not dream about, but you do not need to paint them all with the same brush. ... One can feel for a mile that *Graduation Party* is the desire to earn as quickly as possible on a gullible spectator. ... A clumsy comedy about 11-graders, full of platitudes and clichés" (Loshakova, 2014).

No doubt, *Graduation Party* is filled with stereotypes in the spirit of *Univer*, but there are newfangled (for Russian cinema, of course) politically correct trends. For example, one of the graduates to get away from a trip to study in Holland, admits (deceitfully) to his father in his unconventional sexual orientation ... And the father responds in the same manner.

However, for all its frivolity *Graduation Party*, in our opinion, is far from audiovisual ease of the comedy series *After School* (2012). Judging by the name of this film, its authors "with their intellectual fiction and irony, modern speech, love for pop and genre games, were to stylistically oppose Germanika (the director of the acclaimed series *School*, 2010 – authors), exploiting documentary style and life-likeness. ... Of course, the series is primarily addressed to young people: for them there are music, clips, dialogues, jokes, sports, constant connection of the story with social networks and videos on *YouTube*. But still the film is for families. For a simple reason: the parents of heroes are 35-40 years old, for them it is all the same integral part of life" (Lubarskaya, 2012).

From the very first shots the series *After school* carries with its intricate clip-type visual series, stop frames, solarization, styling under TV interview, parody, funny letters of the character-schoolboy to the actor and director Nikita Mikhalkov, the atmosphere of an endless carnival. It is clearly seen that although "the authors have studied not only the range of interests of Russian high school students, but also the recipes for the success of American consumer goods" (Bednov, 2012), the theme touched by the series is not at all empty – "this is the place of man under the sun, regardless of age, and his mentality, and the relationship of husband-wife-child, and the creation of idols, and friendship is not friendship, and even the eternal dilemma of "being or seeming" (Kuzmina, 2012, p. 5).

Is it shown (in orientation to the audience of "hipsters"?) On the first channel at midnight, the series *After school* caused the expected polemic in the press (Bednov, 2012; Kuzmina, 2012; Lisitsyna, 2012; Lyubarskaya, 2012; Narinskaya, 2012, etc.), but because of its original "elitism" did not cause such an outbreak of spectator passions as V. Gai-Germanika's *School*.

In the second half of the tenth years of the 21st century, another characteristic tendency of the comic genre on the school theme was clearly identified: stylization for the best examples of Soviet cinema about children and adolescents of the 1960s and 1970s.

So A. Karpilovsky made a trilogy called *Private Pioneers'* (2012-2017), initiated by the stories written in post-Soviet times by M. Seslavinsky. However, this "is not a parody, no banter, and certainly not agitation. It's just a memory of something very naive and very light" (Alenushkina, 2013). The first two films of the trilogy take place in the Soviet province of the second half of the 1970s. Unlike the "film standards" of the XXI century, the role of schoolchildren here played real schoolchildren, not cinema faculty students. Brilliantly chosen by the director, the young

performers of the leading roles, thank God, "do not possess modern cine-puppet beauty and ideal diction, they are real and alive, and therefore organically fit into the space of the film, provoking sincere sympathy and a desire to empathize. Not for example, the chairman of the school council – the sleek upstart Bykov – is caricatured as serious, he is an intermediate link between the warm, sincere child's soul and the stiffened heart of an adult, the allegory of that transitional state that turns an open child into a blindly devoted builder of communism"(Kotov, 2015).

In the first part on the screen is a touching story about how the boys save a dog from death, in the second no less typical for a teenage movie the story of the first love. And with the exception of some minor details (for example, in the second series one of the schoolchildren from pranks makes the bust of Lenin look like a dashing Indian), it's easy to imagine these stories on Soviet screens of the *100 Days After Childhood* (1975).

Actually, this is precisely what "strains critics, and all this is liked by the audience who gave the film the prize of their sympathies. Such two sides of the barricades are in the cinema and in the whole society. Some people feel sick at the very thought that there was something good in the USSR, others remember this well as if they were coming to a clean source. The film falls into the very heart of the split. You look at it and suddenly you find yourself in a world where there are clear coordinates: what is good, and what is bad. What is commendable and what is embarrassing. Children do not hang around yards with a cigarette, but something is rehearsed, something is discussed. They argue. Sincerely they want to be useful to the country, and Gaidar with his Timurovites marches ahead. Critics of the movie consider this action as stupefying, his fans – upbringing. Critics say: it's all lies. Fans: that's how it was. All according to the proverb: you want to be happy – be it. And really: how else could a country where there is nothing good, write good books, write talented music, win in a big war and first go out into space? Yes, the film shows a world where people have a purpose in life – self-improvement. And then the comparison comes by itself: what is the best way: to grab the cash and run away? And there comes nostalgia for something more real. As the eternally oppositional author wrote in polemical fervour: "We had a great epoch" (Kichin, 2013).

As a result of all this a tactful and intelligent "timeless story of friendship, honour and mutual assistance, relevant for young people of any generation, has turned out. The destructive anti-capitalist battles and selfless struggle with the bourgeoisie take place here only in the amateur scenes of the play, played by the sixth "B" (Kotov, 2015).

Another successful stylization for Soviet school movies was the comedy *Good Boy* (2016), which became the winner of the film festival "Kinotavr". As M. Trofimenkov rightly noted, "the good and harmful children who meet melodramatic relationships in adults are the same typical heroes of the Soviet "new wave": from Vitaly Melnikov's *Mom got Married* (1969) to *Children as Children* (1978) by Ayan Shahmaliyeva. If you recall the later, still soft versions, but already versions of the youth riot, then in the memory emerges *Courier* (1986) by Karen Shakhnazarov. The fact that Oksana Karas's film evokes such associations makes him an honour" (Trofimenkov, 2016).

Of course, even here the strict voices of critics immediately came to the conclusion that the *Good Boy* is "essentially a collection of jokes that are not even discussed and sometimes even conflicting with one another, which are not reduced to nothing but a general optimistic message" (Korsakov, 2016).

But we fully agree with V. Khlebnikova that in genre determinism, light jokes and the lack of didactics of the *Good Boy* "read the desire to entertain the viewer, provide the mass audience with that comfort zone that the intellectuals regularly, although not quite at the right place, call to leave. *Good boy* achieves this goal with the help of the stylization of Soviet children's cinema in the mid-1970s and early 1980s, who either forcedly or voluntarily "did not notice" reality and its mismatch with propaganda and embodied the utopian ideal of a carefree and prosperous existence for several generations of compatriots, often identified with the norm. The model of ideological

quarantine, a sterile zone free from subtexts, hints, social and political topicality, is being modelled. The space thus cleared is given in the *Good Boy* chamber, alien to the vivid artistic effects and, as a rule, the confirmation of the basic norms of behaviour. In the *Good Boy*, as the norm, not the most popular in the country emancipation of personal choice from the influences of the family and the community is claimed, personal responsibility for actions of their own, and not of the neighbour or the organization, and thus the mirror emancipation of other people from oneself. Moscow is immersed in an eternal golden age in the *Good Boy*. There are no vulgar signs of the sociological context of 2010-2016. This Moscow takes sunbaths, basking in the light of an artificial day, which replaces the artificial night of cinematography of zero. Here they live by the river, as if on the sea, do not know the transport collapses and costs of sleeping urbanization, the interiors with antique furniture are spacious and light, windows – greens, spires and vistas, the eternal and prosperous noon of the world. ... Students are not drug addicts, not Nazis or hipsters, participate in dance battles, but can also polka, independently learn Chinese ... Authors of *Good Boy* pragmatically stop the time so that its annoying features and radical physiognomy do not distort the classic plot of the personality formation, they didn't imposed on him the character of youth revolt and the world denial. About that and speech, that a mature person assumes reality not because he cannot change it, but because his transformational efforts are directed mainly at oneself "(Khlebnikova, 2016).

But then V. Khlebnikova clearly does not pay attention to the fact that, unlike the *Private Pioneers*, there are a lot of scenes in the *Good Boy* that are absolutely impossible in the Soviet cinema of the 1970s: the teacher of English watches with her student *Nine ½ Weeks* (1985), balancing on the brink of erotic contact with a young character; director of the school leads all the same "good boy" in an underground casino, and a maniac-exhibitionist, adoring publicly to perform a small need, runs around the district.

However, despite all these "innovations", the *Good Boy* is on the territory "between the movie of good mood and the problem teenage drama about the school", here "a surprisingly lively and nice atmosphere, although the action under the scenario takes place in an ordinary Moscow school, where one immediately wants to be admitted and spend there all the time. Teachers, even the head teachers and the director himself-in the performance of the inevitably charming Mikhail Efremov – are strikingly liberal: there is no depressing or ideological obligation among the subjects. And growing up children think more about the knowledge of the world and, worst of all, about sexual education: for example, the main character hesitates between a pretty girl and a young teacher, and the film will never fall down beyond a dangerous border, with all its atmosphere of unobtrusive flirting. In short, a cute movie that has nothing to do with life and reality is absolutely irrelevant: really good and not even fake – just blissful" (Dolin, 2016).

At sunset of thaw, a fantastic comedy *Wake of Mukhin!* (1967) appeared on screens, where the main hero from the USSR of the late sixties was transferred to the year 1837 to protect Alexander Pushkin from the fateful duel. Authors of the fantastic comedy *To Save Pushkin* (2017), on the contrary, send Alexander Sergeevich Pushkin from 1837 to Moscow 2017, but the schoolchildren are also trying to dissuade the great poet from a duel with Dantes. Despite a number of critics noted (Arkhangelsky, 2017; Potapova, 2017; Ukhov, 2017) of merits (lightness, sincerity, humour, interesting and topical detective and satirical plot, dynamics and intrigue, unexpected, witty finale), the film failed at the box office, unable to withstand competition with Western blockbusters. Probably, its appearance in the TV format would be more appropriate, and then the target audience would have a much greater chance of understanding that "our everything" here is not a figurative but an aesthetic value. A guest from the past the authors show the invariance of the meanings of words honour, duty, respect, responsibility, truth, politeness, tact. Of course, these concepts have been polished for two hundred years, but their inner strength has remained the same, and it is important to understand it at a young age" (Ukhov, 2017). In addition, in *To Save Pushkin* ridiculed "thirst for glory and ubiquitous media, when any news is immediately on the screen to

confirm or debunk, and every second student gets the opportunity to run his own video blog using improvised means" (Potapova, 2017).

Much greater public success fell to the share created by the American recipes of the fantastic comedy *Ghost* (2015), where a ghost in the bright performance of Fedor Bondarchuk gives lessons on the male education for a schoolboy played by the star of *Private Pioneers'* and *Good Boy* Semion Treskunov.

Dramas

The post-Soviet period dramas narrated about school life in three ways.

Firstly, these were the pictures that largely inherited the traditions of socially and critically biased "perestroika" films of the second half of the 1980s.

The closest to "perestroika" motives was *Teacher in law* (2007). Here, the "thief in law", having learned that he has a cancer, and little of life is left, decides to do at least something good and ... is getting a job as a literature teacher in a provincial school. The story line resembles the *Teacher of Physical Education* string, but it's not a comedy, it's a drama: there's a whole heap of gloomy genre going on, as there is a whole gang of high school students-drug dealers with whom the reformed thief enters into a deadly duel ... Despite the topical theme of drugs in educational institutions, the level of reliability in this drama is clearly underestimated, and impudent schoolchildren, who are engaged in "drug", are depicted too grotesquely to be psychologically convincing.

Sexual (however, submitted very gently) motifs of "perestroika" movies were played in the drama *Let's Make Love* (2002), where with a noticeable amount of irony was told the story of a student trying to part with his protracted virginity.

In P. Todorovsky's drama *What a wonderful game* (1995) socio-political motives came to the fore. The film unfolded in the cold winter of 1951, when students of one of the Moscow universities decided to play a joke on their neighbours in a hostel: they secretly connected the microphone to the radio receiver and on behalf of the Kremlin they transmitted a message about the abolition of censorship and residential registration, a fivefold fall in prices and many other joyous events. The payoff did not take long to wait: the "instigators" were arrested and shot in the cellars of the Ministry of State Security... As in the previous films of the director (*Military Field Love* and *Encore, more Encore*), it was again a retro-style drama with impregnations of comedy. It is a pity only that this time the script did not have the bulk of the characters and the original plot moves. Throughout the action of the film students play jokes, make love, make noise, drink vodka, etc. etc., but after the end of the session, you can hardly recall what exactly one student is different from the other: except that he was a shy person with glasses, and the other was a giggly fat man. The characters at the level of the *Military Field Love* in the *Game* ..., alas, there is no trace, although good actors do everything possible to give their characters at least some kind of personality... And the very situation with the draw on political theme looks more like from the times of the Nikita Khrushchev' thaw than from the harsh Stalinist times, when people sometimes were afraid to publicly tell even quite harmless jokes. Still, the fear of 1951 was significantly different from the fear of 1957 or 1959 – the times of so-called "good hopes"...

Much more successful turned out another retro tape – *Tender Age* (2000). Its director, Sergei Soloviev, used his "perestroika achievements", making a kind of cocktail of poetic style of the *100 Days After Childhood* (1975) with the ironical drive of *Black Rose ...* (1989) and *The House under the Starry Sky* (1991). Talking about the school life of the first half of the 1980s, S. Soloviev, not trusting in the "seriousness and drama of the story told, largely based on the true facts from the life of fellow practitioners and his son's friends, as if afraid to look boring, saturates the action with repeated divertissements (sometimes sinful on the part of taste)" (Kudryavtsev, 2007). But in general, all the shocking "late perestroika" scenes (well, perhaps, more "advanced") were in place: the teacher cursing American expansion, smashed his head with a brick because of the loss of the

USSR of the Cold War. Schoolchildren smoked and looked at photos in the porn magazine. The chemistry teacher fainted at the sight of the student, who appeared in the nude at the height of her lesson. A little later, there was a bold scene of sex pioneer and the same "chemist" (ironic greetings to *Doll* in 1988). And (oh, God!), The naked pioneers had sex in the pool...

But here's what is typical: in 2001, having received the main prize of festival "Kinotavr", *Tender Age* for all its shocking reality did not provoke any outrage of the public. The main reason for this was the fact that the film was actually ignored by mass rent, filled with American entertainment pictures. But there were also reasons for another property: Russia only recently began to recover from the economic shock of 1998 and was still in the field of the officially oriented to the West (cultural) policy of "permissiveness".

A softer retro variant (this time the life of Soviet students in the 1970s) was presented in the drama *The Vanished Empire* (2007) by K. Shahnazarov. Along with criticism of the Soviet system, notes of restrained nostalgia were felt here: "The Soviet empire was taken from Shakhnazarov at flight, in thinning, in half-decay – in the most attractive form, when its vices were not so obvious; when she softened, slowed down, passed into oblivion, when everyone was already hypocritical and lied. But there was movement in it, perhaps it was growing up, there were concepts of good and evil – and in the ensuing timelessness everything was levelled off" (Bykov, 2007).

Secondly, these were films about the present, but close in style to the Soviet cinema of the 1970s. For example, a series about the school life *Simple Truths* (1999-2003), the action of which unfolded in one of the Moscow's schools. Contrary to perestroika gloomy genre, there were a lot of good high school students and teachers in the *Simple Truths*, there were almost no scabs and bed scenes with "nudity". In a similar vein, but this time with a focus on the ecological theme (a biology teacher with her students struggling with the pollution of nature) was posed *The Adult Life of a Girl Polina Subbotina* (2008). The *Village Teacher* (2015) also fits in well in this row. In this "socialist realistic" drama, an astonishingly similar (and outwardly and character traits) to the charming Shurik from the famous Soviet comedies of Leonid Gaidai, a graduate student of the pedagogical faculty and a history teacher, Lev Sergeevich comes into conflict with the retrograde of the director and sent to teach in a rural school. And there he soon won the respect of high school students, and the love of the local beauty.

Thirdly, these were films about the school and university, taken from the new Russian moral paradigm of the 21st century, that is, instead of the strict moral guidelines of Soviet "developed" socialist realism and the "perestroika" (and continuing "perestroika") social criticism, the films with characters without humanistic ideals, living in a world of money, violence, sex and entertainment, to which the authors are emphatically neutral, treating them as guinea pigs, came out on the first plan.

The most revealing of such films types was the drama *Everyone will die, but I'll stay* (2008). The characters of this film live "according to the laws of pride: the strong dominate, the weak are humiliated and thrown out of the habitual circle. Emotions are polar" – either rapture or malicious anger. Nobody, for example, has seen the mink surmise, philosophize, fall into a reflection. What can we say about a simple high school student? The nymphs of Germanika are cracking down on rivals with instinctive cruelty, and a jar of alcohol is rejoicing in the same way as the Whiskers who found a delicious worm found under the stone. The animals eat grass, the children smoke it" (Belokurov, 2009).

The director of the film, Valeria Gai Germanika, clearly wanted to prove to the whole world that she would finally say "the whole truth about the modern school". So in her tough tape, ninth-graders smoke, drink wine, have sex, adore obscene gestures and slang vocabulary ("shorter", "damn", etc.), swear (in fact, without "bleeping out": tape removed for six years before the strict amendments to Federal Law No. 53 "On the state language of the Russian Federation" adopted in 2014 (Changes ..., 2014)), attempt suicide and then go to a disco.

Here are just a few characteristic phrases, which are pronounced in the film by 15-16-year-old schoolgirls:

- *It would be nice if all adults died!*
- *Lucky – she was fucked by a whole company of soldiers!*
- *Let there be a disco, and I will have a boyfriend!*

You can probably agree with the fact that Gai Germanika – "a real evil demiurge, who pulls the thread. And at the bottom of the handle stupid, ridiculous and pathetic, in general, a creature called a "teenager", torn by galactic dimensions of narcissism and a huge desire to squeeze the brain with a juicy pimple. Alas, these strings pointlessly point to young creatures who do not yet know that everyone will die without a trace, and put on their t-shirts "Parents, fuck you!" (Kulikov, 2008).

And here it is difficult to agree that the tape, thanks to the "flying camera" of the operator, "included the very same air and light, without which the film could only pass through the category of "youth gloomy". Because, in fact, after deducting this air and this light, we would be offered several important and, most importantly, fresh news: there is no love, there is no hope, there is no faith; adults – goats, children – bitches; everyone will die, but I'll stay" (Fanailova, 2009). In our opinion, *Everyone will die ...* returns precisely to "perestroika" gloomy, but without the characteristic humanistic pathos, replacing it with cynical naturalism.

However, even this naturalism is very specific. Is it possible to take seriously the film *Everybody will die and I'll stay* as the most truthful post-Soviet film text about a modern school and schoolchildren, if 15-16-year-old characters are played by experienced actors from 22 to 28 years old?

So we are not inclined to share the enthusiasm of the researchers of the creative work of V. Gai Germanika who say that "we have a director who does not doubt the reality, does not submit to it, does not load it with reflections, does not blunder it, says that in this reality it is possible to live and, consequently, to shoot about her non-abstract, clear cinema" (Gusyatsinsky, 2009), answering the "important question" (Volobuev, 2008).

About the film *Everyone will die, but I'll stay* (2008) argued mostly professionals – film critics and culturologists, it had no wide rental. But about the television series of V. Gai Germanika *School* (2010), shown in prime time on the Russian first channel, argued already "the whole country". In fact, it was a lighter version of the previous film directed by the producer, deployed for several dozen episodes: "In fact, the series *School* is quite vegetarian. Nothing in the ideological sense is extraordinary in it, no radicalism, protest moods. In comparison with the programs-mischief's channel NTV (*Pure confession, Especially dangerous!* or *Emergency*), "pearls" of Sunday prime, the series *School* is just a pioneer morning performance. Except for an informal visual and behavioural context" (Dondurei, 2010). In fact, this is a series is "a one-to-three version of *Everyone dies...*, but without a filthy language, tits and an director of the photography is worse... Even the inevitable game of give-away with the TV audience, very cleverly framed. Each time they go playfully to the point at which something very indecent should begin, and when the spectator begins to get an epileptic fit from surprise, they also play back playfully: a collision with a teacher who has fallen on a girl is brewing, and then the teacher takes up the pedophile, the potential gay line looms (very timidly) and then, no, sorry, it seemed to you. In the first series there is a charming moment, this method is illustrative: the girl writes a word on the glass ... and as soon as she writes the a swear word, but the grandfather enters at the beginning of this act"(Volobuev, 2010).

Again, obscene gestures, rough slang vocabulary (but already due to evening TV shows without foul rough language), sex and suicide of schoolchildren. Plus exposing teachers who are bribe takers and retrogrades.

Here are just some of the characteristic, humiliating human dignity of students, teachers' phrases from the *School*:

- *You are not a person, but a nonentity.*
- *Why are you so stupid?"*

And again, despite the mobile camera, which removes "under the document", the disagreement with the age of the performers of the roles of ninth-graders: only one of the actors at the time of filming (2009) was 18 years old, the rest from twenty-one to twenty-four. And they play 15-16-year-olds... However, other analysts saw their advantages here: "It's embarrassing that the ninth-graders play huge foreheads for 22 years, but, firstly, you quickly get used to it (in *Beverly Hills 90210*, for example, the actors were almost thirty, and that's OK), and secondly, they play in a naturalistic way: their young heroes are dull, limited, inhibited, close, nervous. And delightfully tongue-tied!" (Gordeev, 2010).

The authors of the *School*, relying on previous developments, refer to "spontaneous, idolatrous worldview, offer undiluted, concentrated being", promise "recipients a shelter from the painted in local colours heroes" cardboard "TV installations – youth soap operas, solved in the genres of the romantic comedies and sitcoms" (Sputnitskaya, 2016, p. 24), although for all this V. Gai Germanika "one cannot avoid the monotony, inevitable for the format of tightening, savouring the same type of conflicts, dotted manner of filing images. Often, getting carried away with the technique of shooting, perspective interpretation of the character, she jumps into tedious ordinary life description (Sputnitskaya, 2016, p. 25).

Y.A. Bogomolov wrote about the *School* very accurately: "The art in this series is just so much that the viewer could imbue with the drama of the situation – and not just in the school environment. Simply for many, including for aesthetically advanced viewers, the language of this artistic expression is unaccustomed. Not because it is so new in principle. He is unaccustomed in the format of the so-called "serial product". The mobile camera is not used. It's like a movie from a mobile phone. Not in the rules of the format – the super size of plans, exacerbating the subjectivity of the view of what is happening, the rapid patter of dialogues, kaleidoscopes and the compactness of the plot motifs. ... The level of authenticity taken in the framework of the frame of reality is also unaccustomed, which, however, is not simply mechanically transferred to the screen, but impressively, figuratively processed and submitted. At the same time the intervention of the director, operator, artist in the "picture" is minimal. That is why the illusion of improvisation of the current of the spied life arises. ... an acquaintance with the wrong side of the average school shocking: the exclusion of students, the helplessness of teachers, the smoking of drugs, the hormonal problems of young children and adolescents, etc. ... They say that the Germanika series is a crooked mirror. Maybe. But let me note that the crooked mirror not only distorts the beautiful features of beautiful phenomena, it sticks out defects, flaws of what is not very fine, and especially that which is very ugly. This is exactly what the *School* did, both in relation to the school itself and in relation to today's social order" (Bogomolov, 2010).

For all that, one cannot but admit that "this series does not reveal anything new on the material. Germanika shoots a movie about what she knows well, even the school and the interiors are the same as in her first film *Everyone Dies and I'll Stay* (Karakhan, 2010). *School* did not become an opening for a sophisticated audience in media culture. But for the audience of the mass, not familiar with the previous tapes of Gai Germanika, nor with many other Russian and foreign films about the school and schoolchildren (among which were very sharp, we recall, for example, *Tender Age*), the television show *School* kind of revelation, shock. But there are two more reasons for the noisy reaction of the public: "First, the entertainment specifics of our television have been disrupted. This work is not only in its artistic level several orders of magnitude higher than traditional serial production, but also quite different in its aesthetics. The second is the violation of the taboo of the genre resolution of various conflicts on the television screen" (Razlogov, 2010).

Many spectators "were struck and indignant at the fact that the show goes on prime time on the main TV channel of the country. Many interpreted this move as an official statement of the state. ... Summing up, all opinions can be divided into four groups: a) the demonstration of children who drink and smoke propagates such behaviour among pupils, making it normal, legitimate, corresponding to the "spirit of the times"; b) there is a corruption of the younger generation, its

zombification, since it is so much easier for the government to subordinate it, but it does not seem to be against it; c) the series is an attempt to draw attention to the problems of the school, albeit not in the most reasonable ways; d) all these are intrigues of the First Channel, which, like air, needs high ratings" (Paisova, Dementieva, 2010). Moreover, the head of the Moscow department of education O. Larionova spoke against the show *School* on the First Channel, stating that "on the Internet there were sharply negative reviews of teachers and parents and students for this program," created in the year of the teacher in Russia (The series ..., 2010).

We believe that critics of the *School* managed to feel the main feature of the author's position in the series: moral relativism, which was clearly recorded by the sociologist D.B. Dondurey (1947-2017). He noted that the minuses of the *School* "are obvious and already fixed: tendentiousness in the selection of material, no one teaches anything, the lack of minimal intellectual requests from heroes, flat-footed drama" (Dondurei, 2010).

But against this background, D.B. Dondurei was able to distinguish the most, perhaps, the most important: "*School* is a sample of producer's creativity in all its components. ... The main thing in this project is an experiment with the accumulated, but not yet realized, feeling of long-resolved freedom with its borders, corridors, horizons and also with the latest, though not obvious, technologies for promoting modern virtual products. *School* probes the soil of impending or, rather, ripening content changes, not so much foreseeing how many are exploring here possible ideological twists and turns. The series diagnoses and fills the emptiness formed in recent years in the "picture of the world" that has settled on TV, shakes the habitual grid of the serial chewing gum and status (regardless of the outcome and claims) screenings. He touches on the problems and those realities of our life, which recently could not be touched. Or did it only seem to us? Who could have imagined that the sixteen-year-old heroine would curiously unwrap, feel the condom received from her mother as a gift twice a day at the main point of distributing the "meanings of life", under the supervision of grandmothers and junior students? This is a slap in the face of Russian public taste. To look at numerous murders, at dismemberment it is possible, and at a condom – you will go blind. Who could imagine that a bribe to the teacher, the seduction of a young teacher or teenage cooperation with pornographic sites will be imposed on the proscenium of a multimillion-dollar tele-forum? Is it decent to include such weekdays in the domestic series or only – and more abruptly – in the program *Let them say* or *Maximum*?" (Dondurei, 2010).

Another lighter version of the film *Everyone dies, and I'll stay* was drama *The Roof* (2009): pupils sell drugs, smoke and fight in the toilet, teenage girls look at pictures of the Kama Sutra, and the director writes with a felt-tip pen on the student's forehead "I'm a freak." The main characters of the *The Roof* are three girlfriends: "learn in school, fall in love with a newcomer, smoke quietly, sing songs on the roof and from this very roof are going to jump. Parents of girls, who do what they can, work, change each other, and think little about their daughters"(Khrustaleva, 2009). In *The Roof* there is no swear words, but there is a moral of the social order: "Parents! Do you know what your children are doing?"

Released on the screen four years after school, *Class correction* (2014) appealed not just to the fate of ordinary pupils, but pupils with disabilities. Like in films of Gai Germanika, the schoolchildren were played here by actors from twenty to twenty-five years old, which again can be explained by the fact that there are very risky scenes in this drama: for example, when violent classmates rape the main character – a disabled schoolgirl. For all that "there is not a single obscene word from the screen, and not because the prohibiting law appeared recently. The author consciously set himself a rigid framework: not to "play Germanika", not to try to confirm the authenticity of what is happening with dirty vocabulary"(Lyubarskaya, 2014).

In the professional environment, the *Correction Class* (2014) was met ambiguously, in fact, two opposite interpretations were proposed: 1) "This is the flagship of the "new wave", a masterpiece of realism (all as in life!), a sob of teenage despair and "Scarecrow XXI century"; 2)

This elegant postmodern trick, grotesque, own universe, glowing giraffe and the output of a young talented provocateur into the territory of Balabanov and Trier” (Kuvshinova, 2014).

The hot supporters of the film considered that the *Correction Class* is, of course, gloomy, but "far from full immersion in decay and despair. Most of the picture the viewer looks with pain, with fear, with experience, but also with hope. With a light feeling, with a sense of some higher justice, even if expressed in the fact that boys and girls with physical defects are also happy in their own way. ... love, hatred, stupidity, betrayal, rage and fear are shown by bare nerves. The disabled are as vulnerable as the outside world, they are so vulnerable in the inner world" (Ukhov, 2014), and here "you begin to think about the insecurity of each and every one, in the order of self-defence giving birth to aggression ... about the total depressiveness into which any business has fallen, and before all school" (Kichin, 2014); and "the *Correction Class* is not strong just with cinephiles, but a phenomenal ability to find a common language with the audience, making it laugh and touching it in earnest"(Dolin, 2014).

Opponents were sure that the *Correction Class* is a brilliant trickery, a story that was not told, but they wailed through the voice of beggars in the subway. Everything is conditional there, as in folklore crying ... Tverdovsky entered the world of cinema context on a limousine with a convertible (but wheels from a wheelchair) and confidently rushes forward under the whistling and wooing of others" (Shakina, 2014). Moreover, M. Kuvshinova is convinced that "Tverdovsky from ignorance of the chosen subject, from misunderstanding, what is provocation, brutality, betrayal, a miracle, but from the desire to show all this as if he raises before the viewer the signs *Provocation!*, *Revitalization!*, *Betrayal!*, *Miracle!*, And when it comes to the notice *Author!*, he demonstrates in the TV fragment of his own short film *Dog's joy* and puts into the mouth of one of the heroines a remark: *Why shoot like children strangle themselves?*" (Kuvshinova, 2014).

It seems to us that the film is an artificially constructed anthropological sketch "based on" the "black series" of "perestroika" films about the school and the first films of Germanika, where the story of the collective rape of a schoolgirl by her classmates remains completely unpunished, where the brutalized mothers fiercely fight in the director's office high school students, where the natural intonations of the dialogues, inconsistent speech of the characters creates the illusion of "truth."

Equally polar opinions were sparked by another drama on the school topic – *Geographer Burned the Globe* (2013), the authors of which transferred the story of the novel of the same title, written in 1995, to the 21st century. The plot of the film is simple: a heavily drinking provincial middle-aged biologist from desperation settles in school to teach geography and, confronted with a difficult class, tries to earn schoolchildren authority. At the same time, "everything that happens in the film is categorically wrong. The teacher, who should set an example, drinks, directly tells everything to children what he thinks about them. He even risks their lives, for which he faces a criminal punishment. And at his home everything is also wrong: he allows his wife to love a friend, seeking consolation from a colleague-teacher, secretly loves a student. And the students in the school are wrong: they are brave, they dare, and, it seems, they do not learn anything"(Kichin, 2013).

Arguments in favour of the film: "the conscious adherence to the Russian literary and cinematic tradition", "empathy", "spiritual enlightenment", "liveliness and amusement", "vitality", "a call for love for one's neighbour", etc.

Examples:

1) "Whatever one may say, Veledinsky's film is flesh from flesh and school dramas like *We'll Live To Monday* or *Dear Elena Sergeevna*, and the tragedy of unfulfilled lives, the first of which comes to mind *Autumn Marathon*. The image of teacher Sluzhkin is imbued with that very favourite "once-intelligentsia" with erudition, a romantic attitude, the ability to subtly joke, it is difficult to curse and beautifully deny women. It's strange, but with all the repulsive components, Sluzhkin is sympathetic, it's easy for him to empathize, his uneasy position forces him to scroll

through his own actions, and it's always difficult to create such a screen character that almost any viewer can try on himself "(Ukhov, 2013);

2) "But most of all, he attracts non-petty character in the way he relates to our literary and cinematic tradition going from Onegin and Pechorin to Ivanov and Treplev and then to the heroes of *Duck Hunt, Flight in Dream and in Reality, Autumn Marathon* and other "superfluous people for rendezvous", with which he was immediately compared, noting mainly their undoubted similarity, although, the difference is no less significant. All the listed persons in one way or another had a romantic aura – in the largest Pechorin, in the least – Buzykin from the *Autumn Marathon*. Sluzhkin, on the other hand, is essentially unromantic and not even tragicomic, but rather a comic hero, but not in the usual sense of the word, but in the way Chekhov used it with his plays" (Matizen, 2013);

3) "Alas, the profession of the teacher is considered a dead end. What the main character himself admits. A story about a real man? Of course not. The edification of youth – do not be like him? Also not. Or maybe a new upbringing novel? In which pupils are brought up by teachers. Yes there is simply life. Clamped in the confusion of human prejudices and unfulfilled desires ... But – albeit not always, but still – bursting loose, triumphantly throwing up arms and saying: but still we have something to live for. Let's for a moment. For the sake of such moments and live. And this life – in most situations ridiculous, ridiculous, not exemplary and unlucky – but leaving hope for spiritual enlightenment"(Govorushko, 2013);

4) " *Geographer Burned the Globe* is a surprisingly lively and funny film in which even imperfections and roughness go in plus. After all, this is, in the final analysis, a love story, with which deviations from the canons of beauty and truth are only beneficial. And this is a test for modern Russian viewers on the ability to enjoy the normal everyday cinema about real people like you and me "(Dolin, 2013).

5) The *Geographer*... managed to glorify the one who lives here, these days, and does nothing at all. It turns out that "nothing" in the end turns out to be the only possible strategy – but only for those who want to love the whole world, not to be a pledge of happiness to anyone, and to continue to hope that the world will love it in return"(Kuvshinova, 2013).

Arguments against the film: "turbidity," "lifelessness," "fiction," "no movie," "a cake with cream," "indecent sensitivity and fearfulness of the authors," "blunders," "ashamed to look," etc.

Examples:

1) "Forgive me for a ridiculous verbal allusion, but I need to despair to give out an ambitious turbid melodrama for a revelation, and so taken so lifeless that it was necessary to release immediately on TV" (Hoffmann, 2013).

2) "Director Veledinsky climbs out of the skin to make his film appealing to the simplest viewer: he sends to the Soviet classics about men searching for the meaning of life, cleans the source from all painful monologues, leaving only jokes with jokes, tensely peers into the eyes of a good artist Khabensky . But his Sluzhkin remains a fiction, a non-existent representative of a non-existent generation, which does not develop at all, does not grow, which really does not need anything. The movie turns out the same. That is, nonentity" (Ruzaev, 2013);

3) "The whole movie looks like a cake with cream. ... There is a feeling that the creators of the *Geographer* – people with quite a decent creative reputation, who ten years ago were a vigorous and brave front flank of Russian cinema – just grew old and became indecently sensitive and timid. The formula of Gogol: "love us black," which always worked in our art, it seems to them too risky, it is much safer to shoot another fairy tale for adults – even if it's a sin against the truth" (Zaretskaya, 2013);

4) "There is no portrait of the "hero of our time", because there is no hero, and there is no time as such: all his signs to the middle of the film because of the critical mass of various blunders simply become dead scenery. There is no drama, and there is not even a tragicomedy, because laughing at how a teacher gets drunk with the main school bully and reads rap becomes

inappropriate and boring. And what is there? Never mind. There is a film that almost from the very beginning (Sluzhkin fights in the train with a policeman to the song "I'm free") is a shame to watch. In addition to the first episode, please, just a nonsense, a couple of shameful ones: the moment with the decantation of birch juice in a bottle of brandy, and the scene in the bathhouse – a schoolgirl in love with the teacher groans naked at the stove (for some reason one feels more awkward for the young actress), the teacher lashes himself with bath brooms until the blood – apparently, expelling the lustful demons” (Artamonova, 2013).

In our opinion, the *Geographer* like the *Correction Class*, looks like a secondary product, nothing new to add to either the development of the "school theme" or the tradition of stories about "unnecessary people"...

In the phantasmagoric drama *The Clinch* (2015) the teacher of the Russian language and literature "cautiously, clasps the shoulders with a cheap jacket, strives to slip unnoticed. ... He is not attracted to a long-time unloved wife ... neither an 18-year-old son who clearly lost any respect for his unsuccessful father ... nor a standing apartment waiting for repairs, torn to the bare concrete walls" (Lyubarskaya, 2015). But he is not some romantic from "sixties": he sees in the window how "the older students beat the younger one, but he will not rush to save anyone. In the booth of the service toilet, a prelude to a sexual act is performed, and the teacher will not do anything either, he slams the door, shouting in his heart: "Was there no other place?" ... school – the ideal topic for demonstrating hypocrisy, deceit, falsity, boredom of life and hopelessness of existence. The school is, apparently, a serious mental shock for future filmmakers and subsequently serves as a source of "black inspiration," the forge of a nightmare" (Argangelsky, 2015). True, further the plot of *The Clinch* goes away from the school in the direction of surrealism and absurdism, and, consequently, from the subjects of our research.

But in *Teacher* (2015), almost all the action of the film takes place in the school class. At first, it seems that we are dealing with serious dramatic problems: "here are the eternal relationships of the older and younger generations, the trampling of moral standards, the degradation of society and youth, the large-scale problems in Russian education, and the social stratification of society" (Nikolaev, 2015), "all relevant topics of the man in the street connected with the school, here and Ukraine with the US, here and culture with education, there are bandits with guards", but soon the *Teacher* turns into a farce. ... turns into some kind of skits" (Ukhov, 2015).

Studied by the life, a story of an elderly the wonderful actress Irina Kupchenko, who played once the most important pedagogical images in the Soviet cinema (*Aliens Letters*, 1975), plays here. However, in the *Teacher* the authors of the film put it in the same uncomfortable and false position that was in another talented actress – Marina Neelova in the perestroika film *Dear Elena Sergeevna*: an elderly and seemingly experienced teacher behaves with schoolboys the way as if for the first time in her life she was in the classroom and knew practically nothing about the intellectual level and morals of modern students. And in this class, the authors managed to collect amazing characters - "boors, loafers and hippies. Even excellent pupils and good guys under the influence of an unusual situation begin to demonstrate their exceptional egoism and anger. However, to perceive all this for some reason should be something natural and easily transformed into something healthy with the help of a wave of a magic bar. The amazing thing: just a few tens of minutes of communication abounding with mutual threats and insults – and such a universal Stockholm syndrome reigns that the viewer becomes uncomfortable" (Sosnovsky, 2015).

A similar exaggerated falsity, supplemented by the cost of replacing the German play into the Russian film, also appears in the much more professionally made *Pupil* (2016). This drama shows the "breakdown of the veils with the overwhelming Russian citizen of despair hilariously competing in aggressiveness with anti-clericalism. Here, in the office of the headmistress, a Russian flag must necessarily stand – in order to demonstrate the pseudo patriotism that pervades everything. And certainly – inverted, stressing: for this all, nothing but sycophantic behaviour, not worth it. If the school has a priest, then his watch will occupy about a third of the screen, and

speech and habits will testify the criminal past, and not so recent. The director, the head teachers, the "teachers" are nasty, screaming aunts (and the dull teacher of the physical culture, yes), in the classroom they tell about the positive aspects of Stalinism, and in the evenings, at the bottle, they howl awful low-grade songs. Brainless cops and guards are ready, having used all the swear words with all their heart, to cross themselves at anything that resembles a cross ... "The pupil" does not invite to reflect on the problems of the current Russian society, as claimed by its author. Instead, the viewer is given the opportunity to inflame his anger" (Sosnovsky, 2016).

This story about a high school student who uses religious extremism as a tool for rebellion, then and again, the cues and plot details that betray the western origin of the original slip through. ... The main misfortune of the *Pupil* in the other is that it is a warning film, not a film-study. The picture does not analyze the soul world of a guy who becomes a religious fanatic, does not show his inner struggle, does not give him the right to doubt and hesitate" (Ivanov, 2016).

M. Trofimenkov rightly writes also about the secondary nature of the *Pupil*: "Something like this the world has already seen half a century ago. In dozens of other films, other teenagers – from English and Polish to Japanese – also demonstrated their genitals. They also smashed their too-bourgeois sleeping-rooms and beat the adult overseers on the spot with paradoxical aphorisms. They brought condoms to school and dreamed of automatic bursts from the abdomen to cleanse the land of adult totalitarian pigs and peer conformists. Then it was called a youth riot against triumphant hypocrisy: teenage hooliganism should be admired" (Trofimenkov, 2016).

On the other hand, one should probably listen to A. Dolin's opinion: "The film is straightforward and even didactic, it is a kind of visual (even too much) demonstration of all the dangers of religion, private or organized. However, the artistic merit is much stronger than the rare shortcomings. *Pupil* – the film primarily about fanaticism and "insulting the feelings of believers", but is also about the modern education system, anti-Semitism, homosexuality, hypocrisy, all forms of totalitarianism. In this sense, the *Pupil* is absolutely a political picture, and the second such in Russia for all the recent time was never ever shot before" (Dolin, 2016).

Films by V. Gai Germanika, dramas *Geographer Burned the Globe* (2013), *Teacher* (2015) and *Pupil* (2016) told about ordinary schoolchildren from ordinary schools, choosing from them for the most part the least socially protected. But the authors of the series *Barvikha* (2009) and *Golden* (*Barvikha-2*) (2011), which were shot according to American recipes, turned to the existence of an elite school where senior high school students usually learn. Like Gai Germanika, the role of schoolchildren was performed by professional actors. In *Barvikha* they were shot at the age of 20 to 29 years, and in *Golden* – even older. Having redesigned the American TV series *Veronica Mars* (2004-2007) and *Gossip Girl* (2007-2012), the authors of *Barvikha* designed stereotypes for the films about the "golden youth" of characters: Lovelace and his rustic friend, "Cinderella", trying to deceive into "higher society", the queen of the class and her retinue, and, of course, a charming and honest guy who, though rich, is responsive. The plot of the series revolves around such key concepts as friendship, love, envy, jealousy, sex, booze, deception and meanness. All this is filed with the same steady moral relativism as Gai Germanika, only softly, glamorous and without claims to the author's statement.

Approximately in the same spirit, however, without the exaggerated glamour of *Barvikha* and pedalized sexuality (including homosexuality) of the series *Physics or Chemistry* (2011), the series *High School Students* (2006-2010) was made.

Melodramas

In the 1990s, a lot of films were filmed, retrospectively comprehending the relatively recent past. Among them was the melodrama *American* (1997) by D. Meskhiev. Earlier, Dmitry Meskhiev (*Cynics*, *Over Dark Water*) was considered a skilled stylist and one of the leaders of the new director's generation. However, *American* has caused his image considerable damage. And all because Meskhiyev has lost, as they say, in his field. Instead of a nostalgic retro-melodrama about

the love affairs and everyday affairs of Russian teenagers of the early 1970s, in our opinion, a carelessly cut and poorly crafted hand-crafted piece was produced. Of course, the authors of the film did not forget to dress their young heroes in their trousers and flap them with Beatles' styled hair. But for more they were not quite ready. The atmosphere of the 1970s in the American does not exist. It seems that the director, without a long thought, simply copied (primitively and without inspiration) the older generation's film memories of his post-war childhood. But, alas, what was admired in *Dudes* (1977) or in *Freeze-Die-Resurrect* (1989) in the interpretation of Meskhiev looked like a dull stamp.

By "average" patterns, many other "school-university" melodramas are also cut. It is clear that at the heart of melodramatic stories on the school material – love affairs, sometimes quite risky. Hence the even greater caution of the film-makers in relation to the age of the performers. So in the *Beloved Teacher* (2016) the eleventh-grader falls in love with the recent graduate of the pedagogical college, who came to teach at his school. For the reasons mentioned above, the actor was chosen as the amateur schoolboy of 22 years, which put the authors of the series before the choice: to invite a girl of the age corresponding to the graduate of the university (23-24 years) to the role of teacher, or, in order to avoid equalizing the age parameters of the actors, take an older actress. We stopped at the second option: the performer of the role of the young teacher in the year the serial was released on the screen was 33 years old.

It is clear that this kind of age casting from the very first shots destroyed the credibility of the plot of the series, especially since further it did not give special reasons for serious reflections (what is worth one scene of an attempt to rape the teacher at the graduation party by one of the friends of the main character). By the way, on the scene of rape (this time one of the graduates of the school), and the plot of the nondescript series *And the balloon will return* (2013) is also constructed.

In a boring melodramatic vein on the screen incarnated love stories of older characters: in *The Price of Love* (2013), a married university teacher falls in love with a twenty-year-old boy, in *Work on Mistakes* (2015), a schoolteacher meets after many years with a man who once abandoned her; in the *White Crow* (2011) a provincial from the pedagogical school becomes a victim of the machinations of his treacherous mother-in-law; in the *Children under 16 ...* (2010) there was a poorly supported scenario-based student love triangle, rightly received negative reviews of criticism (Nefedov, 2010; Favorov, 2010), since "the viewer sees instead of beauty the mannerisms of performance, glossy pretentiousness and blatant vulgarity" (Yushchenko, 2010).

In the melodramatic series *Teachers* (2014), the well-known TV talk show *We chat* quarrels with the leadership of the channel, loses work and ... gets a job at the provincial school as a teacher of literature (oh, this does not give a rest to the filmmakers on the school topic stories about the drastic change in the status of their characters, for the time being, it had nothing to do with pedagogy: let us recall at least *Teacher in Law* and *Teacher of Physical Culture*. It's clear, at school, a recent TV star meets a modest beauty-teacher. But not only her: the glamorous English teacher has already put her eye on him, and two smart high school students are arguing which one of them will seduce him (why one of them reads A. Kuprin's *Sulamith* and rushes to the teacher with kisses, and the other tattooed on her breast and undress in front of him in the school room: do not worry, the roles of these schoolgirls were performed by twenty-year-old actresses). Against this background, everything in the classroom is like that of modern filmmakers: schoolchildren drink, smoke, have sex (see *Barvikha*, *Golden*, etc.).

In the melodrama *Freshman* (2016), too, a reception with a character turned upside down: a pretty young mother easily passes the entrance exams to the Institute of International Relations instead of her 18-year-old daughter and soon falls in love with an impressive assistant professor. The advantage of this film, in our opinion, is that it does not pretend to be a presentation of the "life of the university", but plays the romantic feelings unassumingly.

Among the melodramas about students and schoolchildren the greatest resonance was caused by the film *14+* (2015). Contrary to the unspoken film rules of recent decades, the young actors of this picture are not 20-25, but actually fifteen. And the value of the film is "not in dramatic conflicts. This is a very simple film about love, from which it is impossible to come off and which then is difficult to forget. Just in it (a rare case, especially in Russian cinema), absolutely everything is done right. The main thing in *14+* is a surprisingly light and natural intonation, with which the story is told. If you look for roughly similar films about teenagers, perhaps the *A Swedish love story* by Roy Andersson or even Truffaut's *Les quatre cents coups*, released in 1970 and 1959, may come to mind, respectively. Teenagers, can, and vary depending on epoch and the countries – the genuine tenderness with which they are looked at by directors does not change. The whole film sounds lively human speech – and after that dialogues in a lot of other Russian paintings and serials begin especially painfully to cut the hearing"(Korsakov, 2015).

In fact, in *14+* there are "dialogues" "torn from the language", precise reactions-wins, an elastic rhythm, many funny moments. The vitality of young performers, their non-professionalism (adolescents play teenagers) is relevant ... The girls here are absolutely adults (gin and tonic, dates, risky outfit, innocence and vice in one young body); boys are very kids (bolts, Lego, clockwork robots, T-shirts with the Simpsons, and they do not sell beer in the store). Incomplete-inexpensive rips over the topic of the lesson – "monomials", pray to the image of brother Danila Bagrov and in battles with hooligans imagine themselves as Supermen and Spider-Man. Ordinary children at the age of adulthood"(Malukova, 2015).

On the other hand, while watching, our "consciousness sinks at a time when adults with their problems were stupid and incomprehensible, and their own problems were the only important ones, when nothing further from tomorrow existed, and the heart beat more strongly from love experiences than from fear of being beaten. It is likely that such a metamorphosis will not happen to everyone. Someone *14+* just seems implausible and tense. But even it does get into resonance with the frequency of mental vibrations, this does not at all promise a positive effect. Imagine if you were immersed with a head to where it's warm and good, and then dragged back into the hostile environment by the scruff. Imagine that someone rudely and unceremoniously dug into your intimate experiences and put them on public display. Sensation is not pleasant, leaving behind a very strange feeling, a mixture of nostalgia and devastation" (Litovchenko, 2015).

It would seem, "this is exactly what you can only dream about: that Russian cinema, steeped either in arthouse snobbery, or in commerce" below the plinth, "turned its face to the audience, to the viewer, to real life. And he learned to dissect this life in modern artistic rhythms and intonations" (Plakhov, 2015).

And so, despite all this, the *14+* became the source of an action of angry protest: the authors of the melodrama accused the authors of propaganda for alcoholic beverages, teenage sex and paedophilia and in the corruption of minors. On the site change.org, a petition titled "Banning the film *14+*" in 2015 collected about two thousand signatures (Petition ..., 2015). Here are just some of the comments posted on this site: "I urge you to ban the movie" *14+* "at the box office and to bring its creators to account for promoting the early onset of sexual activity, corrupting children. The people who allowed the Ministry of Culture to sponsor this film must be punished" (G. Rebenchuk, Kazakhstan); "We need films that call for children to strive for chastity, virtue, moral conduct! And this film simply cannot be watched by teenagers!!!" (I. Kolobova, Russia) (Petition ..., 2015).

Such storms did not cause either *Tender Age* or *Everyone will die, but I'll stay*, and this despite the fact that in *14+* there is neither a swear language, nor explicit sexual scenes, nor cruel episodes of violence. And the film was shot "already in a fundamentally different era than Gai Germanika. Much has been banned, and almost all bans are met: ... a night meeting of lovers is shown with chastity, worthy of the Soviet standards. But surprisingly, *14+* is a rare film in which falseness and conventionality are not felt in depicting the life of adolescents, and piercing it,

especially closer to the finale, warmth and kindness do not turn into treacle. ... It is hardly the first time in our cinema that the film convincingly showed that, whether we like it or not, today the teenager's adult life begins on the Internet. However, another thing is shown: the virtual world does not give either real detente or experience: sooner or later you have to prove yourself "in real life" (Plakhov, 2015).

So why are not cheeky TV series about schoolchildren, filled with sex (one *Physics or Chemistry* is worth), namely, the modest melodrama *14+* caused such a storm of anger of the "working masses"? The answer to this difficult question is found in A.S. Plakhov's article: "Indeed, from the standpoint of radical art, the " *14+* "style is traditional, if not conservative – and this is absolutely justified by the goals and objectives of the picture. If she were more avant-garde, she would not have had a rent or scandal at all, nobody would have known about her except for a group of film critics. But the hysteria that has unfolded around this particular film allows us to make broader conclusions about culture and society as a whole. Even six months or a year ago we were on another level of rapid fall into the pool of the collective unconscious. Then it seemed that the main enemies of free creativity are in power institutions and institutions: it was there that the initiatives of absurd prohibitions were developed and from there. Today, after the prohibitive genie was released from the bottle, we fell even deeper: initiatives come from below – and this is evidence of a new stage of cultural democracy in Russian" (Plakhov, 2015).

Thrillers

Unlike the detective, the thriller belonged to genres practically forbidden in Soviet cinema (especially in school-themed films). Therefore, the appearance in the post-Soviet space of the thriller *Serpent Spring* (1997) was unexpected for those times.

... In a small provincial town appeared serial maniac. His victims are young women, so that there is every reason to worry about the fate of a beautiful trainee who came to the local school ... Director Nikolai Lebedev in the debut film proved to be a diligent admirer of the work of Alfred Hitchcock. He was not at all interested in the realities of the Russian provincial and school life of the 1990s. The screen world of the *Serpent Spring* is a kind of action-packed chess game with masked figures, where the nervous tension of the spectators is confidently pumped from episode to episode. The director demonstrated a good mastery of the profession, using the well-known actors E. Mironov and O. Ostroumova in an unusual role. Almost all the characters in the film are flip-flops, hiding some secrets and vices.

About ten years later A. Strizhenov made the mystical thriller *Yulenska* (2008), where the teacher of literature fell into the gothic atmosphere of the gymnasium, where strange and terrible things happened. Of course, not only the history of the unlucky teacher, first of all, it is "the story of a very smart girl who said the first word at two months, learned to read at a year and a half and at ten does not know what to do yet, and because it falls under several articles of the Criminal Code" (Maslova, 2009).

In the film there are obvious hints at the story of the myth about Orpheus, tales of the *Snow Queen* and *Suspiria* by D. Argento. However, "despite the obvious similarity of history with *Suspiria*, *Yulenska* "is not a Russian copy of Dario Argento. This is Jesse Franco, only faster and ironic and with three layers of gloss. Rich Carroll texture – pigtailed, golf clubs, T-shirts, the girl strangles the squirrel – politically corrected by distracting scenes of a healthy heterosexual character" (Koretsky, 2009).

The western story lining is most evident in the mystery series *Closed School* (2011-2012), the remake of the Spanish *Black Lagoon* (2007-2010), the events of which take place in an elite boarding school. As in most other Russian TV series, the tenth grade is played by actors between the ages of 24 and 30. *Closed School* was submitted to the media "as the first mystical series about teenagers in Russia. But despite her success with the Russian TV audience, the creators of the series did not take into account the important options for copying. It has a melodramatic canon, but there

is no expression of the original source. Authors ... choose advertising-optimistic intonation, tend to purism ... Despite the relishing of skulls, episodes of a mysterious stay in the world of the dead do not cause fear. Really terrible moments at copying lose sharpness. But the reasons for the popularity of the *Closed School* – just in its usual, predictable, unpretentious manner» (Sputnitskaya, 2016, p. 60).

Fantasy

In fantasy films, the theme of the school and the university naturally falls into the background. Well, only with the exception of some school episodes, where the main characters in *Ghost* (2015), where the teenager, thanks to his communication, gets a man's education with a ghost? Even less school is in the *Attraction* (2017), where the students of high school are trying to help out poor aliens from the misfortune. *Dolly the sheep was angry and died early* (2014) – a story about a student who came from Russia in the 21st century in the Soviet 1980s – also not about the university, but about love and about the fact that the student "destroys the past in order that he realized that his father was a world man and that he realized how strong and cheerful was friendship at a time when young people did not live in computers and cell phones. ... "The image of the 1980s is imbued with ironic nostalgia. The director with delight and humour recalls Komsomol discos, vodka with soda, exams on scientific communism, trips by big companies on small cars, marching songs to guitar, crosses in gas masks, fights of "urban" and "village", queue for sausage" (Ivanov, 2014).

And quite a rare genre bird in the post-Soviet school-student subjects was a musical, which, however, does not detract from the merits of the brilliantly stylized V. Todorovsky *Hipsters* (2008).

Russian films of 1992-2018 on the theme of school and university

The place of action, historical, socio-cultural, political, ideological, context

Historical context (dominant concepts: "media agencies", "media / media categories", "media representations" and "media audiences").

Features of the historical period of creation of media texts, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of events of that time on media texts.

The time frame of this historical period has been defined by us since 1992, that is, from the time when the Russian cinematographic production arose after the collapse of the USSR.

The main political, economic, cultural, educational characteristics of this historical period are presented in Table 10.

Table 10. Key dates and events in Russia and the world in the period 1992-2018: politics, economics, culture, education (compiled by A.V. Fedorov)

| <i>Key dates and events in Russia and the world in the period 1992-2018: politics, economics, culture</i> | |
|---|--|
| 1992 | <p>The beginning of economic reforms (in particular - the abolition of state regulation of prices in Russia, privatization (voucher) state property) of the new Russian government, which led to a sharp fall in the rouble rate with the shortage of products and goods for the first time (this year a large number of Russian citizens only the operations of purchase and sale of imported goods have made millions of capitals, some of them for reasons of prestige, friendly ties, but most importantly - to "wash" the shadow funds, investments were made in the movie business).</p> <p>Freedom and expansion of the scale of religious activity.</p> <p>A sharp increase in the flow of emigration of Russians to the West.</p> <p>Visits of the Russian President Boris Yeltsin to the United States: February, June,</p> <p>External harmony of political relations between the US and Russia.</p> <p>The adoption of the US by the pro-Russian "Act for Freedom Support" (Freedom for Russia and Emerging Eurasian Democracies and Open Markets), which created the basis for economic assistance by the weakened crisis of the Russian economy.</p> <p>Adoption of the Law "On Education": July 10.</p> |

| | |
|------|---|
| | <p>Law of the Russian Federation No. 3612-I "Fundamentals of the Legislation of the Russian Federation on Culture": October 9.</p> <p>The Minister of Education of the Russian Federation at first remains appointed in 1991 E.D. Dneprov (1936-2015): until the 4th of December.</p> <p>E.D. Dneprov was the organizer and head of the school reform, based on the principles of the 1988 concept, which was aimed at de-ideologizing, democratizing and updating the national education.</p> <p>Under his leadership, the law "On Education" was prepared, private educational institutions began to open.</p> <p>The new Minister of Education of the Russian Federation was appointed Tkachenko: since December 23.</p> <p>As well as E.D. Dneprov, E.V. Tkachenko showed himself as an adherent of humanization and democratization of education, advocated a differentiated education.</p> |
| 1993 | <p>Bill Clinton becomes the US President: January 20.</p> <p>Meeting B.N. Yeltsin and B. Clinton in Canada: April 3-4.</p> <p>The Moscow International Film Festival (1993, July), perhaps for the first time in its history, experienced a shortage of viewers: crowds of thirsty "extra tickets" in dozens of metropolitan cinema halls are a thing of the past. Satisfied with tasty and forbidden in the old days Western films, the mass audience preferred to watch movies on TV and video (already at home, and not in the video rooms that had survived the last few days), not being tempted by the amazing colour reproduction of the festival "kodak" or the loud names of the filmmakers.</p> <p>The publication of President BN. Yeltsin decree No. 1400 on the dissolution of the Congress of People's Deputies and the Supreme Council of Russia: September 21.</p> <p>The breakthrough of the cordon around the House of Soviets of the Russian Federation, the seizure by the group of armed supporters of the Supreme Council of the building of the Moscow mayor's office and the attempted armed seizure of the television center Ostankino: October 3.</p> <p>The dispersal of the rebels with the help of troops entered into the center of Moscow: October 4.</p> <p>A live broadcast of the rebellious White House (the building of the Supreme Council) in Moscow by the American television company CNN, undertaken by Russian special forces units and tanks: October 4.</p> |
| 1994 | <p>US President Bill Clinton's visit to Russia: January 12-15.</p> <p>The first joint Russian-American space shuttle program.</p> <p>The withdrawal of Russian troops from Germany: from September 1.</p> <p>Visit of the President of Russia B.N. Yeltsin in the US: September 27-29</p> <p>The beginning of the first war in Chechnya: December 11-31.</p> <p>Beginning of a sharp drop (roughly halved compared to 1992) of Russian film production, caused by the fact that private investors stopped using cinema as a tool for money laundering, and the state had no financial means to support the film industry in the midst of the economic crisis.</p> |
| 1995 | <p>Meeting of US and Russian political leaders in Moscow, which adopted six joint statements, including the irreversibility of the process of reducing nuclear weapons: May 10.</p> <p>Meeting Boris Yeltsin and Bill Clinton in Canada: June 16.</p> <p>Capture of hostages by Chechen terrorists in Budennovsk hospital: June 14-19.</p> <p>Meeting B.N. Yeltsin and B. Clinton in the US: October 23.</p> <p>The opening in Moscow of the first in Russia cinema with real multi-channel sound Dolby – "Kodak-Kinomir" (by the beginning of the XXI century in the capital there will be about fifty of them, and halls with new equipment will appear in all large and medium-sized Russian cities).</p> |
| 1996 | <p>Meeting of B.N. Yeltsin and B. Clinton in Moscow: April 21.</p> <p>Presidential elections in Russia, where B.N. Yeltsin in two rounds with great difficulty defeated the leader of the Communists G.A. Zyuganov: June 16 - July 3.</p> <p>Minister of Education of the Russian Federation appointed V.G. Kinalev: August 14th.</p> <p>At his post, V.G. Kinelev paid special attention to the introduction of information technologies in the education system.</p> <p>Beginning of the introduction of Bachelor's and Master's programs in Russia: since August 22.</p> <p>Federal Law No. 126-FZ "On State Support for the Cinematography of the Russian Federation": August 22.</p> <p>The end of the first war in Chechnya - Russia and Chechnya - sign a peace agreement. The withdrawal of Russian troops from Chechnya begins: August 31.</p> |
| 1997 | <p>President of Russia B.N. Yeltsin, NATO Secretary General, NATO Heads of State and Government sign the "Founding Act on Mutual Relations, Cooperation and Security between NATO and the Russian Federation" in Paris: May 27.</p> <p>The production of Russian films, intended for rental in cinemas, reached the post-Soviet minimum - 43's.</p> <p>Gradual growth of film production will begin in Russia only since 2001.</p> |
| 1998 | <p>Minister of Education of the Russian Federation appointed A.N. Tikhonov (1947-2016): February.</p> <p>Meeting B.N. Yeltsin and B. Clinton in Birmingham: May 17.</p> <p>Sharp collapse of the rouble in relation to world currencies, default: August 17.</p> |

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| | <p>US President Bill Clinton's visit to Russia: September 1-3. Minister of Education of the Russian Federation appointed V.M. Philippov: September 30th. During his leadership, the program "Modernization of Russian education for the period until 2010" was developed (and later approved by the Government of the Russian Federation, which included the development of new standards for general secondary education, primary, secondary and higher vocational education, the introduction of a multi-talent system for assessing students' knowledge, support for the Bologna Convention by education, the introduction of the Unified State Exam. US air strikes against Iraq: December 16-19.</p> |
| 1999 | <p>The gradual increase in world energy prices, which triggered the growth of the Russian economy, continued until August 2008. The conduct of the US and NATO military operation in Yugoslavia, aimed at protecting the Albanian enclave in Kosovo. The beginning of the second war in Chechnya: September 30. Meeting B.N. Yeltsin and B. Clinton in Istanbul: November 18. B.N's resignation. Yeltsin from the post of President of Russia: December 31.</p> |
| 2000 | <p>Election of the official receiver of Boris B.N. Yeltsyn - V.V. Putin: March 26th. B. Clinton's visit to Russia: June 3-5. The death of the Kursk submarine: August 12. Meeting V.V. Putin and B. Clinton in the United States. Adoption of the Joint Statement "Initiative for Cooperation in the Sphere of Strategic Stability": September 6. The beginning of a gradual increase in film production in Russia.</p> |
| 2001 | <p>US President becomes George Bush Jr.: January 20. The first meeting (Ljubljana) of the US President George W. Bush. and the President of Russia V.V. Putin: June 16th. Aviation attacks in New York and Washington: September 11. The US starts the war in Afghanistan: October 7. Visit of V.V. Putin in the US: November. The concept "Modernization of Russian education for the period until 2010": December 29. The tangible growth in production of Russian television series and television films began (from fifty in 2001 to three hundred by the beginning of the second decade of the 21st century). Thanks to the financial support of the state, the number of films gradually increased (although many of them practically did not go to the rental because of their low commercial potential and / or quality), made for cinemas. As a result, since the beginning of the 21st century, film production has grown about three times compared to 2000.</p> |
| 2002 | <p>Visit of US President George W. Bush. to Russia: May 23-26. Creation of the NATO-Russia Council: May 28. Denunciation of the US treaty on the limitation of anti-missile defense: June 13. Capture of hostages by Chechen terrorists in the House of Culture during the musical performance "Nord-Ost" in Moscow: October 23-26. Visit of US President George W. Bush. to Russia: November.</p> |
| 2003 | <p>The US starts the war in Iraq: March 20. Visit of US President George W. Bush to Russia: May 31 - June 1. The signing of the Bologna Convention on Education by Russia: September. The meeting of George W. Bush. and V.V. Putin in the US: September 26-27.</p> |
| 2004 | <p>The Minister of Education and Science of the Russian Federation appointed A.A. Fursenko: 9 March. During his leadership, the development of new standards for general secondary education, primary, secondary and higher professional education, support for the Bologna Convention on Education and the Unified State Examination (USE) was continued. Capture of hostages by Chechen terrorists to the school in Beslan: September 1-3. The first official visit of Russian President V.V. Putin in the US: November 13-16. The victory of the "Orange Revolution" in Ukraine: November-December. Election of the pro-American V.A. Yushchenko: December 26.</p> |
| 2005 | <p>Meeting Presidents George W. Bush. and V.V. Putin in Bratislava: February 24. Terror acts in the London Underground: July 7. Iran's resumption of the uranium enrichment program and the rejection of negotiations with the EU. The beginning of the "Iran crisis": August 8. Meeting Presidents George W. Bush. and V.V. Putin in the United States: September 16. Resolution of the Government of the Russian Federation No. 803 "On the Federal Targeted Program for the Development of Education for 2006-2010": December 23.</p> |
| 2006 | <p>"Gas crisis" between Russia and Ukraine: January 1-4.</p> |

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| | <p>Statement of the President of Russia V.V. Putin on the end of the counter-terrorist operation in Chechnya: January.</p> <p>US Vice President R. Cheney in his speech accuses Russia of using its natural resources as a foreign-policy weapon of pressure, of Russia's violation of human rights and of its destructive actions in the international arena: on May 4.</p> <p>The G8 summit in St. Petersburg: July 14-17.</p> <p>Federal Law "On Information, Information Technologies and Information Protection" No. 149-FZ: July 27.</p> |
| 2007 | <p>Political conflict between the US and Russia over the US intention to deploy a missile defense system in Poland and the Czech Republic.</p> <p>Statement by US Secretary of Defense Robert Gates that the US "should have been prepared for a possible armed conflict with Russia": February 8.</p> <p>Speech V.V. Putin at the Conference on World Security in Munich, sharply criticizing US foreign policy: February 10.</p> <p>Signature of V.V. Putin's decree "On the suspension by the Russian Federation of the Treaty on Conventional Arms in Europe: July 14.</p> |
| 2008 | <p>Dmitry Medvedev was elected President of Russia: March 2.</p> <p>The meeting of George W. Bush. and V.V. Putin in Sochi: April 5-6.</p> <p>World oil prices reach a new peak - over 140 dollars per barrel: July.</p> <p>Armed conflict between Georgia and Russia, connected with South Ossetia and Abkhazia: August 8-16.</p> <p>The fall of world oil prices (4.6 times, first to \$ 100 per barrel, and then lower - to \$ 30), the collapse of the key credit and banking consortiums of the United States as the beginning of the worst economic crisis since the 1930s, especially tangible in the dependent on oil exports to the Russian economy: August-December.</p> <p>A sharp fall in the rouble's exchange rate against world currencies: August-December.</p> |
| 2009 | <p>US President becomes B. Obama, the beginning of a "reset" of US-Russian relations: January 20.</p> <p>Another "gas crisis" between Russia and Ukraine: January.</p> <p>World oil prices rise to \$ 70 per barrel: June.</p> <p>The first visit of US President Barack Obama to Moscow, his meeting with Russian President Dmitry Medvedev. Medvedev and Prime Minister V.V. By Putin: July 6-7.</p> <p>US President Barack Obama announces the cancellation of the US decision to deploy anti-missile defense systems in Poland and the Czech Republic: September.</p> |
| 2010 | <p>The President of Ukraine was V.F. Yanukovich: February 25th.</p> <p>The signing by President of the United States of America B. Obama and President of the Russian Federation D.A. Medvedev treaty on the limitation of nuclear weapons: April 8.</p> |
| 2011 | <p>Turns and uprisings in the Middle East and North Africa (Egypt, Tunisia, Libya).</p> <p>Resolution of the Government of the Russian Federation No. 61 "On the Federal Targeted Program for the Development of Education for 2011-2015": February 7.</p> <p>The beginning of the first mass protest actions of the Russian opposition: from December 4.</p> <p>Federal Law of the Russian Federation No. 436-FZ "On protecting children from information that is harmful to their health and development": December 29 (entered into force on September 1, 2012).</p> |
| 2012 | <p>President V.V. Putin: May 7th.</p> <p>The Prime Minister appointed D.A. Medvedev.</p> <p>Minister of Education and Science of the Russian Federation appointed D.V. Livanov: May 21st.</p> <p>In his post, D.V. Livanov (through the introduction of annual monitoring of HEIs) carried out a broad company of reducing the number of higher education institutions in Russia, tried to combat plagiarism in the scientific sphere and advocated the introduction of scientometric indicators of the activity of university teachers and researchers. With him continued a permanent change in university standards.</p> <p>Federal Law No. 139-FZ "On Amending the Federal Law" On Protection of Children from Information Harmful to their Health and Development "and Certain Legislative Acts of the Russian Federation on the Limitation of Access to Illegal Information on the Internet": July 28.</p> |
| 2013 | <p>Renunciation of Pope Benedict XVI from the throne: February.</p> <p>The beginning of broadcasting of Public TV of Russia: since May, 19th.</p> <p>The beginning of street protests and armed clashes in Kiev: from November 21.</p> |
| 2014 | <p>Winter Olympic Games in Sochi: February 7-23.</p> <p>The actual removal from power of Ukrainian President Viktor Yanukovich: February 22.</p> <p>Accession of the Crimea to Russia: March 1.</p> <p>The inauguration of the President of Ukraine P.A. Poroshenko: June 7th.</p> <p>The beginning of the military conflict in the Donbass: since April.</p> <p>The beginning of the sanctions of the West (in response to the events in the Crimea and the East of Ukraine) against the Russian Federation: since March.</p> |

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| | The beginning of Russia's response to the West: March 20. Amendments and additions to Federal Law No. 53 "On the State Language of the Russian Federation" (of June 1, 2005): May 5 (the introduction of amendments and additions to the force from July 1). The beginning of Russia's response food sanctions against the West: August 6. |
| 2015 | Establishment of the Eurasian Economic Union: January 1. Resolution of the Government of the Russian Federation No. 497 "On the Federal Target Program for the Development of Education for 2016-2020": May 23. The beginning of the Russian military operation in Syria: September 30. Crisis of relations between Russia and Turkey over the shot down of Russian military aircraft Su-24 on the border of Syria and Turkey: from November 24. |
| 2016 | Results of the referendum in the UK: the British voted for the country's withdrawal from the EU (Brexit): June 23. Attempt of military coup in Turkey: July 15-16. The Minister of Education and Science of the Russian Federation appointed O.Y. Vasylieva: on August, 19. D. Trump election as US President: November 8. |
| 2017 | Official inauguration of US President D. Trump: January 20. Decree of the Government of the Russian Federation "On the Government Commission for state cultural policy": July 10. D. Trump's signing of the law providing for the introduction of additional sanctions against Russia: August 2. Continuation of the military operation of the Russian Federation in Syria. |
| 2018 | The incident with the poisoning of the former British spy S. Skrypal and his daughter in Salisbury (who led then to the new series of anti-Russian sanctions by the UK, USA and the EU) - March 4. V.V. Putin reelected as President of the Russian Federation - March 18 The division of the Ministry of Education and Science of the Russian Federation into two separate ministries - The Ministry of Education of the Russian Federation and the Ministry of Science and Higher Education of the Russian Federation - May 15. The first full-format meeting of the presidents of the USA (D. Trump) and Russia (V. Putin) in Finland July 16. New anti-Russian sanctions from the United States - August 27. The raising the retirement age in Russia – September. Continuation of the military operation of the Russian Federation in Syria. |

Russian audiovisual texts of 1992-2018 on the subject of the school and university, unlike Soviet times, were no longer controlled by the state, and therefore could not coincide in their tasks with the main lines of state policy in the educational sphere, which officially supported:

- combination of private and public property of educational institutions;
- modernization of the education system, introduction of new information technologies, distance education;
- development and implementation of new standards for all educational levels;
- introduction of a multi-point system for assessing students' knowledge;
- development of normative per capita financing for general secondary education;
- The Bologna Convention on Education,
- Unified state examination in schools;
- reducing the number of "inefficient" universities;
- the fight against plagiarism and poor scientific research;
- fighting corruption in educational institutions;
- Introduction scientometric indicators of the activity of university teachers and researchers.

The degree of influence of these official trends on films about the school and university, as reality showed, was indirect. Certainly, in a number of cinematographs, the activity of private schools was shown, on the screens (especially in the tapes of the 21st century), modern computers appeared in the classrooms, sometimes in the dialogue of films there could be talk about the Unified State Exam and plagiarism. From time to time there were film episodes related to pedagogical corruption. However, in general, films about the school and university were not concentrated on the educational process, but on the interpersonal and love relationships of the main characters.

How does the knowledge of real historical events of a particular period help to understand the given media texts, examples of historical references in these media texts?

Of course, the knowledge of historical events helps to understand post-Soviet films on the topic of school and university. For example, the analysis of the political and socio-cultural situation of the last years of the Stalinist regime allows for a better understanding of the author's concept and the plot of the drama *What a wonderful game* (1995), and the knowledge of the historical events of the 1980s-1990s gives the key to understanding the film by S. Soloviev *Tender Age*"(2000). A lot of historical references are contained in such films as *The Disappeared Empire* (2007); *Hipsters* (2008); *The Institute of Noble Maidens* (2010-2011); *Private Pioneers'* (2012); *Dolly Sheep was angry and died early* (2014), *I am a teacher* (2015), and others.

2. *Socio-cultural, ideological, ideological, religious context (dominant concepts: media agencies, media / media categories, media representations and media audience).*

Ideology, directions, goals, objectives, world outlook, the concepts of the authors of these media texts in the socio-cultural context; ideology, culture of the world, depicted in media texts.

In the post-Soviet era, communist ideology (including anti-capitalist theory of socialist realism) and atheism in Russia lost their dominant positions (although the communist faction throughout the post-Soviet years occupied dozens of seats in the State Duma), and cinematography was deprived of censorship. Therefore (especially before the entry into force in 2012 of the Federal Law No. 139-FZ "On Amending the Federal Law "On the Protection of Children from Information Harmful to their Health and Development" and certain legislative acts of the Russian Federation on the issue of restricting access to unlawful information in the Internet "and changes and amendments to Federal Law No. 53" On the State Language of the Russian Federation"(2005) – from July 1, 2014) in films on the school-student topic, one could find an abundance of sexual scenes (*Physics or Chemistry*, 2011), and obscene vocabulary (*Everyone will die, but I'll stay*, 2008). The world view of the authors of many media texts about the school and university was extremely tolerant of such factors perceived in the Soviet negatively as egoism, snobbery, greed, lies, domination based on threats, physical violence, teenage sexual relations, smoking, drinking (and in some cases – even light drugs (see, for example, the series *Physics or Chemistry*), etc. Wealth, sexual pleasure and entertainment largely determined the culture of the world depicted in Russian media texts about school and the university of the XXI century (*School number 1*, 2007; *Barvikha*, 2009; *Golden*, 2011; *Physics or Chemistry*, 2011; *Teacher of Physical Education*, 2014-2017; *Philological Faculty*, 2017 and others.).

The world view of the characters of the "school world", depicted in media texts

In general, the world view of the characters of audiovisual media texts on the theme of the post-Soviet school and university was optimistic (although in many cases directed to the world of entertainment and sex), however, pessimism often arose due to feelings of loneliness, poverty, hopelessness and hopelessness of life, professional " (*Teacher in Law*, 2007; *Everyone Dies and I'll Stay*, 2008; *The Roof*, 2009; *School*, 2010; *Physics or Chemistry*, 2011; *Teacher's Day*, 2012; *Geographer Burned the Globe*, 2013; *And the balloon will return*, 2013; *Correction Class*, 2014, *I will not return*, 2014; *Clinch*, 2015; *Teacher*, 2015, *Pupil*, 2016, etc.). Among the characters (schoolchildren, students and teachers), bright personalities still stood out, but they were much less inclined to meditation and doubt, but were ready for active actions on the "love front" (*Hipsters*, 2008; *Barvikha*, 2009; *Golden*, 2011; *Physics or Chemistry*, 2011; *Teachers*, 2014; *Beloved Teacher*, 2016; *Freshman*, 2016, etc.

At the same time, a small number of films were filmed on the school and university topic, which largely inherited the traditions of Soviet cinema, where the "old-fashioned" hierarchy of values dominated (diligence, honesty, willingness to help good or backsliding people): *Simple Trues* (1999-2003); *The Disappeared Empire* (2007); *The Adult Life of the Girl by Polina Subbotina* (2008), *Private Pioneers'* (2012); *The Mother's Diary of the First-grader* (2014); *Dolly Sheep was*

angry and died early (2014); *Village Teacher* (2015), *Ghost* (2015); *Good Boy* (2016); *To Save Pushkin* (2017), etc.

Structure and methods of narration in these media texts (dominant concepts: media / media categories, media technologies, media languages, media representations)

Schematically structure, plot, representativeness, ethics, features of genre modification, iconography, character characters of audiovisual media texts of school and university subjects of the post-Soviet era can be represented as follows:

- *the place and time of the action of media texts*. The main place of action: classes, auditoriums, corridors, yards, apartments, private mansions; The duration of the action is mostly (if not retro) the year of filming of a particular film;

- *the environment, everyday objects typical for these media*: the furnishings and objects of everyday life of films sometimes remain, as in the Soviet times, modest, but more and more often elitist educational institutions, apartments and houses of the provided layers of society are shown (*Barvikha*, 2009; *Golden*, 2011; *Physics or Chemistry*, 2011; *Closed School*, 2011-2012; *Teachers*, 2014, etc.);

- *genre modifications of school and university subjects*: comedy, drama, melodrama;

- *(stereotypical) methods of depicting reality*: positive characters rarely show up in an idealized version, and negative ones too, as a rule, are presented ambiguously, although there are relapses from times of socialist realism.

Typology of characters (character traits, clothing, physique, vocabulary, facial expressions, character gestures, the presence or absence of a stereotypical manner of representing the characters in these media texts):

- *the age of the characters*: the age of schoolchildren is in the range of 7-17 years, however, there are more frequent characters-senior pupils; the age of students is generally in the range of 18 to 25 years; the age of the remaining characters (teachers, teachers, parents, grandparents, etc.) can be any, but adults up to the age of 60 prevail;

- *level of education*: for schoolchildren and students corresponds to the class and course of study, teachers presumably graduated from universities, the formation of other characters can be of any level;

- *social status, profession*: the financial situation of students is highly differentiated, they can be both from poor families, from families of businessmen, rich officials. The professions of their parents are in a fairly diverse range.

- *the marital status of the characters*: schoolchildren, naturally, are not bound by marriage; students in general are also not in a hurry to get married; adult characters are mostly married; but teachers, on the contrary, are lonely (the latter is increasingly becoming an occasion for plot twists connected with the loving relationships of teachers / teachers with students);

- *appearance, clothes, physique of characters, features of their characters, vocabulary*: the appearance of the characters of schoolchildren and students in the films of the post-Soviet period is beyond the strict framework. This can be a form of elite private educational institution, and free clothing.

A shot from the film *School* (2010) gives an idea of the appearance, clothes, and physique of post-Soviet schoolchildren.



School (2010)

Schoolchildren and students in the Russian films of 1992-2018, unlike similar characters of Soviet films, speak with the help of rough slang, sometimes even obscene vocabulary, although, of course, there are films where it does not exist, or almost none (for example, *Private pioneers*, 2012).

Teachers from the films of the post-Soviet era, as a rule, are no longer intellectuals; the respectful distance between them and the students is practically broken (this was especially evident in such films as *School* (2010); *Physics or Chemistry* (2011); *Geographer Burned the Globe*, 2013; *Teachers* (2014); *Clinch* (2015); *Teacher* (2015); *Beloved Teacher* (2016); *Teacher of physical education* (2014-2017); *Good Boy* (2016), etc. But now they can already afford many (free) liberties in their clothes.

A shot from the film *Physics or Chemistry* (2011) reflects the appearance, clothes, physique of the characters-educators of the post-Soviet years.



Physics or Chemistry (2011)

A significant change in the life of media characters and the problem that has arisen (a violation of the usual life):

Option number 1: among the characters, schoolchildren / students living a normal life, are those who for some reason do not fit into the standard framework of interpersonal communication and learning process, that is:

- try to dominate, subordinate students to themselves, while acting with cruel methods (*Teacher in Law*, 2007; *Barvikha*, 2009; *Golden*, 2011; *Physics or Chemistry*, 2011, etc.);

- stand out among other students with their eccentricity (both with a plus sign and with a minus sign) and because of what they come into conflict with the class and / or teachers (*School*, 2010; *Physics or Chemistry*, 2011; *Correction Class*, 2014; *Pupil*, 2016, etc.);

- fall in love (*Rypkina's Love*, 1993; *Let's Make love*, 2002; *The Disappeared Empire*, 2007; *School No. 1*, 2007; *Hipsters*, 2008; *Barvikha*, 2009; *Children under 16 ...* (2010); *Golden*, 2011; *Physics or Chemistry*, 2011; *Private Pioneers*, 2012; *Geographer Burned the Globe*, 2013; *Dolly the Sheep was angry and died early; 14+*, 2015; *Beloved teacher*, 2016; *Philological Faculty*, 2017, etc.);

Option number 2: among ordinary characters-teachers, there are non-ordinary – those who also do not fit into the standard school framework, that is, they try:

- to resist outdated and / or, from their point of view, incorrect methods of the director and / or teaching staff and come into conflict with him / them (*Physics or Chemistry*, 2011; *Teacher of Physical Education*, 2014-2017; *Village teacher*, 2015 and other);

- Establish a particularly trusting relationship with students, although sometimes it is very difficult (*Simple Truths*, 1999-2003; *Teacher in Law*, 2007; *The Adult Life of the Girl by Polina Subbotina*, 2008; *School*, 2010; *Physics or chemistry*, 2011; *Geographer Burned the globe*, 2013; *Teachers*, 2014; *Teacher of Physical Education*, 2014-2017; *Village teacher*, 2015; *Teacher*, 2015; *Beloved Teacher*, 2016; *Pupil*, 2016; *Good Boy*, 2016; *To Save Pushkin*, 2017, etc.).

Solution of the problem:

Option number 1 (student):

- "correct" characters (schoolchildren, students, teachers, teachers, parents, adult acquaintances) return individual and / or loving students to ordinary life by individual and joint efforts (*Teacher in Law*, 2007; *Teacher*, 2015, etc.);

- non-standard students remain with their beliefs, because they do not succumb to pedagogical / parental influences (*Touched*, 2005; *Everyone will die and I'll stay*, 2008; *Hipsters*, 2008; *Yulenska*, 2008; *Barvikha*, 2009; *School*, 2010; *Golden*, 2011; *Physics or Chemistry*, 2011; *Correction Class*, 2014; *Pupil*, 2016, etc.);

Option number 2 (pedagogical):

- Unconventional teachers gain a victory (*Teacher in Law*, 2007; *The Adult Life of the Girl by Polina Subbotina*, 2008; *Teachers*, 2014; *Village Teacher*, 2015, etc.);

- the result of the relationship of teachers with students is ambiguous ... (*School*, 2010; *Physics or Chemistry*, 2011, *Geographer Burned the Globe*, 2013; *Teacher of Physical Education*, 2014, *Teacher*, 2015; *Student*, 2016; *Good Boy*, 2016, etc.).

As for the gender aspect of the school-university theme, but like the last decades of the USSR, in the Russian cinematography among the teachers / teachers the dominant are women, increasingly single and / or uncomfortable (*School*, 2010; *Physics or Chemistry*, 2011; *Teacher*, 2015; *Pupil*, 2016; *Good Boy*, 2016, etc.).

2.8. Case study: hermeneutic analysis of some films about school

The series "Physics or Chemistry" (2011): analysis of media text

Ideology of authors in the socio-cultural context

The main authors of any cinematic text are directors and screenwriters. However, in the case of the Russian series on the school topic *Physics or Chemistry* (2011), they were not independent creators of media texts, since this work was a remake of the same successful Spanish series *Physics or Chemistry* (*Física o química*, 2008-2011). The spirit of tolerance and political correctness of the media culture of the European Union of the 21st century, that is, a benevolent attitude toward uninhibited behavior and sexual relations (including homosexual) between schoolchildren of 16-17 years of age, condescension to use by minors, students and teachers of light drugs, etc. A special emphasis was placed on the friendly interpretation of sexual relations between a teacher and a high school student who had reached the age of sexual consent. Let us not forget that as of August 2017 the age of sexual consent in Germany and Italy came from 14 years, in France – from 15 years, in Spain – from 16 years. However, at the time of the release of the Spanish series *Physics or Chemistry* / *Física o química* (2008-2011), there was still the most liberal approach in Europe to the age of sexual consent – from the age of 13 (in July 2015 it was raised to 16 years) (Age ..., 2017). In Russia, "the age of sexual consent" comes from age 16 (Age ..., 2017), but apparently wanting to avoid attacks of retrogrades, the creators of the series *Physics or Chemistry* insured: all the roles of high school students were performed by actors who in 2011 were from 21 years to 25 years.

In connection with the armed conflict in Ukraine, which began in 2014, the official Russian ideology of 2014-2018 is in many respects in conflict with the ideological vector of the European Union. However, at the time of filming (2010-2011) and the release of the television version (August-September 2011) of the Russian version of the series *Physics or Chemistry* Russia, in spite of the South Ossetian conflict with Georgia in 2008, could to some extent be considered inertial (especially with regard to the western-oriented education system) within the framework of adherence to "European values".

Market conditions that contributed to the concept, the process of creating media text

Since the early 1990s, the Russian media culture has experienced significant influences from Western standards. For example, on TV, formats such as talk shows and sitcoms have become common. A dramatic increase in the number of tangible commercials in the 21st century has caused TV producers to understandably wish to produce remakes, that is, transplant successful Western series on Russian soil, including the Spanish *Physics or Chemistry* / *Física o química* (2008-2011).

Structure and methods of narration in the media text

Schematically structure, plot, representativeness, ethics, features of genre modification, iconography, character characters can be represented as follows:

Historical period, the scene: Moscow 2010 - 2011.

Conditions, household items: school classes, gymnasium, library, swimming pool, corridors, director's office, city streets, living rooms. The school (and its equipment), the characters' apartments look very modern. All teachers and schoolchildren have mobile phones.

Methods of depicting the reality: ambivalent attitude in relation to almost all the characters, without a rigid division into "positive" and "negative." In the series, almost every more or less significant character has his own storyline. The visual and sound series are constructed without any creative frills, which is typical for the vast majority of serials.

Characters, their values, ideas, clothing, physique, vocabulary, facial expressions, gestures: Characters dressed in 2010-2011 fashion – bright, bold: no school uniforms and strict suits. Teachers can afford deep neckline and free hairstyles. Students – tattoos, active facial expressions, gestures and abusive vocabulary (however, never turning to obscene expressions: the series on the

channel STS was in prime time). The head teacher together with another teacher smokes in the toilet. One of the teachers (though outside the school) uses light drugs and is not going to give it up. 10th grade students are also indulging in drugs: “The relations of parents and pupils in the first series are boldly presented: the mother recommends that her son carefully check the pockets of his trousers before washing, so that he does not accidentally wash the dope-grass lying there” (Sputnitskaya, 2016, p. 64). In the classroom, teachers and schoolchildren willingly discuss topics of sex, same-sex love, pedophilia, drugs, and suicide. One of the characters-schoolchildren constantly allows himself in the classroom dirty jokes and racist remarks about the Chinese classmate. Almost all the characters (adults and schoolchildren) are active users of media technology: “space for mastering the lessons of *Physics or Chemistry* – the Internet, pages in ... social networks, virtual diaries that have become a continuation of the genre of school chronicles, songbooks, exercise books” (Sputnitskaya, 2011). We remember that in one of the relatively recent French films about the school the main conflict of the plot flared up around the erotic photo of the teacher sent to the director. In the Russian TV series *Physics or Chemistry*, the tenth-graders who mastered the media equipment send photomontages to all their teachers, where they appear in the nude, but this only causes good understanding smiles and comments from the teaching staff and has no influence on the development of the subsequent plot of the series.

A significant change in the life of the characters: each of the characters has a key change in his life (among teachers: the difficulties of professional adaptation in school, the betrayal of his wife, the fight, sexual intercourse with a minor, accusation of pedophilia, etc., in the tenth grade: a sexual relationship with the teacher, death of parents, drug overdose, suicide, racist insult, open confession in their unconventional sexual orientation, etc.).

The problem that arose: the choice of a strategy for later life, love experiences.

The search for a solution to the problem: an attempt to defend your life choices, struggle for your love.

Solving the problem: due to the fact that the series was planned to be continued, the plot lines of the characters are not fully completed, although many conflicts are being resolved (in particular, conflicts based on racism, drug addiction, intimate communication between the teacher and the tenth grade student, etc.).

Historical Context. What media text tells us about the period of its creation?

When was the premiere of this media text? How did the events of that time affect the media text? The premiere of the series *Chemistry or Physics* was held on the channel STS in August-September 2011. The film was shot shortly before the Russian-Western sanctions conflict over Ukraine (which began in 2014), when certain pro-Western tendencies were still felt at the official level (including the organization of the educational process). The strongest influence on the series *Physics or Chemistry* was the original plot of the Spanish TV series *Física o química* (2008-2011) with the same name (Cappelletto, 2017; Guarinos, 2009).

How does the media text comment on the events of the day? Does knowledge of historical events help understand the media text? How does understanding these events enrich our understanding of media text? The series *Physics or Chemistry* (perhaps due to excessive adherence to the Spanish original) is far from commenting on Russia's political and economic problems of the 21st century. There are also many hotly debated school problems here (excessive bureaucratization of the management and reporting apparatus, overload of teachers, corruption, etc.). Focused primarily on the love story lines, the series in the course of the case touches on such acute for the society (including the school) topics like teenage suicide, drug addiction, racism, sexual relations, homosexuality and homophobia.

Cultural context. How the media text reflects, strengthens, inspires, or shapes cultural attitudes, values, behavior, concerns, myths. The series *Physics or Chemistry* clearly seeks to reflect, strengthen, form the Western cultural values that are peculiar to the media culture of the countries of the European Union: free, sometimes very free (including sexual) relations between

people (including teachers and high school students), tolerance towards people of other races and sexual orientation (Ramírez Alvarado & Cobo Durán, 2013), tolerance towards extravagant behavior.

World view. What kind of world is depicted in the media text? What is the culture of this world? What do we know about the people of this world? Are the characters represented in a stereotyped manner? What does this representation tell us about the cultural stereotype of this group? The series *Physics or Chemistry* depicts a world intentionally isolated by the authors from real political and economic life, but completely immersed in the world of love and other interpersonal relations (the themes of racism, suicide, homosexuality are also touched upon). People inhabiting this world are represented in a dualistic manner: in one or another proportion, positive and negative traits are mixed in them. No one character, even the most sneaky at first glance, is not built in a stereotypically negative way, “Nevertheless, the assortment of the stories of the youth series as such have been stabilized for the time being, and the generation of new units is possible within the existing material: each story is also quite original (Has a wide range of variability, gives space for repeated creativity), and is predictable” (Sputnitskaya, 2011).

What worldview represents this world - optimistic or pessimistic? Are the characters of this media text happy? Do the characters of this media text have a chance to be happy? Are the characters able to control their own destinies? Despite numerous acute interpersonal conflicts, the world of *Physics or Chemistry* is rather optimistic. Characters want to be (each in their own way) happy, although not all of them are able to control their own destiny.

What is the hierarchy of values according to this worldview? What values can be found in the media text? What values are embodied in the characters? The main values of the characters of the film: love, tolerance, friendship. However, each of the characters interprets these values in their own interests. For example, for the tenth grade Igor (partly copied from the main negative character *Dear Elena Sergeevna* by E. Ryazanov), love and friendship are a domination linked with the joint use of drugs, the organization of sexual orgies, etc. By the way, he is also a racist! And all this does not stop the authors from being tolerant to him and from time to time make him a little bit positive.

What does it mean to have success in this world? How does a person succeed in this world? What behavior is rewarded in this in the world? In *Physics or Chemistry* we are talking about the values of material (for example, Rita's tenth grade student after the death of her parents gets a rich inheritance), but the main understanding of the characters about success is their love and other (including professional) self-realization. In this world those characters are rewarded who are not afraid to tell others about their love affairs (even if they are the liaisons of a teacher and a seventeen-year-old student), about non-traditional orientation and commitment to light drugs.

At one time, the appearance of a very modest sex scene in V. Pichul's youth drama *Little Vera* (1988) caused a storm of indignation from the cinematography and the conservative part of the audience, the film was hotly debated by professional criticism and became a real event of the year. However, in *Physics or Chemistry* (2011) neither the authorities nor the spectators were particularly shocked, although there were more bold scenes (including the orgy of high school students and homosexuality). Professional film criticism on *Physics or Chemistry* reacted sluggishly. In fact, in addition to one review in the magazine *Cinema Art* (Sputnitskaya, 2011), there were no other serious professional debates.

Thus, the tolerant "European format" of the series *Physics or Chemistry* was planted in already prepared soil, and, unlike the harsh films of Valeria Gay Germanika *Everyone Dies and I Stay* and *School* (2010), it did not become the focus of protracted media discussions. At the same time, the TV series *Physics or Chemistry* clearly and unequivocally marked the pro-Western orientation of approaches to the school theme:

- a benevolent attitude towards the relaxed behavior and sexual relations (including homosexual) between schoolchildren aged 16-17 (and even between the teacher and the student);
- leniency towards consumption by under-age students and teachers of light drugs, etc .;

- the authors' ambivalent attitude to almost all the characters, even to those who, a few years ago, would be considered negative in all canons;
- the main perceptions of the characters about success are their love and other (including professional) self-realization, and characters are rewarded in this world who are not afraid to tell others about their love relationships (even if they are the affairs of the teacher and the seventeen-year-old student), non-traditional orientation and addiction to light drugs.

In general, the series *Physics or Chemistry* became a vivid evidence of significant changes in social and media ideas about the school, schoolchildren and teachers that occurred in Russia in the 21st century.

The series "Sparta" (2015): hermeneutic analysis of media text

The plot of the series *Sparta*, alas, "has many painful contacts with reality. Remember scandals with pedophilia in a prestigious Moscow school, with the beating of teachers in a Siberian school? And, of course, an extremely dangerous phenomenon - the power of gadgets and computer games over schoolchildren, which leads to painful dependence and even to the incidents when children-game addicted killed their parents who tried to take away the smartphone?" [Nikitin, 2018]. That said, by no means these problems are exclusively the Russian ones, on the contrary, they are quite typical situations worldwide [Arriaga, 2011; Bartholow et al., 2006; Carnagey et al., 2007; Freedman 2002; Keegan 2002].

The series *Sparta* were finished at the end of 2015, however, for unknown reasons, they were only released on Channel One in July 2018, scheduled around midnight and R-rated, and here, probably, B. Nikitin is right, arguing that this is not the best way to reach the target audience, after all, "*Sparta* is about school, and it is the case when the series should primarily be watched by high school students. A strange policy: some nasty vulgarity is sometimes programmed at prime time, however something worth seeing is timidly postponed till midnight" [Nikitin, 2018]. Of course, the puritans can immediately reproach B. Nikitin that in his judgment he took off table the scenes of violence and sex shown in the series, and to be fair, it should be noted that the late broadcast of *Sparta* on television was immediately leveled by its universal Internet availability.

Curiously, the leading Russian film critics, who usually willingly respond to any more or less noticeable premiere broadcasts, this time almost ignored *Sparta*, leaving room for young, not so eminent journalists to write about it. And the latter, being experts in modern virtual reality, immediately found fault with technological backwardness of the series, built on the junction of the detective investigation into the death of a schoolteacher and episodes of a violent computer game, which high school students are passionate about:

Sparta has disgusting cheap graphics, there neither a plot, nor purpose and logic, there is no novelty, no high-tech, GameDevs in the series are portrayed as 30-40-year-old businessmen in suits, and the authors are not at all familiar with the term "game-service", which the project, in fact, claims" [Parfenenkov, 2018].

"The computer game, which is the final part of each series devoted to, looks so far the weakest link in this generally interesting series. Its graphics is outspokenly far from the high level, lagging behind the well-known high-budget movies of this type and real video games" [Tokmasheva, 2018].

Moreover, some opponents of the series, due to the obsession of teenage characters with a computer game with no rules, have made it, in my opinion, a quite simplified conclusion that *Sparta* is "a vivid example of how its authors tried to go with their conscience, but in the result ceded under the pressure of the television channel's executives and the key audience. The series aims to point out really important and relevant topics, but immediately nullifies all its efforts, choosing an easy path of "bad video games" instead of focusing on real problems of domestic violence and school bullying. And the show does so without any investigation or interest in the subject itself - guided

only by the most superficial knowledge and, again, negative public opinion. What they ended up with is the worthless propaganda about the harm of videogames, once again feeding the audience with a false idea of the main entertainment of the 21st century" [Parfenenkov, 2018].

In a certain sense it can be argued that "Yegor Baranov brings charges against the very world of computer entertainment, which has now become a powerful industry and forms a very specific psychological dependence deforming the personality of any gamer – regardless of age, gender, nationality and education. To be honest, it's scary to watch how a whole class of bright personalities turns into a manipulated sect" [Ilchenko, 2018]. In addition, following in the footsteps of prominent Soviet and post-Soviet films about school (one of the most striking examples is *Scarecrow* by R. Bykov), *Sparta* tackles the problem of group harassment, which is increasingly accompanied by Internet-bullying: "it all can get started with one comment and then add such details that even an adult person will feel desperate. It is sometimes impossible to stop collective harassment at once, which leads to negative consequences" [Narushevich, 2018].

However, the authors' message seems to be much broader than another statement of the negative influence of bullying and violent computer games on adolescents: in the center of the plot is the modern "Verkhovensky or Raskolnikov, he is a convinced eugenic, social Darwinist: weak and sick must be eliminated, only strong ones have rights, only they are allowed to do whatever. And he infected his classmates with this idea. When the teacher realized that something terrible is happening with the class, and began to fight, she was harassed and actually killed. The film shows how seemingly good guys imperceptibly turn into sadists. And all because *the Führer* was found, who brought them a new game and fascinated with his "theories" [Nikitin, 2018]. This school's "Führer" is backed up by businessmen, who will do anything for profit. In the film, a violent virtual game is built into the school curriculum, and "it is possible that it was integrated in the educational process as part of the IT course in order to control the consciousness of adolescents - cruel, addictive, unpredictable, emotional and willing to do whatever it takes to achieve their goals" [Ivanov, 2018].

Location, historical, cultural, political, and ideological contexts. Features of the historical period of creation of the media text, market conditions that contribute to the idea, and to the process of producing the media text, the degree of influence of events of that time on the media text.

The location of *Sparta* is St. Petersburg of the XXI century and the virtual space of the computer game, the story jumps back and forth between 2015 and 2020. However, the plot of the series is not attached to the Russian realities, and could occur in a different country and a different city. The authors of the film constantly emphasize the rhyme between the virtual space of the game without rules and the social, cultural, political and ideological context devoid of norms and humanistic morals, in which seniors at a high school, their parents, teachers, policemen and the power elite are immersed.

The conditions of the (capitalist) market (the task to create a competitive television product - particularly, for the evening programming, with an export potential, that is, the versatility of the plot), which contributed to the idea and the process of creating the media text, allowed the authors of *Sparta* to use in their work some relatively new for the Russian cinema trends associated with (negative) impact of virtual reality on schoolchildren. The latter was caused, inter alia, by the flow of information about the harmful impact of video games containing scenes of violence [Arriaga, 2011, Bartholow et al., 2006, Carnagey et al., 2007; Freedman, 2002; Keegan, 2002, etc.] and Internet "groups of death" promoting suicides among adolescents [see, for example: Arkhipova et al., 2017, Milkus, 2017; Mursalieva, 2016, etc.].

Contrary to the sarcastic opinions of critics (Mitrofanov, 2018), *Sparta* (2015) is by no means a simple mix of TV series *Ranetki* (2008-2014) and *School* (2010). In fact, *Sparta* is a kind of digest of school life problems, having been portrayed on Russian and international screens for the last sixty years. The roots of *Sparta's* plot in the first place refer us to the Soviet films *The Practical Joke* (with the line of the A-student, the class leader as an antagonist), *Other People's Letters*

(where the teacher recklessly brings her pragmatic student too close to her), *Scarecrow* and *Temptation* (brutal bullying of school girls), *Plumbum, or the Dangerous Game* (where a high-school graduate assumes the right to punish "wrong" people), *Dear Elena Sergeevna* (school students blackmail and harass their naive female teacher (2008). And the influence of modern Russian films *School* (2010) by V. Gai-Germanika, *Correction Class* (2014) by I. Tverdovsky and frivolous school context series *Barvikha* (2009), *Golden* (2011), *Physics or Chemistry* (2011) is only secondary.

Obviously, the censorship restrictions of the Soviet period did not allow the authors of the films about school to get involved in graphic or erotic scenes, and obscene language, but Russian filmmakers quickly caught up with Western colleagues, for whom such episodes had long ago become the norm (*The Blackboard Jungle*, USA, 1955; *High School Confidential*, USA, 1958; *Up the Down Staircase*, USA, 1967; *Horror High*, USA, 1974; *Carrie*, USA, 1976; *Massacre at Central High*, USA, 1976; *La professoressa di scienze naturali*, Italy, 1976; *La liceale seduce i professori*, Italy, 1979; *Class of 1984*, Canada, 1982; *Hell High*, USA, 1989; *Class of 1999*, USA, 1990; *Kids*, USA, 1995; *Física o química*, Spain, 2008-2011; *One Eight Seven*, USA, 1997; *Teaching Mrs. Tingle* USA, 1999; *Evil / Ondskan*, Denmark-Sweden, 2003; *Evilenko*, Italy, 2004; *Élève libre*, Belgium-France, 2008; *Tormented*, United Kingdom, 2009; *Bad Teacher*, United States, 2011; *Hello Herman*, USA, 2012, etc.).

The line of insidious sexual blackmail of a young English teacher organized by high school students in *Sparta* has become one of the western cinematographic clichés since the 1960s (*Professional Risk / Les risques du metier*, France, 1967. *Private Lessons / Cours prive*, France, 1986; *Gross Misconduct*, Australia, 1993, etc.).

The violent (armed) confrontation between a teacher and a pupil/pupils has been frequently brought to the forefront as well (*One Eight Seven*, USA, 1997, *The Last Lesson / La journée de la jupe*, France – Belgium, 2008, etc). Indeed, not long ago the extreme *Last Lesson* was echoed in a higher Russian kind of a remake - *Schoolmarm/Uchilka* (2015).

However, in my opinion, the concept of *Sparta* is the closest to the drama *Wave/Die Welle* (Germany, 2008), where the school history teacher offers high-school students a cruel experiment - to live several days in a totalitarian society based on the complete submission of the crowd to the ideology leader. Five years later, the American lighter version of this scenario was also produced (*The Philosophers*, USA-Indonesia, 2013), where in the situation of an imaginary worldwide nuclear disaster students had to decide which of them is worthy of surviving in an underground bunker ...

One can agree that *Sparta* "is addressed to the society as a whole – complex, contradictory, confused. In order to, perhaps, understand the main thing. There is no such thing as a white lie: often, hatred and humiliation that a person had experienced in childhood or in adolescence determines his entire later life" [Kuzmina, 2018], especially if someone uses this pain, who imagines himself not a "trembling creature" but a superhuman capable of building a "new order" ...

Structure and narrative techniques in the media text:

- *location and time of the media text, environment, household items:* Russia, 2015-2020. The main locations are school classes, a gym, corridors, a school principal's office, apartments, offices, streets, yards; cars, abandoned factory premises, virtual space of computer games;

- (*stereotypical*) *techniques of depicting reality:* lighting and sound for the most part emphasize an alarming and gloomy atmosphere, the set design of the school building itself, and camera angles that make spacious light corridors with large arch windows look oppressive" [Karpova, 2018], so it's not surprising that it gradually turns out that the vast majority of the characters are negative.

Genre. A detective with elements of a thriller is a rare genre not only for the Soviet, but also for modern Russian cinema about school, but quite common for the western screen of the last decades.

Typology of characters: character features, hierarchy of values, appearance, physique, vocabulary, facial expressions, gestures, the presence or absence of the stereotypical manner of representing the characters in the media text:

- *the characters' age*: the students are about 17 years old. The age of other characters varies from 17 to 60;

- *the financial situation of the characters*: most of the schoolchildren's families are quite well-to-do, although some of them have financial and domestic difficulties; the policeman heading the investigation, does not care either about money or household routine;

- *the family situation of the characters*: some of the students grow up in single-parent families, some of them have very difficult relationships with their parents; the protagonist-policeman recently lost his wife, who had committed suicide because of his infidelity;

- *appearance, clothing, physique, vocabulary, character traits*. Characters are mostly dressed in the fashion of the end of the second decade of the 21st century, all students in the class are good-looking and fit, their rhetoric rarely contains rude expressions. Teachers (two school principals, teachers) look quite modern, but just like high school students, they are nervous and obviously concealing something.

The narrative centers around two main characters. One of them is the police officer Kryukov, leading the investigation related to the death of the teacher, "it is this gloomy and sarcastic character, whose strength is worn down by the effects of the recent stroke (nevertheless, female characters find him attractive), turns *Sparta* into a neo film noir. ... Kryukov has the most interesting flashbacks - with sex, violence and death. ... Kryukov is at home among strangers - at school, in the morgue, in pubs, in the streets covered with graffiti. He easily moves from one micro-world to another, because he has no attachment to anything. He is so absorbed with the investigation that he sometimes forgets to take off his jacket, let alone to change clothes. This detail is also an allusion to film noir" [Sychev, 2018]. The other character is Barkovsky, an admirer of Nietzsche and Nazi ideas, he gradually (particularly using a violent computer game) bends to submission the whole class, replacing their "boring" life interests (getting a good education, starting a family, etc.) with the theory of selective superiority, which gives the right to punish and even kill

...

- *a crucial change in characters' lives*

A new student joins the senior class at high school – a smart leader, he quickly wins authority (among other, by means of integrating a new computer game, where anything is possible).

- *arising problem*: within a few months one of the students, her father (school principal), and finally a young teacher, are dead. The detective, who is investigating the last case, immediately suspects something amiss ...

- *solution to the problem*: despite all the obstacles, the detective, like Hercule Poirot in *Murder on the Orient Express*, comes to an irrefutable conclusion that the whole class headed by the leader are guilty, and, ultimately, having lost his belief in justice, the detective kills him.

Thus, by means of the hermeneutic analysis of the audiovisual media text, we come to the following conclusions:

- the story of the TV-series *Sparta* is universal and could occur in any country, hence the virtual space of the game without rules is rhymed with the social, cultural, political and ideological context devoid of norms and humanistic morals. This correlation is emphasized by a sound and visual imagery, creating a disturbing and gloomy atmosphere;

- *Sparta* presents a kind of digest of school life problems, which have been featured in cinema worldwide over the last sixty years; the terrain for its creation had been prepared by dozens of films, touching upon the most painful aspects of school and, consequently, of a person's life;

- the authors' message is much broader than a clichéd statement against the negative impact of domestic violence, bullying and violent computer games on school students. In the center of the plot is a kind of neo-Nazi character imagining himself a superhuman who has the right to eliminate

the weak and create an elite of ruthless individuals to rule the world; he is backed up by the powerful elite, who will do anything for profit and gaining more power.

Conclusions. Most of the films about the school and university of the post-Soviet period were based on stereotypes that largely reflected the significant changes that occurred after the collapse of the USSR and the transition of Russia to the capitalist path of development. In general, the images of teachers and students have undergone a strong transformation. For example, many characters-students of Russian school-student films of the XXI century can be characterized by the old Russian word "mob": they (almost) lack intellect, they do not have positive life perspectives and interests, and "those who are not used to picking up every day and to fall asleep in an embrace with a bottle, in this not tragic, but hopeless world there is only one. First you need to trample in a disco ... then you need to kiss in the entranceway against indecent inscriptions, then you can ride around the area on a motor scooter, and in the finale ... Well, you know yourself. Probably not small!" (Ivanov, 2015). Another (smaller) part of the characters is the so-called "majors", the children of wealthy parents whose interests are also mostly sexually entertaining, but there is a clear life hedonistic perspective. The third group (very few) consists of aggressive individuals striving for total domination: "The class, as a community, in a state of chaos, begins to spontaneously establish its own understanding of the order, almost always reproducing the signs of archaic societies that gravitate towards" shadow "(mafia) or criminal structures. Relations are built and governed by the right of the strong. In relations between pupils, blackmail and bribery are widely used, "scapegoat" is chosen, rigid differentiation is established for the dominant and subordinate, almost permanently in a state of liminality (humiliation and deprivation of rights, lack of personal significance). Most often, power is captured by an informal leader, endowed with psychotypical signs of a charismatic, skillfully manipulating his adepts. It is such a leader that begins to confront the authority of the teacher, and between them a duel unfolds, the outcome of which is always unpredictable" (Kruglova, 2016, p.103). And, finally, the fourth group (also small) of school-student characters is the heirs of the good old Soviet cinema: smart, honest, purposeful, friendly and principled.

As for the images of educators, in recent years there has been an increasing number of lonely, beggars, lost vital signs and, by and large, interest in the profession (which has a very low social status), teachers and teachers who are not respected by students; "The authority of the teacher is extremely low and is not supported even at the level of formal adherence to the rules. The resource for managing the process of mastering knowledge appears either as exhausted or as unreliable. Teachers are not actually representatives of the authorities, they are translators of officially accepted cultural and social norms, but this function united the classical school at all stages of its history - from the beginning of the New Time to the end of the industrial society" (Kruglova, 2016, p. 103). In such a context, such degrading images of a teacher and a pedagogical university sound like "uchilka", "sludge", "prepod" in the jargon of which such words as "unsuccessful", "beggar", "absurd", "boring", "loser", "hopelessly behind the modern life".

In contrast to them, there are images of authoritarian teacher-managers who occupy the administrative chairs of the director, the head teacher, the dean, etc. And only a small group of film characters are talented and creative teachers dedicated to their work.

In the 21st century, the priority of the series in school-student subjects was clearly indicated. Of course, first of all, this was due to the fact that it was practically impossible to make money on film distribution of films about the school and university, and the television series (even artistically insignificant ones) brought substantial profits from advertising revenues. But on the other hand, the ideological factor is also important, because "ideology explains, but the series explains. Ideology leads, but the series forces, only makes it more subtle. The ideology is abstract, the series is concrete. But the most important thing in the other: ideology acts on the mind, the series - on the heart. Therefore, the process of influence of ideology is noticeable, the process of exposure of the series is hidden. ... If the news does it directly, then the series is in a soft form. It stands between the poles of the Order and the Request. The series justifies the world, explaining the

logic of even wrong actions" (Pocheptsov, 2017). Hence the triumph of the author's tolerant (as it were neutral) attitude toward meanness, aggressive psychological dominance and lies (and even easy drugs) in such series as *School*, *Golden*, *Physics or Chemistry*, etc. Thus, serial versions of school-student reality, in our opinion, to some extent affect the reality of this.

So, the analysis of Russian films of 1992-2018 on the school-university theme shows that:

- the educational / educational process left in the past the Soviet framework of communist orientations and anti-religious orientation;
- the number of entertaining interpretations has sharply increased;
- the stories are not directly related to key international political events, although they are to some extent dependent on domestic political attitudes;
- the main conflicts are built on the confrontation of extraordinary teachers and students with stagnation, bureaucracy, the grayness of the bosses / colleagues / team; very often the focus is on problem areas (crisis, disappointment and fatigue, professional "burnout" of teachers, bureaucracy, corruption, pragmatic cynicism of students, teenage cruelty, etc.);
- among the characters distinctly manifested property differentiation;
- the pupil characters are basically divided into the following categories: optimistic and vital perspectives (often associated with material status and hedonism), or in a state of depression and hopelessness;
- activity of students is more directed towards entertainment, sex and material gain;
- the attitude of teachers and students has lost the barriers of subordination, largely because the prestige of the pedagogical profession in the eyes of students and the public continued to fall;
- in the pedagogical collectives, the images of female teachers, often lonely and unsettled, still come to the fore;
- the appearance of students and teachers has become even more "free", vividly denoting female sex appeal;
- film stories about students, in contrast to a number of Soviet counterparts, are virtually devoid of intellectual disputes, but are densely immersed in the genre element of melodrama and / or comedy; and in general, the theme of love in the cinema on the school-university theme is for the most part given accented comedic and / or melodramatic aspect.

2.9. Conclusions

The comparative hermeneutic analysis of the Soviet and Western films of the silent period (1919–1930) carried out by us on the school-university theme allowed us to draw the following conclusions:

- in Soviet Russia and the USSR:

1) cinema was growing in popularity among children, films about the life of schoolchildren appeared increasingly, taking into account the attention of the authorities to the propagandist, agitational and sociocultural role of films, the theme of the school was closely linked to the pioneering movement, collective activities and labor education;

2) the media created the image of a Soviet schoolchild, aimed not only at studying, but also at fighting for a brighter future, consciously fulfilling social and collective tasks, which echoed the tasks that Soviet power faced at that time (fighting child homelessness, illiteracy, introducing to the pioneering movement that was centralized and actively developing at that time), therefore the ideology and worldview of the authors of media texts should have been in line with the ideas of the collective activity of children and the principles of the pioneer schoolchildren's work; Opposite types of characters' worldview were represented, personifying the struggle of the old and new way of life (the characteristics of the latter type of characters are optimism, faith in a bright future, the ability to control their own destiny by joining the pioneer squadron (beginning a new life in a children's community / active inclusion in the collective working together with their peers); the core values of the schoolchildren's characters: collectivism, faith in the quick victory of communism, the primacy of public interests over personal interests (and all this under rather modest living conditions); accordingly, negative characters were endowed with such qualities of character as greed, greed, anger, envy, etc . (Chelysheva, 2017; 2018);

3) stereotypical plot moves, role and gender characteristics of the characters were used, as a rule, without striving for true realism and the psychological depth of the narrative; the stereotypical image of schoolchildren contained the obligatory attributes of a new power: banners, red ties, the same form of clothing, etc .;

4) the Soviet teacher appears in the films of this period as an advanced and ideologically conscious leader, social activist, friend and mentor of children, who enjoy the well-deserved respect in the village, in the city, in the school commune and children's club, etc .;

5) family relations: a full family, or its absence; the family in the Soviet media texts on the school theme did not occupy a dominant position, more often it was replaced by a group of like-minded people – the pioneers / pupils of the commune – to schoolchildren, etc.

- in Western countries:

1) the subjects of the school and the university were presented mainly in entertainment films;

2) the media created images of schoolchildren and students within the framework of traditional bourgeois values of the beginning of XX, including the inviolability of private property, diligence, happiness in family life, religiosity, and competition (although there were exceptions related to the situation of confrontation between students and teachers); aimed at individual personal success (including taking into account the material well-being of the romantic storyline);

3) stereotypical plot moves, role and gender characteristics of the characters were used, as a rule, without striving for true realism and the psychological depth of the narrative; the stereotypical image of schoolchildren / students contained the following elements: good living conditions, a neat uniform / clothes, good looks, polite vocabulary;

4) the teacher appears in media texts as a charming professional who enjoys the well-deserved respect of the students;

5) family relationships: mostly a complete family.

Our comparative hermeneutic analysis of the Soviet and Western audiovisual media texts of the period of the 1930s – the first half of the 1950s on the school-university theme allowed us to draw the following conclusions:

- in USSR:

1) audiovisual media mainly showed schoolchildren fighters: with saboteurs and other enemies of the people; with the German occupiers; with careless and arrogant students (albeit, in the second half of the 1940s – the first half of the 1950s, the first bar was the softest “wrestling” version of school subjects – with lazy and arrogant students); at the same time, the media created images of Soviet schoolchildren, aimed not only at (class, ideological and other) struggle, good study, but also at the struggle for a bright communist future, conscious fulfillment of social and collective tasks, etc.

2) stereotypical plot moves, role and gender characteristics of the characters were used, as a rule, without striving for genuine realism and the psychological depth of the narrative; the stereotypical image of schoolchildren, as before, contained the mandatory attributes of the new power: banners, red ties, the same form of clothing, etc.;

3) Soviet teachers were represented in the films of this period in the ideological option, as faithful guides of the communist doctrine, people respected by the state and society, skilled professionals;

4) family relations: both full and incomplete family;

- in Western countries:

1) the topic of the school and the university in the American films were based mainly on entertainment, however, in the films of Nazi Germany (1933-1945) schoolchildren were often fighters: with communists and other enemies of the people; with careless and arrogant students, while the German schoolchildren were aimed not only at fighting enemies and good studies, but also at fighting for a bright national-socialist future, consciously fulfilling social and collective tasks, etc. ; Thus, the Nazi version of the development of school subjects in media texts essentially resembled the Soviet one;

2) American cinema created images of schoolchildren and students who were part of the traditional bourgeois values of the first part of XX, including the inviolability of private property, hard work, happiness in family life, religiosity, competition (although there were exceptions related to the situation of confrontation between students and teachers); aimed at individual personal success (including taking into account the material well-being of the romantic storyline); Nazi models of schoolchildren largely pedaled the theme of patriotism and ideology;

3) stereotypical plot moves, role-playing and gender characteristics of the characters were used, as a rule, without striving for true realism and the psychological depth of the narrative; The stereotypical image of schoolchildren / students contained the following elements: good living conditions, a neat uniform / clothes, good looks, polite vocabulary;

4) the teacher appears in the films as a charming (albeit often strict) professional deservedly respected by the students;

5) family relationships: mostly – a complete family.

Our comparative hermeneutic analysis of Soviet and Western films from the period of the second half of the 1950s to the 1960s on school and university topics allowed us to draw the following conclusions:

- in the USSR:

1) “thaw” audiovisual texts on the subject of school and university, according to authorities, had to support the main lines of the then state policy in the educational and socio-cultural spheres, that is, to show that the Soviet system of education, upbringing and culture is being reformed: educational process goes beyond the former strict framework of the Stalinist rules (while maintaining the general communist guidelines and the strict anti-religious orientation); relations of teachers and students become more democratic, to some extent creative, based on the experience of

Soviet educators and innovators of the 1920s; there are problem areas at school and university (in particular, the taboo was removed from the previous interpretation of the image of the Soviet teacher as an almost ideal representative of the most educated part of the people). At the same time, the first "thaw" stage was mostly characterized by a romantic reliance on the pedagogical experience of the revolutionary Soviet pedagogy of the 1920s and the creation of touching lyrical stories, where, despite minor difficulties, the harmony of good teachers and, albeit at first, stumbled, but also good ones, won students. During the second stage of the "thaw", other tendencies began to appear more often: on the one hand, crisis, frustration and fatigue of teachers, and on the other – pragmatic cynicism of students;

2) of course, in Soviet films, the images of good and bad students had their own characteristics with emphasis on their commitment to communist and socialist values, atheism (for positive characters) and, on the contrary, ignoring them (for negative characters, for example, hooligan schoolchildren). In addition, in the Soviet period until the 1980s, violence in the audiovisual media texts about the school could only be shown in a retrospective manner (for example, in the "Republic of ShKID", which takes place in the first years after the civil war, violence by high school students, including armed not less than in the American films), and the sexual line could only be latent before perestroika times ...

3) not only stereotypical plot moves, role-playing and gender characteristics of characters were used (as a rule, without a desire for genuine realism and the psychological depth of the narrative), attempts were made to introduce realistic features of genuine conflicts, psychological depth of images into school and university subjects;

4) Soviet teachers were no longer represented in the films of this period in the ideological version, they could have not only advantages, but also disadvantages;

5) family relations: both full and incomplete family;
- in Western countries:

1) the subject of the school and the university in the films began to be submitted (especially after the abolition of the Hays Code) in a more problematic way, sometimes reflecting serious social and interpersonal conflicts;

2) cinema created images of schoolchildren and students not only within the framework of traditional bourgeois values of the beginning of XX, including the inviolability of private property, diligence, happiness in family life, religiosity, competition, aimed at individual personal success, but also students-insurgents, non-conformists;

3) stereotypical plot moves, role-playing and gender characteristics of the characters were used less and less, there was a desire for genuine realism and the psychological depth of the narrative;

4) the teacher appears in media texts not only as a charming and strict professional who enjoys the well-deserved respect of students, but also tired, subject to professional burnout and even turned into a victim of his students;

5) family relationships: complete & incomplete family.

Conventionally, the end of this stage, both for the Soviet and Western media, can be designated 1968, since the events of the May student revolution in France (accompanied by the beginning of the so-called sexual revolution) and the entry of Soviet troops into Czechoslovakia became a kind of final point of the era, which was followed by significant political and social changes.

The comparative hermeneutic analysis of the Soviet and Western films of the period from 1969 to 1985 on school and university topics allowed to draw the following conclusions:

- in the USSR:

1) the educational process went beyond the former strict framework of preserving rigid communist guidelines, and the anti-religious orientation was no longer imposed, although atheism continued to be mandatory; films of an entertaining nature have become much more:

2) the plots of the films were not directly related to key international political events, although to one degree or another they were dependent on internal political attitudes; As in the era of “thawing,” key moral values remained: nobility, generosity of the soul, kindness, the ability to help people, take responsibility for their actions, etc.;

3) the main conflicts of the plots were based on the confrontation of extraordinary teachers and students with inertia, bureaucracy, dullness of the authorities / colleagues / team; problem areas were not hidden (crisis, frustration and fatigue, professional burnout of teachers; bureaucracy; pragmatic cynicism of students; teenage cruelty, etc.);

4) methods of depicting a family lifestyle have undergone significant transformations compared to previous periods. Increasingly, there was a “fathers and children” conflict on the screen, and the problems of the relationship between parents and teachers that appeared on the screen; problems of crisis situations of family relations / single-parent families, cruelty and violence, which are closely related to indifference and mental grayness; among the characters, property differentiation was increasingly manifested;

5) student characters, as in the “thaw” era, were devoid of fanaticism of their peers from the films of the 1920s-1940s, but generally maintained optimism and a life perspective; however, among them there were more and more negative types that could not be reformed; the activity of schoolchildren / students, even more than in the 1960s, began to touch his inner world, his soul;

6) the relations between teachers and students have become more democratic, sometimes reaching the cronies; the prestige of the teaching profession in the eyes of students and the public began to fall sharply; images of female teachers, often lonely and unsettled, have increasingly come to the fore;

7) there have been changes in the appearance of students and teachers, it has become more “free”; in the semi-patent form, the motive of female sex appeal gradually emerged;

- in Western countries:

1) school and university subjects in the films began to be served in a greater variety of the genre spectrum, along with media texts, which sometimes reflected serious social and interpersonal conflicts, a lot of films of outright entertainment were created (often sexual) nature;

2) cinema created images of pupils and students, increasingly avoiding traditional bourgeois values, and, on the contrary, in riding themselves aggressively and provocatively;

3) new stereotypical plot moves, role-playing and gender characteristics of characters (students and teachers) have emerged in such genres as thriller, horror film, erotic comedy;

4) good students demonstrated creative inspiration, a responsible and creative attitude to study, competitive spirit and friendly support; media images of poor students were built on deviant behavior, a tendency to lie, sexual challenges, and often the complete absence of any interest in learning;

5) good teachers often began to be portrayed as outsiders, using personality-oriented learning, the dichotomy of inspiration / content, the emotional-aesthetic view of "good" learning; these good teachers usually disagreed with school administration policies and adapted the curriculum to the needs of students; such educators could sometimes sacrifice their marriage or health for the sake of their students, and often used unconventional means to achieve their goals; bad teachers in films are portrayed as unpleasant, authoritarian, heartless, strange, boring, unfriendly, unskilled, unfair, incompetent, corrupt, evil manipulators;

6) family relationships: both full and incomplete family.

The comparative hermeneutic analysis of the Soviet and Western audiovisual media texts of the period 1986-1991, carried out by us on the school-university topic, led us to the following conclusions:

- in the USSR:

1) against the backdrop of a difficult situation in society, the emergence of new problems, a departure from the old ideological canons, the course towards restructuring and publicity; the fall of

the Iron Curtain, the sharp impoverishment of a significant part of the population, the criminalization of the educational process has lost its strict limits, lost much of the communist guidelines; films showed that the school has acute problem areas (reassessment of values associated with life change; crisis, frustration and fatigue, professional burnout of teachers; inertia, hypocrisy, lies; bureaucracy and authoritarianism; pragmatic cynicism of students; teenage cruelty and the like.);

2) the activity of the student again became directed to the outside world than to the world of his soul;

3) the barriers in the relationship between characters (teachers and students) became even more fragile (familiarity, sexual relations, or their provocation);

4) the prestige of the teaching profession in the eyes of students and the public fell even lower; in accordance with the real state of affairs, images of women teachers (often lonely, unsettled) began to come to the fore;

5) the main conflicts of media texts were based on confronting non-ordinary teachers and students with inertia, bureaucracy, dullness of their superiors / colleagues / team; on conflicts between students themselves, on interpersonal contradictions between schoolchildren and adults (teachers / parents / others), and during this period there was a further separation of the children's world from the adult world; there were also acute problems of crime, drug addiction of children and adolescents, which previously rarely appeared in films for school audiences;

6) family relations: both full and incomplete families.

- in Western countries: the trends of the previous stage (1969-1985) continued to develop, while maintaining the same genre characteristics.

Our comparative hermeneutic analysis of Russian and Western audiovisual media texts of the period 1992-2018 on the school-university theme led us to conclude that the Russian educational process left in the past the Soviet framework of communist orientations and anti-religious orientation, during this period a kind of unity of approaches in Russia and in the West:

1) film stories about schools and universities are not directly connected with key international political events, although in varying degrees, are dependent on internal political units; film stories about students, unlike a number of Soviet analogs, are practically devoid of intellectual debate, but are tightly immersed in the genre element of melodrama and / or comedy; And in general, the love theme in media texts on the school-university topic for the most part is accentuated by comedy and / or melodramatic; among the characters, property differentiation is clearly manifested; a high proportion of entertainment interpretations of school-university subjects; At the same time, in many media texts about school and university, violence, cruelty, crime, racial discrimination, drug use, realistic portrayal of erotic scenes, etc., are increasingly becoming the focus of plots;

2) in the documentary, television and Internet media texts more emphasis is placed on critical understanding of the state, a wide range of actual problems and subjects about school and post-secondary education based on real events, using a wide range of genre modifications (documentary chronicle, archival newsreel, docrama, reportage, essay, talk show, etc.);

3) stereotypes of schoolchildren / students as positive characters can be divided into the following main groups: positive leaders, "nerds" ("blue stockings", excellent students), "middle peasants" ("average" students); at the same time, the student characters either maintain optimism and a life perspective (often associated with material status and hedonism), or are in a state of depression and hopelessness;

4) schoolchildren / students stereotypes as negative characters can be presented as follows groups: offenders and criminals; stupid and outdated; impudent "majors" (representatives of rich "golden youth"); pupils' activity is more directed towards entertainment, sex and material benefits,

5) the teacher's media image acquired the following features: a positive (super) hero (often a male who recently came to work at school), rehabilitating an aggressive and disobedient class; a negative

character who hates students (sometimes he can even be a killer robot or an alien creature); loser / jester, outsider, his work; bureaucrat administrator; between them is a tired, professionally burned out teacher;

6) the main conflicts of the plots are based on the confrontation of extraordinary teachers and students with inertia, bureaucracy, dullness of the authorities / colleagues / team; very often the focus is on problem areas (crisis, frustration and fatigue, professional burnout of teachers; red tape; corruption; pragmatic cynicism of students; teenage cruelty, increased sexual activity, etc.);

7) the attitudes of teachers and students have lost the barriers of subordination, largely due to the fact that the prestige of the teaching profession in the eyes of students and the public (especially in Russia, where pedagogical collectives continue to take the image of female teachers, often single and unsettled) continued his fall; the appearance of students and teachers has become even more "free", vividly identifying female sex appeal;

8) the most characteristic genres: drama, melodrama, thriller, horror film showed that, despite the national, socio-cultural and ideological features, the stereotypes of these images have more similarities than differences.

Lists of the films on school and university topics (1912-2018)

List of American, British, French, German, Italian, Canadian and Australian films on school and university topics (1912-2018)

The creation of this type of filmography caused significant difficulties: it was necessary to cut off a lot of films, where students and students were shown on summer and winter and other holidays, on trips and hikes, at sports competitions, etc., that is, outside the walls of schools and universities. We not included in the filmography and numerous movies, where students was insignificant, background characters.

Silent period of cinematography

After School. USA, 1912.
Der Student von Prag. Germany, 1913.
The Little Teacher / A small town bully. USA, 1915.
A Day at School. USA, 1916.
Tom Brown's School Days. UK, 1916.
Daddy Long Legs. USA, 1919.
Los chicos de la escuela. Spain, 1925.
Der Student von Prag. Germany, 1926.
The Campus Flirt. USA, 1926.
The College Boob. USA, 1926.
College. USA, 1927.
High School Hero. USA, 1927.
The College Hero. USA, 1927.
The Fair Co-Ed. USA, 1927.
The Student Prince in Old Heidelberg. USA, 1927.
Don Juan in der Mädchenschule. Germany, 1928.
Campus Knights. USA, 1929.
So This Is College. USA, 1929.

1930

Stud. chem. Helene Willfuer. Germany, 1930.

1931

Confessions of a Co-Ed. USA, 1931.
Daddy Long Legs. USA, 1931.
Maedchen in Uniform. Germany, 1931.
The Beggar Student. UK, 1931.

1932

Heideschulmeister Uwe Karsten. Germany, 1932.

1933

College Humor. USA, 1933.
Murder on the Campus. USA, 1933.
Reifende Jugend. Germany, 1933.
Zero de conduit. France, 1933.

1934

Finishing School. USA, 1934.
Student Tour. USA, 1934.
College Rhythm. USA, 1934.
School for Girls. USA, 1934.

1935

College Scandal. USA, 1935.
Der Student von Prag. Germany, 1935.
Kleine Mutti. Austria-Hungary, 1935.

The Student's Romance. UK, 1935.

1936

The Little Red Schoolhouse. USA, 1936

These Three. USA, 1936.

We Went to College. USA, 1936.

1937

Claudine 'a l'ecole. France, 1937.

Life Begins in College. USA, 1937.

1938

Campus Confessions. USA, 1938.

College Swing. USA, 1938.

Crime School. USA, 1938.

Dramatic School. USA, 1938.

Girls' School. USA, 1938.

Girls' School. USA, 1938.

Hold That Co-ed. USA, 1938.

Katia. France, 1938.

Les disparus de Saint-Agil. France, 1938.

Mad About Music. USA, 1938.

Vadertje Langbeen. Germany, 1938.

1939

Dancing Co-Ed. USA, 1939.

Goodbye, Mr. Chips. USA, 1939.

1940

Maddalena... zero in condotta. Italy, 1940.

Strike Up the Band. USA, 1940.

Swing it, Magistern. Sweden, 1940.

Tom Brown's School Days. USA, 1940.

1941

All-American Co-Ed. USA, 1941.

Jakko. Germany, 1941.

Jungens. Germany, 1941.

Kopf hoch, Johannes. Germany, 1941.

1942

Blondie Goes to College. USA, 1942.

Secrets of a Co-Ed. USA, 1942.

1943

Campus Rhythm. USA, 1943.

The Falcon and the Co-eds. USA, 1943.

Young Ideas. USA, 1943.

1944

Die Feuerzangenbowle. Germany, 1944.

Hets / Torment. Sweden, 1944.

Il diavolo va in collegio. Italy, 1944.

Junge Adler. Germany, 1944.

1945

Here Come the Co-Eds. USA, 1945.

The Corn Is Green. USA, 1945.

1946

1947

Betty Co-Ed. USA, 1946.
Curley. USA, 1947.
Cynthia. USA, 1947.
Good News. USA, 1947.
Margie. USA, 1946.

1948

Apartment for Peggy. USA, 1948.
Campus Honeymoon. USA, 1948.
Campus Sleuth. USA, 1948.
Our Miss Brooks. USA, 1948-1952.

1949

L'ecole buissonniere. France, 1949.
Mr. Belvedere Goes to College. USA, 1949

1950

Girls' School. USA, 1950.

1951

Olivia. France, 1951.
Tom Brown's School Days. UK, 1951.

1952

Klasskamrater. Sweden, 1952.
Navajo. USA, 1952.
She's Working Her Way Through College. USA, 1952.

1953

Bright Road. USA, 1953.
Dortoir des Grandes. France, 1953.
Heideschulmeister Uwe Karsten. West Germany, 1954.
Jälkeen syntiinlankeemuksen. Finland, 1953.
The Affairs of Dobie Gillis. USA, 1953.

1954

Das fliegende Klassenzimmer. West Germany, 1954.
Her Twelve Men. USA, 1954
Mam'zelle Nitouche. France, 1954.
Terza liceo. Italy, 1954.
The Student Prince. USA, 1954.

1955

Amici per la pelle. Italy – France - Spain, 1955.
Bravissimo. Italy, 1955.
Daddy Long Legs. USA, 1955.
Futures vedettes. France, 1955.
Good Morning, Miss Dove. USA, 1955.
Reifende Jugend. West Germany, 1955.
Scuola elementare. Italy, 1955.
The Blackboard Jungle. USA, 1955.

1956

Rentree des classes. France, 1956.

1957

El maestro. Spain – Italy, 1957.
I Was a Teenage Werewolf. USA, 1957.
Immer wenn der Tag beginnt. West Germany, 1957.

Les Collegiennes. France, 1957.
Our Miss Brooks. USA, 1957.

1958

Der Paucker. West Germany, 1958.
Der schmutzige Engel. Germany 1958.
Es geschah am hellichten Tag. West Germany-Switzerland-Spain, 1958.
High School Confidential! USA, 1958.
High School Hellcats. USA, 1958.
Maedchen in Uniform. France – West Germany, 1958.
Merry Andrew. USA, 1958.
Monster On The Campus. USA, 1958.
Teacher's Pet. USA, 1958.
The Professor. USA, 1958.

1959

Katja, die ungekrönte Kaiserin. West Germany-France, 1959.
Les Quatre cents coups. France, 1959.

1960

A French Mistress. UK, 1960.
Inherit the Wind. USA, 1960.
Opettajatar seikkailee. Finland, 1960.
Platinum High School. USA, 1960.
School for Scoundrels. UK, 1960.
Sex Kittens Go to College. USA, 1960.
Skandaali tyttökoulussa. Finland, 1960.

1961

Out of the Shadow. UK, 1961.
Splendor in the Grass. USA, 1961.
The Children's Hour. USA, 1961.

1962

Term of Trial. UK, 1962.
The Miracle Worker. USA, 1962.

1963

Il maestro di Vigevano. Italy, 1963.
La foire aux cancrès. France, 1963.

1964

Die höhere Schule. West Germany, 1964.
Get Yourself a College Girl. USA, 1964.
Les Amitiés particulières. France, 1964.
Of Human Bondage. UK, 1964.

1965

Journal d'une femme en blanc. France, 1965.
Общая / La communal. France, 1965.
Хорошая возможность / La bonne occase. France, 1965.

1966

Der Junge Terless. West Germany, 1966.
Hot Nights on the Campus. USA, 1966.
Lord Love a Duck. USA, 1966.
Mademoiselle. UK - France, 1966.

1967

Hot Nights on the Campus. USA, 1966.
Le grand Meaulnes. France, 1967.

Les risques du metier. France, 1967.
Mouchette. France, 1967.
Nel sole. Italy, 1967.
To Sir, with Love. UK, 1967.
Up the Down Staircase. USA, 1967.

1968

Candy. USA, 1968.
College Girls. USA, 1968.
If... UK, 1968. P
La grande lessive. France, 1968.
L'oro del mondo. Italy, 1968.
Nude... si muore. Italy, 1968.
Ole dole doff. Sweden, 1968.
Rachel, Rachel. USA, 1968.

1969

Goodbye, Mr. Chips. USA, 1969.
Hurra, die Schule brennt. West Germany, 1969.
I daskala me ta xantha mallia. Greece, 1969.
I Ragazzi del massacro, Italy, 1969.
Ich bin ein Elefant, Madame. West Germany, 1969.
Kes. UK, 1969.
La residencia. Spain, 1969.
School for Sex. UK, 1969.
The Prime of Miss Jean Brodie. UK, 1969.

1970

Bambule. West Germany, 1970.
Feuerzangenbowle. West Germany, 1970.
Le Boucher. France-Italy, 1970. Getting Straight. USA, 1970.
Mourir d'aimer. France-Italy, 1970.
Schulmädchen-Report. West Germany, 1970-1980. 2001.

1971

Aussi loin que l'amour. France, 1971.
On n'arrete pas le printemps. France, 1971.
Pretty Maids All in a Row. USA, 1971.
Tom Brown's School Days. UK, 1971.
Unman, Wittering and Zigo. UK, 1971.

1972

ABC Afterschool Specials. USA, 1972–1997.
Child's Play. USA, 1972.
Die Klosterschülerinnen. West Germany-France, 1972.
La Prima notte di quiete. France – Italy, 1972.
L'uccello migratore. Italy, 1972.
Schule der Frauen. West Germany, 1972.

1973

Amarcord. Italy, 1973.
Amore e ginnastica. Italy, 1973.
Class of '44. USA, 1973.
Das fliegende Klassenzimmer. West Germany, 1973.
L'ecole sauvage. France, 1973.
Les Zozos. France, 1973.
The Harrad Experiment. USA, 1973.
The Paper Chase, 1973.
The Student Teachers. USA, 1973.
Was Schulmädchen verschweigen. West Germany, 1973.

1974

Appassionata. Italy, 1974.
Auch ich war nur ein mittelmäßiger Schüler. West Germany, 1974.
Conrack. USA, 1974.
Horror High. USA, 1974.
La gifle. France-Italy, 1974.
La moutarde me monte au nez. France, 1974.
Mousey. USA – UK, 1974.
Professore venga accompagnato dai suoi genitori. Italy, 1974.
Summer School Teachers. USA, 1974.
To Sir, with Love. USA, 1974.
Un par de zapatos del '32. Spain-Italy, 1974.

1975

Cooley High. USA, 1975.
Delinquent School Girls. USA, 1975.
El colegio de la muerte. Spain, 1975.
Hauptlehrer Hofer. West Germany, 1975.
La liceale. Italy, 1975.
L'educanda. Italy, 1975.
Lezioni private. Italy, 1975.
L'insegnante. Italy, 1975.
Paolo Barca, maestro elementare, praticamente nudista. Italy, 1975.
Picnic at Hanging Rock. Australia, 1975.
Sie sind frei, Doktor Korczak. West Germany-Israel, 1975.

1976

Carrie. USA, 1976. P
Classe mista. Italy, 1976.
Jonas qui aura 25 ans en l'an 2000. France-Switzerland, 1976.
La premiere fois. France, 1976. P
La professoressa di lingue. Italy, 1976.
La professoressa di scienze naturali. Italy, 1976.
La studentessa. Italy, 1976.
L'Argent de poche. France, 1976.
Le petit Marcel. France, 1976.
Les mal partis. France, 1976.
Massacre at Central High. USA, 1976.
The Devil's Playground. Australia, 1976.
The Student Body. USA, 1976.
Un enfant dans la foule. France, 1976. P

1977

Diabolo menthe. France, 1977..
Looking for Mr. Goodbar. USA, 1977.
Porci con le ali. Italy, 1977.
Qu'est-ce que tu veux Julie? France, 1977.
Suspiria. Italy, 1977.
Why Shoot the Teacher? Canada, 1977.

1978

Absolution. UK, 1978.
Alertez les bébés. France, 1978.
Animal House. USA, 1978.
Arriba Hazaña. Spain, 1978.
Ça va pas la tête. France, 1978.
Haro. France, 1978. Grease. USA, 1978.
Insegnante balla... con tutta la classe. Italy, 1978.
La cle' sur la porte. France, 1978.

La liceale nella classe dei ripetenti. Italy-France, 1978.
L'insegnante va in collegio. Italy-France, 1978.
Passe ton bac d'abord. France, 1978.
Un professeur d'americain. France, 1978.

1979

French Postcards. France – West Germany – USA, 1979.
Je parle d'amour. France, 1979.
La liceale seduce i professori. Italy, 1979.
La liceale, il diavolo e l'acquasanta. Italy, 1979.
Le temps des vacances. France, 1979.
L'ecole est finie. France, 1979.
Rock 'n' Roll High School. USA, 1979.
The Class of Miss MacMichael. UK, 1979.
Tutti a scuola. Italy, 1979.
Un si joli village... France, 1979.

1980

Certaines nouvelles. France, 1980.
Foxes. USA, 1980. Les petites ecolieres. France, 1980.
Kaltgestellt. West Germany, 1980.
La boum. France, 1980.
La ripetente fa l'occhietto al preside. Italy, 1980.
Les sous-doués. France, 1980.
Les turlupins. France, 1980.
Passe ton bac d'abord. France, 1980.
Prom Night. Canada, 1980.
Une semaine de vacances. France, 1980.

1981

Allons z'enfants. France, 1981.
Clara et les Chics Types. France, 1981.
Et pourtant elle tourne... France, 1981.
Le bahut va craquer. France, 1981.
Le maitre d'ecole. France, 1981.
Mia moglie torna a scuola. Italy, 1981.
Night School. USA, 1981.
Pierino contro tutti. Italy, 1981.
Student Bodies. USA, 1981.
Taps. USA, 1981.
Taxi Zum Klo. West Germany, 1981.
There Was A Little Girl. Italy, USA, 1981.
Votre enfant m'interesse. France, 1981.

1982

Class of 1984. Canada, 1982.
Fast Times at Ridgemont High. USA, 1982.
Grease 2. USA, 1982.
La boum 2. France, 1982.
Les diplômés du dernier rang. France, 1982.
Let's Do It! USA, 1982.
Naked Campus. USA, 1982.
Ralentir ecole. France, 1982.

1983

Class. USA, 1983.
Debout les crabes, la mer monte! France, 1983.
Educating Rita. UK, 1983.
High School U.S.A. USA, 1983.
La palombiere. France, 1983.

Liberty belle. France, 1983.
Lo studente. Italy, 1983.
My Tutor. USA, 1983.
Private School. USA, 1983.
Rue cases negre. France, 1983.
Screwballs. Canada, 1983.

1984

Angel. USA, 1984.
Bianca. Italy, 1984.
Champagne in paradiso. Italy, 1984.
Dortoir des grandes. France, 1984.
J'ai rencontré le Père Noël. France, 1984.
Jeans Tonic. France, 1984.
Lace. USA, 1984.
Making the Grade. USA, 1984.
Police Academy. USA, 1984.
Schulmädchen' 84. West Germany, 1984.
Sixteen Candles. USA, 1984.
Splatter University. USA, 1984.
Teachers. USA, 1984.
The Best Legs in Eighth Grade. USA, 1984.
They're Playing with Fire. USA, 1984.

1985

Anne of Green Gables. Canada, 1985.
Back to the Future. USA, 1985.
Les enfants. France, 1985.
Loose Screws. USA-Canada, 1985.
Mask. USA, 1985.
Ni avec toi ni sans toi. France, 1985.
P.R.O.F.S. France, 1985.
Real Genius. USA, 1985.
School Spirit. USA, 1985.
Secret Admirer. USA, 1985.
The Breakfast Club. USA, 1985.
The New Kids. USA, 1985.
Tom Brown's School Days. UK, 1985.

1986

Anne Trister. Canada, 1986.
Back to School. USA, 1986.
Children of a Lesser God. USA, 1986.
Class of Nuke 'Em High. USA, 1986.
Cours prive'. France, 1986.
Dangerously Close. USA, 1986.
Douce France. France-West Germany, 1986.
États d'âme. France, 1986.
Ferris Bueller's Day Off. USA, 1986.
Girls School Screammers. USA, 1986.
Head of the Class. USA, 1986–1990.
L'araignée de satin. France, 1986.
Las colegialas. Argentina-Italy, 1986.
Peggy Sue Got Married. USA, 1986.
Pretty in Pink. USA, 1986.
Slaughter High. UK – USA, 1986.

1987

A Different World. USA, 1987–1993.
Au Revoir Le Enfants. France – Germany – Italy, 1987.

Campus Man. USA, 1987.
Good Morning, Miss Bliss. USA, 1987-1989.
Hello Mary Lou: Prom Night II. Canada, 1987.
Just One of the Guys. USA, 1987.
La petite allumeuse. France, 1987.
Not Quite Human. USA, 1987.
Point de fuite. Belgium, 1987.
Rebel High. Canada, 1987.
Some Kind of Wonderful. USA, 1987.
Student Affairs. USA, 1987.
Student Confidential. USA, 1987.
Student Exchange. USA, 1987.
Summer School. USA, 1987.
The Principal. USA, 1987.
The Underachievers. USA, 1987.
Three O'Clock High. USA, 1987.
Under Cover. USA, 1987.
Zombie High. USA, 1987.

1988

14 going on 30. USA, 1988.
After School. USA, 1988.
De bruit et de fureur. France, 1988.
Heathers. USA, 1988.
La petite voleuse. France, 1988.
L'etudiante. France-Italy, 1988.
School Daze. USA, 1988.
Stand and Deliver. USA, 1988.
Stealing Heaven. USA, 1988.
The Chocolate War. USA, 1988.

1989

Alta tensione - Il gioco. Italy, 1989.
Bill and Ted's Excellent Adventure. USA, 1989.
College. Italy, 1989.
Cutting Class. USA, 1989.
Dead Poets Society. USA, 1989.
Hell High. USA, 1989.
How I Got Into College. USA, 1989.
Lean on Me. USA, 1989.
Noce blanche. France, 1989.
Valemont. USA, 2009.

1990

Buried Alive. USA- South Africa, 1990.
Class of 1999. USA, 1990.
Ghoul School. USA, 1990.
La fracture du myocarde. France, 1990.
Prom Night III: The Last Kiss. Canada, 1990.
Uranus. France, 1990.

1991

Class of Nuke 'Em High Part II: Subhumanoid Meltdown. USA, 1991.
Flirting. Australia, 1991.
Frankenstein: The College Years. USA, 1991.
Genial, mes parents divorcent! France, 1991.
Ghoulies III: Ghoulies Go to College. USA, 1991.
L'annee de l'veil. Belgium-France, 1991.
Les clés du paradis. France, 1991.
Little Man Tate. USA, 1991.

Surviving Desire. Ambition. Theory of Achievement. USA, 1991.
Toy Soldiers. USA, 1991.

1992

Class Act. USA, 1992.
Degrassi High: School's Out. Canada, 1992.
Io speriamo che me la cavo. Italy, 1992.
Prom Night IV: Deliver Us from Evil. Canada, 1992.
School Ties. USA, 1992.
School's Out! Canada, 1992.
Unser Lehrer Doktor Specht. Germany, 1992–1999.
Waterland. UK, 1992.
Zebrahead. USA, 1992.

1993

Class of '61. USA, 1993.
Class of '96. USA, 1993. Christy. USA, 1994..
Dazed and Confused. USA, 1993.
Ernest Goes to School. Canada-USA, 1993.
Gross Misconduct. Australia, 1993.
Le jeune Werther. France, 1993.
L'institut. France-Switzerland, 1993–2004..
L'ombre du doute. France, 1993.
Saved by the Bell: The College Years. USA, 1993 – 1994.
Saved by the Bell: The New Class. USA, 1993-2000.
Swing Kids. USA, 1993.
The Substitute. USA, 1993.

1994

Basketball Diaries. USA, 1994
Class of 1999 II: The Substitute. USA, 1994.
Confessions of a Sorority Girl. USA, 1994.
Foreign Student. Holland – USA – France – Italy – UK, 1994.
Heartbreak High. Australia, 1994 – 1999.
Mother's Boys. USA, 1994.
PCU. USA, 1994.
Reform School Girl. USA, 1994.
Renaissance Man. USA, 1994. Sweet Valley High. France - USA, 1994–1998.
The Browning Version. UK, 1994.

1995

Angus. Germany – USA – France – UK, 1995.
Art for Teachers of Children. USA, 1995.
Billy Madison. USA, 1995.
Class of Nuke 'Em High Part 3: The Good, the Bad and the Subhumanoid. USA, 1995.
Clueless. USA, 1995.
Higher Learning. USA, 1995.
Kids. USA, 1995.
La scuola. Italy-France, 1995.
Life. USA, 1995.
Lust och fägring stor. Sweden, 1995.
Major Payne. USA, 1995.
Mr. Holland's Opus. USA, 1995.
My Teacher's Wife. USA, 1995.
Tina and the Professor. USA, 1995.
Welcome to the dollhouse. USA, 1995.
When Night Is Falling. Canada, 1995.
Опасные умы / Dangerous Minds. USA, 1995.

1996

Carried Away. USA, 1996.
Co-ed Call Girl. USA, 1996.
Demolition High. USA, 1996. P
Diabolique. USA, 1996.
For My Daughter's Honor. USA, 1996.
Foxfire. USA, 1996.
Girls Town. USA, 1996.
High School High. USA, 1996
Jack. USA, 1996. Режиссер
Le Plus beau metier du monde. France, 1996.
Matilda. USA, 1996.
The Craft. USA, 1996.
The Mirror Has Two Faces. USA, 1996.
The Substitute. USA, 1996.
To Sir, with Love II. USA, 1996.

1997

Apt Pupil. USA-Canada-France, 1997.
Auguri professore. Italy, 1997.
Demolition University. USA, 1997.
Good Will Hunting. USA, 1997.
In and Out. USA, 1997.
Messieurs les enfants. France-Spain, 1997.
One Eight Seven. USA, 1997.
'Til There Was You. USA, 1997.

1998

All I Wanna Do! USA – Canada – Italy, 1998.
Class. USA-Canada, 1998.
Dead Man on Campus. USA, 1998.
Dead Students Society. USA, 1998.
Der Campus. Germany, 1998.
Devil in the Flesh. USA, 1998.
Disturbing Behavior. USA – Australia, 1998.
Física o química. Spain, 2008-2011.
I piccoli maestri. Italy, 1998.
Pleasantville. USA, 1998.
Principal Takes a Holiday. Canada-USA, 1998.
Rushmore. USA, 1998.
The Faculty USA, 1998.
Thicker Than Blood. USA, 1998.
This Is My Father. USA, 1998.
Whatever. France - USA, 1998.

1999

American Beauty, 1999.
American Pie. USA, 1999.
Big Wolf on Campus. Canada, 1999.
Election. USA, 1999.
Freaks and Geeks. USA, 1999-2000.
Genius. USA, 1999.
Guinevere. USA, 1999.
In a Class of His Own. USA, 1999.
Inherit the Wind. USA, 1999.
Jawbreaker. USA, 1999. Триллер.
La lengua de las mariposas. Spain, 1999.
Never Been Kissed. USA, 1999.
She's all that. USA, 1999.
Teaching Mrs. Tingle. USA, 1999.

Ten things I hate about you. USA, 1999. Duck! The Carbine High Massacre. USA, 1999.
The Rage: Carrie 2. USA, 1999.
Undressed. USA-Canada, 1999 – 2002.

2000

100 Girls. USA, 2000.
All-American Girl: The Mary Kay Letourneau Story. USA, 2000.
Anatomie. Germany, 2000.
Billy Elliot. USA, 2000.
Boston Public. USA, 2000–2004.
L'institutrice. France-Canada, 2000.
Massholes. USA, 2000.
My Mother Frank. Australia, 2000.
Pay It Forward. USA, 2000.
Satan's School for Girls. USA, 2000.
Schule. Germany, 2000.
Skipped Parts. USA, 2000.
Snow Day. USA, 2000.
Teacher's Pet / Devil in the Flesh 2. Canada - USA, 2000.
The Acting Class. USA, 2000.
Wonder Boys. UK – Germany – USA - Japan, 2000.

2001

American Pie 2. USA, 2001.
Amy and Isabelle. USA, 2001.
Chasing Holden. USA, 2001.
Donnie Darko. USA, 2001.
Going Greek. USA, 2001.
Harry Potter... UK - USA, 2001-2011.
Save the Last Dance. USA, 2001.
Scandal: Sex@students.edu. USA, 2001.
Tart. USA, 2001.
Teachers. UK, 2001–2004.
The Dangerous Lives of Altar Boys. USA, 2001.
Weirdsister College. UK, 2001–2002.

2002

A Walk to Remember. USA, 2002.
Bang Bang You're Dead. USA – Canada, 2002.
Blue Car. USA, 2002.
Cadet Kelly. USA-Canada, 2002.
Carrie. USA, 2002.
Crossroads. USA, 2002.
Dead Above Ground. USA, 2002.
Goodbye, Mr. Chips. UK, 2002.
Heart of America. Germany – Canada, 2002.
Home Room. USA, 2002.
National Lampoon's Van Wilder. Germany - USA, 2002.
Porn 'n Chicken. USA, 2002.
Satan's School for Lust. USA, 2002.
Strange Days at Blake Holsey High. Canada, 2002–2006.
The Emperor's Club. USA, 2002.
The New Guy. USA, 2002.
Try Seventeen. Canada-USA, 2002.

2003

After School Special. Germany-USA, 2003.
Der Wald vor lauter Baumen. Germany, 2003.
Detention. USA – Canada, 2003.
Elephant. USA, 2003.
Evil / Ondskan. Дания–Sweden, 2003.

Grande Ecole. France, 2003.
Hatley High. Canada, 2003.
Madea's Class Reunion. USA, 2003.
Mona Lisa Smile. USA, 2003.
One Tree Hill. USA, 2003–2012.
School of Life. Canada-USA, 2003. P
Song for a Raggy Boy. Ireland-Denmark-UK--Spain, 2003.
Student Seduction. Canada, USA, 2003.
Terror at Baxter U. USA, 2003.
The School of Rock. USA-Germany, 2003.
Thirteen. USA, 2003.
Who's Your Daddy? USA, 2003.

2004

A Cinderella Story. USA, 2004.
A Separate Peace. Canada, 2004.
Casey the Coed. USA, 2004.
Chasing Liberty. USA, 2004.
Die Konferenz. Germany, 2004.
Evilenko. Italy, 2004.
Grande ecole. France, 2004.
Innocence. France, 2004.
Les Choristes. Germany – France - Switzerland, 2004.
Mean Girls. USA – Canada, 2004.
Napola - Elite für den Führer. Germany, 2004.
Napoleon dynamite. USA, 2004.
Ned's Declassified School Survival Guide. USA-Germany, 2004 – 2007.
Saved. USA, 2004.
School for Seduction. UK, 2004.
Schulmädchen. Germany, 2004.
She's Too Young. USA, 2004.
The Perfect Score. USA, 2004.
University Heights. USA, 2004.
Veronica Mars. USA, 2004-2007.

2005

Ahead of the Class. UK, 2005.
Campus Confidential. USA, 2005.
Coach Carter. USA – Germany, 2005.
Like Minds. Australia-UK, 2005.
Little Manhattan. USA, 2005.
Mom at Sixteen. USA, 2005.
Provaci ancora prof! Italy, 2005.
Shackles. USA, 2005.
Tamara. USA – Canada, 2005.
Trip Out. USA, 2005.
University Place. USA, 2005.

2006

5ive Girls. Canada, 2006.
Accepted. USA, 2006.
Art School Confidential. USA, 2006.
Bridge to Terabithia. USA, 2006.
Busty Co-Eds. USA, 2006.
Comrade Pedersen. Norway, 2006.
French for Beginners. Germany-France, 2006.
Half Nelson. USA, 2006.
High School Musical. USA, 2006.
John Tucker Must Die. USA, 2006.
Le Grand Meaulnes. France, 2006.

L'ecole pour tous. France, 2006.
Les amities malefiques. France, 2006.
Loving Annabelle. USA, 2006.
Mr. Gibb. USA, 2006.
Notes on a Scandal. UK, 2006.
Read It and Weep. USA, 2006.
Shameless Co-eds. USA, 2006.
She's the Man. USA, 2006.
Starter For 10. USA, 2006.
Summer School. USA, 2006.
Take the Lead. USA, 2006.
The Class. USA, 2006–2007.
The Haunting at Thompson High. Canada, 2006.
The History Boys. UK, 2006.
The Ron Clark Story. USA – Canada, 2006.

2007

A Different World. USA, 1987–1993.
American Pie Presents Beta House. USA – Canada, 2007.
City Teacher. USA, 2007.
Co-Ed Confidential. USA, 2007.
College. USA, 2007.
El Internado. Spain, 2007-2010.
Elegy. USA, 2007.
Freedom Writers. USA-Germany, 2007.
Girl, Positive. USA, 2007.
Gossip Girl. USA, 2007-2012.
Greek. USA, 2007-2011.
Guten Morgen, Herr Grote. Germany, 2007.
Helphone. France, 2007
How I Married My High School Crush / The Wedding Wish. Canada, 2007.
Juno. USA, 2007.
Kickin' It Old Skool. USA-Canada, 2007.
Killer School Girls from Outer Space. USA, 2011.
Murder 101: College Can Be Murder. USA, 2007.
Normal. Canada, 2007.
Sanaton sopimus. Finland, 2007.
School of Horror. USA, 2007.
St. Trinian's. UK, 2007.
St. Trinian's 2. UK, 2007.
Summer Heights High. Australia, 2007.
Sydney White. USA, 2007.
Teeth. USA, 2007.
Teufelsbraten. Germany, 2007.
The Education of Charlie Banks. USA, 2007.
The Great Debaters. USA, 2007.
The Haunting Of Sorority Row. USA, 2007.
The Oxford Murders. USA, 2007.
The Tracey Fragments. Canada, 2007.
Vikaren. Denmark, 2007.

2008

A Country Teacher. Czech Republic – Germany – France, 2008.
After School. USA, 2008.
Afters School. USA, 2008.
Assassination of a High School President. USA, 2008.
Britannia High. UK, 2008.
College Road Trip. USA, 2008.
College Sex Project. USA, 2008.
Die Welle. Germany, 2008.

Drillbit Taylor. USA, 2008.
Élève libre. Belgium – France, 2008.
Entre les murs. France, 2008.
Filth: The Mary Whitehouse Story. UK, 2008.
Front of the Class. USA, 2008.
Gym Teacher. The Movie. Canada – USA, 2008.
High School Musical 3: Senior Year. USA, 2008.
I liceali. Italy, 2008.
Jennifer's Body. USA, 2009.
Keith. USA, 2008.
La journée de la jupe. France – Belgium, 2008.
Lesson 21. Italy – UK, 2008.
LOL. France, 2008.
Lower Learning. USA, 2008.
My Sassy Girl. USA, 2008.
Picture This. USA, 2008.
Private Lessons. France – Belgium, 2008.
Senior Skip Day. USA, 2008.
Spy school. USA, 2008.
Stella. France, 2008.
Summerhill. UK, 2008.
The Clique. USA, 2008.
The House Bunny. USA, 2008.
Ultimi della classe. Italy, 2008.
Wild Child. USA – UK - France, 2008.

2009

17 Again. USA, 2009.
American High School. USA, 2009.
An Education. USA, 2009.
April Showers. USA, 2009.
Cracks. UK, Ireland, 2009.
Daddy Longlegs / Go Get Some Rosemary. USA-France, 2009.
Deviant Co-Eds. USA, 2009.
Fame. USA, 2009.
Gentlemen Broncos. USA, 2009.
I Love You, Beth Cooper. USA – Canada, 2009.
Knowing. USA, 2009.
La grande vie. France, 2009.
Le Petit Nicolas. France, 2009.
Les beaux gosses. France, 2009.
Love at First Hiccup. USA – Denmark, 2009.
Mrs. Washington Goes to Smith. USA, 2009.
OffCampus. USA, 2009.
Polytechnique. Canada, 2009.
Private. USA, 2009.
Professor Quixote. USA, 2009.
Sorority Row. USA, 2009.
Teenage Dirtbag. USA, 2009.
Tenure. USA, 2009.
The Trotsky. Canada, 2009.
Tormented. UK, 2009.
Wild Cherry. USA-Canada, 2009.
World's Greatest Dad. USA, 2009.

2010

A Very School Gyrls Holla-Day. USA, 2010.
Alleged. USA, 2010.
Bloomington. USA, 2010.
Bouquet of Barbed Wire. UK, 2010.

Class of '91. USA, 2010.
Class. USA, 2010.
Dance Academy. Australia, 2010-2013.
Daydream Nation. Canada, 2010.
Den Brother. USA, 2010.
Easy A. USA, 2010.
F. UK, 2010.
Harriet the Spy: Blog Wars. USA-Canada, 2010.
La scuola e finita. Italy-Switzerland, 2010.
Le cafe du pont. France, 2010.
Mes cheres etudes. France, 2010.
No Limit Kids: Much Ado About Middle School. USA, 2010.
Pound of Flesh. USA, 2010.
Primaria! Spain, 2010.
Ramona and Beezus. USA, 2010.
Submarine. UK, 2010.
The Cruch. Ireland, 2010.
The Perfect Teacher. Canada, 2010.
The School in the Woods. USA, 2010.
The Seminarian. USA, 2010.
The Social Network. USA, 2010.
Tod einer Schülerin. Germany, 2010.
Unsolved Suburbia. USA, 2010.
Wasted on the Young. Australia, 2010.

2011

3 Times a Charm. USA, 2011.
A.N.T. Farm. USA, 2011-2014.
Bad Teacher. USA, 2011.
Beyond the Blackboard. USA, 2011.
Deadtime Stories 2. USA, 2011.
Detachment. USA, 2011.
Die Lehrerin. Germany, 2011.
Faculty. USA, 2011.
Fairview Falls. USA, 2011.
High School. USA, 2011.
Horrid Henry. UK, 2011.
Killer School Girls from Outer Space. USA, 2011.
Larry Crowne. USA, 2011.
L'élève Ducobu. France, 2011.
Mean Girls 2. USA, 2011.
Monsieur Lazhar. Canada, 2011.
New Girl. USA, 2011.
That's What I Am. USA, 2011.
The Perfect Student. USA, 2011.
Worst. Prom. Ever. USA, 2011.

2012

21 Jump Street. USA, 2012.
Abel's Field. USA, 2012.
Bad Kids Go to Hell. USA, 2012.
Dans la maison. France, 2012.
Fabulous High. USA, 2012.
General Education. USA, 2012.
Haunted High. USA, 2012.
Hello Herman. USA, 2012.
Here Comes the Boom. USA, 2012.
Il Professore. Italy, 2012.
Jonas. Germany, 2012.

Liberal Arts. USA, 2012.
Ma premiere fois. France, 2012.
Mac & Devin Go to High School. USA, 2012.
Murder University. USA, 2012.
Project X. USA, 2012.
Promocion fantasma. Spain, 2012.
Radio Rebel. USA, 2012.
Struck by Lighthing. USA, 2012.
Students Like Us. USA, 2012.
That's My Boy. USA, 2012.
The English Teacher. USA, 2012.
The Perks of Being a Wallflower. USA, 2012.
Won't Back Down. USA, 2012.

2013

A Teacher. USA, 2013.
Ashley. USA, 2013.
Big School. UK, 2013–2014.
Carrie. USA, 2013.
Crush. USA, 2013.
Ender's Game. USA, 2013.
Fack ju Göhte. Germany, 2013.
Ja'mie: Private School Girl. Australia, 2013.
La vraie vie des profs. France, 2013.
L'amour est un crime parfait. France, 2013.
Les profs. France, 2013.
Les Zozos. France, 2013.
Paragon School for Girls. USA, 2013.
Professor. USA, 2013.
Return to Nuke 'Em High Volume 1. USA, 2013.
Spieltrieb. Germany, 2013.
The Eugenist / Dark Medicine. USA, 2013.
The Philosophers. USA-Indonesia, 2013.
Universitari - Molto piu che amici. Italy, 2013.
University Estate. USA, 2013.
Words and Pictures. USA, 2013.

2014

100 Things to Do Before High School. USA, 2014–2016.
22 Jump Street. USA, 2014.
A toute epreuve. France, 2014.
After School Massacre. USA, 2014.
Asian School Girls. USA, 2014.
Bad Teacher. USA, 2014.
Cabot College. USA, 2014.
College Musical. USA, 2014.
Cooties. USA, 2014.
Dead on Campus. Canada, 2014.
High School Possession. USA, 2014.
Innocence. USA, 2014.
La scuola piu bella del mondo. Italy, 2014.
Rumeurs. France, 2014.
Sex Ed. USA, 2014.
Teacher of the Year. USA, 2014.
The Coed and the Zombie Stoner. USA, 2014.
The Falling. UK, 2014.
The Riot Club. UK, 2014.

2015

Bad Sister. USA, 2015.
Barely Lethal. USA, 2015.
Beginner's Guide to Sex. USA, 2015.
Campus Code. USA, 2015.
Carter High. USA, 2015.
Class. USA, 2015.
Die Klasse - Berlin 61. West Germany, 2015.
Dope. USA, 2015.
Down Dog. USA, 2015.
Fack ju Göhte 2. Germany, 2015.
Frau Muller muss weg. Germany, 2015.
Helsing University. USA, 2015.
Irrational Man. USA, 2015.
Les profs 2. France, 2015.
L'etudiante et Monsieur Henri. France, 2015.
Paper Towns. USA, 2015.
Some Kind of Hate. USA, 2015.
The bad education movie. UK, 2015.
The Curse of Downers Grove. USA, 2015.
The Duff. USA, 2015.
The Film Student Movie. USA, 2015.
The High Schoolers Guide to College Parties. USA, 2015.
The Preppie Connection. Puerto Rico – USA, 2015.

2016

Class. UK, 2016.
Degrassi: Next Class. Canada, 2016.
Devil's Domain. USA, 2016.
Fish_Chicks. France, 2016.
Good Kids. USA, 2016.
Guilt. USA, 2016.
I'm Not Ashamed. USA, 2016.
Killer Coach. USA, 2016.
L'Allieva. Italy, 2016.
Last Day of School. USA, 2016.
Middle School: The Worst Years of My Life. USA-Cambodia, 2016.
Polaroid. Canada-Norway-USA, 2017.
Polina, danser sa vie. France-Russia, 2016.
Skam. Norway, 2016.
Teachers. USA, 2016.
Tell Me How I Die. USA, 2016.
The Edge of Seventeen. USA-China, 2016.
Troppo napoletano. Italy, 2016.

2017

13 Reasons Why. USA, 2017-2018.
Ana, mon amour. Румыния - Germany – France, 2017.
Before I Fall. USA, 2017.
Campus Caller. USA, 2017.
Classe Z. Italy, 2017.
College Republicans. USA, 2017.
Deadly Sorority. USA, 2017.
Dismissed. USA, 2017.
Disorientated. Italy, 2017.
Fack ju Göhte 3. Germany, 2017.
Fist Fight. USA, 2017.
Getting Schooled. USA, 2017.
Gifted. USA, 2017.
High School Lover. USA, 2017.

Ich gehre ihm. Germany, 2017.
 Jurassic School. USA, 2017.
 Lady Bird. USA, 2017.
 Ninjas Ricos, Pobres Padres. USA-Columbia, 2017.
 November Criminals. USA, 2017.
 Pin Cushion. UK, 2017.
 Public Schooled. Canada, 2017.
 Return to Return to Nuke 'Em High Vol. 2. USA, 2017.
 Riverdale. USA, 2017.
 Ronny Chieng International Student. Australia, 2017.
 The School. USA, 2017.
 The Student. USA, 2017.
 The Teacher. USA, 2017.
 The Wrong Student. USA, 2017.
 Thelma. Norway-France-Denmark-Sweden, 2017.
 Wish Upon. USA, 2017.
 Wonder. USA-China, 2017.
 Young Sheldon. USA, 2017.

2018

Alex Strangelove. USA, 2018
 Boarding School. USA, 2018.
 Daphne & Velma. USA, 2018.
 Down a Dark Hall. Spain, 2018.
 Love, Simon. USA, 2018.
 Night School. USA, 2018.
 Red Sparrow. USA, 2018.
 Rise. USA, 2018.
 Sierra Burgess Is a Loser. USA, 2018.
 Spinning Man. Ireland – Sweden – USA, 2018.
 Status Update. China– Canada – USA, 2018.
 The Kissing Booth. UK, 2018.
 The Row. Canada–USA, 2018.

We can still add numerous screen versions of the novel *Jane Eyre* (1934, 1944, 1970, 1973, 1983, 1996, 1997, 2006, 2011).

Compiler: Alexander Fedorov

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List of Soviet and Russian film on school and university topics
(compiled by A. Fedorov)

Children and young people appeared as characters in hundreds of Soviet and Russian films. This list includes not films with the characters-children / schoolchildren / students, but those films where the prominent position is occupied by the school and university topic. Exceptions are made mainly for some films significant for the theme of education of the younger generation (for example, the action of which occurs in summer camps for schoolchildren).

Soviet films

1919-1930

1924

Ванька – юный пионер. СССР, 1924. Режиссер и сценарист Пётр Малахов. Актеры: Шура Константинов, Урсула Круг, Алексей Масеев и др. Драма.

Остров юных пионеров. СССР, 1924. Режиссер Алексей Ган. Сценарист и исполнитель главной роли Владимир Веревкин. Агитфильм. Драма.

1925

Федькина правда. СССР, 1925. Режиссер Ольга Преображенская. Сценаристы: Николай Асеев, Александр Перегуда. Актеры: Юрий Зимин, Марик Майя, Даниил Введенский, Елена Дейнеко и др. Драма.

1928

Золотой мед. СССР, 1928. Режиссеры: Николай Береснев, Владимир Петров. Сценарист Николай Береснев. Актеры: Федор Богданов, Пётр Кузнецов, Фатима Гилязова и др. Драма.

Маленькие и большие. СССР, 1928. Режиссер Дмитрий Бассальго. Сценаристы: Дмитрий Бассальго, Александр Филимонов. Актеры: Ольга Третьякова, Иван Капралов, Сергей Минин и др. Драма.

Оторванные рукава. СССР, 1928. Режиссер Б. Юрцев. Сценаристы: Иван Пырьев, Борис Юрцев. Актеры: Александр Жуков, Лебедев, Серпуховитин, Александр Сафронов и др. Драма.

1929

Танька-трактирщица. СССР, 1929. Режиссер Борис Светозаров. Сценаристы: Борис Светозаров, Константин Минаев. Актеры: Неонила Иванова-Толмачёва, Кузьма Ястребецкий, Любовь Ненашева и др. Драма.

Человек с портфелем. СССР, 1929. Режиссер Чеслав Сабинский. Сценарист А. Кириллов (автор пьесы – А. Файко). Актеры: Николай Монахов, Ирина Володко, Коля Симонович и др. Драма.

1930

Право на женщину / Студентка. СССР, 1930. Режиссер Алексей Каплер. Сценаристы: Алексей Каплер, Николай Бажан. Актеры: Татьяна Златогорова, Владимир Сокирко, Иван Скуратов, Таня Мухина и др. Драма.

Право отцов. СССР, 1930. Режиссер Вера Строева. Сценаристы: Вера Строева, Станислав Уэйтинг-Радзинский, Серафима Рошаль. Актеры: И. Трердохлеб, Г. Ростов и др. Драма.

1931-1955

1931

Одна. СССР, 1931. Режиссеры и сценаристы Григорий Козинцев и Леонид Трауберг. Актеры: Елена Кузьмина, Пётр Соболевский, Сергей Герасимов, Мария Бабанова, Янина Жеймо, Борис Чирков и др. Драма.

Путевка в жизнь. СССР, 1931. Режиссер Николай Экк. Сценаристы: Александр Столпер, Николай Экк, Регина Янушкевич. Актеры: Ёйван Кырля, Михаил Джагофаров, Александр Новиков, Николай Баталов, Мария Антропова, Михаил Жаров и др. Драма.

Человек без футляра. СССР, 1931. Режиссер Вера Строева. Сценаристы: Серафима Рошаль, Вера Строева. Актеры: Борис Фердинандов, Михаил Викторов, Николай Надемский и др. Драма.

1932

Поздравляю с переходом. СССР, 1932. Режиссер и сценарист Евгения Григорович. Актеры: С. Пельтик, Т. Зайченко, Иван Твердохлеб и др. Драма.

Сенька с "Мимозы". СССР, 1932. Режиссер Алексей Маслоков. Сценаристы: Николай Сказбуш, Алексей Маслоков. Актеры: Витя Фридрих, Борис Безгин, Николай Надемский. Драма.

Толедо / Университет. СССР, 1932. Режиссеры: Михаил Державин, Александр Ледашев. Сценарист Сергей Евлахов. Актеры: Александр Чистяков, Иван Новосельцев, Михаил Державин и др. Драма.

1933

Отчаянный батальон. СССР, 1933. Режиссеры и сценаристы: Абрам Народицкий, Наум Угрюмов. Актеры: Геннадий Мичурин, Роза Свердлова и др. Драма.

1934

Люблю ли тебя? СССР, 1934. Режиссер и сценарист Сергей Герасимов. Актеры: Тамара Макарова, Владимир Марьев, Константин Назаренко, Олег Жаков и др. Комедия.

На луну с пересадкой. СССР, 1934. Режиссер Николай Лебедев. Сценарист Александр Пантелеев. Актеры: Леня Глебов, О. Курносова, Миша Фадеев и др. Драма.

Разбудите Леночку. СССР, 1934. Режиссер Антонина Кудрявцева. Сценаристы: Николай Олейников, Евгений Шварц. Актеры: Янина Жеймо, Сергей Герасимов и др. Комедия.

1935

Без ошибки / Учитель. СССР, 1935. Режиссер Петр Зиновьев. Сценаристы Михаил Калинин, Дмитрий Тарасов. Актеры: Софья Левитина, Любовь Ненашева, Мария Шленская и др. Драма.

Кондуит. СССР, 1935. Режиссер Борис Шелонцев. Сценаристы: Лев Кассиль, Лазарь Юдин (автор повести "Кондуит и Швамбрания" – Л. Кассиль). Актеры: А. Кобзев, Е. Борисевич, Владимир Гардин и др. Драма.

1936

Настоящий товарищ. СССР, 1936. Режиссеры: Лазарь Бодик, Абрам Окунчиков. Сценарист Агния Барто. Актеры: Михаил Тарханов, Степан Шагайда, Дмитрий Голубинский и др. Драма.

Отец и сын. СССР, 1936. Режиссер Маргарита Барская. Сценаристы Маргарита Барская, Вениамин Ядин. Актеры: Лев Свердлин, Гена Волович, Вячеслав Новиков и др. Драма.

1937

Буйная ватага. СССР, 1937. Режиссеры: Александр Попов, Гамар Саламзаде. Сценарист Юрий Фидлер. Актеры: А. Варганова, Муртаза Ахмедов, А. Багирова и др. Комедия.

1938

Семиклассники. СССР, 1938. Режиссеры: Яков Протазанов, Григорий Левкоев. Сценаристы: Наум Кауфман, В. Любимова. Актеры: Юра Митаев, Александр Зражевский, Анна Запорожец, Николай Гладков и др. Драма.

1939

Личное дело. СССР, 1939. Режиссер Александр Разумный. Сценаристы: Аркадий Гайдар, В. Поташев. Актеры: Лора Минаев, Петя Гроховский, Борис Рунге, Лев Мирский и др. Драма.

Патриот. СССР, 1939. Режиссеры Ян Фрид, Андрей Апсолон. Сценарист Андрей Апсолон. Актеры: Владимир Лукин, Юра Бычков, Юрий Толубеев и др. Драма.

Учитель. СССР, 1939. Режиссер и сценарист Сергей Герасимов. Актеры: Борис Чирков, Тамара Макарова, Павел Волков и др. Драма.

Человек в футляре. СССР, 1939. Режиссер и сценарист Исидор Анненский. Актеры: Николай Хмелев, Михаил Жаров, Ольга Андровская, Владимир Гардин, Фаина Раневская, Алексей Грибов и др. Драма.

1940

Брат героя. СССР, 1940. Режиссер Юрий Васильчиков. Сценарист Лев Кассиль (автор «Черемыш — брат героя» - Л. Кассиль). Актеры: Николай Крючков, Петр Леонтьев, Елизавета Найденова и др. Драма.

Весенний поток. СССР, 1940. Режиссёр Владимир Юрнев. Актеры: Александр Зражевский, Михаил Астангов, Валентина Серова и др. Драма.

Закон жизни. СССР, 1940. Режиссеры: Александр Столпер, Борис Иванов. Сценарист Александр Авдеев. Актеры: Даниил Сагал, Александр Лукьянов, Освальд Глазунов, Нина Зорская и др. Драма.

Друзья. СССР, 1940. Режиссер Михаил Гавронский. Сценарист Николай Таубе. Актеры: Михаил Кузнецов, Тамара Алёшина, Владимир Гардин, Василий Меркурьев, Константин Сорокин, и др. Драма.

Тимур и его команда. СССР, 1940. Режиссер Александр Разумный. Сценарист Аркадий Гайдар. Актеры: Ливий Щипачёв, Пётр Савин, Лев Потёмкин, Виктор Селезнёв, Петя Гроховский и др. Драма.

1941

Романтики. СССР, 1941. Режиссер Марк Донской. Сценаристы: Тихон Семушкин, Федор Кнорре. Актеры: Даниил Сагал, Дарига Тналина, Ирина Федотова, Владимир Владиславский, Лев Свердлин и др. Драма.

1947

Сельская учительница. СССР, 1947. Режиссер Марк Донской. Сценарист Мария Смирнова. Актеры: Вера Марецкая, Даниил Сагал, Павел Оленев, Владимир Марута, Владимир Белокуров и др. Драма.

1948

Красный галстук. СССР, 1948. Режиссеры: Владимир Сухобоков, Мария Сауц. Сценарист и автор одноименной пьесы Сергей Михалков. Актеры: Александр Соколов, Ирина Начинкина, Слава Котов, Анатолий Ганичев, Александр Хвыля и др. Драма.

Первоклассница. СССР, 1948. Режиссер Илья Фрэнз. Сценарист Евгений Шварц. Актеры: Наталья Защипина, Тамара Макарова, Кира Головкин и др. Драма.

1952

Навстречу жизни. СССР, 1952. Режиссер Николай Лебедев. Сценарист Екатерина Виноградская (автор повести «Звездочка» - Иван Василенко). Актеры: Надежда Румянцева, Владимир Соколов, Георгий Семёнов, Василий Меркурьев, Сергей Гурзо, Виктор Хохряков, Анатолий Кузнецов и др. Драма.

1953

Алеша Птицын вырабатывает характер. СССР, 1953. Режиссер Анатолий Граник. Сценарист Агния Барто. Актеры: Виктор Каргопольцев, Ольга Пыжова, Валентина Сперантова, Наталья Селезнёва, Надежда Румянцева и др. Комедия.

Честь товарища. СССР, 1953. Режиссер Николай Лебедев. Сценаристы: Борис Изюмский, Леонид Жежеленко (автор повести «Алые погоны» - Б. Изюмский). Актеры: Константин Скоробогатов, Борис Коковкин, Геннадий Мичурин, Владимир Дружников, Юрий Толубеев и др. Драма.

1954

Аттестат зрелости. СССР, 1954. Режиссер Татьяна Лукашевич. Сценарист и автор одноименной повести Лия Гераскина. Актеры: Василий Лановой, Вадим Грачёв, Галина Ляпина, Тамара Кирсанова и др. Драма.

Два друга. СССР, 1954. Режиссер Виктор Эйсымонт. Сценарист Николай Носов (автор повести «Витя Малеев в школе и дома» - Н. Носов). Актеры: Леонид Крауклис, Владимир Гуськов, Миша Аронов, Витя Белов, Янина Жеймо и др. Драматическая комедия.

Зеленый дол. СССР, 1954. Режиссер Тамара Родионова. Сценарист Сергей Антонов. Актеры: Борис Рыжухин, Арина Бедринцева, Наталья Рашевская и др. Драма.

Кортик. СССР, 1954. Режиссеры: Михаил Швейцер, Владимир Венгеров. Сценаристы: Анатолий Рыбаков, Иннокентий Гомелло (автор повести – Анатолий Рыбаков). Актеры: Аркадий Толбузин, Бруно Фрейндлих, Володя Шахмаметьев, Боря Аракелов и др. Детектив.

Сёстры Рахмановы. СССР, 1954. Режиссер Камил Ярмагов. Сценарист Владимир Швейцер. Актеры: Сара Ишантураева, Яйра Абдулаева, Юлдуз Ризаева и др. Драма.

1955

Васек Трубачев и его товарищи. СССР, 1955. Режиссеры: Илья Фрэнз, Эдуард Бочаров. Сценаристы: Валентина Осеева-Хмелева, Борис Старшев (автор повести - В. Осеева). Актеры: Олег Вишнев, Саша Чудаков, Вова Семенович, Слава Девкин, Жора Александров, Наталья Рычагова, Леонид Харитонов, Иван Пельтцер, Юрий Медведев, Пётр Алейников и др. Драма.

Два капитана. СССР, 1955. Режиссер Владимир Венгеров. Сценаристы: Вениамин Каверин, Евгений Габрилович (автор одноименного романа – В. Каверин). Актеры: Александр Михайлов, Ольга Заботкина, Анатолий Адоскин, Евгений Лебедев, Борис Беляев и др. Драма.

Педагогическая поэма. СССР, 1955. Режиссеры: Мечислава Маевская, Алексей Маслоков. Сценаристы: Иосиф Маневич, Алексей Маслоков (автор одноименного романа – Антон Макаренко). Актеры: Владимир Емельянов, Михаил Покотило, Елена Лицканович, Нина Крачковская, Константин Михайлов, Павел Кадочников, Георгий Юматов, Юрий Саранцев, Юлиан Панич и др. Драма.

Сын. СССР, 1955. Режиссер Юрий Озеров. Сценарист Татьяна Сытина. Актеры: Леонид Харитонов, Пётр Константинов, Варвара Каргашёва, Виктор Гераскин, Надежда Румянцева, Константин Сорокин, Алексей Грибов, Владимир Белокуров, Роза Макагонова и др. Драма.

1956

Весна на заречной улице. СССР, 1956. Режиссеры: Феликс Миронер, Марлен Хуциев. Сценарист Феликс Миронер. Актеры: Нина Иванова, Николай Рыбников, Владимир Гуляев, Валентина Пугачёва, Геннадий Юхтин и др. Мелодрама.

Разные судьбы. СССР, 1956. Режиссер Леонид Луков. Сценаристы: Леонид Луков, Яков Смоляк. Актеры: Татьяна Пилецкая, Юлиан Панич, Лев Свердлин, Ольга Жизнева, Татьяна Конюхова, Георгий Юматов, Ада Войцик, Владимир Дорофеев, Сергей Блинников, Валентина Ушакова, Константин Сорокин, Всеволод Санаев, Бруно Фрейндлих и др. Драма.

Старик Хоттабыч. СССР, 1956. Режиссер Геннадий Казанский. Сценарист Лазарь Лагин (автор повести – Лазарь Лагин). Актеры: Николай Волков, Алексей Литвинов и др. Фантастическая комедия.

1957

Они встретились в пути. СССР, 1957. Режиссер Татьяна Лукашевич. Сценарист Леонид Пантелеев. Актеры: Виктор Авдюшко, Роза Макагонова, Николай Комиссаров, Миша Меркулов, Нина Дорошина, Пётр Щербаков, Вера Васильева и др. Мелодрама.

Повесть о первой любви. СССР, 1957. Режиссер Василий Левин. Сценарист Мария Смирнова (автор повести Н. Атаров). Актеры: Джемма Осмоловская, Кирилл Столяров, Владимир Землянкин, Сергей Столяров и др. Мелодрама.

1958

Город зажигает огни. СССР, 1958. Режиссер и сценарист Владимир Венгеров. Актеры: Николай Погодин, Елена Добронравова, Олег Борисов, Лилиана Алешникова, Юрий Любимов, Алиса Фрейндлих и др. Драма.

Сверстницы. СССР, 1958. Режиссер Василий Ордынский. Сценарист Алла Белякова. Актеры: Лидия Федосеева-Шукшина, Людмила Крылова, Маргарита Кошелева, Владимир Костин, Всеволод Сафонов, Кирилл Столяров и др. Драма.

Флаги на башнях. СССР, 1958. Режиссер Абрам Народицкий. Сценарист Иосиф Маневич. Актеры: Владимир Емельянов, Владимир Судьин, Константин Доронин, Илья Милютенко, Роза Макагонова, Ада Роговцева и др. Драма.

1959

Мальчики. СССР, 1959. Режиссер Суламифь Цыбульник. Сценаристы: Анна Лисянская, Дора Вольперт. Актеры: Лёна Бабич, Николай Чурсин, Саша Карпов, Лидия Сухаревская и др. Драма.

На пороге жизни. СССР, 1959. Режиссер Константин Пипинашвили. Сценарист Юрий Кротков. Актеры: Лейла Абашидзе, Отар Хатиашвили, Гоча Абашидзе и др. Драма.

Это было весной. СССР, 1959. Режиссеры: Артур Войтецкий, Карл Гаккель. Актеры: Людмила Бутенина, Лев Жуков и др. Драма.

До будущей весны. СССР, 1960. Режиссер Виктор Соколов. Сценарист Сергей Воронин. Актеры: Людмила Марченко, Иннокентий Смоктуновский, Валентин Архипенко и др. Мелодрама.

1960

Тучи над Борском. СССР, 1960. Режиссер Василий Ордынский. Сценаристы: Семён Лунгин, Илья Нусинов. Актеры: Инна Гулая, Роман Хомятов, Владимир Ивашов, Наталья Антонова, Виктор Рождественский, Инна Чурикова и др. Драма.

Чудотворная. СССР, 1960. Режиссер Владимир Скуйбин. Сценарист Владимир Тендряков. Актеры: Владимир Васильев, Нина Меньшикова, Антонина Павлычева, Клавдия Половикова, Владимир Покровский, Иван Рыжов, Станислав Чекан и др. Драма.

1961

А если это любовь? СССР, 1961. Режиссер Юлий Райзман. Сценаристы: Иосиф Ольшанский, Юлий Райзман, Нина Руднева. Актеры: Жанна Прохоренко, Игорь Пушкарёв, Александра Назарова, Нина Шорина и др. Драма.

Девчонка, с которой я дружил. СССР, 1961. Режиссер Николай Лебедев. Сценарист Александр Попов. Актеры: Василий Меркурьев, Кирилл Лавров, Люда Болтрик и др. Драма.

Друг мой, Колька! СССР, 1961. Режиссеры: Александр Митта, Алексей Салтыков. Сценаристы: Сергей Ермолинский, Александр Хмелик (автор одноименной пьесы – А. Хмелик). Актеры: Александр Кобозев, Анна Родионова, Анатолий Кузнецов, Савелий Крамаров, Борис Новиков и др. Драма.

Мишка, Серега и я. СССР, 1961. Режиссер Георгий Победоносцев. Сценаристы: Ниссон Зелеранский, Борис Ларин. Актеры: Юрий Цветов, Виктор Семёнов, Валерий Рыжаков, Василий Шукшин, Владимир Гусев и др. Драма.

1962

Грешный ангел. СССР, 1962. Режиссер Геннадий Казанский. Сценарист Михаил Берестинский. Актеры: Ольга Красина, Николай Волков (ст.), Нина Веселовская, Геннадий Фролов, Юрий Медведев, Борис Чирков, Галина Волчек и др. Драма.

Бей, барабан! СССР, 1962. Режиссер Алексей Салтыков. Сценаристы: Сергей Ермолинский, Александр Хмелик. Актеры: Алексей Крыченков, Люся Слепнева, Александр Демьяненко, Савелий Крамаров, Татьяна Конюхова и др. Драма.

Дикая собака Динго. СССР, 1962. Режиссер Юлий Карасик. Сценарист Анатолий Гребнев (автор одноименной повести – Р. Фраерман). Актеры: Галина Польских, Владимир Особик, Талас Умурзаков, Анна Родионова и др. Драма.

Маленькие мечтатели. СССР, 1962. Режиссеры: Олег Гречиго, Виктор Туров, Арсений Ястребов. Сценаристы: Елена Каплинская, Валентин Морозов, Нелли Морозова, Лилия Неменова, Геннадий Шпаликов. Актеры: Борис Битюков, Георгий Жжён, Ира Кривошанова и др. Драма.

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Приходите завтра. СССР, 1962. Режиссер и сценарист Евгений Ташков. Актеры: Екатерина Савинова, Анатолий Папанов, Юрий Горобец, Антонина Максимова, Надежда Животова, Александр Ширвиндт, Юрий Белов, Борис Бибииков и др. Комедия.

1963

Большие и маленькие. СССР, 1963. Режиссер Мария Фёдорова. Сценарист Иосиф Маневич. Актеры: Олеся Иванова, Василий Горчаков, Нина Меньшикова, Николай Бармин, Лев Свердлин, Любовь Виролайнен, Василий Ливанов и др. Драма.

Маленькие рыцари. СССР, 1963. Режиссеры: Нинель Ненова-Цулая, Гено Цулая. Сценарист: Эдишер Кипиани. Актеры: Додо Чоговадзе, Дато Гиоргадзе, Нино Натадзе и др. Драма.

Меня зовут Кожа. СССР, 1963. Режиссер Абдулла Карсакбаев. Сценарист Ниссон Зелеранский. Актеры: Нурлан Сегизбаев, М. Кокенов, Гульнар Курабаева и др. Комедия.

Случай в Даш-Кале. СССР, 1963. Режиссер Меред Атаханов. Сценаристы: Морис Симашко, Николай Фигуровский. Актеры: Куллук Ходжаев, Дурды Сапаров, Аннагуль Аннакулиева и др. Драма.

Трудные дети. СССР, 1963. Режиссер Всеволод Цветков. Сценарист Юрий Сотник. Актеры: Александр Кекиш, Гена Бирюков, Татьяна Пельтцер и др. Комедия.

Улица Ньютона, дом 1. СССР, 1963. Режиссер Теодор Вульфович. Сценаристы: Теодор Вульфович, Эдвард Радзинский. Актеры: Юрий Ильенко, Лариса Кадочникова, Евгений Фридман, Евгений Агафонов и др. Драма.

1964

Добро пожаловать, или Посторонним вход воспрещен! СССР, 1964. Режиссер Элем Климов. Сценаристы: Семён Лунгин, Илья Нусинов. Актеры: Евгений Евстигнеев, Арина Алейникова, Илья Рутберг, Лидия Смирнова, Алексей Смирнов, Виктор Косых и др. Комедия.

1965

Внимание граждан и организаций. СССР, 1965. Режиссер Артур Войтецкий. Сценарист Олег Прокопенко. Актеры: Виталий Беляков, Антоша Сочивко, Юрий Леонидов и др. Драма.

Звонят, откройте дверь. СССР, 1965. Режиссер Александр Митта. Сценарист Александр Володин. Актеры: Елена Проклова, Ролан Быков, Владимир Белокуров, Сергей Никоненко, Ольга Семёнова, Виктор Косых и др. Драма.

Мимо окон идут поезда. СССР, 1965. Режиссеры: Эдуард Гаврилов, Валерий Кремнев. Сценаристы: Любовь Кабо, Александр Хмелик. Актеры: Лев Круглый, Мария Стерникова, Элла Некрасова и др. Драма.

Наваждение. СССР, 1965 (новелла из фильма «Операция «Б»»). Режиссер Леонид Гайдай. Сценаристы: Яков Костюковский, Морис Слободской, Леонид Гайдай. Актеры: Александр Демьяненко, Наталья Селезнёва, Виктор Павлов и др. Комедия.

Первая Бастилия. СССР, 1965. Режиссер Михаил Ершов. Сценарист Юрий Яковлев. Актеры: Валерий Головненков, Елизавета Солодова, Евгений Матвеев и др. Драма.

1966

Первый учитель. СССР, 1966. Режиссер Андрей Кончаловский. Сценаристы: Чингиз Айтматов, Борис Добродеев, Андрей Кончаловский (автор одноименной повести – Ч. Айтматов). Актеры: Болот Бейшеналиев, Наталья Аринбасарова, Д. Куюкова, И. Ногайбаев и др. Драма.

Республика ШКИД. СССР, 1966. Режиссер Геннадий Полока. Сценарист Леонид Пантелеев. Актеры: Сергей Юрский, Юлия Бурьгина, Павел Луспекаев, Александр Мельников, Анатолий Столбов и др. Драматическая комедия.

Тени старого замка. СССР, 1966. Режиссер Мария Муат. Актеры: Л. Губанов, В. Муравьев, М. Болдуман, Ю. Пузырев, Ю. Лученко и др. Детектив.

Три с половиной дня из жизни Ивана Семёнова, второклассника и второгодника. СССР, 1966. Режиссер Константин Березовский. Сценарист Лев Давыдычев. Актеры: Владимир Воробей, Елена Калашникова, Борис Ихлов и др. Комедия.

1967

День солнца и дождя. СССР, 1967. Режиссер Виктор Соколов. Сценарист Эдвард Радзинский. Актеры: Александр Барин, Анатолий Попов, Светлана Савёлова, Михаил Козаков и др. Драма.

Личная жизнь Кузиева Валентина. СССР, 1967. Режиссеры: Илья Авербах, Игорь Масленников. Сценарист Наталья Рязанцева. Актеры: Виктор Ильичёв, Тамара Коновалова, Инна Сергеева и др. Драма.

Я вас любил... СССР, 1967. Режиссер Илья Фрэнз. Сценарист Михаил Львовский. Актеры: Виктор Перевалов, Виолетта Хуснулова, Виталий Ованесов, Лора Умарова, Валерий Рыжаков, Евгений Весник, Наталья Селезнёва и др. Комедийная мелодрама.

1968

Гольфстрим. СССР, 1968. Режиссер Владимир Довгань. Сценарист Олег Прокопенко. Актеры: Николай Бурляев, Валентин Марченко, Елена Легурова, Георгий Вицин и др. Драма.

Доживем до понедельника. СССР, 1968. Режиссер Станислав Ростоцкий. Сценарист Георгий Полонский. Актеры: Вячеслав Тихонов, Ирина Печерникова, Нина Меншикова, Михаил Зимин, Ольга Жизнева, Ольга Остроумова, Игорь Старыгин, Юрий Чернов, Любовь Соколова и др. Драма.

Когда я был маленьким. СССР, 1968. Режиссер Альгирдас Араминас. Сценаристы Альгирдас Араминас, Ицхокас Мерас. Актеры: Линас Кришчионас, Юлия Кавалаяускайте, Элена Ремишаускаене и др. Мелодрама.

Мужской разговор. СССР, 1968. Режиссер Игорь Шатров. Сценаристы: Валентин Ежов, Вадим Фролов (автор повести «Что к чему» - В. Фролов). Актеры: Николай Яхонтов, Александр Кавалеров, Василий Шукшин, Нинель Мышкова, Леонид Куравлёв и др. Драма.

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Урок литературы. СССР, 1968. Режиссер Алексей Коренев. Сценарист Виктория Токарева (автор рассказа «День без вранья» - В. Токарева). Актеры: Евгений Стеблов, Леонид Куравлёв, Инна Макарова, Валентина Малявина, Евгений Леонов, Лариса Пашкова, Любовь Добржанская, Готтлиб Ронинсон, Виктория Фёдорова, Николай Парфёнов и др. Комедия.

1969-1985

1969

Завтра, третьего апреля... СССР, 1969. Режиссер Игорь Масленников. Сценарист Владимир Валущкий. Актеры: Слава Горошенков, Наталья Данилова, Женя Малянцев, Лариса Малеванная, Александр Демьяненко, Виктор Ильичёв, Павел Луспекаев, Константин Райкин и др. Комедия.

Мальчишки. СССР, 1969. Режиссеры: Леонид Макарычев, Аян Шахмалиева. Актеры: Андрей Константинов, Виктор Жуков, Майя Булгакова и др. Драма.

Студент. СССР, 1969. Режиссер Нина Кодатова. Сценарист Валерий Костин (авторы одноименной пьесы – А. Грибоедов и П. Катенин). Актеры: Олег Табаков, Леонид Галлис, Елена Козелькова и др. Комедия.

Я помню тебя, учитель. СССР, 1969. Режиссер Гасан Сеидбейли. Сценарист Максуд Ибрагимбеков. Актеры: Сулейман Алескеров, Насиба Зейналова, Шафига Мамедова и др. Драма.

1970

Внимание, черепаха! СССР, 1970. Режиссер Ролан Быков. Сценаристы: Семён Лунгин, Илья Нусинов. Актеры: Галина Буданова, Алексей Ершов, Андрей Самотолкин, Михаил Мартиросян, Алексей Баталов, Ирина Азер и др. Драма.

Волшебная сила. СССР, 1970. Режиссер Наум Бирман. Сценарист Виктор Драгунский. Актеры: Людмила Сенчина, Николай Трофимов, Костя Цепкаев, Людмила Васютинская, Игорь Богданов, Нина Ургант, Татьяна Доронина, Аркадий Райкин и др. Комедия.

Золотые часы. СССР, 1970. Режиссер Марк Толмачёв. Сценарист Леонид Пантелеев. Актеры: Андрей Никонов, Олег Шорин, Виктор Глазырин, Алексей Смирнов, Савелий Крамаров и др. Драма.

Переступи порог. СССР, 1970. Режиссер Ричард Викторов. Сценарист Анатолий Гребнев. Актеры: Евгений Карельских, Ирина Короткова, Константин Кошкин, Наталья Рычагова, Михаил Любезнов и др. Драма.

Тайна железной двери. СССР, 1970. Режиссер Михаил Юзовский. Сценарист Александр Рейжевский (автор повести «Шел по городу волшебник» Ю.Томин). Актеры: Эвальдас Микалюнас, Андрей Харыбин, Алиса Фрейндлих, Олег Табаков, Савелий Крамаров и др. Фантастическая комедия.

1971

Маленькая исповедь. СССР, 1971. Режиссер Альгирдас Араминас. Сценаристы: Альгирдас Араминас, Ицхокас Мерас (автор повести «Арберон» В. Бубнис). Актеры: Андриус Карка, Рута Сталилюнайте, Гедиминас Карка и др. Драма.

Ох, уж эта Настя. СССР, 1971. Режиссер Юрий Победоносцев. Сценарист Валентина Спирина. Актеры: Ира Волкова, Тая Невская, Сергей Кусков, Наталья Гвоздикава, Нина Архипова и др. Комедия.

«Тигры» на льду. СССР, 1971. Режиссеры: Валентин Козачков, Альберт Осипов. Сценаристы: Виктор Мережко, Николай Горбунов. Актеры: Юлия Корнева, Витя Снорков, Дима Сосновский, Саша Кривенко, Наталья Фатеева, Владимир Грамматиков и др. Драма.

Шутите? СССР, 1971. Режиссеры: Игорь Шешуков, Николай Кошелев, Валентин Морозов, Валерий Чечунов. Сценаристы: Николай Кошелев, Валентин Морозов, Валерий Чечунов, Радий Погодин, Валерий Попов. Актеры: Женя Уткин, Женя Сушков, Борис Чирков, Людмила Чурсина, Слава Бурмистров, Михаил Кононов, Валерий Рыжаков и др. Комедия.

1972

Береги друга. СССР, 1972. Режиссеры: Мухтар Ага-Мирзаев, Исан Каримов. Сценаристы: Владимир Барабаш, Ярослав Филиппов. Драма.

Большая перемена. СССР, 1972. Режиссер Алексей Коренев. Сценаристы: Алексей Коренев, Георгий Садовников. Актеры: Михаил Кононов, Евгений Леонов, Ролан Быков, Александр Збруев, Светлана Крючкова, Юрий Кузьменков, Савелий Крамаров, Наталия Богунова, Наталья Гвоздикова, Виктор Проскурин, Валерий Носик, Нина Маслова, Ирина Азер, Людмила Касаткина, Валентина Талызина, Михаил Яншин, Лев Дуров, Люсьена Овчинникова и др. Комедия.

Очкарик. СССР, 1972. Режиссёр Альгимантас Видугирис. В ролях: Кубанычбек Алыбаев, Бермета Маликова, Олег Каркавцев и др. Драма.

Перевод с английского. СССР, 1972. Режиссер Инесса Селезнёва. Сценаристы: Георгий Полонский, Наталья Долинина. Актеры: Майя Булгакова, Георгий Тараторкин, Андрей Тенета, Армен Джигарханян, Валентина Талызина и др. Драма.

Точка, точка, запятая... СССР, 1972. Режиссер Александр Митта. Сценаристы: Михаил Львовский, Александр Митта. Актеры: Сергей Данченко, Миша Козловский, Юрий Никулин, Евгений Герасимов, Владимир Заманский, Жанна Прохоренко и др. Комедия.

Учитель пения. СССР, 1972. Режиссер Наум Бирман. Сценарист Эмиль Брагинский. Актеры: Андрей Попов, Людмила Иванова, Ирина Алфёрова, Константин Кошкин, Евгений Евстигнеев, Людмила Аринина, Александр Демьяненко, Георгий Штиль и др. Комедия.

Чудак из пятого "Б". СССР, 1972. Режиссер Илья Фрэнз. Сценарист Владимир Железников. Актеры: Андрей Войновский, Роза Агишева, Татьяна Пельтцер, Нина Корниенко, Николай Мерзликин, Евгений Весник и др. Комедия.

Юлька. СССР, 1972. Режиссер Константин Жук. Сценарист Евгения Рудых. Актеры: Ирина Варлей, Виктор Царьков, Сергей Проханов и др. Драма.

1973

Весёлые истории. СССР, 1973. Режиссеры: Альгимантас Кундялис, Гитис Лукшас, Стасис Мотеюнас. Сценарист и автор рассказов Николай Носов. Актеры: Дайва Дауэтите, Алёша Денисов, Артурас Правилонис и др. Комедия.

Где это видано, где это слыхано. СССР, 1973. Режиссер Валентин Горлов. Сценарист Мария Зверева (автор рассказов – В. Драгунский). Актеры: Сережа Крупеников, Алеша Сироткин, Антонина Павлычева и др. Комедия.

Каждый вечер после работы. СССР, 1973. Режиссер Константин Ершов. Сценаристы: Константин Ершов, Олег Прокопенко (автор повести «Елена Николаевна» М. Глушко). Актеры: Зинаида Славина, Александр Граве, Ирина Бунина, Николай Гринько и др. Драма.

Капля в море. СССР, 1973. Режиссер и сценарист Яков Сегель. Актеры: Саша Масленников, Валентина Телегина, Лилиана Алешникова, Арина Алейникова, Зоя Фёдорова и др. Комедия.

Кортик. СССР, 1973. Режиссёр Николай Калинин. Сценарист и автор одноименной повести Анатолий Рыбаков. Актеры: Зоя Федорова, Эммануил Виторган, Леонид Кмит, Роман Филиппов, Виктор Сергачев, Наталья Чемодурова, Сергей Шевкуненко и др. Детектив.

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Разные люди. СССР, 1973. Режиссер: Геннадий Павлов. Сценарист Наталья Долинина. Актеры: Владимир Иванов, Виталий Ованесов, Алла Богина, Александр Бордуков, Геннадий Сайфулин, Ирина Муравьёва, Борис Чирков, Наталья Сайко и др. Драма.

1974

Валькины паруса. СССР, 1974. Режиссер Николай Жуков. Сценарист Валентина Спирина. Актеры: Андрей Цепкало, Феликс Смирнов, Гера Котовский и др. Драма.

Весенние перевертыши. СССР, 1974. Режиссер Григорий Аронов. Сценарист и автор одноименной повести Владимир Тендряков. Актеры: Роман Мадянов, Лариса Малеванная, Николай Пеньков, Лев Дуров, Николай Гринько и др. Драма.

Земные и небесные приключения. СССР, 1974. Режиссер Игорь Ветров. Сценарист Юрий Пархоменко. Актеры: Анатолий Матешко, Елена Плюйко, Валерий Провоторов, Елизавета Дедова, Михаил Глузский, Лаймонас Нореяка, Глеб Стриженов и др. Драма.

Кыш и двапортфеля. СССР, 1974. Режиссер Эдуард Гаврилов. Сценарист Юз (Иосиф) Алешковский. Актеры: Андрей Кондратьев, Катя Кузнецова, Леонид Куравлёв, Лариса Лужина, Владимир Заманский, Людмила Gladунко и др. Комедия.

Лжинка, или Маленькая ложь и большие неприятности. СССР, 1974. Режиссер: Алла Сурикова. Актеры: Володя Пустовит, Зорий Коваль, Маргарита Кошелева и др. Мюзикл.

Не болит голова у дятла. СССР, 1974. Режиссер Динара Асанова. Сценарист Юрий Клепиков. Актеры: Александр Жезляев, Елена Цыплакова, Александр Богданов, Ира Обольская, Екатерина Васильева, Николай Гринько и др. Драма.

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1981

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1982

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1983

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1984

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1985

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1986-1991

1986

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Плюмбум, или Опасная игра. СССР, 1986. Режиссер Вадим Абдрашитов. Сценарист Александр Миндадзе. Актеры: Антон Ан드로sov, Елена Дмитриева, Елена Яковлева, Зоя Лирова, Александр Феклистов, Владимир Стеклоv, Александр Пашутин и др. Драма.

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Я — вожатый форпоста. СССР, 1986. Режиссер Геннадий Полока. Сценаристы: Евгений Митько, Геннадий Полока (автор книги Н. Огнев). Актеры: Павел Кадочников, Василий Мищенко, Валерий Золотухин, Ия Саввина и др. Драма.

1987

Анемия. СССР, 1987. Режиссер Вахтанг (Тато) Котетишвили. Сценаристы: Бидзина Каландадзе, Вахтанг (Тато) Котетишвили, Арчил Сулакаури. Актеры: Леван Абашидзе, Паата Моисцрапишвили, Григол (Григорий) Нацвлишвили, Драма.

Виктория (Бумажный патефон). СССР, 1987. Режиссер Дмитрий Долинин. Сценарист Александр Червинский. Актеры: Лика Неволина, Глеб Сошников, Елизавета Никищихина, Николай Пастухов, Гражина Байкштите и др. Мелодрама.

Дилетант. СССР, 1987. Режиссеры: Джали Соданбек, Аман Камчибеков. Сценарист Роза Хуснутдинова. Актеры: Эмиль Борончиев, Назира Мамбетова, Аман Бурулбаев и др. Драма.

Дом с привидениями. СССР, 1987. Режиссер Ефим Гальперин. Сценарист Семён Лунгин. Актеры: Катя Цуканова, Виктория Гаврилова, Ярослав Лисоволик, Сергей Домнин и др. Драма.

Забавы молодых. СССР, 1987. Режиссер Евгений Герасимов. Сценарист Виктор Мережко. Актеры: Станислав Любшин, Марина Зудина, Нина Русланова, Валентина Теличкина, Николай Парфёнов, Виктор Павлов, Вячеслав Невинный, Алексей Серебряков, Владимир Качан, Ирина Климова и др. Драма.

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Мы - ваши дети. СССР, 1987. Режиссер Ольгерд Воронцов. Сценаристы: Геннадий Никитин, Ольга Пыжова (авторы пьесы «Иван» Г. Никитин и О. Пыжова). Актеры: Галина Польских, Леонид Куравлёв, Валерий Малинин, Валерий Баринoв, Сергей Сазонтьев и др. Драма.

Пощечина, которой не было. СССР, 1987. Режиссер Игорь Шатров. Сценаристы: Рустам Ибрагимбеков, Виктор Багдасаров. Актеры: Андрей Болтнев, Людмила Соловьёва, Владимир Стеклоv, Ольга Рачинская, Вадим Любшин, Игорь Кашинцев, Ксения Стриж, Александр Стриженов и др. Драма.

Соблазн. СССР, 1987. Режиссер Вячеслав Сорокин. Сценаристы: Юрий Клепиков, Валерий Стародубцев. Актеры: Алиса Зыкина, Наталия Сорокина, Сергей Лучников, Елена Руфанова и др. Драма.

Сын. СССР, 1987. Режиссёр Николай Субботин. Сценарист Алексей Тимм. Актеры: Валерий Золотухин, Владислав Галкин, Николай Волков и др. Драма.

Тихоня. СССР, 1987. Режиссер Ю. Азимов. Сценаристы: П. Луцик, А. Саморядов. Актеры: Г. Аминова, А. Каримова, А. Мухитдинов и др. Драма.

Холодный март. СССР, 1987. Режиссер Игорь Минаев. Сценарист Александр Горохов. Актеры: Андрей Толубеев, Людмила Давыдова, Максим Киселев и др. Драма.

Шантажист. СССР, 1987. Режиссер Валерий Курыкин. Сценарист Эдуард Володарский. Актеры: Михаил Ефремов, Андрей Тихомирнов, Александр Ширвиндт, Марина Старых, Нина Гомиашвили, Леонид Куравлёв, Валентина Титова, Сергей Гармаш и др. Драма.

1988

Бешеная. СССР, 1988. Режиссер Усман Сапаров. Сценарист Олег Манджиев. Актеры: Зулейха Джуманазарова, Алтын Ходжаева, Шукур Кулиев и др. Драма.

Воля Вселенной. СССР, 1988. Режиссёр Дмитрий Михлеев. Актеры: Вячеслав Илющенко, Наталья Гусева, Андрей Бабошкин, Виктор Ильичёв и др. Мелодрама.

Гомункулус. СССР, 1988. Режиссер Александр Карпов. Сценаристы: Игорь Болгарин, Марта Пятигорская (автор повести «Узелок Святогора» Ольга Липатова). Актеры: Владимир Громадский, Олеся Янушкевич, Леонид Кулагин и др. Драма.

Дорогая Елена Сергеевна. СССР, 1988. Режиссер Эльдар Рязанов. Сценаристы: Людмила Разумовская, Эльдар Рязанов (автор одноименной пьесы – Л. Разумовская). Актеры: Марина Неёлова, Наталья Щукина, Фёдор Дунаевский, Дмитрий Марьянов, Андрей Тихомирнов. Драма.

Куклолка. СССР, 1988. Режиссер Исаак Фридберг. Сценарист Игорь Агеев. Актеры: Светлана Засыпкина, Ирина Метлицкая, Владимир Меньшов, Наталья Назарова и др. Драма.

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Публикация. СССР, 1988. Режиссер Виктор Волков. Сценарист Юрий Коротков. Актеры: Людмила Аринина, Лариса Шахворостова, Владислав Дашевский, Никита Гурьев и др. Драма.

Пусть я умру, господи... СССР, 1988. Режиссер Борис Григорьев. Сценарист Галина Щербакова. Актеры: Галина Польских, Иван Лапиков, Елена Морозова, Игорь Ледогоров, Лидия Федосеева-Шукшина, Леонид Куравлёв и др. Драма.

Работа над ошибками. СССР, 1988. Режиссер Андрей Бенкендорф. Сценарист Владимир Холодов (автор одноименной повести – Ю. Поляков). Актеры: Евгений Князев, Оксана Дроздова, Елена Чухалёнок и др. Драма.

Стукач. СССР, 1988. Режиссер и сценарист Николай Лырчиков. Актеры: Артем Тынкасов, Александр Феклистов, Аркадий Левин, Виктор Павлюченков, Владимир Стеклов, Игорь Дмитриев и др. Драма.

Черный коридор. СССР, 1988. Режиссер Вадим Дербенёв. Сценаристы: Анатолий Горло, Наталия Асмолова, Вадим Дербенёв (автор повести «60 свечей» В. Тендряков). Актеры: Иннокентий Смоктуновский, Владимир Ильин, Ион Унгуряну, Ольга Кабо, Сергей Гармаш и др. Драма.

Шут. СССР, 1988. Режиссер Андрей Эшпай. Сценарист и автор одноименной повести Юрий Вяземский. Актеры: Дмитрий Весенский, Мария Маевская, Игорь Костоловский и др. Драма.

Щенок. СССР, 1988. Режиссер Александр Гришин. Сценарист Юрий Щекочихин. Актеры: Сергей Роженцев, Федор Гаврилов, Владимир Шевельков, Вениамин Смехов, Всеволод Сафонов и др. Драма.

1989

Авария – дочь мента. СССР, 1989. Режиссёр Михаил Туманишвили. Сценарист Юрий Коротков. Актеры: Оксана Арбузова, Владимир Ильин, Анастасия Вознесенская, Николай Пастухов, Борис Романов, Игорь Нефёдов и др. Драма.

Астенический синдром. СССР, 1989. Режиссер Кира Муратова. Сценаристы: Кира Муратова, Сергей Попов, Александр Черных. Актеры: Ольга Антонова, Сергей Попов, Галина Захурдаева, Наталья Бузько, Александра Свенская, Павел Полицук (II), Наталья Раллева, Галина Касперович, Виктор Аристов и др. Драма.

Казенный дом. СССР, 1989. Режиссёр Альберт Мкртчян. Автор сценария Михаил Кончакинский. Актеры: Галина Польских, Нина Русланова, Алёша Сергиевский, Алёша Колесов, Павел Гайдученко и др. Драма.

Князь Удача Андреевич. СССР, 1989. Режиссер Геннадий Байсак. Сценарист Валерий Приемыхов. Актеры: Евгений Пивоваров, Дмитрий Головин, Светлана Крючкова, Виктор Павлов, Армен Джигарханян, Станислав Садальский и др. Детектив.

Мир в другом измерении. СССР, 1989. Режиссеры: Михаил Кончакинский, Альберт Мкртчян. Сценаристы: Михаил Кончакинский, Елена Ласкарева. Актеры: Алёша Колесов, Иван Бортник, Владимир Кукушкин, Александра Колкунова, Ирина Мирошниченко, Нина Русланова, Галина Польских, Владимир Ильин, Владимир Самойлов и др. Драма.

Поджигатели. СССР, 1989. Режиссер Александр Сурин. Сценарист Алла Криницына. Актеры: Наталья Федотова, Елена Сидорук, Лариса Осипова, Елена Крючкова, Виктория Князева и др. Драма.

1990

История одной провокации. СССР, 1990. Режиссер Сергей Винокуров. Актеры: Наталья Фиссон и др. Триллер.

Сообщница. СССР, 1990. Режиссер Владимир Опеньшев. Сценарист Нина Филиппова. Актеры: Юлия Тархова, Александр Баширов, Сергей Быстрицкий и др. Драма.

СЭР. СССР, 1989. Режиссер и сценарист Сергей Бодров (ст.). Актеры: Володя Козырев, Светлана Гайтан, Александр Буреев и др. Драма.

Это было у моря. СССР, 1989. Режиссер Аян Шахмалиева. Сценарист Елена Лобачевская. Актеры: Нина Русланова, Светлана Крючкова, Ника Турбина, Катя Политова и др. Драма.

Сделано в СССР. СССР, 1990. Режиссеры: Владимир Шамшурин, Святослав Тараховский. Сценарист Святослав Тараховский. Актеры: Армен Джигарханян, Оксана Арбузова, Кирилл Белевич, Александра Фомичёва, Алла Клюка, Вера Панасенкова, Леонид Куравлёв, Эдуард Марцевич, Валентина Теличкина и др. Драма.

Хомо новус. СССР, 1990. Режиссер Пал Эрдёш. Сценарист Зоя Кудря. Актеры: Ирина Купченко, Георгий Тараторкин, Анна Баженова, Римма Маркова и др. Драма.

1991

Милый Эп. СССР, 1991. Режиссер Олег Фомин. Сценарист и автор одноименной повести Геннадий Михасенко. Актеры: Михаил Палатник, Инна Хрулёва, Игорь Юраш, Александр Стриженов, Ирина Рябцева и др. Драма.

Окно. СССР, 1991. Режиссеры Гасан Аблуч, Энвер Аблуч. Сценарист Иси Мелик-заде. Актеры: Ильхам Бабаев, Валех Керимов, Яшар Нури и др. Драма.

Russian Films (1992-2018)

(Complier is Alexander Fedorov)

1992-2018

1993

Равноправие. Россия, 1993. Режиссер Сергей Багиров. Сценарист Александр Детков. Актеры: Наталья Карпунина и др. Комедия.

Рыпкина любовь. Россия, 1993. Режиссёр: Сергей Багиров. В ролях: Костя Курас, Олег Абрамов, Павел Евсеев, Оксана Шевченко и др. Комедия.

1994

АБВГД Ltd. Россия, 1992-1994. Сценаристы: Михаил Васильев, Константин Наумочкин, Олег Осипов, Алексей Овчинников. Актеры: Антон Табаков, Роман Рябов, Авангард Леонтьев, Мария Порошина, Ярослав Бойко, Гоша Куценко и др. Комедия.

1995

Какая чудная игра. Россия, 1995. Режиссер и сценарист Пётр Тодоровский. Актеры: Андрей Ильин, Геннадий Назаров, Денис Константинов, Геннадий Митник, Елена Яковлева, Лариса Удовиченко, Николай Бурляев, Юрий Кузнецов, Алексей Золотницкий, Дмитрий Марьянов, Мария Шукшина и др. Драма.

1996

Экзамены. Россия, 1996. Режиссер и сценарист Дмитрий Панченко. Актеры: Георгий Предвечнов, Георгий Бугусов, Виталий Бурятинский и др. Драма.

1997

Американка. Россия, 1997. Режиссер Дмитрий Месхиев. Сценарист Юрий Коротков. Актеры: Сергей Васильев, Наталья Данилова, Нина Усатова, Виктор Бычков, Юрий Кузнецов, Алиса Гребенщикова и др. Мелодрама.

Змеиный источник. Россия, 1997. Режиссер и сценарист Николай Лебедев. Актеры: Екатерина Гусева, Ольга Остроумова, Евгений Миронов и др. Триллер.

2000

Нежный возраст. Россия, 2000. Режиссер Сергей Соловьев. Сценаристы: Дмитрий Соловьев, Сергей Соловьев. Актеры: Дмитрий Соловьев, Елена Камаева, Ольга Сидорова, Людмила Савельева, Кирилл Лавров, Сергей Гармаш, Андрей Панин, Валентин Гафт и др. Драма.

2001

Московские окна. Россия, 2001. Режиссер Александр Аравин. Сценаристы: Константин Наумочкин, Алексей Каранович, Игорь Осипов, Алексей Овчинников, Сергей Кобцев, Алексей Поярков, Владимир Неклюдов, Дмитрий Руковишников, Владимир Смирных. Актеры: Анна Арланова, Марина Могилевская, Игорь Бочкин, Елена Аминова, Ксения Алфёрова, Илья Древнов, Николай Чиндяйкин, Елена Финогеева, Игорь Петренко и др. Мелодрама.

Общага. Россия, 2001. Режиссер Борис Берзнер. Актеры: Владимир Гусев (II), Наталья Карпунина, Юрий Круглов, Максим Лагашкин и др. Комедия.

Тайный знак. Россия, 2001-2004. Режиссеры: Борис Дуров, Нурбек Эген, Борис Григорьев. Сценарист Екатерина Тирдатова. Актеры: Владимир Стеклов, Алиса Гребенщикова, Александр Песков, Александр Белявский, Марина Яковлева, Артур Смольянинов и др. Детектив.

Школа туалей. Россия, 2001. Режиссер и сценарист Валерий Белякович. Актеры: Вячеслав Гришечкин, Мария Аронова, Олег Леушин и др. Комедия.

2002

Займемся любовью. Россия, 2002. Режиссер Денис Евстигнеев. Сценарист Ариф Алиев. Актеры: Кирилл Малов, Евгений Цыганов, Ульяна Лукина, Андрей Новиков, Иван Кокорин и др. Драма.

Королева красоты, или Очень трудное детство. Россия, 2002. Режиссеры: Игорь Ахмедов, Борис Чертков. Сценарист Игорь Ахмедов. Актеры: Женья Горбунов, Дарья Сазонова, Александр Королёв, Александр Белявский, Елена Кондулайнен и др. Комедия.

Пер-р-р-вокурсница. Россия, 2002. Режиссер и сценарист Юрий Рогозин. Актеры: Мария Шалаева, Дмитрий Шевченко, Юрий Данильченко и др. Комедия.

Театральная академия. Россия, 2002. Режиссеры: Александр Замятин, Вадим Шмелев. Сценаристы: Александр Бачило, Родион Белецкий, Дмитрий Курилов, Юрий Солодов, Вадим Шмелев. Актеры: Денис Никифоров, Ольга Битюцкая, Михаил Богдасаров, Игорь Верник, Эммануил Виторган и др. Комедия.

2003

Весёлая компания. Россия, 2003. Режиссер Владимир Тихий. Сценаристы: Олег Зима, Георгий Конн, Александра Смилянская, Армен Ватян. Актеры: Олег Мосалев, Евгений Сиротин, Артём Мазунов, Екатерина Лыкова, Эммануил Виторган, Александр Лыков и др. Комедия.

Простые истины. Россия, 1999-2003. Режиссеры: Вадим Шмелев, Евгений Старков, Александр Замятин, Юрий Беленький. Сценаристы: Юрий Беленький, Марк Левин, Вадим Шмелев и др. Актеры: Борис Невзоров, Елена Фатюшина, Наталья Чернявская, Антонина Венедиктова, Анна Исайкина, Ольга Будина и др. Драма.

2004

Кадеты. Россия, 2004. Режиссер Сергей Артимович. Сценарист Игорь Евсюков. Актеры: Александр Головин, Аристарх Венес, Алексей Мерзлов и др. Драма.

Курсанты. Россия, 2004. Режиссер Андрей Кавун. Сценарист Зоя Кудря. Актеры: Андрей Чадов, Иван Стебунов, Александр Голубев, Алексей Горбунов, Елена Ксенофонтова, Владимир Вдовиченков, Игорь Петренко, Андрей Мерзликин и др. Драма.

Ночь светла. Россия - Украина, 2004. Режиссер Роман Балаян. Сценаристы: Рустам Ибрагимбеков, Роман Балаян. Актеры: Андрей Кузичёв, Алексей Панин, Ольга Сутулова, Ирина Купченко, Владимир Гостюхин и др. Мелодрама.

Вовочка. Россия, 2000-2004. Режиссер и сценарист Андрей Максимков. Актеры: Игорь Качанов, Виктория Корхина, Вадим Гушин, Татьяна Иванова и др. Комедия.

2005

ОБЖ. Россия, 2000-2005. Режиссеры: Антон Азаров, Максим Демченко, Максим Кубринский, Алексей Волынский, Антон Духовской, Полина Бахаревская, Павел Симонов, Дмитрий Петрушков. Сценаристы: Антон Зинченко, Вячеслав Лейкин, Антон Духовской, Татьяна Григорченкова, Иван Милов, Сергей Дмитриев. Актеры: Антон Азаров, Анна Виноградова, Леандра Кудряшова и др. Комедия.

Студенты-1. Россия, 2005. Режиссер Ольга Перуновская. Сценаристы: Вячеслав Дусмухаметов, Виталий Коломиец и др. Актеры: Евгений Кулаков, Сергей Рудзевич, Алексей Янин, Дарья Лузина, Юрий Кузнецов, Владимир Стержаков, Дмитрий Марьянов и др. Комедия.

Тронутые. Россия, 2005. Режиссер Анатолий Газиев. Сценаристы: Анатолий Газиев, Дмитрий Заболотских. Актеры: Дмитрий Паламарчук, Валентин Захаров, Виталий Исаков, Сергей Барковский и др. Комедия.

2006

Большие девочки. Россия, 2006. Режиссеры: Александр Назаров (II), Роман Самгин, Эдуард Ливнев. Сценаристы: Ольга Данилова, Сергей Борзунов, Вадим Голованов, Константин Наумочкин, Иван Филиппов, Алексей Гордовский, Роман Романов, Михаил Васильев, Наталья Заякина. Актеры: Ольга Остроумова, Валентина Теличкина, Галина Петрова и др. Комедия.

Студенты-2. Россия, 2006. Режиссер Ольга Перуновская. Сценаристы: Роман Романов, Алекс Легат, Василий Иванов и др. Актеры: Ивар Калныньш, Владимир Стержаков, Михаил Мамаев и др. Комедия.

Студенты International. Россия, 2006. Режиссер Ольга Перуновская. Сценаристы: Виталий Шляппо, Вячеслав Дусмухаметов, Алексей Троцюк и др. Актеры: Евгений Кулаков, Евгения Волкова, Алексей Лонгин, Юлия Зиминая, Александр Пальчиков, Валерий Золотухин, Александр Панкратов-Чёрный, Владимир Стержаков, Эвелина Блédанс и др. Комедия.

2007

Исчезнувшая империя (Любовь в СССР). Россия, 2007. Режиссер Карен Шахназаров. Сценаристы: Сергей Рокотов, Евгений Никишов. Актеры: Александр Ляпин, Лидия Милузина, Егор Барановский, Иван Купреенко, Армен Джигарханян, Ольга Тумайкина, Владимир Ильин и др. Драма.

Кадетство. Россия, 2006-2007. Режиссеры: Сергей Арланов, Валентин Козловский, Павел Игнатов и др. Сценаристы: Леонид Купридо, Александр Булышко, Сергей Олехник и др. Актеры: Александр Головин, Борис Корчевников, Иван Добронравов и др. Комедия.

Потапов, к доске! Россия, 2007. Режиссер Александр Орлов. Сценаристы: Тамара Крюкова, Александр Орлов, Сергей Тарасов. Актеры: Александр Олейников, Виталий Кулаков, Мария Фомина, Валерия Хардина, Лия Ахеджакова и др. Комедия.

Своя команда. Россия, 2007. Режиссеры: Дмитрий Панченко, Виктория Орлова, Эдуард Ливнев. Сценаристы: Кирилл Керзок, Дмитрий Щербаков, Елена Имамова, Дмитрий Курилов, Татьяна Малахова, Елена Романенко, Михаил Щедринский, Михаил Беленький, Татьяна Глущенко, Мария Крашенинникова. Актеры: Вячеслав Кулаков, Анастасия Шеховцова, Ирина Цывина и др. Драма.

Учитель в законе. Россия, 2007. Режиссер Александр Мохов. Сценаристы: Алексей Подосенов, Александр Мохов. Актеры: Юрий Беляев, Наталия Вдовина, Кристина Бабушкина и др. Драма.

Школа № 1. Россия, 2007. Режиссеры: Кирилл Белевич, Гюзель Султанова. Сценарист Елена Воробей. Актеры: Артём Крестников, Сергей Назаров, Мария Костикова, Янина Студилина, Лана Щербакова и др. Драматическая комедия.

2008

Взрослая жизнь девчонки Полины Субботиной. Россия, 2008. Режиссер Александр Сурин. Сценарист Алла Криницына. Актеры: Любовь Тихомирова, Елизавета Арзамасова, Алексей Кравченко и др. Драма.

Взрослые игры. Россия, 2008. Режиссеры: Юрий Ильин, Юлия Морева, Юрий Дружинин. Сценаристы: Елена Ласкарева, Елена Головаш, Анастасия Волкова, Инна Вознюк, Юлия Миланович, Елена Медведева. Актеры: Мария Климова, Степан Старчиков, Екатерина Кабак, Олег Морозов и др. Мелодрама.

Все умрут, а я останусь. Россия, 2008. Режиссер Валерия Гай Германика. Сценаристы: Александр Родионов, Юрий Клавдиев. Актеры: Полина Филоненко, Агния Кузнецова, Ольга Шувалова, Юлия Александрова, Донатас Грудович и др. Драма.

Приколы на перемене. Россия, 2007-2008. Режиссеры: Виктор Рудниченко, Игорь Широков. Сценаристы: Яна Тюльпанова, Игорь Брусенцев. Актеры: Глеб Шевчук, Василий Ракша, Владислав Демидов, Джеймс Бэглоу и др. Комедия.

Розыгрыш. Россия, 2008. Режиссер Андрей Кудиненко. Сценаристы: Александр Качан, Андрей Житков. Актеры: Юрий Кузнецов, Ирина Купченко, Дмитрий Дюжев, Дмитрий Харатьян, Евдокия Германова и др. Комедия.

Стиляги. Россия, 2008. Режиссер Валерий Тодоровский. Сценарист Юрий Коротков. Актеры: Антон Шагин, Оксана Акиншина, Евгения Брик, Максим Матвеев, Екатерина Вилкова, Сергей Гармаш, Олег Янковский, Ирина Розанова, Леонид Ярмольник, Алексей Горбунов и др. Музыкальная драма.

Трое с площади Карронад. Россия, 2008. Режиссёр Виктор Волков. Сценаристы Владислав Крапивин, Виктор Волков (автор повести Владислав Крапивин). Актеры: Максим Лабастов, Ваня Денисов, Наталья Коренная и др. Драма.

Юленька. Россия, 2008. Режиссер Александр Стриженов. Сценаристы: Андрей Курейчик, Григорий Подземельный, Валентин Спиридонов. Актеры: Дарья Балабанова, Марат Башаров, Оксана Лаврентьева, Александра Дыхне, Ирина Купченко и др. Мистический триллер.

2009

Барвиха. Россия, 2009. Режиссер Евгений Лаврентьев. Сценаристы: Шура Никитин, Александр Чалدرانян, Илья Артибилов и др. Актеры: Лянка Грыу, Марина Орлова, Анна Михайловская, Анна Хилькевич, Елена Меркулова и др. Драма.

Крыша. Россия, 2009. Режиссер Борис Грачевский. Сценаристы: Ирина Бурденкова, Борис Грачевский. Актеры: Софья Ардова, Мария Белова, Анфиса Черных, Мария Шукшина, Валерий Гаркалин и др. Драма.

Осторожно, дети! Россия, 2009. Режиссер и сценарист Станислав Лебедев (автор повести В. Попов). Актеры: Всеволод Николаев, Александр Сигуев, Сергей Гармаш и др. Комедия.

С чёрного хода. Россия, 2009. Режиссёр и сценарист Станислав Митин (автор одноименной повести Михаил Роцин). Актеры: Светлана Щедрина, Владимир Кузнецов, Сергей Гамов и др. Мелодрама.

Училка (Суд). Россия-Белоруссия, 2009. Режиссер Андрей Силкин. Сценаристы Виктория Авдеенко, Светлана Фричинская. Актеры: Наталия Вдовина, Ярослав Бойко, Александр Голубев и др. Драма.

Чёрная Молния. Россия, 2009. Режиссёры Александр Войтинский, Дмитрий Киселёв. Сценаристы Дмитрий Алейников, Александр Талал. Актеры: Григорий Добрыгин, Иван Жидков, Виктор Вержбицкий, Сергей Гармаш, Валерий Золотухин и др. Фантастика.

Чучело-2. Россия, 2009. Режиссер Сергей Кузнецов. Сценарист Галина Арбузова (автор повести «Чучело 2, или Игра мотыльков» - В. Железников). Актеры: Елизавета Бирюкова, Василий Ракша, Полина Дядюх, Алёна Бабенко, Алексей Булдаков, Владислав Ветров и др. Драма.

2010

Детям до 16... Россия, 2010. Режиссер Андрей Кавун. Актеры: Лянка Грыу, Анна Старшенбаум, Павел Прилучный, Дмитрий Кубасов, Родион Долгирев, Алексей Горбунов, Ирина Мерцалова, Алексей Шевченков, Ольга Хохлова, Валерий Тодоровский и др. Мелодрама.

Кремлёвские курсанты. Россия, 2009-2010. Режиссеры: Валентин Козловский, Дмитрий Чирков. Сценаристы: Леонид Купридо, Андрей Чивурин, Александр Кушнаренко, Валентин Иванов и др. Актеры: Денис Береснев, Павел Бессонов, Аристарх Венес и др. Драма.

Старшеклассники. Россия, 2006-2010. Режиссеры: Ядвига Закржевская, Петр Смирнов, Павел Симонов, Татьяна Симонова, Галина Муртазина, Каролина Кубринская, Полина Бахаревская, Валентина Мозолькова, Денис Шибаев, Михаил Смирнов, Олег Тищенко. Сценаристы: Петр Смирнов, Мария Ошмянская, Антон Зинченко, Петр Внуков, Анна Кумачева, Иван Милов, Александра Лусникова, Светлана Сивак, Дамир Салимзянов, Михаил Годин. Актеры: Артём Анчуков, Полина Бахаревская, Александр Бахаревский, Наталья Бахматова и др. Драма.

Ранетки. Россия, 2008-2010. Режиссеры: Сергей Арланов, Валентин Козловский, Карен Захаров, Олег Смольников, Андрей Головкин. Сценаристы: Татiana Донская, Ольга Шевченко, Наталья Назарова и др. Актеры: Анна Руднева, Наталья Мильниченко, Евгения Огурцова, Валерия Козлова и др. Музыкальная комедия.

Школа. Россия, 2010. Режиссеры: Валерия Гай Германика, Руслан Маликов, Наталия Мещанинова. Сценаристы: Наталия Ворожбит, Нелли Высоцкая, Вячеслав Дурненков, Юрий Клавдиев, Иван Угаров, Ольга Ларионова. Актеры: Алексей Литвиненко, Валентина Лукашук, Анна Шепелева, Наталия Терешкова, Игорь Огурцов, Анатолий Семёнов, Елена Папанова, Александра Ребенок, Наталия Сапецкая и др. Драма.

2011

Белая ворона. Россия, 2011. Режиссер Сергей Быстрицкий. Сценарист Альжбета Горицвет. Актеры: Глафира Тарханова, Иван Жидков, Александр Лойе и др. Мелодрама.

Золотые. (Барвиха-2). Россия, 2011. Режиссеры: Михаил Соловьёв, Владислав Каптур. Сценаристы: Елена Любарская, Григорий Зельцер. Актеры: Лянка Грыу, Наталия Бардо, Марина Орлова, Анна Михайловская, Андрей Дементьев, Артём Волков, Равшана Куркова, Анна Хилькевич, Елена Меркулова и др. Драма.

Папины дочки. Россия, 2007-2011. Режиссеры: Сергей Алдонин, Ирина Васильева (II), Александр Жигалкин, Валентин Козловский, Эдуард Радзюкевич, Иван Агапов, Олег Смольников, Карен Захаров. Сценаристы: Вячеслав Дусмухаметов, Алексей Троцюк, Виталий Шляппо, Илья Полежайкин, Андрей Дерьков, Александр Гаврильчик, Аскар Бисембин, Денис Хорошун. Актеры: Андрей Леонов, Ольга Волкова, Мирослава Карпович, Анастасия Сиваева, Елизавета Арзамасова и др. Комедия.

Универ. Россия, 2008-2011. Режиссеры: Пётр Точилин, Иван Китаев, Роман Самгин, Жанна Кадникова. Сценаристы: Вячеслав Дусмухаметов, Семён Слепаков, Илья Полежайкин, Максим Пешков и др. Актеры: Андрей Гайдулян, Валентина Рубцова, Виталий Гогунский, Мария Кожевникова и др. Комедия.

Институт благородных девиц. Россия, 2010-2011. Режиссеры: Леонид Белозорович, Сергей Данелян, Юрий Попович, Ольга Грекова, Сахат Дурсунов, Валерий Рожко, Александр Зеленков. Сценаристы: Юрий Беленький, Елена Ласкарева, Анастасия Волкова, Сергей Кушнир и др. Актеры: Алиса Сапегина, Александр Арсентьев, Иван Колесников, Ксения Хаирова и др. Драма.

Физика или химия. Россия, 2011. Режиссер Рамиль Сабитов. Сценарист Василий Павлов. Актеры: Любовь Германова, Александр Смирнов, Виктория Полторацкая, Мария Викторова, Анна Невская и др. Мелодрама.

2012

День учителя. Россия, 2012. Режиссер и сценарист Сергей Мокрицкий. Актеры: Анатолий Кот, Светлана Неволяева, Ирина Рахманова, Людмила Титова и др. Комедия.

Закрытая школа. Россия, 2011-2012. Режиссеры: Олег Асадулин, Константин Статский, Антон Новосельцев, Константин Максимов, Марк Горобец, Андрей Записов, Александр Зеленков, Сергей Пищиков. Сценаристы: Алла Максименко, Лусинэ Мартиросян, Оксана Васина и др. Актеры: Антон Хабаров, Татьяна Васильева, Павел Прилучный, Алексей Коряков и др. Мистический триллер.

Осторожно: дети! Россия, 2012. Режиссеры: Константин Фам, Владислав Николаев, Фёдор Краснощёков. Сценаристы Леонид Купридо и др. Актеры: Дмитрий Белоцерковский, Мария Добржинская, Алексей Рыжков и др. Комедия.

После школы. Россия-Эстония, 2012. Режиссеры: Андрей Болтенко, Владимир Пресняков, Олег Пресняков. Сценаристы: Владимир Пресняков, Олег Пресняков. Актеры: Сергей Шакуров, Михаил Пореченков, Михаил Трухин, Ксения Раппопорт, Александр Гордон, Анна Михалкова и др. Музыкальная комедия.

Частное пионерское. Россия, 2012. Режиссер Александр Карпиловский. Сценаристы: Алексей Бородачёв, Александр Карпиловский, Татьяна Мирошник. Актеры: Семён Трескунов, Егор Клинаев, Анфиса Вистингаузен, Юлия Рутберг, Светлана Иванова, Владимир Зайцев, Ирина Линдт, Раиса Рязанова, Роман Мадянов и др. Драматическая комедия.

2013

Географ глобус пропил. Россия, 2013. Режиссер Александр Велединский. Сценаристы: Александр Велединский, Валерий Тодоровский, Рауф Кубаев (автор одноименного романа – Алексей Иванов). Актеры: Константин Хабенский, Елена Лядова, Александр Робак, Евгения Брик, Анна Уколова, Агриппина Стеклова и др. Драма.

Жажда. Россия, 2013. Режиссер Дмитрий Тюрин. Сценарист и автор одноименной повести Андрей Геласимов. Актеры: Михаил Грубов, Роман Курцын и др. Драма.

И шарик вернётся. Россия, 2013. Режиссер Валерий Девятилов. Сценаристы: Анна Аносова, Лариса Леоненко. Актеры: Татьяна Космачёва, Екатерина Травова, Полина Филоненко и др. Мелодрама.

Классная школа. Россия, 2013. Режиссеры: Яков Плоткин, Екатерина Корабельник, Дарья Карасева. Сценаристы Александр Маркин и др. Актеры: Петр Винс, Алёна Галлиардт, Павел Кабанов и др. Комедия.

Семицветик. Россия, 2013. Режиссер Елизавета Трусевич. Сценаристы: Дмитрий Полищук, Елизавета Трусевич. Актеры: Светлана Немоляева, Иван Оранский, Анна Потебня и др. Мелодрама.

Тайны института благородных девиц. Россия, 2013. Режиссеры: Сергей Данелян, Сахат Дурсунов, Александр И. Строев, Бата Недич. Сценаристы: Михаил Беленький, Юрий Беленький, Виталий Полосухин, Сергей Кушнир и др. Актеры: Алиса Сапегина, Алёна Созинова, Полина Беленькая и др. Драма.

Универ: день открытых дверей. Россия, 2013. Режиссер Роман Новиков. Актеры: Анна Кузина, Роман Петренко, Александр Дулерайн, Араат Кешян, Илья Полежаикин, Юлия Галиченко и др. Комедия.

Учитель в законе. Возвращение. Россия, 2013. Режиссеры: Сергей Виноградов, Рустам Уразаев. Сценаристы: Василий Игерин, Андрей Тартаков. Актеры: Юрий Беляев, Сергей Векслер, Наталия Антонова, Олеся Судзиловская, Владимир Стеклов и др. Драма.

Цена любви. Россия, 2013. Режиссер Александр Хван. Сценарист Мария Никитина. Актеры: Анна Невская, Юрий Батулин, Анастасия Матвеева и др. Мелодрама.

2014

Аленка из Почитанки. Россия, 2014. Режиссер Сергей Русаков. Сценаристы Сергей Русаков, Валерий Язовский, Максим Белозор. Актеры: Виктория Маслова, Алина Мулина, Николай Добрынин и др. Комедия.

Анжелика. Россия, 2014. Режиссеры: Радда Новикова, Антон Федотов, Валерия Ивановская, Антон Маслов. Сценаристы: Ирина Журавлёва, Денис Остапчук, Денис Ворочай и др. Актеры: Анжелика Каширина, Ксения Теплова, Мария Баева, Любовь Толкалина и др. Комедия.

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2015

Владыка времени. Россия, 2015. Режиссер Александр Баршак. Сценаристы: Александр Баршак, Екатерина Неволлина. Актеры: Андрей Смоляков, Кирилл Ермищев, Станислав Тихунов и др. Фантастика.

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Сельский учитель. Россия, 2015. Режиссер Дмитрий Сорокин. Сценаристы: Анастасия Экарева, Кира Худолей. Актеры: Артём Семакин, Ирина Таранник, Юлия Кокрятская и др. Драма.

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14+ Россия, 2015. Режиссер и сценарист Андрей Зайцев. Актеры: Глеб Калюжный, Ульяна Васькович, Ольга Озоллапина, Дмитрий Блохин, Ирина Фролова, Шандор Беркеши, Дмитрий Баринов и др. Мелодрама.

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2016

Два отца и два сына. Россия, 2013-2016. Режиссер: Радда Новикова. Сценаристы: Александр Трофимов, Сергей Сазонов, Василий Смолин, Сергей Лебедев, Алексей Акимов, Станислав Гунько, Александр Завгородний, Александр Касьянов, Сергей Баронов. Актеры: Дмитрий Нагиев, Максим Студеновский, Илья Костюков, Виктория Лукина, Анна Якунина, Галина Петрова, Алика Смехова и др. Комедия.

Любимая учительница. Россия – Украина, 2016. Режиссер Леонид Белозорович. Сценаристы: Мария Бек, Елена Бойко. Актеры: Алина Сергеева, Олег Гаас, Ольга Радчук, Алена Узлюк и др. Мелодрама.

Первокурсница. Россия, 2016. Режиссер Валерия Ивановская. Сценаристы: Евгений Куратов, Вадим Фоминых. Актеры: Анна Тараторкина, Екатерина Симаходская, Алексей Анищенко, Аристарх Венес и др. Мелодрама.

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Ученик. Россия, 2016. Режиссер Кирилл Серебренников. Сценаристы: Кирилл Серебренников, Мариус фон Майенбург. Актеры: Виктория Исакова, Пётр Скворцов, Александр Горчилин, Юлия Ауг и др. Драма.

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Физрук. Россия, 2014-2018. Режиссеры: Сергей Сенцов, Фёдор Стуков, Дмитрий Губарев. Сценаристы: Константин Майер, Александр Вялых, Ксения Воронина, Михаил Чистов, Алексей Ляпичев и др. Актеры: Дмитрий Нагиев, Александр Гордон, Полина Гренц, Анастасия Панина и др. Комедия.

Хороший мальчик. Россия, 2016. Режиссер Оксана Карас. Сценаристы: Михаил Местецкий, Оксана Карас, Роман Кантор. Актеры: Семён Трескунов, Анастасия Богатырева, Василий Буткевич, Михаил Ефремов, Иева Андреевайте, Константин Хабенский, Ирина Денисова, Татьяна Догилева, Ирина Пегова и др. Комедия.

2017

Реальные пацаны. Россия, 2010-2017. Режиссер Жанна Кадникова. Сценаристы: Антон Зайцев, Жанна Кадникова, Максим Филиппев, Юрий Овчинников, Денис Шенин. Актеры: Николай Наумов, Зоя Бербер, Антон Богданов, Владимир Селиванов, Станислав Тляшев, Мария Скорницкая, Валентина Мазунина и др. Комедия.

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Филфак. Россия, 2017. Режиссер Фёдор Стуков. Актеры: Денис Парамонов, Алексей Золотовицкий, Василий Поспелов, Ефим Шифрин, Александра Бортич, Алексей Литвиненко и др. Комедия.

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2018

Временные трудности. Россия, 2018. Режиссёр Михаил Расходников. Актеры: Иван Охлобыстин, Риналь Мухаметов, Виктория Соловьёва и др. Драма.

Два одиночества. Россия, 2018. Режиссер Виталий Манюков. Сценаристы Станислав Бересенев, Виталий Манюков. Актеры: Григорий Верник, Евдокия Смирнова, Игорь Верник и др. Драма.

Домашний арест. Россия, 2018. Режиссер Петр Буслов. Сценаристы Семен Слепаков, Максим Туханин. Актеры: Павел Деревянко, Александр Робак, Анна Уколова, Светлана Ходченкова, Марина Александрова и др. Комедия.

Мама навсегда. Россия, 2018. Режиссёры: Евгений Никитин, Александр Королев, Кирилл Плетнёв. Актеры: Хельга Филиппова, Наталья Хохлова, Светлана Ходченкова и др. Драма.

Мама. Россия, 2018. Режиссер Гузель Киреева. Сценарист Родион Белецкий. Актеры: Юлия Мельникова, Павел Трубинер, Марина Дровосекова, Борис Щербаков, Галина Польских и др. Драма.

Последнее испытание. Россия, 2018. Режиссер Алексей Петрухин. Сценаристы Алексей Петрухин, Дмитрий Чирков. Актеры: Ирина Купченко, Ирина Алфёрова, Андрей Мерзликин, Анна Чурина и др. Драма.

Потерянное счастье. Россия, 2018. Режиссер Глеб Якубовский. Сценаристы: Елена и Евгений Арбузовы, Ольга Жабина. Актеры: Ксения Кузнецова, Алексей Фатеев, Мария Звонарева и др. Мелодрама.

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Училка. Россия, 2018. Режиссер Андрей Селиванов. Сценарист Анастасия Касумова. Актеры: Марина Коняшкина, Линда Лапильш, Александр Константинов и др. Драма.

Учителя. Россия, 2018. Режиссеры Илья Куликов, Никита Грамматиков. Сценарист Илья Куликов. Актеры: Владимир Вдовиченков, Ирина Старшенбаум, Анна Котова-Дерябина и др. Драма.

Физрук спасает Россию. Россия, 2018. Режиссер Егор Баранов. Сценаристы Константин Майер, Александр Белов. Актеры: Дмитрий Нагиев, Анастасия Панина и др. Комедия.

Список фильмов, выпущенных студией «Союздетфильм» (1936-1948): 77 фильмов

1936: Ай-Гуль
1936: Отец и сын (не вышел на экраны)
1936: Трое с одной улицы
1937: Белеет парус одинокий
1937: Веселые путешественники
1937: Воздушное приключение
1937: Граница на замке.
1937: Дума про казака Голоту
1937: Остров сокровищ
1937: Ущелье Аламасов
1938: Борьба продолжается
1938: Веселые артисты
1938: Гайчи
1938: Детство Горького
1938: Доктор Айболит
1938: Друзья из табора
1938: Поезд идет в Москву
1938: По щучьему веленью
1938: Семиклассники
1938: Человек рассеянный
1938: Юные коммунары
1939: Варя-капитан.
1939: Василиса Прекрасная
1939: Воздушная почта
1939: В людях
1939: Высокая награда
1939: Комендант птичьего острова
1939: Личное дело
1939: Молодые капитаны.
1939: Шёл солдат с фронта
1939: Юность командиров
1940: Весенний поток
1940: Брат героя
1940: Гибель «Орла»
1940: Земля молодости
1940: Мои университеты
1940: Сибиряки
1940: Салават Юлаев
1940: Случай в вулкане.
1940: Тимур и его команда
1940: Яков Свердлов
1941: В тылу врага
1941: Как поссорился Иван Иванович с Иваном Никифоровичем
1941: Конёк-Горбунок
1941: Первопечатник Иван Фёдоров
1941: Романтики
1941: Старый двор
1942: Бой под Соколом
1942: Железный ангел (на экран не вышел)
1942: Клятва Тимура
1942: Лесные братья
1942: Принц и нищий
1942: Сын Таджикистана

1942: Швейк готовится к бою
1943: Лермонтов
1943: Март-апрель
1943: Мы с Урала
1943: Новые похождения Швейка
1944: Жила-была девочка
1944: Зоя
1944: Кашей Бессмертный
1945: Поединок
1945: Пятнадцатилетний капитан
1945: Слон и верёвочка
1945: Это было в Донбассе
1946: Большая жизнь
1946: Крейсер «Варяг»
1946: Мальчик с окраины
1946: Похождения Насреддина
1946: Синегория
1946: Сын полка
1946: Яблочко
1947: Рядовой Александр Матросов
1947: Сельская учительница
1948: Красный галстук
1948: Первоклассница

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