

BIG SCREEN UNIVERSALITY IN TEACHER-TAUGHT THEMES

Dr. Aparna Tiwari

Professor of English

Govt. Shyam Sundar Agrawal

P.G. College, Sihora

Jabalpur - M.P.

Abstract

From the advent of motion pictures to its cutting-edge, buoyed by internet technology, cinema has brought down the reading habits to the lowest rung. Contrarily, cinema is a powerful connecting medium in the lives of the movie going multitudes. Though books are the most noble and abiding inspirations yet it's not to belittle these 'best friends'; just a reception of that big-screen extensive, instant and enduring value. Deliberating upon genre specific art of the movies, teacher-taught themes have often bagged awards for acting and direction. The list of these celluloid versions, emblematic of incapacitating universal cultural barriers is ceaseless and although the limits of the paper permits a fleeting survey to draw out aspects from selected films, either adapted from literature or independent creations, yet a louder anxiety can be uttered even with a timid voice. Films in their own forte as inspirational writings are trend setters; excelling in scripts, narration, plotting, creating characters, editing, direction and much more. It is not an overstatement that literature is complimenting and empowering the art of cinema today. Furthermore, the ceaseless sway of influence of this art form has promising explorable possibilities. Hence, a need to make an enquiry into mounting global concerns on interrelated teacher-student themes has been felt and discoursed in this study. The study would concentrate upon related concerns and address ever-increasing issues so that more impactful cinema could be produced by dedicated film-makers.

Key words- Cinema, teacher-taught, art, inspiration, universal, themes, concerns, value.

BIG SCREEN UNIVERSALITY IN TEACHER-TAUGHT THEMES

- **Dr. Aparna Tiwari**

Disposition for art forms is significant in bringing people together side stepping boundaries. Role of literatures and performing arts of the world have significantly inspired, caused social reforms, raised upheavals, provoked protests and debates. It's hardly an overstatement that theatre, thereafter cinema among performing arts, complemented and empowered by literature, is experiencing an upsurge in popularity. This ceaseless sway of the silver-screen has promising explorable possibilities.

The journey of big-screen evolution bears testimony to its influence in the last three decades or so, witnessing a phenomenal sweep among film going multitudes, who have been won over extensively much more than books with identical themes. Nevertheless, without qualms it's admitted that inspiration from cinema, like books, will always be a far cry.

Besides, the present discourse is on swiftly escalating reception of that celluloid culture, which is extensive, instant and with long-lasting value. What prompts this query is the world-wide and constantly growing concerns over teacher-taught affiliation. Adapted or not, values inculcated, and issues brought up through the powerful impact of teacher-taught themes in films, becomes the chief motive of this study, and not comparison with literature.

Currently, films in their own forte, as either performing arts or inspirational writings are recognized for excelling in scripts or screenplay and screen writing. The genre with teacher-taught themes have recurrently bagged awards for acting, story, direction, narration, plot, dialogue, music, song writing, cinematography and editing. Needless to say, based on true stories, memoirs, biographies and fiction or just risen from grounds associated with teacher-student life and relationships, these celluloid versions have been emblematic and universally acclaimed. The list is endless and although the limits of the

paper permits a fleeting survey to draw out facets from selected films either adapted from, or independent of creative literature, yet a louder anxiety can be uttered even with a timid voice aiming at applied value.

Shortlisting an enquiry into mounting global concerns on interrelated teacher-student themes offered by English and Hindi movies to illustrate the purpose was tough, because every film is vital. While primary apprehensions of humankind, in memorable pictures have managed a mention or no place, this utterance aspires to grope its way into the make-believe world, if not to fabricate social-reforms, but the least, to create awareness through more impactful cinema. With a primary aim to entertain, movies uphold a message, not just to be debated but to voice its cause, address it and sort it. When ever-increasing issues ceaselessly hound the masses, without satisfactory hearing, they become injurious. Therefore, an inquiry must be initiated somewhere. It is here that films become effective means to this end.

Earlier silver-screen versions were value based, inter-relating student distractions, character building, rowdy behaviour etc. Faulty education system, a challenge for or abilities of a teacher to prove himself, discrimination against inority/race/caste/creed/community, slow learner difficulties, teaching methodologies, problems of especially abled students, campus politics, ragging, right to education and empowerment later became subjects of movie making.

As the world progresses, cinema progresses. Hence, the motion-picture too gets influenced, for example by technological advancement; a necessity. On the reverse side, complexities in life are becoming a tougher knot to untangle with the technologically advancing terrorism and cyber related crimes ensnaring normal life of youth. A *Copenhagen article by Martin Selsoe Sorensen establishes the youth of Nordic nations as the happiest, yet a recent report by Nordic Council of Ministers and Happiness Research Institute have submitted that 12% of its population are 'struggling' or 'suffering' based on a survey between 2012 to 2016. M. Birkjaer, an analyst with them has stated that, 'a*

performance culture and the growing use of social media contributed to depression, loneliness and stress' among youth of these countries as well. (Sorensen 10).

Like never before, youth infested with crimes have unfortunately tread on teaching and learning world consequently making it the film-maker's concern. America witnessed recent juvenile shootings by teenagers in High Schools and colleges, a 'recurring horror that' the victims 'can't explain or defend but that' they 'are condemned to repeat'. When interviewed by a local TV reporter, a student of Santa Fe High School in Sant Fe, Texas, was sure that it 'didn't feel unreal at all' and that 'eventually it would happen here too'. The trauma in high schools and colleges, causing loss of innocent lives of not one but many has become a 'WAKING NATIONAL NIGHTMARE'; 'left with the haunting certainty that we will live through this again soon' is the concluding line in an article in *Time* magazine. Despite promises, the concerned authorities end up in lip service. Their silence has led to further horrors spreading its vicious tentacles every other day. (Edwards6)

In 2009 racial discrimination against Indian students lead to hate crimes like robberies and assault in Australia that were voiced voraciously through rallies in Melbourne and Sydney and also by media of both the countries. Only after the Head of Indian government, several student organisations and political parties intervened, Victoria Police and the Victorian Premier took it seriously. On investigation and reports it was discovered that among 152 reported attacks there were opportunistic ones too; motivated by ethnic groups from other countries settled in Australia. Countries like China and New Zealand too reacted and expressed concern. Later Indian government decided to formulate a policy by creating a mechanism to prevent such attacks abroad. Similar incidences in other countries are reported as humdrum news flash. Unfortunately, India also features on similar crime charts now.

Such ground realities lead to discuss the impactful journey of cinema with the role of teacher-taught themes. *Jagriti*, a 1954 Hindi movie of black and white times, that bagged Filmfare Best Movie Award in 1956, adapted from *Paribartan*, a 1949 Bangla

version by Satyen Bose and remade as *Bedari* in Pakistan, emphasises upon values of character and patriotism. The movie also upholds ethics of national heritage, tradition and unorthodox methods of teaching. *Parichay* 1972 in Hindi by Gulzar, an adaptation of a Bengali novel *Rangeen Uttarain* by Raj Kumar Maitra and inspired by the 1965 English version, *The Sound of Music*, is fundamentally a light musical movie, circling around reforming mischievous kids and bridging the taciturnity between a grandfather and his grandchildren. Both versions effectively transform the attitude of guardians demonstrating the extended responsibility of a teacher. Originally adapted from a memoir, *The Story of The Trapp Family Singers* by Maria von Trapp, *The Sound of Music* in a parallel story depicts courage of the Austrian family amidst political rivalries and military turmoil.

Discussion of the journey of disruptive and rowdy behaviour of students, a common theme in movies, begins with *To Sir with Love* (1967) starring Sydney Poitier and its Hindi remake *Imtihan* (1974). Midway are tests for teachers, who take their teaching jobs as a challenge to reform errant bearings of students. *Front of the Class* (2008) inspired by an autobiographical book *Front of the Class: How Tourette Syndrome Made Me the Teacher I Never Had*, by Brad Cohen, co-authored by Lisa Wysocky inspired *Hichki* (2018) in Hindi. It is a failure to success story of a teacher who deals with rowdy, drop-out kids coming from slums teeming with felonious activities. It also questions a teacher's competence, suffering from a rare disorder (the teacher here suffers from Tourette Syndrome or simply incurable hiccups disrupting normalcy). Incidentally, superhits like *Tare Zamin Par* (2007) and *Black* (2005) in Hindi and *The Miracle Worker* (1962) in English, have portrayed the role of dedicated teachers who have voiced the need of sensitivity among parents for their differently abled wards.

Regarding a teacher's competence to correct a low-born and foul-mouthed girl into a high-society lady, *My Fair Lady* (1964), an early classic, starring Audrey Hepburn and Rex Harrison, inspired by Shaw's *Pygmalion*, is more on a bet by a phonetics professor,

and less on his noble purpose, nevertheless it proves, nothing is impossible. Contrarily, *Stand and Deliver* (1988) is based on innovative ways of teaching to tap underprivileged students' talent for their constructive future. Perceptive devoutness and the resolve to fight all odds; at times at the cost of serious consequences is depicted here. The mathematics teacher Jaime Escalante played by Edward James Olmos in *Stand and Deliver* suffers a massive heart attack in his commitment to overwork for his pupils. (It is gall bladder infection in the true story) He neglects his family for a while and fights for his students, (gang-members and no-hopers) accused of cheating to score higher than expected in rigorous Advanced Placement calculus test. 'Those scores would have never been questioned if my kids did not have Spanish surnames and come from barrio schools. You know that.' (*Stand and Deliver*).

Morgan Freeman in the lead role as Joe Clark in *Lean on me* (1989) is hired as a Principal of a school to restore it from its lost academic reputation, considered as the training ground for jails, reaping criminals in the last 20 years. In his first address to the students he assures them,

They said this school was dead, like the cemetery it's built on. But we call our Eastside teams "Ghosts", don't we? And what are ghosts? Ghosts are spirits that rise from the dead. I want you to be my ghosts. You are going to lead our resurrection, by defying the expectation that all of us are doomed to failure. My motto is simple: If you do not succeed in life, I don't want you to blame your parents. I don't want you to blame the white man. I want you to blame yourselves. The responsibility is yours! (*Lean on me*)

This biographical film by Michael Schiffer, directed by John G. Avildsen is about a 'True story about a true hero', a tagline celebrating 'Crazy Joe', passionate to change the future of every student from crime to fulfil his American dream. In the process Clark enrages everyone for his despotic expulsion of 300 'incorrigible' students steeped in crime and

drug business on the very first day, for terminating two teachers and admonishing others, '[after asking teachers to put up their hands] Because you are failing to educate them, this is the posture that many of our students will wind up in. Only they'll be staring down the barrel of a gun!', imposing extra remedial teaching upon them (*Lean on me*). Considered tyrannous for padlocking all entrances and exits of the school to avoid infiltration of dubious activities and violence, he is jailed for defying laws of fire security at the behest of a board member. Massive protests by school kids leads to his restoration as Principal. His love, faith and concern for them can be realised through a short conversation between an expelled kid and Clark in the beginning,

Yes, you do! You smoke crack, don't ya? You smoke crack, don't ya? LOOK AT ME, BOY! Don't you smoke crack?

Thomas Sams: Y-yes, sir.

Joe Clark: You know what that does to you? Huh?

Thomas Sams: No, sir.

Joe Clark: [taps Sams' head with his finger] It kill your brain cells, son. It kill your brain cells! Now when you're destroying your brain cells, your doing the same thing as killing yourself. You just doing it slower! Now, when I say if wanna kill yourself, don't fuck around with it. Go on and do it expeditiously! Now go on and jump! JUMP!

Thomas Sams: [sobbing in tears] No! I don't wanna kill myself, sir!

Joe Clark: You're quite sure about this, are you?

Thomas Sams: Yes, sir.

Joe Clark: All right, Sams. I'll tell you what I gonna do: I'm gonna go back on my own word just this once and let you back into my school, because you're still a baby and you don't know shit. But you understand this, boy: You're not gonna get a moment's rest. I'm gonna be on your case every minute. You mess up just once and your outta here. Now you understand me? Do you understand me?

Thomas Sams: Yes, sir. (Lean on me)

'Chastising students, when needed, remains a sacred duty of teachers' is a verdict of High Court of Madhya Pradesh, after a Class X girl hanged herself on being scolded by her principal. It further said, 'The principal and teachers don the mantle of a parent' during school hours. He has every right to 'admonish a child who errs', 'with the intention to correcting the child'. (TOI1,2)

A study on dysfunctional families resulting in child aggression addresses the influence of social context and family structure on aggressive youth behaviour in school. It considers the family as the first influence on the child shaping its life as it gets introduced to the broader world. Hence, any long-term discord with the family sets the child to reject it, succumbing to alienation and aggression. In rare cases, it might empathise elsewhere. Therefore, the root cause of all his problems spring from the family and that should be addressed first,

All of us grow, develop, and become who we are within a family context that is shaped by the benefits and burdens of a larger sociopolitical culture. . . .family patterns have been impacted by a host of interconnected factors including growing cultural diversity, the widening gap between rich and poor, multiple dislocations, and increased complexity in work demands, gender roles, culture, and lifecycle patterns. Application of a structural framework can help us organize and clarify our understanding and appreciation of the complex contextual influences on children's psychological, emotional, and behavioral problems. It offers direction for addressing the systemic roots as well as the behavioral symptoms of these problems.(Dysfunctional Family Structures 25)

The teacher is an embodiment of faith in his students. But a teacher also suffers humiliation in his bid to reform the unruly, as in *Imtihan*, played by Vinod Khanna. Here is

Robin Williams stars in *Dead Poets Society* (1989), set in 1959, where this English teacher is fired for his unorthodox ways to teach poetry. The words of this alumnus of Welton Academy, an elite, all-boys boarding school, 'make your lives extraordinary' is so inspirational for the kids that John Keating's humiliation translates into an overwhelming sense of gratitude, a touching gesture by the students reciting in unison the memorable 'O Captain! My Captain!' when he quits. The school stands for tradition, discipline and rules, whereas Keating's belief in the purpose of education to think for oneself, to think differently, freely, creates conflict with teachers, parents and the school authorities. The strong message of *Dead Poets Society* for posterity is depicted by promising lads like Neil, Charlie and Todd, who move towards freedom to choose individuality but their dreams are crushed by a father's whim. Neil commits suicide and others face harsh criticism and opposition. Rajkumar Hirani's *3 Idiots* (2009) in Hindi aptly exemplifies suicidal attempts due to filial expectations. Questionable education system and pressures from parents to pursue career against their will often victimizes youth into frustration, suicides and ragging; a serious threat to society. Here again the kindle in Keating is stimulating,

We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for. (Dead Poets Society)

Where does an enthusiastic teacher stand in the face of crimes like suicides, ragging, drug use and related issues mounting alarmingly each day? Although it's ridiculous to imagine the ideal teacher-taught concept of ancient Indian *Gurukuls* in the current times, still the values of tradition are the basis for a stable future, given the condition that the Western concepts are accepted only for better ideas in education. When going by values of tradition, steadfast trainers in films like *The Karate Kid* (2010), *Million Dollar Baby* (2004),

Chak de India(2007), *Iqbaal*(2005), *Dangal*(2016) and *Mary Kom*(2014) dealing with different sports come under the scanner. Dedicated and strongminded coaches in these films areas good as ancient gurus. In *Dangal* it's the father. Discounting gruesome humiliation, political lobbying and conspiracywhilestriving for their pupilsout to prove their mettle,they administertough trainings for athletes with inadequate facilities,empowering them with potentialities to face harsh realities.Here are traditionalselfless and sacrificial guruswith anearnest urge to set the future of their pupils.

If the power of faith in a teacher's inevitability in grooming worthy humansbecomes the evolving attitudeacross the globe, the extraordinary success of *Monalisa Smile*,*The Freedom Writers*and *Finding Forrester*will then be truly felt. Where Katherine Ann Watson, played by Julia Roberts, an Art History teacher in*Monalisa Smile* (2003) set in 1953, empowers girl students to 'look beyond the paint', to 'seek truth beyond tradition, beyond definition, beyond image', therethe English teacher, Erin Gruwell played by Hilary Swank in*The Freedom Writers*(2007) set in 1994,inspires at-risk students, divided into gangs on the basis of race. Watson finally changes the lives of many, making them move beyondtoachieve more than marriage to eligible young men. Gruwell's determinationtransforms hatred into tolerance, paving the kids' way to pursue education beyond high-school.

Finding Forrester: A Novel by James W. Ellison is interestingly based on a screenplay by Mike Rich. Sean Connery as William Forrester is a recluse author and mentor of Jamal Wallace played by Rob Brown in *Finding Forrester*(2000). 'Family isn't always what you're born with—sometimes it's the people you find, sometimes it's the people who find you.',(*Finding Forrester*) sensitive words, for a mentor, comingfromJamal,an African-American basketball champion with secret desires to become a writer.Expressions are self-explanatory with an undercurrent of exceptional couragein William as a teacher in his winter years, who under depression had stopped writing. Battling a lonefight with

cancer, his self-imposed seclusion from the outside world is accidentally disrupted by this lad of 16. 'In an ordinary place, he found the one person to make his life extraordinary'. It is Jamal who wants help from William and ironically it is Jamal again, who sparks a light of willingness in William to live a life and write again. Interestingly, the message is; here is a man who has lost all hope in life, helps to make a secret dream of a kid come true. 'No thinking — that comes later. You must write your first draft with your heart. You rewrite with your head. The first key to writing is... to write, not to think. Why is it that the words that we write for ourselves are always so much better than the words we write for others?' (*Finding Forrester*) Dialogs punctuate empathy between them as does the coming together of witty brains contributing in Jamal's progress, that fascinate an attentive audience unconsciously,

Forrester: Paragraph three starts...with a conjunction, "and." You should never start a sentence with a conjunction.

Jamal: Sure you can.

Forrester: No, it's a firm rule.

Jamal: No, it was a firm rule. Sometimes using a conjunction at the start of a sentence makes it stand out. And that may be what the writer's trying to do.

Forrester: And what is the risk?

*Jamal: Well the risk is doing it too much. It's a distraction. And it could give your piece a run-on feeling. But for the most part, the rule on using "and" or "but" at the start of a sentence is pretty shaky. Even though it's still taught by too many professors. Some of the best writers have ignored that rule for years, including you. (*Finding Forrester*)*

Similar interactions are instrumental in life lessons too,

Jamal: We've been talking about your book at school.

Forrester: People have been talking about it for years. They just haven't been saying anything.

Jamal: I think I got it down, though. I figure you were writing about how life never works out.

Forrester: Really? You had to read a book to figure that out?(Finding Forrester)

Finally, 'it is courage and a will to live' is what this exceptional film is all about.

While racial discrimination is prominent in *Freedom Writers*, hinted in *Stand and Deliver* and in *Lean on Me*; in *Front of the Class* and in *Hitch* the problem of community discrimination is implicit. In India, reservation policy in education and jobs, based on caste system is an unresolved growing menace. Sufferings of meritorious students have led them to unthoughtful self-immolation, frustration, suicides and in extreme cases to crimes. The wounds of Mandal Commission holocaust almost three decades ago have still not healed and more upheavals have surfaced since. The 2011 Prakash Jha creation, *Aarakshan*, is a fair attempt to feature the issue, with student-teacher relations, misinterpreted and much politicized in the forefront, finally resolved with the powerful tool of teaching.

While faulty education system and commercialization of education is artistically depicted in *3 Idiots* and *Paathshaala*, a remote teacher inspires a 'dhaba boy' in *I am Kalam*. The celluloid Pandora-box opens to empowerment through education in *Nil Battey Sannata*, harsh realities of life in *Kitab*, plight of teachers in *Do Dooni Chaar*.

On the one hand there are movies that satirize campus politics, with an obnoxious student and an imperfect teacher, as in *Election* (1999), few motivational ones expressing fulfilled dreams, rivalry and legal hassles, as in *Social Network* (2010); there are others like *Good Will Hunting* (1997) and *Precious* (2009) representing idealistic teacher-disciple relationship on the other. The role of a psychotherapist in *Good Will Hunting* and a teacher in *Precious* (inspired by a novel, *Push*, by Sapphire, published in 1996) are much more

than just inspiration. They relate to an orphan; wasted, reluctant yet a bright teenager and to a girl, subjected to physical, verbal and sexual abuse since childhood, respectively. Their mentors walk an extra mile to outline a silver lining to their tutored kids' cloudy past.

Lastly, in *School of Rock* (2003), a fired, band player takes the job of substitute teacher under false identity. Initially obnoxious, he identifies music talent in his 4th graders; hones their talent and trains them into great performers. Likewise, *Sister Act* (1992) portrays a lounge singer at a night club, forced to join a convent under witness protection program, who befriends the nuns. Discovered with a music background she becomes their choir director. A special performance applauded by the Pope is the result of her judicious training. Here are accidental teachers doing their jobs well, considered not suited for them. Nonetheless, they are unexpectedly the ones, whose life have unknowingly transformed into something worthy. Many such films are lessons for those already in teaching position, yet not doing it well enough.

Stated earlier, this study is not an exhaustive list of box-office hits, but an initiative for awareness towards grave universal troubles in this teacher-taught world, that is affecting humanity. After all, initially literatures were sources of entertainment. The onus to instruct gradually crept in, extending towards finding answers. There have been earnest Tolstoy's, Dickens, Eliot's, Shaw's and Galsworthy's, who have laid bare human sufferings and problems through their art, sometimes resulting in social reforms and at times thrown unsympathetically to harsh criticism. The question remains, why can't cinema be effective similarly?

When Martha C. Nussbaum, author of a new book, *The Monarchy of Fear* was asked about the right way to be angry and what Americans fear, she said, "You have to turn to the future and think which emotions will actually help us solve the problem. I think that's the test." (Time 52). According to the Department of Economic and Social Affairs of the United Nations World YOUTH Report, 2003,

If delinquency policies are to be truly effective, higher priority must be given to marginalized, vulnerable and disadvantaged young people in society, and issues relating to youth in conflict with the law should be a central focus of national youth policies. The administration of juvenile justice should be decentralized to encourage local authorities to become actively involved in preventing youth crime and reintegrating young offenders into society through support projects, with the ultimate aim of fostering responsible citizenship. (Juvenile Delinquency 207)

Problems of the teacher-taught world have taken gigantic forms affected by ever increasing horrendous crimes outside it. News and social networking virals lend them a generously infectious space. Movies present them in an artistic space. The study is a plea to rise and find appropriate answers; to save this world of the teacher and the taught, from troubled waters. The tremendous worth of this incredible art form, the big-screen, will be consummate if film makers too direct their endeavours to produce more impactful cinema relating teacher-taught themes.

It's been indeed unjustified but pressingly difficult to choose from the gems of outstanding cinema to display their sparkle of inspiration in this discourse. The motive is not of disregard but a humble admission to impress their lasting values to be utilised imaginatively and constructively for humankind at large. The mission becomes achievable with a few samples.

Works Cited

"Chastising by teacher not instigation for suicide: HC'." *The Times of India* [Bhopal, Jabalpur], 23 June 2018, pp. 1, 2.

“Juvenile Delinquency World YOUTH Report, 2003”.New York. United Nations Publication, 2004.www.un.org/esa/socdev/unyin/documents/ch07.pdf. Accessed 13/08/2018

“Violence Against Indians in Australia Controversy.”
https://en.wikipedia.org/wiki/Violence_against_Indians_in_Australia_controversy
en.Wikipedia.org. Edited 2 Aug. 2018. Accessed 13 Aug. 2018

3 Idiots. Dir. Rajkumar Hirani. Perf. Aamir Khan, R. Madhavan et al. Prod. Vinod Chopra 2009

Aarakshan. Dir. Prakash Jha. Perf. Amitabh Bachchan, Saif Ali Khan, Deepika Padukone. Prod. A. A. Nadiadwala(Presenter)Firoz NadiadwalaPrakash Jha(Executive Producer)2011

Black. Dir. Sanjay Leela Bhansali. Perf. Amitabh Bachchan, Rani Mukherjee,Prod.Sanjay Leela Bhansali, Anshuman Swami. 2005

Chak de India. Dir. Shimit Amin. Perf. Shah Rukh Khan, et al. Prod. Yash Raj Films. 2007

Charles R. McAdams III, Victoria A. Foster,Kylie Dotson-Blake,Johnston M. Brendel.
“Dysfunctional Family Structures and Aggression in Children: A Case for School-Based, Systemic Approaches with Violent Students.”
www.researchgate.net/publication/234673131. Research Gate, January 2009. Pdf. accessed 28.08.2018.

Dangal. Dir. Nitesh Tiwari. Perf. Aamir Khan, et al. Prod. Aamir Khan Productions. 2016

Dead Poets Society.Dir. Peter Weir. Perf. Robin Williams, et al. Prod. Touchstone Pictures. 1989

Do DuniChaar.Dir. Habib Faisal. Perf. Rishi Kapoor, Neetu Singh et al. Prod. Disney World Cinema, Planman Motion pictures. 2010

Edwards, Haley Sweetland. "The horror that won't stop happening." *Time*, 4 June 2018, p 6.

Election. Dir. Alexander Payne. Perf. Matthew Broderick, Reese Witherspoon et al. Prod. MTV Productions, Bona Fide productions. 1999

Finding Forrester Dir. Gus Van Sant. Perf. Sean Connery, Rob Brown. Prod. Sean Connery, Laurence Mark. 2000

Freedom Writers Dir. Richard LaGravenese. Perf. Hilary Swank, Scott Glenn. Prod. MTV Films, Jersey Films, 2S Films. 2007

Front of the Class. Dir. Peter Werner. Perf. Jimmy Wolk. Prod. McGee Productions. 2008

Good Will Hunting. Dir. Gus Van Sant. Perf. Robin Williams, Matt Damon, et al. Prod. Be Gentlemen. 1997

Hichki. Dir. Siddharth P. Malhotra. Perf. Rani Mukerji. Prod. Yash Raj Films. 2018

I Am Kalam. Dir. Nila Madhab Panda. Perf. Harsh Mayar, Gulshan Grover. Prod. Smile Foundation. 2010

Imtehan. Dir. Madan Sinha. Perf. Vinod Khanna, Tanuja. Prod. B.A. Chandiramani. 1994

Iqbaal. Dir. Nagesh Kukunoor. Perf. Naseeruddin Shah, Shreyas Talpade. Prod. Subhash Ghai. 2005

Jagriti. Dir. Satyen Bose. Perf. Abhi Bhattacharya, Ratan Kumar, et al. Prod. Filmistan. 1954

Karate Kid. Dir. Herald Zwart. Perf. Jaden Smith, Jackie Chan. Prod. Columbia Pictures. 2010

Kitab.Dir. Gulzar. Perf. Master Raju, Uttam Kumar, Vidya Sinha. Prod. Gulzar, Pranlal Mehta. 1977

Lean on Me.Dir. John. G. Avildsen. Perf. Morgan Freeman, Beverly Todd. Prod. Norman Twain. 1989

Mary Kom.Dir. Omung Kumar. Perf. Priyanka Chopra, Darshan Kumar, Sunil Thapa. Prod. Bhansali Productions. 2014

Million Dollar Baby.Dir. Clint Eastwood. Perf. Clint Eastwood, Hilary Swank, Morgan Freeman. Prod. Lakeshore Entertainment, Malpaso Productions. 2004

Monalisa Smile.Dir. Mike Newell. Perf. Julia Roberts, Kirsten Dunst, et al..Prod. Revolution Studios, Red Om Films Productions. 2003

Nil BateySannata.Dir. AshwinyIyer Tiwari. Perf. Swara Bhaskar, Ratna Pathak Shah, Riya Shukla. Prod. Colour Yellow Productions, Jar Pictures, Opticus, Sandman Pictures, Eros International. 2016

Nussbaum, Martha C. "10 Questions, The moral philosopher on her new book, the right way to be angry and what Americans fear." Interviewed by Lily Rothman. *Time*, 30 July 2018, p 52.

Paathshaala.Dir. Milind Ukey. Perf. Shahid Kapoor, Ayesha Takia, Nana Patekar. Prod. Ahmad Khan, Shaira Khan. 2010

Parichay.Dir. Gulzar. Perf. Jeetendra, Jaya Bhaduri, Pran. Prod. Tirupathi Pictures. 1972

Precious.Dir. Lee Daniels. Perf. Gabourey Sidibi et al. Prod. Lee Daniels Entertainment, SmokewoodEntertainment, Harpo Films, 34th Street Films. 2009

School of Rock. Dir. Richard Linklater. Perf. Jack Black. Prod. Scott Rudin 2003

Sister Act. Dir. Emile Ardolino. Perf. Whoopi Goldberg. Prod. Scott Rudin, Teri Schwartz
1992

Sorensen, Martin Selsoe. "In World's 'Happiest' Countries, Youth are Sad, Struggling" *The Times of India* [Bhopal, Jabalpur], 29 Aug. 2018, p.10.

Stand and Deliver. Dir. Ramón Menéndez. Perf. Edward James Olmos. Prod. Tom Musca. 1988

Table.No.21. Dir. Aditya Dutt. Perf. Rajeev Khandelwal, Tina Desai, Paresh Rawal. Prod. Eros International. 2013

Tare Zamin Par. Dir. Aamir Khan. Perf. DarsheelSafary, Aamir Khan. Prod. Aamir Khan Productions. 2007

The Miracle Worker. Dir. Arthur Penn. Perf. Anne Bancroft, Victor Jory. Prod. Fred Coe, William Gibson. 1962

The Social Network. Dir. David Fincher. Perf. Jesse Eisenberg, Andrew Garfield, et al. Prod. Relativity Media, Scott Rudin Productions, Michael D. Luca Productions, Trigger Street Productions. 2010

The Sound of Music. Dir. Robert Wise. Perf. Julie Andrews, Christopher Plummer. Prod. 20th Century Fox. 1965

To Sir with Love. Dir. James Clavell, Perf. Sidney Poitier. Prod. Columbia British Productions 1967