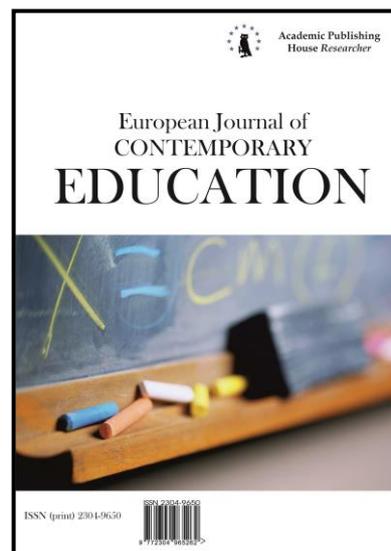




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Professional Risk: Sex, Lies, and Violence in the Films about Teachers

Alexander Fedorov^{a,*}, Anastasia Levitskaya^b, Olga Gorbatkova^a, Galina Mikhaleva^a

^a Rostov State University of Economics, Russian Federation

^b Taganrog Institute of Management and Economics, Russian Federation

Abstract

Pedagogical issues are rather popular in the world's cinematography. Images of school and university teachers occupy a special place in it. Hoping to attract as many viewers as possible the cinematography prefers to refer not to everyday routine education process but to "hot spots" of teaching associated mainly with sex, lies and violence (in this regard deception 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 métier*, 1967) contains the essence of the media presentation of the teacher's image whose profession is undoubtedly linked to 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 teacher's images in the Western cinematography: positive (super)hero (often a male, a school teacher recently employed) who reeducates an aggressive and disobedient class; a negative personage who hates students (in some cases he/she can even be a robot-killer or an alien); a loser / clown, outsider suffering from his job; a bureaucrat-administrator.

The authors of the article point to the fact that 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 still remains in the Western cinematography.

* Corresponding author

E-mail addresses: 1954alex@mail.ru (A. Fedorov), a.levitskaya@tmei.ru (A. Levitskaya), gorbatkova.olga@yandex.ru (O. Gorbatkova), gmikhaleva@list.ru (G. Mikhaleva)

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.

Keywords: film, cinema, movie, cinematography, teacher, educator, school, university, student, education.

1. Introduction

The article 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 (Silverblatt, 2001: 80-81), W.J. Potter (Potter, 2001) and U. Eco (Eco, 1998; 2005).

2. Materials and Methods

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; Wasylkiw, 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).

3. Discussion

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; Misterova, 2015; 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; Wasylkiw, 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 métier*, 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 to be shown (Wallace, 2009: 20-21). Thus, since the 1960s the Hays Code began to weaken, and in 1967 was finally lifted.

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

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

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

Gay Risks

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

While in the film *Taxi to the Toilet* the teacher did not bother his students indeed, the homosexuality of the teacher in the movie *A Country Teacher* (*Venkovsky ucitel*, Czechia – Germany-France, 2008) is directed at a village teenager, whereas in a cruel retro-drama *Song for a Raggy Boy* (Ireland-UK-Denmark-Spain, 2003) a teenager from a reformatory boarding school falls victim to sexual violence by a teacher-priest. To the credit of the authors of the film, such violence (as well as violence in general) is categorically condemned here. But the tolerant authors of the drama *Private Lessons* (France-Belgium, 2008) went a step further: according to the plot, a home teacher beguiled his student into a bisexual party with his intellectual friends; but this was shown with permissiveness.

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

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

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

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

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

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

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

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

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

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

The teacher as a fighter against violence and its victim

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

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

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

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

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

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

The Principal (1987) showed a similar situation: the main character was assigned to be the principal of the worst crime-ridden high school. Supposedly, not every viewer will believe that "a strong personality (especially in a state of apathy, turning into depression) is quite capable of getting the upper hand when a passive majority cowardly throws up the game" (Nefedov, 2012). But on the other hand, one can agree that *The Principal* (1987) "presents a vivid description of "charms" hidden in the "school jungle" (drug selling business, fights, knifing – in other words, a super package!). Such an extreme case enables the authors to illustrate the key principle for the national school system: not only individuals but the whole educational institution – part of the town – was intentionally neglected, pushed to the margins of society where there are no laws and possibilities" (Nefedov, 2012).

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

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

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

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

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

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

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

If in the film *One Eight Seven* the teacher perishes when playing “Russian roulette” with his students, the woman-teacher from the German movie *The Teacher (Die Lehrerin)*, Germany, 2011) is more fortunate: though she gets a serious wound from the shot of her pupil she survives (Festenberg, 2011).

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

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

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

4. Results

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-scandal monger 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-scandal monger, 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.

5. 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 et al., 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.

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Attachment

Films about the school and university (1912-2018): filmography

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.

1930s – 1950s

1930

Stud. chem. Helene Willfuer. Germany, 1930.

1931

Confessions of a Co-Ed. USA, 1931.
Daddy Long Legs. USA, 1931.
Mädchen in Uniform. Germany, 1931.
The Beggar Student. UK, 1931.

1933

College Humor. USA, 1933.
Murder on the Campus. USA, 1933.
Zero de conduit. France, 1933.

1934

College Rhythm. USA, 1934.
Finishing School. USA, 1934.
School for Girls. USA, 1934.
Student Tour. 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.	
Hold That Co-ed. USA, 1938.	
Katia. 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.	
	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.	
	1945
Here Come the Co-Eds. USA, 1945.	
The Corn Is Green. USA, 1945.	
	1946
Betty Co-Ed. USA, 1946.	
Margie. USA, 1946.	
	1947
Curley. USA, 1947.	
Good News. USA, 1947.	
	1948
Apartment for Peggy. USA, 1948.	
Campus Honeymoon. USA, 1948.	
Campus Sleuth. USA, 1948.	
Our Miss Brooks. USA, 1948-1952.	
	1949
L'école 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.
Jälkeen syntiinlankeemuksen. Finland, 1953.
The Affairs of Dobie Gillis. USA, 1953.

1954

Das fliegende Klassenzimmer. 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.
Daddy Long Legs. USA, 1955.
Futures vedettes. France, 1955.
Good Morning, Miss Dove. USA, 1955.
Scuola elementare. Italy, 1955.
The Blackboard Jungle. USA, 1955.

1956

Rentree des classes. France, 1956.
Tea and Sympathy. USA, 1956.

1957

El maestro. Spain–Italy, 1957.
I Was a Teenage Werewolf. USA, 1957.
Les Collegiennes. France, 1957.
Our Miss Brooks. USA, 1957.

1958

High School Confidential! USA, 1958.
High School Hellcats. USA, 1958.
Mädchen in Uniform. France – 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. Germany-France, 1959.
Les Quatre cents coups. France, 1959.

1960s – 1970s

1960

A French Mistress. UK, 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

The Miracle Worker. USA, 1962.

1963

Il maestro di Vigevano. Italy, 1963.
La foire aux cancrès. France, 1963.

1964

Die höhere Schule. Germany, 1964.
Get Yourself a College Girl. USA, 1964.
Les Amities particulieres. France, 1964.

1965

Journal d'une femme en blanc. France, 1965.
La bonne occase. France, 1965.
La communal. France, 1965.

1966

Hot Nights on the Campus. USA, 1966.
La Ligne de demarcation. France, 1966.
Lord Love a Duck. USA, 1966.
Mademoiselle. UK - France, 1966.

1967

Le grand Meaulnes. France, 1967.
Les grandes vacances. France-Italy, 1967.
Les risques du metier. France, 1967.
Mouchette. France, 1967.
To Sir, with Love. UK, 1967.
Up the Down Staircase. USA, 1967.

1968

College Girls. USA, 1968.
If... UK, 1968.
La grande lessive. France, 1968.
Rachel, Rachel. USA, 1968.

1969

Goodbye, Mr. Chips. USA, 1969.
Hurra, die Schule brennt. Germany, 1969.
I daskala me ta xantha mallia. Greece, 1969.
School for Sex. UK, 1969.
The Prime of Miss Jean Brodie. UK, 1969.

1970

Bambule. Germany, 1970.
Getting Straight. USA, 1970.
Le Boucher. France-Italy, 1970.
Mourir d'aimer. France-Italy, 1970.
Schulmädchen-Report. 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. UK, 1971.

1972

ABC Afterschool Specials. USA, 1972–1997.
Die Klosterschülerinnen. Germany-France, 1972.
La Prima notte di quiete. France – Italy, 1972.
Schule der Frauen. Germany, 1972.

1973

Amarcord. Italy, 1973.
Class of '44. USA, 1973.
Das fliegende Klassenzimmer. 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. Germany, 1973.

1974

Appassionata. Italy, 1974.
Auch ich war nur ein mittelmäßiger Schüler. 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.
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. Germany-Israel, 1975.

1976

Carrie. USA, 1976.
Classe mista. Italy, 1976.
Jonas qui aura 25 ans en l'an 2000. France-Switzerland, 1976.
La premiere fois. France, 1976.
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.

1977

Diabolo menthe. France, 1977.
Looking for Mr. Goodbar. USA, 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.
Grease. USA, 1978.
Haro. France, 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.
Un professeur d'americain. France, 1978.

1979

French Postcards. France – 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.
L'insegnante balla... con tutta la classe. Italy, 1979.
Rock 'n' Roll High School. USA, 1979.
The Class of Miss MacMichael. UK, 1979.
Tutti a scuola. Italy, 1979.
Un si joli village... France, 1979.

1980s

1980

Certaines nouvelles. France, 1980.
Foxes. USA, 1980.
La boum. France, 1980.
La ripetente fa l'occhietto al preside. Italy, 1980.
Les petites ecolieres. France, 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.
Christiane F. - Wir Kinder vom Bahnhof Zoo. Germany, 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. Germany, 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 student. Italy, 1983.
My Tutor. USA, 1983.
Private School. USA, 1983.
Rue cases negre. France, 1983.
Screwballs. Canada, 1983.

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. 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

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.
School Spirit. USA, 1985.
The Breakfast Club. USA, 1985.
Tom Brown's School Days. UK, 1985.

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.
Dangerously Close. USA, 1986.
Douce France. France-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.
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.
Stand and Deliver. USA, 1988.
The Chocolate War. USA, 1988.

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 blanch. France, 1989.
Say Anything. USA, 1989.
School Daze. USA, 1988.

1990s

1990

Class of 1999. USA, 1990.
Ghoul School. USA, 1990.
La fracture du myocarde. France, 1990.
Prom Night III: The Last Kiss. Canada, 1990.
Uranus. France, 1990.

1991

Class of Nuke 'Em High Part II: Subhumanoid Meltdown. USA, 1991.
Flirting. Australia, 1991.
Frankenstein: The College Years. USA, 1991.
Genial, mes parents divorcent! France, 1991.
Ghoulies III: Ghoulies Go to College. USA, 1991.
L'annee de l'veil. Belgium-France, 1991.
Les clés du paradis. France, 1991.
Little Man Tate. USA, 1991.
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.
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.
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.
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.
Dangerous Minds. USA, 1995.
Higher Learning. USA, 1995.
Kids. USA, 1995.
La scuola. Italy-France, 1995.
Life. USA, 1995.
Lust och fågning 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.

1996

Co-ed Call Girl. USA, 1996.
Demolition High. USA, 1996.
For My Daughter's Honor. USA, 1996.
Foxfire. USA, 1996.
Girls Town. USA, 1996.
High School High. USA, 1996.
Jack. USA, 1996.
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.
One Eight Seven / 187. USA, 1997.
'Til There Was You. USA, 1997.

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.
This Is My Father. USA, 1998.
Whatever. France - USA, 1998.

1999

American Pie. USA, 1999.
Big Wolf on Campus. Canada, 1999.
Duck! The Carbine High Massacre. USA, 1999.
Election. USA, 1999.
Freaks and Geeks. USA, 1999-2000.
In a Class of His Own. USA, 1999.
Inherit the Wind. USA, 1999.
Jawbreaker. USA, 1999.
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.
The Rage: Carrie 2. USA, 1999.
Undressed. USA-Canada, 1999 – 2002.

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2000

100 Girls. USA, 2000.
All-American Girl: The Mary Kay Letourneau Story. USA, 2000.
Billy Elliot. USA, 2000.
Boston Public. USA, 2000–2004.
Inherit the Wind. USA, 1960.
Le prof. France, 2000.
L'institutrice. France-Canada, 2000.

Massholes. USA, 2000.
My Mother Frank. Australia, 2000.
Satan's School for Girls. USA, 2000.
Schule. Germany, 2000.
Teacher's Pet / Devil in the Flesh 2. USA-Canada, 2000.
Teacher's Pet. Canada – USA, 2000.
The Acting Class. USA, 2000.
The Skulls. USA-Canada, 2000.

2001

American Pie 2. USA, 2001.
Donnie Darko. USA, 2001.
Going Greek. USA, 2001.
Harry Potter... UK - USA, 2001-2011
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

Bang Bang You're Dead. USA – Canada, 2002.
Blue Car. USA, 2002.
Cadet Kelly. USA-Canada, 2002.
Carrie. USA, 2002.
Dead Above Ground. USA, 2002.
Heart of America. Germany – Canada, 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.

2003

After School Special / National Lampoon's Barely Legal. Germany-USA, 2003.
Evil / Ondskan. Denmark-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.
Song for a Raggy Boy. Irland-UK-Denmark-Spain, 2003.
Student Seduction. Canada-USA, 2003.
Terror at Baxter U. USA, 2003.
The School of Rock. USA-Germany, 2003.

2004

A Cinderella Story. USA, 2004.
A Separate Peace. Canada, 2004.
Casey the Co-Ed. USA, 2004.
Chasing Liberty. USA, 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.
P.S. USA, 2004.
School for Seduction. UK, 2004.
Schulmädchen. Germany, 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.
L'etudiante et Monsieur Henri. France, 2015.
Like Minds. Australia-UK, 2005.
Provaci ancora prof! Italy, 2005.
Shackles. USA, 2005.
Tamara. USA – Canada, 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.
Half Nelson. USA, 2006.
High School Musical. USA, 2006.
John Tucker Must Die. USA, 2006.
Le Grand Meaulnes. France, 2006.
L'ecole pour tous. France, 2006.
Les amities malefiques. France, 2006.
Loving Annabelle. USA, 2006.
Mr. Gibb. USA, 2006.
Notes on a Scandal. UK, 2006.
Shameless Co-eds. USA, 2006.
Summer School. 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

American Pie Presents Beta House. USA – Canada, 2007.
Charlie Bartlett. USA, 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.
Gossip Girl. USA, 2007-2012.
Greek. USA, 2007-2011.
How I Married My High School Crush / The Wedding Wish. Canada, 2007.
Helphone. France, 2007.
High School Musical 2. USA, 2007.
Juno. USA, 2007.
Kickin' It Old Skool. USA-Canada, 2007.
Murder 101: College Can Be Murder. USA, 2007.

Normal. Canada, 2007.
Sanaton sopimus. Finland, 2007.
School of Horror. USA, 2007.
St. Trinian's 2. UK, 2007.
St. Trinian's. UK, 2007.
Summer Heights High. Australia, 2007.
Sydney White. USA, 2007.
Teufelsbraten. Germany, 2007.
The Great Debaters. USA, 2007.
The Education of Charlie Banks. USA, 2007.
The Oxford Murders. USA, 2007.
The Tracey Fragments. Canada, 2007.
Vikaren. Denmark, 2007.

2008

A Country Teacher / Venkovsky ucitel. 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.
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.
Keith. USA, 2008.
La journée de la jupe. France – Belgium, 2008.
Lesson 21. Italy – UK, 2008.
LOL. France, 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, 2008.

2009

17 Again. USA, 2009.
American High School. USA, 2009.
An Education. USA, 2009.
April Showers. USA, 2009.
Daddy Longlegs / Go Get Some Rosemary. USA-France, 2009.
Deviant Co-Eds. USA, 2009.
Der Lehrer. Germany, 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.
Tenure. USA, 2009.
The Trotsky. Canada, 2009.
Tormented. UK, 2009.
Wild Cherry. USA-Canada, 2009.
World's Greatest Dad. USA, 2009.

2010

Alleged. USA, 2010.
A Very School Gyrls Holla-Day. USA, 2010.
Bloomington. USA, 2010.
Bouquet of Barbed Wire. UK, 2010.
Class. USA, 2010.
Class of '91. USA, 2010.
Daydream Nation. Canada, 2010.
Easy A. USA, 2010.
F. UK, 2010.
La scuola e finita. Italy–Switzerland, 2010.
Mes cheres etudes. France, 2010.
No Limit Kids: Much Ado About Middle School. USA, 2010.
Pound of Flesh. USA, 2010.
?Primaria! Spain, 2010.
Submarine. UK, 2010.
The Perfect Teacher. Canada, 2010.
The School in the Woods. USA, 2010.
The Seminarian. USA, 2010.
Tod einer Schülerin. Germany, 2010.
Unsolved Suburbia. USA, 2010.

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.
That's What I Am. USA, 2011.
The Perfect Student. USA, 2011.
Worst. Prom. Ever. USA, 2011.

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.
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.

2013

A Teacher. USA, 2013.
Ashley. USA, 2013.
Big School. UK, 2013–2014.
Carrie. 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.
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.
A toute epreuve. France, 2014.
After School Massacre. USA, 2014.
Asian School Girls. USA, 2014.
Bad Teacher. USA, 2014.
Barely Lethal. USA, 2014.
Cabot College. USA, 2014.
College Musical. USA, 2014.
Cooties. USA, 2014.
Dead on Campus. Canada, 2014.
High School Possession. USA, 2014.
La scuola piu bella del mondo. Italy, 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.
Beginner's Guide to Sex. USA, 2015.
Campus Code. USA, 2015.
Carter High. USA, 2015.
Class. USA, 2015.
Die Klasse - Berlin 61. Germany, 2015.
Down Dog. USA, 2015.
Fack ju Göhte 2. Germany, 2015.
Helsing University. USA, 2015.

Irrational Man. USA, 2015.
Les profs 2. 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.
Fish_Chicks. France, 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.
Polina, danser sa vie. France, 2016.
Teachers. USA, 2016.
Tell Me How I Die. USA, 2016.
The Edge of Seventeen. USA-China, 2016.

2017

Campus Caller. USA, 2017.
Classe Z. Italy, 2017.
College Republicans. USA, 2017.
Deadly Sorority. USA, 2017.
Dismissed. USA, 2017.
Disorientated. Italy, 2017.
Fist Fight. USA, 2017.
Getting Schooled. USA, 2017.
Gifted. USA, 2017.
High School Lover. USA, 2017.
Ich gehre ihm. Germany, 2017.
Public Schooled. Csnada, 2017.
Return to Return to Nuke 'Em High Vol. 2. USA, 2017.
The School. USA, 2017.
The Student. USA, 2017.
The Teacher. USA, 2017.
Wonder. USA-Hong Kong, 2017.

2018

Night School. USA, 2018.

To this list, you can still add numerous Western screen versions of the novel *Jane Eyre* (1934, 1944, 1970, 1973, 1983, 1996, 1997, 2006, 2011).

Compiler: Alexander Fedorov

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