



UNIVERSITY OF PIRAEUS

SCHOOL OF ECONOMICS, BUSINESS AND INTERNATIONAL STUDIES

DEPARTMENT OF INTERNATIONAL AND EUROPEAN STUDIES

POSTGRADUATE PROGRAMME

**“INTERNATIONAL AND EUROPEAN POLICIES ON EDUCATION,
TRAINING AND RESEARCH”**

THESIS

**Portrayals of Ethnicities Discrimination in Education Themed
Movies: A Game Theoretic Analysis**

Postgraduate Student Name: Symeon Tsamkosoglou

**Piraeus
2018**

Ο Συμεών Τσαμκόσογλου βεβαιώνω ότι το έργο που εκπονήθηκε και παρουσιάζεται στην υποβαλλόμενη διπλωματική εργασία είναι αποκλειστικά ατομικό δικό μου. Όποιες πληροφορίες και υλικό που περιέχονται έχουν αντληθεί από άλλες πηγές, έχουν καταλλήλως αναφερθεί στην παρούσα διπλωματική εργασία. Επιπλέον τελώ εν γνώσει ότι σε περίπτωση διαπίστωσης ότι δεν συντρέχουν όσα βεβαιώνονται από μέρους μου, μου αφαιρείται ανά πάσα στιγμή αμέσως ο τίτλος.

Υπογραφή

Acknowledgements

Before the presentation of this thesis concerning “Portrayals of ethnicities discrimination in education themed movies: A Game Theoretic Analysis” on behalf of the Postgraduate Program “International and European Policies in Education, Training and Research” at the Department of International and European Studies of the University of Piraeus, I would like to express my gratitude to special people who offered their valuable help to me in order to proceed with this work.

At first, I would like to thank my supervisor Associate Professor John Paravantis for the time he spent motivating me and urging me to develop this thesis and offering me the opportunity to become a better student, a better scientist and a better person through him.

I would like to express my thanks to Professors Athanasios Samaras and Foteini Asderaki for their comments on my work, encouraging me to continue with further university studies and research.

Last but not least, I want to thank my family, my wife for putting up with me and my frustration and my newborn son for the “joyful delay” to finish my thesis.

Table of contents

Acknowledgements	i
Table of Contents	ii
List of Tables	iv
List of Figures	v
Chapter 1: Introduction	1
1.1. Preamble	1
1.2. Structure of the thesis	2
Chapter 2: Literature review	3
2.1. Introduction	3
2.2. Overview of Critical Race Theory	3
2.2.1. Historical background	4
2.2.2. Key principles	5
2.2.3. Race and education	6
2.3. Films as educational tool	7
2.4. Race and cinema	10
2.4.1. Casting and representation	11
2.4.2. Multicultural discrimination	12
2.4.3. International cinema	15
2.5. Recent findings	18
2.6. Educational anti-discrimination policies	20
2.7. Game theoretic models for social interaction	21
Chapter 3: Methodology	25
3.1. Research questions and methodology	25

Chapter 4: Results	26
4.1. Introduction	26
4.2. Analysis of the movies	26
4.2.1. Dangerous minds	27
4.2.2. Take the lead	29
4.2.3. To Sir, with love	32
4.2.4. School ties	35
4.2.5. Freedom writers	37
4.2.6. Finding Forrester	40
Chapter 5: Conclusions	43
5.1. Summary and conclusions	43
5.2. Suggestions for further research	44
Appendix A	45
References	47

List of Tables

Table 2.1 Coordination game	22
Table 2.2. Battle of the sexes	23
Table 2.3. Chicken game	23
Table 2.4. Prisoner's dilemma	24
Table 4.1. Movie information – Dangerous minds	28
Table 4.2. Movie information – Take the lead	30
Table 4.3. Movie information – To Sir, with love	33
Table 4.4. Movie information – School ties	36
Table 4.5. Movie information – Freedom writers	38
Table 4.6. Movie information – Finding Forrester	41

List of Figures

Figure 2.1. Appearance of different racial/ethnic groups on screen	19
Figure 2.2. Representation by gender	20
Figure 4.1. “Dangerous minds”. Movie poster	27
Figure 4.2. “Take the lead”. Movie poster	30
Figure 4.3. “To Sir, with love”. Movie poster	32
Figure 4.4. “School ties”. Movie poster	35
Figure 4.5. “Freedom writers”. Movie poster	38
Figure 4.6. “Finding Forrester”. Movie poster	40

Chapter 1: Introduction

1.1. Preamble

Racism and discrimination, whether is about race, religion, sex, etc., is a social construct, according to Critical Race Theory¹. Discriminative behavior has been affecting minorities in psychological and physiological way², often leading to racial microaggressions³, despite the laws, the human rights and the democratic establishment in all modern societies. In theory, every minority is respected and their rights recognized but reality is different.

Cinema can be considered an ethnographer, because it reinforces White hegemony by creating Black racial stereotypes⁴. (For the purposes of this graduate research, the terms White – Black, will be used for Caucasian and people of African origin respectively). So, it is logical that if one wishes to establish notions and ideas, one would have them portrayed according to one's wishes in the movies. Education can play a significant role in the transformation of societies. Early from 1960, UNESCO prohibited the States in taking the necessary measure to ensure equal opportunities without any kind of discrimination in education⁵.

In order to review the portrayals of minorities and their casting representation status in education themed movies, we picked number of key motion pictures, and tried to highlight discriminative portrayals of minorities. In addition, it is argued whether Game

1 Delgado, R., Stefancic, J., & HARRIS, A. (2012). *Critical Race Theory: An Introduction*, Second Edition. NYU Press

2 Utsey, S. O., Giesbrecht, N., Hook, J., & Stanard, P. M. (2008) *Journal of Counseling Psychology*, 55(1), 49.

3 Sue, D. W., Capodilupo, C. M., Torino, G. C., Bucceri, J. M., Holder, A., Nadal, K. L., & Esquilin, M. (2007). Racial microaggressions in everyday life: implications for clinical practice. *American psychologist*, 62(4), 271.

4 Negra, D., Asava, Z. (2013). *Race and Cinema*. Oxford University Press. Retrieved online, from <http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0127.xml> on 20/11/2016

⁵ UNESCO. Records of the General Conference (11th session, Paris 1960). *Convention against Discrimination in Education*, as retrieved online on 30/1/2018 from <http://unesdoc.unesco.org/images/0011/001145/114583e.pdf#page=118>

Theory can be applied to explain the complicated dynamics among the actors in the education setting.

1.2. Structure of the thesis

To begin with, a thorough literature review is conducted in Chapter 2, to establish Critical Race Theory and its key principles, the use of films as educational tools and the relationship between race and cinema is examined as well. A brief reference is made to the policies about discrimination in education in Europe and USA. Chapter 2 is concluded with the review of Game Theoretic models that are crucial in the context of this graduate research. Chapter 3 presents the research questions and methodology which will be used. Chapter 4, includes the analysis of the motion pictures, which is carried out in two perspectives: a discrimination portrayal and a Game Theoretic approach. Finally, the conclusions along with recommendations for further research are presented in Chapter 5.

Chapter 2: Literature review

2.1. Introduction

In this chapter, the main aspects of Critical Race Theory will be presented, along with its key principles, and historical background. Also, correlation of Critical Race Theory with education will be discussed. Further on, the use of films and their unique characteristics that render them an excellent educational tool will be highlighted.

A review between race and cinema will follow, together with the way that minorities and marginalized characters are depicted in both casting and roles representation, not only for the White/Black binary but for other races too.

A brief reference will be made, to a recent study with the Top Grossing Films in 2015, in order to present statistical results about the representation of minorities in them.

2.2. Overview of Critical Race Theory

Critical Race Theory (CRT) originated in the US in the 1970s, when legal scholars, professional lawyers and activists, realized the necessity for new strategies and theories in order to fight different forms of racism since the advances of the civil rights era of the 1960s had not been taken into consideration. Later, it spread to other fields too, like education, in which, the utilization of the critical race theories was the means to understand the dynamic of the school population in achievements⁶. The principal figures of this theoretical movement were Derrick Bell, Alan Freeman, and Richard Delgado. The first conference of the critical race theory supporters was held outside Madison, Wisconsin, in the summer of 1989 and gave birth to a broader theoretical movement within US law schools as a reaction to critical legal studies⁷.

The majority of USA citizens, became aware of CRT, when Lani Guinier, a law professor at the University of Pennsylvania, proposed that in order to have fair and equal political representation during the electoral procedure, minority votes should

⁶ Critical Race Theory. New Dictionary of the History of Ideas. Retrieved January 08, 2017 from Encyclopedia.com: <http://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/critical-race-theory>

⁷ Delgado, R., Stefancic, J., & HARRIS, A. (2012). *Critical Race Theory: An Introduction, Second Edition*. NYU Press

count more than their actual value⁸. She proposed that this strategy could be implemented in post-apartheid South Africa, in order to give the opportunity to Whites to participate in governing positions. The same principle could be applied for African-Americans in the USA, where their lack of representation is due to their minority status. Sadly, the media accused Guinier of proposing very “un-American” ideas but in all, the reactions that followed her propositions brought CRT in the public spotlight⁹.

2.2.1. Historical background

CRT has been influenced by the aspects of critical legal studies, from the theories derived from the civil rights movements, the Black Power and Spanish rights movements from the 60’s and 70’s era, as also from the work of European philosophers. The idea of legal indeterminacy, that not every legal case has one correct outcome and a decision can be made by emphasizing one line of authority over another, has been borrowed from critical legal studies. Also, CRT was built on the feminism’s insights into the relationship between power and the construction of social roles, the collection of patterns and habits that make up patriarchy and other types of domination. From conventional civil rights thought, the movement borrowed the concern that historical wrongs need to be addressed, as well as the practical consequences of the legal and social theory¹⁰.

Critical race theory gave impetus to specific groups among its supporters to focus further on issues not only related to the White/Black binary (the relations between Black and White people) and to associate race discrimination with gender, sexuality, class and other social structures¹¹. In this light, several spin-off movements emerged from CRT such as Critical Race Feminism (CRF), mainly focused on women rights in terms of both color and sexuality and Latino Critical Race Theory (LatCRT), focused on language and accent discrimination as well as discrimination based on conquest or

⁸ Guinier, L. (1991). No two seats: The elusive quest for political equality. *Virginia Law Review*, 1413-1514

⁹ Ladson-Billings, G. (1998). Just what is critical race theory and what's it doing in a nice field like education?. *International journal of qualitative studies in education*, 11(1), 7-24.

¹⁰ Delgado, R., Stefancic, J., & HARRIS, A. (2012). *Critical Race Theory: An Introduction, Second Edition*. NYU Press

¹¹ Critical Race Theory. New Dictionary of the History of Ideas. Retrieved January 08, 2017 from Encyclopedia.com: <http://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/critical-race-theory>

territorial status. Several other movements included Asian-American Critical Race Studies, South Asian-American Critical Race Studies, and American-Indian Critical Race studies. The application of CRT techniques to White immigrants was also considered a spin-off movement.

2.2.2. Key principles

First, CRT proposes that racism is ordinary and expected, and since it is considered a part of common, everyday experience for most people, it is difficult to be confronted¹². In that light, many critical race theorists critique the color blindness approach to race at both society and legal systems, which indicates that one man's race should not be taken into account either for benefiting and aiding his cause nor for his obstruction. They point out that this approach is not applicable in everyday life, as the disregard of one's race implies that race is noticed and use different examples of discrimination, such as mortgage redlining, alumni preference at private colleges or the refusal to hire an employee from a minority group (e.g. a Black Ph.D.), to further establish their theory.

Secondly, CRT supporters indicate that there is a White supremacy in the society that serves both factions: a) the White elites benefit from it materially and b) the working middle class, psychically. Because of that, a large portion of society has a little, if any, motive to face this problem.

The third theme of CRT is the social construction thesis, which suggests that race and races are products of social thought and relations. This thesis is based on the fact that the only differences in the genetic background among people of different races, have been identified in a very small number of genes responsible for characteristics such as skin color, physique and hair texture. Since no scientific evidence of differences in genes associated with intelligence, personality and tendency to moral or immoral behavior among people of different races has been documented, it is suggested that race is, in fact, a social construct, used conveniently.

Moreover, CRT supporters used the term differential racialization, to describe how society has classified or racialized different minorities depending on the acquired benefits for the majority groups in different time periods as depicted in various

¹² Delgado, R., Stefancic, J., & HARRIS, A. (2012). *Critical Race Theory: An Introduction, Second Edition*. NYU Press

examples in the US history. To counterpart this, they propose the notion of intersectionality and anti-essentialism, which suggest that a person should not be defined exclusively by its race as everyone might have conflicting identities and interests.

Finally, a new model for the critical race theorists to present their ideas, arose with the legal storytelling¹³. Through this practice, and using imaginary characters, and the element of fable and myth, they gave voice to people from other races to present their aspect and their narrative to gain society's empathy¹⁴. This practice has been applied also in the courtroom between lawyers, when in fact a trial is a narrative battle, and whoever presents a better narrative for his client, wins.

2.2.3. Race and education

One notion that existed in the early years of history, and especially in the American History, is that political rights and benefits do not derive from citizenship but from ownership¹⁴. Whoever owns the land, is also the one that has the right to make decisions. African-Americans were caught in the middle of this argument, since they were not White, owned no land and no right to have property, but in some cases, they were considered property (slaves). The economic benefit of having property resulted in the entitlement of the Whites to better-funded schools. These schools created curriculums that enhance the intellectual property of those attending¹⁵. Different subjects are offered to different kind of students. The upper-middle class students are enjoying the privilege to foreign languages tutoring, to a broad choice of science subjects or many extra activities during their school life, in contrast to a school located in an urban district, inhabited mostly by people of African descent, which offers just the basics. Low opportunities for educational advancement, lead to low social status (unemployment, low-quality houses). A cycle of discrimination is imposed on them, due to this systemic racism.

¹³ Critical Race Theory. New Dictionary of the History of Ideas. Retrieved January 08, 2017 from Encyclopedia.com: <http://www.encyclopedia.com/history/dictionaries-thesauruses-pictures-and-press-releases/critical-race-theory>

¹⁴ Ladson-Billings, G. (1998). Just what is critical race theory and what's it doing in a nice field like education?. *International journal of qualitative studies in education*, 11(1), 7-24.

¹⁵ Ladson-Billings, G., & Tate, W. F. (1995). Toward a critical race theory of education. *Teachers college record*, 97(1), 47

In order to enhance desegregation in schools and enroll more White students, the funding raised and inducements were provided, such as free camping and ski trips. But these were not enough because, despite their availability to all, only White students participated. Also, the desegregation plan created magnet programs and day care services, but the result was the same. Still, only Whites benefitted from them¹⁶.

2.3. Films as educational tool

The first films are released more than a century ago¹⁷ and since then, movies have managed to engage millions of people all over the world. The recent technological advances have made films through cinemas or other sources accessible to almost everyone while the advances in film making and special effects have enhanced the power of movies and have intrigued people of all ages.

The use of films as teaching recourses have been reported since the 1970s¹⁸. Early film theorist Siegfried Kracauer, suggested that films are characterized by unique features and the ability to: “*make one see and grasp things which only the cinema is privileged to communicate*”¹⁹. Wegner described various film types and how these could be used in a classroom in 1977²⁰, while in 1979, Fritz and Poe published the first paper describing the use of films to teach Psychiatry²¹.

Since then, many reports on the use of films in education have been documented through literature. Movies have been implemented in order to teach a broad range of disciplines and subjects such as Political science, American Studies, French, Group

¹⁶ Ladson-Billings, G., & Tate, W. F. (1995). Toward a critical race theory of education. *Teachers college record*, 97(1), 47

¹⁷ Godfrey, D. (2014). C. Francis Jenkins, Pioneer of Film and Television

¹⁸ Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.

¹⁹ Kracauer, S. (1973) *Theory of film: The redemption of physical reality*. New York: Oxford University Press

²⁰ Wegner, H. (1979) *Teaching with film*. Bloomington, IN: Phi Delta Kappa Educational Foundation

²¹ Baños, J. E., & Bosch, F. (2015). Using feature films as a teaching tool in medical schools. *Educación Médica*, 16(4), 206-211.

dynamics, Science²², History²³, Sociology, Psychology, Counselor Education²⁴, Medicine²⁵, and Management Education²⁶.

Film viewing offers a variety of possibilities that renders it as an excellent tool for educational purposes. The idea of using films as teaching material derives from the scientific evidence that emotional memory lasts longer and can be more easily recalled²⁷. This suggests that memories made while watching a movie or hearing a piece of music are stronger than the ones formed after reading a text. Movies also provide both cognitive and effective experiences to the viewers strongly connected to emotional memory. Students are more likely to learn and be able to recall details of lectures with this approach²⁸. Given that students focus on lecture approximately 16-20 minutes at most during an hour class²⁹, the application of innovative learning strategies such as the use of films could be considered promising in terms of attracting students' attention and increase their involvement. Verbal and visual media attract more than one sense and make concepts more accessible to individuals. Lectures can be more integrative, stimulating and interesting³⁰, since illustrating course content, promotes the visualization of concepts and theory it can enhance both comprehension and

²² Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.

²³ Butler, A. C., Zaromb, F. M., Lyle, K. B., & Roediger III, H. L. (2009). Using popular films to enhance classroom learning: The good, the bad, and the interesting. *Psychological Science*, 20(9), 1161-1168.

²⁴ Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530.

²⁵ Baños, J. E., & Bosch, F. (2015). Using feature films as a teaching tool in medical schools. *Educación Médica*, 16(4), 206-211.

²⁶ Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.

²⁷ Knight, M., & Mather, M. (2009). Reconciling findings of emotion-induced memory enhancement and impairment of preceding items. *Emotion*, 9(6), 763 as seen in Abidi, S. H., Madhani, S., Pasha, A., & Ali, S. (2017). Use of Cinematic Films as a Teaching/Learning Tool for Adult Education. *The Canadian Journal for the Study of Adult Education (Online)*, 29(1), 37.

²⁸ Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530.

²⁹ Hakkari, F. & Kantar, M. et al. 2nd International Future Learning Conference on Innovations in Learning for the Future 2008: e-learning, March 27-29 2008, Istanbul/ Turkey as seen in Kabadayi, L. (2012). The role of short film in education. *Procedia-Social and Behavioral Sciences*, 47, 316-320.

³⁰ Gallagher, P., Wilson, N., & Jaine, R. (2014). The efficient use of movies in a crowded curriculum. *The clinical teacher*, 11(2), 88-93 as seen in Abidi, S. H., Madhani, S., Pasha, A., & Ali, S. (2017). Use of Cinematic Films as a Teaching/Learning Tool for Adult Education. *The Canadian Journal for the Study of Adult Education (Online)*, 29(1), 37.

memorability³¹. Plots often consider topics that can easily initiate a discussion among learners³² and them taking active roles can lead to constructive learning³³. In addition, there are several reports that suggest that this teaching approach reduces anxiety³⁴ while students consider assignments involving watching movies particularly rewarding³⁵.

Analytical ability and critical thinking^{36,37} are also promoted with the use of films since they can have alternate uses (as metaphor, symbolism, satire, meaning etc.) and viewers are allowed to make their own interpretation of the ideas presented³⁸. We should take into consideration the fact that films can direct audience reactions and be beneficial in terms of attitude change, retention and promotion of positive characteristics and behaviors^{39,40}. Role models can be provided, strengths can be identified and reinforced while communication is facilitated⁴¹.

³¹ Kabadayi, L. (2012). The role of short film in education. *Procedia-Social and Behavioral Sciences*, 47, 316-320.

³² Baños, J. E., & Bosch, F. (2015). Using feature films as a teaching tool in medical schools. *Educación Médica*, 16(4), 206-211.

³³ Kabadayi, L. (2012). The role of short film in education. *Procedia-Social and Behavioral Sciences*, 47, 316-320.

³⁴ Allen, K. D., Danforth, J. S., & Drabman, R. S. (1989). Videotaped modeling and film distraction for fear reduction in adults undergoing hyperbaric oxygen therapy. *Journal of consulting and clinical psychology*, 57(4), 554 and Martin, A., Jones, E., & Hearn, G. (1994). Comparing interactive videodisc instruction with traditional methods of social skills training. *Programmed Learning and Educational Technology*, 31(3), 187-195 as seen in Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.

³⁵ Bluestone, C. (2000). Feature films as a teaching tool. *College teaching*, 48(4), 141-146.

³⁶ Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530.

³⁷ Bluestone, C. (2000). Feature films as a teaching tool. *College teaching*, 48(4), 141-146.

³⁸ Bluestone, C. (2000). Feature films as a teaching tool. *College teaching*, 48(4), 141-146.

³⁹ Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530.

⁴⁰ Abidi, S. H., Madhani, S., Pasha, A., & Ali, S. (2017). Use of Cinematic Films as a Teaching/Learning Tool for Adult Education. *The Canadian Journal for the Study of Adult Education (Online)*, 29(1), 37.

⁴¹ Niemiec, R. M., & Wedding, D. (2013). Positive psychology at the movies: Using films to build virtues and character strengths. Hogrefe Publishing.

Finally, many of the technical features of the films and the film making process such as lens techniques, camera movements (for close or distant shots, focus), editing, music, dialogues provide different ways to present issues in order to attract the audience attention and allow repetition and comparison^{42,43}.

2.4. Race and cinema

The main focus of this thesis is feature films and how they have depicted the White/Black binary and the ethnicities discrimination in general. Details about the films and a small review of how discrimination is being portrayed will be presented. Furthermore, quantitative data from a small study done The Media, Diversity & Social Change Initiative (MDSCI) from the School for Communication and Journalism of the University of Southern California will be provided. The choice of cinema as a tool for communicating ideas is ideal for this purpose, since Hollywood is the leader in movie industry⁴⁴ in terms of gross revenue. As mentioned before, CRT has explained that racism is a social construct and despite all the measures we are taking to promote equality, the discrimination keeps on going and the cycle is repeating. The Whiteness hegemony is reinforced by creating Black stereotypes. Films, simultaneously, deny racism but uses race as the framework that defines the characters. Whoever appears as “non-normative” (Black, Hispanic, gay, disabled etc.), is represented in a distorted way. The “*Birth of a Nation*” (1915) film, is considered by many studies as a landmark film. In that, Black men are aggressive types, Black women are fat, etc.^{45,46}, and in general, problematic.

⁴² Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.

⁴³ Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530.

⁴⁴ Motion Picture Association of America (2016). *Theatrical Market Statistics: 2016*. Retrieved online on 30/1/2018 from: <https://www.mpa.org/wp-content/uploads/2017/03/2016-Theatrical-Market-Statistics-Report-2.pdf>

⁴⁵ Bogle, D. (2001). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Publishing.

⁴⁶ Gaines, J. (2001). *Fire and Desire: Mixed-Race Movies in the Silent Era*. University of Chicago Press

2.4.1. Casting and representation

A study conducted by UCLA School of Law and the UCLA Chicano Studies Research Centre⁴⁷ led to the realization that not only the minority characters in the movies appear in marginalized roles more frequent than the White ones, but also the actors themselves have fewer opportunities to get roles in Hollywood. The roles for White actors get about 69% when those for non White actors are in 8.5%. The discrimination does not stop in the race but sex also counts, with men outnumbering women in role casting. The representation of non White women, is even smaller than non White men, leaving cinema industry a racial biased workplace. Some might say that fictional roles and identities are not so important to make it such a big deal. But as Shohat and Stam⁴⁸ refer, we must treat the casting procedure in relation to the role, the political idea that we intend to promote and the historical context of the era these roles interact.

During the first half of the 20th century (1910-1940), there was a burst in the Black film industry but soon thinned down, because of the major studios' competitiveness, the economic depression, and the WWII⁴⁹. Race relations depicted in American film industry for a short period of time⁵⁰, but other countries, like France, were a more fertile ground for Black cinematographers. Romances between Black men and White women were a common subject in films (e.g. "*Guess who's coming to dinner*"). The American South, is a significant point of reference for racial mixing stories because it symbolizes the wealth of the Whites in contrast with the segregation and the racial discrimination of the Black people there⁵¹.

Bogle argues that it was the successful lobbying from the National Association for the Advancement of Colored People (NAACP), that led the studios to keep creating more and more films about Black people and to increase their presence in popular films⁵².

⁴⁷ Robinson, R. (2006). Hollywood's Race/Ethnicity and Gender-Based Casting: Prospects for a Title VII Lawsuit. *Latino Policy & Issues Brief*, 14, 1-4.

⁴⁸ Shohat, E., & Stam, R. (2014). *Unthinking Eurocentrism: Multiculturalism and the media*. Routledge.

⁴⁹ Gevinson, A. (1997). *Within Our Gates: Ethnicity in American Feature Films, 1911-1960* (Vol. 2). Univ of California Press.

⁵⁰ Bernardi, D. (2001). *Classic Hollywood, classic whiteness*. University of Minnesota Press.

⁵¹ McPherson, T. (2003). *Reconstructing Dixie: Race, gender, and nostalgia in the imagined South*. Duke University Press.

⁵² Bogle, D. (2001). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Publishing.

The Civil Rights movement that followed the next years, advanced and recognized their work and established better salaries and a more positive representation^{53,54,55}. A new market opened up for potential filmmakers to increase their profits, by bringing to the foreground Black and/or mixed-race actors and characters. However, the wrongfully representation of Black stereotypes in films, leads only to a better establishment of the Whiteness supremacy idea⁵⁶.

2.4.2. Multicultural discrimination

The White/Black binary is the dominant representation in many films, but as society transforms into a multicultural environment, so does filmmaking. The discrimination of what is conceived as different is appearing to French, Latino/Hispanic, and Asian cinematography.

Black

Bogle explores the history of Black cinema and the appearance of stereotypes and finds the roots in 1852 Harriet Beecher Stowe's novel "*Uncle Tom's Cabin*"⁵⁷. The significance of this novel is vouched from the number of adaptations it got to the big screen. Other researchers followed Bogle's work and explored the portrayal of social problems in Black neighborhoods in Oscar Micheaux's movies. Oscar Micheaux was an African American director and producer of films for black communities and is considered "*the most successful African-American filmmaker of the first half of the 20th century*".⁵⁸

⁵³ Bost, S. (2003). *Mulattas and mestizas: Representing mixed identities in the Americas, 1850-2000*. University of Georgia Press.

⁵⁴ Gaines, J. (2001). *Fire and Desire: Mixed-Race Movies in the Silent Era*. University of Chicago Press.

⁵⁵ Courtney, S. (2005). *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race, 1903-1967*. Princeton University Press.

⁵⁶ Negra, D., Asava, Z. (2013). *Race and Cinema*. Oxford University Press. Retrieved online, from <http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0127.xml> on 20/11/2016

⁵⁷ Bogle, D. (2001). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Publishing

⁵⁸ Moos, D. (2005). *Outside America: Race, ethnicity, and the role of the American West in national belonging*. University Press of New England. p. 53, Retrieved online from <https://books.google.gr/books?id=Eg4ozQZoEbUC&lpg=PA53&pg=PA53#v=onepage&q&f=false> on 29/12/2016

His choice of actors⁵⁹, the role of women of a different race in American cinema⁶⁰ and also the British's point of view in the racial concept⁶¹ made his films very significant for the Black community. Both male and female Black bodies have appeared very distorted through the cinematic mirror and with a reflection so full of negativity⁶². Whites are privileged in cinema and in the society⁶³ and this is reflected in the movies, making Black people seem aggressive, dangerous and rejected⁶⁴. Nevertheless, regarding the interpretation and the reception of these Black images in movies, a study showed that they do not have the cause and effect we might expect. A negative Black image does not always lead in an equally negative effect⁶⁵.

The blackface portrayal of a role, more commonly used by White actors, is another practice used in American cinema for the portrayal of the Black fool, witless or joyful stupid Black character. White actors donned burnt cork and enlarged lips to be portrayed a black caricature. Also used, when a character who is considered a target for discrimination, utilizes blackface makeup in order to lose the attribute that his identity makes him a target, and assimilate easily into the society⁶⁶. The caricature of the blackface continues to be a way to pass along a message for racial politics or to hide the underlying inequalities through satire. Even though blackface positioned blackness as an inferior state in order to cherish the cultural exclusion of Black people, it undermined a fear of black power⁶⁷.

⁵⁹ Stewart, J., & Green, J. R. (2006). *Straight Lick: The Cinema of Oscar Micheaux*.

⁶⁰ Willis, S. (1997). *High contrast: Race and gender in contemporary Hollywood film*. Duke University Press.

⁶¹ Young, L. (1996). *Fear of the Dark: 'race', Gender and Sexuality in the Cinema*. Psychology Press.

⁶² Diawara, M. (1988). Black spectatorship: Problems of identification and resistance. *Screen*, 29(4), 66-79.

⁶³ Gaines, J. (2001). *Fire and Desire: Mixed-Race Movies in the Silent Era*. University of Chicago Press.

⁶⁴ Marriott, D. (2000). *On black men*. Sweet & Maxwell.

⁶⁵ Conrad, K., Dixon, T. L., & Zhang, Y. (2009). Controversial rap themes, gender portrayals and skin tone distortion: A content analysis of rap music videos. *Journal of Broadcasting & Electronic Media*, 53(1), 134-156.

⁶⁶ Rogin, Michael. *Blackface, white noise: Jewish immigrants in the Hollywood melting pot*. Univ of California Press, 1996.

⁶⁷ Lipsitz, G. (1998). "Genre Anxiety and Racial Representation in 1970s Cinema." In *Refiguring American Film Genres*. Edited by Nick Browne, 208–232. Berkeley: University of California Press, 1998

Hypersexual Black characters is another very common portrayal in films in contrast to the lack of sexuality in White ones^{68,69,70}. The stereotypic myth that dictates that “*Black man is a rapist*”, appeared on screen and undermined the sexuality of Black people as something not normal and potentially dangerous^{71,72}. The study of British Films by Young⁷³ pointed out a notion that interracial sexual relationships could lead to a society decadence.

Whites

By defining Blackness as something immoral and impure, White comes as its glorified opposite⁷⁴. According to Negra, Whiteness is also a construction that is in a state of change to reflect the political state. American ideologies about race and American cinema are intertwined in their portrayal on screen⁷⁵. For others, White is that type that never had a Black ancestor, which is not a good argument according to Zack, because interracial relationships in America’s slavery history was very common⁷⁶.

Mixed races

Mixed marriages between Whites and their slaves were illegal until the law from Supreme Court in 1967, which opened the way for a whole new generation of mixed race people in the United States⁷⁷. Even though mixed race studies have led even to a new category in the census, since 2000 in the United States and 2001 in the United Kingdom, their representation is still not explored in depth. Either the data are so few that Black studies can cover this subject too, or as Beltran, Fojas and Wynter point out, there are a lot more ethnic trend actors that are able to work in the movies without

⁶⁸ Bogle, D. (2001). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Publishing

⁶⁹ Bogle, Donald. *Bright Boulevards, Bold Dreams: The Story of Black Hollywood*. New York: Ballantine, 2005.

⁷⁰ Vogel, S. (2008). Lena Horne's Impersona. *Camera Obscura*, 23(1 67), 11-45.

⁷¹ Gaines, J. (1986). White privilege and looking relations: Race and gender in feminist film theory. *Cultural Critique*, (4), 59-79.

⁷² Courtney, Susan. *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race, 1903-1967*. Princeton University Press, 2005.

⁷³ Young, Lola. *Fear of the Dark: 'race', Gender and Sexuality in the Cinema*. Psychology Press, 1996.

⁷⁴ Hall, S. (1997). *Representation: Cultural representations and signifying practices* (Vol. 2). Sage.

⁷⁵ Negra, D. (2001). *Off-white Hollywood: American culture and ethnic female stardom*. Routledge.

⁷⁶ Zack, N. (1994). *Race and mixed race*. Temple University Press.

⁷⁷ Ifekwunigwe, J. O. (Ed.). (2015). *'Mixed race' studies: a reader*. Routledge.

letting their cultural background define them^{78,79}. Sometimes a mixed race character is considered as a futuristic element of our society, like Spock in Star Trek films⁸⁰.

Another distorted image is the one of the mulatta, the woman that was not born all-White but has a Black gene in her ancestry and therefore is problematic⁸¹. She appears most of the time as a very sexy figure with intense sexual desires, psychotic behavior, and in a constant turmoil⁸² because she cannot fit properly in the White's society due to her Black identity⁸³. It is a character appearing throughout the history of American cinema and signifies a change in the racial categorization and questions the idea of the pure nation⁸⁴.

2.4.3. International cinema

Due to cinema's global voice, a theory that supported the transgression of national and cultural differences, uprised. The new economic partnerships and new conceptions about the ethnicities are mirrored in the film industry (themes, personnel, and audience)⁸⁵. This is a topic that researchers continue to explore from various perspectives as global politics continue to change constantly.

But before we dwell on the stereotypic appearance and discrimination of other ethnicities in the film industry of other countries than America, there is the need to mention a classification that exists since 1976 from Getino and Solanas⁸⁶. They establish American as the first cinema type (capitalistic and hegemonic). European as the second one and the third cinema movement they created for movies that had to do with the Third World (Asia, Latin America, and Africa) which has more political driven themes and appears revolutionary.

⁷⁸ Beltran, M. C., & Fojas, C. (Eds.). (2008). *Mixed Race Hollywood*. NYU Press.

⁷⁹ Wynter, L. E. (2002). *American Skin: Pop Culture, Big Business, and the End of White America* (New York: Crown, 2002), 168.

⁸⁰ Vande Berg, L. R. (1996). Liminality: Worf as metonymic signifier of racial, cultural, and national differences. *Enterprise zones: Critical positions on Star Trek*, 20.

⁸¹ Beltran, M. C., & Fojas, C. (Eds.). (2008). *Mixed Race Hollywood*. NYU Press.

⁸² Giles, F. S. (1995). From melodrama to the movies: The tragic mulatto as a type character. *American Mixed Race: The Culture of Microdiversity*, 63-80.

⁸³ Nakashima, C. L. (1992). An invisible monster: The creation and denial of mixed-race people in America.

⁸⁴ Bogle, D. (2001). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Publishing

⁸⁵ Ezra, E. (2006). *Transnational cinema: the film reader*. Taylor & Francis.

⁸⁶ Getino, O., & Solanas, F. (1976). Towards a third cinema. *Movies and Methods*, 1, 44-64.

The development of a new wave in cinematography called “beur cinema” is noticed in France. The word “beur” is a term coined by second generation Maghrebi migrants and is a slang word for “Arab”. Beur cinema provided a different context and gives the opportunity to marginalized ethnicities, like the North-African French, to represent their ethnicity⁸⁷. Of course, it has become a stereotype that is identifiable with violent and problematic figures in French society⁸⁸. Schroeder⁸⁹ points out the influence from the African American politics, while Vincendeau⁹⁰ and Asava⁹¹ present the racial mixing in French films.

A very interesting analysis is the one from Beltrán and Fojas⁹², where the discrimination of Latino, Hispanic and Chicano characters is explored in different contexts. These characters are interpreted as non-Whites in White film context (like in North America themes) and they appear White in non-White contexts (Latin American themes). Another example is the Puerto Ricans and Cubans which are every time treated as Black from a White perspective. Beltrán notes, that from this racialization, not even Jennifer Lopez escapes, as she is a personality that media favored a lot⁹³. Mexicans are also appearing in films as non-Whites, even though there is not an official categorization of them as such⁹⁴. On the other hand, the growth of Latino media outlets like Univision, provided to stars of Hispanic descent, such as Cameron Diaz, Jessica Alba and the above-mentioned Jennifer Lopez, their own visual space in the public stage, and identified them as Whites in the collective public opinion⁹⁵. Nevertheless, Latinas are

⁸⁷ Ezra, E. (2006). *Transnational cinema: the film reader*. Taylor & Francis.

⁸⁸ Tarr, C. (2005). *Reframing difference: Beur and banlieue filmmaking in France*. Manchester University Press.

⁸⁹ Schroeder, E. (2001). A multicultural conversation: La Haine, Raï, and Menace II society. *Camera Obscura*, 16(1), iv-179.

⁹⁰ Vincendeau, G. (2005). *La Haine: (Mathieu Kassovitz, 1995)*. IB Tauris.

⁹¹ Asava, Z. (2011). Drôle de Félix: A Search for Cultural Identity on the Road. *Wide Screen*, 3(1).

⁹² Beltrán, M. C., & Fojas, C. (Eds.). (2008). *Mixed Race Hollywood*. NYU Press.

⁹³ Beltrán, M. (2002). The Hollywood Latina Body as Site of Social Struggle: Media Constructions of Stardom and Jennifer Lopez's "Cross-over Butt". *Quarterly Review of Film and Video*, 19(1), 71-86.

⁹⁴ Hershfield, J., & Maciel, D. R. (Eds.). (1999). *Mexico's cinema: a century of film and filmmakers*. Rowman & Littlefield Publishers.

⁹⁵ Beltrán, M. (2009). *Latina/o stars in US eyes: The making and meanings of film and TV stardom*. University of Illinois Press.

still considered in films, an object of desire for the powerful White male⁹⁶, and Latinos gay men, are reduced to “hypersexualized hypermasculines”⁹⁷.

African cinematography positions itself under the Third Cinema grouping, and emerged after the postcolonial era (the 1950's), and the racial discrimination theme ruled in the narratives. Changes in the status of independence in sub-Saharan countries played also a key part in film making^{98,99}. African filmmaking earned a significant place through the work of Ousmane Sembene, who is considered the father of sub-Saharan cinema, and whose work is credited as important as Sergei Eisenstein's (*Battleship Potemkin*)¹⁰⁰.

Regarding the Far East, Asian cinema classic movies like D.W. Griffith's "*Broken Blossoms* or *The Yellow Man and the Girl*", provided a seemingly well-established stereotype of an Asian as symbol of violence, desire and a threat to morality, because of their non-Christian status¹⁰¹. This notion continued later on, where the oriented characters were politically dangerous personalities, characterized as communists¹⁰². East/West came to follow the dipole of Black/White. Ono and Pham¹⁰³ in 2008 and Lee¹⁰⁴ in 1999, are telling us about Orientalism theory, which included all of the Asian ethnicities, not only the Chinese/Japanese but Filipinos, Hawaiians, and Vietnamese too. America's foreign policy with the East reflected on the representations of Asian

⁹⁶ Sandoval-Sánchez, A. (1999). *José, can you see?: Latinos on and off Broadway*. Univ of Wisconsin Press.

⁹⁷ Hernandez, R. (2008). A Window into a Life Uncloseted: 'Spice Boy' Imaginings in New Queer Cinema. In Beltran, M. C., & Fojas, C. (Eds.). (2008). *Mixed Race Hollywood*. NYU Press.

⁹⁸ Armes, R. (2006). *African filmmaking: North and South of the Sahara*. Indiana University Press.

⁹⁹ Tomaselli, K. G., & Prinsloo, J. (1992). Third cinema in South Africa: The anti-apartheid struggle. *Movies-Moguls-Mavericks: South African Cinema, 1979-1991*, 274-329.

¹⁰⁰ Murphy, D., & Williams, P. (2007). *Postcolonial African cinema: ten directors*. Manchester University Press.

¹⁰¹ Marchetti, G. (1994). *Romance and the "Yellow Peril": Race, sex, and discursive strategies in Hollywood fiction*. Univ of California Press.

¹⁰² Higashi, S. (1994). *Cecil B. DeMille and American culture: The silent era*. Univ of California Press.

¹⁰³ Ono, K. A., & Pham, V. (2009). *Asian Americans and the media (Vol. 2)*. Polity.

¹⁰⁴ Lee, R. G. (1999). *Orientalism: Asian Americans in popular culture*. Temple University Press.

characters in cinema¹⁰⁵. A devilish character, a scientific genius, a martial arts expert or a caricature was the traits given to Asian identity (e.g. Dr. Fu Manchu)¹⁰⁶.

2.5. Recent findings

The Media, Diversity & Social Change Initiative (MDSCI) from the School for Communication and Journalism of the University of Southern California, examines every year since 2007, the 100 top grossing films and conducts an annual report about the on-screen portrayal of various categories of characters¹⁰⁷. Their latest report includes not only the role that race/ethnicity plays on representation but also the gender and LGBT status on films.

According to the Motion Picture Association of America (MPAA)¹⁰⁸ and the U.S. Census Bureau¹⁰⁹, the 45% of the people that buy movie tickets, and the 38.4% of the population in the U.S., comes from people who belong to racial/ethnic minorities. Despite these demographics, in 100 top grossing films in 2015 ([Appendix A](#)), as shown in Figure 2.1., only a total of 26.3% appears to be from different racial/ethnic groups. The remaining 73.7% were White, with 12.2% Black, 5.3% Latino, 3.9% Asian and 4.9% of 'Other' or mixed races. These statistics have minimum change with the previous years' reports. Representation in the films, does not appear to be proportional to these numbers and it can be said with certainty that it has no correlation to the demographic statistics.

105 Feng, P. X. (2002). *Identities in motion: Asian American film and video*. Duke University Press.

106 Feng, P. X. (Ed.). (2002). *Screening Asian Americans*. Rutgers University Press.

107 Smith, S. L., Choueiti, M., Pieper, K., Gillig, T., Lee, C., & DeLuca, D. (2016). *Media, Diversity, & Social Change Initiative*, retrieved online on 23/6/2017 from: http://annenbergl.usc.edu/sites/default/files/2017/04/10/MDSCI_Inequality_in_800_Films_FINAL.pdf

108 Motion Picture Association of America (2016). *Theatrical Market Statistics: 2015*. Retrieved online on 15/4/2017: http://www.mpa.org/wp-content/uploads/2016/04/MPAA-Theatrical-Market-Statistics-2015_Final.pdf

109 U.S. Census Bureau (n.d.). *QuickFacts from the U.S. Census Bureau*. Retrieved online on 15/4/2017 from: <http://www.census.gov/quickfacts/table/PST045215/00>

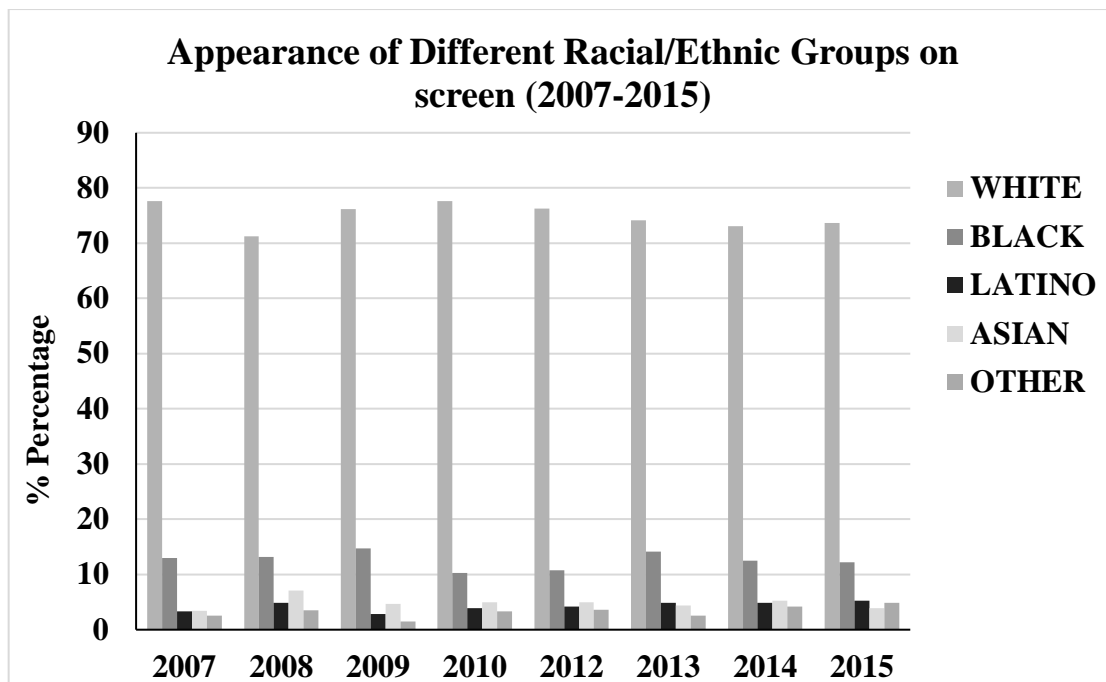


Figure 2.1. Appearance of different racial/ethnic groups on screen (2007-2015)

Also, a very interesting finding is that these racial/ethnic groups, very rarely get a lead or co-lead character. Only 14 out of 100 movies had lead/co-lead characters who were Black (9), Latino (1) or mixed race (4), and no Asian character had a lead/co-lead role. An underrepresentation also comes forward, if the movies are examined by genre. Action films occupy 29.3% of diverse characters, Comedies 27.3%, and Animation films only 13.2%. There is a significant raise on animation films since 2010 where the percentage was as low as 1.5%. The study suggests, this is because of the target audience of animation films, which is mostly children, and because the narrative of stories about Whites is considered more important than the narrative for other races¹¹⁰.

The representation also works with a negative point towards women, as presented in Figure 2.2. Females are having a small appearance on 100 of the top grossing films. When it comes to directing films, numbers are even worst. In these 100 top films, 107 directors participated and only 4 of them were Black males and 6 were Asian males.

¹¹⁰ Smith, S. L., Choueiti, M., Pieper, K., Gillig, T., Lee, C., & DeLuca, D. (2016). Media, Diversity, & Social Change Initiative, retrieved online on 23/6/2017 from: http://annenbergl.usc.edu/sites/default/files/2017/04/10/MDSCI_Inequality_in_800_Films_FINAL.pdf

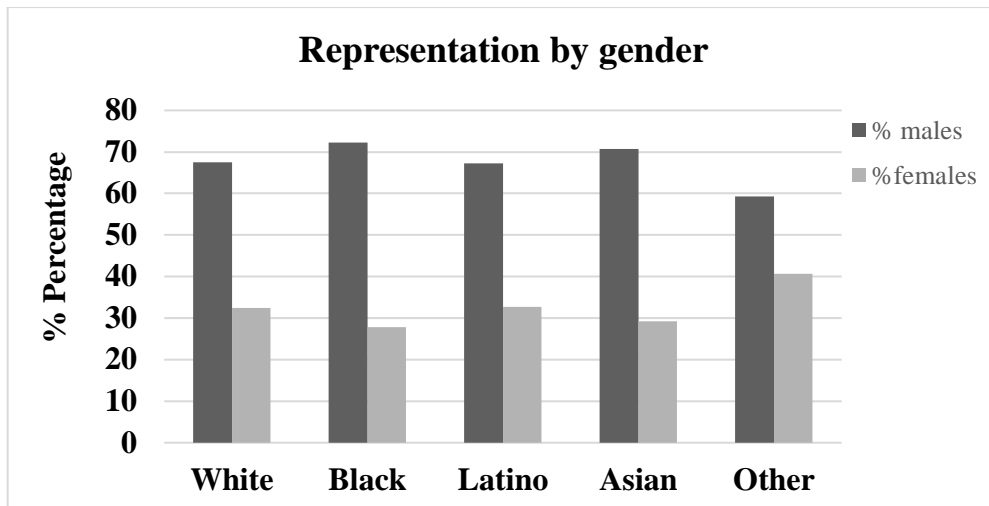


Figure 2.2. Representation by gender

2.6. Educational anti-discrimination policies

USA

The Office for Civil Rights which falls under the U.S. Department of Education is the one responsible for upholding the laws that ensure that no discrimination will be held in activities and institutions (such as schools, colleges, universities, vocational education institutes etc.) that are subject to Federal Funds. These laws of Federal Civil Rights prohibit any kind of discrimination (origin, sex, disability, race etc.)¹¹¹.

More specific, the Title VII of the Civil Rights Act of 1964¹¹² “*prohibits discrimination based on race, color, or national origin in programs or activities receiving Federal financial assistance*”¹¹³. The Act provides protection from racial harassment, school segregation or denial of language services and not only covers the students that attend the institutions but also parents, guardians and some types of their employees.

Europe

European Union’s core is that is a place where social and civil rights would be upheld by all the members and equality would be the key for that, as it supported by a number

¹¹¹ US Department of Education, Office for civil rights. Retrieved online on 29/6/2017 from <https://www2.ed.gov/about/offices/list/ocr/know.html?src=ft>

¹¹² Act, A. (1964). CIVIL RIGHTS ACT OF 1964. *Title VII, Equal Employment Opportunities*.

¹¹³Race and National Origin Discrimination: Overview of the law, US Department of Education. Retrieved online on 29/6/2017 from: <https://www2.ed.gov/policy/rights/guid/ocr/raceoverview.html>

of documents (Directives, Commission staff working documents and reports) that have been produced, to ensure that all citizens in E.U. members will cherish the same right and respect no matter their differences in race, sex, origin, age, social status etc. The Treaty on the Functioning of the European Union¹¹⁴ establishes an anti-discrimination aim in articles 10 and 19 and gives the right to the Council to “*take appropriate action to combat discrimination based on sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation*”. Despite the number of Directives or Working Papers¹¹⁵, all the effort is a *soft power* practice (raising awareness, proposing national policy initiatives) and since education is a domain still in the hands of each member state, no binding legislation can be applied in order to fight racism, discrimination or even xenophobia.

2.7. Game theoretic models for social interaction

A definition of Game Theory, provided by the Stanford Encyclopedia of Philosophy¹¹⁶, says that “*Game Theory is the study of the ways in which interacting choices of economic agents produce outcomes with respect to the preferences (or utilities) of those agents, where the outcomes in question might have been intended by none of the agents*”.

Even though it is true that the primary applications of Game Theory were economic, when John von Neumann and Oskar Morgenstern first established it¹¹⁷, up to these days the applications are numerous and cover not only scientific sectors but also any kind of everyday situations that require strategic planning. Whenever at least two agents have to weigh in their decisions and calculate the optimal outcome for them, Game Theory lies in there. The basic games in Game Theory are the 2x2 atomic games, where two agents each have two choices to make to arrive at the optimal outcome. A central assumption is that players behave rationally, which means that they always select the

¹¹⁴ Consolidated version of the Treaty on the Functioning of the European Union. *Official Journal C 326*, 26/10/2012 P. 0001 – 0390. Retrieved online on 29/6/2017 from: <http://eur-lex.europa.eu/legal-content/en/TXT/?uri=CELEX:12012E/TXT>

¹¹⁵ EU anti-discrimination policy: From equal opportunities between women and men to combating racism. European Parliament, Directorate General for Research. Retrieved online on 17/7/2017 from: http://www.europarl.europa.eu/workingpapers/libe/102/default_en.htm

¹¹⁶ Ross, D. (2001). Stanford Encyclopedia of Philosophy: Game Theory. Retrieved online from <https://plato.stanford.edu/entries/game-theory> on 27/11/2017.

¹¹⁷ Von Neumann, J., & Morgenstern, O. (2007). *Theory of games and economic behavior (commemorative edition)*. Princeton University Press.

alternative strategy that is expected to bring them the biggest payoff¹¹⁸. These are the coordination game, the battle of the sexes, the chicken game and the prisoner's dilemma. Out of these four atomic games, the three of them are in an increasing conflict, with minimal conflict in coordination game and total conflict in chicken game. Prisoner's dilemma is a game theoretic model that is appropriate for situations where cooperation is difficult to achieve and the system examined, generates free riders. Below we will explain them in details and we will show a payoff matrix for each situation.¹¹⁹

Coordination

Coordination game implies that the two players will coordinate their choices to achieve the better payoffs for themselves without prior arrangements be made. A table for two, for a romantic dinner at the restaurant "L'Amour", which is an haute cuisine restaurant, has been booked for you and Taylor. Both of you realize that a formal attire is your best choice, and the worst would be one of you to be dressed very casual. Since it is expected that you know each other well, your payoff matrix should be like this.

Table 2.1 Coordination game

	Taylor chooses formal	Taylor chooses casual
You choose formal	2,2	0,0
You choose casual	0,0	1,1

As shown on the Table 2.1, the (2,2) and (1,1) payoffs are Nash equilibriums, with the (1,1) representing an inferior one. This means that if both dress up formal it will be better. If one chooses casual and the other formal, it could be a disaster, and if both end up dressing casual, then it will not be as bad as the other choices since they will match each other at least.

¹¹⁸ Stevens, S. P. (2008). *Games people play: Game theory in life, business, and beyond*. Teaching Company

¹¹⁹ Paravantis, J. A. (2018). Oral Communication

Battle of the sexes¹²⁰

In battle of the sexes, the two players have different preferences and the external environment does not appear to favor any of the preferences. So, it is all about which player will impose one's preference on the other.

Table 2.2. Battle of the sexes

	Taylor chooses formal	Taylor chooses casual
You choose formal	1,2	0,0
You choose casual	0,0	2,1

Nash equilibrium in this game can be achieved with the payoffs (1,2) and (2,1)

Even though a matching outfit is the desirable outcome, the difference in preferences will prevail. So, if both succumb to their true desire, none is happy (0,0), but a moderate happy outcome is preferable if an altruistic behavior is applied.

Chicken game¹²¹

Chicken game is a game of total conflict. Each player's preferences come in total discrepancy with other's. In our paradigm, "L'Amour" is visited again, but with a new date now, and the possibility your ex-girlfriend to be there too which can be a disastrous evening. The payoff matrix shows the possible outcomes:

Table 2.3. Chicken game

	ex chooses L' Amour	ex chooses other
You choose L' Amour	0,0	3,1
You choose other	1,3	2,2

¹²⁰ Stevens, S. P. (2008). *Games people play: Game theory in life, business, and beyond*. Teaching Company.

¹²¹ Stevens, S. P. (2008). *Games people play: Game theory in life, business, and beyond*. Teaching Company.

Nash equilibrium would be the choices (1,3) and (3,1). Best for both would be to enjoy your dinner, avoiding meeting each other. Most people would choose to go to another place, but this does not seem to have the biggest payoff in the matrix. If both are daring personalities then a quiet evening cannot be guaranteed. Thankfully not many times, everyone insists on his position, otherwise the nuclear war would not be far during the Cold War era as Bertrand Russell described it¹²².

Prisoner’s dilemma¹²³

In the prisoner’s dilemma the cooperative solution (2,2) represents the final unfortunate outcome of the game, which is the outcome that both players end up as they try to outsmart one another unilaterally. Nash equilibrium in this payoff matrix is represented in the (1,1) point.

Table 2.4. Prisoner’s dilemma

	ex chooses L’ Amour	ex chooses other
You choose L’ Amour	1,1	3,0
You choose other	0,3	2,2

This is the most known problem of all and the most significant we could say. Two prisoners have to choose between confessing or keeping their mouths shut. But what about your co-conspirator? If both confess, the payoff is (1,1). By keeping your mouth shut, a better outcome lies ahead (2,2). But the problem is that this would require cooperation. The fear that the other would confess is bigger. So, the paradox here is that if one knows that the other will stay silent, then he would choose talking to maximize payoff.

¹²² Russell, B. (1959). *Common sense and nuclear warfare*. Psychology Press.
¹²³ Stevens, S. P. (2008). *Games people play: Game theory in life, business, and beyond*. Teaching Company.

Chapter 3: Methodology

3.1. Research questions and methodology

The previous chapter, informed us that, discrimination against minorities based on their race, is a social construct and despite the social rights protection measures, it keeps on happening. Also, the use of cinema was noted as a tool to recreate and present racial behaviors and discrimination acts. In addition, literature review highlighted that the discriminative behavior on the White/Black binary (mainly, but also in other minorities too) is manifesting not only in the depiction of these roles/characters in the movies as marginalized but in the casting of actors who belong to these minorities. Whatever each society understands as non-normative, it tends to have a distorted representation.

The research questions raised are:

- How stereotypes and racial discrimination is portrayed in feature films that have to do with education?
- Is it possible to use game theoretic models in order to explain social interactions in an educational setting, as presented in feature films?

In order to answer these research questions, films from various time periods, various genres and with diversity according to the country of production, will be chosen. The films will be picked up from the American cinematography, excluding other cinema industries like Bollywood from the sampling framework of this thesis. Movie data will be retrieved from the Internet Movie Database¹²⁴ and an analysis on the discriminative portrayals and the Game Theoretic models applied will be attempted.

¹²⁴Internet Movie Database: www.imdb.com

Chapter 4: Results

4.1 Introduction

In this chapter movies fulfilling the following two criteria will be approached. First, their story has to be about education (in any form) and second, there has to be a discriminative portrayal of the characters. The discriminative behaviors portrayed in these movies will be highlighted and. The second part of the analysis will encompass a Game Theoretic approach.

4.2 Analysis of movies

The following movies will be analyzed:

1. Dangerous minds (1995)
2. Take the lead (2006)
3. To Sir, with love (1967)
4. School ties (1992)
5. Freedom writers (2007)
6. Finding Forrester (2000)

4.2.1. Dangerous minds (1995)

Synopsis

Based on a book by LouAnne Johnson, the movie Dangerous minds, shows an ex-Marine who gets a teacher's position, in a school, where she is assigned a class of difficult students.

The poster of this movie is shown in Figure 4.1.

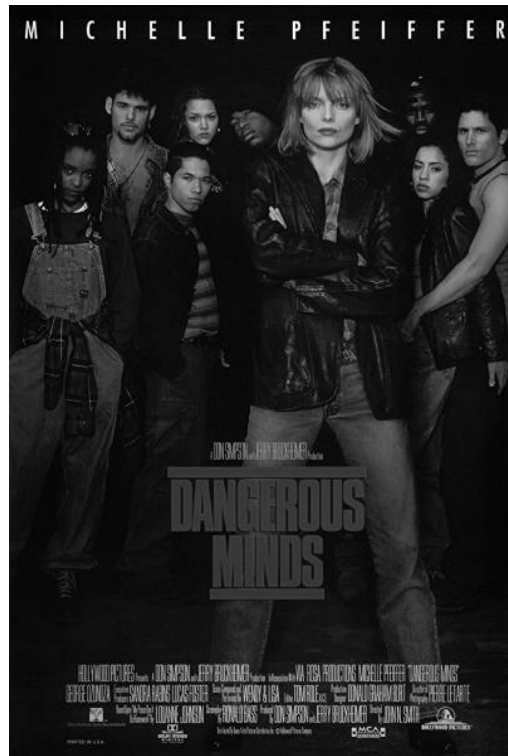


Figure 4.1. “Dangerous minds”. Movie poster

(<http://www.imdb.com/title/tt0112792/mediaviewer/rm3465413120>)

Information about the movie are presented in Table 4.1.

Table 4.1. Movie information – Dangerous Minds¹²⁵

Movie title	Dangerous Minds
Release year	1995
Runtime	99 minutes
Cast – Leading roles	Michelle Pfeiffer
Director	John N. Smith
Writers	LouAnne Johnson (book), Ronald Bass (screenplay)
Filming Location	Burlingame, California, USA
Budget	23 000 000 \$ (estimated)
Gross Income	85 000 000 \$ (USA only)

Analysis

In “Dangerous minds” we are witnessing a textbook discriminative behavior in an educational environment. The White/Black binary is represented by the faculty of the school and the students respectively.

As CRT attributes to the Whites, they are portrayed as authoritative figures, privileged in their social-economic background and in education. Michelle Pfeiffer, who plays a leading role in this movie, is an ex-marine, acting as the authoritative character in the class. As a “*tough and White*” character, she benefits of the White’s supremacy image and tries to impose herself on them. As a White, she is also a role model, and is considered to be the one who will enable students to follow their path. There is a constructed institutional racism in the school, even from the administration who is a Black character, but acting as a White authority figure.

Black and other minorities characters are appearing non-normative and undisciplined to the school’s rule in contrast with the White students’ classes. A differential

¹²⁵ All information and data about the movie have been retrieved online from www.imdb.com/title/tt0112792 on 1/11/2017

racialization is imposed on them, as they are not the only class with low grade students in the school, but they are treated differently than a class with low achievement White students, often accompanied with characterizations like *“rejects of hell...smart kids with little or no educational background and social problems”*. Stereotypic portrayals are evident in the minorities characters. The students operate as if they were a gang, they vandalize with their graffiti, solve their differences with violence, as it is the only way to earn respect and Latinos are appearing as hypersexual. Ownership comes from black market deals and even intellectual property is offered in minimum. This shows us as stated in Chapter 2, that benefits derive from ownership and only the Whites are privileged to that. Their parents confirm the social construction thesis of the racism as they have experienced it in their everyday life and are mistrustful to society’s system of education.

Strategic games

Nearly all the atomic games from Game Theory appear in this movie. A continuously battle of the sexes, explains most of the relationships’ dynamics. Teacher vs students, teacher vs colleagues and teacher vs parents. All of them fight together but with different priorities each. A chicken game between teacher and students is played when she has to impose her authority, given her military background too, on students who are very recalcitrant. These relationships come in conflict and finally manage to surpass it in order to reach a common understanding and a co-ordination game in the end. The three games referred, underscored the escalation of conflict in the movie.

4.2.2. Take the lead (2006)

Synopsis

The movie “Take the lead” follows dance instructor Pierre Dulaine, who after witnessing a teenager destroying the car of the school’s principal, voluntarily offers himself as an instructor to the school, in order to culturally educate the students. He is offered the detention group and is expected to give up. But he manages to bring them together, fight the prejudice that their teachers and parents have and lead them successfully in a ballroom dance contest.

The poster of this movie is shown in Figure 4.2.



Figure 4.2 “Take the lead”. Movie poster

(<http://www.imdb.com/title/tt0446046/mediaviewer/rm4200372224>)

Information about the movie are presented in Table 4.2.

Table 4.2. Movie information – Take the lead¹²⁶

Movie title	Take the lead
Release year	2006
Runtime	118 minutes
Cast – Leading roles	Antonio Banderas, Rob Brown
Director	Liz Friedlander
Writers	Dianne Houston
Filming Location	Toronto, Ontario, Canada
Budget	30 000 000 \$ (estimated)
Gross Income	34 700 000 \$ (USA only).

Analysis

The movie under consideration points a vivid image of two worlds, Whites and Minorities (mixed groups of Black, Latinos and Chinese students), and the privileges one has over the other. It is interesting to point out in this movie that the leading role, is played by Antonio Banderas, a Latino actor, acting as the White authority figure. He is portraying a dance instructor who takes it upon himself to teach a group of difficult students. In full accordance with CRT's key principles, he is a benefitted White, with a rich cultural educational background in contrast with the class he takes on, consisted of Black, Latinos and Asian students with rogue behavior, poor education and social status. Frustrated with their place in the gangs they feel they have to be part of, they often express these feelings with violence and vandalism. Social construction thesis of racism is also seen in school's administration, a Black woman acting as a White authority figure and frequently a target of vandalism, as she expresses a superiority over other minorities.

The differential racialization applied in this film shows us the full of benefits world of the Whites, with their fancy dance school, their ballroom dances and contests, to support the superiority they feel toward the other races in the film. Their benefits derive from their cultural education and racial status in contrast unlike the students leaving in ghetto neighborhoods and often led to unlawful activities to support their life.

Strategic games

Another co-ordination game that until it reaches to that point (in the end of the movie) has to pass from different arenas first. Battle of the sexes for the dance instructor and the schools' principal, a chicken game for him and the insubordinate students until one of them imposes his will to the other. The atomic games utilized in the films, represent an escalating conflict between two players, trying to reach a common understanding.

¹²⁶ All information and data about the movie have been retrieved online from <http://www.imdb.com/title/tt0446046/> on 1/11/2017

4.2.3. To Sir, with love (1967)

Synopsis

An engineer, gets a teacher's position in a high school at East End, London. While looking for a better job in his profession, he tries to cope up with undisciplined students, teach them respect and prepare them for the adulthood.

The poster of this movie is shown in Figure 4.3.

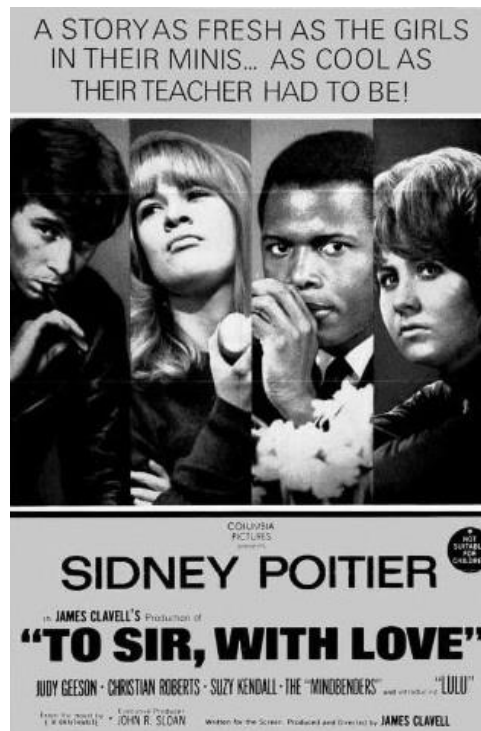


Figure 4.3. "To Sir, with love". Movie poster

(<http://www.imdb.com/title/tt0062376/mediaviewer/rm487513344>)

Information about the movie are presented in Table 4.3.

Table 4.3. Movie information – To Sir, with love¹²⁷

Movie title	To Sir, with love
Release year	1967
Runtime	105 minutes
Cast – Leading roles	Sidney Poitier
Director	James Clavell
Writers	E.R. Braithwaite (novel), James Clavell (written for the screen by)
Filming Location	Tower Bridge, London, England, UK and St George's in the East School - now Mulberry House, Johnson Street, Shadwell, London, England, UK
Budget	640 000 \$ (estimated)
Gross Income	42 000 000 \$ (USA only)

Analysis

It is important to point out before the analysis, that this movie was released in 1967, right after the Civil Rights movement of 1960's and the Civil Rights Act of 1964. A different approach to the White/Black binary is tried in this film, and partially responsible for that is the era it is released, when a change to people's approach of racism is happening. Racism as CRT stated, is a social construction used conveniently according to each situation. In this movie, this is verified, by having a Black character, played by Sidney Poitier in the leading role, acting as the authority figure of the teacher. He portrays in this character that minorities can be privileged with education and a good job and equally able to act as role models. The class is mostly consisted of White students and very few mullatas and other minorities. They are not the privileged Whites

¹²⁷ All information and data about the movie have been retrieved online from <http://www.imdb.com/title/tt0062376> on 1/11/2017

we would expect, but this does not stop them to view themselves as better and be discriminative towards their new teacher, with references to his color and the shocking realization that his blood is red too. There are cultural differences between them and a generation gap which at firsts works against him in his effort to control the class. He is from the British Guiana and the students are British, but also, we have a controversy in the racial undercurrent here that might alienate the students. In here, the order and the power come from the Black teacher and the students are Whites. It comes in contrast with the White hegemony status we are used to experience.

Discrimination from the students comes not only towards him, but for their classmates too. They do not want to go to the funeral of one of their classmates who is “mulatta” because they do not want to be seen in his house. As a teacher, he wants to change their behavior, and he has more chance to succeed because the classroom is a social system, therefore a complex system, and as that, it responds better to changes that start at a low level and are more in the style of motivation, rather than in the style of control and command. Moreover, putting and enforcing limits in the educational arena have greater effect when they come from the educators who are the significant actor, rather than institutes and bureaucratic policy makers.

Strategic games

Simultaneously, the teacher has to fight in two different arenas, as an actor. One with the students and one with his colleagues, where he plays different games with everyone due to the different relationships he maintains with them.

Between teacher and students, we experience a dynamic in their relationship that starts from conflictual games, such as the chicken game and battle of the sexes, that results to cooperative games like a coordination game. In this position as a teacher, he is constantly tries to reframe every obstacle he finds. He shows them that their hairstyles are 200 years old by taking them to a museum. He is reframing his relationship with them when a student gets bullied by the PE teacher by explaining that his business is with them and with no one else. He is framing decisions as dilemmas in order to guide or enforce favorable decision making (“*Are you a man or a hoodlum?*” and “*If you apologize because you are afraid, then you are a child, not a man*”). The results of his method can be seen when he is treating the class bully different than he was used to, and that leads to a total change in his behavior very abruptly. In those instances, when the teacher was able to arrive at a sort of an understanding with the class, which was

not obeyed by a particularly recalcitrant student, possesses characteristics of a prisoner's dilemma. The reactionary who tacitly appeared to have agreed with the understanding, continued to hinder the teacher in a negative way, acting as a free rider in a social dilemma. A racial issue comes forward even at the end of the movie when they have to attend the colored persons' funeral and they have to decide which White students will take the flowers.

Even though the movie finds the protagonist in a constant battle with his students, there are two milestone moments which change the whole dynamic in their relationship and that are when he enters the class one moment, and everybody smiles with bells chiming in the background and at the end where all the kids are smiling in the funeral. The movie ends with a new challenge for him. A new class of rude students comes to take their place with the new year. And nothing motivates better, than a good challenge.

4.2.4. School ties (1992)

Synopsis

An elitist Whites' school gets a new student with football scholarship, but in order to continue to attend, he must hide that he is Jew.

The poster of this movie is shown in Figure 4.4.

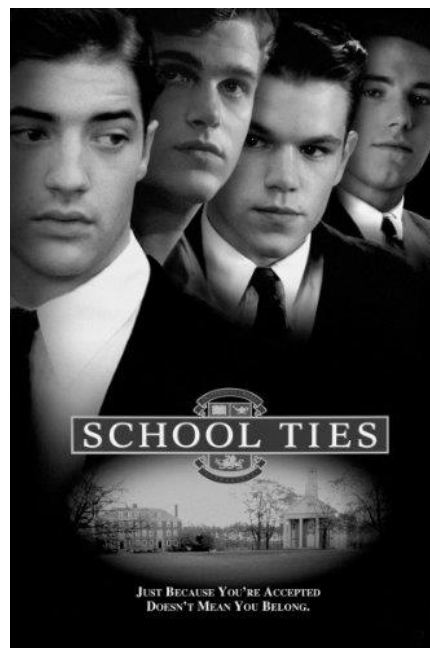


Figure 4.4. “School ties”. Movie poster

(<http://www.imdb.com/title/tt0105327/mediaviewer/rm3924425472>)

Information about the movie are presented in Table 4.4.

Table 4.4. Movie information – School ties¹²⁸

Movie title	School ties
Release year	1992
Runtime:	106 minutes
Cast – Leading roles	Brendan Fraser, Matt Damon, Chris O'Donnell, Amy Locane, Ben Affleck, Zeljko Ivanek
Director	Robert Mandel
Writers	Dick Wolf (story), Dick Wolf (screenplay), Darryl Ponicsan (screenplay)
Filming Locations	Acton Indoor Tennis Club - 908 Main Street, Acton, Massachusetts, USA
Gross income	14 700 000 \$ (USA only)

Analysis

This movie deviates from the classic notion of racism and discrimination. It is not portraying a discrimination about Black – White, but a discrimination between the catholic White and the Jew White. The ownership, both materially and in intellectual property that Whites possess, gives them their benefits. A good and well respected elitist school where “*there have been U.S. Presidents who have studied here*”, is the right place for them. But the institutional racism of the school keeps out Jews. The discrimination is something very ordinary and expected for them. Brendan Fraser, in the leading role, is a Jew, earning a scholarship to this school through his achievement in sports. There, he has to fight the differential racialization of the school, in his everyday life, hiding his religion, and in his relationships too.

¹²⁸ All information and data about the movie have been retrieved online from <http://www.imdb.com/title/tt0105327> on 1/11/2017

Racism as a convenient social construction is evident when he is targeted as the one who cheated in a test, while he is innocent, because he is a Jew and the other students are “*good kids from respected families and could not have done it*”.

Strategic games

In Game Theory terms, this is an arena with a complex dynamic in the relationships between the poor Jew student and his rich Catholic friends, between him and his girlfriend and between him and the status quo of the school that he has to fit in. Different games apply to each situation. At the beginning of the movie, his first fight, follows the rules of a chicken game. He stands firm to his ideas and manages to get the bullies to back off. But in his relationship with both his fellow classmates and with his girlfriend, things are different. Both actors want to get along, but they have a striking difference in their religious preferences. It is a fight in a battle of the sexes that tries to be a coordination game. Finally, near the end of the movie there is a decision he has to make, which is reframed as a dilemma in Game Theory terms. He has to choose what he will do with his classmate, caught cheating and the repercussions. He is facing a prisoner’s dilemma as to if it is better to keep his mouth shut or tell the truth. He weighs in the payoffs in each situation to come to a decision.

4.2.5. Freedom writers (2007)

Synopsis

A teacher tries to enable a class of troubled students, to continue their education and find their place in society, by learning tolerance and cooperation.

The poster of this movie is shown in Figure 4.5.

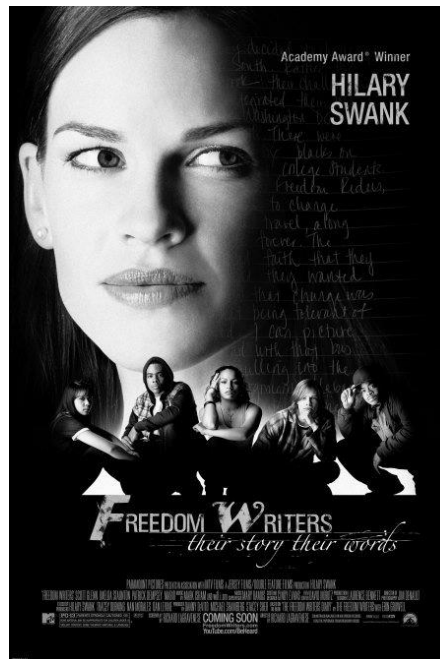


Figure 4.5. Official movie poster from “Freedom writers”

Information about the movie are presented in Table 4.5.

Table 4.5. Movie information – Freedom writers¹²⁹

Movie title	Freedom writers
Release year	2007
Runtime	123 minutes
Cast – Leading roles	Hilary Swank, Patrick Dempsey
Director	Richard LaGravenese
Writers	Erin Gruwell (book), Richard LaGravenese (screenplay)
Filming Location	Los Angeles, Long Beach, Hamilton High School, California, USA
Budget	21 000 000 \$ (estimated)
Gross Income	36 600 000 \$ (USA only)

Analysis

Key point in the story of the movie, is that we are near the time of the events in the U.S. with Rodney King which led to riots between Black people and the police after his victimization due to police brutality. After the events, an experimental education policy was implemented at schools in order to integrate students from different backgrounds to achieve desegregation. Of course, as shown in the movie, it did not work as expected rather than the ghetto and gang status of the city, was transferred in schools too. The differential racialization applied has got students divided in gangs according their color (Black, Latinos, Asian) and the Whites students that were top students, left for better schools.

During our literature review of CRT we established some key principles of the theory. Mostly all of them are appearing throughout the whole film. White's supremacy and their benefits unlike the minorities' poor and marginalized lifestyle, is portrayed in the teacher's character, played by Hilary Swank, where she tries to battle this inequality imposed on her students. Even though the district's educational policy is to battle desegregation, its practical application shows otherwise. Minorities classes do not have the same benefits in education like the Whites, therefore leading not to the enhancement of their intellectual property, but rather the opposite. The school's administration acts accordingly, deterring the teacher for working too much with them. She acts as a White role model, trying to teach them that through education they can overcome any obstacle in life, gain confidence and leave this endless cycle of racial violence in the gangs. In order to accomplish that she has to fight the status quo of the administration who are reluctant to help these students.

Strategic games

This movie also is rich in dynamics' relationships arena. The teacher plays a battle of the sexes with her husband because, even though they want the same thing (to continue their relationship) they have different priorities. A battle of the sexes is also the arena she fights with her colleagues too, who do not believe that she will have any effect on those kids. An extended chicken game is being played between the different gangs in the school, between her and the class, but also between her and the administration of

¹²⁹ All information and data about the movie have been retrieved online from <http://www.imdb.com/title/tt0463998> on 1/11/2017

the school. The desired effect for the above mentioned players-actors is to turn it into a co-ordination game.

4.2.6. Finding Forrester (2000)

Synopsis

A prodigy Black student with talent in writing, is helped to explore his talent by a retired and hermit living White mentor.

The poster of this movie is shown in Figure 4.6.

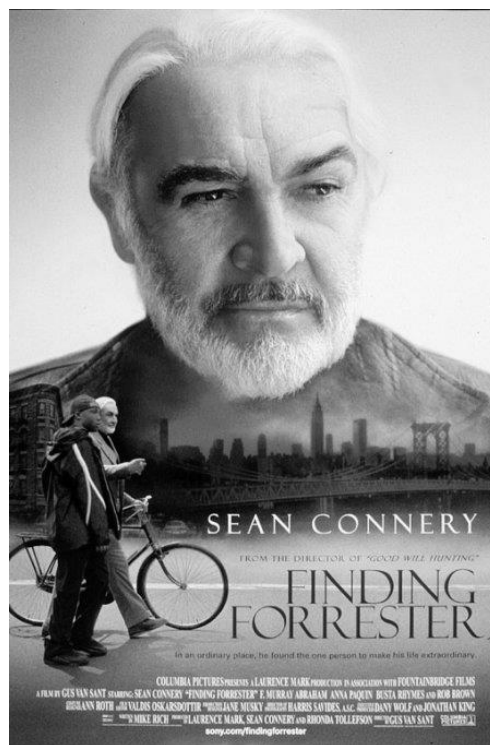


Figure 4.6. “Finding Forrester”. Movie poster

(<http://www.imdb.com/title/tt0181536/mediaviewer/rm3037435904>)

Information about the movie are presented in Table 4.6.

Table 4.6. Movie information – Finding Forrester¹³⁰

Movie title	Finding Forrester
Release year	2000
Runtime:	136 minutes
Cast – Leading roles	Sean Connery, Rob Brown, F. Murray Abraham, Anna Paquin, Busta Rhymes
Director	Gus Van Sant
Writer	Mike Rich
Filming Location	Toronto, Ontario, Canada and Manhattan, New York City, USA
Budget	43 000 000 \$ (estimated)
Gross Income	51 800 000 \$ (USA only)

Analysis

This last movie in our analysis, is the most stereotypic portrayal of Black people and how they are dealt with in educational environments. One of the main stars, Rob Brown, plays the exceptional and educated Black student (Jamal) who struggles to succeed in a problematic family and gets a basketball scholarship in a fine college for privileged Whites mostly. The other star, Sean Connery (Forrester), is a reclusive famous writer, that lives like a hermit in his apartment, having retired after he had a successful publication of a book.

A textbook portrayal for the White/Black binary. White, successful and in the role of mentor, Sean Connery plays the leading role of Forrester, a famous writer that agrees to help the Black prodigy and self-tutored Jamal, played by Rob Brown, to succeed in his studies and escape from the life he has in the ghetto. Whites are superior than Black

¹³⁰ All information and data about the movie have been retrieved online from <http://www.imdb.com/title/tt0181536> on 1/11/2017

people and have benefitted both materially and psychically. Another White character with great status, is the teacher he has at the college he attends. He considers himself better than his student and not because of his position (teacher vs student) but because he cannot believe that a poor Black kid from the ghetto could possess this talent. Black is considered immoral and White comes as its glorified opposite.

The movie ends with the reaffirmation of the idea of White as a savior who comes to help his friend in need, but also with a positive message that the Black student is now recognized and equal to him.

Strategic games

Rich dynamic relationships in this movie too, where they turn to different games altogether. Jamal is an actor in a co-ordination game with Forrester and a battle of the sexes with his family and friends. It seems very weird to them to explore his talent and give so much effort to his education rather than stick to playing basketball to make them rich. In the school, he has another obstacle to fight. A chicken game from his professor that wants things to be done in his way and does not tolerate what Jamal tries to bring there. Near the end of the movie, a prisoner's dilemma will be the game for Jamal because he has to make a decision for his future in the school.

Chapter 5: Conclusions

5.1. Summary and conclusions

During the literature review, the use of Critical Race Theory in education was established, in order to fight racism and explore the correlation that discrimination have with the social structure. The use of media as educational tool was pointed out the different discrimination portrayals in the cinema industry were recorded. In addition, a reference to the atomic 2x2 games in Game Theory was made. Research questions were set, and in a group of education-themed movies, an analysis of the discriminative portrayals of minorities was attempted along with an analysis of whether Game Theory can be applied in order to explain and interpret the conflicts.

In all six of the movies, there is a stereotypic approach against minorities.

Black, Latinos and Asian minorities groups are always treated, considered and portrayed as:

- Poorly educated
- Ghetto lifestyle
- Gang members
- Low morality
- Prostitutes
- Delinquency
- Misconduct
- Exotic Black
- Voodoo magic
- Slavery residues
- Hustlers, grifters

When, in contrast the White people come as:

- Authority figures
- Unconcerned about the minorities
- Privileged
- Well educated

- Very often carrying a disguised racism in their behavior
- Reluctant to consort other minorities
- White Supremacy ideas
- Powerful and authoritative figures

This research confirmed that the four atomic games¹³¹ are important game theoretic models that may be used to explain social interactions in an educational setting in the presence of racial discrimination and that Game Theory is a tool that can be applied in a positive way. All actors wanted to reach a coordination situation, but beforehand they had to escalate their conflicts either with a chicken game or a battle of the sexes.

Europe and Greece more particular, these last year has been facing a refugee crisis. Preexistent ideas about the foreigners, along with many times a targeted discriminative behavior from the media, led to a spike in racism. Schools is a receiver of these ideas because every day must work with both kids and parents and their ideas. Education can be an important factor in changing and transforming personalities. Desegregation can be made real, if everyone is treated with respect and not with discrimination.

5.2. Suggestions for further research

Ending up, research questions were answered and the speculation that racism and discrimination in general is reproduced and portrayed in the movies as in real life, was confirmed. Even movies with education theme, a field that should not have any discrimination, reproduced the stereotypes. Game Theory might be a tool mainly for economics, but there is application even in education and can be used to interpret conflict dynamics and relationships in the educational setting.

An interesting follow up, could be to approach movies not only from Hollywood, but of international cinematographers too, to see how discrimination appears in other cultures. For example, there could be a study in another large movie industry, Bollywood, to document how discrimination manifests in these movies.

¹³¹ Stevens, S. P. (2008). Games people play: Game theory in life, business, and beyond. Teaching Company.

Appendix A

List of films (sample of Top Grossing Films in 2015)¹³²

1. A Walk in the Woods
2. Aloha
3. Alvin and the Chipmunks: The Road Chip
4. Ant-Man
5. Avengers: Age of Ultron
6. Black Mass
7. Black or White
8. Bridge of Spies
9. Brooklyn
10. Chappie
11. Cinderella
12. Concussion
13. Creed
14. Crimson Peak
15. Daddy's Home
16. Entourage
17. Everest
18. Ex Machina
19. Fantastic Four
20. Fifty Shades of Grey
21. Focus
22. Furious 7
23. Get Hard
24. Goosebumps
25. Hitman: Agent 47
26. Home
27. Hot Pursuit
28. Hotel Transylvania 2
29. In the Heart of the Sea
30. Inside Out
31. Insidious Chapter 3
32. Joy
33. Jupiter Ascending
34. Jurassic World
35. Kingsman: The Secret Service
36. Krampus
37. Love the Coopers
38. Mad Max: Fury Road
39. Magic Mike XXL
40. Max
41. Maze Runner: The Scorch Trials
42. McFarland, USA
43. Minions
44. Mission Impossible: Rogue Nation
45. No Escape
46. Paddington
47. Pan

¹³² Smith, S. L., Choueiti, M., Pieper, K., Gillig, T., Lee, C., & DeLuca, D. (2016). Media, Diversity, & Social Change Initiative, retrieved online on 23/6/2017 from: http://annenberg.usc.edu/sites/default/files/2017/04/10/MDSCI_Inequality_in_800_Films_FINAL.pdf

48. Paper Towns
49. Paul Blart: Mall Cop 2
50. Pitch Perfect 2
51. Pixels
52. Point Break
53. Poltergeist
54. Project Almanac
55. Ricki and the Flash
56. Run All Night
57. San Andreas
58. Sicario
59. Sinister 2
60. Sisters
61. Southpaw
62. Spectre
63. Spotlight
64. Spy
65. Star Wars: The Force Awakens
66. Straight Outta Compton
67. Taken 3
68. Ted 2
69. Terminator: Genisys
70. The Age of Adaline
71. The Big Short
72. The Boy Next Door
73. The Divergent Series: Insurgent
74. The DUFF
75. The Gallows
76. The Gift
77. The Good Dinosaur
78. The Hateful Eight
79. The Hunger Games:
Mockingjay – Part 2
80. The Intern
81. The Last Witch Hunter
82. The Lazarus Effect
83. The Longest Ride
84. The Man From U.N.C.L.E.
85. The Martian
86. The Night Before
87. The Peanuts Movie
88. The Perfect Guy
89. The Revenant
90. The Second Best Exotic
Marigold Hotel
91. The SpongeBob Movies:
Sponge Out of Water
92. The Visit
93. The Wedding Ringer
94. The Woman in Black 2: Angel
of Death
95. Tomorrowland
96. Trainwreck
97. Unfriended
98. Vacation
99. War Room
100. Woman in Gold

References

1. Abidi, S. H., Madhani, S., Pasha, A., & Ali, S. (2017). Use of Cinematic Films as a Teaching/Learning Tool for Adult Education. *The Canadian Journal for the Study of Adult Education (Online)*, 29(1), 37.
2. Act, A. (1964). CIVIL RIGHTS ACT OF 1964. *Title VII, Equal Employment Opportunities*.
3. Allen, K. D., Danforth, J. S., & Drabman, R. S. (1989). Videotaped modeling and film distraction for fear reduction in adults undergoing hyperbaric oxygen therapy. *Journal of consulting and clinical psychology*, 57(4), 554 and Martin, A., Jones, E., & Hearn, G. (1994). Comparing interactive videodisc instruction with traditional methods of social skills training. *Programmed Learning and Educational Technology*, 31(3), 187-195 as seen in Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.
4. Armes, R. (2006). *African filmmaking: North and South of the Sahara*. Indiana University Press.
5. Asava, Z. (2011). Drôle de Félix: A Search for Cultural Identity on the Road. *Wide Screen*, 3(1).
6. Baños, J. E., & Bosch, F. (2015). Using feature films as a teaching tool in medical schools. *Educación Médica*, 16(4), 206-211.
7. Beltran, M. (2002). The Hollywood Latina Body as Site of Social Struggle: Media Constructions of Stardom and Jennifer Lopez's "Cross-over Butt". *Quarterly Review of Film and Video*, 19(1), 71-86.
8. Beltrán, M. (2009). *Latina/o stars in US eyes: The making and meanings of film and TV stardom*. University of Illinois Press.
9. Beltran, M. C., & Fojas, C. (Eds.). (2008). *Mixed Race Hollywood*. NYU Press.
10. Bernardi, D. (2001). *Classic Hollywood, classic Whiteness*. U of Minnesota Press.
11. Bluestone, C. (2000). Feature films as a teaching tool. *College teaching*, 48(4), 141-146.
12. Bluestone, C. (2000). Feature films as a teaching tool. *College teaching*, 48(4), 141-146.

13. Bogle, D. (2001). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Publishing.
14. Bogle, Donald. *Bright Boulevards, Bold Dreams: The Story of Black Hollywood*. New York: Ballantine, 2005.
15. Bost, S. (2003). *Mulattas and mestizas: Representing mixed identities in the Americas, 1850-2000*. University of Georgia Press.
16. Butler, A. C., Zaromb, F. M., Lyle, K. B., & Roediger III, H. L. (2009). Using popular films to enhance classroom learning: The good, the bad, and the interesting. *Psychological Science*, 20(9), 1161-1168.
17. Champoux, J. E. (1999). Film as a teaching resource. *Journal of management inquiry*, 8(2), 206-217.
18. Conrad, K., Dixon, T. L., & Zhang, Y. (2009). Controversial rap themes, gender portrayals and skin tone distortion: A content analysis of rap music videos. *Journal of Broadcasting & Electronic Media*, 53(1), 134-156.
19. Consolidated version of the Treaty on the Functioning of the European Union. *Official Journal C 326*, 26/10/2012 P. 0001 – 0390.
20. Courtney, S. (2005). *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race, 1903-1967*. Princeton University Press.
21. Critical Race Theory. New Dictionary of the History of Ideas.)
22. Delgado, R., Stefancic, J., & HARRIS, A. (2012). *Critical Race Theory: An Introduction, Second Edition*. NYU Press
23. Diawara, M. (1988). Black spectatorship: Problems of identification and resistance. *Screen*, 29(4), 66-79.
24. EU anti-discrimination policy: From equal opportunities between women and men to combating racism. European Parliament, Directorate General for Research.
25. Ezra, E. (2006). *Transnational cinema: the film reader*. Taylor & Francis.
26. Feng, P. X. (2002). *Identities in motion: Asian American film and video*. Duke University Press.
27. Feng, P. X. (Ed.). (2002). *Screening Asian Americans*. Rutgers University Press.
28. Gaines, J. (1986). White privilege and looking relations: Race and gender in feminist film theory. *Cultural Critique*, (4), 59-79.
29. Gaines, J. (2001). *Fire and Desire: Mixed-Race Movies in the Silent Era*. University of Chicago Press.

30. Gallagher, P., Wilson, N., & Jaine, R. (2014). The efficient use of movies in a crowded curriculum. *The clinical teacher*, 11(2), 88-93 as seen in Abidi, S. H., Madhani, S., Pasha, A., & Ali, S. (2017). Use of Cinematic Films as a Teaching/Learning Tool for Adult Education. *The Canadian Journal for the Study of Adult Education (Online)*, 29(1), 37.
31. Ganti, T. (2002). "And Yet My Heart Is Still Indian" The Bombay Film Industry and the (H) Indianization of. *Media worlds: Anthropology on new terrain*.
32. Getino, O., & Solanas, F. (1976). Towards a third cinema. *Movies and Methods*, 1, 44-64.
33. Gevinson, A. (1997). *Within Our Gates: Ethnicity in American Feature Films, 1911-1960* (Vol. 2). Univ of California Press.
34. Giles, F. S. (1995). From melodrama to the movies: The tragic mulatto as a type character. *American Mixed Race: The Culture of Microdiversity*, 63-80.
35. Godfrey, D. (2014). C. Francis Jenkins, Pioneer of Film and Television
36. Guinier, L. (1991). No two seats: The elusive quest for political equality. *Virginia Law Review*, 1413-1514
37. Hakkari, F. & Kantar, M. et al. *2nd International Future Learning Conference on Innovations in Learning for the Future 2008: e-learning*, March 27-29 2008, Istanbul/ Turkey as seen in Kabadayi, L. (2012). The role of short film in education. *Procedia-Social and Behavioral Sciences*, 47, 316-320.
38. Hall, S. (1997). *Representation: Cultural representations and signifying practices* (Vol. 2). Sage.
39. Hernandez, R. (2008). A Window into a Life Uncloseted: 'Spice Boy' Imaginings in New Queer Cinema. In Beltran, M. C., & Fojas, C. (Eds.). (2008). *Mixed Race Hollywood*. NYU Press.
40. Hershfield, J., & Maciel, D. R. (Eds.). (1999). *Mexico's cinema: a century of film and filmmakers*. Rowman & Littlefield Publishers.
41. Higashi, S. (1994). Cecil B. DeMille and American culture: The silent era. Univ of California Press.
42. Ifekwunigwe, J. O. (Ed.). (2015). *'Mixed race' studies: a reader*. Routledge.
43. Kabadayi, L. (2012). The role of short film in education. *Procedia-Social and Behavioral Sciences*, 47, 316-320.
44. Knight, M., & Mather, M. (2009). Reconciling findings of emotion-induced memory enhancement and impairment of preceding items. *Emotion*, 9(6), 763

- as seen in Abidi, S. H., Madhani, S., Pasha, A., & Ali, S. (2017). Use of Cinematic Films as a Teaching/Learning Tool for Adult Education. *The Canadian Journal for the Study of Adult Education (Online)*, 29(1), 37.
45. Kracauer, S. (1973) *Theory of film: The redemption of physical reality*. New York: Oxford University Press
 46. Ladson-Billings, G. (1998). Just what is critical race theory and what's it doing in a nice field like education?. *International journal of qualitative studies in education*, 11(1), 7-24.
 47. Ladson-Billings, G., & Tate, W. F. (1995). Toward a critical race theory of education. *Teachers college record*, 97(1), 47
 48. Lee, R. G. (1999). *Orientalists: Asian Americans in popular culture*. Temple University Press.
 49. Lipsitz, G. (1998). "Genre Anxiety and Racial Representation in 1970s Cinema." In *Refiguring American Film Genres*. Edited by Nick Browne, 208–232. Berkeley: University of California Press, 1998
 50. Marchetti, G. (1994). *Romance and the "Yellow Peril": Race, sex, and discursive strategies in Hollywood fiction*. Univ of California Press.
 51. Marriott, D. (2000). *On Black men*. Sweet & Maxwell.
 52. McPherson, T. (2003). *Reconstructing Dixie: Race, gender, and nostalgia in the imagined South*. Duke University Press.
 53. Moos, D. (2005). *Outside America: Race, ethnicity, and the role of the American West in national belonging*. University Press of New England. p. 53
 54. Motion Picture Association of America (2016). *Theatrical Market Statistics: 2015*.
 55. Murphy, D., & Williams, P. (2007). *Postcolonial African cinema: ten directors*. Manchester University Press.
 56. Nakashima, C. L. (1992). *An invisible monster: The creation and denial of mixed-race people in America*.
 57. Negra, D. (2001). *Off-White Hollywood: American culture and ethnic female stardom*. Routledge.
 58. Negra, D., & Asava, Z. (2013). *Race and Cinema*. Oxford University Press.
 59. Niemiec, R. M., & Wedding, D. (2013). *Positive psychology at the movies: Using films to build virtues and character strengths*. Hogrefe Publishing.
 60. Ono, K. A., & Pham, V. (2009). *Asian Americans and the media (Vol. 2)*. Polity.

61. Race and National Origin Discrimination: Overview of the law, US Department of Education.
62. Robinson, R. (2006). Hollywood's Race/Ethnicity and Gender-Based Casting: Prospects for a Title VII Lawsuit. *Latino Policy & Issues Brief*, 14, 1-4.
63. Rogin, Michael. *Blackface, White noise: Jewish immigrants in the Hollywood melting pot*. Univ of California Press, 1996.
64. Ross, D. (2001). Stanford Encyclopedia of Philosophy: Game Theory.
65. Russell, B. (1959). *Common sense and nuclear warfare*. Psychology Press.
66. Sandoval-Sánchez, A. (1999). *José, can you see?: Latinos on and off Broadway*. Univ of Wisconsin Press.
67. Schroeder, E. (2001). A multicultural conversation: La Haine, Raï, and Menace II society. *Camera Obscura*, 16(1), iv-179.
68. Shohat, E., & Stam, R. (2014). *Unthinking Eurocentrism: Multiculturalism and the media*. Routledge.
69. Smith, S. L., Choueiti, M., Pieper, K., Gillig, T., Lee, C., & DeLuca, D. (2016). *Media, Diversity, & Social Change Initiative*.
70. Smithikrai, C. (2016). Effectiveness of teaching with movies to promote positive characteristics and behaviors. *Procedia-Social and Behavioral Sciences*, 217, 522-530.
71. Stevens, S. P. (2008). *Games people play: Game theory in life, business, and beyond*. Teaching Company.
72. Stewart, J., & Green, J. R. (2006). *Straight Lick: The Cinema of Oscar Micheaux*.
73. Sue, D. W., Capodilupo, C. M., Torino, G. C., Bucceri, J. M., Holder, A., Nadal, K. L., & Esquilin, M. (2007). Racial microaggressions in everyday life: implications for clinical practice. *American psychologist*, 62(4), 271.
74. Tarr, C. (2005). *Reframing difference: Beur and banlieue filmmaking in France*. Manchester University Press.
75. Tomaselli, K. G., & Prinsloo, J. (1992). Third cinema in South Africa: The anti-apartheid struggle. *Movies-Moguls-Mavericks: South African Cinema, 1979-1991*, 274-329.
76. U.S. Census Bureau (n.d.). *QuickFacts from the U.S. Census Bureau*.
77. US Department of Education, Office for civil rights.

78. Utsey, S. O., Giesbrecht, N., Hook, J., & Stanard, P. M. (2008) *Journal of Counseling Psychology*, 55(1), 49.
79. Vande Berg, L. R. (1996). Liminality: Worf as metonymic signifier of racial, cultural, and national differences. *Enterprise zones: Critical positions on Star Trek*, 20.
80. Vincendeau, G. (2005). *La Haine:(Mathieu Kassovitz, 1995)*. IB Tauris.
81. Vogel, S. (2008). Lena Horne's Impersona. *Camera Obscura*, 23(1 67), 11-45.
82. Von Neumann, J., & Morgenstern, O. (2007). *Theory of games and economic behavior (commemorative edition)*. Princeton University Press
83. Wegner, H. (1979) *Teaching with film*. Bloomington, IN: Phi Delta Kappa Educational Foundation
84. Willis, S. (1997). *High contrast: Race and gender in contemporary Hollywood film*. Duke University Press.
85. Wynter, L. E. (2002). *American Skin: Pop Culture, Big Business, and the End of White America* (New York: Crown, 2002), 168.
86. Young, L. (1996). *Fear of the Dark:'race', Gender and Sexuality in the Cinema*. Psychology Press.
87. Young, Lola. *Fear of the Dark:'race', Gender and Sexuality in the Cinema*. Psychology Press, 1996.
88. Zack, N. (1994). *Race and mixed race*. Temple University Press.