Chapter 11
Films, Multiliteracies, and Experiences About Fruition, Analysis, and Production in Education: The Lumière Minute and the Episodes of Situated Learning

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ABSTRACT
This paper discusses the relationship between cinema and education based on opportunities for the fruition, analysis and production of video in educational contexts. To do so, it locates different approaches to cinema in schools and analyzes the importance of principles and proposals for working with audiovisual materials in the education of teachers and students. Based on the media-education perspective and on multiliteracies, the paper addresses aspects of an experience with audiovisual production in the initial education of teachers, with students in a teacher’s college, based on the Lumière Minute proposal and the Situated Learning Episodes methodology. Finally, the paper indicates some challenges and possibilities for working with video in education.

INTRODUCTION
The different subjective exchanges that film offers are key to its relationship with education. The interaction of students and teachers with film put into play multiple world views, cultural practices and possibilities for being in the world. This takes place not only because diversity is an important part of people’s lives, but also because the contemporary world is permeated by dissensions, conflicts, tensions, challenges and new forms of organizing life. Given this presumption, the starting point for the discussion between

cinema and education in this paper refers to the various possibilities for approaching video in schools, which involve appreciation, analysis and production. By expanding the dimensions of the audiovisual experience in the context of literacy, this paper discusses the relationship between the various languages from the multiliteracies and new literacies perspectives, to give potential to educational practices for video production in schools as opportunities for belonging and participation in the digital culture. In this sense, the text presents an experience with audiovisual production undertaken with students of initial education at a teacher’s college, which sought to stimulate a discussion about the pioneers of cinematographic production with the activity known as the Lumière Minute, in articulation with the Situated Learning Episodes methodology, seeking a productive dialog between the formal and informal learnings of students mediated by the integration of mobile digital devices in education. Finally, the text discusses some dilemmas and challenges for working with the possibilities and limits of video in education.

APPROACHES TO FILM IN SCHOOLS: FRUITION, ANALYSIS, AND PRODUCTION

The diversity of proposals for working with cinema and audiovisual materials in schools can be analyzed from different perspectives, including those that are presented in this book. This chapter is based on the media-education perspective.

Media-education implies the adoption of a critical and creative posture of communicative, expressive and relational capacities for ethically and aesthetically evaluating what is being offered by the media, to significantly interact with its productions and to produce media as well. Its critical, methodological and expressive perspectives question school mediations, given that education for the medias is not limited to the different media and their instrumental aspects, because media is culture and is located in an arena of production of meanings beyond their instrumental character.

In the relationship between cinema and media-education, the ethical and aesthetic dimensions are related to a discussion about what touches us in a film, in the sense of Barthes’ (1984) idea of punctum, which refers to an aesthetic experience activated during the fruition. Without proposing rules or an analytical model Sorlin (1997) defined this experience based on a mental state, an attitude of opening aimed at the force of expression in the construction of an aesthetic route that he affirms is formed by intuition (the initial moment of perception), by judgement/taste (perception based on a given socio-cultural context linked to an idea of beauty) and by opinion (an interpretive moment, the posteriori evaluation).

An aesthetic experience is triggered in the encounter with the film, without being limited to it, based on different forms of appropriation: of ludic-evasive fruition as well as an educational appreciation that goes beyond “spontaneous” fruition and involves an intentionality concerning the different dimensions of knowledge (narration, critical analysis, interpretation and production).

In the book L’hipothèse Cinemà, Bergalla (2002) discusses how schools can be places for encounters with “art cinema,” because films considered to be works of art allow students to confront a form of alterity to which they would not have access in another space. The author begins with the hypothesis that schools should work with art films, and distinguishes the experience of teaching and initiation in relation to cinema. For Bergalla, the act of teaching implies transmitting a knowledge that exists and in the field of art there is no previously existing understanding or knowledge, which he affirms presents the process of initiation. Initiations begin first with the experience of the person who watches the film,