

CHAPTER 1

INTRODUCTION

1.1 Introduction

A film, also called a movie or motion picture, is a series of still or moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The process of filmmaking has developed into an art form and industry.

Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating – or indoctrinating – citizens. The visual elements of cinema give motion pictures a universal power of communication.

In the present study the Researcher has taken two movies for her study they are: *To Sir with Love* and *Pygmalion*.

The movie **To Sir with Love** is about many things – teen angst, race relations, and poverty. In the movie the school teacher, Mark Thackeray, who quickly learns that his students need a different kind of education than that of a textbook. Instead of exploding like the kids wish, Thackeray takes a different tack; treating them like adults and talking about things they have questions about. The ploy works, and along the way Thackeray learns to deal with indifferent fellow teachers and racism. From the very beginning, members of the class try to bait him into losing his temper so that he'll quit. Their previous teacher committed suicide, we are told. Gradually, he gains their trust and helps them overcome their personal struggles, thus winning their respect and friendship. A great inspirational movie, *To Sir with Love* also boasts British songstress Lulu in her first film role, as well as prominent soundtrack artist. The process by which Thackeray moulds these wild, rebellious teens into mature and thoughtful adults--and the teens' resulting respect for Thackeray, quite possibly the first respect they've ever felt for an adult--is touching.

In the movie **Pygmalion** the Higgins, professor of phonetics makes a bet with fellow scholar Colonel Pickering that he can pass off a lower-class flower girl as a duchess by teaching her how to speak and act. None other than later films master David Lean directed the montage sequence of Higgins teaching Eliza the proper elocution and etiquette. Eliza goes through many forms of speech training, such as speaking with marbles in her mouth; enduring Higgins' harsh approach to teaching and his treatment of her personally Eliza poses as a mysterious lady at an embassy ball and even dances with a foreign prince. At the ball is Zoltan Karpathy, a Hungarian phonetics expert trained by Higgins. After a brief conversation with Eliza, he certifies that she is of royal blood. This makes Higgins' evening, since he has always looked upon Karpathy as a bounder and a crook.

1.2 Statement of the Problem

A STUDY OF EDUCATIONAL VALUES AS REFLECTED IN SELECTED MOVIES

1.3 Operationalization of the Terms

People don't learn formally only in schools or colleges. They learn many things outside classrooms- through experience, through friends and elders, through teachers and even through mass media. Education values are those values which help in the moral development of the person. The Researcher has selected these two movies: *To Sir with Love* and *Pygmalion*. The movie *To Sir With love* was directed and produced by James Clavell in the year 1967 and the movie *Pygmalion* was directed Anthony Asquith & Leslie Howard and produced by Gabriel Pascal in 1938.

1.4 Objectives of the Study

- 1) To study the educational values of selected movies.
- 2) To study the method used by the teacher to teach language proficiency.
- 3) To study influences of teachers personality on students.
- 4) To study teachers dedication towards students development.
- 5) To study the technique used by the teacher to discipline the children.

- 6) To study the techniques used by the teacher to teach accurate pronunciation
- 7) To study the change of personality brought by the teachers training.
- 8) To study the persistence efforts of the student to learn.
- 9) To study the respect of the student for the teacher.
- 10) To study the influence of language on personality.
- 11) To study the insensitivity of the teacher and its ill effects on the student.
- 12) To study the views of student teacher about the movie To Sir with Love.

1.5 Research Questions

- 1) What are the educational values of selected movies?
- 2) What are the techniques used by the teacher to teach language proficiency?
- 3) How does the teachers' personality influence students?
- 4) What are the innovative methods and techniques used by the teacher to teach the children?
- 5) What are the techniques used by the teacher to teach accurate pronunciation?
- 6) How does the teacher improve the personality of the student by using different techniques?
- 7) How does the language influence personality into Lady?
- 8) Why do the students develop anger towards the teacher?
- 9) What are the leadership qualities displayed by the teacher?
- 10) How does the teacher get trust of parents?
- 11) How does the teacher win over his opponents?
- 12) What are the views of student teacher about the movie To Sir with Love?

1.6 Delimitations of the study

The present study is delimited to Educational values of two movies namely To Sir with Love and Pygmalion.

1.7 Rationale of the study

The Researcher selected the topic because the researcher wants to know how the films impact on society and students, and which are the educational values of movies. The researcher has also taken this topic because now-a-days movies are criticised for their negativity but the researcher wants to prove that some movies have also positive effect. Some people are very narrow minded towards mass media. They consider mass media evil as it badly affects the minds of people due to over use of violence. But some people have positive attitude towards mass media .Now nobody can be away from mass media with the advent of TV and internet mass media even entered in to our homes.

1.8 Scheme of Chapterisation

Chapter: 1

This chapter deals with an introduction. It talks about the statement of the problem, research objectives, and research questions of the present study. The researcher also described brief summary of the two movies To Sir with Love and Pygmalion.

Chapter: 2

This chapter is about conceptual framework which includes History of the films, Global discourse, educational advantages of television, relationship between education and films, some example of educational movies, plot of the movie “To Sir with Love” and ”Pygmalion” and about the characters of both the movie.

Chapter: 3

This chapter deals with Review of Related Literature. The Researcher includes Reviews of Hollywood movies, Bollywood movies and other reviews from the past researches.

Chapter: 4

This chapter presents Research Methodology. It discusses the research method used by the researcher in detail.

Chapter: 5

This chapter consists content analysis of the selected movies.

Chapter: 6

In this chapter the researcher has presented Educational values of the selected movies on the basis of content analysis and also presented students opinion about the movie.

1.9 Conclusion

This chapter presents the general introduction of the research. The following chapter builds the conceptual base for the study.

CHAPTER 2

CONCEPTUAL FRAMEWORK

2.1 Introduction

Film as dream, film as music. No art passes our conscience in the way film does and goes directly to our fillings, deep down into the dark room of our souls.

Cinema is a highly complex enterprise. One can look at it from social, Economical, Political, cultural and psychological perspectives. The multiple dimensions of cinema are embedded in ideology and culture. Hence, it is very difficult to unfold the inner meanings of a film text. Besides this, cinema is a highly interpretative system. People from different conceptual and ideological backgrounds can interact the film text differently.

Cinema of India has had a profound effect on cinema across India since the early 20th century. It consists of films produced across India, which includes the cinematic culture of Andhra Pradesh, Assam, Gujarat, Haryana, Jammu and Kashmir, Karnataka, Kerala, Maharashtra, Orissa, Punjab, Tamil Nadu, and West Bengal. Indian films came to be followed throughout South Asia and the Middle East. The cinema as a medium gained popularity in the country as many as 1,000 films in various languages of India was produced annually. Expatriates in countries such as the United Kingdom and the United States continue to give rise to international audiences for Indian films of various languages.

In the **20th** century, Indian cinema, along with the Hollywood and Chinese film industries, became a global enterprise. At the end of 2010 it was reported that in terms of annual film output, India ranks first, followed by Hollywood and China. Enhanced technology paved the way for upgrading from established cinematic norms of delivering product, altering the manner in which content reached the target audience, as per regional tastes. Indian cinema found markets in over 90 countries where films from India are screened.

The country also participated in international film festivals, especially Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Girish Kasaravalli, Shyam Benegal, Adoor Gopalakrishnan, G. Aravindan and Mani Ratnam. Other Indian filmmakers such as Shekhar Kapur, Karan Johar, Mira Nair, Deepa Mehta and Nagesh Kukunoor have also found success overseas. The Indian government extended film delegations to foreign countries such as the United States of America and Japan while the country's Film Producers Guild sent similar missions through Europe. Sivaji Ganesan and S. V. Ranga Rao won their respective first international award for Best Actor held at Afro-Asian Film Festival in Cairo and Indonesian Film Festival in Jakarta for the films *Veerapandiya Kattabomman* and *Narthanasala* in 1959 and 1963.

India is the world's largest producer of films. In 2009, India produced a total of 2961 films on celluloid that include a staggering figure of 1288 feature films. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, Walt Disney Pictures and Warner Bros. Indian enterprises such as Zee, UTV, Suresh Productions, Adlabs and Sun Network's Sun Pictures also participated in producing and distributing films. Tax incentives to multiplexes have aided the multiplex boom in India. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt.

The South Indian film industry defines the four film cultures of South India as a single film industry. They are the Kannada, the Malayalam, the Tamil and the Telugu industries. Although developed independently for a long period of time, gross exchange of film performers and technicians as well as globalization helped to shape this new identity, currently holding 75% of all film revenues in India.

The Indian diasporas consists of millions of Indians overseas for which films are made available both through mediums such as DVDs and by screening of films in their country of residence wherever commercially feasible. These earnings, accounting for some 12% of the revenue generated by a mainstream film, contribute substantially to the overall revenue of Indian cinema, the net worth of which was found to be US\$1.3 billion in 2000. Music in Indian cinema is another substantial

revenue generator, with the music rights alone accounting for 4–5% of the net revenues generated by a film in India.

2.2 History

The first short films in India were directed by **Hiralal_Sen**, starting with **The Flower of Persia (1898)**. The first full-length motion picture in India was produced by **Dadasaheb_Phalke**; Dadasaheb is the pioneer of Indian film industry a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his **Raja_Harishchandra (1913)**, a silent film in Marathi. The female roles in the film were played by male actors. The first Indian chain of cinema theatres was owned by the Calcutta entrepreneur Jamshedji Framji Madan, who oversaw production of 10 films annually and distributed them throughout the Indian subcontinent.

Raghupathi Venkaiah Naidu was an Indian artist and a pioneer in the production of silent Indian movies and talkies. Starting from 1909, he was involved in many aspects of Indian cinema's history, like travelling to different regions in Asia, to promote film work. He was the first to build and own cinema hall's in Madras. The Raghupathi Venkaiah Naidu Award is an annual award incorporated into Nandi Awards to recognize people for their contributions to the Telugu film industry.

During the early twentieth century cinema as a medium gained popularity across India's population and its many economic sections. Tickets were made affordable to the common man at a low price and for the financially capable additional comforts meant additional admission ticket price. Audiences thronged to cinema halls as this affordable medium of entertainment was available for as low as an *anna* (4 *paisa*) in Bombay. The content of Indian commercial cinema was increasingly tailored to appeal to these masses. Young Indian producers began to incorporate elements of India's social life and culture into cinema. Others brought with them ideas from across the world. This was also the time when global audiences and markets became aware of India's film industry.

In 1927, the British Government, in order to promote the market in India for British films over American ones, formed the Indian Cinematograph Enquiry

Committee. The ICC consisted of three British and three Indians, led by T. Rangachari, a Madras lawyer. This committee failed to support the desired recommendations of supporting British Film, instead recommending support for the fledgling Indian film industry. Their suggestions were shelved.

Ardeshir Irani released *Alam Ara* which was the first Indian talking film, on **14 March 1931**. H.M. Reddy, produced and directed **Bhakta Prahlada** (Telugu), released on Sept 15, 1931 and **Kalidas** (Tamil) released on Oct 31, 1931. Kalidas was produced by Ardeshir Irani and directed by H.M. Reddy. These two films are south India's first talkie films to have a theatrical release. Following the inception of 'talkies' in India some film stars were highly sought after and earned comfortable incomes through acting. As sound technology advanced the 1930s saw the rise of music in Indian cinema with musicals such as **Indra Sabha and Devi Devyani** marking the beginning of song-and-dance in India's films. Studios emerged across major cities such as Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, exemplified by the success of *Devdas*, which had managed to enthrall audiences nationwide. Bombay Talkies came up in 1934 and Prabhat Studios in Pune had begun production of films meant for the Marathi language audience. Filmmaker R. S. D. Choudhury produced *Wrath* (1930), banned by the British Raj in India as it depicted actors as Indian leaders, an expression censored during the days of the Indian independence movement.

After Indian independence the cinema of India was inquired by the S.K. Patil Commission. S.K. Patil, head of the commission, viewed cinema in India as a 'combination of art, industry, and showmanship' while noting its commercial value. Patil further recommended setting up of a Film Finance Corporation under the Ministry of Finance. This advice was later taken up in 1960 and the institution came into being to provide financial support to talented filmmakers throughout India. The Indian government had established a Films Division by 1949 which eventually became one of the largest documentary film producers in the world with an annual production of over 200 short documentaries, each released in 18 languages with 9000 prints for permanent film theatres across the country.

The Indian People's Theatre Association (IPTA), an art movement with a communist inclination, began to take shape through the 1940s and the 1950s. A

number of realistic IPTA plays, such as Bijon Bhattacharya's *Nabanna* in 1944 (based on the tragedy of the Bengal famine of 1943), prepared the ground for the solidification of realism in Indian cinema, exemplified by Khwaja Ahmad Abbas's *Dharti Ke Lal* (Children of the Earth) in 1946. The IPTA movement continued to emphasize on reality and went on to produce *Mother India* and *Pyaasa*, among India's most recognizable cinematic productions.

2.3 Golden Age of Indian Cinema

Following India's independence, the period from the late 1940s to the 1960s is regarded by film historians as the 'Golden Age' of Indian cinema. Some of the most critically acclaimed Indian films of all time were produced during this period. In commercial Hindi cinema, examples of films at the time include the Guru Dutt films *Pyaasa* (1957) and *Kaagaz Ke Phool* (1959) and the Raj Kapoor films *Awaara* (1951) and *Shree 420* (1955). These films expressed social themes mainly dealing with working-class urban life in India; *Awaara* presented the city as both a nightmare and a dream, while *Pyaasa* critiqued the unreality of city life. Some epic films were also produced at the time, including Mehboob Khan's *Mother India* (1957), which was nominated for the Academy Award for Best Foreign Language Film, and K. Asif's *Mughal-e-Azam* (1960). V. Shantaram's *Do Aankhen Barah Haath* (1957) is believed to have inspired the Hollywood film *The Dirty Dozen* (1967). *Madhumati* (1958), directed by Bimal Roy and written by Ritwik Ghatak, popularized the theme of reincarnation in Western popular culture. Other mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt.

While, commercial cinema was thriving, the same age saw the emergence of a new Parallel Cinema movement, mainly led by Bengali cinema. Early examples of films in this movement include Chetan Anand's *Neecha Nagar* (1946), Ritwik Ghatak's *Nagarik* (1952), and Bimal Roy's *Two Acres of Land* (1953), laying the foundations for Indian neorealism and the "Indian New Wave". *Pather Panchali* (1955), the first part of *The Apu Trilogy* (1955–1959) by Satyajit Ray, marked his entry in Indian cinema. *The Apu Trilogy* won major prizes at all the major international film festivals and led to the 'Parallel Cinema' movement being firmly established in Indian cinema. Its influence on world cinema can also be felt in the

"youthful coming-of-age dramas that have flooded art houses since the mid-fifties" which "owe a tremendous debt to the Apu trilogy". Satyajit Ray and Ritwik Ghatak went on to direct many more critically acclaimed 'art films', and they were followed by other acclaimed Indian independent filmmakers such as Mrinal Sen, Adoor Gopalakrishnan, Mani Kaul and Buddhadeb Dasgupta. During the 1960s, Indira Gandhi's intervention during her reign as the Information and Broadcasting Minister of India further led to production of off-beat cinematic expression being supported by the official Film Finance Corporation. The cinematographer Subrata Mitra, who made his debut with Satyajit Ray's *The Apu Trilogy*, also had an important influence on cinematography across the world. One of his most important techniques was bounce lighting, to recreate the effect of daylight on sets. He pioneered the technique while filming *Aparajito* (1956), the second part of *The Apu Trilogy*. Some of the experimental techniques which Satyajit Ray pioneered include photo-negative flashbacks and X-ray digressions while filming *Pratidwandi* (1972). Ray's 1967 script for a film to be called *The Alien*, which was eventually cancelled, is also widely believed to have been the inspiration for Steven Spielberg's *E.T.* (1982).

Ever since Chetan Anand's social realist film *Neecha Nagar* won the Grand Prize at the first Cannes Film Festival, Indian films were frequently in competition for the Palme d'Or at the Cannes Film Festival for nearly every year in the 1950s and early 1960s, with a number of them winning major prizes at the festival. Satyajit Ray also won the Golden Lion at the Venice Film Festival for *Aparajito* (1956), the second part of *The Apu Trilogy*, and the Golden Bear and two Silver Bears for Best Director at the Berlin International Film Festival.

A number of Indian films from different regions, from this era are often included among the greatest films of all time in various critics' and directors' polls. At this juncture, Telugu cinema and Tamil cinema experienced their respective golden age and during this time the production of Indian Folklore, fantasy and Mythological films like *Mayabazar*, *narthanasala* grew up. A number of Satyajit Ray films appeared in the Sight & Sound Critics' Poll, including *The Apu Trilogy* (ranked #4 in 1992 if votes are combined), *The Music Room* (ranked #27 in 1992), *Charulata* (ranked #41 in 1992) and *Days and Nights in the Forest* (ranked #81 in 1982). The 2002 Sight & Sound critics' and directors' poll also included the Guru Dutt films *Pyaasa* and *Kaagaz*

Ke Phool (both tied at #160), the Ritwik Ghatak films *Meghe Dhaka Tara* (ranked #231) and *Komal Gandhar* (ranked #346), and Raj Kapoor's *Awaara*, Vijay Bhatt's *Baiju Bawra*, Mehboob Khan's *Mother India* and K. Asif's *Mughal-e-Azam* all tied at #346. In 1998, the critics' poll conducted by the Asian film magazine *Cinemaya* included *The Apu Trilogy* (ranked #1 if votes are combined), Ray's *Charulata* and *The Music Room* (both tied at #11), and Ghatak's *Subarnarekha* (also tied at #11). In 1999, *The Village Voice* top 250 "Best Film of the Century" critics' poll also included *The Apu Trilogy* (ranked #5 if votes are combined). In 2005, *The Apu Trilogy* and *Pyaasa* were also featured in *Time* magazine's "All-TIME" 100 best movies list.

2.4 Global Discourse

Indians during the colonial rule bought film equipment from Europe. The British funded wartime propaganda films during the second world war, some of which showed the Indian army pitted against the axis powers, specifically the Empire of Japan, which had managed to infiltrate into India. One such story was *Burma Rani*, which depicted civilian resistance offered to Japanese occupation by the British and Indians present in Myanmar. Pre-independence businessmen such as J. F. Madan and Abdulally Esoofally traded in global cinema.

Indian cinema's early contacts with other regions became visible with its films making early inroads into the Soviet Union, Middle East, Southeast Asia, and China. Mainstream Hindi film stars like Raj Kapoor gained international fame across Asia and Eastern Europe. Indian films also appeared in international fora and film festivals. This allowed 'Parallel' Bengali filmmakers such as Satyajit Ray to achieve worldwide fame, with his films gaining success among European, American and Asian audiences. Ray's work subsequently had a worldwide impact, with filmmakers such as Martin Scorsese, James Ivory, Abbas Kiarostami, Elia Kazan, François Truffaut, Steven Spielberg, Carlos Saura, Jean-Luc Godard, Isao Takahata, Gregory Nava, Ira Sachs and Wes Anderson being influenced by his cinematic style, and many others such as Akira Kurosawa praising his work. The "youthful coming-of-age dramas that have flooded art houses since the mid-fifties owe a tremendous debt to the *Apu* trilogy". Subrata Mitra's cinematographic technique of bounce lighting also originates from *The Apu Trilogy*. Ray's film *Kanchenjunga* (1962) also introduced a narrative

structure that resembles later hyperlink cinema. Since the 1980s, some previously overlooked Indian filmmakers such as Ritwik Ghatak and Guru Dutt have posthumously gained international acclaim.

Many Asian and 'South Asian' countries increasingly came to find Indian cinema as more suited to their sensibilities than Western cinema. Jigna Desai holds that by the 21st century Indian cinema had managed to become 'deterritorialized', spreading over to the many parts of the world where Indian diaspora was present in significant numbers, and becoming an alternative to other international cinema.

Indian cinema has more recently begun influencing Western musical films, and played a particularly instrumental role in the revival of the genre in the Western world. Baz Luhrmann stated that his successful musical film *Moulin Rouge!* (2001) was directly inspired by Bollywood musicals. The critical and financial success of *Moulin Rouge!* renewed interest in the then-moribund Western musical genre, subsequently fuelling a renaissance of the genre.^[98] Danny Boyle's Oscar-winning film *Slumdog Millionaire* (2008) was also directly inspired by Indian films, and is considered to be a "homage to Hindi commercial cinema". Other Indian filmmakers are also making attempts at reaching a more global audience, with upcoming films by directors such as Vidhu Vinod Chopra, Jahnu Barua, Sudhir Mishra and Pan Nalin.

Indian Cinema was also recognized at the American Academy Awards. Three Indian films, *Mother India* (1957), *Salaam Bombay!* (1988), and *Lagaan* (2001), were nominated for the Academy Award for Best Foreign Language Film. Indian winners of the Academy Awards include Bhanu Athaiya (costume designer), Satyajit Ray (filmmaker), A. R. Rahman (music composer), Resul Pookutty (sound editor) and Gulzar (lyricist).

Introducing the film studies in school has many sided effects. In fact, it is the need of the hour since we live in an age in which we are dangerously exposed to strong external influences. It inculcates the values like utilitarian values psychological values, sociological values and moral values. It opens new avenues and careers in education. And cinema has to be harnessed to bring about changes in attitudes and values. It enables the educational system if it fulfils the needs of learners, teachers and society. It becomes a vehicle for education values and cultural transmission. Films

play a great role in globalization of education by communicating information and culture thus synthesizing east with west. It equips the young minds to be selective in their approach while viewing the films.

The relationship between film and education has been a subject of academic inquiry of sixty years, yet an adequate analysis of the education value of film and television has not emerged. Educators are alarmed today by violence in television programming, as they were by violence in film in the 1930s. This concern leads now, as it did then, to an incoherent program of censorship rather than to a programme of concern leads now, as it did then, to an incoherent programme of constrictive criticism capable of identifying the basic educational possibilities of the medium.

Educators today are also concerned with the cognitive assets and liabilities of film and television (Salomon 1979; Singer, 1980) they suggest that, while imaginative uses of television may augment visual thinking, constant exposure to fast-paced programming may inhibit the basic cognitive processes of attention, reflection and analysis. Like the censorship approach, the cognitive line of inquiry does not offer a broad critical framework for identifying the educationally relevant content of film and television. An exclusive concern with the media's impact on cognitive skills ignores the importance of the ideologies and insights that are communicated through the media.

If we are to develop a more adequate idea of the educational uses of film and television, we must give attention to two topics, it must be directed, first, to the nature of educational experience itself- to the process of exploration, reflection, and understanding with which education is fundamentally concerned. Analysis of educational experience is a necessary basis for inquiry into the educational value of film and television. A concern with the nature of educational experience both comprises and goes well beyond and hoc concerns with violence, or wholesomeness, or entertainment value in the media. An identification of the central dimensions of education offers a strong guide to educational possibilities in the experience of watching film and television.

Attention must be directed, second, to the actual accomplishment of films as a part of our culture. Educational psychologists have frequently assumed that film is

best understood by looking at the discrete technical components, such as dissolves and fades that underlie all possible film forms (chute, 1980; May & Lumsdaine, 1958; snow, 1963). By studying the impact of these variables, they assume that they are studying the educational potential of the medium. This assumption, however, is a misguided one. Film and television must be understood as a set of artistic inventions, as meaningful uses of formal means, and not as an abstract set of technological possibilities. Film critics recognize implicitly the diversity and unpredictability of artistic inventions in film. Their criticism is conceptually structured, yet open to the experimental surprise of inventive film forms. “criticism” writes on film critic, “is a mediator between immediate.

2.5 Films and Learning Can Go Hand in Hand

Movies can be an enjoyable and high-impact supplement to a home school curriculum if they are used deliberately. Rather than just tack on a relevant film to the end of your unit study, spend a few moments to plan how the movie will reinforce the themes your children have learned.

There are many movies which have education implications; there are some examples of movies like:

The theme of the movie **Swades** is based on patriotism. The movie shows how the person gives his talent to the poor villagers by giving electricity. Mohan, the prominent character of the movie worked in NASA, USA. When he came to India he realized the pathetic situation of his villagers. He feels the eternal pain by seeing the circumstances of his village, and then he realized that I am the lamp of my country but I gives the light of it to the other country and still my country is in darkness. At the end of the movie he changed his mind. He dropped his job of NASA and he joined Vikramsarabhai centre for better future of the Indians.

The movie **Dead Poet's Society** in which Robin Williams gives an awesome performance as an unconventional English teacher in a very conventional (read conservatie) private school. His love of poetry and his inspiring teaching methods have a great impact on his students. The central message of the movie, to live life to the fullest everyday, is not lost. Further, Williams' poetry recitations are awe-inspiring. .

Taare Zameen Par is a 2007 Bollywood drama film directed by Aamir Khan, is a movie which explores the life and imagination of eight-year-old Ishaan (Darsheel Safary). Although he excels in art, his poor academic performance leads his parents to send him to a boarding school. Ishaan's new art teacher (Aamir Khan) suspects that he is dyslexic, and helps him to overcome his disability. A film can change the thinking, attitudes, behaviour, and practice of people much faster than any other technique. At the very outset, let's make one thing clear, Taare Zameen Per isn't one of those film that merely entertains, but also enlightens. Tare Zameen Per is one film that makes you peep into a child's mind and how some parents, in their pursuit to make them "stronger" academically.

The movie **Lean on Me** in which Morgan Freeman plays Joe Clark, the real-life bat-wielding Principal whose goal was to bring discipline and learning to Eastside High School in New York. While he was not always the easiest on the teachers, it would sure be nice if more Principals stressed the importance of discipline and learning in their schools as he did. This film shows the importance of having strong leadership at the top.

The movie **Lagaan**, "Lagaan" is the story of the fight of a town in British-controlled India to extract itself from crushing taxes. The British commandant has made a deal with the local Indian Rajah to double tax the town, in order to make up for leniency in a prior drought-stricken year. When the people go to complain, the commandant offers them a pernicious deal: He will rescind all taxes for three years if the townspeople beat the British in a game of cricket. If the British win, the tax will be tripled. The basic conflict is heightened by the fact that the townspeople do not know how to play cricket! However, at the urging of the self-elected town leader, Bhuvan, and with the help of the sister of the commandant, the townspeople prepare for the final showdown with the British team.

The corrupt commandant and the game of cricket aren't Bhuvan's only obstacles. One of his most difficult challenges is the fatalism of his own townspeople. He must convince them, repeatedly, that success is possible, that the effort is worth it, and that they are in control of their own destiny. Bhuvan's speeches in this regard are a remarkable feature of the movie. He must overcome their determinism while building a team, teaching them to play an unknown game, and demanding extraordinary commitment and effort from them. His own virtue, continuous assertion

of leadership responsibility, and conviction of the power of volition, are inspiring aspects of this movie.

Mr. Holland's Opus This memorable movie gives all teachers hope that they truly have an impact on their students. Richard Dreyfuss is wonderful as a musician/composer who must take a teaching job to support his family. In the end, Dreyfuss' character realizes that he has had as much if not more of an impact from his teaching as he would have as a composer.

In the movie **Shikhar** Gaurav Gupta aka GG (Ajay Devgan) is the man who started with nothing and now believes that only money can fuel his ambitions. While Guruji (Javed Sheikh), to the manor born, believes that wealth means nothing if not used for society. Caught in the tussle between the two is the unworldly Jaidev Vardhan (Shahid Kapoor), who while respecting his father's philosophy, falls hook, line and sinker for GG's guilt-edged dreams. While Guruji hopes that Jai will return to his roots, GG uses the glamorous Natasha (Bipasha Basu) to bewitch Jai and the unscrupulous politician Amrit Patil, to exploit the tribal into selling their lands. Madhavi (Amrita Rao) watches the man she loves being carried away in to a world of wine, women and wealth.

If *Shikhar* is the Pinnacle of good deeds and thoughts, *Shikhar* is also the height of ambition and greed. It is a battle of man vs. nature.

The Miracle Worker The ultimate teaching miracle, Anne Bancroft is awesome as Annie Sullivan who uses 'tough love' to get through to the deaf and blind Helen Keller played by Patty Duke. Very few people can watch the famous 'water' scene without experiencing a feeling of triumph and relief. Excellent portrayal of the importance of perseverance. Both Bancroft and Duke won an Academy Award for their performances.

The 2009 American science fiction film **Avatar** shows the conflict between modern man and nature, and the film's treatment of imperialism, racism, militarism and patriotism, corporate greed, property rights, spirituality and religion. The title of the film and various visual and story elements provoked discussion of the film's use of the iconography of Hinduism, which Cameron confirmed had inspired him. The film

gives the message about the protection of environment and about dominant, aggressive cultures subjugating a native population in a quest for resources or riches. The film is 'a fantasy about race told from the point of view of white people' and that it reinforces 'the white Messiah fable'." The film's writer and director, James Cameron, says the real theme is about respecting others' differences.

Renaissance Man Danny Devito's performance as a teacher of the 'Double-D's' is both humorous and inspired. What appears to be a light-hearted comedy truly has a deeper meaning. Devito's character proves that William Shakespeare still has much to teach students. Surprisingly clean and somewhat corny at times, Renaissance man in the end teaches important life lessons on responsibility and character.

Shah's **Namastey London** has as its theme the NRI desire to reconnect with the mother country. Although it's been played out in different ways, the notion of a NRI father sending his son or daughter back to India to ward off corrupt Western influences, is well known. The outcome is equally familiar because the west is often vilified while Indian values, are idealised. In this movie Akshay kumar introduced Indian culture, values, and literacy of the country. He also throws the light on the Indian secularism. In short he introduces the richness of Eastern culture.

The movie **Purab or Paschim** also shows the greatness of our culture. It has remained a locus for exploration of such enduring Bollywood themes as the allure and threat of the West, and the nature and strength of Indian national identity — as well as a source of exotic glamour and erotic spectacle.

Music of the Heart This film shows the influence that one person's drive and vision can have on others. Meryl Streep plays real-life Roberta Guaspari who moves to Harlem as a single-mother and becomes a violin teacher. Working through racial and other barriers, Roberta creates an acclaimed music program in an area where many would have said it was impossible. It is definitely a heart-warming movie.

Aarakshan is the story of Prabhakar Anand (Amitabh Bachchan), the legendary idealistic principal of a college that he has single-handedly turned into the state's best. It is the story of his loyal disciple. This movie shows that how the corruption comes into education. Corruption and tuition are the side products of privatized education system even eminent principle Mr. Anand has to labour a lot to

abolish these termites like problems. Actually tuition classes don't make student self reliant but make them paralyzed.

The Karate Kid While not normally thought of as a 'classroom' movie, The Karate Kid has much to say to teachers: Sometimes we have to have our students do things that they will not understand until much later; Basic skills are most important; Honor and integrity are central to character; Students need to see us beam with excitement over their achievements. A fun, nostalgic and inspiring movie to relish.

2.6 To Sir with Love

The movie begins with the entry of the teacher **Mark Thackeray**, Who comes from **British Guiana** via **California**, and holds a degree in Communication Engineering, beginning his teaching position at the **North Quay** Secondary School in the tough **East End of London**. He has applied unsuccessfully for numerous engineering positions throughout England, and is taking this job to make ends meet while he continues to look for a job in his field.

The staff of North Quay offer varying opinions about students at the school. **Mr. Weston** (Geoffrey Bayldon) is openly contemptuous of them. **Gillian Blanchard** (Suzy Kendall) is admittedly afraid of them. **Deputy Head Evans** (Faith Brook) and **Clinty Clintridge** (Patricia Routledge) warn that while they are mostly good kids, they come from rough homes, and excel at riding roughshod over teachers. **Headmaster Florian** (Edward Burnham) explains that they are principally rejects from other schools. The audience is informed that their antics drove their last teacher to resign.

Most of the pupils in his class are totally unmotivated to learn and largely semi-literate and semi-articulate. But he persists, despite finding that they are unresponsive to his approach.

One day, a water balloon dropped from the window of his classroom narrowly misses Thackeray as he enters the building. In the classroom, he discovers something, presumably, burning in the grate. He finally loses his composure, ordering the boys out of the classroom and berating the girls for their disgusting behavior. Fearing he's made a fool of himself, he retreats to the staff room, expressing his dismay that he has

been so easily manipulated by 'these kids,' then realizes that treating them as kids is precisely the mistake he has been making with his students.

Thackeray returns to the classroom to outline a new approach and set some ground rules. The students will be leaving school soon, and therefore, he will treat them as adults and allow them to decide what topics they wish to study. He emphasizes this by throwing out all the textbooks and insisting that they will be expected to use proper forms of address (both toward him and amongst themselves) and to take pride in their appearance and deportment.

Denham continues to bait Thackeray but the rest of the class is won over. Although Thackeray's humble background is quite like their own, he's made a success of himself by cultivating his language and dress. The students are especially excited when he suggests that they should go on a class outing to the museum. The Headmaster approves the outing and Thackeray arrives on the morning of the trip to find a classroom of well-dressed, well-scrubbed students. The outing is depicted as a photo montage of happy, wondrous students having the time of their lives.

Their gym teacher, **Mr. Bell** (Dervis Ward), insists that 'Fats' **Buckley** (Roger Shepherd) participate in vaulting, despite his classmates' objections. The vault collapses under Buckley's weight and Potter (Christopher Chittell) threatens Bell with the vault's broken leg. Thackeray is called to defuse the situation. In class, he demands that **Potter** should apologize for the incident, pointing out that if a knife or gun was available, things could have been much worse. Potter only agrees when Denham points out that Bell will press criminal charges if he doesn't apologize and that Potter will need Thackeray's recommendation for a job interview when school ends.

Thackeray has obviously lost the support of much of the class, especially the boys. They refuse to invite him to the class dance. When **Seales'** (Anthony Villaroel, the only black student in the class) mother dies, the class takes up a collection for a wreath but refuses to accept Thackeray's donation. The girls still seem to respect him, though. It is clear they feel uncomfortable delivering the wreath personally, due to racial issues but Pamela offers to take the flowers to the funeral over Denham's objection.

Thackeray finally receives a job offer while the Headmaster advises him that he feels '**the adult approach**' has failed, that future class outings are cancelled, and that Thackeray will take over the boys' gym classes.

Pamela's mother comes to speak with Thackeray, concerned that Pamela is staying out late and might be getting into trouble. When Thackeray speaks with Pamela, she insists her mother does not care about her and that the presence of male callers at her mother's house excuses her actions. Thackeray maintains that Pamela still owes her mother respect, and disillusioned, she angrily accuses him of being 'just one of them'. She also refuses to take the flowers to the funeral. Thackeray's split with the class is complete - now they all hate him. Due to this, Thackeray considers resigning, but decides to keep going.

Even teacher Mr. Weston, who had disapproved of Thackeray's attitude to his class, now openly admits that the latter is a gifted teacher, and should reconsider leaving for an engineering job.

In gym, Denham insists they have a boxing class, beginning with him and Thackeray. Thackeray reluctantly agrees. Despite getting in some early blows, Denham is disabled when Thackeray knocks the wind out of him. Thackeray draws back his fist to hit Denham again but gains control of his emotions and declares the fight over. Afterward, Denham waits to speak with Thackeray in the stairwell. Although Denham admits he was trying to hurt Thackeray in order to convince him to resign from teaching, Denham is surprised that Thackeray did not capitalize on his advantage. For his part, Thackeray admits that he lost his temper but that he understands the apparent unfairness of some of his decisions. Thackeray then offers Denham a position as a boxing instructor to the younger students next term. Surprised that he would be regarded as a potential teacher, Denham nevertheless promises to consider it. Denham is clearly impressed, and expresses his admiration for Thackeray to his fellow students. By winning Denham over, Thackeray wins back the respect of the rest of the class. He is invited to the class dance and when he shows up at the Seales funeral, he is greeted by the entire class, who has come to pay their respects.

At the dance, all has clearly worked out well. Weston admits that Thackeray is really quite a gifted teacher and should reconsider leaving. The Deputy Head concurs,

suggesting that he should go to another school, if nothing else. Barbara Pegg (Lulu) announces a "ladies' choice" dance and Pamela singles out Thackeray as her partner. Denham announces that the class has 'something special' for Thackeray and Miss Wong presents him with a pewter mug while Lulu sings the movie theme. Thackeray is too moved for words and retires to his classroom.

Two young students storm into the classroom, mocking his gift and joking that they'll be in his class next year. When they leave, Thackeray rises, ponders his situation, then retrieves the job offer from his pocket. He tears the offer up and throws it in the wastebasket.

2.7 **Pygmalion**

Pygmalion: A Romance in Five Acts (1912) is a play by Irish playwright **George Bernard Shaw**. Professor of phonetics Henry Higgins makes a bet that he can train a bedraggled Cockney flower girl, Eliza Doolittle, to pass for a duchess at an ambassador's garden party by teaching her to assume a veneer of gentility, the most important element of which, he believes, is impeccable speech.

Remembering that ***Pygmalion*** is subtitled "**A Romance in Five Acts**," this act strikes us as a rather odd, unceremonious way of introducing the heroes of a romance. For starters, the heroine is described as being "not at all a romantic figure." The hero calls the heroine a "**squashed cabbage leaf**," while she can do no better than "**Ah-ah-ah-ow-ow-ow-oo**" back at him. . Higgins tells Pickering that he could pass off the flower girl as a duchess merely by teaching her to speak properly. These words of bravado spark an interest in Eliza, who would love to make changes in her life and become more mannerly, even though, to her, it only means working in a flower shop.

Eliza goes to Higgins seeking speech lessons. Her great ambition is to work in a flower shop, but her thick accent makes her unsuitable for such a position. All she can afford to pay is a shilling per lesson, whereas Higgins is used to training wealthier members of society. Pickering, who is staying with Higgins, is intrigued by the idea of passing a common flower girl off as a duchess and bets Higgins he cannot make good his boast, offering to pay for the lessons himself.

Eliza's father, Alfred P. Doolittle, a dustman, shows up three days later, ostensibly to protect his daughter's virtue, but in reality simply to extract some money from Higgins, and is bought off with £5. Higgins is impressed by the man's honesty, his natural gift for language, and especially his brazen lack of morals - "Can't afford 'em!" claims Doolittle. Higgins recommends Doolittle to a wealthy American who is interested in morality. Eliza goes through many forms of speech training, such as speaking with marbles in her mouth, enduring Higgins' harsh approach to teaching and his treatment of her personally. She makes little progress, but just as she, Higgins, and Pickering are about to give up, Eliza finally "gets it"; she instantly begins to speak with an impeccable upper class accent.

Mrs. Higgins' drawing room, Higgins bursts in and tells his mother he has picked up a "common flower girl" whom he has been teaching. Mrs. Higgins is not very impressed with her son's attempts to win her approval because it is her 'at home' day and she is entertaining visitors. The visitors are the Eynsford-Hills. Higgins is rude to them on their arrival. Eliza enters and soon falls into talking about the weather and her family. Whilst she is now able to speak in beautifully modulated tones, the substance of what she says remains unchanged from the gutter. She confides her suspicions that aunt was killed by relatives, and mentions that gin had been "mother's milk" to this aunt, and that Eliza's own father was always more cheerful after a good amount of gin. Higgins passes off her remarks as "the new small talk", and Freddy is enraptured. When she is leaving, he asks her if she is going to walk across the park, to which she replies, **"Walk? Not bloody likely!" (This is the most famous line from the play, and, for many years after the play's debut, use of the word 'bloody' was known as a Pygmalion; Mrs. Campbell was considered to have risked her career by speaking the line on stage.)** After she and the Eynsford-Hills leave, Henry asks for his mother's opinion. She says the girl is not presentable and is very concerned about what will happen to her, but neither Higgins nor Pickering understand her thoughts of Eliza's future, and leave feeling confident and excited about how Eliza will get on. This leaves Mrs. Higgins feeling exasperated, and exclaiming, "Men! Men!! Men!!!"

However, the six months are not yet up, and just in time for the Embassy Ball Eliza learns to behave properly as well as to speak properly. The challenge she faces

is increased, however, by the presence at the Ball of **Nepommuck**, a former pupil of Higgins' who speaks 32 languages and is acting as an interpreter for a "Greek diplomatist" who was in fact born the son of a Clerkenwell watchmaker and "speaks English so villainously that he dare not utter a word of it lest he betray his origin." Nepommuck charges him handsomely for helping keep up the pretence. Pickering worries that Nepommuck will see through Eliza's disguise; nonetheless, Eliza is presented to the Ball's hosts, who, impressed by this vision of whom they know nothing, dispatch Nepommuck to find out about her. Meanwhile Higgins, the interesting work done, rapidly loses interest in proceedings as he sees that no-one will see through Eliza. Indeed, Nepommuck returns to his hosts to report that he has detected that Eliza is not English, as she speaks it too perfectly ("only those who have been taught to speak it speak it well"), and that she is, in fact, Hungarian, and of Royal blood. When asked, Higgins responds with the truth - and no-one believes him.

2.8 Characters of the Movie Pygmalion

Henry Higgins

Henry Higgins is a middle-aged confirmed bachelor, a professor of phonetics and an expert elocutionist. He is an unconventional man who goes in the opposite direction from the rest of society in most matters. He is impatient with high society, forgetful in his public graces, and inconsiderate of normal social niceties. He has no desire to have romance of any kind in his life.

"What could possibly matter more than to take a human being and change her into a different human being by creating a new speech for her?"

Eliza Doolittle

Eliza Doolittle is a poor girl in her early twenties who dreams of working in a flower shop while she sells flowers in England's Covent Garden. She employs Henry Higgins to help her with her speech and begins to transform herself into a regal figure fit to consort with nobility. In the end, she not only passes for a duchess, but becomes an independent woman.

"I sold flowers. I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else."

Colonel Pickering

Colonel Pickering is a kindly middle-aged man who shares Higgins' passion for phonetics. Pickering is always considerate and a genuine gentleman who helps in the Eliza experiment by making a wager of it, saying he will cover the costs if Higgins does indeed make a convincing duchess of Eliza. It is Pickering's thoughtful treatment towards Eliza that teaches her to respect herself.

"Does it occur to you, Higgins, that the girl has some feelings?"

Alfred P. Doolittle

Alfred P. Doolittle is Eliza's father and a dustman, or trash collector who has a very unique 'morality', in that he is very happy to be a freeloader. When he learns that his daughter has entered the home of Henry Higgins, he quickly follows to see if he can get some money out of the circumstance. His unique brand of rhetoric, unembarrassed, unhypocritical advocacy of drinks and pleasure (at other people's expense), is amusing to Higgins.

"I ain't pretending to be deserving. I'm undeserving, and I mean to go on being undeserving. I like it, and that's the truth."

Freddy Eynsford-Hill

Freddy Eynsford-Hill is an aristocrat, although he has no income of his own. He becomes lovesick for Eliza, and courts her with letters. At the play's close, Freddy offers Eliza a viable marriage option if she would only accept his affections.

"People stop and stare. They don't bother me. For there's nowhere else on earth that I would rather be. Let the time go by, I won't care if I can be here on the street where you live."

Mrs. Higgins

Mrs. Higgins is Professor Higgins' mother, who is in her sixties and a very refined lady of the upper-middle class. She sees the Eliza Doolittle experiment as idiocy and is the first and only character to have any qualms about the whole affair. When her worries prove true, it is to her that all the characters turn. Because no woman can match up to his mother, Higgins claims, he has no interest in dallying with them.

"Ascot is usually the one place I can come to with my friends and not run the risk of seeing my son. Whenever my friends meet him, I never see them again."

Professor Zoltan Karpathy

Professor Zoltan Karpathy is a Hungarian and a former student of Higgins. He is also a rival phonetics expert, in his own mind if not in Higgins', and quite proud of his linguistic accomplishments. He hires out his services to the queen of Transylvania.

"I speak thirty-two languages. I know everybody in Europe. No imposter escapes my detection."

Mrs. Pearce

Mrs. Pearce is Higgins' housekeeper who helps to care for the well being of Eliza Doolittle. She is an observer of this experiment and watches to make sure that Eliza is kept safe.

"I must know on what terms the girl is to be here. What is to become of her when you've finished your teaching? You must look ahead a little, sir"

2.9 Characters of the Movie To Sir with Love

Mark Thackeray

Mark Thackeray, who in the movie To Sir With Love is unable to find work as an engineer, accepts a teaching post. To reach his sullen, rebellious students,

Thackeray throws away his textbooks and endeavors to reach them as human beings-- and as the adults they're going to become. It's an uphill climb, but gradually the students are won over. They begin referring to Thackeray as "Sir," not out of blind obedience but as a gesture of genuine affection. Not that there aren't obstacles to overcome: in addition to trying to get through to hard case student Christian Roberts, Thackeray must face down the resistance and hostility of his fellow teachers. But in the last he got love and respect from all the teachers and students.

Mr. Weston

Mr. Weston the another teacher in the movie To Sir With Love, is selfish, arrogant and hates the children. He uses abuse words for the children and has a very negative attitude towards them. At last he admits that Thackeray is really quite a gifted teacher and should reconsider leaving.

2.10 Conclusion

Thus this chapter presents the general introduction of the research. In this chapter the basic concept of the research has been introduced. This chapter will be followed by "Review of Related Literature"

CHAPTER 3

REVIEW OF RELATED LITERATURE

3.1 Introduction

Literature is the mirror of culture in our society. Its various literacy forms describe many aspects of human nature as well as problem related to society, its traditions, custom etc. Therefore to study any particular issue, it is better to review the literature that specially describes society especially in context to the problem. It enhances one's knowledge as well as attributes on insight which help him/her to bring definite solution of the problem. According to 'Brog and Gall' the reviews of literature in education research provide you with the terms of getting to the frontier in your particular field of knowledge. If one fails to build the foundation of knowledge provided by the review of the literature the work is likely to be shallow and naïve.

It contains systematic location, analysis and definition of the materials, which involves the information related to the problem. These materials include reference book, articles, dissertation, thesis, etc. Review of related literature is an important process and serves the purpose of guide to the investigator in understanding and defining the problem accurately and systematically. It also helps to prepare a proper design for the study and research.

Review of related literature provides evidence that the researcher is familiar with what is already known and what is still unknown and untested. Since effective research must be based upon past knowledge, this step helps to eliminate the duplication of what has been done and provides useful hypothesis and helpful suggestions for progressive investigation.

"The Review of Related Literature is nearly always a standard chapter of a dissertation. The review forms an important chapter in a dissertation where its purpose is to provide the background to and justification for the researcher undertaken." (Bruce 1944)

The present study is in the area of philosophy and differs much from other allied areas in education. Basically because it mostly, engages sociolculative thinking

and logical analysis which is totally dominated by the mental exercise rather than with pragmatic world of tool technique and materials.

The review has been accordingly classified in to three sections as mentioned of below:

- A) Bollywood movie Reviews
- B) Hollywood movie Reviews
- C) Other Reviews

3.2 Review of Related Literature

3.2.1 Reviews of Bollywood Movies

Warren. R (2002), says his views about the movie **Lagaan** that It is ironic for an Objectivist to be recommending a movie made in one of the most mystical countries on earth, and which contains a lengthy religious scene. But "Lagaan" is a fundamentally this-worldly movie whose focus is a struggle over important values. "Lagaan" means "tax." "Lagaan" is the story of the fight of a town in British-controlled India to extract itself from crushing taxes. The best feature of the movie is its plotting. The screenwriter knows how to build tension and milk the conflict. In scene after scene, he adds additional obstacles for Bhuvan and the townspeople to overcome. Whether it's racism, a spy planted by the commandant, or ignorance of the characteristics of a cricket ball, the writer keeps traps and hindrances coming and coming. Even during the game of cricket, which takes up half the movie, the suspense is almost unendurable. The theme of the movie is man's control over his own destiny, which is also a very different theme from other Indian movies. A cross-cultural love element further emphasizes that it's man's character and values, not his origin or ethnicity that is important. Not only does the plot itself, in action, dramatize this theme, but it is made explicit in many of the speeches. Interestingly, even though there is a "prayer meeting" the night before the big cricket finale, this doesn't detract too much from the theme. Given the entire context of the movie, the vestigial religious elements are minor, and this religious scene is more like a pre-game fight song than a truly religious ceremony. One final comment relating the movie to current events: View this movie if you want to see clearly why we should be supporting India

over Pakistan in the recent confrontation, and in principle. Yes, this is a new kind of movie for India, with a relatively untraditional theme, but the fact that it was made there shows the possibilities for a future cultural change and the difference from Pakistan. India, at least, learned some things from the British. In Islamist India, this eventually became Pakistan, British culture never “took.” A movie like “Lagaan” couldn’t be made in Pakistan for another 500 years.

Reddy, G. S (2010) in this article says the movie **3 idiots** highlights the fact that our education system based on conventional prescription, transfer of information and unhealthy stress on marks secured in the examination rather than creativity and critical thinking, alienates and dehumanizes young students. 3 idiots which tells the story of three friends through their college and work, partly reflects the story of Raj Kumar Hirani, the director of the film, an average student, who on not getting admission in any of the science subjects took up commerce to become a chartered accountant but quit the commerce course too as he was keen on a career in films; the film is partly based on Chetan Bhagat’s bestseller 5-point someone. 3 idiots drives home the message that excellence should be the goal of education, not rote learning and ritualistic success. The message is delivered through comedy and parody. While the comedy is somewhat slapstick, the parody part involving professor Virus may be a little unfair but overlooked, as the film tries to convey how devastating the cruelty of an insensitive teacher can be to a young student. The suicide committed by one of the students in the film when Virus rejects his project symbolizes the pressure that rote learning puts upon sensitive young students, especially the meaningless memorization of lessons without comprehending the intended meaning. 3 Idiots highlights the fact that our education system which is based on conventional prescription, transfer of information and unhealthy stress on marks secured in the examinations rather than creativity and critical thinking alienates and dehumanizes the young students. The teaching learning process is built around the so called expertise of the teacher who believes that his job is to transfer his knowledge in his/her students; the students receive information the relevance of which is questionable, and certainly not knowledge which should be the goal of education. In effect, the goal of education has become one of survival in the competitive arena of marks and examinations to grab a lucrative job though the performance in the examination and the high marks have no relevance to the needs of the job that the students aspire for. The movie condemns

rote learning and emphasises the importance of choice and freedom, of course, with responsibility. The three idiots see colleges as rituals of idiocy focusing on marks, hierarchy and rigidity. The film focuses on the fact that education is not embedded in the black board, the text book and the exams, which truly cannot be yardstick of one's achievements, but in the friendships that one makes, the value that one lives for and the idea seeded in the college which may germinate later in appropriate environment and conditions.

Kazmi, Nikhat (Dec 21, 2007) in THE TIMES OF INDIA, has posted comments on this Movie **Taare Zameen Par** that and we thought only Iranian filmmakers understood that Children were of and from Heaven. But that's because Iranian cinema is replete with delightful, soul-stirring insights into all that's wrong in the adult world, though the unaltered vision of a child. Kudos to Aamir Khan for proving us wrong by giving us a brilliant dekho into the mysterious, magical mind of a child who really doesn't know why befuddled adults are hell-bent on mutilating everything's that beautiful, innocent, free and fulsome...All because they feel there is no profit in it. Ostensibly, the film is about children with special needs and the story revolves around the efforts of a dyslexic child to fit in, adjust and perform in a 'normal' world where competition is the norm and regimentation the principle. A world where it is natural and 'normal' to rap eight-year-old knuckles and discipline with verbal abuse and physical battering, if a child gets his spellings wrong, forgets to do his homework or fails to give a copy book answer. But the canvas of the film is so sensitive, so vast, and so meaningful; it includes any and every child in its ambit. So much so, Taare Zameen Par becomes the story of any and every child who is being robbed off his childhood by insensitive parents and teachers who believe their job is to create race-winning rats for the rat race rather than Einsteins, Edisons, Agatha Christies and Leonardo Da Vincis. Eight-year-old Ishaan (Darsheel) is a happy-go-lucky child with a fertile imagination that can see fish flying but fails to grasp the difference between B and D. When asked to solve his three times table, he confidently picks up his pencil and sees a war of planets on the firmament of his mind where planet 3 smashes into planet 6 and beats it into smithereens. Naturally, the answer of 3 x 6 is 3 for our little genius. But that's between you and me. Berated by the teachers, his parents send the kid away to a boarding school and deliver him to a living hell, where he faces ridicule and begins to lose all self-esteem in his effort to fit in. It takes

an unconventional art teacher (Aamir Khan) to bring him out of his solitary confinement and unleash a whole new energy force that blinds the boring world with its colours and configurations. The story is simple and connects instantly with every adult and child in the auditorium, even as the climax is predictable and plays heavily on your emotions. But what uplifts the film is its very simplicity, sensitivity and its performances. On the one hand, there is the non-filmy script which doesn't make anyone the villain...even the adults are victims of ignorance. On the other, there is the towering portrayal by young Darsheel who trapezes between lively and lost with great agility. And holding it all deftly together - the tears and the smiles, the lows and the highs - is Aamir Khan who makes a measured directorial debut. Almost as measured and meticulous as his performances. Of course, the second half does get a bit repetitive, the script needs a bit of taut editing, the trauma of the lonely child seems a shade too prolonged and the treatment simplistic. But the film never does stop tugging at your heartstrings. We recommend a mandatory viewing for all schools and all parents.

Kumar, Arun R. (August 21, 2011) says that the film “Aarakshan” deals with two important issues concerning Indian education – one, as the title indicates, reservations and two, the commercialisation of education. *Aarakshan* (Reservation) is not about what the title suggests. It is not what the word has come to mean for college students and everybody in general today -- a tussle between OBCs and the general category -- when they scramble for admissions to colleges and universities or seek jobs in the government sector, both of which have become a scarce resource in the face of an exploding population. So you see a brilliant Dalit graduate Deepak Kumar (Saif Ali Khan [Images]) giving his piece of mind to three interviewers (obviously upper castes and taunting him over his caste, his intelligence -- which they judge based on his caste -- and his backwardness during the interview) teaching them what *tehzeeb* (honour/culture/respect) is all about. Then, is that the reason why UP chief minister Mayawati [Images] has banned the film for two months because it shows the Dalits pitted against anti-reservation protesters? (Director Prakash Jha must profusely thank all these politicians for giving the movie such great publicity and some genius whoever titled this movie *Aarakshan*). That said, the film is about an idealistic principal Prabhakar Anand (Amitabh Bachchan [Images]) taking on the might of a crafty Manoj Bajpai [Images] (hysterical throughout the film and more

hysterical in the climax) and his cohorts who are out to mint money out of the business of education. In fact, like most of us -- pro-, anti-reservation wallahs and all those in between -- who were in college when the Mandal agitation broke out in 1989 and who have today moved on in life despite reservations in colleges and government jobs, Jha, too moves away from the central plot of reservation, perhaps inadvertently. The main plot then revolves around a morally upright and honest Amitabh trying to demolish a morally corrupt system that feasts on the economics of education and who feel insecure in the presence of idealists like Prabhakar Anand. The film lacks the historical perspective and characters that showed guts and gall that one has come to associate with filmmaker Prakash Jha's style after *Mrityudand* and *Gangaajal*. Amitabh, as principal Prabhakar Anand, stands out as a tall figure amidst a sea of spineless characterisations that keep flitting in and out of the frame (there should be a special price for those who spot Saif moving to America for his PhD and coming back to be by the side of his idol Amitabh in his bad times). Saif, Prateik and Deepika show their mettle -- and angst as pro- and anti-reservation wallahs -- as good actors whenever they get a chance. Their characters, though, lack depth. Shankar, Ehsan, Loy's music is too loud and does little justice to the lyrics so beautifully penned by Prasoon Joshi.

Nobel, (April 14, 2010) “**Paathshaala**” is a new Hindi movie of Bollywood in the direction of Milind Ukey. Paathshala movie releases on 16th April, 2010 in Indian cinemas starting with Shahid Kapoor, Nana Patekar and Ayesha Takia. Paathshala 2010 Hindi movie introduces a discussion about Indian education system to find out a better solution. Nana Patekar as Principle Aditya Sahay, Shahid Kapoor as Rahul Prakash Udyavar, Ayesha Takia as Anjali Mathur, Saurabh Shukla as Lallan Sharma and Shushant Singh as Vijendra Chauhan are the leading casts of Paathshaala 2010 Hindi film. The movie is produced by Shaira Khan under the Paperdoll Entertainment production. Paathshala film is directed by Milind Ukey. Official website of Paathshaala movie, paathshaala.erosentertainment.com, writes about the film synopsis, “Teaching is a noble profession. But is it really true in these days of commercialization and consumerism? Every day, we read in the newspaper about students being bogged down under study pressures, parents burdened with fees hikes, teachers punishing students inhumanly, some students even dying in such cases or

some committing suicides...what state of affairs we have brought our education system to?

The story starts with joining of a new English Teacher Rahul Prakash Udyavar (Shahid Kapoor) in Swaraswati Vidya Mandir School, situated in the outskirts of Mumbai Suburbs. Though he creates instant rapport with students and teachers alike, he realizes that there is something amiss in this school. Slowly his doubts come true as manager of School Sharma (Saurabh Shukla) makes many monetary obligation compulsory on the parents in the name of extracurricular activities. He goes to the extent of punishing the students inhumanly when the new unjustified demands of the school are not fulfilled by the parents. Day by day the stress level among the students increases many folds leading to the unexpected and grim consequences. A situation becomes so explosive that finally it becomes a national issue. Paathshala tries to answer many questions related to the sanctity of today's education system. The high morals and basic ethics of the teachings have taken back seat. Profit and more profit have become a new mantra of education institutions. Paathshala is not afraid of telling the truth of wrong doings of the greedy educational institutes on the face, neither it spares them from exposing the use of unethical media activities for the children who are yet not ready for it.

PAATHSHALA – An Urgent and Desperate eye-opening Mission for our Education system today.” Paathshala movie has tried to focus today's education system in our society. Concept of the movie begins with – “Teaching is a noble profession.” The movie tries to find out the reality of the concept on today's context. Paathshala Hindi movie introduces some facts of – “study pressures, parents burdened with fees hikes and teachers punishing students inhumanly.” In the series of the facts – dying of students – is the biggest aspect that reveals the reality of our education system. Paathshala is an objective oriented Hindi movie that touches the essence of education system. The movie tries to show the reality of education system in our current society. The movie has tried to introduce the system of competitive education also. Paathshala movie leaves some new questions behind it. Who is responsible for the current education system? Is stress less education possible in the capitalist and competitive society? Audiences should tries to find out the answer of these questions after having watched Paathshala movie. Paathshaala starts a fight against the well

organized system – education system. Get educated in Paathshaala on 16th April, 2010.

DAVE KEHR (August 23, 2002) in the New York Times shared his views that A defining film in the history of Bollywood, the Hindi film industry based in Bombay, Mehboob Khan's "**Mother India**" (1957) is often said to have helped set the pattern for the nearly 50 years of Indian film that has followed it. Its central character is a peasant woman; Radha (Nargis), whose determination to weather all forms of social and personal adversity without compromising her honour becomes a symbol of India's own pride as an ancient culture and a new democracy. The film is at once a sort of Indian "Stella Dallas," which finds the heroine making sacrifice after sacrifice on behalf of her family, and a "Gone With the Wind"-style epic of social change. When Radha is first married, she discovers that her mother has gone into debt with the heartless local money lender, Sukhilala (Kanhaiyalal), to finance the lush festivities. But a marriage that begins in debt is already in danger. Gradually Radha and her husband (Raaj Kumar) are forced to sell off much of their land and cattle to finance the exorbitant interest the moneylender demands. When the husband loses both arms in a farming accident and can no longer support his family, he runs away in shame, leaving Radha with their two young sons. At this point "Mother India" shades into "Mother Courage." Determined to bring her boys up properly, Radha works her fingers to the bone on what's left of the farm. Although the evil moneylender is always skulking around, offering to take Radha as his wife, she resists the insult to her honor and chastity. Through strength of will she brings her boys into adulthood, producing the sober, responsible Ramu (Rajendra Kumar) and the impish, irresponsible but irresistibly charming Birju (Sunil Dutt, who later married Nargis). "Mother India" opens today for a one-week engagement at the Walter Reade Theater in Lincoln Center, where it is being shown in a print restored by the British Film Institute. The Indian climate has clearly taken its toll on the delicate dyes of the color negative, and many of the film's most spectacular effects can be imagined only from the fading traces left on the screen. DAVE KEHR

3.2.2 Reviews of Hollywood Movies

Heath, Christopher says his views about the movie **“To Sir With Love”** that Novice teacher, Mark Thackeray, arrives at a secondary school in a depressed area of London's East End and transforms a class of juvenile delinquents into a group of responsible, mature and caring young people, confounding his critics amongst the jaundiced teaching staff. From the very beginning, members of the class try to bait him into losing his temper so that he'll quit. Their previous teacher committed suicide, we are told. Gradually, he gains their trust and helps them overcome their personal struggles, thus winning their respect and friendship. Its a slice of sixties social idealism that may appear dated and oversentimental to some, but it loses none of its sincerity or good intentions. The book by E.R. Braithwaite was based on his own real life experiences in the 1950's. Once again, James Clavell displays his winning touch with the screenplay and direction. The role of Thackeray had strong appeal to Sidney Poitiers for its portrayal of African-American characters as responsible role-models, a theme common to many of his films. There is a notable screen debut for Judy Geeson who went onto become one of the most fashionable juvenile actresses of the late 1960's. With a schoolgirl crush, she competes with beautiful teacher Suzy Kendall for the attentions of Thackeray. The films sound-track provides good material for another debutante, Lulu, who sings the main title. It went onto become the top-selling record in the U.S. for 1967, but inexplicably, was never released in the U.K. as a single. The lyrics are provided by the highly talented Don Black who had also written the themes to 'Born Free' and 'The Italian Job' as well as collaborating with John Barry on three of the James Bond Films of that period. The backing group are The Mindbenders who provide the school band sound. They had a U.K. No.2 in the charts at the time with 'A Groovy Kind of Love' and in collaboration with Wayne Fontana, a U.S. NO.1 with 'Game of Love' the previous year. The recently released DVD provides a good quality print of this thoroughly enjoyable film and is well worth viewing. I give it ten out of ten.

Uyeshima, Ed (December 30, 2009) says his views about the movie **“Pygmalion”** that Far more a pointed satire on social mores than an opposites-attract love story, the original 1938 adaptation of George Bernard Shaw's classic 1913 play is still a glistening piece of pre-WWII British cinema fluidly co-directed by Anthony Asquith(The Importance of Being Earnest) and star Leslie Howard. Howard (Gone

with the Wind) and Wendy Hiller (I Know Where I'm Going!) are close to perfection in the principal roles, but the movie's key distinction lies in the fact that Shaw adapted his own play for the screen with some assistance from W.P. Lipscomb and Cecil Lewis. Consequently, Shaw's biting wit and uncompromising tone remain intact as the familiar story of Professor Henry Higgins and Cockney flower girl Eliza Doolittle unfolds without the cherished Lerner and Lowe musical score that decorated the identical plot of *My Fair Lady* two decades later. As I am not a big fan of the overstuffed 1964 musical remake despite the wonderful songs, this version provides the same narrative in a far more economical 96 minutes. It's a genuine treat to appreciate Shaw's words without the music.

The story is familiar to anyone who has seen the musical. Higgins makes a bet with fellow scholar Colonel Pickering that he can pass off a lower-class flower girl as a duchess by teaching her how to speak and act. None other than later film master David Lean (*Lawrence of Arabia*) directed the montage sequence of Higgins teaching Eliza the proper elocution and etiquette. An awkward trial run occurs at the Chelsea home of Higgins' mother where Eliza makes her social debut recounting her ghastly story of a relative's suspicious death. Regardless, potential suitor Freddy Eynsford-Hill is entranced and becomes obsessed with Eliza. Later, Higgins and Pickering decide Eliza is ready for a formal ball at the Transylvanian embassy where Higgins' pompous former pupil, Count Aristid Karpathy, threatens to expose her Cockney roots. Instead, he is fooled by her demure polish into thinking she is a Hungarian princess. Higgins and Pickering celebrate their mutual accomplishment, but Eliza recognizes her contribution and self-worth in the deceptive exercise. When she threatens to leave Higgins' tutelage for Freddy's waiting arms, it becomes an uncomfortable matter that the professor realizes has slipped completely out of his control. Shaw's ageless point is that class distinctions are artificial at their core. He recognizes that articulate speech, good manners, and an expensive wardrobe are the key elements that separate the classes, and that they can all be attained given the appropriate resources. What genuinely separated Higgins from Eliza is the fact that he is a ruthless, selfish egotist who cannot imagine wanting the respect much less the love of his blossoming student? That becoming a lady of his level of bearing should be Eliza's aspiration is what ultimately appals her, and it becomes clear that such class distinctions have no relevance when it comes to personal value. Deep in the shadow

of Rex Harrison in his definitive role, Howard brings a more impulsive, youthful energy to Higgins, so much so that there is true terror when he threatens to strike Eliza. Hiller handles Eliza's metamorphosis with arresting conviction and makes a more convincing Cockney guttersnipe than Audrey Hepburn. By comparison, Hiller's transformation is more subtle in this treatment. There are nice turns by Marie Lohr as Mrs. Higgins, Sunderland as Pickering, and Wilfrid Lawson as Eliza's ne'er-do-well father Alfred, although David Tree comes across as far too callow for the likes of Eliza as Freddy. The 2000 Criterion Collection DVD surprisingly contains no extras, but the print transfer does justice to the pristine cinematography of veteran Harry Stradling (*Funny Girl*) and his camera operator Jack Hildyard (*The Bridge on the River Kwai*).

Zwick, Ronald E (31 July 2000), I must confess that I approached “**Music of the Heart**” with a great deal of fear and trepidation. I really had no desire to subject myself to what I envisioned to be a 124-minute barrage of inspirational life messages and feel-good sentimentality. What a pleasant surprise then to discover this to be a genuinely moving and heart warming true-life tale of an extraordinary teacher, Roberta Gaspari, and her equally extraordinary students. In plot, ‘Music of the Heart’ doesn’t deviate much from the standard formula common to such films. We have, first, the neophyte white middle class schoolteacher, plunged into the heart of a problem-ridden inner city Harlem school, filled with burnt-out teachers who have learned to expect little (and thereby garner little) from the youngsters placed in their charge and children themselves whose troubled home lives provide little in the way of a nurturing environment for academic achievement. We encounter the predictable first-day stumbles of this headstrong, idealistic newcomer as the students challenge her authority and the relevance of her violin class in no uncertain terms; we see how, through discipline and the sheer force of her own determination, she eventually connects them to the music they are learning to play, building their self-confidence and slowly winning the respect of their often skeptical, and, occasionally, downright hostile parents in the process. Then comes the great challenge, as the school board, after ten successful years in which the program has earned a sizable reputation and even been featured in magazine articles, pulls the plug on the funding. Thanks to the sheer determination of Gaspari, the parents whose children’s lives have been forever altered, a magazine writer and the voluntary participation of a number of the world’s

premiere violinists (a large number of whom appear as themselves in the film), the group stages an amazing fundraising concert at Carnegie Hall, the proceeds from which save the program and help ensure its survival for the next several years. One of the chief reasons that 'Music of the Heart' does not dissolve (as it so easily might have) into a puddle of goopy tears lies in the matter-of-fact interpretation of the main character that both writer, Pamela Gray, and actress, Meryl Streep, bring to bear on the role. At no time is Roberta ever portrayed as a saintly figure. In fact, she is a woman filled with all sorts of insecurities and vulnerabilities, exacerbated by the devastating sense of bewilderment and loss caused by the unexpected termination of her marriage and her seeming need to be dependent on a man for comfort, support and a sense of purpose. She is often overbearing, pushy and pigheaded and not just in the classroom where it counts, but also in her personal life where it often alienates her from the ones she loves most. Yet, somehow out of this mass of self-doubts and personal missteps, she finds the inner strength and emotional wherewithal to work miracles. Streep throws herself so completely into the role that we cannot take our eyes off her for a single one of the film's 120 enthralling minutes (and I doubt that she is ever off screen for more than a few seconds in the entire film). It is a truly glowing performance. Equally impressive, director Wes Craven is to be highly commended for drawing such an impressive array of credible, down-to-earth performances from a large cast of outstanding preteen actors. Thanks to them and an air of naturalism in the dialogue, the scenes between the youngsters and their teacher always ring true and believable. I defy anyone - even the most tone deaf, musically disinterested member of the audience - not to be deeply touched by the final scenes of this film. Craven, from all his years doing those slashed films I suppose, really knows how to generate a sense of suspense as we follow the pre-show behind-the-scenes preparations of the nail-biting participants. The recreated concert itself, with a number of the real life participants brought back to play for the occasion, is utterly engrossing and leaves the audience both rheumy-eyed and covered with goose bumps. Well, maybe "Music of the Heart" is, after all, filled with the 'inspirational life messages' and 'feel-good sentimentality' I so dreaded at the outset of the film. That being the case, I guess that isn't such a bad thing after all!

Huerta, Francisco (22 August 2001) tells that there are certain films that get under your skin, never to come out. They change your life, subtly altering your perceptions of reality, almost always for the better. **“Dead Poet’s Society”** is one of those few films. I saw the movie back when I was in High School. I had a teacher who told us that we really needed to watch it; in fact, it was our "homework" for the day. We didn't need to bring back a report, or talk about it in class. All he asked from us was to watch it, make up our own mind about it, and that was it. As you can imagine, many friends of mine didn't watch it at all; I did. And yes, I feel I changed a bit from there on. Back when you are young, you never really stop to think what in the world you are doing with your life. You simply live for the day, hope your grades will be enough to pass, and that's it. Long term thinking involves maybe flirting with a girl. Nothing more, what this film showed me was that we have the responsibility and the joy of being alive in this planet. That we are dust, and we will go back to it, so we have precious little time to make a difference. That we have a moral obligation to "seize the day, and make our lives extraordinary" (my favourite quote in all movie history). That the world, basically is ours. That the only limitations are within ourselves, and that we owe it to us to fight, to rebel against conformity, to change what we hate and keep what we love. That living in this world is a beautiful responsibility, and that only cowards dare not to change it for the better. The fact that the cast was basically my age, and was passing through the same dilemmas and situations I was facing made it all so much more powerful. So here I sit, 12 years from that day. I still don't think I have seized the day completely. But I keep on trying; I always will. I wonder how many people were transformed by this gem of a movie; I hope many.

Kazmi, Nikhat (Nov 24, 2011), in the The Times of India has said about the movie **“The Help”** that the mission is simple -- Skeeter Phelan is a newly empowered (fresh graduate) white woman in the southern city of Mississippi in the 1960s who wants to write a bestseller. Finding the subject is even simpler -- she chooses to interview the likes of Aibileen Clark (Viola Davis), her best friend's African American help. But then there's a price Skeeter's got to pay for the desired fame and fortune. After all, she's all out to write about the experiences of a domestic help at the homes of the whites. And so the 'cakewalk of a job' soon turns into a not-so-easy-task for the aspiring author the- whites can't take all that criticism. Aibileen has spent most

of her life as a nanny, raising little white girls. Minny Jackson (Octavia Spencer) is a help who is first fired by a social leader and then by a blonde. That leaves the two with enough anecdotes and startling revelations about instances of racism, cruelty and humiliation while on the job. Of course, there are other African American housekeepers out there who bear witness to the everyday crisis of their lives. In fact that's where Skeeter finds the legit motif of a writer- to use the pen to usher change. If Viola Davis's powerful performance as Aibileen keeps you emotionally engaged in a way you actually start sympathising with her, Octavia Spencer's Minny brings the much needed relief with her sassy comic timing to an otherwise heavy plot -- watch out for the big local charity event. Finally it's Emma Stone's Skeeter who grows with the plot. Watch this journey of three extraordinary women who not only build an unlikely friendship, but question the 1960 Mississippi society, fraught with exploitative undertones.

Bandislife-1 (5 January 2007) told his view about the movie **“Made Me Cry”** that I read the message boards before seeing the movie and wasn't really that excited to go see it. Yes, the general storyline has been done before...I'm a male teenager and this movie made me cry. I can't remember the last time a movie made me cry... in fact, I don't think I have (teary-eyed doesn't count). Freedom Writers moved me. It was so much better than I expected. All I can say is that it is definitely worth at least a matinee viewing. The movie reminded me that all of America isn't like white middle-class suburbia, of which I am a part. Regardless of how many times the same movie has been done before, the white middle-class can use as many reminders as possible that education is not that easy to obtain everywhere. Even in America, opportunity is not equal, and I think it's important for people to see that. Don't judge the movie without seeing it.

Sagar, Deepak S (2008) studied “EDUCATIONAL CONCERNS AS DEPICTED IN THE SERIES OF HARRY POTTER MOVIES” the objectives of his study were: to study about the educational concerns in the series of Harry potter movies and to analyse and understand the educational illustrative theme that are shown in the movie, to study definition of education, process of education, student teacher relationship, characteristics of teacher, principals’ behaviour for education, students view about school, effect of “Hogwarts” magic techniques, limitations of

“Hogwarts” magic techniques, educational planning, education value depicted in the movie. The researcher followed content analysis and descriptive method. The major findings of the study were: the effective system of education is not only emotional, intellectual or action based but total physical response is the effective system of education, we can say good and evils simultaneously in every one. But according to him/ his choice, life gets shape, only the attraction of last stage of magic is to win against the death. Any magic cannot neglect the death and cannot be produced love. The nature of education is to accept the death by the person and established the relations with love. The origin of world can be caught by magic. The strength of person is wondered between future and past rather than it work in present is necessary. The continuous evaluation of students makes them more capable but constant evaluation curtails their freedom.

3.2.3 Other Reviews

Parhar, Madhu (1993) studied “A STUDY OF EFFECT OF MEDIA ON STUDENT LEARNING” the objective of the study were: To carry out a survey of media facilities and their utilization in school, construct asset of objective, valid and reliable achievement test in English, mathematics and science for standard VII, the impact of media on student learning in English, mathematics and science for standard VII, the effect of media on students learning, suggest measures for improving media impact. The sample for the study was selected in two phases: 1) Selection of schools. 2) Sample of students. The Researcher used tools for data collection in this study were: 1) A questionnaire. 2) Observation schedule. 3) Achievement test in science. The findings of this study were in major categories. Media facilities and utilization: Out of the 20 schools chosen and surveyed four schools, Non of the schools had radio- cum-cassette player, Non of the schools received the evaluation sheet from T.V. Achievement in English, Mathematics and Science: There were difference in achievement in English, mathematics, science.

Dr. Kalia, Ashok K (2003) in his study the “IMPACT OF T.V. VIEWING ON ADJUSTMENT, VALUES, AND ACADEMIC ACHIEVEMENT OF ADOLESCENTS”. The objectives of the study were: To identify the TV viewing and

non TV viewing adolescents, compare the adjustment differences among T.V. viewing and non T.V. viewing adolescents, compare the values among T.V. viewing and non T.V. viewing adolescents, compare the academic achievement among T.V. viewing and non T.V. viewing adolescents. The sample comprised of 120 adolescents studying in XI class (60 TV. Viewing+ 60 non T.V. viewing) from four secondary schools (2 boys + 2 girls) affiliated to Haryana school Education Board from Rohtak district of Haryana. Only those students were labelled as T.V. viewing who used to watch the T.V. at least 8 hours per week. The Tools used for the study were: A study of values, adjustment inventory, and academic achievement.

Patidar, Narain (2004) “Study of program segmentation of Educational Television Channels”. The objectives of the research were to study the programming pattern of Educational Channels with respect to time slots, content, discipline, duration and repeat telecast and also to prepare a guideline for the broadcasters of Educational Channels. The research design was qualitative in nature and was a case study. The sample of this research was three educational channels namely – Discovery, National Geographic and Animal Planet. The tools used to collect data were: - 1. Program Schedule Guide acquired from the channel’s official website. 2. Program Analytical Guide prepared according to different variables. The data was analyzed using content analysis, frequencies and percentage. The findings stated that the time slot preferred most by Animal Planet was 1 am to 6 am, by Discovery was 6 am to 12 pm and by National Geographic was 12 pm to 4 pm. Most preferred time duration by National Geographic and Animal Planet was 30 mins. followed by 60 mins. and then by 120 mins.

DR. Sunday TAIWO (2009) studied “TEACHERS’ PERCEPTION OF THE ROLE OF MEDIA IN CLASSROOM TEACHING IN SECONDARY SCHOOLS” This study is an evaluation of teachers’ perception of the role of media in Oyo State of Nigeria. A total of 150 secondary school teachers of Oyo State participated in the study: 110 trained and 40 untrained teachers randomly selected from ten secondary schools at two gender level (70 females and 80 males). Two media roles were selected for the study: media used to supplement the teacher by enhancing his effectiveness in the classroom and media used to substitute the teacher through instructional media system. The research tested three hypotheses. The findings revealed that there were significant differences in the perceptions of teachers about each of the two roles of

media identified for the study. In addition there was significant difference found between the perceptions of trained and untrained teachers. However, the teachers' gender was not significant. The article discusses the findings and makes some recommendations.

Goel, D R. (1984) studied "Educational television in India; organisations and utilisation". The main aims of his study were: to study the organisation and the utilisation of the ETV programmes. For this research the research has used questionnaire. The major findings of the study were: The sets are out of order in the schools very frequently, there is no special provision for their repair, the support material such as, STV programme schedule, teachers notes are not received by the schools in time, pre and post- test activities are not carried out by the school teachers, the STV programmes on English are much below the levels of English medium students, the programmes on science can be well utilized by the Marathi medium schools, the programmes on English can be well utilized by the non-English medium school, means of providing systematic feedback are not effectively identified and carried out.

Joshi, Vibha (1987), studied "To study the effectiveness of school Television programmes in science at secondary school level". The main objectives of his studies were: (I) To study the STV programmes in science in terms of; Instructional objectives, Number of programmes telecast, Content-coverage, adequacy and accuracy, The extent to which media-attributes of television are being taken care of, Suitability of organisation of learning experiences and Resource involved in production and related problems. (II) To study the impact of STV programmes in science on the students' performance in terms of; Scholastic achievement created to the content-covered in the exposed STV lessons and Scientific attitude (III) To study the effect of intervention activities, i.e., pre and post-telecast activities to be conducted by the teachers along with the exposure of STV programmes in terms of ; Scholastic achievement related to the content-covered in the exposed STV lessons) and Scientific attitude. The researcher used checklist and questionnaires in his study. Major findings of his study were: The frequency of the STV programmes was insufficient, the content of the STV programmes was adequate as well as accurate, the selection of the topics for STV programmes considered the attributes and limitations of the medium (television) mostly but many a times they had been over looked due to

certain handicaps, the allotment of topics is only some times in accordance with the interest of the presenter but always in line with their capability and mostly I tune with feasibility, there is a need of time to time orientation and rigorous training of the persons involved in the planning, production and utilization of the STV programmes, the TV Branch and the STV unit in the TV centre are the two main bodies involved in STV programmes.

Yashobanta, Samal (2000) "Effectiveness of the school broadcast programmers' of all India Radio (AIR) and Educational Television (ZTV) programmers' of Doordarshan with preference to school achievement of pupils." A thesis submitted for the degree of P.HD at s p university, V. V. Nagar. The Objectives of this study were: To study the achievement of the primary school students on Educational Television programmers, the reaction of the teachers and students on Educational Television programmers.

Sonar, M. S., (1975), An Analytical study Of the Use of Filmstrips in Teaching of Science, Ph.D. Edu, Shi. U., the major objectives of the study were as follows: to study the available filmstrips and filmstrip projectors, locate the spots in the primary schools syllabus where in filmstrip teaching can be restored, either to supplement laboratory work or to revise, present new matter, and stimulate interest, design new strips where they are not available at present and try them out in teaching with a view to watching their impact; and draw up a plan of popularising the use of filmstrips, in primary schools through various ways. The study was mainly analytical. Filmstrips and filmstrip project were analytically studied with respect to design, content, utility and correlation with primary science syllabus and textbooks prescribed by the government. The main findings of the study were as follows: (i) very few filmstrips produced and available at present in the country correlate with syllabus and textbooks. (ii) Filmstrips correlated with text and in regional language help to increase the knowledge of students. (iii) Almost all topics in general science syllabus and the textbooks can be effectively taught with the help of filmstrips. (iv) The cost of filmstrips can be largely reduced if they are produced in large quantities. (v) Systematic planning is essential in using filmstrips and filmstrip project in primary school teaching. (vi) the use of these instructional aids indicate the possibility of improvement in the methodology of science teaching, raising the standard of science

education in primary schools, and development of taste and interest in the younger generation for the science subjects.

Shah, M. C.(1973), has studied “The Scope, Utility and Limitations of Educational Television in India,” Ph.D. Edu., MSU. The study aimed at gaining an understanding in to the planning, production and prospect of ETV, with a view to judging the scope, utility and limitations of ETV in India. It was based on assumption as under: (i) ETV is helpful in promoting mass education particularly when student; (ii) ETV brings experts to the rural school children to whom the service of the subject expert in mathematics, science and English are not available. The study was conducted in two phases: A pilot survey and the actual survey. The tools used were: observation, interview schedules and questionnaires. The major findings of the study were: (I) the planning for TV lessons was not taken up well in advance; (II) the quality and quantity of programmes has remained the same for a long period; (III) the present duration of twenty minutes appropriate; (IV) the pamphlets and the guidance note were not available to the subject teacher in due time; (V) the selection of TV teachers and the lesson supervisors, and the assignment of work to them was not satisfactory; (Vi) the training and guidance was not provided to the TV teachers continuously; (Vii) due importance was not given to the evolution of TV programmes; (Viii) the exiting set allotment systems seem to be defective as the number of sets supplied varied from school to school; (ix) the service and maintenance of the of the TV sets was not quick and efficient; (x) the TV had been confined to direct teaching and so it did not cover general knowledge or co curricular activities and (xi) special TV courses were not offered in education colleges.

3.3 Implications of the Reviewed Related Literature

The researcher has done the studies done by other researcher and as she found that there was no research on the English movies like To Sir With love and Pygmalion. She decided to do research on these movies. This chapter will be followed by the third chapter which will deal with the methodology used by the researcher.

CHAPTER-4

METHODOLOGY OF INVESTIGATION

4.1 Introduction

The chapter gives a detailed description of the procedure has been adopted in the present study. Since the present study is in the area of philosophy it differs much from other allied area as in education. Basically because it mostly engages speculative thinking and logical analysis which is totally dominated by the mental exercise rather than with pragmatic word of tool, technique and materials.

This chapter describes: Nature of the study, Methodology adopted for the study, Content analysis, Steps for research.

4.2 Nature of the study

It is a philosophical research because the researcher has tried to know the educational values of selected movies **To Sir with Love and Pygmalion**.

4.3 Methodology adopted for the study

Researcher has used **content analysis** as a technique to analyse the movies and draw out their educational implications. Open ended questionnaire is also used to get the opinion of student teachers.

4.4 Content analysis

Content analysis is a research technique for making inferences by systematically and objectively identifying specified characters or characteristic within a text.

In the present study researcher has selected only two movies that are **To Sir with Love and Pygmalion**.

As the data for the present study are qualitative in nature, the entire study was carried out through content analysis method. Content analysis is a systematic examination of the recorded work for further classification.

4.5 Steps for Research

Step:1 The researcher divided the movies in some categories like: Effect of teacher's personality on the students, different methods and techniques used by the teacher, teacher as a role model, teaching of life skills in the movies, passion for teaching, inculcation of values, teacher's personality, It matters who teaches, considering students as friends, practical knowledge more important than bookish knowledge, dealing the students with patience and love, making the students responsible by giving them responsibility, total change due to the effect of teacher.

Step: 2 After that the researcher saw the movies again and collected the relevant materials related to these points.

Step: 3 After that the researcher categorised the matter into different predicted categories.

Step: 4 After this the researcher found out the educational values of the selected movies: To Sir with Love and Pygmalion.

Step:5 The researcher showed the movie To Sir with Love to student teachers and asked open ended question to the 50 student teachers of the Waymade College of Education to get their opinion about movies.

4.6 Conclusion

In this chapter has discussed the Nature of the study, Methodology adopted for the study, Content analysis, steps for research. The following chapter presents content analysis and interpretation of the selected movies.

CHAPTER 5

CONTENT ANALYSIS

5.1 Introduction

Content analysis is a method for summarizing any form of content by counting various aspects of the content. This enables a more objective evaluation than comparing content based on the impressions of a listener. Content analysis, though it often analyses written words, is a quantitative method. It is used to determine the presence of certain words, concepts, themes, phrases, characters or sentences within texts or sets of texts and to quantify this presence in an objective manner. Text can be defined broadly as books, book chapters, essays, interviews, discussions, newspaper headlines and articles, historical documents, speeches, conversations, advertising, theatre, informal conversation, or really any occurrence of communicative language. Content Analysis can indicate pertinent features such as comprehensiveness of coverage or the intentions, Content Analysis can indicate pertinent features such as comprehensiveness of coverage or the intentions, biases, prejudices and oversights of authors, publishers as well as all other persons responsible for the content of materials.

Any research requires data analysis or content analysis to get results. The researcher has analysed the content of movies **To Sir with Love** and **Pygmalion** to get the educational values.

Effect of Teachers' Personality on the Students

In the movie **Pygmalion** the teacher **Henry Higgins** is well mannered and well behaved. He is strict to his norms and rules. Higgins is a professor of phonetics and good at linguistic. He is so good linguistic that he recognises the lady from her accent. He tells Pickering that he could pass off the flower girl as a duchess merely by teaching her to speak properly. These words of bravado spark an interest in Eliza, who would love to make changes in her life and become more mannerly, even though, to her, it only means working in a flower shop.

Same as in the movie **To Sir with Love** the teacher **Mark Thackeray** (Sidney Poitier) is also well mannered. He is very polite and helpful. His is of friendly behaviour with all the teachers and the students. He even continues his job in spite of students' misbehaviour and continues to teach them politely. His approach is working; the environment of the classroom is totally changed. The students start respecting the teacher, their behaviour is changed and they also learn manners.

Different Methods and Techniques used by the Teacher

In the movie **Pygmalion** the teacher teaches the lady how to behave according to situation by giving her training. He teaches her a language with proper pronunciation and also teaches manners. He gives practice of pronunciation to her and also teaches her how to use stress and intonation of the sentences or words like **“Ah..ah like “Father”, “E...e, as in “machine”** and repetition of sentences like **“The rain in Spain stays mainly in the plains”**. There is a marvellous scene in the movie in which after many unsuccessful affords, Eliza succeeds in pronouncing these sentence accurately as desired by **Henry Higgins** and she dances with joy again and again repeating the same sentences. He gives training how to introduce with people.

- **Using Innovative Methods**

Eliza goes through many forms of speech training, such as speaking with marbles in her mouth, enduring Higgins' harsh approach to teaching and his treatment of her personally. He gives her a training of the words like **“The shallow depression in the west of these islands is likely to move slowly in a more easterly direction.”** He records her voice while giving practice. She makes little progress, but just as she, Higgins, and Pickering are about to give up, Eliza finally "gets it"; she instantly begins to speak with an impeccable upper class accent.

As in the movie **“To Sir with Love”** the teacher uses different methods to discipline the students. When the teacher first comes to the class the students are totally undisciplined and uncultured. They even do not respect the teacher and misbehave with the teacher. As seen in the movie one day, a water balloon dropped from the window of his classroom narrowly misses Thackeray as he enters the building. In the classroom, he discovers something, presumably a sanitary pad, burning in the grate. He finally loses his composure, ordering the boys out of the

classroom and berating the girls for their disgusting behavior. Fearing he's made a fool of himself, he retreats to the staff room, expressing his dismay that he has been so easily manipulated by 'these kids,' then realizes that treating them as kids is precisely the mistake he has been making with his students.

Then he decides to try a new approach, and sets some ground rules. The students will be leaving school soon, and will enter an adult society, so he will treat them as adults, and allow them to decide what topics they wish to study. In return, he demands their respect as their teacher. He emphasizes this by throwing out all the textbooks and insisting that they will be expected to use proper forms of address (both toward him and amongst themselves) and to take pride in their appearance and deportment. Within a few weeks, the class is largely won over. Denham continues to bait Thackeray but the rest of the class is won over. Although Thackeray's humble background is quite like their own, he's made a success of himself by cultivating his language and dress. He also teaches discipline to Miss. Dare without using any harsh words. When she comes in the class without permission he tells **“There are two ways to enter the room. One is like an adult, a lady with dignity, the other is like a brat. Miss Dare has shown us the second way. Perhaps you’d demonstrate the first”**. Then the lady goes out of the class and says **“I am sorry, I am late”**. This shows without using any harsh words the teacher is successful in teaching the girl and the whole class good manners. Then she makes the books fall and says **“The bloody things just slipped”**. He tells her that they were not bloody things.

He suggests out-of-school activities, including visits to museums, which the kids have never thought about before. He relates the field trip with life. A young teacher, **Gillian Blanchard**, volunteers to assist him on these trips. The trip is a success and more are approved by the initially skeptical Head. Other faculty members are skeptical about his success. Even the principle of the school is doubtful but the trip turns out to be successful. Students come to the school in their best dresses and make the teacher, **Mark Thackeray** comment **“For a moment I thought I was in the wrong classroom”**.

Teacher as a Role Model

In the movie **Pygmalion** the teacher is a role model because he has a flawless pronunciation. He gives emphasis on hard work and results. He gives continuous training to the flower girl to develop her language pronunciation and behaviour. He develops the poor common uncultured and unrefined girl into a cultured and refined girl.

The teacher in this movie **To Sir with Love** is considered as an idealistic nature. His students grow to respect him a great deal as a result of his practical method of teaching and courage. The ladies in the classroom go from “sluts”, to proper ladies, and the men go from ruffians to well-dressed gentlemen. The transformation is quite impressive and inspires his co-workers to believe that there actually is potential in this lower class student.

Teacher as a Leader

In the movie **To Sir with Love** the teacher Mark Thackeray has a leadership quality. He uses innovative methods like visit of museum, teaching the topic of their interest to change the behaviour of the children who does not respect the teachers and also not ready to learn. Instead of facing many problems he maintains his positive outlook towards the children. In the beginning of the movie one of the teachers Mr. Weston tries to poison the mind of Mark Thackeray by instigating about the children but Thackeray takes the challenge and shows his courage to change them and the result is the children turned out according to his expectation.

Same as in the movie **Pygmalion** the teacher Henry Higgins is courageous and accepts challenges. He is strict to his norms and rules. He tells Pickering that he could pass off the flower girl as a duchess merely by teaching her to speak properly. These words of bravado spark an interest in Eliza, who would love to make changes in her life and become more mannerly, even though, to her, it only means working in a flower shop. While teaching to her he faces many problems but he never loses faith. He makes continuous effort to teach her. He uses different methods like speaking with marbles in her mouth, recording of her voice and also teaches table manners and dance.

Developing Personality of the Learners by Teaching of Manners Life Skills

The teacher in the movie **Pygmalion** the teacher, Professor of phonetics **Henry Higgins** develops the poor common uncultured and unrefined girl a cultured and refined girl. He teaches her how to introduce herself and how to behave according to situation by giving her training of the words like **“How Do you do”** and take her to his mother for practice. He makes her like duchess though she was a flower girl. He teaches dance to her. He also develops life skills like dressing manners, table manners and cleanliness.

In the movie **To Sir with Love**, Schools could be put to good use not only to teach children academic skills but also to give them the kind of survival training they need to make it on their own. Superbly acted by **Mark Thackeray**, this teacher single-handedly relegates the entire faculty to shame by using his heart and humanity in order to teach common sense to some of the toughest kids in the school. He gives the training of survival by giving demonstration of making salad, and also gives instruction about makeup. Even the mother of one of the girls comes to speak to Thackeray, feeling that he has more influence than she has with her impressionable daughter, who is staying out late and might be getting into trouble.

Passion for Teaching

In the movie **Pygmalion**, **Henry Higgins, an arrogant, irascible, misogynistic professor of phonetics, believes that the accent and tone of one's voice determines a person's prospects in society.** Higgins makes a bet that he can train a bedraggled Cockney flower girl, Eliza Doolittle, to pass for a duchess at an ambassador's garden party by teaching her to assume a veneer of gentility, the most important element of which, he believes, is impeccable speech. Though Higgins may have many faults yet he is truly devoted to the teaching profession as he devotes his most of the time in teaching the poor flower girl whole heartedly.

In **To Sir with Love** also the teacher has passion for teaching. At first he is not interested in teaching because he holds a degree in Communication Engineering. He has applied unsuccessfully for numerous engineering positions throughout England, and is taking this job to make ends meet while he continues to look for a job

in his field. But after accepting the job he develops interest in teaching. Mark Thackeray (Sidney Poitier) is beginning his teaching position at the North Quay Secondary School in the tough East End of London. He finds most of the pupils in his class are totally unmotivated to learn and largely semi-literate and semi-articulate. They even did not respect the teachers. As shown in the movie some students are flying papers in the classroom when the teacher is teaching. They move everywhere in the class and throw the books on each other. The environment of the classroom is totally undisciplined. The students more than live up to their reputation. Led by Bert Denham (Christian Roberts) and Pamela Dare (Judy Geeson), the pupils are an unruly mob who view the classroom as their domain, not Thackeray's. But he persists, despite finding that they are unresponsive to his approach. Within a few weeks, the class is largely won over. His approach is working; the environment of the classroom is totally changed. The students started respecting the teacher, their behaviour is changed and they also learn manners. This is the result of the teacher's passion dedication and unselfish love for the students.

Inculcation of Values

In the movie **Pygmalion** the teacher develops confidence in the flower girl. At first the flower girl did not know how to talk and how to behave with others.

As shown in the movie **"To Sir with Love"** the students do not have respect for the teachers, their parents and even their friends but after living with Thackeray they start respecting them. He starts teaching them some manners. He addresses the boys as Mr. or girls as Miss, and also asks them to addresses like this and expects to be called Mr. Thackeray or Sir.

Once their gym teacher, Mr. Bell (Dervis Ward), insists that 'Fats' Buckley (Roger Shepherd) participate in vaulting, despite his classmates' objections. The vault collapses under Buckley's weight and Potter (Christopher Chittell) threatens Bell with the vault's broken leg. Thackeray is called to defuse the situation. In class, he demands that Potter should apologize for the incident, pointing out that if a knife or gun was available, things could have been much worse. Thus he teaches value of apologize.

Teacher's Personality

In the movie **Pygmalion** Henry Higgins, an arrogant, irascible, misogynistic professor of phonetics, believes that **“the accent and tone of one's voice determines a person's prospects in society”**. This shows his love and interest in teaching phonetics. He believes in hard work and also very energetic. He himself does hard work to teach Eliza by continuous practice of sentences like **“The rain in Spain stays mainly in the plains”** and **“The shallow depression in the west of these islands is likely to move slowly in a more easterly direction.”** Once while doing practice Eliza feels that she cannot learn and refuse to learn then the teacher develops confidence and encourages her to learn and she again shows interest in learning and agrees for practice. The teacher does not believe in failure. He has a faith and courage for gaining positive result. He is also creative. He uses different instruments, pictures and teaches by different methods.

As in the movie **To Sir with Love** the teacher **Mark Thackeray** is also well-mannered. He solves all the problems calmly and has a patience to handle the situation. When he first started teaching the students are much indisciplined. They behave very roughly with the teacher but in spite of all this he loves the students and he also has dedication and love towards students. He wants to make them disciplined and cultured. He is also hard working and energetic teacher. When he realizes that teaching content simply is not useful and the students are not interested in learning then he thinks to use a different way of teaching and asks them to change hairstyle and also asks about their interest and from the next day he starts talking about marriage and fashion. He is also having love for the students. He helps the students in solving the social and family problems.

(A) It Matters who Teaches

Mark Thackeray loves, caring, devoted and passionate teacher. Whereas the other teacher, Mr. Weston is selfish, arrogant and hates the children. He uses abusive words for the children and has a very negative attitude towards them. In the beginning of the movie itself he tries to poison the mind of **Mark Thackeray** by instigating about the children by saying “So you’re the new lamb for the slaughter.”

Though **Mark Thackeray** also finds the students rude and misbehavior but he maintains his positive outlook towards the children and the result is the children turned out according to his expectation. They even learn to use Mr. or Mrs. before the first name of the person. In a crucial scene a naughty or mischievous boy throws surprise for everybody in the staffroom by using Mr. before the name of the teacher. Everybody in the classroom feels amazed in the positive change in the behavior of the boy.

In Gijubhai badheka's famous book Divaswapna presents the unclean, ill-mannered children transformed into well-mannered children due to the efforts of the teacher.

(B) Friendly Relation with Students

Teacher in this movie **TO Sir with Love** treats the students as if he is from the social strata and is not different from them. **Scene**

At first the students see him as if he belongs to some other social class and are not ready to accept him but he creates a feeling of openness by telling them that he belong to same social class and he could improve himself due to his hard labor. This has a great influence on the students as they get inspired to polish their personality like their Sir.

Practical knowledge More Important than Bookish Knowledge

When the teacher finds the students lacking in social manners and proper behavior he says books are useless to you. "The teacher feels that social skills and manners are more important than bookish knowledge, so he starts them training about cleanliness and etiquettes and he is so much successful that the principal of school is surprise when he opens the door and finds everything fine.

Dealing the Students with Patience and Love

Throughout the movie the main character **Mark Thackeray** has shown as mainly calm and composed. He doesn't lose control even at the misbehavior of the students. There are many incidents when students behave in unruly way. They are

discourteous and ill-mannered. The students throw the books, they fly the paper made helicopter in the class, and also put their feet on the table. They even try to irritate the teacher by breaking one leg of the table, to make the teacher fall. In spite of all this incidents the teacher did not lose his temper and handles all the events calmly and patiently. There is only one incident when he loses his temper. When he finds that some disgusting items have being burnt in the classroom then he sends the male students outside and scolds the girls about decency and good manners. He also says **“kids are devil incarnates, I have trying everything, everything but nothing I tried”**. But after that he repents and says, **“I lose my control”**. His scolding also has positive effect on the students because students somehow realize that his scolding meant to reform and improve them. He is full of love for them and has no hatred towards them. After that he decides to teach them by their interest.

Making the Students Responsible by giving them Responsibility

He feels that perhaps students are not behaving properly as he is treating them like kids so he decides to teach them like adults. He says to the students **“I suddenly realize that you are not children, the children are adults in a few weeks. Without the responsibility that implies, so from now one you will treats as such by me and by each other as adults, responsible adults.**

Total Change due to the Effect of Teacher

In **Pygmalion** the teacher **Henry Higgins** bring so much changes in the lady, that she is accepted as a duchess in the party though there was **other linguistic** also in the party. But even he fails to recognize that the lady belongs to poor, socio cultural background and says, **“She has such a faraway look, as if she has always lived in a garden.”** The person takes about the lady, even the ladies who seem to have six senses in recognizing the roots of the persons fail to recognize her and think that she belongs to very high socio cultural background.

All this shows how the personality of the girl is totally transformed due to affords of the passionate and hard working dedicated children.

“A teacher affects eternity; he can never tell where his influence stops.” -Henry Adams.

This is proved in this movie when people see the drastic change in the classroom and in the students. Within a short duration the classroom and students completely change due to their teacher. At first for some days the students are much indisciplined they put their shoes on the table, and when he asks them to read they are not reading properly. Two boys are watching an obscene doll.

But at the last day students prepare refreshment for their favorite teacher and sung in song

**“The time has come, for closing books and long last books
must end,
And as I leave I know that I am leaving my best friend,
A friend who taught me right from wrong, and weak from
strong.
That’s a lot to learn.
What can I give you in return?
What, what can I give you in return, If you wanted the moon
I would try to make a start but I would rather you let me
give my heart To Sir with Love.**

Reforming the Spoiled Children

Two boys, **Denham** and **Potter** in the classroom who are rude, mischievous and naughty children, **Mark Thackeray** reforms them.

Opinion of Student Teachers

Student teachers share their views regarding the movie.

According to the student teachers, “The movie To Sir with Love is a simple and sentimental story of a teacher who has miraculous ability to change his unruly students for the better is sustained by a powerful performance. In real life also a teacher should have the ability to dream about his student’s betterment and for that he has so struggle hard. He taught them the survival skills more than anything they can find in their books. The students were constantly motivated to face the challenges of

life, controlling their emotions, life style etc. A teacher should not only stick to the traditional methods of teaching but also transforms his methods of teaching as required by the students. This movie can give a lesson to pre-teens and teens of our time of being you; respecting others, valuing education and having faith in yourself are timeless. It encourages the youth to connect with their dreams and aspirations. The central character encourages them to do things which will be helpful in their real lives. The movie is a true story of dedicated teacher who turns hate into Love. The teacher has ability to recreate society as it is said that creation and power of destroy has been brought up on the lap of every teacher. The movie is about racialism in the field of education.”

5.2 Conclusion

Through this content analysis the researcher found out that both the movies have educational values. The movie (character/s) influence the mind of the person and plays a vital role in the changing of personality and behaviour of the person. The next chapter will be followed by conclusion, suggestions and implications.

CHAPTER 6

CONCLUSION, SUGGESTIONS AND IMPLICATIONS

6.1 Introduction

After analysis of the selected movies, the next step is presentation of the main findings, and suggestions for further research are also given here. In the end, the most important of all educational implications of the result are also given here.

6.2 Findings

Watching the movies can be entertaining as well as educative. Purposeful movies made with some positive aims can influence the persons and change their attitude. The movies mentioned in the research study can show the following educational values.

1. A teacher's personality plays major role in teaching learning process. (Pygmalion)
2. Learning happens when the learner involves himself/herself in the process. "Pygmalion"
3. Learning manners/ values is more important than learning information. (To Sir with Love)
4. Use of activities like simulation and field trip can make the teaching-learning process effective. (To Sir with Love)
5. Teacher can play an important role in changing the attitude of children. (To Sir with Love)
6. With the use of love and affection teachers can discipline even the naughtiest children. (To Sir with Love)
7. Dealing the children with hate and disdain does not help in reforming the children. (To Sir with Love)
8. Teaching is best when it is related with life. (To Sir with Love)
9. Teaching profession is very satisfying profession as it provides opportunity to interact with the children. (To Sir with Love)

10. Teachers have the capacity to mould and direct the impressionable minds. (To Sir with Love & Pygmalion)
11. According to student teachers the movie To Sir with Love is a sentimental movie demonstrates innovative methods and techniques used by the teachers to teach of values and manners. Teacher's motivation to the students provides them the, ability to recreate the society.

6.3 Suggestions

6.3.1 Suggestion for researchers

In the modern age, movies influence the people. Movies are able to create long lasting impression on the psycha of the impressionable minds of young generation. There have been many movies which have educational implications. The researcher has studied only about only two movies namely: To Sir with Love & Pygmalion but there can be other movies.

6.3.2 Suggestion for the teachers

Teacher should motivate the student to analyse and discuss about the educational objectives of movies. This will develop their creative and critical thinking.

6.3.2 Suggestions for students

Every movie has its positive as well as negative aspects. But learner should try to focus on the positive aspect of the movies. They should also learn to differentiate between watchable and unwatchable movies. As the movies full of sex, violence and negative values should be avoided.

6.4 Implications

- Movies have a deep influence on the minds of the people.
- Movies like To Sir with Love & Pygmalion go a long way in preparing sincere dedicated and passionate teachers.
- Higgins in the movie Pygmalion can be a role model for all teachers who teach phonetics.

- Mark Thackeray in the movie To Sir with Love can be a role model for all teachers who teach values and manners.

6.5 Conclusion

In the 21st century movies plays a vital role in the life of the people. Movies have positive or negative aspects, but how one should inculcate in his or her life. The movies like To Sir with Love and Pygmalion has positive aspects. Both movies shows educational values like –respecting teachers, discipline, manners, self respect, dedication towards teaching profession, hard work, passion for teaching and life skills. Thus the movie is edutainment.

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