Cinema, Human Rights And Development:
The Cinema As A Pedagogical Practice

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Abstract

This article seeks to rethink the importance of the cinema as a teaching and learning methodology of Law. Much is said about the importance of different methodologies to the teaching and learning of Law, such as cinema, music and literature. But there is not much said about why it is important. In this sense, the question to be solved is: why cinema can be used as an important pedagogical practice to teach human rights? To answer the question, the main hypothesis, to be tested by Popperian method, suggests that cinema manages to generate an emotional participation of the spectator, including the student. This hypothesis is explained by the theory of projection-identification, which says cinema can eliminate the distance created in the students by the scientific objectification. Moreover, human rights films seem to present a load of truth, increasing the emotional participation of the students; therefore, it seems to increase the will of the student to learn new subjects and get involved in human rights issues.

Keywords: Human rights, development, cinema, teaching and learning, methodology

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Introduction

Western Culture connects so deeply with cinema that it is difficult to think of someone that does not know the meaning to the word cinema or that has never viewed some kind of cinematic representation. The notion of cinema seems to be self-explanatory and, now a day, the great form of popular art, reaching social sectors that other art, such as painting and literature, cannot break into with such intensity.

Since its beginning, cinema has undergone changes and ruptures, adapting to each era's tendencies and technologies, furthermore to each era's culture and social differences. From realistic cinema, that represented day to day images, it started to create stories. From silent movies to the sound use. From black and white to the whole range of colors and special effects. The editing allowed time rupture. The creation techniques, the illumination form as well as the themes covered were adapted. Besides the cinema changes, the way cinema is theoretically understood has also changed.

Cinema is an art[1]. The seventh art, says Carrière (1995: 22). This cinematographic art, object of scientific investigation, presents a deep connection to the social and cultural fields. If

such a presupposition can be assumed to be correct, then cinema can be understood as form of

communication (Tudor, 2007). Assuming cinema is a way of communication, it is impossible to

disregard the cinematic effects in the twentieth and twenty-first centuries, including the mass

communication effect. As an "industrial object, mass destined and reproducible, cinema has

revolutionized the art system, from production to diffusion" (Kornis, 1992: 237). In fact, in the

twenty-first century, cinema charmed billions of people around the world, being a broader mass

influence than literature (Birman, 1996: 136). Among billions of people, it influenced thousands

of teachers and students (Napolitano, 2015).

Studies on intersections between law and films have become popular on traditional law

courses (Brown, 2015: 28)[2]. On one way, cinema interconnects with law as a pedagogical practice.

One the other way, cinema and law are studied as a source of scientific research. In this case,

people study law representation in movies (Law Films) as well as they study the possible use of

cinema in the Universities, as a pedagogical practice.

The use of cinema as a pedagogical practice is based on the following idea: popular media,

such as cinema, provide an academic environment in which collective experiences of learning can

be shared. In this academic environment, it seems there is a confidence increase in which students

engage in discussions (Brown, 2015, 34). Thus, from the beginning, the use of cinema as a

pedagogical practice in law courses has sought the use of more student-friendly resources, as well as the creation of multidisciplinary spaces (Cornejo, 2009: 59).

In Brazilian research on law and cinema, it became quite popular to analyze juridical issues in movies, especially in law films, with emphasis in the juridical professions and language (Brown, 2015: 34). Machura (2007: 329), for example, develops a research that specifically analyzes law films, which are those that present juridical language, dress code and the authority of law.

Whereas the film can inform the student, legal films are used in the classroom usually to complement the content developed or even as academic research source. However, a quantitative analysis carried out by Cornejo (2009: 60), informs there is little theorization about the possible pedagogical uses of cinema. It is common for films to be used only to represent cases without any pedagogical perceptions. In academic research, it seems to be common for films to be used only representatively, without any in-depth analyzes of the language of cinema.

The study that I undertake in this essay aims to rethink the importance and the meaning of the use of cinema as a methodology to improve law teaching-learning, as suggested by Garcia Costa (2011). The objective is to rethink the use of cinema in law departments, especially in human

rights courses, considering it as a pedagogical practice fit to the teaching-learning of human rights themes.

Starting from the idea usually presented in scientific texts, that cinema is a powerful tool to influence people and educate (Freitas, 2005: 28-48), I problematize why cinema, as a pedagogical practice, is an important medium for human rights teaching and learning. The hypothesis I present suggests that cinema can generate an emotional participation of the viewer, eliminating the distance created by scientific objectification in law students, distance that is supposed to exist in the reading of juridical texts and lectures (Cornejo, 2009: 137-157). Moreover, human rights films seem to present a load of truthfulness. Viewers tend to believe that the information contained in the films expresses something that can relate to what happens in reality and in society. Thus, cinema seems to be effective to create an emotional interaction between student and content to be learned, and can be used as a tool for teaching-learning capable of promoting human rights (Tascon, 2012: 870).

Through the trial and error method, systematized by Karl Popper, the hypothesis offered to the problem will be analyzed and tested logically in the course of the research (Rodrigues, Grubba, 2012). Also, methodologically, the research is allocated in stages. First, I will analyze cinema as a social practice and as communication, in order to glimpse the possible linguistic

influences of cinema on the viewer. Secondly, I will investigate the hypothesis presented, which presupposes an emotional participation between the spectator (law student) and the cinema. Finally, I will analyze the emotional participation as a possibility to rethink an effective pedagogy in law for the teaching-learning of human rights through films.

The Social Representation of Cinema: Cinema As Communication

Cinema has created a whole new social and cultural language[3]. From moving photography and the reproduction of day to day reality, cinema began to create fictional representations of reality, through narration, lighting, camera focus, colors, as well as other factors.

The cinematographic grammar created new narrative processes, impressions, displacements and images associations (Carrière 1995: 18). However, people can only understand the cinematographic language if they share the same language, because cinema acts on culture, renewing it, but it is also produced by this cultural meaning system (Turner 1997: 129). In fact, for every language is the same, as the semiotics study tells us. People understand the language if they share it. That's why there is mistranslation, even when people speak apparently the 'same' language, but are inserted in different cultures, as the English native speakers – United States, England, New Zeeland, Australia, South Africa and other.

The process of understanding a film presents complexity because human being 'reads' films not necessarily in the same way. This is why cinema studies seek to understand how people read movies: the extraction of the fundamental elements of narrative and visual style (Turner 1997: 155).

In order to better explain the cinematographic language, Carrière's (1995: 17) reminds us of the French colonial administrator's habits in post-World War I of organizing film sessions in Africa. At the time, the Frenchman desired to entertain the colonial African people and show them superiority. The cinematographic representations took place in the African jungle. However, it is important to mention that African population was, for the most part, Muslim; and, in this sense, believed in the religious prohibition of portraying and representing human features, as did the films. For that, most people would close their eyes throughout the entire cinematographic spectacle. But even the spectators who kept their eyes open did not understand the films – the language of cinema. With a spoken tradition culture, they could not adapt nor understand the silent images (Carrière 1995: 11).

If it is correct to assume that language is not just a naming system, ie, that names are not created for discovered or invented things, considering that cultures do not necessarily share the same objects and concepts, leading to a difficult language translation; it seems correct to assume,

as Turner (1997: 52) suggests, that cinema presents the language communication difficulty in certain cultural contexts, being stronger or weaker depending on the cultural approximation between cinematographic representation and the spectator.

Cinema creates a new language that seeks to represent facts and recreates them, a difficult language to be understood by the spectators in its beginning. The language created by cinema developed gradually and, in the course of this development, it taught the spectator, which means the spectator developed with that language, both inserted in the same cultural place. Mainly, this new language arouse when the films started to be cut into scenes, with the edition. The time relativization, for example, stems from the juxtaposition of two moving scenes, which causes the second to annul the first one when it is succeeded (Carrière 1995: 14-15).

Moreover, with the editing, the reality created by cinema sometimes presents two or three days in a row, without a single night; past, present and future can blend into a single scene; transatlantic travels take only seconds. Time became fluid and the viewer had to learn to understand this new temporally non-linear language.

About fluid time Carrière (1995: 9-10) presents, as an example, the image of a man looking at the street towards a couple, and the image dissolves. Then, the man sees the empty street

and starts to cry. In this case, "there was no real scene, but an illusion. The unhappy husband (or possibly the widower) was seeing something that had happened in that place sometime before".

Another example that can express fluid time is the 'past and present' scene in Belle du Jour (1966) film. In the mentioned film, the director Luis Buñel broke a scene in which the actress (Catherine Deneuve) was climbing a staircase in an unknown house. When the scene was broken, the viewer saw an image change without any kind of sign (oscillation, fogging, darkening, passing from color to black and white) that could warn him. Then, he saw a little girl, which was the same actress when she was younger. To the European and American viewers, the language was clear – the little girl was young Severine (Carrière 1995: 20-21).

Also, in the film, the portrayed scene could be understood because a voice called the character – Severine – by her name. At 1966, the viewers still didn't understand much of the cinematographic language, so there was a need to name the girl in order to allow the viewers to understand the connection between past and present. Now a day, the scene is too explanatory – the viewer already speaks cinematographic language.

The two examples illustrate that cinema builds frames of reality by codes and conventions, as well as by meaningful practices (Turner 1997: 129). One of these codes is the narrative. Narrative films tell stories, whether they are fictional or based on reality. Narrative has

great influence on the spectator. Anthropological studies say narratives exists in all societies, through myths, stories, legends, among others; human being knows the world through stories. In this sense, we can't infer that all stories explain the world, but it seems possible to suggest that "history, in narrative quality, provides us a pleasant, unconscious and engaging means of constructing our world. Narrative[4] can be described as a way of 'making sense' of our social world and sharing that 'meaning' with others" (Turner 1997: 73).

As communication means, cinema can produce and reproduce social meanings through its language, that is, the lighting, the sound, the scene arrangement, the camera position, the editing and, finally, the whole *mise-en-scène* communicates a message to the viewer – communicates a meaning. Thus, it seems that there is very little for the viewer to create from the film, since the cinematographic arrangement is thought to communicate specific messages.

More than that, Turner says that at the signifier level, cinema had developed a rich set of codes and conventions. When the camera closes-up, it indicates strong emotion or crisis. At the end of a love scene, we can see a slow fade, a slow loss of focus or a modest panoramic shot above the lovers' bodies - timid imitation of the viewer's eyes. The shot-reverse system is a convention to represent a dialogue. Music use is meant to signify emotion, which is also a convention, for

there is no reason for the orchestra to evolve into a crescendo during a hug. Slow-motion sequences are often used to aestheticize (Turner 1997: 55).

In order to communicate a message to the viewer, the camera is one of the most important film artifacts. The angle of the camera, the type of film, the screen shape, the depth of the focal field, the scene movement and framing seek to communicate a message. The camera can be "directly or obliquely addressed to the object, with possible rotation around the vertical axis (panning), the horizontal axis (tilting) or the transverse axis (rolling)" (Turner 1997: 58). While panning seeks to imitate the viewer's eye movement, which examines the scenes; rolling seeks to generate the world tilt illusion. Other camera movements, such as close-up, are obtained by "manipulating certain telephoto lenses, better known as zoom lenses. The actual movement of the camera forward or sideways is called tracking or dollying and is usually employed in action sequences or as a point of view (Turner 1997: 58).

The camera carries full influence on the viewer's understanding of the narrative. Black and white films seek to signify the past; the use of colors in blue gives impression of depth and calm. In addition, the focus of the camera creates its own communication language. Generally, the camera takes the position of the viewer's eye, creating a voyeur feeling, increasing the reality sense

and creating in the viewer the feeling that he is spying and participating in the narrative as an external character.

The importance of the camera position can also be seen in the following example: when a man is filmed from the woman's point of view, directly "from the bottom up, he will inevitably appear threatening, all-powerful. Only the position of the camera will produce this effect, regardless of our own feelings. On the other hand, if the woman is seen from the man's point of view, from top to bottom, she will appear frightened, vulnerable, guilty" (Carrier 1995: 16). This example is significant for a possible analysis of the social role played by women in cinema, as well as for understanding the construction and reproduction of gender.

The lighting also communicates. It has two great effects: the expressive and the realistic. The expressive effect aims to establish an emotional[5] state between the film and the viewer, in addition to contribute to the narrative. The realism, most used technique, aims to create a natural lighting of the actors and scenery. Illumination selects and emphasizes elements of the narrative, constituting a seemingly effective mean of directing the viewer's attention to a given moment or element of the picture (Turner 1997: 62).

In addition to camera and lighting, sound is another element that plays a special role in the communication, providing a "strong emotional accompaniment to crucial moments in a film"

(Turner 1997: 63). It can increase the sense of reality created in the viewer by reproducing sounds that normally accompany actions visually represented. We assume, when we see a firearm or when we see a glass falling and crashing, that we will listen to the corresponding sound. We assume, when we see a police car at high speed, that we will hear a siren sound. The illusion of realism is linked to the diegetic use of sound.

But the sound is also used in an unrealistic (non-diegetic) way, as a form of ambiance, with music. The soundtrack seems to efficiently fulfill the role of creating an emotional participation of the viewer, amplifying his emotional state: the music that accompanies a kiss or a hug, the music that accompanies a sad or happy moment of the film. The soundtrack plays such an important role that the songs are sold separately to the viewer on CD's or other available media.

The important elements of cinema, such as narrative, editing, sound, camera and lighting, creates their own language that seeks to communicate the story of the film and other messages to the viewer. If one can assume the argument made in this section to be correct, then it seems that the whole film is thought to convey specific messages and to create an emotional participation of the viewer.

Projection-Identification: The Emotional Participation of The Spectator

In this section, I pretend to analyze how the connection between the film and the spectator seems to occur. To do this, I will investigate the conceptual idea of projection-identification, which suggests an emotional participation of spectator. The main objective will be to evaluate the hypothesis I offered, that cinema can generate an emotional participation of the viewer (including the student-spectator), creating a load of truth and humanity, which eliminates the distance that can be created by scientific objectification possibly found in juridical texts and lectures.

In spite of the truthfulness mentioned in the hypothesis, cinema is not a mirror of reality, but appears as a linguistic and fictional human interpretation of what is commonly understood by reality. In this sense, I believe that Rorty's criticism of knowledge as mirror of nature is correct and I realize that this criticism is also correct regarding the consideration of the realistic cinema (aesthetic realist dimension), which considers cinema as a double of reality.

Rorty suggests the world is not given directly to the human being as it is; meaning that the mental image does not necessarily match the outside world, mirroring it. Knowledge, from this perspective, is a linguistic knowledge: humans know through linguistic concepts and not because language reflects nature (Grubba 2015).

The thesis that knowledge doesn't mirror the world or even that there is no such thing as knowledge of the essence was raised by Rorty (2000: 61), as follows: "knowing (x) is related to

something intrinsic to (x), while using (x) is to establish an extrinsic and accidental relationship with (x)". The thesis attempt to end the metaphysical distinction between appearance (x) and essence (x - true), also end the idea that it is possible to gain knowledge about the essence of x. If one can assume that knowledge doesn't mirror reality, then it becomes possible to admit that "the notion of knowledge as an accurate representation made possible by special mental processes and intelligible through a general theory of representation must be abandoned" (Rorty 1995: 61).

Rorty's critique (1995, 21) seems to be correct in the following sense: we must abandon the idea that cinema is an accurate representation of reality as well as abandon the idea that cinematographic narrative allow people to gain access to this reality. We must abandon the correspondence between the description of the world and the world itself discourses, either through the cinema or through mental processes (Grubba 2015).

Assuming cinema doesn't mirror reality, Altman (2014, 17) says cinema can be perceived as a 'representation of representation'. The cinema is not a reality representation, but a linguistic representation of the cinematographic representation of reality. More than that, as already argued in the previous section, cinema is a linguistic form of social communication.

Cinema exposes the world hypertrophying human perception, suggests Froemming (2012: 17), such as "the photographer's machine, the astronomer's lens." From psychoanalysis,

cinema is perceived as "a perceptual illusion that focuses human retina in the persistence form, that is, we see the image movements and not the frames, which gives us an idea of continuity" (2012: 17).

Cinema is a representation of representation and, therefore, fictional. However, even if fictional and not mirroring outside world, cinema seems to achieve an emotional participation of people, called projection-identification. This participation stems from the belief or feeling that cinema can represent reality or parts of it, creating a double. It means people tend to believe cinema mirror the world, because they tend also to believe they are part of this world as the third character.

Mainly because of the camera's position that, most of the times, assumes the viewer's eyes (voyeurism), and seeks to situate the viewer as part of the film – as the eye that interacts (and, in the sound cinema, also hears). Cinema representation seems to be a possible mirror of reality because it uses mechanisms – the mise-en-scène – that tries to make the spectator believe that he is part of that reality.

In order to argue about the spectator projection-identification, I believe it is necessary to mention that studies about the different ways in which human beings interact with the medium, especially the study of projection, is carried out by different fields of knowledge. In common, "there is the perspective of displacement of something that in the costume goes through changes

that result in something 'new', with some similarity that refers to the original object", emphasize

Fonseca and Mariano (2008: 2).

With origin linked to the studies of neurophysiology, the projection is considered an

operation "by which an event is displaced from the external environment and located in the internal

environment, corresponding the body's responses to the sensations and neurological perceptions

that are provoked" (Fonseca, Mariano 2008: 2). More than this, Fonseca and Mariano explains the

projection in the scope of neurophysiology, as follows:

> The uptake of sensory stimuli from the environment is connected to the appropriate areas of the Central Nervous System and together with previous experiences, they become behavioral responses. Studies related to the projection under the focus of neurology have started with questions related to the optical apparatus, extending to the sensorial transmissions provoked by external stimuli and internal to the organism. In the optical projection, it was sought to understand how the processing of the image taken from the external environment by the eye occurs, the recording in the retina and the decoding of the information by the brain, through the nerves of the optical system, performing the process of visual elaboration of the external image. Thus, when there is some neurological or cognitive impairment, in any of the steps required to process the information, the projection of the image in the brain is altered, altering the perception of the real. Thus, when something is predicted about projection one thinks first of the relation established between the aspects of the transposition or decoding of images. The knowledge of neuro-ophthalmology served as a reference for psychology to try to explain some human behaviors in the face of environmental stimuli (2008: 2).

In addition to the importance of neurophysiology, the interest in psychoanalysis regarding

the processes of identification is significant, as Turner suggests:

> Psychoanalysis is very interested in dreams and the analogies between cinema and dreams make Freudian theories about the workings of the unconscious an inevitable round of research. the fascination of cinema's nature - its ability to dissolve the reality borders - is yet another invitation to psychoanalysis. Freud argued that desire is located in the gap between the real and the imaginary (what we see and what

we could imagine for ourselves), and cinema occupies this gap. What most of the answers to these questions have produced is a series of theories about the processes by which the public identifies with what they see on screen. These processes are seen as analogous to the various ways in which members of this public construct their own identities in society (1997: 113).

Stemberg (2001) argues that psychology[6] perceives projection as a subject-world relationship response. For that, it seems that cinema, as art, can translate "emotional complexity" (Fiuza et all 2015: 375), creating a process of identification[7] between art and the appearance of reality. With this appearance of reality, Rosatelli (2007) suggests that the viewer believes he can visualize his life story.

This process of projection is conceptualized by Morin (1970:13) as a projection-identification-transfer process, through which the viewer projects himself as a movie character or identify himself with the movie history.

An example of what was portrayed by Morin is the so-called 'Kuleshov effect', which is an identification-projection effect that was visualized in the work of Russian filmmaker Lev Kuleshov. In the scene that portrays the effect, the camera shows an actor with an easy neutral expression. Soon after, they set up other different situations. A bowl of soup, a dead woman in a coffin and a girl playing with a teddy bear.

The short film was shown and the viewers were impressed by the actor's ability to convey different feelings. The audience thought the actor was looking at the soup thoughtfully; to the

coffin with sorrow; to the girl with joy. However, in each case, the actor's own scene-taking was used. It was not his expression that changed, but the way the public perceived his reaction, from the mechanism of identification-projection.

The Kuleshov effect seems to show the construction of meanings in the cinematographic language, besides the mentioned theory of the identification-projection. Moreover, the effect seems to represent Munsterberg's analysis in his essay The film: a psychological study, according to which the cinema does not obey the outside world laws, but the mind laws, adjusting to the forms of human consciousness (Froemming 2012:19).

In identification, Morin suggests we don't project ourselves into the world; we have the tendency to absorb part of the world, incorporating emotionally the environment into our own identity. The connection between projection and identification appears when we put ourselves in the place of the others: there is identification between us and the other, with the other's assimilation. Thus, Morin also says that it is not enough to isolate the projection from the identification, being necessary "to consider also the complex of projection-identification, which implies in the same transfers" (1970: 107).

The projection-identification-transference is responsible for subjective psychological[8] phenomena, which can create and deform the apparent reality of things, as well as commands magical phenomena (Morin 1970: 107).

The projection-identification can also be described as an emotional participation that develops in people's daily lives, in friendships and other feelings. These emotional participations fall on other beings and on inanimate things, like the objects in which humans deposit feelings. They also occur in cinematographic representations. Morin (1970: 110) indicates that by identification does the viewer perceive cinematographic projections as real (reality impression) and participate, with the creation of a double.

This impression of reality is even stronger considering the third-dimensional cinematographic spectacles, in which emotional involvement increases as a result of the 'false reality' experience; the more human senses involved, the greater the perception of reality experienced. In addition to the third-dimension shows and special effects, the long-term reproductions, such as novels and serials, which seem to create intense emotional involvement.

Escudero performs an analysis of projections-identifications with emphasis on narratives. On the subject, she suggests that soup operas and series create a false sense of familiarity due to their longer duration:

> [...] characters enter daily in people's house, a period that extends on average for eight months, and in the case of some series, for years. During this period, a relationship of familiarity on the part of the spectator with the character is established, because day by day the individual receives it in his house and participates in the character dramas, fears, dreams and achievements always in the same place and time. At the end of the telenovela, for example, the spectator is inserted in that imaginary context

developed by the narrative, creating bonds that, although ephemeral, are very strong with the protagonist or other characters that are friendly to him in the plot (2014: 126-127).

Thus, considering the fictional films, although they lack the probative force of reality, they have emotional power – a reality Morin calls the 'charm of the image'. The image charm means that although the spectator does not participate (as an actor), there is an intense emotional participation operating "real transfers between the spectator's soul and the screen spectacle" (Morin 1970: 117).

Also, it is important the aesthetic characteristic of cinema: it is intended to a spectator conscious of the absence of reality in the representation, suggests Morin (1970: 120). In spite of that, the projection becomes, for the spectator, subjectivity and feelings. In fact, all cinematographic mise-en-scène is thought from the projection-identification, as I argued in the previous section, including the rhythm of the action, the camera's mobility, the music and other elements that combine and overlap and seek to communicate:

> Almost all cinematic mediums can relate to a mode of motion, and almost all motion techniques tend toward intensity. In fact, the camera, either by its own movements or by the movements of successive plans, can allow it to never lose sight of, always frame and emphasize the exciting element. You can always focus on the highest intensity. Its convolutions, its multiple holds (different angles of vision) around the subject, perform, on the other hand, an authentic affective environment. Together with kinesthetic techniques, at the same time as determined by them, techniques of intensification by temporal dilation (slow motion) or spatial (close-up) were used. Both the condensation of time in the kiss (divine "eternity of the moment") and the condensation of vision in a close-up of this same kiss, provoke a kind of absorbing fascination, aspire and hypnotize participation. [...] (Morin, 1970: 122-123).

The above argument also seems to be based on psychoanalytic studies. Froemming (2012:

16) suggests that the close, with the enlargement of the image in space; the slow motion, with the

image enlargement in time; and the time-sequence, with the continuous flow of events, can be

perceived as examples of how the cinema's technique exerts effects on the spectator.

Escudero (2004: 120) develops this same perspective of identification, emphasizing the

sound role in cinema for the creation of emotional participation, due to the stimuli that the human

brain captures, that lead to believe that the images and sounds environment are part of a reality

context in which the person is inserted.

More importantly, the most important effect is directed towards emotional participation.

In cinema, the camera assumes the viewer's point of view - his eyes. Although there are perspective

shots, in which the camera assumes the point of view of a film character, almost always, it assumes

the narrative authority's perspective (organizing principle), which, by all means, is the spectator.

The identification lies in the importance of the gaze, which psychoanalysis suggests, identifies the

cinema audience as a spectator and turns it into a voyeur - the one who extracts his first pleasure

from contemplation (Turner 1997: 114-115).

As I have argued before, all creation and film reproduction, from the story, the characters,

to the special effects, is thought to create the emotional participation of the viewer, the one who

can feel the narrative told from an experience that is his own, interacting with this narrative sentimentally.

In this sense, the use of fictional cinematographic representations appears as a stimulus for teaching-learning: they are able to provide, in student-spectators, the creation of an emotional participation with the contents to be developed. This is the argument to be developed[9] in the next section, which will deal with the importance of projection-identification (emotional participation) to human rights teaching and learning.

Cinema For Human Rights: Teaching-Learning

The cinematic representations, as I analyzed in the previous section, manages to create a projection-identification with the viewer. This emotional participation is not created by narrative alone. The whole set of cinematic representations is thought to stimulate the movie-spectator connection: narrative, enlightenment, camera movements and the focus of different aspects of the narrative, soundtrack, speech and silence, as well as the position and the juxtaposition of plans – the temporality.

Napolitano emphasizes this same psychological situation of the spectator, which implies an empathic connection between the spectator and the film: "the tendency is for the student (and even the teacher) to reproduce a certain psychosocial situation brought about by experience in the

projection) to the classroom" (Napolitano 2015: 14). Thus, the teacher (professor or scholar) can

act as mediator between the film and the students, in order to provide teaching-learning.

The purpose of this section will be to argue the importance of cinema for the teaching-

learning of human rights, based on the conclusions generated in the previous section, in which I

dealt with the hypothesis of research - the theory of identification-projection and emotional

participation of the spectator. It seems that the connection between Law and cinema makes

possible to "bring to the reality and the daily life of our students' situations and conflicts that seem

distant and unpalatable, but so present in society" (Almeida 2015: 62).

In human rights' case, the mentioned connection allows us to investigate through cinema

events that occurred throughout history, such as genocide, apartheid and segregation, gender

discrimination, indigenous assimilationists, struggles for rights, among other topics, which

sometimes shows human being violations and also the achievement of dignity and rights. In both

cases, they seem to allow a greater emotional participation of the student and the feeling of

proximity to subjects that seem little palpable.

Human rights films (or even Law Films) cannot be taken as 'true' or as a double of past

events. The cinematographic representations alter and reconstruct reality, articulating image,

narrative, sonority and movement. "The various film elements – the montage, the framing, the

camera movements, the lighting, the use of color or not – are aesthetic elements that form the cinematographic language, giving it a specific meaning that transforms and interprets that which was re-created from the real" (Kornis 1992: 239).

Kornis (1992: 237-238) raises two necessary theses: (a) what does the image reflect? And (b) is the image an expression of reality or just a representation? According to her, the image cannot be considered as a reproduction reality. The image seems to reconstruct linguistically a supposed historical context. Thus, if one can assume the image as a document, one could also assume that it results from the representation of an image of the historical - temporal and geographical context. In this sense, the author herself states that there is, in fact, no 'true' historical document, since all represent a possible image of a given context.

Although cinematographic images are not true reflections of an era, Kornis (1992, 239) assumes they are precious sources for understanding behaviors, worldviews, values and ideologies of a certain society and a historic moment. A film can become an important "document for historical research, insofar as it articulates the historical and social context that produced it, a set of elements intrinsic to the cinematographic expression itself."

In this sense and by the conclusions obtained in the previous section, as well as the considerations of Kornis, it seems possible to use cinema as a source of research and study.

Although fictional, cinematographic representations can draw attention (create an emotional participation through the appearance of reality) of the student to the understanding of important themes, especially the themes related to human rights[10] and their historical examples, which are commonly portrayed in the cinema.

The big caveat of using cinema as a teaching-learning supply is brought by Napolitano (2015: 7), for whom most of the academic experiences from the film relate to the narratives, failing to discuss other aspects of the cinematographic representations:

> The problem is that the films happens in our heart and in our mind less like abstract histories and more like true imaginary world, constructed from languages and techniques that are not mere communicative accessories, but the true communicative and aesthetic structure of a film, often determining the meaning of the filmed story. (Napolitano 2015: 7).

To properly understand a film, Turner (1997: 115) suggests that one takes the camera's perspective, ie the viewer's own eyes. Understanding a film presents textual and extratextual elements, suggests Turner (1997: 122). Meaning is produced for a specific audience. "When we realize this, we see the possibility of accepting that the audience can find a variety of meanings in any cinematographic text; its meaning is not necessarily 'fixed', unchangeable." Thus the meanings of a film are perceived rather as products of the viewer's own interpretation, which gives meaning to the film, not as the property of the cinematographic text itself. However, it seems that such an interpretation is not infinite. The cinematic representations are created - the narrative text, the

characters, the clothes, the focus of the camera, the illumination, etc. - to lead the viewer to a particular type of cognitive interpretation.

The use of commercial cinema as a source of research, especially Hollywood, seems to be important, mainly in order to "re-encounter the culture at the same time everyday and high, since the cinema is the field in which Aesthetics, leisure, ideology and broader social values are synthesized in the same work of art" (Napolitano 2015: 11-12). In this way, the research would not only incorporate the narrative of the film, but also important elements such as language, the assembly of plans, dialogues between characters and the construction of the characters themselves, photography, soundtrack, lighting, photography, as well as the other scenic compositions.

In view of this, Napolitano still suggests that the use of cinematographic representations can follow two main approaches. The first is called source, in which a film can be used to analyze problems and issues arising from the argument, the script, moral values, ideological values, characters and other elements that make up the narrative. The second approach, called text-generator, follows the "same principles of the previous approach, with the difference that [...] it is less commited to the film itself, and more to the issues and themes (political, existential, historical, etc.) that it arouses" (Napolitano 2015: 28).

What should be emphasized, however, is that the teacher (scholar or professor) must present an understanding of the cinematographic process, that is, a knowledge about the

cinematographic language - enlightenment, narrative, sounds, camera, etc. - in order to be able to direct the student to an in-depth understanding of the problem to be analyzed in the classroom. Otherwise, the film would serve only as an illustrative moment, without fulfilling its pedagogical function.

The film, in addition to making possible the understanding of ideologies and worldviews, can be an important document for the analysis of the law in certain societies and also, at international level, as is the case of human rights. Issues such as human dignity, separatism and apartheid, ethnic or other discrimination, gender inequalities, migrations and refuges, civil and political rights in the world, economic, social and cultural rights, human development issues, the emergence of the United Nations, the Nuremberg Tribunal, the Ad Hoc Tribunal for the Former Yugoslavia, the Court of Rwanda, the International Criminal Court, the Special Criminal Court for Sierra Leone, the International Court of Justice, are some examples of themes that can be viewed as part of cinematographic representations, which allow the reflective approach between the student and situations that existed and that exists in the world.

It is important that cinema, as a pedagogical practice, appears as a teaching-learning mechanism of human rights, due to the emotional participation established between film and

student-spectator, allowing an escape from the scientific objectivity possibly found in books and classes.

Final Considerations

The research sought to analyze the pedagogical connection between Law and cinema. Considering the commonplace idea that presupposes cinema to be a strong methodological component of the teaching-learning of Law, I wanted to question this argument, problematizing why cinema is considered as an important pedagogical means and also the reason why it is important for human rights teaching and learning.

After a few months of research in the fields of Communication and Psychology, especially in the study of television commercials and emotional associations, I offered the following hypothesis: based on the research carried out in Psychology, Neurology and Neuro-ophthalmology, that the cinema manages to generate an emotional participation of the spectator, including the spectator-student, it seems that cinema can eliminate the distance created by the scientific objectification of Law.

The hypothesis does not mean that all film viewing is a good form of teaching-learning, but that cinema can contribute pedagogically to the projection-identification or emotional participation of the viewer. Thus, the hypothesis suggests law films, especially human rights films,

seem to present a veracity load, called truthfulness, increasing emotional participation and, with it, the effectiveness of the interaction between student and content to be developed.

Once I formulated the research hypothesis, I tried to test it by argumentative means – by Karl Popper's trial and error method. This paper represents the descriptive result of the test carried out, which seems to corroborate the hypothesis I suggested. In view of this, I divided the article, methodologically, into four main steps.

In the first stage, I tried to present the idea of cinema as a social practice and as a way of communication, present in current studies related to language and culture. Under this important prism, cinema came to be understood as a set of language for the creation of meanings and for communication of such meanings.

In cultural and linguistic studies, the researchers' concern became less the cinema itself and more the idea of communication, that is, the process of making the narrative and other cinematographic languages, such as photography and sound, create and communicate meanings. From the studies of film language, thinkers have generally concluded that cinema can create an emotional bond with the viewer – the film and the message to be communicated with mise-en-scène.

It is precisely this connection and emotional participation of the viewer that gave rise to the hypothesis of research that I offered – that justifies the idea that the cinema would be an important pedagogical practice for the teaching-learning of Law, especially Human Rights. Therefore, I analyzed the research hypothesis, taking into account the theory of identification-projection, in order to find out if it is possible to promote the existence of an emotional participation between cinema and spectator.

From the studies carried out by psychology, psychoanalysis and neurology thinkers, the projection-identification seems to be a proper mechanism of the human being, which also occurs in the interaction between cinema - film projection - and human being. This projection-identification can be defined as an emotional participation, in which the viewer is emotionally related to the film. Still, from the studies, it seems that the whole cinematographic arrangement, including narrative, enlightenment, sonority, etc., is thought to create this emotional connection.

Finally, it seems possible to suggest that, as a pedagogical practice, cinema can help the teaching and learning of Law, contributing to the increase of the student's will to understand the legal contents in function of the emotional relationship that is created between the student and content to be development. Mainly, considering human rights, cinema seems to be able to increase the burden of humanity for understanding local and global issues.

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ENDNOTES

[1] "Art, writes the author of L'Avenir de l'Esthétique and the Correspondence des Arts, consists in inducing us to the impression of transcendence in relation to a world of beings and things that it places through the exclusive intermediary of a concertante game of Sensitive, sustained by a physical body, ordered to produce these effects." (Agel, 1986: 7).

[2] The teaching/learning of law and human rights through films has been subject of study by many scholars in both fields (see Sealey 2008; Russell III 2009; Greenfield, Osborn and Hobson 2010; Hagin & Wagner 2014). Such novel and interdisciplinary approaches to film studies is what *CINEJ* has defined as its mission from the beginning (Akser 2011) [Editor's Note].

[3] "For scholars of semiotics like Roland Barthes (1973), 'language' includes all those systems from which one can select and combine elements to communicate something. Thus, clothing can be a language; changing the way we dress (choosing and combining clothes and with it the meanings that culture attributes to them) we can change what our costumes say about us and our place in culture" (Turner 1997: 52). Language, as Turner suggests must be understood in Barthes's sense, which is, as the systems that can select and combine elements for communication. Language seems to be the main mechanism of reproduction and production of social-cultural meanings (Turner 1997: 51).

[4] It is important to remember that the different forms and types of cinematographic narratives can be defined by genres, which are a code system that makes possible to determine the type of narrative.

[5] In his analysis, Brée (1996: 65-74) concluded that not only films can emotionally touch viewers, but also the so-called marqueting of films (advertising) can emotionally touch the viewer, creating an emotional bond in order to make people become moviegoers. That's why calls are always thought specifically for some specific kind of people, based on the genre of the film, the actors and actresses, among other issues.

[6] The emergence of cinema and Psychoanalysis, both at the end of the nineteenth century, point to the importance of dreams and imagination, linked to the image. The father of Psychoanalysis, Sigmund Freud, in Froemming's view (2012: 11-12), stated that the dream is linked to visual images, linking its analysis to visual themes. "Studying the importance of visual perception in the constitution of the subject from the beginning of its development, combining it with other schemes and reflecting on the psychopathology of the gaze, tends to be a path to think of the constitution of modern subjectivity with the advent of cinema and of psychoanalysis ". If, at the time of Freud, clinical patients, when speaking freely, irremediably talked about dreams, Froemming says, clinical patients talk about dreams, but also about movie impressions, as they often say "it was like a movie," To denote a sense-perception of a given situation.

[7] Analyzing the Freud's theories, with emphasis on the process of identifying, Guimarães and Celes (2007: 342-346) suggested that the process is indispensable to the constitution of the human being, stating that interpersonal relationship becomes effective through identification.

[8]In the studies about the connection between Cinema, Psychology and Psychoanalysis, Froemming (2012: 22) found, between 1991 and 1997, 232 researches; between 1998 and 2000, 47 surveys were conducted and published at PsycInfo. These surveys, in general, used the Jungian, Winnicotianos, Lacanian and Freudian studies.

[9]The importance of cinematographic resources use in the classroom, as a teaching-learning stimulus, was also raised by Araújo and Voss (2009: 119-130), for whom the projection-identification connection appears as a strong argument for the benefit of academics.

[10] The theme of Human Rights is international. However, we must pay attention to the use of Cinema as a research source for Brazilian law. Films that span legal themes are lucrative and, long ago, produced by Hollywood. Such films, produced by the American cultural system, present the common law legal system, a system that is different from that adopted in Brazil and also in the European continents, which is civil law. Brown suggests that, in the case of the intersections between Law and Cinema that have as objective the analysis of the domestic law (civil law), it is necessary the coherent selection of films, that allow the communication of legal concepts relevant to both juridical systems. It means "having to discard some potentially interesting films, because the legal issues they communicate are too narrow, or specific to a particular jurisdiction." (Brown 2015: 31).