

# Thinking A Pedagogy Of The Artistic Act IBN TOFAIL University – KENITRA Faculty Of Letters And Human Sciences

Chadi Zeroual

Prof. Sanae Ghouati

*Doctorant En Etudes Interdisciplinaires Et Comparées*  
*Université Ibn Tofail – Kénitra, Maroc*

---

Date of Submission: 08-04-2026

Date of Acceptance: 18-04-2026

---

## I. General Introduction

**“Education is the most powerful weapon which you can use to change the world.” — Nelson Mandela**

The general introduction constitutes the foundational entry point of this doctoral work. Its purpose is not merely to present the research topic, but to situate it within a broader intellectual, social, and pedagogical context. It seeks to clarify the relevance of the subject, to define the research objectives, to outline the methodological approach, and to provide a coherent overview of the overall structure of the thesis. In this sense, it functions as a conceptual gateway, allowing the reader to grasp both the intentions and the scope of the research that follows.

Education, understood as a process of acquiring knowledge, skills, and values, has long been recognized as one of the most powerful forces for transforming societies. Nelson Mandela’s statement is not simply rhetorical; it reflects a historical and philosophical reality in which education plays a central role in shaping individuals, structuring collective life, and enabling social evolution. Beyond its institutional dimension, education operates as a space where meanings are constructed, identities are negotiated, and worldviews are formed.

In contemporary society, this process is increasingly shaped by the omnipresence of visual culture. Whether through cinema, television, social media, or digital platforms, individuals—particularly children and adolescents—are constantly exposed to a continuous flow of images. These images do not merely entertain; they inform, influence, and structure perception. They contribute to the formation of imagination, the construction of memory, and the development of interpretative frameworks through which reality is understood.

Faced with this transformation, the educational institution can no longer remain anchored in traditional modes of knowledge transmission. It becomes necessary to rethink pedagogical practices in order to align them with the evolving conditions of contemporary life. This implies not only integrating new media into teaching strategies, but also developing critical approaches that enable learners to decode, interpret, and question the images that surround them.

Within this context, cinema occupies a particularly significant position. Beyond its status as a popular and entertaining medium, it constitutes a complex artistic language capable of generating emotional, cognitive, and cultural effects. Cinema does not simply represent reality; it constructs it, interprets it, and sometimes challenges it. It offers narratives, symbols, and perspectives that can profoundly influence the way individuals perceive themselves and the world around them.

As a pedagogical tool, cinema possesses a unique capacity to engage learners. Through its combination of image, sound, movement, and narrative, it creates immersive experiences that facilitate understanding and retention. It allows abstract concepts to be embodied, complex situations to be visualized, and emotional dimensions of learning to be activated. In many cases, its impact can be more immediate and lasting than traditional forms of instruction.

However, despite its recognized educational potential in various international contexts, the use of cinema within the Moroccan educational system remains limited and often marginal. It is frequently reduced to an auxiliary or decorative role, rather than being considered as a central component of pedagogical practice. This situation raises a fundamental question: how can cinema be mobilized as a structured and meaningful pedagogical tool within the specific context of Moroccan education?

Thus, the central research question guiding this thesis can be formulated as follows: how can the cinematic medium be methodically integrated into the Moroccan educational system in order to enhance communication, cultural awareness, and critical thinking among learners?

The objectives of this research are therefore multiple and interrelated. First, it aims to analyze in depth the pedagogical benefits that may arise from the integration of cinema into teaching practices. Second, it seeks to identify the conditions necessary for its effective implementation within the Moroccan educational context. Third, it examines the various obstacles pedagogical, cultural, and institutional that may hinder this integration. Finally, it proposes concrete and actionable recommendations aimed at promoting the use of cinema as a meaningful educational tool.

Methodologically, this research adopts a hybrid approach combining theoretical reflection and practical investigation. On the theoretical level, it draws on contributions from multiple disciplines, including philosophy particularly the works of Gilles Deleuze and Marcel Duchamp critical pedagogy through Alain Bergala, and sociology through Erving Goffman. These perspectives provide a conceptual framework for understanding cinema not only as an art form, but also as a mode of thought and a pedagogical resource.

On the practical level, the research is grounded in fieldwork involving questionnaires and interviews conducted with students, teachers, and professionals in the field of cinema. This empirical dimension allows for a more nuanced understanding of the realities, perceptions, and challenges associated with the pedagogical use of cinema.

The significance of this study lies both in its scientific contribution and its societal relevance. From a scientific perspective, it participates in the ongoing renewal of pedagogical approaches by integrating artistic and visual dimensions into educational theory. From a societal perspective, it responds to the need for an education that is more connected to contemporary realities, more inclusive of cultural expressions, and more attentive to the development of critical and creative capacities.

Ultimately, this research advocates for a vision of education in which cinema is not peripheral, but central. An education where images are not passively consumed, but actively interpreted. An education that does not merely transmit knowledge, but cultivates perception, imagination, and reflection.

In terms of structure, the thesis is organized into three main parts. The first part establishes the conceptual and theoretical foundations of the study, defining key notions and exploring the epistemological framework of educational cinema. The second part examines the various modalities through which cinema can be integrated into pedagogical practices, as well as the challenges and conditions associated with this integration. The third part focuses on empirical observations within the Moroccan context, presenting findings from fieldwork and offering concrete recommendations for the implementation of a cinema-based pedagogy.

Having established the context, objectives, and methodological orientation of this research, it now becomes necessary to ground the reflection within a solid theoretical and conceptual framework. Indeed, understanding the pedagogical potential of cinema requires first clarifying the concepts, perspectives, and intellectual traditions that shape its use in education.

Thus, the first part of this thesis is devoted to exploring the theoretical foundations of educational cinema. It aims to define key notions, examine major philosophical and pedagogical contributions, and situate cinema as both a language and a form of thought within contemporary educational discourse.

## **II. Theoretical And Conceptual Foundations**

This first part of the thesis aims to establish the theoretical and conceptual foundations necessary to understand the pedagogical potential of cinema. Before examining its practical applications or its integration into educational systems, it is essential to clarify the intellectual frameworks that allow us to think about cinema not only as an artistic medium, but as a form of knowledge, a language, and a mode of thought.

Indeed, the question of cinema in education cannot be reduced to a simple methodological choice or a didactic tool. It requires a deeper reflection on the nature of learning itself, on the role of perception and emotion in the construction of knowledge, and on the place of images within contemporary culture. In this sense, cinema becomes a privileged entry point for rethinking the relationship between education, experience, and meaning.

To address these issues, this part mobilizes a multidisciplinary approach, drawing on philosophy, pedagogy, sociology, and film theory. The works of Gilles Deleuze provide a central framework, particularly through his conception of cinema as a system of images that think, move, and transform perception. His concepts of movement-image and time-image offer a powerful lens through which cinema can be understood as an active process of thought rather than a passive representation.

Alongside Deleuze, the contributions of Alain Bergala allow us to consider cinema as an art that must be approached through experience, sensitivity, and creation. His reflections on film education emphasize the importance of exposing students to works as artistic encounters rather than as objects of purely analytical study.

The perspectives of Jacques Rancière and Paulo Freire further enrich this framework by introducing a critical dimension to pedagogy. Both thinkers challenge traditional hierarchies of knowledge and advocate for an emancipatory approach in which the learner becomes an active subject, capable of interpreting, questioning, and producing meaning.

Finally, sociological contributions, particularly those of Erving Goffman, provide tools to analyze the social dimensions of representation, interaction, and identity elements that are deeply intertwined with cinematic language and its pedagogical implications.

Through this combination of perspectives, this part seeks to build a coherent and dynamic framework in which cinema can be understood as a pedagogical force. It lays the groundwork for a vision of education that is no longer centered solely on transmission, but on experience, creation, and transformation.

## **Chapter I — The Legitimacy of Cinema in Education**

The integration of cinema into educational systems raises a fundamental question that goes beyond pedagogy alone: that of legitimacy. Why, and on what grounds, can cinema—long considered a popular form of entertainment be recognized as a legitimate object of knowledge within a structured academic framework?

This question is not trivial. It touches upon the very foundations of what school considers worthy of being taught. It invites us to interrogate the processes through which certain forms of knowledge are selected, valued, and institutionalized, while others remain marginalized or excluded. In this sense, the issue of cinema in education is deeply connected to the sociology of the curriculum, as developed by thinkers such as Guy Vincent, Jean-Claude Forquin, and Françoise Isambert-Jamati.

Historically, school knowledge has been organized around disciplines considered stable, rational, and transmissible: literature, mathematics, history, and the sciences. These fields benefit from a long tradition of institutional recognition and are associated with forms of knowledge perceived as legitimate and universal. In contrast, artistic practices and particularly cinema have often been relegated to the margins, perceived as secondary, optional, or merely recreational.

Yet, this hierarchical distinction appears increasingly fragile in contemporary societies shaped by the omnipresence of images. Today, individuals are not only readers of texts but also interpreters of visual narratives. They navigate a world saturated with audiovisual content, where meaning is constructed as much through images as through words. In such a context, ignoring cinema as a form of knowledge is no longer tenable.

Indeed, cinema constitutes a complex language, combining narrative, visual composition, sound, rhythm, and temporality. It mobilizes cognitive, emotional, and interpretative processes that are essential to understanding contemporary culture. To exclude it from formal education is, in a way, to overlook a significant dimension of how individuals perceive and make sense of the world.

Moreover, cinema does not only transmit stories; it conveys representations, values, and ideologies. It shapes perceptions of reality, influences social imaginaries, and participates in the construction of collective memory. In this sense, it is not neutral. It carries meanings that must be decoded, questioned, and discussed.

From this perspective, integrating cinema into education is not about adding an additional subject to the curriculum, but about recognizing a transformation in the nature of knowledge itself. It implies acknowledging that legitimate knowledge is no longer limited to written or abstract forms, but also includes visual, sensory, and experiential dimensions.

However, despite this evolution, the presence of cinema within curricula remains uneven and often dependent on individual initiatives. In many cases, it appears as a peripheral activity rather than a structured component of learning. This gap between prescribed curricula and actual practices reveals underlying tensions within the educational system.

Cinema, in this context, illustrates particularly well the distance between what is officially recognized and what is informally practiced. Even when it is not explicitly included in programs, it is frequently used by teachers as a support for analysis, discussion, or expression. It also operates within what sociologists call the hidden curriculum, conveying implicit messages about society, culture, and norms.

Analyzing the inclusion or exclusion of cinema within curricula thus allows us to better understand the mechanisms of knowledge hierarchization. It sheds light on how educational systems define what counts as valuable knowledge, and on the place they assign to art, culture, and creativity within the formation of individuals.

At the same time, this reflection invites us to reconsider the role of education itself. If the purpose of education is not only to transmit knowledge but also to prepare individuals to engage critically with the world, then the integration of cinema becomes not only legitimate, but necessary.

This necessity is particularly evident in contexts such as Morocco, where the educational system is confronted with the challenges of globalization, digital transformation, and cultural diversity. While certain institutions, such as ISMAC or ESAV, have begun to explore the pedagogical use of cinema, its integration within general education remains limited and lacks a formal institutional framework.

This situation highlights both a gap and an opportunity. On the one hand, it reveals the absence of a structured policy recognizing cinema as a field of knowledge. On the other hand, it opens the possibility of rethinking educational practices in a way that is more aligned with contemporary realities.

In this perspective, thinking cinema as a legitimate form of knowledge becomes a crucial step. It means recognizing its capacity to develop analytical, expressive, and critical skills. It also means acknowledging its role in shaping cultural awareness, civic engagement, and emotional intelligence.

Ultimately, integrating cinema into the curriculum is not simply a matter of innovation; it is a question of coherence. It reflects the need to align educational systems with the ways in which individuals today perceive, interpret, and construct meaning. It is about recognizing that education must evolve, not by abandoning its foundations, but by expanding them to include the languages and forms of expression that define our time.

## **Chapter II — Cinema as Language and Form of Thought**

If cinema is to be recognized as a legitimate component of education, it is essential to move beyond its perception as a simple illustrative tool and to understand it as a language in its own right. This shift is fundamental. It implies that cinema does not merely support knowledge, but actively produces it. It is not an accessory to learning, but a mode through which thought itself can emerge and unfold.

To approach cinema as a language is to acknowledge its specific structures, its grammar, and its expressive capacities. Like verbal language, it organizes meaning through a system of signs images, sounds, rhythms, movements that interact to produce complex forms of expression. However, unlike written or spoken language, cinema operates directly on perception. It engages the senses before it engages abstraction. It addresses the viewer not only as a rational subject, but as a perceptive and emotional being.

This sensory dimension is precisely what gives cinema its pedagogical power. By mobilizing vision, hearing, and affect, it creates conditions for a form of learning that is both immediate and profound. The spectator does not simply receive information; they experience it. This experience becomes the starting point for interpretation, reflection, and critical engagement.

Within this framework, the philosophical contributions of Gilles Deleuze are particularly illuminating. In his works on cinema, Deleuze proposes a radical rethinking of the image. He argues that cinematic images are not representations of reality, but forms of thought in themselves. They do not reflect the world; they construct ways of perceiving and understanding it.

Deleuze distinguishes between two major regimes of images: the movement-image and the time-image. The movement-image is organized around action, causality, and narrative continuity. It corresponds to a classical form of cinema in which perception leads to action in a structured and coherent way. The time-image, by contrast, disrupts this continuity. It introduces ambiguity, fragmentation, and indeterminacy. It allows time to appear directly, no longer subordinated to action.

From a pedagogical perspective, this distinction is crucial. It suggests that cinema can operate at different levels of cognitive and perceptual engagement. The movement-image can facilitate understanding through narrative clarity and logical progression. The time-image, on the other hand, invites a more complex form of thinking, one that tolerates uncertainty and encourages interpretation.

Thus, cinema does not impose a single mode of comprehension. It opens a space where multiple forms of thought can coexist. It challenges the learner to move beyond passive reception and to engage actively with what is seen and felt. In this sense, watching a film becomes an intellectual activity, requiring attention, interpretation, and critical distance.

This idea resonates strongly with the reflections of Alain Bergala, who argues that cinema should be taught not as an object of knowledge, but as an artistic experience. For Bergala, the encounter with a film must preserve its singularity, its opacity, and its capacity to resist immediate explanation. The role of education is not to reduce the work to a set of predefined meanings, but to create conditions for a genuine encounter between the student and the film.

This approach implies a transformation of pedagogical practices. Instead of guiding students toward a single correct interpretation, the teacher encourages exploration, dialogue, and the expression of multiple perspectives. The film becomes a space of inquiry rather than a source of fixed answers.

In this context, the act of viewing is redefined. The spectator is no longer passive, but active. This idea is further developed by Jacques Rancière, who challenges the traditional opposition between activity and passivity. According to him, every spectator is already an interpreter, capable of making connections, forming hypotheses, and producing meaning. The task of education is therefore not to “activate” the learner, but to recognize and support this inherent capacity.

Cinema, in this sense, becomes a powerful tool for emancipation. It allows individuals to develop their own relationship to images, to question dominant narratives, and to construct personal interpretations. It fosters a form of autonomy that is both intellectual and aesthetic.

Moreover, the cinematic experience is not limited to reception. It can be extended into creation. Writing, filming, editing these practices allow students to engage with cinema from within. They transform learners into creators, capable of experimenting with images, constructing narratives, and expressing their own vision of the world.

This dimension of creation is essential. It completes the movement initiated by perception and interpretation. It allows students to move from understanding to production, from analysis to expression. In doing so, it reinforces their sense of agency and their capacity to act within the symbolic world of images.

Ultimately, thinking cinema as a language and as a form of thought leads to a broader redefinition of education itself. It suggests that learning is not limited to the acquisition of predefined knowledge, but involves the development of perceptual, interpretative, and creative capacities. It invites us to conceive education as a space where thinking is not only transmitted, but generated.

In this perspective, cinema is not an addition to existing pedagogical practices; it is a transformative element. It reshapes the relationship between teacher and student, between knowledge and experience, between seeing and understanding. It opens the possibility of an education that is more sensitive, more critical, and more attuned to the complexities of contemporary life.

### Chapter III — Pedagogies of Cinema: Critical Approaches and Transformative Practices

If cinema can be understood as a language and a form of thought, then its integration into education inevitably leads to a broader question: how can it be mobilized within pedagogical frameworks that aim not only to transmit knowledge, but to transform the learner's relationship to the world?

To address this question, it is essential to situate cinema within the field of critical and active pedagogies. These approaches, developed by thinkers such as Paulo Freire, bell hooks, John Dewey, and Ivan Illich, share a common ambition: to rethink education as a process of emancipation, participation, and transformation. In this context, cinema does not appear as a simple tool, but as a medium capable of activating these pedagogical dynamics in a concrete and experiential way.

Paulo Freire's contribution is particularly central in this regard. In *Pedagogy of the Oppressed*, he rejects what he calls the "banking model" of education, in which knowledge is deposited into passive learners. Instead, he advocates for a dialogical pedagogy grounded in experience, critical awareness, and social engagement. Learning, in this perspective, is not about receiving information, but about becoming conscious of one's position in the world and acting upon it.

Cinema aligns closely with this approach. Through its capacity to represent social realities, to expose contradictions, and to evoke emotional responses, it creates conditions for what Freire calls "conscientization." A film does not simply inform; it invites the viewer to question, to interpret, and to position themselves in relation to what is shown. When integrated into a pedagogical framework, it can become a powerful catalyst for critical reflection.

For example, films such as *The Wave* (2008) or *The Class* (*Entre les murs*, 2008) present complex dynamics of power, authority, and identity within educational and social contexts. These narratives offer students an opportunity to explore mechanisms of domination, to confront their own assumptions, and to engage in collective discussion. The role of the teacher, in this context, is not to impose an interpretation, but to facilitate dialogue and to create a space where multiple perspectives can emerge.

This emphasis on dialogue and experience is also central to the work of bell hooks. In *Teaching to Transgress*, she conceives education as a practice of freedom, where the classroom becomes a space of critical engagement and resistance. She insists on the importance of acknowledging students' lived experiences, emotions, and identities as integral components of learning.

From this perspective, cinema plays a crucial role in shaping and challenging cultural representations. It can both reproduce dominant ideologies and offer alternative narratives that give visibility to marginalized voices. Teaching students to analyze films critically means equipping them with the tools to decode these representations, to identify stereotypes, and to question underlying assumptions.

Moreover, hooks emphasizes the role of emotion in the learning process. Far from being an obstacle, emotion becomes a driving force for engagement and understanding. Cinema, with its capacity to evoke strong affective responses, creates a unique pedagogical space where emotion and reflection are intertwined. It allows students to connect knowledge with lived experience, to feel before they conceptualize, and to engage more deeply with the subject matter.

John Dewey's philosophy further reinforces this experiential dimension of learning. For Dewey, education is grounded in experience, and knowledge emerges from the interaction between the individual and their environment. In *Art as Experience*, he argues that artistic experiences are not separate from everyday life, but constitute a fundamental way of making sense of the world.

Cinema, in this framework, becomes an experiential medium par excellence. Watching a film is not a passive act; it is an encounter that engages perception, emotion, and interpretation. When this experience is integrated into a pedagogical process through discussion, analysis, or creative activities it becomes a powerful source of learning.

For instance, analyzing animated films such as *Azur and Asmar* or *The Red Turtle* can open discussions on identity, culture, and human relationships. The goal is not to extract a single meaning, but to create a space where students can share their impressions, confront different interpretations, and build collective understanding.

Ivan Illich's critique of institutionalized education introduces another dimension to this reflection. In *Deschooling Society*, he challenges the idea that learning must be confined within formal educational structures. He advocates for more open, flexible, and autonomous forms of learning, where individuals can engage with knowledge in ways that are meaningful to them.

Cinema fits naturally within this perspective. It circulates beyond the classroom, in cultural spaces, public screenings, and digital platforms. It offers opportunities for informal learning, collective engagement, and creative expression. Initiatives such as film clubs, community screenings, or participatory workshops illustrate how cinema can function as a space of learning outside traditional institutional boundaries.

Integrating such practices into education implies redefining the role of the teacher. Rather than being the sole source of knowledge, the teacher becomes a facilitator, a mediator, and a guide. Their role is to create conditions for exploration, to support students in their interpretative processes, and to encourage creative experimentation.

At the same time, this approach calls for a rethinking of the educational space itself. The classroom is no longer a closed environment, but a dynamic space connected to cultural, social, and artistic contexts. Cinema, in this sense, acts as a bridge between school and the world, between knowledge and experience, between individual perception and collective meaning.

Ultimately, the integration of cinema within critical pedagogies reveals its transformative potential. It allows education to move beyond the transmission of knowledge toward the development of critical consciousness, creative expression, and social engagement. It invites learners to become not only recipients of knowledge, but active participants in the construction of meaning.

In this perspective, cinema is not an optional addition to pedagogy; it is a powerful medium through which education can be reimaged. It opens the possibility of an education that is more inclusive, more participatory, and more attuned to the complexities of contemporary life.

#### **Chapter IV — International Case Studies: Diverse Pedagogical Practices Across Contexts**

Having established the theoretical and pedagogical foundations of cinema in education, it now becomes essential to examine how these principles are translated into practice across different national contexts. Indeed, the integration of cinema into educational systems does not follow a universal model. It varies significantly depending on cultural traditions, institutional structures, available resources, and political orientations.

This diversity is not a limitation; on the contrary, it offers a rich field of observation. By analyzing international case studies, it becomes possible to identify concrete strategies, to understand the conditions of implementation, and to evaluate the impact of cinema-based pedagogies in real educational settings. These examples provide both inspiration and critical distance, allowing us to reflect on the possibilities and challenges of integrating cinema into the Moroccan educational system.

##### **1. The French Case: Structured Programs and Institutional Support**

France is often considered a pioneer in the field of film education, particularly through national programs such as *École et cinéma* (initiated in 1994) and *Collège au cinéma* (launched in 1989). These initiatives aim to introduce students to cinematic art by offering regular access to film screenings, accompanied by structured pedagogical support.

Each year, participating classes attend several screenings in cinema theaters, creating a collective viewing experience that differs significantly from individual consumption. This setting is not neutral. It contributes to the ritualization of the cinematic experience, reinforcing attention, engagement, and emotional connection to the works presented.

Beyond screenings, teachers are provided with detailed pedagogical materials that support pre- and post-viewing activities. These resources include contextual information, analytical frameworks, and suggested discussion points. In addition, teachers benefit from specific training sessions designed to help them integrate cinema effectively into their teaching practices.

The selection of films is deliberately diverse. It includes canonical works such as *The Kid* by Chaplin or *The 400 Blows* by Truffaut, animated films like *Kirikou and the Sorceress*, and contemporary productions addressing social, cultural, or political themes. This diversity allows students to encounter different cinematic forms, aesthetics, and narratives.

The outcomes of these programs are significant. Students develop a stronger interest in the arts, improve their oral expression skills, and enhance their critical thinking abilities. More importantly, these initiatives contribute to the construction of a shared cultural experience. Watching a film collectively, discussing it, and interpreting it together fosters a sense of belonging and intellectual collaboration.

From an institutional perspective, these programs are based on strong partnerships between the Ministry of Education, cultural institutions such as the CNC (National Center for Cinema), and local authorities. This collaborative model demonstrates how coordinated action can ensure broad and equitable access to film culture.

## 2. The Quebec Case: Flexibility and Cultural Mediation

In Quebec, the integration of cinema into education is supported by a dynamic cultural policy that recognizes the importance of artistic practices in learning processes. Rather than imposing a rigid framework, the Quebec model emphasizes flexibility, collaboration, and the central role of the learner.

One of the key initiatives in this context is the *Culture-Éducation* program, which aims to strengthen the relationship between schools and cultural actors. Through this program, students have the opportunity to interact directly with artists, including filmmakers, and to participate in a variety of activities such as workshops, screenings, and creative projects.

These interactions are not peripheral; they are integrated into the educational process. They allow students to discover artistic practices from within, to understand the processes of creation, and to develop their own expressive capacities. In this sense, cinema is not only studied it is practiced.

In parallel, various local initiatives facilitate the use of films in the classroom. Teachers have access to digital resources, analytical tools, and platforms such as those provided by the National Film Board of Canada (NFB). These resources offer a wide range of films accompanied by pedagogical guides adapted to different educational levels.

The Quebec approach places strong emphasis on cultural openness and creative engagement. Students are encouraged to explore diverse forms of expression, to develop their aesthetic sensitivity, and to construct their own relationship to art. Cinema is thus perceived not only as a pedagogical tool, but as a means of self-expression and identity formation.

This model is particularly relevant for the Moroccan context, as it demonstrates that the integration of cinema does not necessarily require a rigid institutional structure. It can also emerge through flexible, collaborative, and learner-centered approaches.

## 3. The Finnish Case: A Transversal and Holistic Approach

Finland is widely recognized for the quality of its educational system, which is based on trust in teachers, pedagogical autonomy, and a holistic vision of learning. Within this framework, arts education including cinema is fully integrated into the curriculum as a transversal competence.

Rather than being confined to a specific subject, cinema is used across disciplines such as language studies, history, ethics, and civic education. This transdisciplinary approach allows students to connect different areas of knowledge and to develop a more comprehensive understanding of complex issues.

The Finnish curriculum explicitly includes media education as a key component of learning. Students are taught to analyze media messages, to understand narrative techniques, and to reflect critically on the content they consume. At the same time, they are encouraged to produce their own audiovisual content, engaging in activities such as short film creation, editing, and collaborative projects.

Teacher training plays a crucial role in this model. Educators are equipped with the skills necessary to guide students in both the analysis and the production of cinematic content. This ensures that cinema is not used superficially, but as a meaningful and structured pedagogical resource.

Moreover, Finland places strong emphasis on equal access to culture. Partnerships between schools, local cinemas, cultural institutions, and digital platforms ensure that all students including those in rural areas can benefit from film education.

This model highlights the importance of integrating cinema not as an isolated activity, but as part of a broader educational philosophy that values emotional, aesthetic, and social development alongside cognitive learning.

## 4. Lessons and Perspectives for the Moroccan Context

The examples of France, Quebec, and Finland reveal different but complementary approaches to integrating cinema into education. Despite their differences, they share several key elements: a clear political will, strong institutional partnerships, teacher training, and a coherent pedagogical framework.

These elements provide valuable insights for the Moroccan context. They suggest that the successful integration of cinema requires not only individual initiatives, but also a coordinated and sustained effort involving multiple actors.

In Morocco, the development of a national program inspired by models such as *Collège au cinéma* could represent a significant step forward. Such a program would involve collaboration between the Ministry of Education, cultural institutions, local authorities, and cinema professionals. It would aim to provide students with regular access to films, accompanied by pedagogical support and teacher training.

At the same time, more flexible initiatives similar to those observed in Quebec could be developed at the local level. Workshops, partnerships with filmmakers, and community screenings could contribute to bringing cinema closer to students' lived experiences.

Finally, the Finnish model invites us to consider a more transversal approach, where cinema is integrated across disciplines and contributes to the development of critical, emotional, and creative competencies.

The Moroccan context presents several favorable conditions for such developments. The country has a rich artistic heritage, a dynamic cultural scene, and a young population deeply engaged with visual media. These elements constitute a fertile ground for the emergence of innovative pedagogical practices.

Ultimately, integrating cinema into education in Morocco is not merely a question of adopting foreign models. It involves adapting these experiences to local realities, building on existing strengths, and developing a vision of education that is both rooted and open, both critical and creative.

## Chapter V — Experimental Analysis: The ISMAC Pedagogical Experience

If the previous chapters have established the theoretical and comparative foundations of cinema in education, this chapter shifts the focus toward lived experience. It is here that the research becomes fully embodied. We move from conceptual frameworks to concrete practice, from reflection to experimentation, from theory to a situated pedagogical reality.

This chapter presents and analyzes the pedagogical experience conducted at ISMAC (Higher Institute of Audiovisual and Cinema Professions). More than a case study, this experience constitutes a central axis of the research. It allows us to observe, test, and refine the hypotheses developed throughout the thesis in a real educational context.

### 1. Context of the Experimentation

The experiment was carried out within the framework of a course that combined several dimensions: art history, film analysis, idea development, and screenwriting. Rather than treating these domains as separate components, we chose to approach them as interconnected elements of a single pedagogical process centered on cinema as both language and experience.

From the outset, we adopted a deliberate position: to move away from conventional teaching methods and to construct a learning environment based on active participation, critical engagement, and creative exploration. This was not a neutral choice. It implied accepting uncertainty, allowing space for unexpected responses, and placing students at the center of the learning process.

To support this approach, we relied on a selection of films and audiovisual materials that were not chosen for their simplicity, but for their richness and their capacity to provoke reflection. Works such as *The Story of Film* by Mark Cousins, *2001: A Space Odyssey* by Stanley Kubrick, and *Fallen Angels* by Wong Kar-wai were integrated into the course. These films, with their aesthetic complexity and narrative ambiguity, created fertile ground for discussion, interpretation, and questioning.

### 2. Pedagogical Objectives and Methodological Approach

The objectives of the experimentation were multiple, but all converged toward a common intention: to engage students intellectually, emotionally, and creatively.

First, we sought to develop an understanding of cinema as a language. This meant moving beyond a technical or superficial approach and encouraging students to explore the aesthetic, narrative, and symbolic dimensions of films.

Second, we aimed to cultivate aesthetic sensitivity. By exposing students to major works of world cinema, we invited them to refine their perception, to observe details, and to engage with images not only analytically, but also sensorially.

Third, we encouraged creative expression. Through writing exercises, scene construction, and screenplay development, students were invited to produce their own narratives, drawing from both personal experience and cinematic references.

Fourth, we emphasized the development of critical thinking. Rather than providing ready-made interpretations, we created spaces for open discussion, where students could express their views, confront different perspectives, and construct meaning collectively.

Finally, we introduced a reflexive dimension. Students were encouraged to question their own assumptions, to become aware of their influences, and to reflect on their relationship to images and narratives.

Methodologically, this approach combined elements of critical pedagogy (Freire, hooks), experiential learning (Dewey), and creative practice. Sessions alternated between film screenings, collective discussions, individual reflection, and practical workshops. Importantly, we deliberately avoided imposing rigid analytical grids, allowing interpretation to emerge organically from the students' engagement with the works.



### 3. Observed Pedagogical Outcomes

The experimentation involved approximately ninety students, divided into two cohorts. Over time, several significant transformations became visible.

First, we observed a clear development of critical thinking. Students progressively moved from descriptive comments to more analytical and interpretative reflections. They began to question narratives, identify underlying themes, and formulate more nuanced arguments.

Second, the creative dimension expanded. Many students started to incorporate cinematic references into their own projects, not as imitation, but as inspiration. They experimented with forms, structures, and visual ideas, demonstrating an increasing confidence in their expressive capacities.

Third, the emotional impact of certain films was particularly striking. Works such as *Dead Poets Society* and *2001: A Space Odyssey* generated strong reactions. These moments revealed the depth of engagement that cinema can provoke, opening pathways for reflection that extend beyond the classroom.

One particularly revealing moment occurred when a student, independently and without guidance, grasped the broader philosophical trajectory of *2001: A Space Odyssey*. This was not the result of explanation, but of encounter. It illustrated precisely what this pedagogical approach seeks to achieve: a direct, personal, and meaningful engagement with the work.

At the same time, the experimentation also revealed challenges. Certain resistances emerged, particularly in relation to cultural or religious sensitivities. These moments required careful navigation, based on dialogue, respect, and mutual understanding. Rather than avoiding these tensions, we treated them as part of the learning process.

Additionally, informal feedback from students confirmed the transformative impact of the experience. Some expressed a renewed interest in learning, others highlighted a deeper connection to their own creativity. A project is currently underway to collect these testimonies through audio and video recordings, in order to document this evolution more systematically.

### 4. Limits and Adjustments

Like any situated pedagogical experience, this experimentation has its limitations.

Time constraints often limited the depth of analysis or the development of creative projects. The diversity of students' backgrounds required constant adaptation, as not all participants shared the same cultural references or levels of familiarity with cinema.

Institutional constraints also played a role. Introducing innovative pedagogical practices within established structures inevitably encounters resistance, whether explicit or implicit.

Moreover, certain tensions particularly of a cultural or religious nature highlighted the need for a careful and context-sensitive approach. These elements remind us that pedagogy is never neutral; it is always embedded within social and cultural dynamics.

In response to these challenges, several adjustments appear necessary. These include integrating film education more formally into curricula, developing specific training programs for teachers, strengthening partnerships with cultural institutions, and allocating dedicated time for artistic practices within educational schedules.

### 5. Conclusion of the Experimentation

The experience conducted at ISMAC demonstrates, in a concrete and tangible way, that cinema can profoundly transform the learning process. It engages students not only cognitively, but also emotionally and creatively. It creates a space where expression becomes possible, where reflection deepens, and where the relationship to knowledge is redefined.

Cinema, in this context, is not a distraction from learning it is a pathway into it. It allows students to reconnect with their inner world, to explore new perspectives, and to engage with knowledge in a more active and meaningful way.

What this experimentation ultimately reveals is that education, when rethought through cinema, becomes an experience rather than a procedure. It becomes a space of encounter, transformation, and becoming.

## Chapter VI — Toward a National Educational Policy: Cinema as a Cultural Right

If the ISMAC experimentation has demonstrated the concrete pedagogical potential of cinema, it now becomes necessary to extend this reflection to a broader scale. The question is no longer only how cinema can transform a classroom, but how it can be integrated into a coherent and sustainable educational policy at the national level.

This shift is not merely institutional; it is conceptual. It requires us to rethink artistic education not as an optional enrichment, but as a fundamental cultural right. To access images, to understand them, to interpret them, and to create them are no longer secondary skills. In a world saturated with visual media, they become essential forms of literacy.

Thus, integrating cinema into education is not a matter of innovation alone. It is a matter of equity, of access, and of cultural justice.

### 1. Objectives of a Cinema-Based Educational Policy

A coherent cinema-based educational policy aims to structure, support, and institutionalize the presence of cinema within the Moroccan educational system. However, beyond institutional frameworks, it must also carry a clear pedagogical vision.

First, such a policy seeks to develop visual literacy. Students must be able not only to watch images, but to decode them, analyze them, and understand their underlying meanings. This involves recognizing narrative structures, visual codes, and ideological dimensions embedded within audiovisual content.

Second, it aims to foster critical thinking. Cinema provides a powerful medium through which social, political, and cultural issues can be explored. By engaging with films, students learn to question representations, to identify biases, and to position themselves critically in relation to what they see.

Third, it promotes creative expression. Integrating cinema into education means not only analyzing films, but also encouraging students to produce their own audiovisual content. This creative dimension strengthens autonomy, confidence, and the ability to communicate ideas through images.

Fourth, it contributes to cultural awareness and identity formation. By exposing students to both national and international cinema, education can create a dialogue between local realities and global perspectives. It allows learners to situate themselves within a broader cultural landscape while reconnecting with their own heritage.

Finally, such a policy seeks to humanize education. Cinema, through its emotional and narrative power, brings learning closer to lived experience. It creates connections between knowledge and feeling, between thought and empathy.

### 2. Conditions for Implementation in the Moroccan Context

For such a policy to be effective, several conditions must be met. These conditions are not merely technical; they involve structural, pedagogical, and cultural dimensions.

First, there must be a clear institutional commitment. The integration of cinema cannot rely solely on individual initiatives. It requires coordinated action from the Ministry of Education, cultural institutions, and local authorities.

Second, teacher training is essential. Educators must be equipped not only with technical skills, but also with pedagogical frameworks that allow them to use cinema meaningfully. Without this support, cinema risks being reduced to a superficial or decorative function.

Third, access to resources must be ensured. This includes not only technological infrastructure such as projectors, screens, and digital platforms—but also access to a diverse range of films and pedagogical materials.

Fourth, partnerships with cultural actors must be strengthened. Cinemas, film festivals, cultural centers, and independent artists can all play a role in enriching educational experiences. These collaborations help bridge the gap between school and the cultural environment.

Fifth, time must be allocated within curricula. Artistic practices, including cinema, require space to unfold. Without dedicated time, their integration remains fragmented and ineffective.

Finally, sensitivity to context is crucial. The Moroccan educational landscape is diverse, shaped by cultural, social, and regional differences. Any policy must therefore be adaptable, capable of responding to local realities while maintaining a coherent national vision.

### 3. Toward an Adapted Model: Between Inspiration and Contextualization

International models provide valuable inspiration, but they cannot be applied directly. The challenge lies in adapting these models to the Moroccan context.

A program inspired by *Collège au cinéma* could offer structured access to films, combined with pedagogical support and teacher training. At the same time, more flexible initiatives such as workshops, film clubs, and community screenings could allow for local experimentation and creativity.

The objective is not to replicate existing systems, but to construct a hybrid model that combines structure and flexibility, institutional support and grassroots initiatives.

In this process, it is important to build on existing strengths. Morocco possesses a rich artistic heritage, a dynamic film culture, and a young population deeply engaged with visual media. These elements constitute a strong foundation for the development of cinema-based education.

### 4. A Necessary Transformation

Ultimately, integrating cinema into the Moroccan educational system is not a marginal reform; it represents a deeper transformation of the educational paradigm.

It challenges the hierarchy of knowledge, by recognizing visual and artistic forms as legitimate. It redefines the role of the teacher, who becomes a mediator and facilitator. It transforms the learner, who becomes an active subject capable of interpreting and creating meaning.

Most importantly, it reorients education toward a more holistic vision one that includes intellect, emotion, imagination, and critical awareness.

In a society where images play an increasingly central role, education cannot remain limited to textual literacy. It must expand to include visual literacy, aesthetic experience, and creative practice.

Thus, cinema should not be confined to extracurricular activities or specialized tracks. It has the potential to permeate all disciplines, to enrich pedagogical approaches, and to contribute to the formation of more reflective, sensitive, and engaged citizens.

#### Conclusion

This chapter demonstrates that integrating cinema into the Moroccan educational system is neither a luxury nor a utopian project, but a pedagogical and cultural necessity.

It requires collective commitment, institutional support, and a shared vision of education as a space of transformation. But beyond these conditions, it rests on a deeper conviction: that education should not only inform the mind, but also shape the imagination and the human experience.

Morocco, with its cultural richness and creative potential, is well positioned to undertake such a transformation. The challenge is not only to educate viewers, but to cultivate thinkers, creators, and citizens capable of understanding and shaping the world through images.

#### Chapter IX — General Conclusion

This final chapter brings together the essential insights developed throughout this research, while opening new directions for reflection and future inquiry. Far from marking a simple end point, it constitutes a moment of synthesis, clarification, and projection. It allows us to reconnect the different dimensions of the work conceptual, pedagogical, experimental, and strategic into a coherent whole.

At its core, this thesis has sought to rethink the place of cinema within education. It has not approached cinema as a marginal tool or an optional complement, but as a central element capable of transforming pedagogical practices and redefining the learning experience. Through a dialogue between philosophy, pedagogy, sociology, and artistic practice, we have demonstrated that cinema can function as a language, a mode of thought, and a pedagogical force.

By mobilizing theoretical contributions from thinkers such as Deleuze, Bergala, Freire, hooks, Dewey, and Illich, this research has highlighted the potential of cinema to engage perception, stimulate critical thinking, and foster creative expression. These perspectives have allowed us to move beyond a utilitarian vision of education and to consider learning as a process of becoming dynamic, situated, and open-ended.

At the same time, the experimental work conducted at ISMAC has provided concrete evidence of this potential. Through a pedagogy grounded in experience, dialogue, and creation, we observed significant transformations in students' engagement, critical capacities, and creative confidence. These results, although situated within a specific context, offer valuable insights into how cinema can reshape the relationship between learners and knowledge.

However, this research also acknowledges its limitations. The experimentation was conducted within a limited institutional setting, involving students already exposed to artistic practices. As such, its results cannot be generalized to the entire Moroccan educational system. Moreover, the methodological approach relied primarily on qualitative observation. Future research could benefit from integrating quantitative tools, comparative studies, and long-term evaluations in order to deepen and validate these findings.

Beyond these limitations, this work opens several perspectives for future development. In the short term, pilot projects could be implemented in diverse educational contexts—urban and rural, public and private in order to test the adaptability of cinema-based pedagogies. These initiatives could be supported by collaborations between educational institutions, cultural organizations, and local communities.

From an academic perspective, further research could explore the long-term impact of integrating cinema into education. How does it influence not only academic performance, but also personal development, professional orientation, and cultural awareness? How does it shape the ways in which individuals perceive themselves and engage with society?

Another promising direction would be the creation of a national observatory dedicated to image education. Such a structure could bring together researchers, educators, filmmakers, and policymakers in order to coordinate initiatives, share resources, and develop a coherent and sustainable cultural and educational policy.

More fundamentally, this research invites us to reconsider education itself. In a world increasingly shaped by images, it is no longer sufficient to teach reading and writing alone. It becomes essential to develop the ability to see, to interpret, and to create. Cinema, in this sense, offers a unique pathway. It allows individuals

to engage with complexity, to explore different perspectives, and to construct meaning in a sensitive and reflective way.

On a more personal level, this thesis is also the result of a long-standing relationship with cinema. Before becoming an object of study, cinema was a space of discovery, reflection, and transformation. It shaped the way we perceive the world, the way we understand others, and the way we relate to ourselves. It functioned as a silent companion, guiding thought, awakening emotions, and opening new horizons.

Through the analysis of images, narratives, and cinematic forms, we have progressively developed a deeper awareness of the complexity of human experience. Cinema has allowed us to question our assumptions, to expand our emotional range, and to cultivate a more attentive and nuanced perspective on the world.

In this sense, this thesis does not separate creation from education. On the contrary, it affirms their deep interconnection. Teaching and creating are not opposing activities; they are part of the same movement a movement that seeks to understand, to express, and to transform.

Ultimately, integrating cinema into education is not simply about introducing a new tool. It is about redefining what it means to learn. It is about recognizing that knowledge is not only transmitted, but experienced; not only understood, but felt; not only acquired, but created.

This research therefore calls for an education that is more open, more sensitive, and more attuned to the realities of contemporary life. An education that does not fear complexity, but embraces it. An education that does not impose meaning, but invites its construction.

In this perspective, cinema becomes more than an art form. It becomes a space of encounter, a medium of thought, and a catalyst for transformation.

### III. Opening Perspectives

While this thesis has focused on the integration of cinema within educational contexts, it also opens broader avenues for future exploration. Further chapters or studies could extend this reflection toward emerging fields such as digital visual cultures, immersive media, or the role of artificial intelligence in audiovisual creation.

Additionally, comparative studies between different cultural contexts could deepen our understanding of how cinema interacts with diverse educational systems and social realities. The relationship between cinema, identity, and cultural heritage particularly within African and Arab contexts also constitutes a promising field of inquiry.

Finally, future research could explore more deeply the links between pedagogy, artistic creation, and psychological development, examining how cinema contributes not only to knowledge acquisition, but to the construction of the self.

### Bibliography

- [1]. Bergala, A. (2002). *L'hypothèse Cinéma : Petit Traité De Transmission Du Cinéma A L'école Et Ailleurs*. Paris: Cahiers Du Cinéma.
- [2]. Bénezech, H. (2023). L'éducation A L'image A L'école : Entre Analyse Et Expérience. *Spirale – Revue De Recherches En Education*, 71(1), 33–51.
- [3]. Deleuze, G. (1983). *Cinéma 1 : L'image-Mouvement*. Paris: Les Éditions De Minuit.
- [4]. Deleuze, G. (1985). *Cinéma 2 : L'image-Temps*. Paris: Les Éditions De Minuit.
- [5]. Deleuze, G. (1987). *Qu'est-Ce Que L'acte De Création ?* Conférence A La FEMIS.
- [6]. Deleuze, G., & Guattari, F. (1991). *Qu'est-Ce Que La Philosophie ?* Paris: Les Éditions De Minuit.
- [7]. Freire, P. (1970). *Pédagogie Des Opprimés*. Paris: Maspero.
- [8]. Hooks, B. (1994). *Teaching To Transgress: Education As The Practice Of Freedom*. New York: Routledge.
- [9]. Molina, C. (2024). Le Film Comme Médiation Pédagogique : Etude De Cas En Lycée Artistique. *Revue Internationale D'éducation De Sèvres*, 97, 102–117.
- [10]. Rancière, J. (1987). *Le Maître Ignorant*. Paris: Fayard.