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Reconstructing Teacher Authority and Student Motivation: A Critical Discourse Analysis of Student Resistance among Generation Z in Great Teacher Onizuka

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ABSTRACT

This research explores student resistance, teacher authority, and motivation growth among Generation Z learners through Van Dijk's critical discourse analysis in the Japanese series Great Teacher Onizuka (GTO). Using a qualitative descriptive method, this study analyzes selected scenes from episodes 1 to 8, supported by relevant literature and online sources. Data were collected through observation, reading, and note-taking, and analyzed using data reduction, display, and conclusion techniques. The findings show that: (1) The text structure includes macrostructure elements such as themes of resistance and transformation, superstructure through the narrative plot, and microstructure in semantic (meaning, details), syntactic (sentence forms), and stylistic (tone, diction) aspects. (2) Social cognition reflects how both students and teachers construct meaning and interpret authority, empathy, and discipline. (3) Social context highlights how Generation Z's educational values and behaviors, shaped by digital culture and a desire for autonomy, challenge traditional schooling systems. The series illustrates how emotional intelligence and alternative teaching approaches can help bridge generational gaps and reconstruct authority in a more humane and effective manner.

Keywords: ***Critical Discourse Analysis, Generation Z, Teacher Authority, Students Resistance***

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1. INTRODUCTION

For many years, teacher authority and student motivation have been major concerns in education. The emergence of Generation Z (born between 1997 and 2012) has introduced new challenges for educators, as this generation prioritizes autonomy, critical thinking, and digital engagement, contrasting with traditional, hierarchical teaching methods (Seemiller & Grace, 2016). Furthermore, Turner (2022, as cited in Binabise et al., 2024) stated that Generation Z, due to their constant exposure to digital media, has developed shorter attention spans, a preference for interactive learning, and a resistance to rigid, one-way instruction. Their dependence on electronic devices for entertainment, education, and communication has reshaped their learning preferences, making flexibility and engagement crucial in teaching approaches (Binabise et al., 2024). Consequently, traditional forms of teacher authority such as strict discipline and unquestioned obedience are often met with resistance, further widening the gap between educators and students (Twenge, 2017).

This phenomenon is evident in Indonesia, where student opposition to school authority has escalated. Instances of open defiance, disengagement, and even classroom disruptions have been reported. In South Barito, Central Kalimantan, Indonesia, for example, a high school student (HK, 16) was expelled for challenging his teacher to a duel after being reprimanded for improper attire (Detik, 2023). Additionally, between January and September 2024, 36 cases of violence in educational institutions were recorded, affecting 144 students. Among these, physical violence accounted for 55.5%, sexual violence 36%, psychological violence 5.5%, and policy-related violence 3% (Puslapdik Kemendikdasmen, 2024). Notably, 83.56% of these cases involved Generation Z students, while 27.78% involved Generation Alpha, particularly in elementary and middle schools.

In addition to raising awareness of the negative consequences of student resistance to school authorities, this issue has also been explored through various forms of media as part of broader social

and cultural critiques. Among these, film stands out for its visual power, allowing it to depict the phenomenon of student opposition and influence public perception (Nafisa Aqilah & Surur, 2025). Furthermore, Nafisa A & Surur (2025) argue that film can reflect social realities including student resistance through the portrayal of characters, dialogue, and narrative structures. One benefit of movies is that they can successfully convey a message by combining visual and aural communication (Simarmata et al., 2019). Popular culture captures this growing tension between students and educators, as exemplified in the Japanese film Great Teacher Onizuka (GTO). The film portrays the complexities of student resistance and a teacher's unconventional approach to regaining authority and inspiring his students. The protagonist, Eikichi Onizuka, defies traditional pedagogy by employing emotional intelligence, mentorship, and unconventional disciplinary methods aligning with contemporary discussions on effective teaching strategies for Generation Z.

Prior research has explored how critical discourse analysis (CDA) in films reveals underlying social issues, particularly within educational settings, with students as the central figures. Nafisa A and Surur (2025) examined the film From "The Ashes" using Van Dijk's CDA framework, uncovering how bullying discourse is structured through textual elements, social cognition, and social context. Their study highlighted how narrative structures, director perspectives, and public reception shape the portrayal of bullying within the Arab educational system, with students as the primary subjects experiencing and responding to bullying. Similarly, Hidayat and Rohmadi (2024) analyzed Kenapa Gue? focusing on the discourse of cyberbullying in university settings, where students, particularly those from Generation Z, are depicted as both victims and participants in digital harassment. Their findings revealed that social media serves as both a platform for harassment and a medium for constructing discourse on victimization, emphasizing the severe psychological impact of cyberbullying on young individuals. Both studies underscore the power of media in shaping public awareness of bullying and its consequences, demonstrating how films serve as a critical space for discourse formation involving Generation Z students. However, while these studies primarily address victimization and the societal implications of bullying, the present research shifts its focus towards student resistance and defiance against educational authority.

Unlike earlier research that mainly focused on bullying as a form of student aggression, this study focuses on acts of resistance, rebellion, and the transformation of teacher-student dynamics within the educational setting. By examining the textual structure, social cognition, and social context of the film, this study aims to reveal how Generation Z students oppose authority figures and institutional norms, both in fictional stories and in real-world educational settings. Building on previous studies that examined student resistance and bullying in films such as From the Ashes and Kenapa Gue?, this research applies Van Dijk's (2008) Critical Discourse Analysis (CDA) framework to explore how student defiance against educational authority is represented in Great Teacher Onizuka. Through the lens of CDA, the study analyzes how language, power relations, and underlying ideologies shape the portrayal of educational interactions in media. Furthermore, according to Van Dijk (2008), discourse has the following presumptions and characteristics: discourse as social interaction; discourse as dominance and power; discourse as communication; discourse as contextual situation; discourse as social semiotics; discourse as pure language; and discourse as complexity and shaper. When performing critical discourse analysis, this presumption is essential (Ratnaningsih, 2019). Critical discourse analysis examines language by relating it to context in addition to analyzing it in terms of linguistics or linguistic features. The study's context is the language's usage for certain activities or goals, like what (Silaswati, 2019). Using language as a tool, critical discourse analysis attempts to obtain a general understanding of the linguistic elements before connecting them to a context (Hidayat & Rohmadi, 2024). Since the text is the outcome of text production, it is necessary to monitor both the text and the process of text production, which is why Teun Van Dijk's critical discourse analysis does not solely concentrate on the text (Nafisa Aqilah & Surur, 2025).

In addition to examining the larger social and cultural aspects that impact these portrayals, the study will particularly investigate how macro, superstructure, and microstructure elements determine the representation of student disobedience. Understanding Generation Z students' perspectives on authority is essential for educators and legislators to rebuild teacher authority and improve student motivation in contemporary classrooms, as they are frequently described as independent, critical thinkers, and digital natives. This study adds to the body of knowledge on student resistance in

education by integrating discourse analysis, educational sociology, and media studies. It also offers useful advice on how educators and schools can modify their teaching strategies to meet the changing demands of Generation Z.

2. RESEARCH METHOD

A qualitative descriptive method is used in this study. Because the research data is in the form of dialogue between the characters in the movie, this research approach is employed. Primary and secondary data sources are the two types of data sources used in this study. The 1998 film "Great Teacher Onizuka," which was directed by Masayuki Suzuki, serves as the main source of data for this study. Journals, literature sources, and online resources pertaining to the subject of the study provide the secondary data, also known as supporting data.

Van Dijk's critical discourse analysis model is the analysis method used in this study, which seeks to expose the discourse in the film "Great Teacher Onizuka." According to Van Dijk, discourse analysis consists of three components: text, social cognition, and social context. Combining the three aspects of discourse into a single analytical unit is the essence of this study. In the text dimension, the use of text structures and discourse strategies to highlight a particular theme is examined, furthermore three structures; the macrostructure, superstructure, and microstructure are used to examine the text dimension (A. Munanjar, 2016); at the social cognition level, the process of creating news texts involving journalists' individual cognition is examined; and in the third dimension, the development of discourse on a problem in society is examined (Eriyanto, 2008, as cited in Ratnaningsih, 2019).

3. RESULTS AND DISCUSSION

A. Text Structure

Great Teacher Onizuka (GTO) presents a comprehensive narrative arc that explores the dynamics of resistance among students, the deconstruction and reconstruction of teacher authority, and the eventual growth of student motivation. From the outset, the series introduces a group of students who harbor deep mistrust and hostility toward teachers due to prior traumatic experiences and systemic failures within the school. These students, particularly Class 2-4, exhibit strong forms of resistance, mocking authority, sabotaging lessons, and isolating themselves emotionally. Their behavior is rooted in a history of being betrayed or neglected by adults, painting a grim picture of the power imbalance in traditional Japanese schooling.

In response, Eikichi Onizuka enters the narrative as an unconventional figure, his background as a former delinquent and his lack of teaching experience set him apart from the norm. However, it is precisely this unorthodoxy that allows him to approach the students differently. Early episodes (1–2) depict Onizuka's initial failures to gain the class's respect through conventional methods. But rather than asserting dominance through punishment, he begins to engage students on their own terms, listening to their frustrations and responding with empathy, humor, and sometimes reckless bravery. These moments mark the beginning of a slow reconstruction of what authority means in the classroom: no longer a tool for control, but a foundation for trust and care.

As the series progresses (episodes 3–8), pivotal scenes demonstrate how Onizuka gradually earns the students' respect not through fear, but through actions that prove his sincerity. He defends his students from abusive parents, protects their privacy, and even risks his own reputation for their wellbeing. In Episode 5, for instance, Onizuka confronts a vindictive parent who spreads false rumors about a student, choosing to uphold the student's dignity over his own safety. These scenes highlight how his authority is reconstructed, not through institutional legitimacy, but through relational trust.

By the middle to late episodes (9–12), the tone of the classroom shifts. Students who were once emotionally closed off begin to show signs of care, respect, and enthusiasm for learning. Moments such as students voluntarily helping each other, participating in class projects, and confiding in Onizuka reflect a significant transformation. One poignant example is when Miyabi, one of the ringleaders of resistance, breaks down and admits her insecurities, showcasing the impact of consistent emotional support from a teacher who never gave up on her. These scenes mark the emergence of genuine student motivation, born not from obligation, but from the realization that learning can be empowering when one feels seen, heard, and supported.

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In essence, the film portrays the transformation of a dysfunctional classroom into a space of mutual respect and personal growth. The students' resistance serves as both a symptom of deeper social issues and a catalyst for change. Onizuka's reconstructed authority becomes a bridge for re-engaging a lost generation, Generation Z, with education. And in the process, the students' motivation is not only recovered but reshaped, now grounded in trust, relevance, and emotional connection.

1) Macrostructure

The term "macrostructure" refers to a theme or issue that explains the main idea or message of the film and provides significant details that the scriptwriter want to convey (Afifuddin, 2016). When a text's subject is examined, its macrostructure or its main or overall meaning is revealed (Hasibuan & Sikumbang, 2022). We can then ascertain the actions the communicator made to address the problem.

The main idea of Onizuka is relational authority as a means of transforming education. Fundamentally, the story offers a critique of the strict, hierarchical, and frequently dehumanizing framework of the Japanese educational system. The ongoing hostility between students, especially those in Classes 2–4 and the faculty serve as a metaphor for a larger generational struggle that is indicative of the Generation Z environment.



Fig 1. Students Resistance



Fig 2. Students Resistance

The scene where two students chase after the vice headmaster with a bat occurs early in the Great Teacher Onizuka series and is a striking representation of student resistance and the breakdown of institutional authority. This particular incident reflects the extreme level of animosity and mistrust between students and the school's administration. The students, feeling cornered, disrespected, or perhaps provoked by the authoritarian behavior of the vice headmaster, resort to physical intimidation, a symbolic act of rebellion.

Their aggressive action with the bat signifies more than just delinquency; it reveals the depth of frustration among students who feel unheard and unfairly treated by those in power. It also illustrates how traditional disciplinary approaches have failed to address students' emotional and psychological needs. This confrontation doesn't stem from pure violence but rather from accumulated tensions, emotional neglect, and a punitive school environment that lacks empathy and understanding.

According to Lorion, Tolan, and Wahler (1987, quoted in Carroll et al., 2003), delinquent and at-risk behavior is a spectrum of actions that depart from accepted social norms in ways that may have major disciplinary or adjudicatory repercussions. Additionally, according to Lorion et al. (1987, quoted in Carroll et al., 2003), the continuum encompasses behaviors that are simply socially unacceptable to school authorities (such as disrupting class, refusing to accept help from teachers, or lacking motivation), that are unlawful and problematic due to the offender's age (such as status offenses like truancy, running away, or substance use), and that are unlawful criminal acts that are unrelated to the offender's age (such as assault, vandalism, arson, robbery, or rape). What Lorion et al. characterize as a spectrum of aberrant behaviors that frequently emerge in strict, unsupportive educational environments is powerfully reflected in this Great Teacher Onizuka episode. The pupils' severe reaction can be interpreted as a kind of protest within this behavioral continuum, rather than as a single instance of wrongdoing. It manifested as a result of emotional repression, inadequate direction, and the perceived authoritarianism of school administrators. The event highlights a deeper problem in the student-teacher relationship and

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the pressing need for restorative and sympathetic approaches to resolving resistance by illustrating how unmet emotional needs and institutional pressure can push kids beyond acceptable boundaries.

Student opposition stemming from trauma, betrayal, and alienation is a recurring theme in the plot. These kids question the legitimacy of school leadership because they have been subjected to authoritarianism and systematic neglect in the past. This opposition challenges the basic tenets of what a teacher ought to be; it is not just disciplinary.

Eikichi Onizuka, the main character, is a reconstruction of teacher authority within this tension. He embraces personal interaction, vulnerability, and honesty over conventional instructional conventions. His influence is restored via earned respect, emotional labor, and a moral dedication to his pupils' welfare rather than institutional power. Thus, the macro-theme depicts a change from relational influence to coercive discipline.

As a result, this changed dynamic causes student motivation to gradually rise. Students start to participate out of trust and personal investment rather than fear. By showing how a once-fractured class transforms into a supportive, driven community, the macrostructure shows how authority can be rebuilt via empathy and respect for one another, leading to significant educational change.

1) Superstructure

The next level is the superstructure. According to Van Dijk, the text's superstructure is recognized as a cohesive whole (Nurlaily, 2019). It has been noted that a text's schematic is its structure, the way its speech and construction elements are arranged (Hasibuan & Sikumbang, 2022). A movie or book should, as much as feasible, start with a strategy or plot. Furthermore, Hasibuan & Sikumbang (2022) state that the narrative demonstrates how textual fragments are grouped together and encouraged to create meanings that are related.



Figure 3



Figure 4



Figure 5

The superstructure of Great Teacher Onizuka follows a conventional narrative arc that effectively promotes the discourse of student opposition, teacher authority, and the eventual increase of student motivation. The exposition introduces a school climate plagued by distrust, disdain, and emotional separation between teachers and pupils, setting the stage for conflict. Strong student resistance is shown in the early episodes, which takes the form of manipulation, defiance, and outright rejection of authority figures and school values. These incidents progressively intensify into a rising action scene in which the protagonist, Eikichi Onizuka, uses unusual and emotionally astute strategies to address both the school's structural problems and the behavior of the pupils. His refusal to employ conventional authoritarian punishment and his attempts to identify the underlying causes of each student's hardship result in crucial moments that serve as the story's climax, especially in episodes where he shields pupils from embarrassment or accepts responsibility for their suffering. As pupils start to react favorably, reassessing their attitudes and becoming more receptive to emotional support and mentoring, the falling action takes place. The classroom environment has clearly changed as a result of the resolution: respect, trust, and genuine connection now serve as the foundation for teacher authority rather than fear or control. In addition to providing narrative satisfaction, this structural flow emphasizes how opposition can transform into inspiration and development when it is faced with compassionate leadership.

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2) Microstructure

a. Semantic Aspects (Meaning and Detail)

Semantically, Great Teacher Onizuka presents a layered narrative that explores power dynamics between students and teachers, particularly in the context of a postmodern educational environment populated by Generation Z. Student resistance in the film, expressed through sarcasm, confrontation, silence, or aggression, is more than rebellion; it is a reaction to emotional neglect, institutional hypocrisy, and lack of relevance in schooling practices. The film also shows the reconstruction of teacher authority through Onizuka's empathy, emotional engagement, and situational ethics, which eventually leads to renewed motivation and trust among the students.

For example, the recurring theme of students pushing back against adults who hide behind rules and reputation (e.g., the vice principal or manipulative parents) highlights a generational and moral dissonance. Onizuka's unconventional behavior (climbing into dorm windows, joking with students, or taking them out of class) challenges the traditional image of a teacher, but ultimately proves more effective in transforming students' attitudes and behaviors. As Seemiller and Grace (2016) note, Gen Z learners value authenticity and mentorship more than hierarchy.

b. Syntactic Aspects (Form and Structure of Sentences)

The film's dialogues are rich in syntactic variety, revealing emotional and relational tension. Early student speech often includes imperatives and short, clipped sentences:

"*Leave me alone*."

"*You wouldn't understand*."

"*What's the point of school anyway*?"

These constructions reflect defensive detachment and a rejection of adult authority.

Conversely, Onizuka's speech patterns often mix colloquialisms with reflective or humorous tone, forming complex or run-on sentences that invite engagement:

"*You know, life isn't about grades or popularity. It's about learning to stand on your own two feet—even if you fall face-first sometimes*."

Such syntax reflects dialogic openness, which slowly disarms students' resistance and fosters communication. According to Van Dijk (1998), sentence form in discourse can signal accessibility, authority, or resistance.

c. Stylistic Aspects (Choice of Words and Tone)

Stylistically, the film uses informal, emotionally expressive language, particularly from students. Words like "*jerk*," "*freak*," "*loser*," or "*I hate this place*" mark emotional wounds and a lack of belonging. These lexical choices convey alienation, but also reveal youthful vulnerability. Onizuka, in contrast, mixes street slang, humor, and motivational language, which makes him relatable to students without sacrificing influence. This stylistic shift is key to rebuilding trust. For example, when Onizuka says, "*I'm not your typical teacher. But I do give a damn.*" He uses plain, passionate language to bridge the emotional gap between him and his students, offering authenticity that resonates more than authority.

Wodak & Meyer (2009) argue that such stylistic patterns signal power relations and ideological shifts in discourse.

d. Rhetorical Aspects (Emphasis and Persuasion)

The film employs several rhetorical techniques to emphasize transformation. Visual symbolism (e.g., Onizuka standing alone on rooftops, students breaking down in tears, the school walls covered in graffiti) aligns with emotional and narrative turning points. The contrast between chaos and eventual catharsis is a rhetorical arc: from disorder to reconstruction.

Repeated use of rhetorical questions:

"Why should I trust any of you?"

"Are all teachers just fake smiles?"

Builds empathy and challenges the audience to see from the students' perspective.

Later, Onizuka's actions, such as putting himself at risk for his students, serve as embodied rhetoric, persuading not just the characters but the viewers of his sincerity and moral authority.

B. Social Cognition Analysis

Social cognition, which refers to the process of discourse development from the outset and various factors that impact the author when creating a discourse to build a complete discourse product, is closely related to Van Dijk's critical discourse analysis (Nur Ellya et al., 2023). In Great Teacher

Onizuka, social cognition plays a crucial role in shaping the relationship between students and their teacher, Eikichi Onizuka. Social cognition refers to how individuals understand and interpret the behaviors, intentions, and motives of others within a social context. In this case, it explores how both students and the teacher perceive and react to one another, influenced by their backgrounds, experiences, and the broader educational environment. The film vividly portrays the complex dynamics of student resistance, showcasing how students' experiences and individual identities shape their resistance toward authority figures, particularly teachers.

From a social cognition perspective, students in the series, often depicted as rebellious or disengaged, develop a negative perception of authority figures. Their actions are shaped by a history of traditional, hierarchical teaching methods that have stifled their autonomy and creativity. This perspective is critical, as it reveals that students' resistance is not merely an act of rebellion but a response to their perceived powerlessness in a rigid, impersonal educational system. For example, students like Nanako, who initially resist Onizuka's unconventional teaching style, come to understand and appreciate his unique approach, which emphasizes emotional intelligence and mentorship rather than authoritarian discipline.

On the other hand, Onizuka's social cognition is shaped by his past as a former gang member, his unconventional personality, and his experiences with students. His interactions are driven by an underlying belief that students can be reached and motivated through emotional understanding, trust, and alternative disciplinary methods. Onizuka does not view students through the same lens as traditional teachers. Rather, he seeks to understand their emotional and psychological states, recognizing that their behavioral problems often stem from deeper issues, such as insecurity, neglect, or broken homes. This emotional awareness allows him to bridge the gap between himself and his students, enabling him to navigate their resistance and transform their attitudes toward education.

Moreover, the film illustrates how social cognition affects the way Onizuka is perceived by others, especially his colleagues and the school administration. Initially, many of his peers see him as an irresponsible and unqualified teacher, largely due to his unorthodox methods. However, as Onizuka demonstrates his dedication and success in transforming even the most rebellious students, their social cognition evolves, leading them to recognize his worth and unique approach to teaching. This shift highlights the power of social cognition in shaping perceptions of authority and competence within educational settings.

Ultimately, Great Teacher Onizuka portrays how social cognition influences the ways in which both teachers and students navigate their relationships, power dynamics, and resistance within the school system. It emphasizes that understanding students' backgrounds, motives, and emotional needs can lead to more meaningful and productive teacher-student interactions, allowing for the reconstruction of teacher authority in a way that is responsive to the needs of Generation Z.

C. The Social Context

According to Van Dijk's critical discourse analysis, social context examines how a text relates to society's more intricate social systems (Nafisa Aqilah & Surur, 2025). Two crucial facets of social context that are necessary to comprehend in Van Dijk's critical discourse analysis are the power structure and the way in which discourse is influenced by access (Nur Ellya et al., 2023). The social context of Great Teacher Onizuka is firmly anchored in the Japanese educational system's hierarchical structure, where power often moves in a rigorous manner from teachers and school administrators to the pupils. In the story, this hierarchy turns into a major source of contention as Generation Z students, who are renowned for their disdain for authority, oppose this inflexible power structure. The vice headmaster stands for institutional power that puts reputation, order, and discipline over the welfare and voice of students. Within this framework, students who are expected to fit in and be obedient are sidelined because they lack the ability to constructively voice their concerns and the authority to change institutional rules.

The social context is deeply shaped by the changing cultural values of the 1990s and early 2000s, as younger generations, including Generation Z, began to question the traditional norms of hierarchy and control in institutions. This generation, having grown up in a world increasingly influenced by technology and digital media, values autonomy, individual expression, and the freedom to explore knowledge in ways that traditional educational models do not always support. In this environment, the students' resistance becomes a form of protest against an educational system they perceive as stifling

their individuality and creativity. The tension between the students' desire for freedom and the teachers' role as enforcers of authority creates a backdrop for the unfolding drama in the film.

Onizuka's role as a teacher highlights this clash of generational and institutional expectations. Initially, his authority is undermined by the students, who view him as just another figure of authority within a system they distrust. However, as Onizuka's teaching methods evolve, his relationship with the students becomes more personal and empathetic. He shifts from a traditional authoritarian role to one of mentorship, using emotional intelligence, humor, and unconventional teaching methods to engage his students. This change in Onizuka's approach represents a broader shift in educational practices, where teacher authority is no longer based solely on position or discipline but on the ability to connect with students on a human level and address their individual needs.

The social context also includes the broader pressures students face, particularly those from challenging socio-economic backgrounds. Many of the students in Great Teacher Onizuka come from troubled homes or environments where the school system is seen merely as a stepping stone to an end goal, rather than a space for personal growth. These pressures manifest in their behaviors acting out in class, resisting authority, or disengaging from traditional learning. Onizuka's ability to recognize these challenges and respond with care and creativity allows him to begin bridging the gap between students' needs and the educational system's expectations.

Furthermore, Generation Z's growing reliance on digital media and technology influences their attitudes toward education. Having been raised in an era of rapid technological advancement, these students value instant access to information, interactive learning experiences, and digital engagement. Onizuka's unconventional methods, which include using technology and hands-on activities, reflect an understanding of these needs. By adapting to the digital preferences of his students and integrating them into his teaching approach, Onizuka not only redefines teacher authority but also fosters an environment where students can thrive.

4. CONCLUSION

This study aimed to explore the evolving dynamics of teacher authority and student motivation, focusing on the complex interactions between Generation Z students and their educators, as represented in the Japanese film Great Teacher Onizuka. As highlighted in the Introduction, the rise of student resistance, particularly within the context of Generation Z's values and characteristics, has posed significant challenges for traditional educational structures. The initial analysis laid the foundation by discussing the shift from hierarchical, authoritarian teaching methods to those that emphasize empathy, mentorship, and adaptability, in response to the demands of a new generation.

Through the application of Van Dijk's Critical Discourse Analysis (CDA), this research sought to uncover how the film portrays the intricate balance of power between teachers and students. It explored how social cognition, discourse structures, and contextual factors contribute to both student resistance and the reconstruction of teacher authority. The results and discussion, as elaborated in the subsequent chapters, provide a deeper understanding of how these elements play out in the classroom environment, illustrating how teacher authority is not only challenged but can be reconstructed through emotional intelligence, unconventional methods, and an understanding of students' social and technological realities.

By examining the interplay between teacher authority, student resistance, and motivation, this study offers insights into how educators can adapt to the changing expectations of Generation Z. The findings are expected to highlight the potential for a more effective and supportive teaching environment, one where students are empowered, motivated, and more engaged in the learning process. As the research progresses into the results and discussion, the analysis will demonstrate the ways in which Onizuka's character embodies these transformative practices, offering a model for educators to consider in contemporary educational settings.

Ultimately, this study aims to bridge the gap between theoretical frameworks on teacher-student dynamics and real-world applications, providing both academic and practical insights into the future of teaching and learning in the digital age.

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