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Education through Movies: Improving teaching skills and fostering reflection among students and teachers.

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Abstract:

Learning through aesthetics—in which cinema is included—stimulates learner reflection. As emotions play key roles in learning attitudes and changing behavior, teachers must impact learners affective domain. Since feelings exist before concepts, the affective path is a critical path to the rational process of learning. Cinema is the audiovisual version of storytelling. It enhances emotions and therefore sets up the foundation for conveying concepts. Movie experiences act like emotional memories for developing attitudes and keeping them as reflective reference in the daily activities and events. To foster reflection is the main goal in this cinematic teaching set. The purpose is not to show the audience how to incorporate a particular attitude, but rather to promote their reflection and to provide a forum for discussion. In this paper, the authors relate their experiences in cinematic teaching, particularly the effectiveness of the movie-clip methodology, in which multiple movie clips are shown in rapid sequence, along with facilitator comments while the clips are shown. The movie clip method can improve faculty teaching and stimulate their professional growth. Teachers seldom think about themselves and usually lack the time to disclose their feelings. However, they use their own emotions in teaching, so learning proper methods to address their affective side is a complementary way to improve their communication with students. This methodology offers a special environment for fostering open-hearted discussions, helps teachers improve their self-knowledge, and develop closer relationships with colleagues and students through the affective domain. In this paper the authors want to share the methodology and a summary of their experiences in teaching. Although the authors' field is mostly medical education they have also had some cinematic teaching experience with other audiences, and consequently they want to share with a extensive community of educators. An Appendix is included at the end, with a collection of movie scenes the authors frequently use in medical education.

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**Education through Movies:
Improving teaching skills and fostering reflection among students and teachers.**

*Movies are not entertainment.
They are a kind of language and reflection.*
Peter Greenaway.

Arts and Emotions to Promote Reflection

In life, people learn important attitudes, values, and beliefs using role modeling, a process that impacts the learner's emotions⁽¹⁾. Certain types of learning have more to do with the affection and love teachers invest in educating people than with theoretical reasoning⁽²⁾.

Usually feelings arise before concepts in the learners. Understanding emotionally through intuition comes in advance. First the heart becomes involved, then rational process clarify the learning issue. Thus the affective path is a critical way to the rational process of learning. While technical knowledge and skills can be acquired through training with little reflection, refining attitudes, acquiring virtues and incorporating values require reflection. In addition to the specific knowledge students must master, learners must refine attitudes, construct identities, develop well- rounded qualities and enrich themselves as human beings.

Because people's emotions play key roles in learning attitudes and behavior, teachers cannot afford to ignore students' affective domains. To educate through emotions doesn't mean that learning is limited to values and attitudes exclusively in the affective domain. Rather, it comes from the position that emotions usually come before rational thinking, especially in young students immersed in a culture where feelings and visual impact prevail. Thus, educators need to recognize that learners are immersed in a popular culture largely framed through emotions and images⁽³⁾ Since emotions and images are privileged in popular culture, they should be the front door for learners' educational processes. Emotions are a kind of bypath to better reach the learners, a type of track for taking off and moving more deeply afterwards, which require fostering reflection on the learners. The point is to provoke students to reflect on those values and attitudes⁽⁴⁾, with the challenge here to understand how to effectively provoke students' reflective processes.

Life stories are a powerful resource in teaching. In ancient cultures, such as classical Greece, the art of story-telling was often used to teach ethics and human values⁽⁵⁾ Stories are one reasonable solution to the problem that most people, especially young people, can only be exposed to with a limited range of life experiences. Story-telling, theater, literature, opera, and movies all have the capacity to supplement learners' understanding of the broad universe of human experience. Exposure to life experience-- either one lived, or one lived through storyprovides what Aristotle called catharsis.

Catharsis has a double meaning, each of which deals with human emotion. Catharsis literally means to “wash out” the feelings retained in the soul. It also implies an organizing process in which the person sorts through, orders, and makes sense of emotions. In short, in the normal course of events people keep their feelings inside, storing them in an untidy fashion, but don’t think about them. Catharsis helps empty one’s emotional drawers and reorganizes them in ways that provide a pleasant sense of order and relief.

Life stories and narratives enhance emotions, and therefore lay the foundation for conveying concepts. When strategically incorporated into the educational process and allowed to flow easily into the learning context, emotions facilitate a constructive approach to understanding that uses the learners’ own empathetic language. Furthermore, the learners’ affective domain is facilitated by a pleasant and familiar environment, in which attitudes can be identified and reflected on.

Likewise, faculty members use their own emotions in teaching, so learning proper methods to address their affective side is a complementary way to improve their communication with students. Therefore, excellent teachers develop their teaching skills through constant self-evaluation, reflection, the willingness to change, and the drive to learn something themselves.(2)

Teaching reflection is a goal for educators who want to move beyond transmitting subject matter content. These teachers believe that they will better understand their students and the nature and processes of learning if they can create more supportive learning environments. Effective teaching is often both an intellectual creation and a performing art, (6) Excellence in teaching requires innovation and risk taking in dealing with sometimes unanticipated learner response. This is at the core of education and where the humanities and the arts have a place in responding to the challenge of teaching.

Arts and humanities, because they enhance an understanding of human emotions, are useful resources when incorporated into the educational process for developing faculty members and students. The students’ emotions easily emerge through arts like movies, and teachers can impact student learning by broadening their perspectives of student development.

Teaching through humanities includes several modalities in which art is involved. Literature and theater(7), poetry(8), opera(9) are all useful tools when the goal is to promote learner reflection and construct what has been called the professional philosophic exercise(10). Teaching with movies is also an innovative method for promoting the sort of engaged learning that education requires today. For dealing with emotions and attitudes, while promoting reflection, life stories derived from movies fit well with the learners’ context and expectations

Teaching Through Movies

Using movies in teaching is an effective way to reach people’s affective domain, promote reflective attitudes(4), and link learning to experiences. Teaching with movies triggers that disclose emotions allows questions, expectations and dilemmas to arise for

both learner and teacher. Movies provide a narrative model grounded in the learners' familiar world that is framed in emotions and images.

Because they are familiar, evocative, and non-threatening, grounded in both imagery and emotion, movies are useful in teaching the human dimension required for developing as human beings and for building identity in young learners. For teachers, the movie experience helps also to confirm and clarify their role to bring new perspectives in teaching.

The movie learning scenario allows teaching points to be made quickly and directly with specific scenes; facilitates the integration of emotions in the viewing experience; and helps the learners to understand and recognize immediately the main messages regarding attitudes and human values delivered by the movie characters. Fostering reflection stimulates discussion about the breadth of human experience and elicits profound conflicts and concerns learners have about their future professional roles and personal lives.

In addition, learners have the opportunity to "translate" life stories from movies into their own lives. In this way, movies create a new learning process, The movie experience acts as emotional memory for learners' developing attitudes and allows them to proceed through daily activities. With the goal of promoting reflection, life stories derived from the movies are well-matched with the learners' desires and expectations. Fostering reflection is the main goal in this cinematic teaching set. The purpose is not to show the audience how to incorporate a particular attitude, but rather to promote reflection and to provide a forum for discussion.

To better clarify this point, two real examples of movie teaching could help. The first one happened at the end of a session in which the final scene of *Casablanca* was projected on the screen. A young student led the discussion and said: "Maybe the daily challenge is to get into the plane. We know that we need to get into the plane, but it is not easy. Nobody could do that for me. How can I get into the plane, teacher?". The response didn't come from the teacher, but from her peers, and the discussion lasted for several minutes. The second one happened at the end of a session in which the battle scene of *The Last Samurai* was shown. We had almost finished the discussion, when a student approached the podium and said with passion: "Teacher, of course I want to be a doctor, but first I want to be a Samurai". (Both scenes are described in detail in the Appendix).

The Movie Clip Methodology

Specifically, teaching with movie clips is an innovative method used for more than 15 years by SOBRAMFA- Medical Education & Humanism ⁽¹¹⁾. The original focus of this work was within the field medical education and represented the first investigation of this approach in Brazil ⁽¹²⁾. Although used primarily to teach medical students, physicians and other health care professionals, SOBRAMFA has led cinematic teaching experiences internationally through lectures, courses and faculty development workshops directed at a wide range of learners, such as high school students, college

students and academics from several courses, teachers of higher education, and human resources departments. Education with movie clip methodology goes beyond medical teaching and reaches a broad educational perspective ^{(13),(14),(15)}

When movie clips methodology is applied in faculty development workshops, some steps are observed. At the beginning of each session, the facilitator asks the audience to introduce themselves and state their expectations for the session. In this way, the attendees can relax, and the facilitator is able to tailor the experience to the needs and desires of the audience. The session continues with a 20-30 minute time period in which multiple movie clips are shown in rapid sequence, complemented by comments from the facilitator.

Teaching with clips in which several rapid scenes from different movies are put together is preferable to viewing an entire movie. Nowadays, we live in a dynamic and fast paced environment of rapid information acquisition and high emotional impact. In this context, it makes sense to use movie clips because of their brevity, rapidity and emotional intensity. Bringing clips from different movies to illustrate or intensify a particular point fits well with this modern living state.

The value of instructor commentary during the viewing of clips is a conclusion based on the author's experience⁽¹³⁾ Although the suddenly changing scenes in the clips effectively evoke learners' individual concerns and foster reflection, commenting while the clip is playing acts as a valuable amplifier to the whole process. Because learners are involved in their personal reflective process, they may at times disagree with the facilitator's comments and form their own conclusions. But this doesn't matter, and may even be desirable. In fact, participants note that divergent comments are particularly useful to facilitate the reflecting process. A quote coming from one of the attendees to the facilitator during one of these sessions elucidates this point: "Don't keep quiet, please. You must make your comments while the movie is going on.....Do you ask if I agree with you? No, I don't agree at all....But your comments push me to reflect....so please, go on."

However, presenters must adapt their comments to the specific audience, which requires facilitators to understand the people to whom they are speaking and to make clear comments based on personal reflection. Thus, to foster group reflection the facilitator herself needs to reflect on the point of each clip or group of clips before speaking to the audience. The goal is to promote participants' reflection on attitudes and human values from a broad perspective.

Language barriers are also a concern. The author's experience is primarily with American movies with subtitles in Portuguese, but the approach has been successful in multicultural settings⁽¹⁶⁾. This experience suggests that educating through cinema is restricted neither to homogeneous audiences, nor for those people coming from the so called more sensitive cultures. The methodology works even in those cultures where people don't express loudly their emotions because they used to be more reserved and discreet in sharing their feelings.

Images are powerful communicators, even though the original English language is not the first language of the audience, nor of the facilitator. Emotions are indeed a

universal language in which people can successfully bridge cultural differences and enter into agreement and mutual understanding. Nevertheless, the instructor needs to adapt the comments and tailor them for the intended audience

After the movie clips are shown, the methodology includes an open discussion in which the audience asks questions and shares their reflections, feelings, and thoughts. When the audience is large and session scheduling allows, the facilitator breaks the audience into small groups to encourage discussion. At the end of the session, the small groups revert back to the large group, and a spokesperson from each small group shares the topics discussed. The method can also work with a larger audience and a shorter time period, but it needs to be adapted by giving a shorter introduction. (This would include discussion of how movies help to educate learners' affective domain, with the use of fewer movie clip examples. Experience has shown us that a small audience (30 people) and a longer time period (two hours) is the best scenario for a workshop that uses movie clips, either for teaching young learners or for facilitating peer discussion among faculty.

Getting Feedback From The Audience

The value in teaching with movies is reinforced through the audience's feedback. Analyzing data from participants (comments through field notes and session evaluations, interviews and written assignments) shows the value of teaching with movie clips. The qualitative perspective in analyzing such data is especially useful for teachers who understand their discipline as more empirical and craft-based than theoretical. This is especially true when the learning objective deals with emotions, attitudes and professional values. For example, in medical education, to emphasize compassion, commitment, empathy or teamwork, and to portray them through the screen, is more effective than theoretical models.⁽¹⁷⁾.

Therefore, a qualitative approach is well suited for analyzing the data and identifying the results from the cinematic and educational experiences. In those data the audience comments were divided into groups, consisting either of comments coming from teachers or from students. The goal of those discussion groups is to gather information based on the participants' interaction, not to build consensus or aid decision-making. Through an interactive exchange among the participants, multiple stories are produced, diverse experience related, similarities and differences emerge, and contrary opinions can be explored to generate new areas of inquiry. Through this practice, mentors and students, facilitator and audience, get new insights, and reflect on their teaching-learning process.

For students and young learners, the movie clip method is used to direct their attention to professional attitudes. When the learners are health profession students, factors related to career choice, idealism, and unspoken vocational doubts emerged, thus moving them to a more reflective attitude in choosing their professional future, becoming more committed to their career choices, and recognizing that the movie discussions made them aware of struggles they could not articulate before. As described

before, the dialogs coming from the movie clip clarify their feelings and give them the right words to explicit their thoughts.

When used with high school and college teachers, the movie clip method can improve faculty teaching and stimulate professional growth. Faculty face challenges when they teach alone. Even when they discuss educational issues with their peers, they spend most of this time talking about students, often those who are problematic. Teachers seldom think about themselves and usually lack the time to disclose their feelings before encountering new challenges. When searching for excellence in teaching, our fellow teachers are useful resources for teaching us a great deal about ourselves and our craft. As teachers we need to propose new paradigms in education, learn how to share our weakness and frustrations, and find resources for maintaining the flame and energy for a better teaching performance. Working with our core beliefs and values is crucial to job satisfaction, avoiding burn out, developing leadership and rewarding personal and professional development. This methodology offers a special environment for fostering open-hearted discussions, helps teachers improve their self-knowledge, and develops closer relationships with colleagues and students through the affective domain.

All study results include the interpretation in addition to notes and records of “what happened.” As pointed out in the literature, “The researcher is the primary research tool, so it is essential to include his/her feelings and reflections over [sic] the analysis. The experience had in the field is not merely observed and recorded, but is also felt. Reflection on feelings is essential.⁽¹⁸⁾ A summative report of these data, gathered from several educational experiences, is discussed in-depth elsewhere ⁽¹⁹⁾.

What Have We Learned? The Contribution Of Cinema To Education

For gathering what we have learned from these experiences, a question-answer design would be useful.

Why do people come to the cinema education sessions?

Why are you here? This is the very first question we ask when the movie session is at a Congress or at a Scientific Meeting with many other simultaneous presentations.. And we find out several answers. There were people “intrigued” and “looking for something new”, and even “wondering how to teach and learn while having fun.” Some came because they knew our teaching methodology and wanted to learn more; some came because they just love movies. There were also people attending because they already use movies in their teaching setting and like to compare their approach with our experience, and others who use movies intuitively and want to know if this is academic teaching or simply indulging emotions. In any case, despite the broad variety of reasons for attending the session, most people bring a happy, relaxed, and hopeful mood to these sessions. We generally see smiling faces ready to collaborate--the starting point for the sessions.

Is it all about emotions? Are they really crying?

Emotions can be seen on the participants' faces as they view the movie clips and hear the facilitators' comments. Sighs are heard, handkerchiefs appear, and some people are seen crying with no shame as room lights are turned on. People from both genders, including facilitators, cry. At times, everyone is moved and in tears. These are the emotions expressed we can more easily appraise, but other kinds of emotions – anger, shame, laughter--run between lines, often converge .

The audience discovers that the methodology is not simply to feel emotions, but to help connect the issues raised in the movie clips to their daily lives. Self-reflection is an effective bridge between emotions and behavior and can promote change in process in attitude. Of course, even when a particular message reaches the viewers, there is still a long way to go. It is not simple to change behavior. The emotional conviction has to expand to the rational brain, to establish the foundation from which actual change can emerge..

The participants relate that this teaching method saves time, makes learners reflect specifically on themselves and helps them to think about who they are, what they want in their lives and what they need to get there. The value of the movie clips' essential messages are easily connected by the learners into their own daily lives.

What is the Teacher's Role?

The educational outcomes don't materialize simply from watching movies. People attend cinema all the time and see the same scenes, and while they might have similar emotions, the reflective process is lacking. This is where the competence and the teaching skills of the facilitator come into play, that is by putting all the scenes together and fostering reflection through comments and personal thoughts, even as unanswered open questions are introduced. The instructor's role consists not just in pouring out emotions, but in catalyzing the process by which the audience moves from the emotions to immerse themselves in personal reflection and begin to generate concrete ideas for how, in specific and concrete ways, they can incorporate the lessons they've learned from the film clips into their daily lives. These experiences are real educational footprints and become open doors for generating attitudes that modulate behavior. A comment coming from one participant elucidates this process: "Your commentary on the clip is quite useful. Something happens inside of us. It is neither the movie, nor your comments. It is something in between."

In order to succeed in this endeavor, instructors need to be familiar with the methodology and be enthusiastic; they must know their learners, and be committed to them, because the example they set is essential in good teaching. This is what is called the courage to teach, teaching deep from the heart, and this works, because, in fact, teachers teach what they are (2). Thus, having knowledge about movies is necessary, but not sufficient.

How can I incorporate this methodology in my teaching?

It is important for educators to be aware of learners' emotions and to realize that the movie clip approach can turn those emotions into a useful educational resource. When the educator begins to work with the learner's affective domain, he or she

discovers that this can be an effective, pleasant and direct path for education. Here is another student's quote: "Maybe this methodology produces a better emotional effect, because the rational opinion doesn't get the chance to modify the experience, and because students are isolated in this experience without having the possibility to discuss it with their friends. This method can make them more susceptible for the messages. This is comparable with the effect of a touching movie."

What scenes and clips should be used in this scenario?

A related question is whether we need to teach explicit topics through specific scenes. Although some educators follow this topic-scene method, the experience of the movie clips methodology suggests that this is not always required.

How to decide what scenes could be grouped together in a specific presentation? It depends on who the audience is, what they are looking for (when they invite us to give a speech), and what the main message is that the teacher wants to deliver. When the objective is to address specific issues (empathy, leadership, commitment, vocation), a variety of movie scenes in some way related to the main topic could be put together. In our experience, in most cases of applying this methodology, we found no specific topic or theme that linked all the film clips. There was only life, human beings acting, feeling and living. And the facilitator's comments –always looking at the faces in the audience– to bring sense to the whole presentation.

In faculty development workshops, whether with high school teachers, or medical educators, the movie clip teaching scenario causes an unusual impact on the audience. They come to learn a methodology--tell me how to do it!--but the bottom line is that they are touched by the methodology themselves. Something happens deeper than words.

What about those clips coming from movies that the audience have not yet seen? Another quote, now from a professor brings a wonderful insight on this issue: "Maybe the clip is good, because we don't lose the focus trying to remember the whole movie. I never go to the movies myself. And maybe because of this, I get the results about this, without distracting myself trying to bring up the script. Now I am focus on your comments and in what is going on at the screen, and not trying to remember the movie theme, or the characters, or the whole story. So this is straight to the point, the teaching point I mean".

For a practical demonstration and to get inspiration in your teaching set you can see a wide-ranging list of movies and related scenes the APPENDIX

What we got at the end of the sessions?

The cinema education sessions expand beyond movies to education. It is much more than evoking emotions, or developing new skills or even exploring innovative methods of appraising education.

When the audience is comprised of teachers, they shift to the core and focus on their roles as educators. By the end of these sessions, we have had the opportunity to discuss in a profound sense how we are educating people. Do we foster learners' motivation and help them to grow up as human beings? Do we really care about their

feelings, emotions, and barriers to learning, or do we just keep constricted to the official curriculum contents?

Inevitably, hidden issues arise, the kind of concerns that traditional education never seems to have time for: deception from bad role models; inspiration from the good models; application of this learning to real life; and the missing pieces. A comment from one student at the end of a session clarifies this subject: “Yes, I want to be a doctor, but all I don’t want is to forget what I learned with my grandmother”. For sure, we need time to listen students addressing these unexpected topics.

The roller coaster of feelings that this methodology can generate is a truly interesting way to bring debate to the forefront of academic exchange between students and professors, especially when more than evidenced based paradigms and guidelines are needed to educate people nowadays.

There is still a question in the air: Does movie teaching methodology depend on the charisma of the person who is presenting the session, or can it be well developed by anyone? There is no conclusive answer. For those who love movies, and want to teach deep from within their hearts, the recommendation is clear: try it, see what happens and what surprises will come.

APPENDIX

Topic	Movie	Scene And Time Counting	Some Comments The Presenter Could Add While The Movie Clip Is Going On.
Vocation	Patch Adams	0:32:26-0:35:18	Why do you want to be a doctor?
	The Bone Collector	1:00:49 – 1:02:15	You have a gift. Don’t throw it away!
	Analyze this	0:19:50 – 0:22:30	You have a gift. You are good. You have a terrific gift
	Nurse Betty	1: 35:10-1:36:30 1: 40:30- 1:41:25	You don’t need that doctor. You don’t need any man. You know why? Because you’ve got yourself.
Keeping your Idealism Facing Difficulties	October Sky	1:17:31-1:20:30	Coal mining is your life, not mine. I’ll never get in it again. I want to go into space.
	Tucker: the Man and his Dream	1:43:20-1:44:20	What really matters is the idea, the dream.
	Billy Eliot	0:26:00-0:28:20 0:40:16 – 0:41:20 0:59:17 – 1:00:26 1:29:00 – 1:30:12	Several scenes showing the strong will of motherless boy who wants to become a ballet dancer facing opposition in his family.

	Instinct	1:09:14 – 1:11:14	What have you lost? My illusions!!
	The Truman Show	1:24:07- 1:29:03	Increase the wind. Truman survives because he is tied to the boat.
	A Beautiful Mind	(1: 43:42 – 1: 45:15)	Do you want to know what is real? This is real. Maybe the answer is not in here...” (in the brain) “but in here...” (touching his heart).
Reflective attitude	About Schmidt	1:54:00- 1:56:20	What difference did I make with my life? None at all.
	The Notebook	1:38:00- 1:39:00	What do you want? Not your parents, not me. Just you!!
	American Beauty	2:01:00- 2:03:00	I remember every single moment of my insignificant life. Probably you don't know what I am talking about. Don't worry. Some day you will. (When you were dead, like me)
	The Lion King	1:04:00- 1:08:52	Simba, you have forgotten me. You forgot who you are so you have forgotten me. You are the true Lion King.
	The Nanny Diary	0:05:54- 0:06-55	Tell me: who are you?...I have no idea!
Understanding Suffering and Pain	Shadowlands	1:45:50- 1:48:11	The pain you will have then is part of the happiness you have now. That's the deal.
	The Spitfire Grill	01:31:36 -- 01:35:05	How we need to listen to peoples' stories, with kind watchfulness
	Secret and Lies	2:05:00- 2:08:00	We are all in pain. Why don't we share this pain? I live trying to make people happy and those whom I really love are fighting among them.
	Prince of Tides	(1: 32: 00 – 1: 34: 10)	You really learned how to cover your pain, haven't you? I can feel your pain.
	One True Thing	(1: 39: 00- 1:40: 20)	<i>The first time I saw your mother she was so full of</i>

			<i>light. She lightened everything around her, even me. I can't imagine that light coming out.</i> Listening is about understanding others' reasons, and not imposing previous judgments before listening carefully
	The Story of Us	(1:15:40 – 1:16:52)	Today, I saw myself through your eyes and I am sorry. This couple has frequent arguments. But they reflect and find their own responsibilities instead of blaming each other.
Generosity and Love Supporting People with Friendship	Marvin's Room	0:57-0:59 1:26:53-1:28:02 1:33 – 1:34	I have such love in life! I was able to love them. This is why I am happy.
	Dead Man Walking	1:36:00-1:37:30 1: 41:49-1:42:09	I don't know what love is. I have never been loved. I need to die to discover what love is Look at me. I will be the face of love for you while they do it.
	Scent of a Woman	2:00:00- 2: 00: 39 1:42:30-1: 43: 10 1:26:00-1:27:15	Give me one reason to not kill myself. You dance tango and drive a Ferrari like no one else.
	Casablanca	1: 24: 50- 1: 25: 20 1: 36: 45 – 1: 37: 40	I don't know what's right any longer. You must think for both of us, for all of us. If that plane leaves the ground and you're not with him you'll regret it. Maybe not today, maybe not tomorrow, but soon and for the rest of your life.
	Blood Diamond	(1:56:51- 1: 58:35)	I know they made you do bad things, but you are not a bad boy. I am your father who loves you, and you will come home with me and be my boy again”
	Limelight	(0:59:28-1:00:43)	This scene in Chaplin's classic movie points out the superb results you can get when instead of focusing on your

			own problems, you care about people. Teresa recovers from her illness because she is worried about Calvero, who is depressed, and tries to help him
	In the Name of the Father	(47: 10- 48: 18)	The young man thinks his father is weak and pusillanimous and argues with him. At this moment his father calms him down with kind gestures. since he realizes his son's suffering. What actually calms people down is kindness and tenderness.
People Centered Approach.	The Legend of 1900	0:28:57-0:31:00 0:50:00-0:52:40	Release the piano, otherwise I can't create this music. Come with me, take the risk. From where does the music come? Look at people and you will find out. (This is a patient centered approach, people centered music).
	Amistad	1:03:00-1:04:35 1:20:00-1:22:00	Who are they? What is their story? You need to know peoples' stories. The slave's child is born free, without chains.
	Castaway	0:48:36-0:50:00	Although no one asks him to do it, even he doesn't know if he will survive, buries his colleague and finds out who the dead person and his family are and writes the name beside the grave
New Paradigms in Education	Searching for Bobby Fisher	0:35:00-0:37:00	I will make it easier for you (The teacher throws the chess pieces down)
	Dead Poets' Society	0:21:12 – 0:23:35 0:25:30 – 0:25:59 0:43:00 – 0:43:43	Revolutionary new paradigms in education, leading people to think by themselves ..
	Good Will Hunting	0:46:54-0:50:33	You know just what you can read in books. But you have

			never smelled the fragrance of the Sistine Chapel nor have you held your best friend's head while he was dying. You don't know anything about lost because you are selfish and don't love anyone more than yourself.
	Music from the Heart	0:28:00 – 0:29:00 1:48:00 – 1:49:00	What really matters is to get strength inside Don't look at the audience, look at me. And play from the heart.
	Pretty Woman	1:26:19- 1:28:49	How can someone change in a two hour opera performance, without understanding Italian language and lacking knowledge about opera.?
	La Mome (The story of singer Edith Piaf)	(1:52:00- 1:54: 21) (2: 07:15- 2: 09:19)	Edith Piaf is depressed and has already given up singing. Her friends don't know how to encourage her. In this context, a young composer brings her a new song: Rien de Rien, that is I don't regret anything I did in my life. The music cheers up Edith: "I love this. This is me, you grasped my entire life." The scene portrays how little things well adapted to those who are suffering can make a tremendous difference. In the next scene, Edith is singing again on the stage
	Mr Holland's Opus	(0:33:28- 0:34:39)	The girl can't play the clarinet properly. She is worried and can't succeed. Mr. Holland finds the right advice for getting her to relax and allowing a good performance: Just play the sunset!
	The King's Speech	(1: 23: 46- 1: 28: 10)	The king is told that the therapist has no credit or qualifications. I have the experience. I helped those boys who came from the War, and that War was a real

		(1: 42:20- 1: 48: 15)	experience. In this scene, the therapist provokes the King and gets from him the best response: a strong voice! This is a remarkable scene, the King's Speech, framed by Beethoven's Seventh Symphony (Second Movement). The King talks through the radio microphone to all the country, and overseas, while the therapist is "conducting" the speech and, seemingly, the symphony at the same time. A touching scene with a high empathic score.
Responsibility and Commitment	Saving Private Ryan	1: 48: 30-1: 51: 27 2: 36: 21- 2: 36: 50 2: 38: 40- 2: 39: 10 2: 39: 25- 2: 41: 30-	They are the only brothers I have now James earned this. Every day I think about what you said to me. I tried to live my life the best I could, and I hope before your eyes I earned what all did for me.
	Man of Honor	1: 57:21 – 1:59:37	Mentoring is essential to bring the best from people. "I want my twelve steps, report to this line".
	Gattaca	1:30:00 – 1:34:00	I never saved strength for the swim back!! This is how I could do it.
Working in a team	Any Given Sunday	1:57:20- 1:59:30	Gentleman, we're a team, and we heal like a team or we'll perish as individuals.
	Gladiator	1:10:30- 1:11:00 1:23:50- 1:24:20	Win the crowd and you'll be free. I don't know what's coming out from those gates, but if we stay together we'll survive.
	Spartacus	0:49:30 – 0:50:50-IIpart	Who is Spartacus? I am Spartacus, I am Spartacus. Everyone is Spartacus. More than a person, it is an idea
	Ladder 49	0:49:53- 0:50:36	I have just come to tell a mother that her son is dead and you are fighting like this, in my house!! We honor the

			dead colleague when we turn back to work every single day.
Leadership	The Patriot	2:13:55- 2:15:40 2:26:17- 2:28:00	Two great flag scenes. While anyone can carry a gun in the battle, j the leader is able to put up the flag and push people to victory.
	Glory	0:50:36- 0:51:55	If you will take no pay, then none of us will
		1:27:40- 1:30:00	The 54 ⁰ of Massachusetts asks for the honor to lead the attack. There is more than rest in fight; there is character, strength of heart.
	The Last Castle	0:10:00- 0:12:00 1:23:00- 1:25:00	Any man with a collection like this never set foot in a battle, This points out the difference between natural leadership and official command Leaders must be understood, and for that they need to explain their attitudes, making them rational.
	Schindler´s List	0:44:55- 0: 46:55 II part.	I could save more people. The leader knows how much further he can go.
	We Were Soldiers	(0: 16: 50- 0:17:35) (0:34:00 – 0:35:00)	Take care of your men. When all this begin all we have is each other. I will be the first to set foot on the battle and the last to step off.
	Enemy at the Gates	0:24:28 – 0:26:21	Give them heroes, examples to follow. Give them hope.
	K 19. The Widomaker	1:45:30 – 1:47:45	Don´t give orders to the men. Just ask them.
The Last Samurai	2:10:35- 2:16:10	Impressive scene with the enemies kneeling down before the dead Samurai.	

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