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Film education for multiculturalism

"It is time for parents to teach young people early on that in diversity there is beauty and there is strength." - Maya Angelou

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Abstract

The paper examines the ways film education can enhance the understanding of pupils of multicultural societies and cultural diversity. The rising of far right movements in Western Europe especially, due to globalisation, refugee waves and economic migration, creates a tense environment where cultural diversity is seen as a threat to security. There is an obvious lack of cultural awareness and genuine educational gap on the matter. This paper tackles this issue by proposing and developing the idea of multicultural education through cultural and creative industries. This research concentrates on the potential of film as a tool to enhance cultural diversity understanding. Through profound film theory, psychoanalysis and case study analysis the paper aims at demonstrating the potential of the industry. In addition, the research promotes the inclusion of more quality films (that have socio-political value) in Western's school curriculum and it examines why such initiative would have a positive effect on pupils.

Keywords: multiculturalism; film education; literacy; cultural diversity; cultural identity; multicultural education; European cinema

1.Introduction

The paper examines the way film education can enhance the understanding of pupils of multicultural societies and cultural diversity. The level of intolerance and discrimination has increased in the past years due to several phenomena: deep globalisation that threatens preservation of national identities; the refugee waves from Third countries to Europe; the Paris attacks in 2015 and the economic crisis which makes intergovernmental cooperation less attractive for voters and brings increased number of economic migrants. These events combined with populist rhetoric against cultural diversity make far right parties rise (from Le Pen in France to the xenophobic method of voters gain of Trump in his presidential election). These environment makes the situation not only for economic migrants and refugees extremely hostile, but also creates instability for already existing minorities and autonomous communities. Therefore, the faith of cultural diversity and co-existence, depends on the way young people are educated today and on the way there are trained to think critically and observe the political events around them through the consequences they have on the individual. Film presents an excellent opportunity to achieve this. Already, film education is used to achieve higher levels of literacy in terms of reading and writing. There is a possibility to use film also as a multicultural education tool and critical thinking and analysis abilities development. This research demonstrates why this is possible and how this can be achieved.

Public policies are constantly in a search of innovative ways in which to capture pupils attention and engage them in social issues, that define their future. The inclusion of tools that are familiar to them, such as digital means of communication and visual representation of the taught material, therefore should be a priority of school systems.

The paper deals predominantly with the pupils education in the West, as in its current form school systems represent a highly intolerant teachings that are concerned predominantly with national identity formation and national identity consciousness. This reality creates a hostile environment for cultural diversity, and in times where mobility of services, goods and people is equal to prosperity and peace, such an environment is a threat to human existence as a whole.

2.Methods

The paper uses highly interdisciplinary approach. It combines theoretical framework from film theory, psychoanalysis, structuralism, and identity formation. It looks at philosophers and policy-makers and the way they see multiculturalism and cultural identity. Examples are given throughout the paper in order to better illustrate the main points of the paper. The research takes upon qualitative research exclusively, with case studies theory-into-practice approach. This method is taken consciously, due to the difficulty with which multiculturalism and cultural industry impact on society. That is why the research attempts on providing a qualitative analysis that answers this question.

3.Literature review

3.1.Film theories and education

While many things in film theory have been overruled and qualified as non valid (such as the auteur theory or the Freudian psychoanalysis), there is at least one concept that persist. This is the Lacanian mirror theory and its connection to self-identification. According to Lacan a baby becomes aware of its own existence, not due to a process in time (as Freud claims), but when the infants looks in the mirror recognizes himself/herself. This sudden moment of realization is in fact misrecognition because the infant identifies with this illusion of reality, however in this illusion there is the realisation of being separated from the environment, and therefore it determines the way in which human beings are to seek identification in their environment in order to recognize themselves. In his essay '*The Mirror Stage*' from 1992 Lacan states “*we have only to understand the mirror stage as identification...the transformation that takes place in the subject when he assumes an image...*” (Lacan 1977).

The 'Lacanian mirror' concept is further developed by film theorists Christian Metz and Jean-Louis Baudry in order to apply it to film. For them, the screen serves as a mirror through which the spectator can identify (as it positions him again in his/her infancy). The sense of power that such spectatorship provides comes from the spectator's predisposed identification with the camera's 'perspective'.

For example for Metz, in his essay 'The Imaginary Signifier' he analyzes the film/spectator relationship, providing in scientific manner that characterized post-revolution film studies, the definition of exactly what the cinema is and how it differs from the other arts. He proposes that the main distinguishing factor is that the cinema is a signifier whose presence is absence, i.e. the act of perception takes place in real time, but the spectator is viewing an object which is pre-recorded and thus already absent: it is the object's '*replica* in a new kind of mirror' (Metz in Murphey 2005).

Therefore, viewers are returned into the period of their infancy, the audience is like a baby that searches for its own self on the big screen. That is why when we watch a film (or read a book, or listen to music exc.) we are searching for ourselves. However, not only being 'found' is important. There is another aspect of identification that is crucial, and that is our ability to understand others, that is actually helping us to understand ourselves and gives us 'insides' into the complexity of the world.

This is a convincing theory of people being fascinated by film. This paper is not concerned with the ways the above quoted authors and further writers are especially connecting film theory and Lacanian theory to feminism. As, for the purposes of this research is not important what the films have been representing at the contemporary film producing and the way the camera eye was seen as part of the 'cinematographic apparatus' and as positioning the subject. The paper is moreover concerned with the reasons why cinema is attractive and how this attractiveness can be used for self reflection, cultural diversity and as a methodology that overcomes the 'subjectivization' and structural dependence of the viewer.

3.2. Film theory for multiculturalism in practice

Due to this identification with film, the screen makes us part of the story-telling of the main characters. Films, therefore with multicultural content, are to make viewers believe that they know better certain culture and would feel a bit less familiar in a multicultural environment. Lets take an example of the American low budget box office success '*My big fat Greek wedding*' (2002). The film, in a very comic, but still truthful way represents the life of Greek immigrants into the USA. The picture has become iconic for all immigrant communities of Greeks around the world. It is referred by them as a 'fiction documentary', instead of as an American comedy. The film, has become also extremely popular among non-Greeks. This

film has definitely help them understand the way a foreigner from the Mediterranean that was fleeing from hunger, feels in the US. Therefore, when with Greeks abroad, or in Greece themselves, they feel familiar with many cultural practices that otherwise are extremely odd to them - such as a 10-year old child bringing a lunchbox with moussaka (traditional Greek dish) to school. Films, through its moving images and imitation of reality through a certain perspectives helps building bridges between cultures, not only by representing their specifics, but also by finding the roots for their existence. Once the motivation is clear, the actions are becoming more culturally accepted.

This is another very important concept in film in its classic form, that even though often criticized, renders pictures successful and is a perfect example for an effective multicultural education tool. This concept is motivation. The classic film form has a clear cut story, motivations are very well determined and viewers are aware why a certain characters behave in a certain way, takes exactly these actions. What events had led to his current position and what needs to happen now.

A specific formula developed by Tzvetan Todorov shows the narrative construction of the classic film form: *state of equilibrium - disruption of that order by an event - recognition that the disorder has occurred - attempt to repair the damage of the disruption - a return or restoration of a new equilibrium*. However, these changes of states are not random and are product of the principles of *cause* and *effect* (Todorov in Branigan 1992). Therefore, from the structural theory of film narrative, Todorov methodology allows to go deeper in the analysis of human *existence* in the way it is, through the predication of the existence of something (the verb 'to be'), and the *processes* (the process of change, represented through verbs as 'to go', 'to do') (Todorov in Branigan 1992). This structure does not capture the whole spectrum of our narrative compensation as it excludes humour, emotional engagement and evaluating conclusion. That is why the pure theoretical approach, that analyzes film by viewing is a text, or a clear structure helps pupils to understand clearly the 'existence' and the 'processes' that follow the story of a character in order to better understand its motivations and cause-effect relation to the narrative.

While Todorov argues that his theory can be applied to all forms of film, this is hardly true, especially in the cases of experimental and art cinema. If we follow the two categories (even though they are also the distance between them is not clear cut and is subject to criticism) there is a simple way to explain where Todorov's narrative cannot be adapted. These types of

cinematography: Deleuze's image-movement and image-time, who by developing them tears cinema study away from the imaginary and from linguistics:

1) Image-movement

2) Image-time

In the image-time, there is not clear meaning of what is good and bad. Heroes are not subjective, they do not change anything, no clear motives, the environment is also not clear.

Image movement organizes clear images. There is a hero that has to overcome certain circumstances, he has the right values and fights for them in a conflict against the bad ones. Clear motives. However, exactly this film, in their more complicated narrative are challenging to be put into Todorov's structure, that is however applicable, as there are also films that are non linear but are clearly chronological and bear important messages for the young mind (e.g. *Fight club (1999)*).

Previously, the dominant image-movement, the part and the whole of both movement and perception are organically related in an easily comprehensible unity. In the action-image the characters can absorb the situation, synthesize understanding and act effectively. In the time-image however, these links between part and a whole become 'serial' rather than organic. They grow dispersive and are difficult to comprehend, the characters are struggling to read the image, instead of reacting to it (Fisher 2007).

Therefore, Italian realism, in its image-movement story-telling, can and should be analyzed structurally in order to understand the motives behind a theft, committed by an honest man in Vittorio De Sica's 'Ladri di biciclette' (1948). The Deleuze assumption that Image time is more art film, than mainstream and therefore no clear cut motives are present, is wrong. However, it can be applied to 21st century experimental and abstract film-making that is not taken into consideration in this research paper, as this films are not relevant for multicultural education teaching. However, Deleuze puts a question, that is highly relevant: not how film presents an illusion of the world, but how it shapes the faith in the world as such. And this exactly the effect that film for multicultural education may achieve.

Multicultural education can benefit from structural analysis of classic film narrative storytelling. The cause-effect analysis is especially relevant for the socio-political issues

that film for multicultural education aims at (e.g. why people are forced to become refugees and from what events they are fleeing, what are their motivations to risk their and their children's lives to undertake the journey to Europe), the narrative that romanticizes and only requires an emotional response from its audience is ineffective. Emotional response is waking up compassion and pity in the viewer, however more often than not, this feeling leaves the audience once the cinema hall is left. Or it has helped (in short run) to re-evaluate the appreciation of the Western commodity life.

Well-presented explanation on why charity and pitiness are not helpful to the ones need is given by the controversial philosopher and in fact, also a film analysis writer Slavoj Zizek. In his claim, our pitifulness and charitable approach to the ones need is not only useless, but does more harm than good. Following are Slavoj Zizek's main arguments on the so-called '*Compassionate Crimes*', as synthesized by Daniel Miessler in his blog article '*Slavoj Zizek on Compassionate Crimes*, published in 2013:

- It's not moral to prolong the lives of the poor who are suffering when you could be alleviating their suffering instead.
- Amusing the poor doesn't help the poor, and in fact it's mean, as it binds them to their subordinate place.
- The worst slave owners were the ones that were nice to their slaves, because it kept slavery from being seen as evil.
- Charity is ultimately inhumane, as it usually gives only the appearance of help without actually helping. You should not use private property to alleviate the crimes of private property.

Film is a visual image tool, that can in a simple way, illustrate these points to pupils, as usually the lack of education and especially multicultural education, does not provide civil society with the right tools to guide policies towards foreign culture and foreign communities into the right direction. Especially because, many times film is used as a tool to wake up such '*compassionate crimes*', without going to the root of the issues is part of the problem, and stimulates the '*Compassion crimes*'. In these cases, such films are an excellent examples for structural analysis in according to the film's own creation. Many times, the story behind making of a film is more engaging and teaching valuable lessons than the film itself. We will explore this phenomena in the case study section.

When teaching multiculturalism through film, exploring psychoanalysis and film theories are essential in order to develop the proper pedagogical tools that would go beyond the 'spectator' role of the viewer, and create an active dialogue between the image and child. This is especially important to enhance cultural diversity awareness and political issues consciousness not only for domestic but for foreign affairs as well. In the final chapter of the Literature review, the paper addresses the need of this home and foreign identities awareness and what is the role of culture, and film specifically in this process.

3.3. Teaching literacy through film

Teaching literacy through film is a successful tool that achieves results with children for the following reasons:

First, it develops further skills that are already acquired by children. Especially because they are acquired long before they arrive at school. The exposure of children, from the age of one and a half or two years old, to TV programs, animation features and shorts and have their own collections of DVDs. They can operate with different technological advancements such as remote controls, surfing in Internet and operating with You Tube channels etc. Moving images are a constant part of their daily - therefore usage for education is not only more familiar, but as well more entertaining.

Therefore film provides new horizons and new methods for achieving positive results in the classroom. Concrete example of using film as text in schools in its progressive methodology is the British project 'Media Literacy Study'. The project has included over 1000 children in 37 schools over a three-year period. The project was managed by Bradford Metropolitan District Council's curriculum innovation service in partnership with Bradford UNESCO City of Film (CoF), the BFI and Cape UK. The final results published in 2015 recorded its highest pupil scores in reading and writing. Pupils averaged 4.28 points progress in writing and 4.15 for reading.

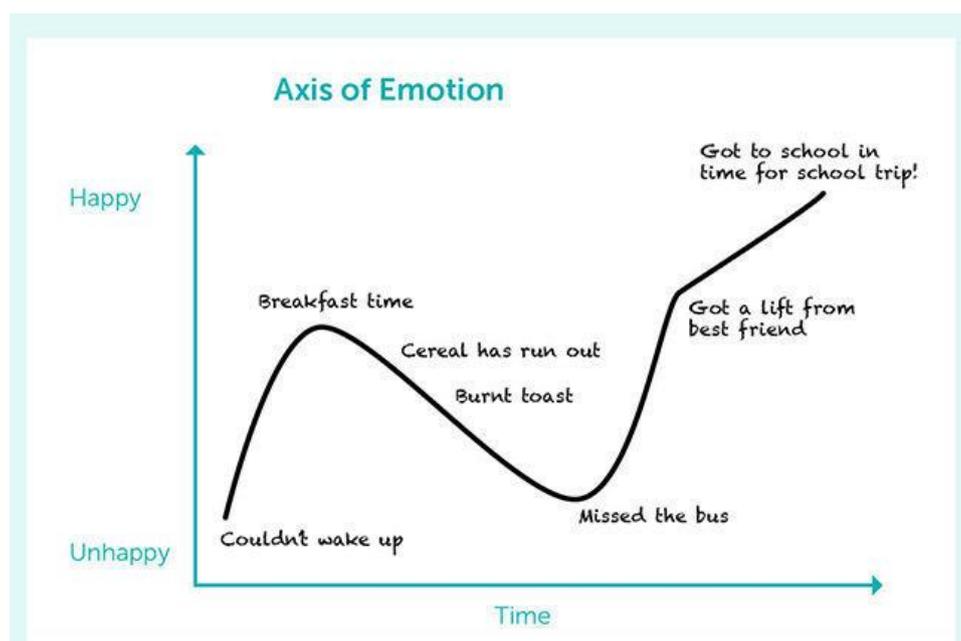
"For the vast, vast majority of teachers that we've worked with, they say that film has changed the way that they teach. It's changed the way that children engage with them. And it's really switched them on to writing and reading in the classroom"(Tim Bleazard 2015).

"If we accept that film is-- if it's fundamental to children's lives, their cultural lives, their personal and their social lives, I think there isn't a part of the curriculum that wouldn't be served well by incorporating film, incorporating the moving image"(Mark Reid 2015).

In the methodology developed by the project, a system of 3Cs and 3Ss is used. Namely these are six simple constituent parts that facilitate film analysis: Camera, Colour and Character, Story, Setting and Sound. For the multicultural understanding of film, there are three components of major importance: character, story and setting. A deeper analysis of the multicultural elements in these components when choosing a film and their deeper understanding is the way that film can teach cultural diversity literacy as well, in the advanced form of such media literacy enhancement project.

Especially important for multiculturalism analysis is the character analysis. In fact, the above described project illustrated a very detailed way in a motives behind a certain behaviour are to be found and as such cultural diversities understood. This illustration is in the Axis of Emotion graph. The **Axis Of Emotion** gives pupils an opportunity to plot the emotional journey of a character through a short film or scene. The axis is a graph with time along the X axis and unhappiness up to happiness charted along the Y axis. You can of course label the graph according to what you wish to measure eg anger, frustration, tension etc. (Into Film 2015).

Here is an example provided by Into Film, on how teachers can use the Axis to show their pupils how to analyze a progress on an emotional level by a character:



Source: Into Film, 2015 (Future Learn)

This emotional axis is a great example for the analysis of the classic form of film, where motivations are clear and there is a clear line of why a certain character behaves in this particular way. In films, with multicultural content, or in films where the story is concerned with a particular cultural phenomenon, such analysis allows children to take an emotional stand and understand better the motives behind the 'differences' they have observed and have rejected, for reasons that can vary drastically - from a simple fear to go out of their comfort zone, to the point when they are genuinely afraid of a new way of thinking that threatens their own way of living.

There is a lot to build upon on the already achieved success of such programs. UK is not the only Western country to adopt such programs. Other Western countries have also developed Media Literacy tools, that increase pupils skills in critical thinking and quality films watching - such films that represent the issues that are of utmost importance. Cultural diversity understanding and tolerance being on of the top topics, due to the xenophobic attitudes in the Western world in the past years.

Film education is a great tool for such a mission for four reasons:

- 1) as already states moving images are an entertaining way to get pupils attention, in times where school is seen as boring for them and is slowly catching up with the technologically interactive education that the children demand.
- 2) it creates a possibility not only to view films that represent multicultural issues (such as war-refugees, economic migrants-integration), that are from the point of view of the Western filmmakers or part of the multicultural communities filmmakers, but are an excellent tool to demonstrate a foreign country's cultural heritage through films that would be appealing to a high school audience.
- 3) film education class are entertaining activities that often include group work, closer teacher-pupil interaction and in general better connectivity and community-feeling in the classroom. Therefore, such activities are extremely important for the inclusion of pupils that are part of culturally different background from the majority and may feel isolated, or difficultly integrated. Group work that is highly entertaining and allows everybody an equal contribution and a chance for rapid literacy improving, therefore represents an excellent

method to demonstrate in practice the way multiculturalism can be enhanced by interactive literature film education.

4) the story behind a film making many times bears a more important message than the film itself (under what conditions the film was made, does it represent a story based on real life events, what obstacle the team had to overcome during the process, what issues were 'sensitive', the issues connected to censorship). Watching interviews with filmmakers about the film is proven to give an immense value added to the viewers experience, and enhances immensely the connection between the visual image and the pupils' environment. Therefore, film education about multiculturalism, cannot be complete without the active participation of the teachers in showing the reality 'behind the scenes'. This methodology will be further explained in the case study section of the paper.

The place of film education for multiculturalism is a step that has long-term effects, and is far from being merely a glimpse of what different cultures are all about. That is why in order to be successful all of the above elements need to be provided - immersion in a culture's film heritage and the ability of the teacher to put into context. A film that reflects upon this culture from a different perspective. And the working together of pupils in analyzing these different aspects. Such an approach provides public schools with a tool to put into practice the theoretical methodology of culture learning, though a visually engaging examples, such as film.

Such a stand, supported by Western national governments and see the potential of such policies and their effect on the long run, are very valuable and in times of huge immigration waves due to wars and economic crisis in the last decade. Such a stand is taken firmly by the Canadian Prime Minister, Justin Trudeau. According to him a successful multicultural society rests upon public schools. In his speech at the 2016 edition of the World Economic Forum in Davos, he argued that a truly inclusive school environment sets up success elsewhere in society:

"Instead of looking at multiculturalism as a whole bunch of a mainstream culture going to a school gym on a given day, and going to different booths, and sampling samosas here, and then going over to see a Berber dance over here, we have instead an entire school celebrating Diwali, the festival of lights, or looking up their Chinese horoscopes, or talking about how to support your friends going through Ramadan."

“The range of experiences become the mainstream in Canada, and for me, that happens within our public schools. It happens within our education, and that is the answer when people are saying, ‘Oh, these folks aren’t integrating into our value systems quick enough” (World Economic Forum, YouTube Channel).

Film education is only a part of a whole multiculturalism education scheme that must be undertaken. However, such an initial step, when applied can be an effective starting point for researchers in evaluating what impact it has, and to what extent. There is no doubt, that multiculturalism education is needed. History books teaching that tell the stories of separate peoples and their glory, their identity formation that is exclusively based on the paradigm us vs the others, by overestimating national achievements and undermining foreign culture's one is only increasing the lack of tolerance and xenophobia. However, the examples we have of closing borders had had horrible consequences for the humanity. Instead, international co-operation, globalisation, interdependence have become incentives for cultural diversity understanding and societies become integrated in order to progress.

We have multiple identities that are only performances and the way we deal with them, shows our true nature, not our true identity. Being tolerant to the differences and realizing the flows in our own culture but understanding the roots for it, instead of dismissing it is the way we can understand the world and environment we live in and become more self-confident.

3.4. Film as tool for preservation/creation of identity

Film has been used in a various ways to preserve or even create an image about an identity. In the case of the Western genre, there is an attempt of creating myth about American society. In this example there is a narrative for the creation of national identity, based on opposition that are well known and essentially represent us vs others. In the case of the Western there is the White male hero vs the Indians, the honest brave sheriff vs the bad guys.

Film has also been used to preserve identity. An example for such case is the Indian community in Britain. This community has been using film for family gatherings and education tool, to demonstrate to their children what is the context of their language, customs development. At the same time, academia, in the face of for example Anna Claydon has established a discourse upon British South-Asian films and filmmakers which represent issues which are very difficult to articulate. She also shows the hybridity of contemporary

British cinema, that is not simply a matter of cross-cultural representation or fulfilling Art Council's 'ethnic minority' criteria for 'diversity' but that it is, like all art, *"the complex combination of the small details which belong to many homes and which adapt to create another"* (Claydon 2003).

Therefore, cultural diversity in film already works as an identity shaper and its more attentive studying is highly required. As the Canadian Prime ministers states: *"[We have to ensure] that education gives people the tools to understand that you don't have to choose between the identity that your parents have and being a full citizen of Canada, [...] there are behaviors and attitudes that are different ... growing up a second-generation Muslim girl in Canada means you may have to have a difficult conversation with your parents about lipstick or about that Indian boy you're dating"* (World Economic Forum Davos 2016).

The contemporary philosopher Judith Butler, also stresses the attention of thinking about our own and foreign identities. She gives an example with 9/11, where a society is affected in a violent way that is not subject of choice and the interesting fact that the National Public Radio and a few other media outlets find themselves running cultural stories on Iraq, asking *"so who are the Iraqi people? Who are the Shiites and who are the Sunni and where do they live? And is it true that there is an extraordinary nightlife in Basra? What are those nightclubs like? What kind of music do they play?"* She bring on the surface the philosophical question on *"what are our obligations to people we do not know?"* or *"why is it that we might have an obligation to follow an ethic of non-violence toward people we do not know?"* we have to ask a prior question, which is *"how does our relationship to those other people get represented for us in the media such that we cannot answer such questions?"* (Butler 2003).

Judith Butler philosophical question is undermined by the conditions under which "those other people" are represented, due to the fact that they are represented at such an infinite distance. However, as this research paper claims this infinite distance is created by the visual images in the media, but can be brought back by visualization of personal stories from 'those other people' themselves.

Going back to the identity issue and Canadian prime minister concern with cultural differences such as the *burka* there is a lot to be understood and film is an ideal tool this to happen. An example of *motivation* for cultural custom is given by Butler, who is quoting Lila Abu-Lughod, an anthropologist at Columbia University. Lughod has worked in Egypt as an

ethnographer and has written extensively on women's agency in Islam. In her research on the cultural significance of the burka, she finds many meanings: *"It shows that a woman is modest, that she is still connected with her family, that she has not been exploited by popular culture, that she has pride in her family and community. It signifies modes of belonging to a wider network of people. To lose the burka is to undergo some loss of those kinship ties that is not to be underestimated. It can be a very powerful experience of estrangement or indeed of compulsory Westernization that leaves its scars. So we shouldn't assume that Westernization is always a good thing. Very often it overrides important cultural practices that we don't have the patience to learn about"* (Butler 2003).

Butler calls upon the need of cultural translation, that is media's responsibility, so that people might actually have a broader conception of how human beings do make meaning in their lives and what gives their lives meaning. Not any single way of live is 'worthy'. meaning is made and sustained within different cultures and media is a tool to allow a visual representation of such meaning.

4. Case studies

The case studies presented are two European films in order to exploit their potential for the potential of this research paper model for multicultural film education. The following films will be analysed: *Mediterranea* (2015), by Jonas Caprinhano and *Son of Saul* (2015). These two films were carefully selected and correspond to several conditions that have been stressed as important for the research analysis:

1) both films are modern, with date of release 2015. This condition is important as the addressed age group of pupils and students is 13-18y. Therefore, a modern looking, high quality film, shot in the children's own area with props that include their own lives is of extreme importance for their successful 'identification' and 'understanding'.

2) both films include children. The fact that all three films include characters with age close to the pupils' is a strong indicator in choosing a film for multicultural education. Again the two factors we have stressed out that enhance multicultural understanding is the 'identification' and 'knowledge for self-confidence' factors. The presence of children that are

in unprivileged position in respect to the viewers is to wake up compassion, by avoiding the 'compassion crimes', through identification and deeper understanding of the situation in which the pupils can take actions to improve.

3) both films represent a different way in which political issues surround them. The first film being an example of strong media presence and the second heavily taught about in schools.

As shown above, the case studies are a carefully selected illustrations about the potential of film education for Western school systems to achieve multicultural tolerance and deeper understanding of cultural diversity that has been and always be part of our daily lives.

4.1. Teaching the refugee issue through film: *Mediterranea* (2015) by Johnas Caprignano

Mediterranea tells the story of economic migrants from Africa that come to Europe in search of a better life. The economic migrants being two brother from Burkina Faso, that instead of finding a new opportunity for them, find hostility and violence in this shocking daily struggle of survival. It is a very well placed visual representation of motivation - the reasons for becoming a refugee, the horrifying journey to Europe and the disastrous conditions of the refugee camps. Through the evaluation of Todorov's '*human existence*' and '*processes*', pupils between the age of 13-18y can explore in depth what is 'to be' a refugee and what you have 'to do' to survive. Role play games and graphic creation of the protagonists emotional and action development through the Axis of Emotions, are very valuable tools with which to engage pupils and demonstrate what is like to be a refugee and reflect upon the way the society as a whole reacts to this issue today.

The film shows theft in a context that makes it justified. With the luggage he steals, the protagonist is able to survive the winter and to make a gift to his little daughter, that he has left in Africa - an Ipod that for her is the only connection she has with her father. This detail is crucial for pupils identification process, that would help them understand the story and relate to it.

The image of the child is used extensively in *Mediterranea*. Their perspective in the film is outstandingly presented with a wheeler-dealer boy who is selling phones or Marta, the

daughter of the citrus farm manager that exploits refugees from Africa. In an interview, Johnas Caprignano states:

It's something I see happening in Italy: the more exposure the younger generation has to the presence of African immigrants, the quicker the situation alleviates itself. When we first met that girl who plays Marta, for example, we were all out for dinner, we were all sitting around, it was a friend's birthday. You know, we were drinking, it was the summertime. At a certain point I look over, I don't see Koudous anymore, and I'm like, where the hell did he go? An hour passes, and I still don't know where he is. So I get up to look for him in this restaurant, and he's inside, playing on the iPhone with that little girl, singing karaoke, and she's asking all these questions about Africa. They just hit it off. Her curiosity about him gave it a special bizarre relationship, and they hit it off immediately. Luckily, her parents were pretty cool, and they were open to this. And it's *that* which I think is going to dissolve the divide between the racism, the social classes, in Southern Italy, particularly (Rapold 2015).

In this case, there is an indication that film screen, needs to include a further 'behind the scenes' and context analysis, as a work of art bears an important message in its creation and through its creation. The fact that such a film was made and was made on real life based events, that the lead actors has actually lived through the events presented in the film, is important, if not the most important message of the film, that would make an impact on pupils' thinking about their place in the world that surrounds them.

4.2. Teaching the concepts of *forgive, but not forget* and *never again* through film: *Son of Saul* (2016) by László Nemes

The plot of *Son of Saul*, is difficult and therefore, appropriate for the age group between 16 - 18y. The film does not show violence directly, however sound effects and camera movements, ensure that viewers' imagination and historical background knowledge will do the rest. Grotesque images are blurred and majority of the film is shot in close ups. This ensures that the attention is not on the lead character, or on the emotional environment, but it leaves the audience to reflect without being guided.

Yet again, the children are present. Their victimization is obvious, but moreover the child becomes the symbol of what is right. This paper is not concerned with a plot re-telling, however, the fact that a dead child is a central character in the film, makes a better

identification process for high school viewers. Especially because in the horrors of 1944 Auschwitz, a prisoner forced to burn the corpses of his own people finds moral survival upon trying to salvage from the camp's flames the body of a boy he takes for his son. Therefore, the image of the child, even dead, has the effect of emotional re-awakening.

After the successful simultaneous screening of *Mediterranea* in eight European cities in November, at the end of January in order to honour the International day International Holocaust Remembrance Day, there was organized screening of the Hungarian film *Son of Saul*. The main event took place in Brussels' BOZAR, where the screening of the film was preceded by a debate, including the President of the European Parliament Martin Schulz and the lead actor of *Son of Saul* - Géza Röhrig. In the debate many important issues were discussed, and some of them are of a special importance for the purposes of this paper.

One of the questions raised by viewers was if children and young people should watch *Son of Saul*. The actors firm response that not only it should, but in fact this is very important, due to the fact that there have been so many films on the Holocaust topic that the whole issue is been 'abused'. *'I think the Holocaust has been used and abused idea in entertainment industry'*, even if with initially good intentions (Geza Rohrig on LUX Prize debate). He stresses two important problems: 1) tales are focusing on the survival and therefore misrepresent 2) the majority of already existing movies fit in the classic cinematography, while such an extreme condition needs a new cinematic language. Hollywood wants audience's tears, and while there is nothing wrong with crying, but when it comes to crime simply crying doesn't do justice. Rohrig claims that such an experience as genocide demands more existential response from the viewer.

The above example, gives a better understanding once again why an inside view from filmmakers gives a better light to the cinema language and it is an inseparable part of the viewers understanding about the issue. Especially when the message of the film is about human nature and way we deal with similar events today - Rwanda and Bosnia and Hercegovina are recent events, that show how the way we reflect about the past is extremely important, but if we do not do it correctly, we make history repeating itself. Film for multicultural education can be part of this, corrected way in which see the *other*.

Probably as a direct result of the debate, due to the fact that *Son of Saul* is Hungarian film, soon after the Hungarian government has announced that is providing 10 million HUF for funding of free screening of *Son of Saul* for Hungarian High School Students. In total, 13 000

students and their teachers from 500 high schools will have the opportunity to attend a special history class which will include the movie. In addition, students will also receive booklets about the historical background and the movie language (Magyar Hirlap 2016).

This initiative shows the potential of media to enter the public policy realm, where a combination between success abroad (the film has won a Golden Globe and is nominated for an Oscar) and the European Union's promotion efforts, have influenced national governments to combine film education with a profound reevaluation of historical events, that are rooted in multicultural intolerance.

In an interview for Washington Times, Geza Rohrig, argues that the film shows history in an uncomfortable but educational way. *“I’m a father of four, and I know that digital is their reality, the present [of] Facebook [and] Twitter, and they think history is boring,” he said. “And I think they sit through this movie oftentimes for the sake of their parents or teachers, and they come out genuinely shaken by it. This isn’t the movie they thought they were going to sit in for.”* (Rohrig for Althoff 2016)

Both the director of the film and the lead actor believe that the rise of certain European right-wing elements and the ability of hatemongers to hide behind social networks gives them security, but it reinforces why films like *Son of Saul* must continue to be made to counter such narratives (Althoff 2016).

However, as seen in the complexity of both films a mere high school analysis in one hour is not able to function properly if not supported by a profound evaluation of the characters 'existence' and 'process' (as determined by Todorov) and by methodologies developed by pedagogical experts on film analysis (as the Emotional Axis). In the case of *Son of Saul*, the emotional axis and narrative structural graphic and its complicated making for each individual youngster will be a lot more eyes-opening and effective, while a mere booklet read and film screen without discussion and analysis will have a doubtful, if only short-term impact.

5. Conclusion

The research paper bears the limitations of the real life testing of the case study films, as there is not enough data for exclusively conducted screenings for pupils in order to analyze the way children in the age group between 13 to 18 years old have reacted. This also due the relatively recent date of release. However, in one year from now there will be such data that could be evaluated at least for *Son of Saul*. Also, there is no clear indicator that the programs created for literacy enhancement that include film are willing to incorporate the multiculturalism branch into the way they are stimulating pupils' creative thinking and cultural diversity appreciation. However, currently the author has undertaken an initiative for the evaluation of such readiness and pupils' motivation to embrace such concept. The research shall include a case study from three schools situated in the United Kingdom, Slovenia and Bulgaria. The schools are selected in those countries as the author has evaluated three very different levels of film education in these states: United Kingdom has a very well established and promoted film education system through the already described programme 'Into Film'. In Slovenia already for few years there are steps into this direction and throughout training of teachers and children, and predominantly in primary school are included in the process. Bulgaria has adopted very few of such policies and the terrain is still being tested and open to analysis for its existing potential. The research aims at clearing some of the hypothesis posed by the current paper in order to address better the existing situation and adapt some of the proposals given.

It is also to be noted, that the presented evaluation of new educational tools is applied only to Western communities, with a priority given to the area of the European Union. This is so, because the author is based in the EU and therefore, there is provided easier access to quantitative and qualitative data for a more accurate interpretation of the validity of the hypothesis. This is so, also due to the fact that the issue of rising far right movements and intolerance have occurred in highest degrees exactly in this region of the world.

One has to bear in mind, that if adopted into other parts of the world, there are many additional considerations to be taken into account that this paper has, for intentional reasons,

not dealt with. Such considerations include film distribution, translation and copyright issues. In Europe, film content is relatively easy to acquire, same is valid for the US. As bigger film producers in the world, films created by these two industries (being commercial or art films) are more accessible. This is especially the case with LUX prize top three nominees (such as *Mediterranea*) or Foreign language category Oscar nominees (Such as the Son of Saul) where free screenings are provided across all EU member states

In any case, digitalization and free movement of cultural products such as films, provide an excellent opportunity for cultural diversity teaching. Pupils in school are enthusiastically embracing the idea of experiencing new and interactive ways of learning, especially when digital products that are familiar to them are used. The moving image is definitely such a tool, and its potential for enhancing further intercultural cooperation and understanding should be exploited in order to be able to evaluate its impact on pupils' understanding on multiculturalism.

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