

**ALEXANDER FEDOROV,
ANASTASIA LEVITSKAYA, IRINA CHELYSHEVA,
OLGA GORBATKOVA, GALINA MIKHALEVA,
LUDMILA SELIVERSTOVA**

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

Fedorov, A.V., Levitskaya, A.A., Chelysheva, I.V., Gorbatkova, O.I., Mikhaleva, G.V., Seliverstova, L.N. *School and university in the mirror of American, British, French and German movies*. Moscow: ICO Information for All, 2018. 100 p.

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 and German 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.

** This research was funded by the grant of the Russian Science Foundation (RSF, project No. 17-18-01001) at the Rostov State University of Economics. Project theme: "School and university in the mirror of Soviet, Russian and Western audiovisual media texts". Head of the project is professor Alexander Fedorov.*

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

Copyright © 2018 by Alexander Fedorov 1954alex@mail.ru All right reserved.

10 9 8 7 6 5 4 2 1

p. cm.

Includes bibliographical references.

1. Film studies. 2. Film criticism. 3. Cinema. 4. Film. 5. Mass media. 6. Screen. 7. Ideology.
8. USA. 9. UK. 10. France. 11. Germany. 12. Media literacy. 13. Media studies. 14. Students. 14. Teachers. 15. School. 16. University.

Contents

Introduction.....	5
1. Professional risk: sex, lies, and violence in the films about teachers.....	6
2. Stereotypes of students' images in the films about schools and universities.....	26
3. Films on the topic of school and university from different countries.....	30
4. Case Studies: hermeneutical analysis of some films about schools.....	57
Conclusions.....	68
List of American, British, French, German, Italian, Canadian and Australian films on school and university topics.....	72
References.....	91

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. 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 stickygooney, 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.

2. 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 side 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 professorella 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 students 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.

3. 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 Dovie 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.

4. 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 captivately 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 confesses 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.

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;

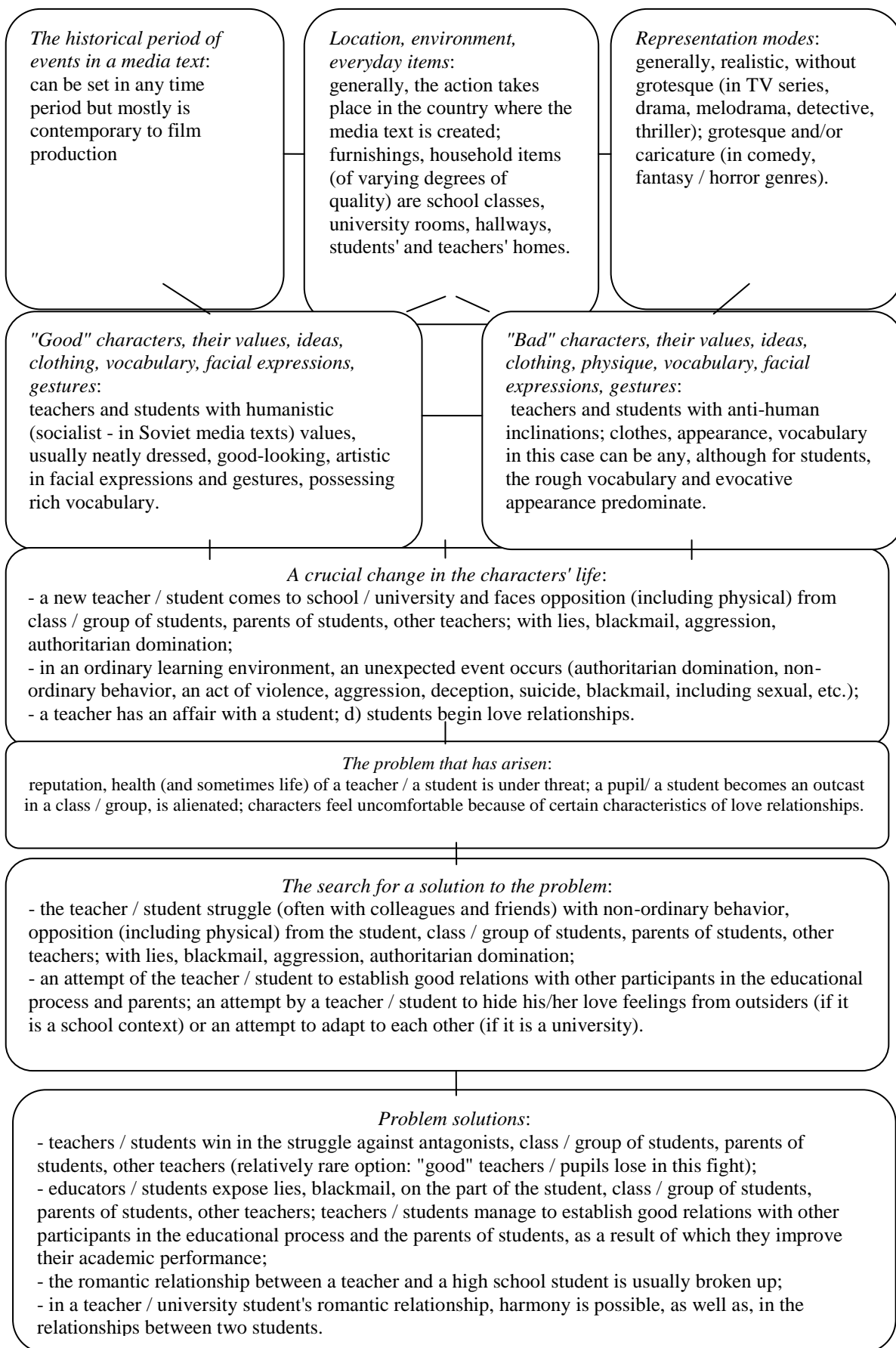
- the romantic relationship between a teacher and a high school student is usually broken up;

- 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



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 métier. 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 squola. 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'evail. Belgium-France, 1991.
Les cle 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 école. 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'école 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.
Ninos Ricos,Pobres Padres. USA-Columbia, 2017.
November Criminals. USA, 2017.

Pin Cushin. 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

* The creation of this filmography was funded by the grant of the Russian Science Foundation (RSF, project No. 17-18-01001) at the Rostov State University of Economics.

References

- Aaronson, C., Carter, J., & Howel, M. (1995). Preparing Monocultural Teachers for a Multicultural World: Attitudes Toward Inner-City Schools. *Equity and Excellence in Education*, 28(1), 5-9.
- Abdullayeva, Z. (2011). *Postdoc. Fiction / Non-fiction*. Moscow: New Literary Review, 480 p.
- Álvarez-Hernández, C., González de Garay-Domínguez, B. & Frutos-Esteban, F.J. (2015). Gender representation in contemporary Spanish teen films (2009-2014). *Revista Latina de Comunicación Social*, n 70, pp. 934-960.
- Anderson, J.M. (2010). Loose Screws. *Combustible Celluloid*. 3.09.2010. <http://www.combustiblecelluloid.com/digitalwatch/loosescrews.shtml>
- Anderson, M. (2017). Bathroom Pickups and Domestic Life Are Explored in the Rarely Revived “Taxi to the Toilet”. *Village Voice*. 5.09.2017. <https://www.villagevoice.com/2017/09/05/bathroom-pickups-and-domestic-life-are-explored-in-the-rarely-revived-taxi-to-the-toilet/>
- Artyukh, A. (2010). *Change of the paradigm of the development of filmmaking and the film industry in the United States*. PhD Dis. St. Petersburg, 182 p.
- Atkinson, A., Elliott, G., Bellis, M. and Sumnall, H. (2011). *Young people, alcohol and the media*. Joseph Rowntree Foundation, 86 p.
- Ayers, W. (1994). A Teacher Ain't Nothin' But a Hero: Teachers and Teaching in Film. In: Joseph, P., and Burnaford, G. (Eds.). *Images of Schoolteachers in Twentieth-Century America*. New York: St. Martin's Press, 147-156.
- Bachen, C.M. and Illouz, E. (1996). Imagining Romance: Young Peoples's Cultural Models of Romance and Love. *Critical Studies in Mass Communication*, vol. 13, n 4, pp. 279-308.
- Baer, V. (1967). Der Schöne und die Bestie. *Der Tagesspiegel*, 1 Feb.
- Bass, A.T. (1970). The teacher as portrayed in fiction. *Contemporary Education*, 42(1), 14-20.
- Bauer, D.M. (1998). Indecent Proposals: Teachers in the Movies. *College English*, Vol. 60, 3, 301-317.
- Bazalgette, C. (1995). *Key Aspects of Media Education*. Moscow: Association for Film Education.
- Behm-Morawitz, E. & Mastro, D.E. (2008). Mean girls? The influence of gender portrayals in teen movies on emerging adults' gender – based attitudes and beliefs. *Journalism & Mass Communication Quarterly*, vol. 85, n 1, pp. 131-136.
- Berardinelli, J. (2006). Notes on a Scandal. *ReelViews*. <http://www.reelviews.net/reelviews/notes-on-a-scandal>
- Bessarabova, I.S. (2008). Multicultural Education in the USA: Approaches to Definition. *Siberian Pedagogical Journal*. №3, pp. 255-265.
- Beyerbach, B. (2005). Themes in sixty years of teachers in film: Fast times, Dangerous minds, Stand on me. *Educational Studies*, 37(3), 267-285.
- Beylie, C. (1994). *Les films-clés du cinéma*. Paris: Bordas.
- Beylie, C. (1998). *Cinema: films that have become events*. St. Petersburg: Academic Project, 105-106.
- Biancolli, A. (2006). Half Nelson. *Houston Chronicle*. 15.09.2006. <http://www.chron.com/entertainment/movies/article/Half-Nelson-1646824.php>
- Bitel, A. (2010). Skirt Day. *Eye for Film*. 12.11.2010. <http://www.eyeforfilm.co.uk/review/skirt-day-film-review-by-anton-bitel>
- Blair, S., Entin, J.B. & Nudelman, F. (2018). *Remaking Reality: U.S. Documentary Culture after 1945*. Chapel Hill: The University of North Carolina Press. 260 p.
- Bleakley, A., Hennessy, M., Fishbein, M. & Jordan, A. (2008). It Works Both Ways: The Relationship Between Exposure to Sexual Content in the Media and Adolescent Sexual Behavior. *Media Psychology*, 11-4, pp. 443-461, DOI: 10.1080/15213260802491986
- Bokova, T.N. (2016). Charter Schools as a Form of Alternative Education in the USA. *Otechestvennaya i Zarubezhnaya Pedagogika*, №1(28), pp. 122-130.
- Bosov, D.V. (2017). *Mainstream cinema as a factor in the formation of value orientations of student youth*. PhD Dis. St. Petersburg, 196 p.
- Box Office Mojo* (2018). <http://www.boxofficemojo.com/movies/?id=untitledgregberlantifilm.htm>
- Boys, R.C. (1946). The American college in fiction. *College English*, 7(7), 379-387.
- Bradshaw, P. (2008). The Wave. *The Guardian*. 19.09.2008. <https://www.theguardian.com/film/2008/sep/19/drama.worldcinema1>
- Brockmann, S. (2010). *A Critical History of German Film*. Camden House, 522
- Brown, T. (2011). Using film in teaching and learning about changing societies. *International Journal of Lifelong Education*, 30 (2): 233-247.
- Brown, T. (2015). Teachers on film: changing representations of teaching in popular cinema from Mr. Chips to Jamie Fitzpatrick. In: Jubas, K., Taber, N., Brown, T. *Popular Culture as Pedagogy Research in the Field of Adult Education*. Rotterdam.
- Brown, J.D., Halpern, C.T. and L'Engle, K.L. (2005). Mass media as a sexual super peer for early maturing girls. *Journal of Adolescent Health*, n 36, pp. 420 – 427. doi:10.1016/j.jadohealth.2004.06.003

- Brown, T. (2015). Teachers on film. In: Jubas, K., Taber, N. & Brown, T. (Eds.). *Popular Culture as Pedagogy*. Boston: Sense Publishers, 160 p.
- Buckle, C. (2010). Skirt Day. *The Skinny*. 10.12.2010. <http://www.theskinny.co.uk/film/new-releases/skirt-day>
- Bulman, R.C. (2005). *Hollywood goes to high school: Cinema, schools, and American culture*. New York: Worth Publishers.
- Burbach, H.J. & Figgins, M.A. (1993). A thematic profile of the images of teachers in film. *Teacher Education Quarterly*, 20(2), 65-75.
- Cap, O. & Black, J. (2014) Portrayal of Teachers in Popular Media: Pushing the Frontier of Collaboration with Media Business in Pedagogy and Technology. *Open Journal of Social Sciences*, n 2, pp. 139-145. <http://dx.doi.org/10.4236/jss.2014.25028>
- Carey, J.W. (Ed.). (1988). *Media, myths, and narratives: Television and the press*. Newbury Park, CA: SAGE Publications, Inc.
- Cavagna, C. (1999). One Eight Seven. *About film*. <http://www.aboutfilm.com/movies/o/187.htm>
- Celestin, M. (2011). *Empowering and Engaging Teen Girls through Media from the Perspective of a Practitioner and Producer*. Boston, 34 p. http://scholarworks.umb.edu/cct_capstone/54
- Chang, J. (2018). *Love, Simon* is a sweet, disarming first: a gay teen romantic comedy from a major studio. *Los Angeles Times*. 14.03.2018. <http://www.latimes.com/entertainment/movies/la-et-mn-love-simon-review-20180315-story.html>
- Chang-Kredl, S. & Colannino, D. (2017). Constructing the image of the teacher on Reddit: Best and worst Teachers. *Teaching and Teacher Education*. n 64, pp. 43-51.
- Chapman, J. (2015). *A New History of British Documentary*. London: Palgrave Macmillan, 344 p.
- Clotman, P.R. & Cutler, J. (1999). *Struggles for representation: African American Documentary Film and Video*. Bloomington: Indiana University Press, 483 p.
- Conklin, J.E. (2008). *Campus life in the movies: A critical survey from the silent era to the present*. Jefferson, NC: McFarland and Company.
- Considine, D.M. (1985). *The cinema of adolescence*. Jefferson, NC: McFarland & Company Inc., Publishers.
- Crowther, B. (1955). Delinquency Shown in Powerful Film. *The New York Times*. 21.03.1955. <http://www.nytimes.com/movie/review?res=9803E1DE153EE53ABC4951DFB566838E649EDE&partner=Rotten%2520Tomatoes>
- Crowther, B. (1962). The Children's Hour (1961). *The New York Times*. 15.03.1962.
- Crowther, B. (1967). Screen: Poitier Meets the Cockneys: He Plays Teacher Who Wins Pupils Over. *The New York Times*. 15.06.1967. <http://www.nytimes.com/movie/review?res=9E06E3DF103AE63ABC4D52DFB066838C679EDE&partner=Rotten%2520Tomatoes>
- Crume, M.A.T. (1988). *Images of teachers in novels and films for the adolescent, 1980-1987*. Ph.D. Dis. University of Florida.
- Cushion, S., Moore, K. & Jewell, J. (2011). *Media representations of black young men and boys. Report of the REACH media monitoring project*. London. www.communities.gov.uk/archived/general-content/corporate/researcharchive/
- D'Addario, D. (2018). *Love, Simon* Is a Groundbreaking Gay Movie. But Do Today's Teens Actually Need It? *Time*. 8.03.2018. <http://time.com/5190982/love-simon-groundbreaking-gay-movie/>
- Dalton, M.M. (1995). The Hollywood curriculum: Who is the 'good' teacher? *Curriculum Studies*, n 3, pp. 23-44. <http://dx.doi.org/10.1080/0965975950030102>.
- Dalton, M.M. (2004). *The Hollywood curriculum: Teachers in the movies*. New York: Peter Lang Publishing, Inc.
- Dalton, M.M. (2005). Our Miss Brooks: Situating gender in teacher sitcoms. In: Dalton, M.M. & Linder, L.R. (Eds.). *The sitcom reader: America viewed and skewed*. Albany: State University of New York Press, 99-109.
- Dalton, M.M. (2013) Bad Teacher Is Bad for Teachers. *Journal of Popular Film and Television*, 41:2, pp. 78-87, DOI: 10.1080/01956051.2013.787352
- Debruge, P. (2013). A Teacher. *Variety*. 18.01.2013. <http://variety.com/2013/film/markets-festivals/a-teacher-1117949010/>
- Delamarter, J. (2015). Avoiding Practice Shock: Using Teacher Movies to Realign Pre-Service Teachers' Expectations of Teaching. *Australian Journal of Teacher Education*, n 40 (2). <http://dx.doi.org/10.14221/ajte.2015v40n2.1>
- DeMara, B. (2018). *Love, Simon* turns teen 'coming out' story into a funny, sweet journey. *The Star*. 15.03.2018. <https://www.thestar.com/entertainment/movies/review/2018/03/15/love-simon-turns-teen-coming-out-story-into-a-funny-sweet-journey.html>
- DfES (2003). Department for Education and Skills (DfES). *Every Child Matters green paper*. Norwich: HMSO. www.everychildmatters.gov.uk/_files/EBE7EEAC90382663E0D5BBF24C99A7AC.pdf, 112 p.
- DfES (2004a). Department for Education and Skills (DfES). *Every Child Matters: next steps*. www.everychildmatters.gov.uk/_files/A39928055378AF27E9122D734BF10F74.pdf
- DfES (2004b). Department for Education and Skills (DfES). *Every Child Matters: change for children*. www.everychildmatters.gov.uk/publications/?asset=document&id=1551
- DfES (2005). Department for Education and Skills (DfES). *Youth Matters green paper*. Norwich: HMSO www.dfes.gov.uk/consultations/downloadableDocs/Youth%20matters%20pdf.pdf

- Doherty, T.P. (2003). *Cold war, cool medium: Television, McCarthyism, and American culture*. New York: Columbia University Press.
- Dolmatovskaya, G. & Kopalina, G.I. (1991). *Explosion: Documentary Existence and Household in the Late 1980s*. Moscow: All-Russian State Institute of Cinematography, 179 p.
- Driesmans, K., Vandenbosch, L., & Eggermont, S. (2016). True love lasts forever: The influence of a popular teenage movie on Belgian girls' romantic beliefs. *Journal of Children and Media*, 10(3).
- Dvorko, N.I. (2014). Interactive Documentary: The Creative Treatment of Actuality. *Humanitarian, socio-economic and social sciences*, №10(1), 24-27.
- Ebert, R. (1967). Mademoiselle. *Roger Ebert.com*. 30.11.1967. <https://www.rogerebert.com/reviews/mademoiselle-1967>
- Ebert, R. (1967). Up the Down Staircase. *Roger Ebert.com*. 25.07.1967. <http://www.rogerebert.com/reviews/187-1997>
- Ebert, R. (1986). Children of a Lesser God. *Roger Ebert.com*. 3.10.1986. <http://www.rogerebert.com/reviews/children-of-a-lesser-god-1986>
- Ebert, R. (1988). Stand and Deliver. *Roger Ebert.com*. 15.04.1988. <http://www.rogerebert.com/reviews/stand-and-deliver-1988>
- Ebert, R. (1989). Lean on Me. *Roger Ebert.com*. 3.03.1989. <https://www.rogerebert.com/reviews/lean-on-me-1989>
- Ebert, R. (1995). Dangerous Minds. *Roger Ebert.com*. 11.08.1995. <https://www.rogerebert.com/reviews/dangerous-minds-1995>
- Ebert, R. (1997). 187. *Roger Ebert.com*. 30.08.1997. <http://www.rogerebert.com/reviews/187-1997>
- Ebert, R. (1999). Election. *Roger Ebert.com*. 30.04.1999. <http://www.rogerebert.com/reviews/election-1999>
- Ebert, R. (2002). The Emperor's Club. *Roger Ebert.com*. 22.11.2002. <http://www.rogerebert.com/reviews/the-emperors-club-2002>
- Ebert, R. (2006). Half Nelson. *Roger Ebert.com*. 14.09.2006. <https://www.rogerebert.com/reviews/half-nelson-2006>
- Eco, U. (1998). *Lack of Structure. Introduction to Semiology*. St. Petersburg: Petropolis, 432 p.
- Eco, U. (2005). *The role of the reader. Research on the semiotics of the text*. St. Petersburg: Symposium, 502 p.
- Edelman, R. (1983). Teachers in the movies. *American Educator*, 26-31.
- Ehlers, M.G. (1992). *The film depiction of America's teachers, 1968-1983*. M.A. Thesis, California State University, Fullerton.
- Farber, P., & Holm, G. (1994). A brotherhood of heroes: The charismatic educator in recent American movies. In: Farber, P., Provenzo, Jr., E.F. & Holm, G. (Eds.). *Schooling in the light of popular culture*. Albany: State University of New York Press, 153-172.
- Farber, P., & Holm, G. (1994). Adolescent freedom and the cinematic high school. In: Farber, P., Provenzo, Jr., E.F. & Holm, G. (Eds.). *Schooling in the light of popular culture*. Albany: State University of New York Press, 21-39.
- Farber, P., Provenzo, Jr., E. & Holm, G. (Eds.) (1994). *Schooling in the Light of Popular Culture*. Albany: State University of New York Press.
- Farber, S. (2012). Monsieur Lazhar. *The Hollywood Reporter*. 3.01.2012. <http://www.hollywoodreporter.com/news/monsieur-lazhar-277441>
- Farhi, A. (1999). Hollywood Goes to School: Recognizing the Superteacher Myth in Film. *Clearing House*, 72.3, pp. 157-159.
- 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).
- Fedorov, A. (2007). Hermeneutic analysis at media education classes in university. *Innovative Educational Technologies*. №3 (11), pp. 56-72.
- Fedorov, A. (2013). Little school orchestra: hermeneutic film analysis in university classroom. *Media education*. № 3, pp.48-58.
- Fedorov, A. (2014). *Media Education Dictionary: Media Education, Media Literacy, Media Studies, Media Competence*. Moscow: : ICO Information for All, 64 p.
- Fedorov A. (2017). Quantitative and genre dynamics of film production of Soviet and Russian films related to the subject of the school and university. *European researcher*. Series A. 2017. № 8-3 (3), pp. 122-153.
- Fedorov A., Huston E. (2017). The series *Physics or Chemistry*: hermeneutic analysis of media text. *Media Education*. № 4, pp. 92-96.
- Fedorov A., Levitskaya A. (2017). Media education and media criticism in the educational process in Russia. *European Journal of Contemporary Education*. № 6 (1), pp. 39-47.
- Fedorov A., Levitskaya A. (2018). Media literacy education mass media education in Commonwealth of Independent States (CIS). *Media Education*. № 1, pp. 7-17.
- Fedorov, A., Levitskaya, A., Gorbatkova, O. (2017). Directions, objectives, and author's concepts of audiovisual media interpretations of school and university in the Soviet cinema of the "stagnation" period (1969-1985). *Media Education*, 3, 160 - 184.
- Fedorov, A., Levitskaya, A., Gorbatkova, O. (2017). School and university in the mirror of audiovisual media texts: main approaches to the research problem. *Media Education*. № 2, pp. 187-206.

- Fedorov A., Levitskaya A., Gorbatkova O. (2018). The structural model of the contents of audiovisual media texts on school and university topic. *Media Education*. № 1, pp. 197-203.
- Fedorov A., Levitskaya A., Gorbatkova O., Huston E. (2017). Directions, goals, tasks, author's concepts of audiovisual media interpretations of the topic of the school and university in the Russian cinema (1992-2017). *Media Education*. № 4, pp. 206-235.
- Fedorov A., Levitskaya A., Gorbatkova O., Mamadaliev A. (2017). Directions, objectives, and author's concepts of audiovisual media interpretations of school and university theme in the Soviet cinema of the "thaw" period (1956-1968). *European Journal of Contemporary Education*. № 6-3 (3), pp. 516-529.
- Fedorov A., Levitskaya A., Gorbatkova O., Mamadaliev A. (2018). School and university in Soviet cinema of "perestroika" (1986-1991). *European Journal of Contemporary Education*. № 7 (1), pp. 82-96.
- Fedorov, A., Levitskaya, A., Gorbatkova O., Mikhaleva, G. (2018). Professional risk: sex, lies, and violence in the films about teachers. *European Journal of Contemporary Education*, 7(2): 291-331. URL: http://ejournal1.com/journals_n/1528369537.pdf
- Fedorov, A., Levitskaya, A., Gorbatkova, O., Chelysheva, I., Muryukina, E., Mikhaleva, G., Salny, R., Shahanskaya, A. (2018). *School and university in the mirror of Soviet and Russian cinema*. Moscow: MOO "Information for All".
- Ferber, L. (2008). Pardon Our French: French Stereotypes in American Media. *The Osprey Journal of Ideas and Inquiry*. Vol. 7. http://digitalcommons.unf.edu/ojii_volumes/7
- Festenberg, N. (2011). Heilige mit Schmollmund. *Spiegel*. 26.08.2011. <http://www.spiegel.de/kultur/tv/amoklauf-film-die-lehrerin-heilige-mit-schmollmund-a-781931.html>
- Frosch, J. (2018). Love, Simon. *Hollywood Reporter*. 26.02.2018. <https://www.hollywoodreporter.com/review/love-simon-1088293>
- Frunk, G. (2011). *Ptolemy's Map. Documentary Filmmaker's Notes*. Moscow: Artem Lebedev's studio, 392 p.
- Galbraith, J. (1989). Lean on Me. *Variety*. 31.01.1989. <https://variety.com/1989/film/reviews/lean-on-me-1200428084/>
- Gallo, H. (2016). Dead Poets Society seize the day: 1989 review. *New York Daily News*. 1 June, 2016. <http://www.nydailynews.com/entertainment/movies/dead-poets-society-seize-day-1989-review-article-1.2655911>. Accessed 1 May 2018.
- Gauthier, G. (1996). La representation des enseignants dans le cinéma français (1964 1994). *Recherche et formation*, 21, 43-57.
- Geiger, J. (2011). *American documentary film: Projecting the nation*. Edinburgh: Edinburgh University Press, 275 p.
- Gerbner, G. (1966). Images across Cultures: Teachers in Mass Media Fiction and Drama. *The School Review*, 74, 2, 212-230.
- Giroux, H. (1993). Reclaiming the Social: Pedagogy, Resistance, and Politics in Celluloid Culture. In: Collins, J., Radner, H. and Preacher Collins, A. (Eds.). *Film Theory Goes to the Movies*. New York: Routledge, 37-55.
- Giroux, H. (1997). Race, pedagogy and whiteness in Dangerous Minds. *Cineaste*, 22: 4.
- Gleiberman, O. (1995). Dangerous Minds. 11.08.1995. *Entertainment Weekly*. <http://ew.com/article/1995/08/11/dangerous-minds/>
- Goldstein, M. (2018). Love, Simon says a lot, and it's all good. *Boston Globe*. 15.03.2018. <https://www.bostonglobe.com/arts/movies/2018/03/15/love-simon-says-lot-and-all-good/Lik1dJ2JTJL4OeV5TWQBtI/story.html>
- Goyette, L. (1996). Grandeur et décadence du Code Hays: The Children's Hour. *Séquences*, 183, 49 p.
- Gregory, M. (2007). Real teaching and real learning vs narrative myths about education. *Arts and Humanities in Higher Education*, 6, pp. 7-27. <http://dx.doi.org/10.1177/1474022207072197>
- Grobman, D.J. (2002). *Teachers in film: A narrative study of schoolteachers in cinema*. Ed.D. Dis. Harvard University.
- Guthmann, E. (1995). Teacher Role Hokey, But It Works for Pfeiffer. *San Francisco Chronicle*. 11.08.1995. <http://www.sfgate.com/entertainment/article/Teacher-Role-Hokey-But-It-Works-for-Pfeiffer-3026732.php>
- Guthmann, E. (1997). *Comedy Takes the Easy Way 'Out' / Pleasant film about outing plays it safe*. 19.09.1997. <http://www.sfgate.com/movies/article/Comedy-Takes-the-Easy-Way-Out-Pleasant-film-2805933.php>
- Halffield, C. (2017). *She brought it on herself: A Discourse Analysis of Sexual Assault in Teen Comedy Film*. DePauw University, 66 p. <http://scholarship.depauw.edu/studentresearch/65>
- Hassenger, J. (2018). Love, Simon often plays like sweetly progressive, second-rate TV. *AV Club*. 27.02.2018. <https://www.avclub.com/love-simon-often-plays-like-sweetly-progressive-secon-1823299509>
- Hill, D. (1995). Tinseltown Teachers. *Teacher Magazine*, 40-45.
- Hinton, D.B. (1994). *Celluloid ivy: Higher education in the movies 1960-1990*. Metuchen, NJ: The Scarecrow Press.
- Hochhalter, J.M. (2013). *Latina/o Representation on Teen-Oriented Television: Marketing to a New Kind of Family*. The University of Texas at Austin, 114 p.
- Hooks, B. (1996). *'Making movie magic', Reel to real: race, sex and class at the movies*. New York, Routledge.
- Howe, D. (1997). 'In & Out's' Half-Empty Closet. *Washington Post*. 19.09.1997. <http://www.washingtonpost.com/wp-srv/style/longterm/movies/review97/inandouthowe.htm>
- Howe, D. (1999). Flunking 'Mrs. Tingle'. *Washington Post*. 20.08.1999. <http://www.washingtonpost.com/wpsrv/style/movies/reviews/teachingmrstinglehowe.htm>
<http://www.revistalatinacs.org/070/paper/1079/49en.html> DOI: 10.4185/RLCS-2015-1079en

- James, D. (2002). Allegories of Cinema: American Film in the Sixties. *Kinovedcheskie zapiski*. N. 60. URL: <http://www.kinozapiski.ru/en/article/sendvalues/197/>
- Jenkins, M. (2018). For having a 'first' for rom-coms, *Love, Simon* is both groundbreaking and too safe. *Washington Post*. 15.03.2018. https://www.washingtonpost.com/goingoutguide/movies/for-having-a-first-for-rom-coms-love-simon-is-both-groundbreaking-and-too-safe/2018/03/14/b7beb470-2253-11e8-badd-7c9f29a55815_story.html?utm_term=.7acdc5516bd7
- Joseph, P. & Burnaford, G. (Eds.) (1994). *Images of Schoolteachers in Twentieth-Century America*. New York: St. Martin's Press.
- Julai, L.N. (2005). *Documentary Illusion: Russian Documentary Filmmaking – Experiences of Social Creation*. Moscow: Materik, 240 p.
- Jupp, E., Gaitskell, J. et al. (2011). Unbalanced negative media portrayal of youth. *Hertsmere Young Researchers*, 29 p.
- Kalbus, O. (1935). *Vom Werden deutscher Filmkunst*. 2. Teil: Der Tonfilm. Altona-Bahrenfeld.
- Karaganov, A.V. (1977). *Soviet Cinema: Problems and Searches*. Moscow: Politizdat, 215 p.
- Kehr, D. (2012). The Prime of Miss Jean Brodie. *Chicago Reader*. <https://www.chicagoreader.com/chicago/the-prime-of-miss-jean-brodie/Film?oid=1064172>
- Kenny, G. (2018). In *Love, Simon*, a Glossy Teen Romance, the Hero Has a Secret. *The New York Times*. 15.03.2018. <https://www.nytimes.com/2018/03/15/movies/love-simon-review.html>
- Keyes, D. (1999). Dead Poets Society. *New York Daily News*. 8.04.1999. <http://www.cinemaphile.org/reviews/1999/deadpoetsociety>. Accessed 18 April 2018.
- Khudyakova, L. (2000). *Peculiarities of cinema art and the evolution of its artistic and philosophical interpretations*. (Doctoral dissertation). St.Petersburg, 142 p.
- Kipp, J. (2005). The Blackboard Jungle. *Slant*. 23.05.2005. <https://www.slantmagazine.com/film/review/the-blackboard-jungle>
- Kirby, D. (2015). *The Influence of Teacher Media Images on Professional Teacher Identities*, 297 p.
- Koch, F. (1987). *Schule im Kino: Autorität und Erziehung*. Vom "Blauen Engel" bis zur "Feuerzangenbowle". Weinheim; -Basel: Beltz.
- Kolodyazhnaya, V.S. (1975). William Wyler. Moscow: Art, 143 p.
- Korosteleva, D. Culture of youth protest and the American cinema. 1960s-1970s. *Kinovedcheskie zapiski*, 2002, N. 60. URL: <http://www.kinozapiski.ru/en/print/sendvalues/199/>
- Kracauer, S. (1984). *Von Caligari zu Hitler – Eine psychologische Geschichte des deutschen Films*. Suhrkamp, Frankfurt/M. Retrieved from <http://www.universalinternetlibrary.ru/book/22420/ogl.shtml>.
- Kudryavtsev, S. (2008). Aesthetical retro drama. *3500 film reviews*. Moscow: Printing house. <https://www.kinopoisk.ru/review/898945/>.
- Kudryavtsev, S. (2008). Input and output. *3500 film reviews*. Moscow: The Printing House. <https://www.kinopoisk.ru/review/854664/>
- Kuipers, R. (2011). To Sir, with Love. *Urban Cinefile*. <http://www.urbancinefile.com.au/home/view.asp?a=3351&s=Reviews>
- Lafferty, H.M. (1945). Hollywood versus the school teacher. *School and Society*, 62(1598), 92-94.
- Laforest, K.L. (2002). In & Out. *Montreal Film Journal*. 1.05.2002. <http://montrealfilmjournal.com/in-out/>
- Larken McCord, M. (2008). "So Very," "So Fetch": *Constructing Girls on Film in the Era of Girl Power and Girls in Crisis*. Georgia State University, 98 p. http://scholarworks.gsu.edu/wsi_theses/13
- LaSalle, M. (1999). 'Mrs. Tingle' Flunks Out / Helen Mirren can't save sophomoric morality play. *San Francisco Chronicle*. 20.08.1999. <http://www.sfgate.com/movies/article/Mrs-Tingle-Flunks-Out-Helen-Mirren-can-t-2912057.php>
- LaSalle, M. (2002). A class with life lessons. *San Francisco Chronicle*. 22.11.2002. <http://www.sfgate.com/movies/article/A-class-with-life-lessons-Fiendish-student-2715485.php>
- Lasley, T.J. (1998). Paradigm shifts in the classroom. (movies about teachers and teaching). *Phi Delta Kappan*, 80(1), 84.
- Leopard, D. (2007). Blackboard jungle: The ethnographic narratives of education on film. *Cinema Journal*, 46(4), 24-44.
- Levy, E. (2011). These Three. *Emanuel Levy.Com*. 27.07.2011. <http://emanuellevy.com/review/these-three-1936/>
- Linden, S. (2013). Hannah Fidell's 'A Teacher' doesn't make the grade. *Los Angeles Times*. 5.09.2013. <http://www.latimes.com/entertainment/movies/moviesnow/la-et-mn-a-teacher-review-20130906-story.html?barc=0>
- Long, C.D. (1996). It came from Hollywood: Popular culture casts professors in a negative light. *Academe*, 82(4), 32-36.
- Macdonald, M. (2007). Quickly and shallowly skimming the surface. *The Seattle Times*. 5.01.2007. <http://community.seattletimes.nwsources.com/archive/?slug=freedom05&date=20070105>
- MacKay, E. (1999). Stand and Deliver. *Common Sense Media*. 18.05.1999. <https://www.commonensemedia.org/movie-reviews/stand-and-deliver#>

- Mai, M., Winter, R. (2006). Kino, Gesellschaft und soziale Wirklichkeit: Zum Verhältnis von Soziologie und Film. Das Kino der Gesellschaft – die Gesellschaft des Kino. Interdisziplinäre Positionen, Analysen und Zugänge / Hrsg. von M. Mai, R. Winter. – Köln, 7–23.
- Malkova, L.Y. (2001). *Modernity as History. The Realization of the Myth Documentary*. Moscow: Materik, 188 p.
- Marcus, A., & Stoddard, J. (2007). Tinsel town as teacher: Hollywood film in the high school history classroom. *The History Teacher*, 40(3), pp. 303-330
- Martínez-Salanova, E. (2010). Educational Systems in the Heterodox History of European Cinema. *Comunicar*, 35, v. XVIII, 53-59.
- Mathews, J. (2007). 'Freedom' has write stuff. *New York Daily News*. 5.03.2007. <http://www.nydailynews.com/entertainment/tv-movies/freedom-write-stuff-article-1.215918>
- Mayerle, J. & Rarick, D. (1989). The image of education in primetime network television series 1948-1988. *Journal of Broadcasting & Electronic Media*, 33(2), 139-157.
- McCullick, B., Belcher, D., Hardin, B., Hardin, M. (2003). Butches, bullies and buffoons: Images of physical education teachers in the movies. *Sport, Education and Society*, 8(1), 3-16.
- McDonald, H. (2008). Representations of Teenagers in Television Teen Dramas. *Media Studies*, n 35. www.curriculumpress.co.uk
- McManus, K. (1995). Dangerous Minds. *Washington Post*. 11.08.1995. http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/dangerousmindsrmcmanus_c027c4.htm
- Mitchell, C. & Weber, S. (1999). *Reinventing Ourselves as Teachers*. Philadelphia: Falmer Press.
- More (2007). *Dead Poets Society*: to try the mead of poetry. *Screener.ru*. <http://www.ekrank.ru/film/211/>.
- Morgenstern, J. (2018). To Be Young, Yearning and Gay. *The Wall Street Journal*. 15.03.2018. <https://www.wsj.com/articles/love-simon-review-to-be-young-yearning-and-gay-1521148427>
- Mou, Y., & Peng, W. (2009). *Gender and Racial Stereotypes in Popular Video Games*. <https://www.igi-global.com/chapter/gender-racial-stereotypes-popular-video/20128>
- MPPC (1930): *The Motion Picture Production Code of 1930 (Hays Code)*. <http://www.artsreformation.com/a001/hays-code.html>
- Muratov, S.A. (2004). *Biased camera*. Moscow: Aspect Press, 160 p.
- Muryukina, E.V. (2017). Hermeneutic Analysis of Soviet Documentary Films and Television Programs on School and Student Theme. *Media Education*, №3, pp. 118-133.
- Nefedov, E. (2009). Dead Poets Society. *World-art*. April 6. <http://www.world-art.ru/cinema/cinema.php?id=5061>.
- Nefedov, E. (2012). Director. *World Art*. 12.06.2012. <http://www.world-art.ru/cinema/cinema.php?id=13969>
- Newman, K. (2006). The Blackboard Jungle. *Empire*. 28.04.2006. <https://www.empireonline.com/movies/blackboard-jungle/review/>
- Newman, V. (2001). Cinema, women teachers, and the 1950s and 1960s. *Educational Studies*, 32(4), 416-438.
- Nour, S. (2017). 5 Older Films With All-Female Casts. *Reel Rundown*. 07.09.2017. <https://reelrundown.com/film-industry/5-Older-Films-With-All-Female-Casts>
- Obzorkin, F. (2009). They are here: The last lesson. *Review of the cinema*. 2009. 18.11.2009. <http://www.obzorkino.tv/2009/11/18/la-journee-de-la-jupe/>
- O'Neill, P. (2016). *Adolescence, Character, Space Investigating the 1980s Hollywood Teen Genre: Adolescence, Character, Space*. Kingston University, 223 p.
- Oserby, B. (2005). "The good, bad and ugly": representation of young people in the post-war media. In: Briggs, A. & Copley, P. (eds). *Media*. Moscow: Unity-Dana: 421-434.
- Overstreet, J. (2014). How I misunderstood «Society of the dead poets». *Christianity Today*. 16.09.2014. <http://www.christianitytoday.com/ct/2014/september-web-only/how-i-got-dead-poets-society-wrong.html>
- Pai, S. & Schryver, K. (2011). *Children, Teens, Media, and Body Image. A Common Sense Media Research Brief*. NY: Common Sense Media Common Sense Media, 47 p.
- Paul, D.G. (2001). The blackboard jungle: Critically interrogating Hollywood's vision of the urban classroom. *MultiCultural Review*, 10(1), 20-27, 58-60.
- Paynter, D. (1983). *Must Our Schools Die?* Portland.
- Penzin, S.N. (2009). *The world of cinema*. Voronezh: Voronezh state university, 535 p.
- Peterson, M.W. (2007). The Study of Colleges and Universities as Organizations. In: Gumpert P. (ed.). *Sociology of Higher Education: Contributions and Their Contexts*. Baltimore: Johns Hopkins Press, pp. 147–184.
- Podelnikov, A. (2018). Praise madmen! *Afisha*. 23.02.2018. <https://www.kinoafisha.info/reviews/83265>
- Potter, W.J. (2001). *Media Literacy*. Thousand Oaks – London: Sage Publication, 423 p.
- Prince, S. (2007). *American cinema of the 1980s : themes and variations*. Rutgers University Press, 276 p.
- Pronin, A.A. (2016). *Documentary Film as Publicist Narrative: Structure, Functions, Essence*. PhD thesis. St. Petersburg, 51 p.
- Prozhiko, G.S. (2004). *Conception of Reality in a Screen Document*. Moscow: VGIK, 454 p.
- Puccio, J. (2006). Dead Poets Society. *Movie Metropolis*. 08.01.2006. <https://www.rottentomatoes.com/source-745>
- Putman, D. (1998). Hell High. *The movie Boy*. http://www.themovieboy.com/reviews/h/86_hellhigh.htm

- Raimo, A., Devlin-Scherer, R., Zinicola, D. (2002). Learning about teachers through film. *The Educational Forum*, 66(4), 314-323.
- Rea, S. (2012). 'Monsieur Lazhar': A meditation on the teacher-student relationship. *The Inquirer*. 27.04.2012. http://www.philly.com/philly/entertainment/movies/20120427__Monsieur_Lazhar___A_meditation_on_the_teacher-student_relationship.html
- Reed, J. (1989). Let's Bum the High School. In: *American Scenarios: The Uses of Film Genre*. Middleton, Conn.: Wesleyan University Press, 132-159.
- Reed, R. (2015). Woody Allen's Waning Wisdom. *Observer*. <http://observer.com/2015/07/woody-allens-waning-wisdom/>
- Reed, R. (2018). Though a Little Hokey, *Love, Simon* Tackles Teenage Coming Out With Compassion. *Observer*. 14.03.2018. <http://observer.com/2018/03/review-love-simon-shows-a-bright-future-for-actor-nick-robinson/>
- Reyes, X. A. & Rios, D. I. (2003). Imaging teachers: In fact and in the mass media. *Journal of Latinos and Education*, 2(1), 3-11.
- Reynolds, P.J. (2007). *The "reel" Professoriate: The portrayal of professors in American film, 1930-1950*. ProQuest.
- Reynolds, P.J. (2009). The celluloid ceiling: Women academics, social expectations, and narrative in 1940s American film. *Gender and Education*, 21(2), 209-224.
- Reynolds, P.J. (2014). Representing "U": Popular culture, media, and higher education. *ASHE Higher Education Report*, 40(4), 1-145.
- Reynolds, P.J. (2015). The (a)sexual academic: University faculty in the movies from 1927-2014. *SRHE Annual Research Conference, 9-11 December 2015*. <https://www.srhe.ac.uk/conference2015/abstracts/0174.pdf>
- Rhodes, S. (1997). *One Eight Seven*. rec.arts.movies.reviews
- Robertson, J.P. (1995). Screenplay Pedagogy and the Interpretation of Unexamined Knowledge in PreService Primary Teaching. *Taboo: A Journal of Culture and Education*.
- Robertson, J.P. (1997). Fantasy's Confines: Popular Culture and the Education of the Female Primary School Teacher. *Canadian Journal of Education*, 22 (2), 123-43.
- Roeper, R. (2018). *Love Simon* a powerful page torn from the John Hughes filmmaking playbook. *Chicago Sun Times*. 15.03.2018. <https://chicago.suntimes.com/entertainment/love-simon-a-powerful-page-torn-from-the-john-hughes-filmmaking-playbook/>
- Rooney, D. (2013). A Teacher: Sundance Review. *The Hollywood Reporter*. 18.01.2013. <http://www.hollywoodreporter.com/review/a-teacher-sundance-review-413567>
- Rosen, J. (2004). *Defiant negotiations with celluloid colleagues: Broaching pre-service teachers' aspirations for and apprehensions of teaching through a dialogue with teacher images in film*. Ph.D. Dis. The University of Western Ontario
- Rufer, L.J. (2014). *Magic at the Movies: Positive Psychology for Children, Adolescents and Families*, 95 p. http://repository.upenn.edu/mapp_capstone/68
- Ryan, P.A. (2008). *Image of the teacher in the postwar United States*. Ph.D. Dis. University of Florida, 193 p.
- Santiago, M. (2013). *Little women: study of female representation in teen films and how those representations have affected gender perceptions*. Orlando: University of Central Florida, 56 p.
- Sayer, N. (1974). Film: 'Conrack,' Story of a Teacher. *The New York Times*. 28.03.1974. <http://www.nytimes.com/movie/review?res=9802E6DA1E3AEF34BC4051DFB566838F669EDE&partner=Rotten%2520Tomatoes>
- Schirach, B. (1942). *Revolution der Erziehung: Reden aus den Jahren des Aufbaus*. München: Zentralverlag der NSDAP, 202 p.
- Schmid, H. (2010). *Das Dritte Reich im Selbstversuch*. Telepolis. <https://www.heise.de/tp/features/Das-Dritte-Reich-im-Selbstversuch-3384850.html>
- Schwartz, D. (2003). Its content is still provocative. *Ozus' World Movie Reviews*. 13.06.2003. <http://homepages.erver.net/~ozus/maidensinuniform.htm>
- Schwartz, D. (2005). Tells us as much about teaching as Einstein's Theory of Relativity tells us about football. *Ozus' World Movie Reviews*. 15.09.2005. <http://homepages.erver.net/~ozus/blackboardjungle.htm>
- Schwartz, D. (2005). The Film is intelligent, sensitive and in its own uniquely quiet way quite a delicious treat. *Ozus' World Movie Reviews*. 3.10.2005. <http://homepages.erver.net/~ozus/whennightisfalling.htm>
- Schwartz, D. (2014). Heavy-handed and can't shake its languor. *Ozus' World Movie Reviews*. 26.08.2014. <http://homepages.erver.net/~ozus/childrenshour.html>
- Schwartz, J. (1960). The portrayal of educators in motion pictures, 1950-58. *Journal of Educational Sociology*, 34(2), 82-90.
- Schwartz, J. (1963). *The Portrayal of Education in American Motion Pictures, 1931-1961*. Ph.D. Dis. University of Illinois.
- Schwartz, D. (2011). . Falters when it goes for too much heart-tugging manipulation. *Ozus' World Movie Reviews*. 23.04.2011. <http://homepages.erver.net/~ozus/deadpoetsociety.htm>
- Schwarzbaum, L. (1997). In and Out. *Entertainment Weekly*. 26.09.1997. <http://ew.com/article/1997/09/26/out-3/>

- Schwarzbaum, L. (1999). Election. *Entertainment Weekly*. 30.04.1999. <http://ew.com/article/1999/04/30/election-3/>
- Seif, R. (2017). The Media Representation of Fictional Gay and Lesbian Characters on Television: A Qualitative Analysis of U.S. TV-series regarding Heteronormativity. Ph.D. Dis. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:hj:diva-36233>.
- Shagalova, O. (2005). *State polity of the Third Reich in the sphere of education and upbringing of German youth*. (Author's abstract of the doctoral dissertation). Tyumen, 29p.
- Shepherd, D. (2008). Indian Summer. *San Diego Reader*. <https://www.sandiegoreader.com/movies/indian-summer-1/#>
- Shiyarov, M. (2008). Experiment 2. *Time Out*. <http://www.timeout.ru/msk/artwork/135988/review>
- Signorielli, N. (1997). *Reflections of Girls in the Media: A Content Analysis. A Study of Television Shows and Commercials, Movies, Music Videos, and Teen Magazine Articles and Ads*. Menlo Park, CA.; Henry J. Kaiser Family Foundation, 8 p.
- Silverblatt, A. (2001). *Media Literacy*. Westport, Connecticut – London: Praeger, 449 p.
- Slaton, J. (2018). *Love, Simon*. *Common Sense Media*. <https://www.common Sense Media.org/movie-reviews/love-simon>
- Solovyov, A.I. (2012). The image of the teacher in the cinema: West versus East. Media and modern culture / under the total. Minsk: Belarus State University.
- Spring, J. (1992). *Images of American life: A history of ideological management in schools, movies, radio, and television*. Albany: State University of New York Press.
- St. Félix, D. (2018). The Chaste Optimism of *Love, Simon*. *New Yorker*. 20.03.2018. <https://www.newyorker.com/culture/culture-desk/the-chaste-optimism-of-love-simon>
- Stein, R. (2006). Note to self: Don't let co-worker know about affair with student. *San Francisco Chronicle*. 27.12.2006. <http://www.sfgate.com/movies/article/REVIEW-Note-to-self-Don-t-let-co-worker-know-2464888.php>
- Steinke, J., Long, M., Johnson, M.J. & Ghosh, S. (2008). *Gender Stereotypes of Scientist Characters in Television Programs Popular Among Middle School-Aged Children*. Chicago, 39 p.
- Stern, S.R. (2005). Self-Absorbed, Dangerous, and Disengaged: What Popular Films Tell Us About Teenagers. *Mass Communication & Society*, 8(1), pp. 23–38.
- Stoddard, J. (2012). Film as a 'thoughtful' medium for teaching history. *Learning Media and Technology*. 37:3, pp. 271-288. <http://dx.doi.org/10.1080/17439884.2011.572976>
- Swann, P. (1989). *The British documentary film movement, 1926-1946*. Cambridge: Cambridge University Press, 216 p.
- Swetnam, L.A. (1992). Media distortion of the teacher image. *Clearing House*, 66(1), 30.
- Tan, A.G.A. (1999). *The image of teachers in film*. Ph.D. Dis. Boston College.
- Tatulescu, P. (2011). Gender and Identity at Boarding Schools: Outcast Teachers in Maedchen in Uniform (1958) vs Loving Annabelle (2006). *CINEJ Cinema Journal*, 1, 141-147.
- Ter Bogt, T.F.M., Engels, R.C.M.E., Bogers, S. & Kloosterman, M. (2010). "Shake It Baby, Shake It": Media Preferences, Sexual Attitudes and Gender Stereotypes Among Adolescents. *Sex Roles*, n 63, pp. 844–859. DOI 10.1007/s11199-010-9815-1
- Ter-Minasova, S. (2000). *Language and Cross-cultural communication*. Moscow: Slovo, 624 p.
- Thompson, L. (2004). Dead Poets Society. *New Times*. 29.06.2004. <https://www.rottentomatoes.com/source-497>
- Thomsen, S.R. (1993). A worm in the apple: Hollywood's influence on the public's perception of teachers. *The Joint Meeting of the Southern States Communication Association and the Central States Communication Association, Lexington, KY*.
- Townsend, L. (2014). The real teachers inspired by *Dead Poets Society*. *BBC News Magazine*, 13 Aug. 2014. <http://www.bbc.com/news/magazine-28756375>. Accessed 4 May 2018.
- Travers, J. (2002). Risky Business. *Film de France.com*. <http://www.filmsdefrance.com/review/les-risques-du-metier-1967.html>
- Travers, P. (2018). *Love, Simon* Review: Gay Teen Romance Is 'John Hughes for Woke Audiences'. *Rolling Stone*. 13.03.2018. <https://www.rollingstone.com/movies/reviews/peter-travers-love-simon-movie-review-w517823>
- Trier, J.D. (2000). *Using Popular "School Films" To Engage Student Teachers in Critical Reflection*. Annual Meeting of the American Educational Research Association (New Orleans, LA, April 24-28, 2000. <http://files.eric.ed.gov/fulltext/ED444993.pdf>
- Trier, J.D. (2001). The cinematic representation of the personal and professional lives of teachers. *Teacher Education Quarterly*, 28(3), 127-142.
- Truitt, B. (2018). *Love, Simon* charms by giving gay teen romance the John Hughes treatment. *USA Today*. 18.03.2018. <https://www.usatoday.com/story/life/movies/2018/03/15/review-love-simon-charms-giving-gay-romance-john-hughes-treatment/427135002/>
- Tsyrukun, N. (2015). Summer with Lucas. *Cinema Art*. 14.08.2015. <http://kinoart.ru/blogs/letto-s-lukasom>
- Tucciarone, K.M. (2007). Community college image - By Hollywood. *Community College Enterprise*, 13(1), 37-53.
- Turovskaya, M. (2015). *Dragon's Teeth. My 1930s*. Moscow: Corpus, 656 p.
- U.S. Department of Education (DOE). *No Child Left Behind*. Act of 2001, Pub. L. No. 107-110 (2002).
- U.S. Department of Education (DOE). *Race to the Top* (2009). Washington, D.C. 20202. <https://www2.ed.gov/programs/racetothetop/executive-summary.pdf>

- Ueberhorst, H. (1969). *Elite für die Diktatur*. Düsseldorf.
- Ukhov, E. (2014). Frost on the skin. *Film.ru*. 21.04.2014. <https://www.film.ru/articles/moroz-po-kozhe>
- Umphlett, W.L. (1984). *The movies go to college: Hollywood and the world of the college-life film*. Madison, NJ: Fairleigh Dickinson University Press.
- Urban, A.L. (2009). The Wave. *UrbanCinefile*. <http://www.urbancinefile.com.au/home/view.asp?a=15508&s=DVD>
- Usov, Y.N. (1995). *Background material for Peter Weir's film Dead Poets Society*. Moscow, 1995.
- Vasilchenko, A. (2001). *School policy of German national-socialism*. Ph.D. Dis. <http://www.dissercat.com/content/shkolnaya-politika-germanskogo-natsional-sotsializma>
- Vasilchenko, A. (2010). *Doctor Goebbels' Projector. Cinema of the 3rd Reich*. Moscow: Veche. https://fictionbook.ru/author/andreyi_vasilchenko/projektor_doktora_gebbelsa_kinematograf_/read_online.html?page=2
- Vasquez, F. (2016). Class of 1984. *Cinema Crazed*. 13.01.2016. <http://cinema-crazed.com/blog/2016/01/13/class-of-1984-1982/>
- Volobuev, R. (2009). A pamphlet about the besieged French school. *Afisha*. 30.09.2009. <https://www.afisha.ru/movie/196476/review/295044/>
- Voronetskaya-Sokolova, Y.G. (2016). *The image of a "special person" in Western cinema*. PhD Dis. St. Petersburg. URL: <http://www.dslib.net/teoria-kultury/obraz-osobogo-cheloveka-v-zapadnom-kinematografe.html>
- Wallace, L. (2009). *Lesbianism, Cinema, Space. The Sexual Life of Apartments*. New York: Routledge, 202 p.
- Ward, L.M. (2003). Understanding the role of entertainment media in the sexual socialization of American youth: A review of empirical research. *Developmental Review*, n 23, pp. 347–388. doi:10.1016/S0273-2297(03)00013-3
- Wasylkiw, L. & Currie, M. (2012). The "Animal House" effect: How university-themed comedy films affect students' attitudes. *Social Psychology of Education*, 15(1), 25-40.
- Watson, R. (1990). *Film and television in education: An aesthetic approach to the moving image*. London/New York: The Falmer Press.
- Weiler, A.H. (1972). French Love Story: A Boy and a Woman. *The New York Times*. 21.02.1972. <http://www.nytimes.com/movie/review?res=9A05E3D6163EE63ABC4951DFB4668389669EDE?>
- Weinberg, S. (2004). Devil in the Flesh. *Film Critic*. 30.04.2004. <http://www.efilmcritic.com/review.php?movie=9515&reviewer=128>
- Weinberg, S. (2006). *Evilenko. DVD Talk*. 18.02.2006. <https://www.dvdtalk.com/reviews/20244/evilenko/>
- Weinstein, P.B. (1998). *The practice and ideals of education as portrayed in American films, 1939-1989*. Ph.D. Dis. Ohio University.
- Wells, A.S. & Serman, T.W. (1998). Education against all odds: What films teach us about schools. In: Maeroff, G.I. (Ed.). *Imaging education: The media and schools in America*. New York: Teachers College Press, 181-194.
- Wideen, M., Mayer-Smith, J., Moon, B. (1998). Critical Analysis of the Research on Learning to Teach: Making the Case for an Ecological Perspective on Inquiry. *Review of Educational Research*, 68(2), 130-178.
- Wiegand, D. (2018). Teens will kinda Love, Simon at least. *San Francisco Chronicle*. 13.03.2018. <https://www.sfchronicle.com/movies/article/Teens-will-kinda-Love-Simon-at-least-12750562.php>
- Williams, J. (2012). French school drama has effective ending. *St.-Louis Post-Dispatch*. 1.06.2012. http://www.stltoday.com/entertainment/movies/reviews/french-school-drama-has-effective-ending/article_d5b71c8e-2de6-5470-b08d-4cfa04cdadcb.html
- Wilson, D.A. (1986). What is the teacher's television image? *The Delta Kappa Gamma Bulletin*, 52(2), 6-10.
- Wu, Y. (2010). *Model minority stereotypes of Asian American women in American media: perceptions and influences among women of diverse raciaethnic backgrounds*. Kansas State University, 110 p.
- Zabaluev, J. (2015). Dostoevsky on the beach. *Newspaper.ru*. 14.08.2015. https://www.gazeta.ru/culture/2015/08/14/a_7687390.shtml
- Zeichner, K. (1990). Educational and Social Commitments in Reflective Teacher Education Programs. In: *Proceedings of the National Forum of the Association of Independent Liberal Arts Colleges for Teacher Education*. 4th, Milwaukee, Nov. 9-1.
- Zenina, L.V. (1999). *USA Higher Education Reform (1960s-1970s)*. PhD. dissertation. Moscow, 126 p.
- Zhabsky, M. (Ed.) (2010). *Cinema –a mirror or a hammer?: Film communication as social and cultural practice*. Moscow: Kanon+, 535p.
- Zhang, L. (2015). Stereotypes of Chinese by American College Students: Media Use and Perceived Realism. *International Journal of Communication*, n 9, pp. 1–20.
- Zharikova, V.V. (2015). *The thematic-genre structure of the youth film (on the example of American and Russian cinema of the 1930s-1980s)*. PhD. Dis. Moscow, 184 p.
- Zhenin, I. (2013). *Weimar Republic*. Retrieved from <https://postnauka.ru/video/19574>.

Fedorov, A.V., Levitskaya, A.A., Chelysheva, I.V., Gorbatkova, O.I., Mikhaleva, G.V., Seliverstova, L.N. *School and university in the mirror of American, British, French and German movies*. Moscow: ICO Information for All, 2018. 100 p.

* This research was funded by the grant of the Russian Science Foundation (RSF, project No. 17-18-01001) at the Rostov State University of Economics. Project theme: "School and university in the mirror of Soviet, Russian and Western audiovisual media texts". Head of the project is professor Alexander Fedorov.

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

Electronic Edition

COPYRIGHT © 2018 BY ALEXANDER FEDOROV

1954alex@mail.ru

Publisher:

ICO "Information for All"

Mailing address: Russia, 121096, Moscow, box 44

E-mail contact@ifap.ru

<http://www.ifap.ru>