

Book Chapter/ Peer Reviewed

**CINEMA, EDUCATION AND ETHNOGRAPHY: THOUGHTS AND PERSPECTIVES ON
CHILDREN AND YOUNG PEOPLE**

Raquel Pacheco¹

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Abstract

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The educational philosophy associated with cinema usually has its speech guided across an advanced proposal to teach children and young people to think and admire classic films and cinema as art. It is quite naive, though, to believe that by presenting and technically analyzing the classics, the big names of world cinema, children and

¹ RAQUEL PACHECO HAS A PHD IN COMMUNICATION SCIENCES BY THE SOCIAL AND HUMAN SCIENCES FACULTY AT UNIVERSIDADE NOVA DE LISBOA IN COLLABORATION WITH THE ARTS AND MEDIA INSTITUTE OF THE FLUMINENSE FEDERAL UNIVERSITY (BRAZIL), WITH A "SANDWICH" PERIOD AT THE EDUCATION DEPARTMENT OF PUC RIO. HER PHD RESEARCH WAS FUNDED BY THE FCT - FOUNDATION FOR SCIENCE AND TECHNOLOGY (SFRH/BD/81345/2010). SHE HAS A MASTERS DEGREE IN COMMUNICATION SCIENCES, MEDIA AND JOURNALISM STUDIES BY UNIVERSIDADE NOVA DE LISBOA, WITH A DIPLOMA RECOGNIZED BY THE FLUMINENSE FEDERAL UNIVERSITY AND A DEGREE IN MEDIA, WITH A MAJOR IN CINEMA, BY THE FLUMINENSE FEDERAL UNIVERSITY, WITH A DIPLOMA RECOGNIZED BY UNIVERSIDADE NOVA DE LISBOA. SHE IS A MEMBER OF CICS.NOVA – SOCIAL SCIENCES INTERDISCIPLINARY CENTER AND OF GRUPEM - STUDY GROUP ON EDUCATION AND MEDIA (PUCRIO). SHE IS THE AUTHOR OF THE BOOK *JOVENS, MEDIA E ESTEREÓTIPOS. DIÁRIO DE CAMPO NUMA ESCOLA DITA PROBLEMÁTICA [YOUNG PEOPLE, MEDIA AND STEREOTYPES. FIELD JOURNAL ON A SCHOOL SAID TO BE PROBLEMATIC]*, LIVROS HORIZONTES (2009), ISBN 978972241663 AND ALSO THE AUTHOR OF A CHAPTER ON A BOOK AND SEVERAL SCIENTIFIC PAPERS. SHE WORKS SINCE 1995 IN THE AREA OF CINEMA AND AS TEACHER / TRAINER IN THE 'FILM EDUCATION' AND 'MEDIA AND EDUCATION' AREAS. SHE IS ALSO THE DIRECTOR OF THE REDE MEDIA E LITERACIA [MEDIA AND LITERACY NETWORK] [HTTP://MEDIALITERACIA.WIX.COM/MEDIALITERACIA](http://medialiteracia.wix.com/medialiteracia).

young people will fall in love with the "real" cinema, cinema as art. Showing them that these films are an art form, explaining the techniques used to create them and letting them analyze and repeat the process of producing and directing a film is not enough. This process alone does not change the paradigms, much less makes children and young people passionate about cinema. This chapter develops around this core theme that also promotes discussion and analysis around the relationship between children and young people, cinema and education.

Introduction

This chapter is based on the ethnographic research conducted on children and young people and the field of film education both in Brazil and Portugal. Cinema, as other art forms, is a political and ideological tool that can be used with different purposes. When a film is produced, be it long or short, be it a fiction or a document or depiction of a given person, object or situation, it doesn't matter how simple or complex is the "audiovisual document" produced, it is done with a purpose, a human intent, using a speech and a language.

Each person or group uses cinema in accordance with their convictions, ideals and ideologies. If this idea may seem clear to some, for others, and we can say with conviction for a huge majority, this fact is totally unknown. Cinema as a political and ideological instrument is a discussion that should be present everytime we talk about cinema, children and young people.

Cinema and its pedagogies

We can consider film societies as the first movement on film education. Clarembaux (2010) underlines that the film society and/or cineclub was the first channel for film education, one that led many people to a specific programming and informal discussions concerning watched movies in order to understand them in their socio-political and artistic contexts.

Ricciotto Canudo², an Italian intellectual living in Paris, is considered to be the pioneer of film society activity in France. In 1920, Canudo founded the *Club d'Amis Du Septime Art – CASA*, appointed by the French themselves as the initiator of this kind of association and creator of the designation *seventh art* given to cinema until today (Xavier, 1978).

The first film societies were founded by people who felt the need of theorizing and analyzing cinema, and then were spread by different parts of the world.

Film societies conveyed the idea of cinema as an art with its aesthetic specificity regardless of its market value so, this project, at the beginning, did not allow the movement to communicate with the popular layers of society. It was closely connected with a type of film critic that was worried about consolidating the foundations of the seventh art theory and aesthetics. (Chaves, 2010:52)

In 1954, as Chaves states (2010), the foundations for the creation of an International Federation of Film Societies were re-established in France, which influenced all the *Nouvelle Vague* generation, a movement made up of young critics formed mainly through film societies, and culminated in the creation of the emblematic magazine *Cahiers Du Cinema*.

Also in the 1920s, on the British Isles, the use of cinema in the educational context arose, resulting in the creation of the Commission of Educational and Cultural Films, during a conference organized by the British Institute for Adult Education in 1929 (Neves, 2011). The British Film Institute (BFI) was then founded in 1933, after a report by the UK Commission for Educational and Cultural Films in 1932. This report was based on work done on adult education by the Commission during the previous year, and investigated the instrumental use of films in the educational field and in the development of the spectators' appreciation and critical taste.

During World War II, some teachers began to work with the intention of promoting "the use of film for educational and other purposes" (Bolas *apud*

² Ricciotto Canudo wrote the following manifestos: "Trionfo del Cinematografo" published at the *Nuovo Giornale*, Florence, in 25/11/1908; "Manifeste de L'art Cérébriste", published at *Figaro* in 1914; "Manifeste des sept arts", published in 1923 on the second number of the magazine *Gazette des Sept Arts*, created by Canudo himself. After his death, in November 1923, french publisher *Séguier* (Paris) republished his text "Manifesto" (Chaves, 2010).

Bazalgette, 2010:16). BFI's goal was to work with informal adult education and formal teaching in schools, "sometimes answering to potentially conflicting goals and aspirations" (Bazalgette, 2010:16).

Cary Bazalgette, head of the Film Education of the British Film Institute department for many years, emphasizes that the work carried out jointly between the BFI and Film Teachers Society in numerous activities and publications, although aimed at a smaller audience, meant a milestone that allowed the existence and development of a film education in England. This education enabled the acquisition of critical analysis, the general study of the history of cinema and, in some cases, movie making.

Vitor Reia-Baptista underlines that

Bazalgette (2010) gives us account of the important and pioneering role that the BFI had on this matter, presenting the main pedagogical approaches around filmic languages, namely what we might call «filmic pedagogy», which have been developing within the wider activities of the *BFI*, but were pioneers in launching an educational perspective to the media as a process leading - in turn - to a further general state of media literacy, particularly filmic (2010:771-772).

BFI Department of Education purpose was to support and publicize film education based on the academic theory and give access to films and opportunities to find other people with the same interests. The biggest concern of the department was to establish cinema as a legitimate field of study, thus seeking its recognition within the educational centers.

Currently, when it comes to the field of cinema and education, the BFI Department of Education follows the UK Film Councils (UK Film Council) guidelines and is part of a select group of agencies participating in Film: 21st Century Literacy³, a project promoted by the British government. The project's main philosophy is: to cultivate the idea that, in the same way society has the responsibility of helping a child to read and write, it must also help the child or young person to use, enjoy and understand moving images, not only to be technically capable, but to be culturally literate.

³ Available at: <http://www.21stcenturyliteracy.org.uk>.

The reality of film education in the UK is based on a work that has been developed with government support within the institutions, for nearly a century. Other and different forms of film education are being developed around the world. In Brazil,

individual teacher initiatives associated with governmental and non-governmental organizations promoting screening activities and film discussion for students and teachers from the elementary and secondary school network are helping to build a movie appreciation culture in educational institutions (Duarte, 2002:70).

Even though it's valued, cinema is not yet seen by educational media as a source of knowledge. We know that art is knowledge, but we have trouble recognizing cinema as art (*with a variable quality production, like all other forms of art*)⁴, because we are imbued with the idea that cinema is fun and entertaining, especially when compared with the arts considered the noblest (Duarte, 2002:71).

Fantin (2005) reinforces this argument when she underlines that the relationship between cinema and education has historically been marked by teaching practices in the school context that used film as a mere visual aid. Learning through cinema can often be something merely instrumental, like using films as a complement of the syllabus (Pereira, 2011).

Cinema's training potential makes it inevitable to use it as this type of feature, "because it is the nature of its insertion in school" (Fantin, 2005: 114). It is in this threshold between the "educated" use that reduces films to another teaching resource and the use of cinema as an object of "aesthetic and expressive experience of sensitivity, knowledge and multiple human languages," as Fantin notes (2005:114), that we can rethink the dimensions of cinema and of the pedagogies used in work processes within film education.

Cinema is a source of knowledge and self-knowledge and this process happens because cinema expresses itself through sounds and images that convey and arouse feelings. Cinema deals with what is human and it's extremely complicated to even consider, divide and organize it under different subjects, because it approaches the

⁴ Our emphasis.

understanding of human in all its different dimensions. A film includes languages, science, mathematics, history, geography, physics, chemistry, psychology, engineering, ecology, etc., that is, it is interdisciplinary, and it is beyond subject or matter. How would someone reduce film into an instrument, a tool or a subject, when it is undisciplined by nature?

Cinema is much more than that. Cinema is a project that includes different and infinite projects. When children and young people watch a film, the educator can stimulate many practices, reflections and also work with feelings. The educator who is interested in working the pedagogy of full being has a great ally in cinema, since it has a language which contains comprehensive content and is extremely rich. Making cinema didactic or “educational” is trying to partition the *unpartitionable*.

In the studies conducted by Duarte (2012) about the relationship of children and young people with cinema, it was observed that they have interest in watching films and see aplenty, on the TV, on the computer and in DVD, but rarely go to film theaters. In general, they like what they already know and have little willingness to get in touch with what is beyond the established pattern.

Viewers who have no opportunity to experience films in the most appropriate conditions for enjoying them, tend to transfer into their relationship with cinema, their ways of watching television associated, in general, with the experience of fragmentation and intermittent attention. (...) Love for films, on the *filia*⁵ sense, that leads one not just to see but also to know and enjoy films, does not develop alone, on the contrary, it is built mostly through the mediation of adults who know this art's value and, thus, understand that it needs to be a part of the new generation's lives. (Duarte, 2012: 3).

This last assertion Duarte made is actually a paradigm, a theoretical goal for most educators and theorists who work in the field of film education. They believe that exhibiting classic films to children and young people, showing them that these films are an art form, teaching them the techniques with which these films were made and letting them repeat the process of producing and directing a film, will make them love cinema.

⁵ Word of Greek origin ([φιλία](#)) meaning love, admiring love.

But what is meant by "love for cinema"? Would an adult be able to make a mediation between cinema and a child or young person, so that they would know and enjoy cinema as art (or artwork) so much as to feel love for it? How does this path between educator and student happen inside this process?

These issues can be considered the "Achilles heel" in almost all film education projects that we know. They can be considered representatives of the gulf that exists in this field between theory and practice (reality).

If we pay closer attention to the statement about the need of an educator's mediation that is capable of developing a *filia* in a student, we immediately question ourselves about what would be the methodological process to follow, in order to achieve that goal.

Meanwhile, in practice, as we could observe during field work, this is not what happens. These projects, which have large and interesting goals in their origin, most of the time, the best they achieve is allowing students to know that there is this art or filmmaking form, which is quite different from what they are used to watch, whether it's on television, DVD, internet sites or even the film theater.

By analyzing the processes and concepts we talked about so far, it seems coherent that we develop some hypotheses in order to try answering the question: how is it possible to develop love for cinema?

The following hypotheses will guide our analysis:

– Would it be by assuming that cinema is an art, which in its essence is the most powerful of arts when we talk about feelings, because it contains within it many feelings that are addressed and worked through the film and lead us to various processes of reflection, questioning, identification, etc.?

– Would it be by letting us be taken by these feelings and emotions that the film makes us experience and, through that process of encounter, pleasure, knowledge, conscience, feel ourselves a whole/full being before that art that understands us and at the same time makes us think, question, love and hate (and sometimes all at the same time)?

– So, when we find that this dialogical relationship with cinema allows us to be human in an integral way, all this context would make it possible to build a relationship that could become a relationship of love? Passion? *Filia*?

What is then the methodological process for the development of this love?

How do we guide these students to love cinema, without claiming that a given path is the one that will lead the student to love, since each student is a unique and full being, and therefore each person may or not find their love for cinema?

Would this then be the role of the educator?

Understanding this almost magical role that cinema has of shifting, touching and arousing feelings, sometimes the most deeply hidden, and bringing them to the surface, collaborating so that the students can also have their own personal relationship with films (if that is their will), their feelings (fears, anxieties, doubts, questions, thoughts) and realizing the film as a methodological and pedagogical ally to work them as human and full beings? Would it then be possible for children and young people to love cinema?

Or on the contrary, how to love something that does not allow us to be ourselves? How can anyone make a love transmission process? Or, would it be possible to collaborate on the process of self-knowledge that cinema can raise and thus allow students to find “on” and “through” cinema a relationship of pleasure, joy, understanding and magic that makes this love arise inside them?

In 2000, the filmmaker, critic and cinema teacher Alain Bergala was invited by the French Minister of Education, Jack Lang, to develop a plan of public policies whose purpose was to include art and culture in primary education in the country’s public schools. This was an ambitious plan called Le Plan de Cinq Ans, uniting the ministries of Education and Culture for the benefit of this goal.

Feeling the need to systematize his more than twenty years of experience with film and its pedagogy, Bergala published *L'hypothèse-cinéma: Petit traité de transmission du cinéma à l'école et ailleurs* (2002), a reflective book that brings concrete proposals for an introduction to cinema. His *cinema-hypothesis*, to put it

briefly, refers to never forget that cinema is first and foremost an art, a culture - "increasingly threatened by amnesia" (Bergala: 2002), and a language that, for being so, requires an apprenticeship.

In his book, Bergala speaks mainly to those who are willing and interested in being what he calls transmitters and/or initiators of the art of cinema. The author emphasizes that the central question is to know how to teach cinema as art in the school context, given that art is a ferment of profound transformation. How to choose the films to present students with? How to expose children and young people to this encounter? Does film education necessarily imply students to direct a film? What is film analysis when the aim is creative initiation? These are issues raised by Bergala and that often tend to guide the thinking of those who intend to work (and those already working) in the field of film education and it is this kind of issues that Bergala works on, in his *cinema-hypothesis*.

It is up to the viewer's pedagogy to go beyond *reading* the movies, go to the creation, the act of making the film. The passage to act is when children and young people do their own film, through the action of doing, of accomplishing, of *also being able to do*. This is a magical moment because it is then that cinema reinvents and rediscovers itself. Making a film reflects the *empowerment* of these subjects of action, giving voice and opportunity of expression to those who hitherto only read and debated about the artwork.

On the practice field, Bergala created the programme Cinema: Cent Ans de Jeunesse (Cinema: One Hundred Years of Youth) involving school classes from the first year of education (children aged about 6) to the last (young people around 17), from various regions of France and contrasting social backgrounds. Later the programme was expanded to Guadeloupe and Martinique, and also countries like Portugal, Spain, Italy, UK, Cuba and Brazil.

All these different groups work on a theme related to cinema: point of view; real space/filmed space; *mise en scène*, etc. To develop the theme chosen for a year's work with students, teachers and film professionals who assist students in this project have

a DVD containing various portions of significant films on the subject, taken from films of different genres from all over the world, and participate in at least two (annual) meetings in Paris. "Each teacher or intervener draws from them what seems to be appropriate in relation to the real educational situation he's in."(Bergala, 2008: 82). Bergala cares to assure that the whole process adapts to the reality of each group and each context.

In education, we have to be careful not to guide ourselves by what is believed to *already be working well* in a perspective of repeating what already seems to be accepted. Exploring new horizons may not be easy, but if done with truth and love, will certainly bring incalculable benefits.

The risk of sharing your own passions and convictions is definitely not part of the teaching profession, highlights Bergala (2008), neither of the necessary talent to a good teacher. Meanwhile,

when an adult accepts the voluntary risk - by conviction and personal love for an art - of becoming a transmitter, he also changes his symbolic status, abandoning his role of teacher for a moment, as defined and delimited by the institution, and returns to the word and the contact with students, from another place within himself, less protected, one that involves his personal tastes and his most intimate relationship with this or that work of art. The self that might be harmful to the teacher's role becomes virtually indispensable to a good start (Bergala, 2008:64).

In this sense, Bergala (2008) believes that the student needs the experience of making and needs to have contact with the artist, the film professional, who is understood as an *outsider*, the *other* within the school context, this becomes the positively *disturbing* element. The author believes that for young people to have a greater perception of cinema, it takes more than just being in the classroom analyzing films. Whoever believes in that has "a very angelic idea about the balance of power between the pedagogical intervention and the media's ideological firepower and about all our pictures and sound environment" (Bergala, 2008:39).

Neuroscience has long since discovered that there are different areas and levels of pleasure in the human brain (Ascenso, 2012). Bergala (2008) reinforces this idea when he says that we all feel a sort of pleasure when, after an exhausting day, we lay

in front of the television to watch any program that does not require us to think, that makes us forget a little about who we are or what we do. But this kind of pleasure is a fleeting pleasure, shallow, according to neuroscientist João Ascenso (2012); it is a pleasure that does not require any effort of the brain, so it is not constructive at the same time that does not cause any damage, if we are not limited to use *just* this respective pleasure area of the brain. "But that does not change the awareness that there are pleasures of different natures, whose economy, intensity and impact does not lie in the same level" (Bergala, 2008:69).

There is a pleasure that should be built in the brain preferably during childhood, but that should be encouraged and worked throughout life. This is not necessarily an immediate and effortless pleasure and school can and should play an important role on this type of acquisition and/or construction (Bergala, 2008). The construction of more durable and higher forms of pleasure should be encouraged and developed in children, young people and adults, even if it requires a deeper and more elaborate work (Ascenso, 2012).

In our materialistic consumer society we find many different kinds of pleasures for sale. Most of the media as disseminators and supporters of this system create and reinforce all the time the human need to seek happiness, while selling a hedonistic happiness, ephemeral, foreign, empty and very material. "All that civil society suggests to the majority of children are cultural goods quickly consumed, quickly perishable and socially mandatory," Bergala notes (2008: 32).

The pleasure and happiness that Bergala (2008) and Ascent (2012) tell us about are acquired through constant work and effort involving the brain and also the heart, love, which becomes the medium (and the end) to reach deeper brain areas, those which produce changes.

Ethnographic research: children participation

Marina (teacher of the cinema workshop) asks a student to distribute some yellow notebooks to the class. The notebooks have *Le Cinéma, cent ans de jeunesse* written on the cover, they came from France and belong to the project (coordinated by

Bergala) Cinema One Hundred Years of Youth. Marina says that this is the film notebook and that each student will get one.

Student (9 years old) asks: “Teacher, does cinema stink?”

Marina asks why that question and the student answers “Because this notebook does not smell good...”

Marina: “That’s musty, because of the humidity. This notebook is for you to write the new things and words you’re learning in this cinema workshop”. And then asks for each one to pick up a pen to start discussing and writing about what they’ve learned so far. (Excerpt DCB – Field Diary Brazil, p. 10)

Boys and girls participating in the Casarão cinema workshop have some trouble responding to the survey questionnaire provided by the researcher. And some of them do not have a bathroom in their simple sheds (houses without any structure). And others leave school (which is part-time) and when they are not in the (extra) activities of Casarão, they are wandering through the alleys of the slum/community because they have no one at home to receive them or cook them lunch. But these boys and girls are considered young protagonists. And what does that mean?

Children who participate in this activity, this particular workshop, are poor children who live in an area that, although considered noble, has a slum – a favela⁶ - which occupies the entire mountain, which in this case is the hill called Morro dos Prazeres. Located in the neighborhood of Santa Teresa, Rio de Janeiro (Brazil), it was one of the communities chosen to receive the installation of a Pacifying Police Unit, the UPP. The casting out of the drug trade is one of the processes carried out in the new routine of local residents, who now have to live with the police. In November 2013, the year we were following this project in Casarão, the documentary by director Maria Ramos *Morro dos Prazeres* premiered and it talks about the relationship between the police officers from the UPP, drug trafficking and the residents of this community.

From Casarão we have a 360 ° view of the city, very beautiful to see. The mansion in *art deco* style of the XIXth century is an Integrated Education Center, renovated and very well maintained, especially for Rio de Janeiro standards. It has social projects especially for children and young people of Morro dos Prazeres and vicinity. Marina tells me that the places where she usually undertakes the project Cinema One

⁶ Poor houses and sheds, the majority of which does not have minimum living conditions.

Hundred Years of Youth (state of Rio de Janeiro), teaching, are not usually like this, she had never given a workshop in a place so beautiful and well maintained and tried to justify claiming that it should be because Santa Teresa is a very important place for the city's tourism (DCB, p.9).

Activities and courses offered by the Integrated Education Center - CEI are free and open to the enrollment of children and young people who are interested in participating. Carolina teaches acting classes at CEI/Casarão for more than three years to a group formed, more or less, by the same children, which means that most of them started taking acting classes at the CIS with Carolina while they were still 6/7/8 years old.

Carolina explained to me that she started working with that group when they were still small, 6/7/8 years old, she is a drama teacher and teaches this group acting classes two afternoons a week, for three years now.

They got to stage a story by the well-known writer of children and young people stories Ana Maria Machado and presented it to the author herself during the Book Fair.

Carolina says: "Now can you imagine what this means? And that's not all, there were other authors and other plays."

They have been living many experiences in acting classes from a very early age, through the work of a horizontal/participatory/humanized and very serious pedagogy which is being developed by the educator for so many years. Casarão, which is a rare project (around here), very affectionate and well cared for, the view of the whole city down there, giving a feeling of power, of freedom, of life, maybe all this, together with a group that chose drama because they wanted, by their own choice, all of this may have created a very well prepared group, even if some of them don't have the possibility to bathe or use the toilet inside their own houses (DCB, p.14).

Throughout this time working with the kids, the teacher developed participatory pedagogy which sees the students as whole beings, not as compartmentalized beings, divided by subjects. Her working dynamics is to use drama, performing arts and now cinema as a medium to work different issues of interest, of life, of these kids' realities and needs. Carolina knows the life story of each one of those children, their qualities and difficulties and does not use this information as a mechanism for labeling them. On the contrary, she always places herself as an educator, one who allows them to overcome every difficulty and works with them in

the acquisition of qualities and understanding about themselves and life. It was considering a further enrichment and a broadening of perspectives and knowledge of their students that Carolina has decided to enroll the drama workshop to participate in the PIM film classes (private programme responsible for implementing film workshops through the Cinema One Hundred Years of Youth methodology). Carolina's drama group was selected and for a semester had film classes with Marina, film teacher and PIM coordinator, who taught film classes, always with Carolina's presence.

Student (9 years old) comments Tim Burton's film *Edward Scissorhands*: "Man, how did they do to place the scissors on the place of his hands?"

Student (10 years old): "Old film is from how many years ago? And how many years now?"

Marina answers the questions and asks: "What feeling do you see more present in this film?"

Igor (10 years old): "Sadness."

Artur (9 years old): "Man, I didn't know Igor was in the room."

Carolina (teacher): "That's because he arrived in silence, politely, and you didn't notice him."

Artur: "That's because I was focused, teacher, just like you taught us to focus on classes, we learned..."

Carolina: "That makes me very happy. Oh, thank you Artur!" – this really is a great compliment to the teacher (DCB, p.11).

In this century's education, Morin stresses, we need to have more structure to accommodate the new, "and once the unexpected arrives, one must be able to review the theories and ideas instead of forcing the new fact into a theory that is truly unable to host it"(2002: 35). It is essential that the human being is seen and treated as a whole, a being who experiments conflicts between impulsivity, heart and mind. The truly human development involves the joint development of individual autonomy, community participation and sense of belonging to the human species. And the education of the future should ensure that all these concepts and ideals remain alive and that human unity and diversity won't destroy or eliminate each other (Morin, 2002).

Students who have no pens to write borrow one from the student making pens with colored hair to sell. One student asks the colleague for how much is she selling the

pens, she says R\$5.00, which is costing R\$10.00 in the city, in the peddler, but the ones she makes are cheaper.

Artur (student): "God! With R\$5.00 I can make a party at my school."

Students use the pens made by the girl, but the majority say they're going to use but won't buy one, it's just borrowed, the girl doesn't mind.

Marina writes on the computer and the text shows up on the screen for students to copy. She writes about what is a Zoetrope, what is a plan, cut, frame, viewpoint etc., and asks students to define what a plan is as if they were explaining it to their mothers.

Student (1): "My mother doesn't understand it, she does not and will not understand it."

Student (2): "A plan is a cut."

Marina: "A cut is a cut, not a plan."

Another student: "Geee, this sounds just like the test." (DCB, p. 22)

Both for Freire (2005) and for Kaplún (2002) the real communication should not be held by an issuer that speaks and a receiver that listens but by two or more human beings or communities who exchange and share experiences, knowledge, feelings, even if at a distance, by artificial means. Through this process of exchange, human beings establish relations with each other and pass from individual isolated existence to community social existence.

Beto (11 years old): "Is it already in viewpoint? I know what it is, it's when I'm inside the camera."

Marina laughs and asks: "When you are inside the camera?"

Beto: "It's when the camera shows my vision." (DCB, p.13).

Communication and education, Kaplún stresses, must serve a transformative educational process, in which the addressed subjects critically understand their reality and acquire tools to transform it. To get an authentic communication one should not begin speaking, but listening, because the main condition for a good communicator is the ability to listen and having dialogue and participation as goals. (Kaplún, 2002)

Now a Godard film is screened, with subtitles in Portuguese, it takes place during a meal, mother and teenage son eating together and talking, the conversation is not friendly.

Student comments: "Not even I eat like that, with that bowl."

Student says the dialogue is too fast.

Student: "He seems to be a spoiled brat."

Marina: "Did you count the cuts? Very confusing, right? Reading subtitles, counting cuts ... This film was made by a filmmaker called Godard."

Igor: "It is the same name as Jimmy Neutron's dog from *Nickelodeon*" (children's TV channel by paid subscription).

Marina: "What does this scene mean to you?"

Student: "Loneliness, it's very dark back there, the empty table. Mother and son are not friends."

Student: "It looks like a horror film".

Marina: "It's not horror, it's anguish, they don't have a very good relationship. And this plan (she shows another plan), what do you think? What do this plan and the previous one have in common? Both are decentralized, that is when we take the character from the center of the screen and move it more into the corner. So we have seen three camera positions, this is the third." (DCB, p. 12-13)

Meanwhile, Sodré believes the relationship between electronic technology and the educational process runs the risk of repeating the traditional pedagogy: "(only modernizing it technically) if it does not put the historical pretext offered by technology for the reinvention of educational forms in the foreground" (2012: 203).

Carolina tells that she posted some black and white pictures from last class on Facebook and that everyone is liking them so she wrote: "Cinema class in the attic, with black and white films included, Hitchcock and Godard, and students asking the teacher for some more black and white films."

Carolina adds: "You guys are the best, only in my class! Did you see this on my Facebook?"

Sofia (10 years old): "I did teacher, I loved it" (DCB, p. 14).

Freire assumes that in order to liberate a country, first of all it is necessary to free the consciousness of the people that have been enslaved by anti-grassroots ideas and values introjected by their colonizers. The concept of *awareness*, for example, initially thought of as psychopedagogic, evolves to the understanding of the educational contribution to the pursuit of class consciousness - with the incorporation of Marxist analysis' rules (Scocuglia, 1999).

But what distinguishes Freire from other thinkers who defend liberalism is that he departs from the pure and simple liberalism and values the awareness of the social conditions which account for the educational process. Muniz Sodré highlights that Freire's emphasis is not on the public schools autonomy, for example, but on the student's awareness autonomy "and on school practices tuned with an understanding of knowledge contents" (Sodré, 2012: 129).

Carolina says she thinks last class was too theoretical for this group, she says students are very young and she thought it was very demanding for them, showing a certain fear of the students giving up on the workshop because of that. She shows some concern in relation to last class dynamics. I realize that her concern is that cinema teacher's work is very different from hers. Cinema teacher is focused on making these children learn the basic techniques so that they can make films, while the educator Carolina cares for the whole process. Carolina is concerned that Marina, with this teaching methodology, may jeopardize the work she is developing for years with the students. And as much as Carolina tries to show this to Marina, she does not see, she is so focused on her reality, she forgets to look at the whole context, to observe who are those children, that teacher and that reality. Carolina is soft-spoken, she is simple, humble (as opposed to any kind of arrogance), acts calmly but is attentive to students, they are the protagonists for her. The drama teacher works with some of these kids for more than three years. She builds on the most beautiful, caring, Freire like, loving, educational work of all the teachers I saw and met during the long course of conducting this research (DCB, p.16).

Final considerations

We have analyzed that most film education projects do not allow young people to express themselves freely, and keep them locked to the repetition of classical narrative through already known mechanisms used by traditional pedagogy. These projects are not spaces where students can think about issues and broader questions about cinema. We didn't witness thoughts or shares on cinema as an art imbued with thoughts and ideological issues (made by individuals and/or groups), or on devices ideologically built over the years.

Those who believe that technology alone encourages change do not realize they are pawns for the market which sees children and young people as mere consumers. Promoting education without borders and boundaries is a trend more and more present each day. We believe that transdisciplinarity will be a reality of

education, which is slowly changing and in practice children and young people are the great motivators of this new paradigm.

There is no clear strategy to develop "love for cinema" among the students. So how could an adult make mediation between cinema and a child or a young person, so that he/she would know and appreciate it as art (or artwork) to the point of loving it? How does this route between educator and student happen in this process? What is the methodological process for the development of this love? All the research carried out in the nearly five years of this work leads us to a first objective answer which then has its consequences: Through full participation!

To be able to mediate between cinema and a child or a young person, so that he/she would know and appreciate it as art (or artwork) to the point of loving it, an adult must pay attention to each child and young person who participates in his class, in order to exchange knowledge and experience with him/her and make a deeper partnership connection that goes far beyond the transmission.

In general, young people who participate in this type of project feel very proud, but their participation ends up being rather passive. Despite these projects' educational proposals usually having their own speeches guided by advanced ideas to teach how to think, or not to teach just reproduction, in practice they fail to achieve this goal and often repeat the "banking"⁷ model of education.

There is not one pedagogy that can be considered the most suitable to work with projects of film education. Pedagogy should be used in favor of children and young people and not the other way around. Film education projects can work together and focus on providing young people with awareness of their rights, allowing freedom of expression and participation, while promoting and reflecting on the conscious use of media. What do you get from just teaching and learning to use the technique, technically analyze films and know the difference between a plan and a cut? This kind of knowledge can be complementary and useful but cannot be the

⁷ Concept created by Paulo Freire that permeates all his work.

center and the main goal of film education projects. Film education projects can redeem what Paulo Freire (1987) calls the popular identity.

The educator, when making his choices, must be honest with himself and see what he wants to give to students, where he wants to take and get with the students, under his tutelage, and to set goals, objectives and teaching methods to get there. Having clear to himself that every kind of education has a political and ideological proposal subliminally embedded and assessing what are his own personal political and ideological interests and also regarding his work. After all, within the classroom's four walls, he is the conductor governing the class and the higher responsible for whatever happens.

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