

The cinema in communicative environments. Resilient Adolescence¹

YESSIKA MARÍA RENGIFO CASTILLO²

Abstract

This article tries to reflect on the role of cinema in non-formal communicative environments. Role that continues to arouse controversy, and more questions than answers. In that sense, it creates a relationship between cinema, education, traditional school, adolescence, and resilience. Creating the possibility of accessing some strategies that promote and strengthen this audiovisual tool, inside and outside the school classrooms. From that perspective, facilitating the understanding of the stage of adolescence that is permeated by physical and psychological changes, which usually determine the actions of young people in different social fields. That is, cinema as a mediator in the educational processes of resilient adolescents, who have gone through events framed by tragedy and are able to continue through strategies such as cinema.

Key words: cinema, education, interpersonal communication, adolescence, resilience.

Cinema. Between education and traditional school

I consider cinema as a concentration of arts.

Cinema is a complex work that brings together elements of Painting and literature ... One cannot talk about cinema Without talking about literature, theater, painting and music... Many arts become one. Nevertheless, A movie is a movie

Akira Kurosawa

Cinema is established as one of the audiovisual tools that creates new ways of feeling, hearing and seeing in the lives of young people. Events that allow them to understand that

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- 1 This article is the result of an investigation that was carried out in the years 2015 and 2016 with a group of adolescents who belonged to the System of Criminal Responsibility for Adolescents (SRPA in Spanish), who through strategies like the cinema found different alternatives to the time To assume the different problems that are presented in their interpersonal communication, possessing themselves as resilient subjects able to continue, despite adversity, without resorting to violence
 - 2 Degree in Humanities and Spanish Language, Francisco José de Caldas District University. Specialist in childhood, culture and development at Francisco José de Caldas District University. Student of Master in Infancy and Culture, of the Francisco José de Caldas District University. Teacher. Email: yessikarengifocastillo@hotmail.com

they are not the only ones that go through sadness, joys, successes and failures. There are other pairs that present their same problems and are able to solve them. In this sense, cinema becomes a vehicle of communication that helps identify with reality, because it is through it that human beings express their fears and desires, giving them center and direction with a particular value.

Starting from the previous approach, it is observed that the traditional school does not adjust to the new pedagogical tendencies where the cinema emerges as an educative tool. It shows, thus, an incongruence against the cultural practices that in the daily life of the classroom collide with the avant-garde theories already proposed. A school that has not changed, maintains its same forms of teaching-learning. Or in the words of Freinet (1974):

This cultural disorder will persist as long as the school seeks to educate children with instruments and systems valid fifty years ago, but overwhelmed by contemporary technique. On the one hand, lessons, cross-arms, memorials, dead exercises, and drunkenness of images, illustrations, and movies will continue on the one hand (p.19).

From this angle, the traditional school is making an apology to processes that are not of interest to adolescents, who fail to meet their needs, tastes and research. And in this world of bewilderment, the image and the cinema continue to offer different alternatives to take on life. Echoes that make them think of young people and children who are not alone in the battles they face daily as interpersonal communication processes.

But if technological and scientific advances are carefully considered, why is school still a prisoner of the past? Perhaps the teachers have forgotten the concept of formation that, in the words of Jiddu Krishnamurti, refers to how "Education has to help them to be so acutely intelligent that they can do what they love and not get stuck in something stupid that will make them unhappy for the rest of their lives" (2007, p. 11). That is, education is a process of human teaching and learning, thirsting for love, dreams and hopes. Aimed at individuals seeking different tools, help them consolidate in the political, economic, cultural and social fields despite the adversities they face.

The fundamental objective of this process should be the search for happiness, harmony and consecration. However, the school refuses to leave the melancholy past, to understand that adolescents are not the same as fifty years ago, that the media have offered them different resources to empower themselves to the events that permeate their lives. And one of these alternatives is the cinema, an instrument that reconstructs the facts that have transformed the lives of people, the world. The role of the school would then be to mediate these events from critical and propositional postures. This would help learners to have a holistic range of events that occur to children and adults.

From this perspective, thinkers such as Leonard and Mc. Luhan (1972) argues that: "School institutions are wasting more and more energy every day to prepare pupils for a world that no longer exists" (p. 43). This means that the school should begin to contemplate the possibility of making use of cinema, theater, music, painting, etc., as essential mechanisms when

it comes to posing the various events that surround the life of men in the Political, economic, social and cultural sectors that ultimately determine the development of young people, the country and the world.

It would seem, for all the above, that fear continues to reign in school. Teachers fear to leave their comfort zone when assuming their teaching processes. Or, perhaps, it is the ego that has not allowed them to understand that learners have found new ways of accessing knowledge. In the words of Martín-Barbero:

...in front of some students, whose communicative environment permeates them daily with those mosaic knowledge that, in the form of information, circulate through society, the most frequent reaction of the school is entrenchment in its own speech, since any other way of knowing is resented by the school system as a direct attack on its authority (2002, p. 82).

Education is thus faced with the melancholy song of a school that refuses to change. He does not accept that students are not interested in memorizing events that do not transcend their lives. The idea is that the teaching-learning processes be established from the needs, tastes and interests that young people have. For example: to make them liberators of their own life without ignoring the historical context. Show them that, daily, men and women have been keys in events that allow to see the world from different shades. The seventh art allows this task as a record to explain a series of circumstances that have surrounded the lives of multiple men with whom the viewer identifies, with which he discovers that all events assume different looks.

In this context of reflection it is important to consider that education has implemented a pedagogy focused on the rational, the deductive and the logical, ignoring the emotional practices, which are indispensable when accessing a comprehensive education. According to Duarte (1999): "School as an organization also has the capacity to learn. Only, like other organizations, must be willing to apply it, to enjoy learning" (p. 83). The answer is easy, the school as a social agent must be in the capacity to learn and unlearn all those processes that contribute to the integral development of learners. In order to allow students to create a critical and propositive position, in the different contexts, new pedagogical perspectives are inserted in other philosophical frameworks.

In the same way Ferré points out that:

Stereo education makes the school not only a learning center, but an educative center. A center in charge of the transmission of knowledge, of course, but especially concerned about the enrichment of experiences: knowledge, feelings, emotions, attitudes intuitions (...) There, is the opportunity for the students to develop a personal project of their own, through the integration of all physical and psychic faculties and towards a constant interrelation with the group, with the class, with the school, with society in general (1992, p. 32).

This means that the school must become a setting to foster and strengthen cognitive and emotional processes that lead students to a comprehensive education. Such dynamics will allow them to be participatory subjects in different social spheres.

It is not a fantasy to say that images have had to do with learning processes if one takes into account that human beings begin to learn through sight. Thanks to it, they recognize themselves as fellow beings, members of the same species who learn to speak, walk and recognize themselves, thanks to this wonderful sense. It should not be forgotten that the imagination represents the experiences that build the life of men from the senses. Senses full of characters, objects and emotions that allow to take positions.

Now, this preamble would not be fruitful if one were to enter the world of the resilient adolescent, because he is the one who establishes the relationship between school and cinema.

Resilient adolescents. There is always a way

I can add that the cinema has been in my adolescence a kind of shelter; that is why I have an almost religious love for it.

I cannot have the same interest for a politician as for the filmmakers I admire, and I firmly believe that, in the history of England for the twentieth-century, Charles Chaplin is more important than Winston Churchill.

François Truffaut

Adolescence is a period of physical, psychological, sexual and social change that determines the lives of young people as subjects of rights in the socio-cultural fields. However, it continues to be established as a period that does not recognize the difference that characterizes young people. It is enough to look at the population of the "Ados," a media concept that tends to pigeonhole and isolate young people in a certain age, which has generated controversy among psychologists, sociologists, and endocrinologists-neurologists. The ideal would be to establish agreements that allow to overcome the controversy and to think to the adolescents from all the dimensions.

From these circumstances, Dolto (1990) states that adolescence is a phase of mutation. The adolescent goes through a moment in there is nothing he can say. He becomes for adults in object of questioning, full of anguish or full of indulgence. That is to say, the phase of adolescence can be prolonged according to the projections that adolescents receive from adults, from society, regarding the limits of exploration. In that sense, adults should be there to help young people take on the responsibilities presented to them in different social fields, in order to prevent them from becoming what some people call "delayed adolescents," those who have not Culminated their stage of adolescence and depend on their parents to assume obligations.

In the same way, Germán Muñoz says: "The perceptions of the world, the experiences of space and time in the life of young media prosumers ... They are being altered deeply by means of new media and communication technologies" (quoted in Reina, 2011, p. 58). In other words, the new languages establish different meanings around the perception and construction of

reality, with the purpose for adolescents to assume critical and propositive postures in front of the events that appear in the mass media.

When adolescents do not find a referent in the family and school fields, they resort to transgressive behavior characterized by a violation of the law. Among the factors that influence these behaviors are: temperament, innate or acquired nature in the construction of personality, as well as separation of the home for long periods, leading to emotional instability, reflected in resentments, insecurities, irresponsibility. These and other features act as triggers for criminal conduct. According to Winnicott (1991), destructiveness is part of criminal behavior, where aggression interacts simultaneously with affection. However, through ludic activities, this inner destructiveness can be contained. That is to say, children, at a young age, retain destructive or aggressive feelings that sometimes are not expressed with those they love, but rather relieve them through daily activities such as games that allow them to develop some outbreaks of violence that make them feel and have control of their emotion.

When the aggression is generated through bites, blows or other manifestations towards their loved ones, this aggression forms a feeling of hopelessness and, indirectly, an antisocial attitude originates. According to Winnicott:

Understanding that the antisocial act is an expression of hope is a vital requirement for treating children with a manifest antisocial tendency. Over and over again we see how that moment of hope is wasted or ruined because of its mismanagement or intolerance. It is another way of saying that the appropriate treatment for the antisocial tendency is not only psychoanalysis, but also presents us with other types of management: we must meet this moment of hope and live up to it (2003, p. 147).

This shows the importance of affectivity in the first years of life as an axis that helps to develop attitudes such as concern for the other, reparation and different ways of coping with situations of life that transcend different ages, from the affective link that each child or adolescent has lived. In this case adolescents who have committed a crime break their life trajectories, but they also can generate a resignification of their ways of assuming the future through mechanisms of resilience, a mechanism understood as the ability of human beings to transform pain through feelings of hope, love, experience, to continue living.

On the other hand, McCord (1996) points out the importance of the structural aspects of the family unit (size, birth order, etc.) and emotional environment variables in relation to the intensity and quality of affective ties with parents. This shows the importance of these links as agents that determine the actions of the subjects in different socio-cultural sectors. This means that the family is the essential cell that guarantees the behavior of individuals through affective bonds. In addition, Angenent and De Mann (1996) define antisocial behavior as those activities that from the norms and customs are considered undesirable or unacceptable, concluding that juvenile delinquency is a disorder of the behavior punished by the law. In other words, most of the criminal behavior in adolescents is generated from the behaviors or absences of family ties that entail filling that void with criminal behavior.

It is also interesting to examine the problem from Burns, who states that:

(...) Self-concept is a personal judgment value that manifests itself in the attitudes that the individual has about himself and includes three elements: 1. identity of the subject or self image that refers to the mental representation in the cognitive self-concept, 2. self-esteem as an affective dimension of self-concept and 3. behavioral component in allusion to the influence of self-concept on behavior. This indicates that the construction of the individual is generated from the affective and cognitive aspects, which are established from the family and the school that are the essential agents in that consolidation of active and participative subjects (1998, p. 64).

It is prudent to note that Epstein (1974) says that self-concept is a cognitive construction and that its content will be modified from the changes that occur with age. In short, cognitive development presents transformations from the different stages of development; That is, adolescents will have psychological, biological and social changes that require a mediator. This mediator should operate as a guide to help him to position himself as a critical and participatory subject. In particular, it is important to consider that the groups of adolescents linked to the Criminal Responsibility System for Adolescents, despite having transgressed the norm and going through adverse situations, can resignify their situation through cinema as an instrument of resilience. In this way, Cyrulnik when approaching the cinema like tool of resilience affirms:

My heroes were made of my own blood, we went through the same tests: the abandonment, the malevolence of men and the injustice of societies. His epic told me that it was possible to rise above the insipid days and an unhappy life (2016, p.11).

This shows that cinema is a universe of stories that happen to the subjects in their daily lives. Situations that are not always usually gray because heroes paint colors on winter days. It should be emphasized that this would not be possible without the resilient guardian who is responsible for promoting and strengthening the capacities of adolescents to overcome traumatic situations.

In the words of Rubio and Puig, the resilient tutor:

It does not have to be a known person, nor does it even have to be a person. A resilience tutor can be embodied in an activity, an interest, or a hobby. After all, we are occupational beings and an activity can become a path that strengthens us, stimulates our confidence and gives us security (2015, p. 45).

The authors point out that the tutor is more than an artistic expression, it is a horizon that helps individuals overcome traumatic situations through a verse, a song, a rose; In this case the movie hero operates as a mediator of resilient adolescents. It is important to recognize that cinema offers a simulacrum of reality that may well be inhabited. In it we find actions, spaces, time. As Stam says:

The cinema illustrates the idea of Bakhtin of the inherent relationality of time and space, because in the cinema any modification is one of the records that involves changes in the other; A closer plane of a moving object increases the apparent velocity of that object, the presence of the temporal medium of the image alters our impression of space, et cetera (2001, p. 143).

This determines that space and time are indispensable tools when it comes to film, since they help the viewer to understand the events that occur in history. That is to say, they are not simple coincidences but the reflection of the events of the daily life. In effect, Cyrulnik clarifies that:

The actor of the Tarzan of those days was called Edgar Rice Burroughs. He had never been to Africa because he only liked being in Los Angeles. This was of no consequence, to me what counted was the image of an orphan in the jungle. Tarzan told me that after the death of his parents in a plane crash some kind animals, maternal substitutes, had saved him and then made him king of the jungle. In his filial gratitude, Tarzan had become his boss to protect them better. His broken childhood had driven him out of his human condition, but the animals had humanized him. When he grew up, the divine Jane civilized him by teaching him to speak instead of shouting: 'Your Tarzan, I Jane', he would say as he pointed his finger at her. Tarzan told me my own story in poetic terms. My hero had metamorphosed the misfortune of my childhood into a magical adventure. Tarzan showed me the way (2016, p. 14).

After all, movie heroes become referents when it comes to assuming the various events that occur to humans. In other words, it is thanks to a film, a play, a book, etc., that people identify with the characters and find different strategies to see the way in the middle of adversity.

Conclusions

The school is an essential institution that determines that a child, a teenager, and later a man, are transformers of the political, social, cultural and economic fields of a nation. The school as mediator in the processes of interpersonal communication has as its task to approach pedagogic strategies that dynamize it. For this reason, a tool such as cinema is shown with an inexhaustible wealth against the openness to historical and everyday events, as an object of knowledge and interaction, in an affordable way. In that sense, the school should provide spaces where the students have critical and propositive postures. To illustrate better, Paulo Freire states:

What is not possible in democratic practice is that the teacher, surreptitiously or not, imposes on his pupils their own 'reading of the world', within which the teaching of content is situated. To fight against the authoritarianism of left or right does not, however, lead me to an impossible neutrality that is nothing other than the clever way in which the option is concealed. The

role of the educator or progressive educator who cannot and should not be omitted, in proposing his 'reading of the world', is to point out that there are other 'readings of the world' different from his own and sometimes antagonistic (1993, p. 107).

That is to say, the education consolidates from different visions that allow to great and small children to establish a way in favor of a nation. In addition, resilient adolescents have found cinema as a vehicle of communication that allow to assume life. A life characterized by a universe of alternatives that do not reduce to violent practices, a way that allows them to understand that there is always an option. And the possibilities that the school can offer from instruments such as the seventh art, reveal that the heroes are flesh and blood, and face daily adverse situations that are not solved with weapons, theft, murders, etc., but with critical and propositional postures.

This description would be incomplete without the approach of independent film pioneer John Cassavetes who stated that: "Nothing is ever as clear as seen in the movies. Most people do not know what they want or feel. Only in the movies problems can be and solved. "Which indicates that the cinema is the window to the events that the human beings can not see clearly. Events that determine the ways of assuming life. Regarding this context, the relationship between education and filmmaking becomes indispensable when facing the events that build the world. The invitation remains the same, to welcome the cinema and the media in schools. They would never be valuable without the mediation of the school. Mother of the experience that deepens the social content.

Finally, educators can take into account the following pedagogical premises with the intention of using the qualities of the seventh art:

1. A good audiovisual training will make the products used in the classroom become indispensable tools in the teaching-learning processes.
2. The school, when inquiring about the cinema as a means of communication in the understanding of the changes of behaviors of its students, will sponsor the significant construction of processes of argumentation that allow the taking of critical and propositional postures in front of the daily environment.
3. In the classroom, and outside it, to create communicative spaces supported in the cinema that generate information and reflection on the world, will potentiate the pedagogical strategies.
4. Teaching students the importance of audiovisual language makes them critical subjects, therefore, better viewers.
5. Cinema is a great mechanism to promote and strengthen knowledge, capable of placing human beings in the representations and experiences, which are the ones that constitute their own searches.
6. Creating spaces of socialization with the partners makes the students enrich and strengthen their interpersonal communication.

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