

# A Look at the Pedagogical Perspectives of Quebec Cinema

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Introducing Quebec cinema to college students has genuine cultural, civic and human benefits. There are many ways to include the 7<sup>th</sup> art in the classroom and the pedagogical value of this approach is very high. Let's zoom in on the educational potential of moving images and Quebec cinema.

In 2019, our team, supported by the Programme d'aide à la recherche sur l'enseignement et l'apprentissage [Teaching and Learning Research Assistance Program, Ed.] (PAREA), completed research on the current place and potential of Quebec cinema in the college educational environment. One of the findings was that at Cégep Garneau in Québec, where the research was conducted, encounters between students, the 7<sup>th</sup> art and cinematographic heritage, although often discreet, exist. In fact, 32% of the student population declares having already seen a Quebec film or an excerpt from a film during their college studies and 22% of teachers claim to have already used this pedagogical approach. These encounters took different forms in several disciplines that are part of pre-university programs (Literature, Philosophy, Social Science, Languages, Psychology, Science, etc.) as well as certain technical programs. Another observation is that the vast majority of young adults have a positive reaction to the idea that Quebec cinema can be invited into their classrooms. They seem willing to abandon a few tenacious preconceived ideas and show themselves to be curious to come into contact with these film works.

This article explores the results of one of the three components of this

research (Gravel, Poirier and Pelletier, 2019), namely the pedagogical perspectives related to film as a tool in the college environment.<sup>1</sup> The elements presented here, which are the result of a mixed methods approach including quantitative aspects (survey of the student community and teaching staff) and qualitative elements (film viewing laboratory, discussion groups), could be useful to educators in various disciplines who might be tempted to integrate film as a tool—and in particular Quebec films<sup>2</sup>—into their innovative teaching strategies or who wish to fuel their reflection on their roles as cultural facilitators. It should be noted that film is considered here both as a work of art and as a social object, and that its multidisciplinary nature gives it a versatility that could lead it to circulate elsewhere than in the Arts, Letters and Communication program.

## Quebec cinema at the college level

The idea of introducing film education into the school curriculum was strongly defended in Quebec in the Parent (1965) and Rioux (1968) reports. Numerous associations or commissions<sup>3</sup> have also encouraged the linking of education and culture, particularly film.

In recent decades, the predominance of images in the media and cultural ecosystem has justified a broadening of the concept of literacy, traditionally reserved for the written word and reading. So-called *media*, *visual* and *film* literacies, aimed at developing tools for exploring and understanding other semiotic modes, are now present in educational discourse.

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<sup>1</sup> For more details on the methodology and to discover the results related to the other two components of the research, i.e., the place of Quebec cinema in the cultural practices of students and teachers and learners' reception of Quebec films, the report entitled *Le cinéma québécois dans l'environnement collégial: le potentiel éducatif d'un patrimoine cinématographique commun* is available on the Centre de documentation collégiale website [cdc.qc.ca].

<sup>2</sup> The team has chosen to pay special attention to Quebec cinema, which is rich in common cultural, socio-political and historical references, in the context of this research study. However, we recognize the interest of film heritage as a whole, both local and global.

<sup>3</sup> Kim Décarie (2011), as part of a master's degree on film education in Quebec high schools, has profiled the various recommendations in favour of film use in the classroom. In addition to those emanating from the Royal Commission on Education in the Province of Quebec and the Commission of Inquiry on the Teaching of the Arts in Quebec, she studies the recommendations from the Commission d'étude sur le cinéma et l'audiovisuel (in 1981), the Institut québécois du cinéma (in 1992) as well as the Société de développement des entreprises culturelles (SODEC) and its Conseil national du cinéma et de la production télévisuelle (in 2000).

Despite this, image and film education is not included in the programs that precede college education,<sup>4</sup> nor is it part of the four officially taught art forms: music, theatre, dance and visual arts (Décarie, 2011; Sachet, 2017; Martin, 2019). Lacelle (2012) notes a resistance to including composite texts such as comics and film in school. When film is present in a school setting, it often takes an entertaining (Bourgatte, 2018) or optional form. Martin (2019) notes that there are no textbooks on film for high school students. Before arriving at college, youth have sometimes been equipped with notions in media education workshops or in Art, French or Contemporary World courses, depending on teachers' initiatives and available resources. In parallel, several cultural and cinematographic education and mediation bodies (L'Œil Cinéma, the Carrousel international du film de Rimouski, the Lab de Québec Cinéma, the CinÉcole screenings/workshops by Mediafilm, the Prix collégial du cinéma québécois (PCCQ), among others) are active in the field and draw on inventiveness and dynamism to build rapport with a young audience.

Our research indicates that the majority of CEGEP students arrive at college with no specific training in film—no courses, no special activities, no viewing of educational videos related to film, no discussions or know-how transmission through their respective families, no practice of a creative hobby related to film or video. With respect to their image education background, 52% of those consulted stated that they had no training when they entered CEGEP. Moreover, there seems to be little awareness of the film education and mediation activities available to them. For example, 93% of Cégep Garneau students do not know about the PCCQ, even though it is specifically aimed at them. Continuing with this portrait of the relationship between CEGEP students and Quebec cinema, let's look at their knowledge of this cinema: faced with the challenge of naming five films produced in Quebec, 57% of respondents were unable to do so. On a knowledge test referring to several aspects of Quebec cinema, the students obtained an average of 4.6/10, while the teachers scored 8.1/10 on the same test.

In terms of interest and motivation to discover this cinema, 49% of respondents said they did not know Quebec cinema, but would like to learn more about it (9% said they were familiar with it and 42% said they did not know it and did not want to discover it). Surprisingly, these same people show great openness to the idea of being exposed to this cinema in their educational environment: if they are told that a Quebec film will be used in their learning context, only a very small proportion of them shun the idea (1% perceive it "very negatively" and 3% "negatively"), while 37% welcome it "positively" and 33% "very positively"; a quarter say they are "neutral."

## Film as a tool

There is an openness, even enthusiasm, on the part of students for film as a tool. But what about the pedagogical value of a film, its relevance to a course, and how learners might welcome and benefit from the tool? These elements have received the attention of many researchers and educators (Bergala, 2002; Archat-Tatah, 2013; Boutin, 2010), across disciplines and contexts: art classes or workshops (Martin, 2019), literature and French classes (Bourdier, 2012; Graff, 2015), language classes (Herrero and Vanderschelden, 2019), or Social Science and history classes (Gaspard, 2015; Sasseville and Marquis, 2015; Boutonnet, 2018; Roberts and Elfer, 2018).

A review of the literature reveals several uses of film as a tool. Some teachers are proponents of teaching *about* cinema, which is primarily concerned with the formal and structural aspects of film and the internal relationships of meaning. Cinema, perceived as an art, or even as the synthesis of all arts (Décarie, 2011), is in this case summoned to initiate the student population to the analysis of moving images and to provide them with tools to approach films in their formal and interpretative dimensions and to nurture a cinematic culture (Taillibert, 2021). On the other hand, we find educators who use film as an element of demonstration of a phenomenon or as a comment on the world: we can speak here of teaching *through* cinema. In this approach, the external relations of meaning, established between the film and its context, become central. The teachers using this approach (and who do not necessarily have a background in cinema) use film to stimulate learning involving

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<sup>4</sup> A review identifying various situations of teaching film in high schools was carried out in the doctoral research conducted by Caroline Martin (2019).

historical or sociological thinking and to encourage the acquisition of critical thinking skills. They can also take advantage of the polemical aspects of a film to stimulate discussions on contemporary issues.

For teachers, film represents, among other pedagogical recourses, a way to teach differently (Bourdier, 2012, cited by Graff, 2015, p. 50). Film in the classroom or in the school environment helps to capture learners' attention, stimulates their thinking, and offers them the opportunity to develop their critical thinking, artistic sensibility, analytical skills and language competence. It combines the emotional and intellectual spheres, which has an impact on memorization and motivation that can be beneficial for struggling students (Busson and Perichon, 1998). It can contribute to the acquisition of tools for analysis and production of meaning, and represents a fertile ground for exchanges and debates, which favours a dialogic and collaborative dimension in a group or a class.

As mentioned, the teachers who participated in the research project used (Quebec) film as a tool. Fiction, documentary, animation and reports make up some of the genres shown, sometimes in their entirety, sometimes in the form of excerpts. Short films, which are easier to integrate into a course because of their length, were also screened in class. Teachers of French Literature courses are the biggest fans of Quebec cinema in class, followed by Social Science teachers. Although this is not an exhaustive list, the former have used films such as *Incendies* (Denis Villeneuve, 2010), *Le Torrent* (Simon Lavoie, 2012), *Les enfants de Refus global* (Manon Barbeau, 1998), *Mon oncle Antoine* (Claude Jutra,

1971) and *Québec, un peu... beaucoup... passionément* (Dorothy Todd Hénault, 1989), and the latter *Polytechnique* (Denis Villeneuve, 2009), *Québécoisie* (Olivier Higgins and Mélanie Carrier, 2014), *Le peuple invisible* (Richard Desjardins and Robert Monderie, 2007), *Monsieur Lazhar* (Philippe Falardeau, 2011) and *Neuvième étage* (Mina Shum, 2015). Films have also been shown in technical programs, such as *Le Ring* (Anaïs Barbeau-Lavalette, 2007) in Youth and Adult Correctional Intervention and *De Prisons en prisons* (Steve Patry, 2014) in Police Technology.

## Educational and civic benefits

Why do these teachers integrate Quebec cinema into their practices? When questioned about the influences that film as a tool had on their students, the teachers targeted several direct and easily observable pedagogical gains: increased attention, motivation, and participation in debates. They also reported impacts beyond the strictly pedagogical sphere. The experiences of "encounters" with cinema were associated with "wider repercussions" referring to the idea that, through culture, individuals enter into a more or less conscious dialogue with themselves, others and the world (Arendt, 1972; Ricœur, 1990; Stevenson, 2001). This echoes the notion of cultural citizenship, which has informed all of the thinking surrounding this research. Drawing in particular on a study of youth cultural participation (Poirier *et al.*, 2012; Poirier, 2017), cultural citizenship is defined as that what makes an individual culturally construct themselves as a citizen in the world. The central aspect here is the following: cultural

practices, including cinema, offer the possibility of transcending one's own individuality, of freeing the individual from an exclusively solipsistic perspective and opening them up to something else, through an aesthetic experience combining aspects that are both pragmatic (watching a film) and imaginary (thinking about something to which an element seen in the film refers). In doing so, an individual is likely to develop their singularity while projecting themselves toward shared and/or encompassing interpersonal and social horizons. The reflections, the discovery of an artistic sensibility, the encounters and the exchange of vantage points that film allows can thus have repercussions on the identity development of the student community. Rosenblatt (1970, cited in Martin, 2019) argues that film allows, like all narratives, self-discovery, and this is largely because of identification. And as Malinas and Pourquier-Jacquín (2014, p. 74) point out, cinema allows us to trace an identity within multiple and partially overlapping spaces, including private, public, collective, individual, digital and physical spaces.



Source: Jakob Owens/Unsplash

Among the impacts identified by teachers, we note the presence of elements of education *about* cinema—discovery of filmmakers and movements, film language and image analysis, as well as elements of education *through* cinema—social or historical context and exploration of political issues. Impacts are also linked to areas directly related to student success, such as the development of critical thinking and analytical skills. All of the gains identified (see **Table 1**) also indicate that the presence of film as a tool can stimulate creativity and give learners the desire to be content producers themselves, as well as content transmitters and mediators (in the case where they organize activities themselves). In addition, some of the implications go beyond the skills associated with a single course and may be transferable from one course to another. Many educators see the wider positive value of film as a tool in the college environment, particularly as a vehicle for social interaction and cohesion.

Table 1

## Positive impacts associated with film as a tool

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### Related to cultural, artistic and film education

- Development of cultural curiosity and discovery of Quebec film works and filmmakers
- Improvement of the ability to analyze images and cinematographic language
- Development of a critical and/or sensitive stance on images
- Opportunity to engage with artists who can become role models for students

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### Related to creation and expression

- Development of technical expertise in film
- Call to become a facilitator of culture

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### Related to knowledge of self, others and society

- Development of knowledge and understanding of social and political issues
- Opening of a debate and exchange of views
- Facilitated integration of students, especially new Quebecers
- Support of students' identity
- Stimulation of empathy, openness to others and living together
- Encouraging a sense of responsibility and organization (when learners get involved)

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### Other impacts on learning and academic achievement

- Transfers from one course or discipline to another
  - Stimulates interest and catches attention
  - Develops analytical and meaning-making skills
  - Contextualization and historical references
  - Case studies or situations related to one's field of study
  - Improved memorization through emotion
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## Reticence and obstacles

The participating teachers also identified reticence or factors that could slow down or limit the use of film as a tool, as well as negative effects on their teaching (see **Table 2**). It should also be pointed out that some disciplines may seem less compatible with film as a tool, as mathematics and physical education teachers pointed out.

Table 2

## Reticence and obstacles associated with film as a tool

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- Difficulty in fitting film as a tool into certain contents, courses or programs
  - Time-consuming tool: research, preparation and dissemination are time-consuming
  - Technical tool: know-how is missing to prepare film as a tool properly
  - Participation is not assured when film as a tool is part of free activities
  - The legal framework for classroom broadcasting is unclear and hinders dissemination
  - Concern about the type of cinema chosen (national or foreign, independent or commercial...)
  - Ideological orientations, nostalgia or withdrawal associated with film as a tool can create unease
  - Concerns about the lack of rigour or relevance associated with the use of this tool
  - Concern about students' diminishing attention spans in dealing with challenging works
  - Futility of film as a tool when compared to the often-difficult issues experienced by students (failure, demotivation, disability...)
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The use of film as a tool has given rise to specific needs among teachers. They specified that access to film works and adapted pedagogical materials, clarification of the legal framework surrounding distribution and the possibility of projecting films in appropriate conditions, with adequate image and sound quality, were the essential elements for the deployment of this resource. The important role of the institution in supporting initiatives involving film as a tool (office of the academic dean, departments, pedagogical advisors, librarians) was also stressed. In addition, teachers suggested that a space be set up for internal distribution and sharing of information on image and media

education as well as cultural and cinema-related news. It should also be noted that there are resources for both teachers and students who wish to learn about film analysis.<sup>5</sup>

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<sup>5</sup> Interested readers may wish to consult *Pour la suite du film* (2018), an introductory guide to analysis available online and produced by the Association des cinémas parallèles du Québec.

Let's reconsider one of the elements that may worry teachers, namely the lack of rigour associated with the use of film as a tool. Far from being incongruous, this concern echoes the reflections of researchers. Éthier, Lefrançois and Moisan (2010, cited by Boutonnet, 2018, p. 132) note that when students watch a film, they do not critique it very much and take it as an exact replica of the context, like a window on the past. It is therefore essential to remind students (and teachers who use film as a tool) that a film is an exercise in recreating

and representing a reality, not reality itself. In both fiction and documentary, elements have been organized or staged, sometimes with ideological orientations. Biases and historical inaccuracies, even deceptions, exist. Distinguishing truth from falsehood and developing a critical eye is therefore essential when revisiting the past through art: the film or film excerpt would benefit from being linked to other pedagogical strategies, such as validation of information through research or investigation methods.

In addition to these fact-checking exercises, other related activities can be carried out. Moreover, several authors indicate that film as a tool used on its own, without any supporting activities before or after the screening, would be of little benefit. The potential of film as a tool depends on the clarity of the pedagogical objectives set by the teacher and by the set of activities surrounding the film. That said, there are many ways to prepare for this encounter, in order to develop common references, or to reconsider them, as shown in **Table 3**.

Table 3

### Pedagogical activities surrounding the encounter with a film

Before (preparation)	During (projection)	After (reinvestment)
<p>Prepare or provide a pedagogical document including information elements on the film, the filmmaker, the context of production, the story, the filmmaking movement...</p> <p>Make students produce a press kit or an annotated mediagraphy</p> <p>Invite a film artist to present their work and encourage learners to conduct an interview with that person</p>	<p>Watch the film in class, at the cinema or at home</p> <p>Watch the film in its entirety or in part (chosen excerpt)</p>	<p>Produce an analysis, a critique</p> <p>Take a quiz/questionnaire to check comprehension</p> <p>Participate in plenary or focus group discussions</p> <p>Continue research</p> <p>Talk to a film worker or expert</p> <p>Organize a mini-colloquium with teachers from different disciplines</p> <p>Produce a video, essay or podcast about the film</p> <p>Keep a journal</p>

### Cultural facilitators

All participants, including teachers who do not use film in the classroom, also indicated that the CEGEP could, or should, be a determining place in the development of a certain identity for young adults and emphasized the particular nature of the learners'

age (20 years old on average) in this educational environment. One of the aims of college education is incidentally to get the student population to integrate their cultural baggage (Ministry of Education and Higher Education, 2017, p. 2). Among the subcomponents associated with this goal is the hope that college students

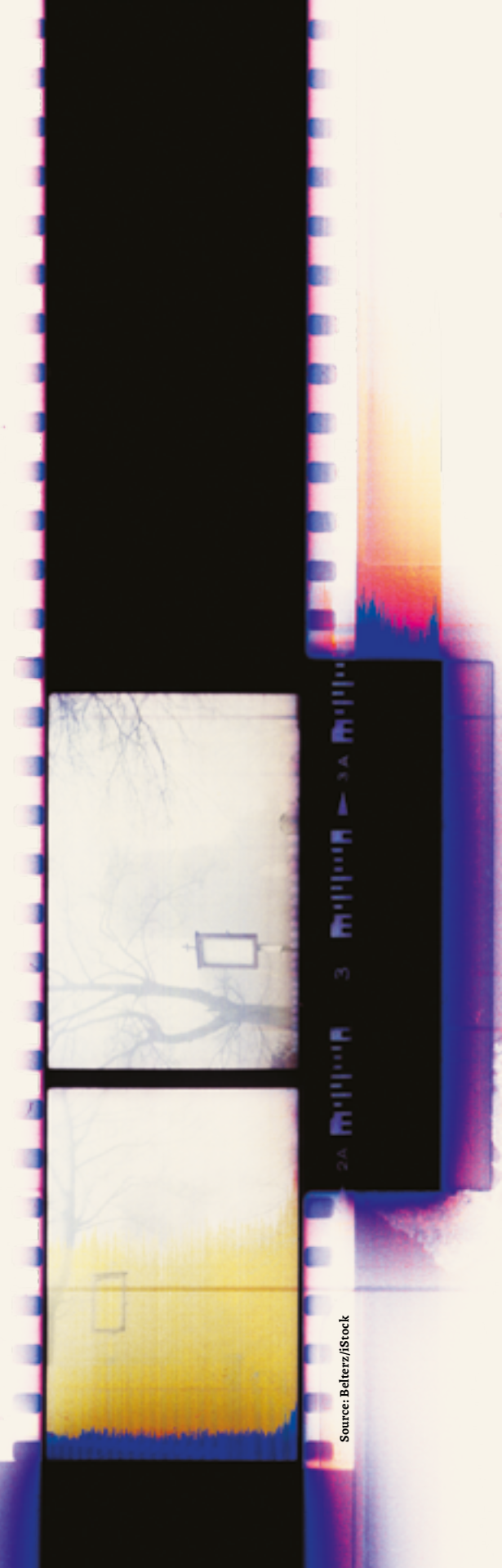


will be able to analyze works or texts in Philosophy or Humanities from different periods or movements, and appreciate literary works, texts or other artistic productions from different periods or movements. Thus considered as a place of culture, would CEGEP allow students to develop and consolidate their "cultural personality" (Ethis, 2014, p. 20), to make discoveries and to learn to develop and express their choices and preferences?

Some educators also believe that CEGEPs can fill in some of the cultural gaps in students' lives, in cases where there has been no transmission either by their family, the media or the school system. Madeleine,<sup>6</sup> an interior design teacher, touched on this question of transmission by using the expression "place of contact," associated with the CEGEP, which could fill the void left by a certain invisibilization of certain parts of Quebec culture, particularly film. Alexandre, a philosophy teacher, believes that we must avoid introducing students to what they already know and appreciate, and lead them to other worlds. By promoting these "contacts" and encounters with works or artists with which they are unfamiliar, and by encouraging learners to speak out and to compare their ideas and points of view, teachers become cultural facilitators (Zakhartchouk, 1999).

However, the ways of "passing on culture" are far from homogeneous. The teachers we met have diversified practices, which offer learners a variety of experiences and ways of coming into contact with audiovisual content. Different facilitator profiles have been identified. There is the **film buff**, like Irène, an anthropology teacher who uses numerous films in her classes—including documentaries, fiction and animation, particularly those from the NFB—with the primary goal of encouraging exchanges of viewpoints and developing her students' critical thinking skills. The **expert** is like Rémi, a film teacher who shares his attachment and knowledge with his students by exploring various aspects of films (aesthetics, politics, scriptwriting, etc.). We also selected an **analyst** profile, i.e. a teacher who encourages in-depth analysis of a film through a disciplinary analysis grid. For example, Philippe, a psychology teacher, uses the same film in his course throughout the entire session, to consolidate his students' learning. Convinced that film is a pedagogical tool that fosters dialogue between him and his students, he has also noticed an increase in his students' motivation, their ability to reflect and make connections, as well as an increase in the number of successful final assignments. Tania, a nursing teacher, considers that her class time should be devoted entirely to the acquisition of specific content, but believes that Quebec cinema, covered in workshops or special activities, would be **rallying** and relevant, especially for her many students from abroad. Jacques, a physics teacher, embodies the **critical enthusiast**: this film lover invites his students to identify "crazy" and absurd elements related to science in film excerpts, thus stimulating their

<sup>6</sup> The first names of the participants have been changed.



Source: Belterz/iStock

reflection and the development of critical thinking skills, while making his course more dynamic. Finally, Viviane, who teaches anthropology, is attuned to new technologies, which she herself has integrated into her cultural and intellectual life, and encourages her students to listen to her favourite podcasts, news reports and films. She who can be described as an **explorer of possibilities** invites her students to create cinematic content by taking photos or creating reports with their smartphones. She believes that film as a tool would enable her students to "see better, observe better."

The teachers/facilitators make different uses of film as a tool and adjust it to very different learning situations. We also note that most of these teachers use strategies that involve students adopting an active posture. Even though the learner may seem "passive" while engaging with the cultural object that is a film, they seek, despite their apparent immobility, to manage different affects, to create meaning, to understand and analyze the aesthetic and cultural components. Gadamer (1976, cited by Lacelle, 2009, p. 193) puts it simply: even if they are physically passive, it is the spectator who constructs meaning, who gives life to the film. Film is a composite text made of codes such as moving images and sound that participate in the narrative, and film requires an effort of cognitive cooperation on the part of the reader who seeks to make sense of what they see, read and hear (Lacelle, 2012, p. 128). This perspective can be crossed with those of educational thinkers who have emphasized the active part of the learner and the importance of experience in the search for meaning (Rosenblatt, 1970; Dewey, 2015 [1916]; Bruner, 2015 [1990]). In an

educational context, we can presume that the learner-spectator engages even more actively with the film knowing that they will have to express their understanding of the work, analyze it and voice their appreciation.

The student is therefore more active than they appear to be. Their reading of a film—Lacelle (2009) speaks of *spectatorship*—also has the characteristic of being singular. The research team was attentive to the various theories (Jauss, 1978; Jullier, 2012) and approaches, including hermeneutics (Gadamer, 1996 [1960]; Ricoeur, 1990), which link the reception of a film to the context (personal, historical and ideological) of the spectator, to their individual horizons of expectation and to their ability to internalize the film and modulate its reading. Instead of focusing solely on a cultural object, the emphasis is placed on the relationships of the learners with these cultural objects (Simard, 2002). There will therefore be as many singular experiences in the room as there are spectators. The diversity of affects generated by a film, which are not quantitatively nor qualitatively the same for everyone (Ethis, 2006, p. 99), becomes conducive to dialogue and debate. A dialogic space allows for the deconstruction of elements, the confrontation of different readings and the establishment of collaborative exchanges. Breaking the verticality of the traditional lecture format, the sharing of singular, personal, subjective artistic experiences and their confrontation will allow the emergence—possibly in conflict—of elements structuring the comprehension of a film, its scope and its language, but which remain eminently personal while being nourished by the gaze of the other (Taillibert, 2021, p. 81). It allows,

to use the expression of one of the young participants in the research project, to "educate one another" ("s'entre-éduquer").

As part of this research study, several students participated in a cineclub-type viewing lab and were invited to express themselves in plenary sessions and discussion groups. Envisioned as both a methodological tool and a recognized pedagogical formula (Martineau and Simard, 2001), allowing students to develop their ability to work as a team, to clearly develop their ideas and to express themselves orally in front of a group (Martin, 2019, p. 63), this means allowed learners to come together (eight participants per group on average) to comment on the impact this experience of encountering Quebec cinema had on them. At this point, they expressed a range of impacts produced by the encounter with film: many reported affects of surprise, immersion, identification, introspection, emotion and stimulation—the learner wants to know more about this cinema or wants to see Quebec films again. These reactions are largely positive, but some of the affects mentioned may have a negative connotation (irritation, disappointment, feeling of being "trapped," etc.).

Students also spoke of acquiring knowledge or increased interest in Social Science-related disciplines (history being the most frequently mentioned discipline). Some said that the whole experience had contributed to their general knowledge. The young adults emphasized that the discussion group activity was the time when the learning was richest. This is in line with Martin's (2019, p. 61) observations that a reflexive and dialogical strategy allows for the



Source: Sunshine Seeds/iStock

activation of students' prior knowledge: cultural transmission not only involves inculcation and reproduction (of specific knowledge of legitimated contents and forms, etc.), but also involves appropriation, flexibility and circulation of relations to cultural contents and forms (development of *interest in* rather than strictly of *knowledge about*).

## Conclusion

Although it is relatively discreet, the use of film as a tool does exist in the college network and is deployed in various ways. By using it, teachers benefit from a certain enthusiasm and openness that learners do not necessarily display in their cultural practices outside of CEGEP (this is a central element of our research).

Behind the apparent passivity of learners engaging with film, several important elements are activated in them, and activities that challenge students are to be favoured, since they optimize the educational potential of film as a tool. Analysis, case studies and debates have been targeted as strategies that can be advantageously integrated with film as a tool. Our experience with the cineclub format showed that repeated encounters with Quebec films led to various educational gains and increased interest in this cinema that the students knew little about. The discussion groups were the students' preferred aspect of the experience and facilitated a number of artistic, academic and civic learning experiences.

Do you now believe that film as a tool could enable your students to better

understand an element, to feel the atmosphere of an era, to explore the issues surrounding a social or environmental problem, while also encouraging them to take a fresh look at the art of filmmaking? Several broadcasting platforms (NFB, Télé-Québec, Festival Plein(s) Écran(s), Éléphant: mémoire du cinéma québécois) offer information on films or pedagogical material. Librarians and pedagogical counsellors can also be excellent guides for teachers who are convinced of the pedagogical and cultural value of bringing film into the classroom. ■

## Here are some suggestions for Quebec films that we feel combine aesthetic quality with great educational potential

***Donc, Socrate est mortel* (2021)**, short fiction film, 12 minutes, Alexandre Isabelle

A film shot in a philosophy class; it is very relevant to understand sophisms and to think about the possibility of reconciling political engagement and teaching.

***Les Ordres* (1974)**, docufiction, 109 minutes, Michel Brault

In the Arts, Social Science or Police Technology: Michel Brault's masterpiece on arbitrary arrests shows how documentary and fiction intersect and feed off each other in revisiting the October Crisis from a new angle. The documentary *Les Rose* (2020, Félix Rose) offers a complementary and nuanced look at these events.

***Dans l'ombre du Star Wars kid* (2022)**, documentary, 80 minutes, Mathieu Fournier

A portrait of Ghyslain Raza, who was bullied on the Web in the early 2000s after a video was posted in which he single-handedly fought the dark side of the force. Featuring high school students and various social media experts, the film takes a sensitive look at the world of cyberbullying.

***Beans* (2020)**, fiction, 92 minutes, Tracey Deer

A portrait of a Mohawk family and young Beans, living on the Kahnawake reserve, at the time of the Oka crisis. This personal account, told from the perspective of a First Nations filmmaker, invites reflection on how the media have portrayed this conflict. A teacher who delves into the subject would also do well to revisit the documentary work of Alanis Obomsawin (*Kanehsatake, 270 ans de résistance* (1993), among others).

***Bagages* (2017) and *Seuls* (2021)**, poetic documentaries, 52 and 82 minutes, Paul Tom

Paul Tom, a Quebec-born filmmaker born in a refugee camp in Thailand, deals with immigration and putting down roots with sensitivity. His films, which are as touching as they are technically effective, allow us to grasp the magnitude of the challenges faced by new immigrants.

***Marguerite* (2017)**, short fiction film, 19 minutes, Marianne Farley

An Oscar-nominated short film that brilliantly portrays a friendship between an elderly woman and her nurse. The film tackles the issue of sexual diversity by making the students feel bursts of empathy.

Source: Vincent Bernard



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