CHAPTER 2

REVIEW OF RELATED LITERATURE

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2.1 Introduction

In Chapter 1, the researcher has introduced about the research, mentioned its objectives, methodology and limitations. In Chapter 2, the researcher will describe about the related literature he has reviewed.

In any research review of related literature is of vital importance. It gives the researcher information about where he/she stands, what methods would be reliable and what are the other things to be found out apart from his/her objectives. Hence, for conducting research, it becomes imperative to make an in-depth survey and study of all the related literature and find gaps in the existence knowledge, sample size, tools used, how data is collected and what statistical analysis has been done. It is to avoid duplication. According to J.W.Best "A familiarity with the literature in any problem area helps the investigator to discover what is already known, what others have attempted to find out, which methods of attack have been promising or disappointing and what problems remains to be solved".

There are a lot of researches conducted in both fields, education and cinema, but there are very few researches done combining both the fields. The researcher reviewed literature mainly from articles. The Review of Related Literature part is divided into two parts:

1. Researches conducted on Bollywood movies
2. Researches conducted on Hollywood movies

2.2 Researches conducted on Bollywood movies

2.2.1 The Globalization of Bollywood: An Ethnography of Non-Elite Audiences in India

Over decades, Bollywood movies have changed their presentations. In 1960s movies like Awara, Do Bigha Zameen presenting their story focusing to provide a social message to audience, while in 2000s movies like Dhoom seems like an ad of imported motorcycle.In earlier movies reality was 80% and fantasy was 20% but now

the figure is completely opposite. An interviewee said the fantasy as "Kalpanalok" or dreamworld which is full of fancy cars, beautiful places (foreign places/big houses) and beautiful people(female actresses), which is rarely seen by any non-elite class. This fantasy becomes fantasy of alienation rather than fantasy of pleasure.

Although there is a huge change in the representation still the non-elite class don't reject all film, as film like Astitva, Lagaan, Lakshya, Samay, Yuva touches the audiences' real problem or inspire them.

2.2.2 Analysing Gender stereotyping in Bollywood movies
Methodology:

For data; data set of 4000 movies, PDF scripts of 13 Bollywood movies and data set consist of 880 official movie trailers has been taken.

Findings:

Males are generally introduced with a profession while female are introduced using their physical appearance. For the role of teacher or student, female characters are high in number while for the role of lawyer or doctor male characters high.

2.3 Researches conducted on Hollywood Movies

2.3.1 Hollywood Goes to School
In 1992, Elliot found that 68 percent of the audience accepted the facts presented in the film as true. A skilfully made film can "integrate its message with existing messages and create a reality for its audience". That phenomenon brings up an important issue for the education community: How are teachers being portrayed to movie audiences that include impressionable students and taxpaying adults? The answer is disturbing. With some exceptions, films that centre around teachers tend to show them as almost superhuman, capable of permanently changing lives in a short period of time. By forcing them to compete with their cinematic counterparts, the **superteacher** myth places an impossible burden on real teachers.

The **superteacher** formula is fairly simple. Take one teacher, often male, ranging from someone who has "different" ideas to someone who is an outright rebel.

Give him an uncaring or unwilling administration, incompetent or lack- lustre co-workers, and students whom everyone else has given up on. With little assistance from anyone and teaching methods that are barely existent, the teacher is able to overcome the odds and quickly transform the class. Frequently the teacher, who has no personal life of his own, becomes something of a cult figure and proceeds to solve the students' personal problems. Along the way, the teacher alienates someone in a position of power, thus putting his job on the line. The students, of course, join together to pledge their support, because the teacher has changed their lives forever. The end.

There can only be one superteacher in a movie. Many times, that means that the other teachers in the school are incompetent, bitter, or drab and boring. Frequently those co-workers have given up on the students.

2.3.2   Imaging Teachers: In Fact and in the Mass Media

It can be said that mass media hold important roles in forming constructions of the "other" in the public mind. This article discussed how the teacher other is placed in predictable contexts infused with elements of drama, comedy, and romantic tension; these are contexts of teacher–student, teacher–colleague, teacher–school, teacher–community, and teacher–society. Regarding real world teachers in general, it should not be a surprise that the public is offered a warped repertoire of what a teacher is.

There is a combination of factors that can lead to a critical consciousness in our society. This critical consciousness in turn allows us to further educate ourselves and others, and also allows us to develop the ability to separate fact from fiction. Teachers who gain awareness about media stereotyping can discuss their pervasiveness and disallow media influences in classrooms, schools, and communities.

2.3.3 Why Bad Teacher is a Bad Movie and Where the Real Crisis Is: Implications for Teachers and Teacher Education

The depictions of teachers have frequently noted the unrealisticallyheroic nature of teachers in popular American films such as Dangerous Minds, Stand and Deliver and Dead PoetsSociety.The problem with most film characterizations of teachers is that they createunrealizable expectations for real world teachers: "With some exceptions, filmsthat centre on teachers tend to show them as almost superhuman, capable of permanentlychanging lives in a short period of time". Remarkably few day-to-dayprofessional details are depicted. These details include both teaching strategies (e.g., planning,homework support and test preparation) and non-teaching matters and events (e.g., hall duty,parent-teacher conferences, calls to students' homes, unit and department meetings).Unsurprisingly, these latter activities often compete with teaching preparation time. Such detailsare, however, swept away as probable detractors from the cinematic myth of the "superteacher".And, "by forcing them to compete with their cinematic counterparts, the superteacher mythplaces an impossible burden on real teachers".

2.3.4 "Teachers in Film: Inspiration for Autonomous and Transformative Teaching or a Warning against it?"

The article starts with questions; "Can teachers promote a change- in their students, in the education system and in society at large? Are teachers autonomous in their work?" and the whole work is a theoretical answer, based on the theories of Paulo Freire (1921-1997) and Josef Schwab (1909-1988) to this question.

In the first part it is found from Joseph Schwab's theory that "Teachers will not and cannot simply be told what to do and teachers are not assembly line operators and will not so behave." Teachers' freedom does not necessarily entail rebellious attitude or a nonconformist. While Freire focuses on dialogic pedagogy. Dialogic pedagogy includes critical reading of text and critical analysis of the social and cultural condition of pupils' live. So, a teacher may encourage the pupils through linking their condition with the text. The central theme of dialogic pedagogy is not and should not be merely the passing of knowledge to the pupils, which has created

elsewhere.According to Freire education can never be politically or morally neutral, which can be seen through how curricular contents are chosen.

The second part is divided in to 3 parts according to how teachers have portrayed in different Hollywood movies.

Movies like 'To sir with love', 'Educating Rita', 'Dead Poets', 'Good will hunting', 'Lengua de las Mariposas' are example of Pedagogies tragedies. The teacher doesn't have sufficient money but wants to teach or the teacher represented as a single person i.e., separated, widowed or the teacher don't have any option so that s/he enters to teaching profession.

'Billy Eliot', 'Les Choristes', 'Freedom Writers', 'Ron Clark Story', 'Mc Farland' are examples of happy ending type of movies where after too much struggle the lead character, whether the teacher or the student, gets success.

Pedagogical Action movies are the last where we can see difficulties and failure alongside achievements and successes. Movies like 'To sir with Love', 'Dangerous Mind', 'The Ron Clark Story' are examples of such movies where teacher student relationship is worst at the beginning for many reasons and to change it the teacher changes his/her teaching strategies and sometimes even goes against colleagues or school management where s/he can be fired.

Few movies are presented according to the theories of Schwab and Freire while few movies may get critique as the role does not exactly fit with theories.

2.3.5 Reel Music Teachers: Use of Popular Film in Music Teacher Education

Moreover, film (as well as other popular media) not only defines reality but also offers stereotypes that shape the collective images of people and institutions in a culture.

Low professional status makes it hard to attract young people to the music education profession, and it makes it difficult for music teachers to remain in school music. If the cinematic images of music teachers are often negative, the cumulative effect may be to give these images greater validity and offer the public unsupported justification for lack of support for arts education and specifically music education.

And more recently, it was noted that the "good" woman and the "good" teacher image is one and the same - self-sacrificing, kind, underpaid, overworked, and possessing unlimited patience'.

2.3.6   Bad Teacher is Bad for Teachers

While good teachers get involved with students and genuinely seem to like them, bad teachers find students boring, are afraid of them, or are eager to dominate them. The good teacher often has an antagonistic relationship with administrators, whereas the bad teacher fits into the administration's plans for controlling students. Finally, as good teachers personalize the curriculum to meet every day needs in students' lives, bad teachers follow the standardized curriculum, which they adhere to in order to avoid personal contact with students, or they ignore curriculum altogether except for personal gain.

2.3.7   Drawing Ourselves into Teaching: Studying the Images That Shape and Distort Teacher Education

The study used drawings to investigate the influence of imagery in teacher identity. The major data source consisted of drawings done by 64 university students enrolled in elementary education programs. The students were asked to draw a "teacher," to write about their drawings, reflecting on how they had represented "teacher," and later to share their drawings with the group and discuss what the drawings meant to them. The results support the use of such drawings to help teachers critically reflect on the teaching profession.

According to Renee, a preservice teacher, her perception about a teacher is traditional.

> "I drew my teacher very traditionally with glasses, conservative clothing, in front of a chalkboard, a woman. I don't think I was thinking about myself as a teacher but more what many of my elementary school teachers looked like. What a stereotype! ... A picture of a teacher sitting with her class as they are actively involved in their learning would be a more appropriate 90s picture ... though it's kind of funny how many of the pictures drawn by my

classmatesresembled mine. Many other professions don't have such astrong stereotype". (Renee, preservice teacher)

According to Madeleine, Teachers dressed with suit make her scared, so when she will become a teacher, she will be dressed very comfortably.

"As I was doing this picture, I thought of myself as ateacher. I pictured myself dressed very comfortably andsurrounded by all my children. I don't know why, but eversince I was a child, I was always afraid of teachers dressedwith suits. That is why I'd like to portray a differentimage for my children. Who knows, doing this may not be theimage the children are looking for but, I'm certainly goingto try". (Madeleine, preservice teacher)

A number of communication scholars have suggested that the media plays a role in shaping the social reality of media users. In some cases, the media may simply reinforce existing beliefs and in other cases it may serve as a catalyst to strengthen the myths that symbolically shape the constructed world of media users.In fact,it has suggested that the mass media may have propagated what he calls the "great teacher myth"- that the "great teacher" must have a completely unorthodox style and must constantly go to battle against the "evil" education system.

2.3.8 A Worm in the Apple: Hollywood's Influence on Public Perception of Teachers

Perhaps one of the most common fantasy types found in movie; about teachers is "good versus evil," where the teacher is seen as a protagonist fighting against the "evils" of the world. Here other teachers and administrators are termed as evil. The myth is that of a teacher as a noble character who can survive all challenges and doubts. This becomes apparent in a conversation between a young Mr. Chipping and the school's sage headmaster, who offers the following advice:

"Our profession is not an easy one. It calls for something more than a university degree. Our business is to mould men. It demands character and courage. Above all, it demands the ability to exercise authority. Any young man should ask himselfseriously if he has not mistaken his vocation. When a man is young there are many walks of life open to him".

In these "good versus evil" fantasy type movies, the lead characters are forced to stand against the system.

The public perception of schools, teachers, and the teaching profession became increasingly less positive through the early to mid-1980s. As confirmed by the opinion surveys, teachers are apparently viewed as uncommitted, ill-prepared and incompetent. The schools themselves areviewed as equally incompetent and suffering from disciplinary problems.The local schools and teachers are somehow perceived as better than the national average or composite, may be an indication the persistence of the "great-teacher myth"--local teachers, those known personally by the parents, are somehow the crusaders against the system and its problems.

2.3.9 Using Popular Films to Challenge Preservice Teachers' Beliefs About Teaching in Urban schools

In this article, the researcher discussed myths about urban education and education in general that are illustrated in three popular films about inner-city schools:

Myths about learning:

The future teachers want to create a constructivist classroom, but in actual practice their experience doesn't allow them to create such type of classroom. They try to make the class constructivist but, the only thing they end up with, by providing facts and data.

Myths about teaching:

Movies rarely represents the complexity of difference between preservice teachers' perception about teaching, and practice in classroom. the preservice teachers have an idea about teaching that, "Respect the students, and the student will respect you". But this philosophy, they find, only exist in theory. The real classroom practice is far more complex.

Myths about culture:

Teacher education programs involves multicultural concepts during the training, but it was hardly grasped by the trainee teachers. The trainee teachers are

required to know about multi-culture as the urban schools are going to more complex in future.

2.3.10 Priest, Prostitute and Plumber

According to Efron and Joseph (1994), teachers may think of themselves, implicitly or explicitly, as

- gardeners, nurturing students who are, by extension, less mobile and more vegetal;
- potters shaping clay (suggesting a certain lack of agency on the students' part) and as artists of various other kinds- again, students in this construction are a medium
- "workshop" artists who supervise other artists, such as dramatic directors or orchestra conductor
- mechanics working on engines, which have no intelligence;
- business managers- a rare but interesting comparison, given how seldom the similar management skills required in both jobs are noted

Readings of popular culture and media's representations of teachers demonstrate that the conceit "teacher-as-saint" is indeed the prevalent metaphor by which English teachers are culturally constructed.

2.3.11 Promoting Critical Reflection in Teacher Education Through Popular Media

Teachers can become moral role models, but mainstream media representations of teachers in the post–World War II era of 1945 to 1959 rarely addressed socially controversial topics to provide examples for critical teacher reflection.

Using films for teacher education purposes, Raimo, Devlin-Scherer, and Zinicola (2002) stated, *"The value of analysing teacher behaviours is not to prescribe one kind of good teaching but to engage in critical thinking about a variety of roles responsive to different social and cultural environments"*.

Films and television provide such ready-made images, to the extent that we project them onto the events of our real lives, which may be very different and unique; we become, not controllers of our lives, but an audience to them.