


## INTERSECÇÕES ENTRE EDUCAÇÃO, CINEMA E PEDAGOGIA CULTURAL: O QUE SE ENSINA E APRENDE A PARTIR DAS PEDAGOGIAS DO HORROR

*INTERSECTIONS BETWEEN EDUCATION, CINEMA AND CULTURAL PEDAGOGY: WHAT IS TAUGHT AND LEARNED THROUGH PEDAGOGIES OF HORROR*

*INTERSECCIONES ENTRE EDUCACIÓN, CINE Y PEDAGOGÍA CULTURAL: LO QUE SE ENSEÑA Y APRENDE PARTIR DE LAS PEDAGOGÍAS DEL TERROR*

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### RESUMO

Na contemporaneidade, não somente escolas e espaços educacionais, mas também outros locais podem produzir conhecimento, saberes e visões de mundo, produzindo pedagogias culturais. Busca-se compreender quais pedagogias e significados são produzidos a partir do cinema, mais detidamente, do gênero horror. As bases teórico-metodológicas vinculam-se ao entendimento de pedagogia cultural sob a perspectiva dos Estudos Culturais em Educação. Evidencia-se como as pedagogias são acionadas e que o uso do horror em si transcende o afeto de horror unicamente, pois são diversos os sentimentos e sensações, como medo e desconforto, que se fazem presentes no espectador.

**Palavras-chave:** Educação; Estudos Culturais; Pedagogia Cultural; Cinema; Horror.

### ABSTRACT

In contemporary times, not only schools and educational spaces, but also other places can produce knowledge and, worldviews, and, thus, cultural pedagogies. We have attempted to understand which pedagogies and meanings the cinema has produced, particularly regarding the horror genre. The theoretical-methodological bases are linked to the understanding of cultural pedagogy from the perspective of Cultural Studies in Education. The results have evidenced the way that in which pedagogies are activated and in which that the use of horror transcends the affection of horror for its own sake, as the viewer experiences several feelings and sensations, such as fear and discomfort.

**Keywords:** Education; Cultural Studies; Cultural Pedagogy; Cinema; Horror.

### RESUMEN

En la contemporaneidad, no solo las escuelas y los espacios educativos, sino también otros lugares, pueden producir conocimiento, saberes, cosmovisiones y pedagogías culturales. Se busca comprender qué pedagogías y sentidos se producen desde el cine, más específicamente, desde el género de terror. Las bases teórico-metodológicas están vinculadas a la comprensión de la pedagogía cultural desde la perspectiva de los Estudios Culturales en Educación. Es evidente cómo se accionan las pedagogías y que el propio uso del terror trasciende la emoción de terror únicamente, pues varios sentimientos y sensaciones, como el miedo y el malestar, se hacen presentes en el espectador.

**Palabras clave:** Educación; Estudios Culturales; Pedagogía Cultural; Cine; Terror.

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## INTRODUCTION

Cinema, understood not only as a form of art and popular entertainment, is a medium in which representation produces pedagogies. As a cultural artifact, a film is produced in, at the same time that it affects, culture, whether as criticism or support of the reality in which it is inserted. Cinema images “the real and the imaginary are juxtaposed through a mechanism that enables a double articulation of consciousness, in which the spectator perceives not only the illusion, but also the dynamism of reality” (CODATO, 2010, p. 53). Unlike writing, to understand cinematographic language, it is not necessary to have prior and full mastery of codes and structures, since it is within everyone's reach, and the ability to interpret it is developed from a very early age, especially in audiovisual societies (DUARTE, 2002). This helps cinema to present itself as a pedagogical device, or even one of governance, by producing meanings about the reality it represents.

Reflections on nuances of the centrality of the image for cinema help us focus on formative and pedagogical biases. If in the past, even before understanding the world through codes and writings, man painted, drew, and educated his gaze through images, over time, these came to permeate “the daily lives of individuals and social organizations, interfering in the relationships between men and the visible and invisible” (MONTEIRO, 2013, p. 4). Thus, visual culture is dominated by the image, coming, for example, from films, television, photographs, cameras (DU GAY et al., 1997), occupying a central place in contemporary times.

Looking at cinema and its pedagogical dimensions, it is understood that, in contemporary times, not only schools and specifically educational spaces, but also other such places as cinema, can manifest themselves as spaces for the production of knowledge, wisdom, and world views, thus producing cultural pedagogies. Cinema presents itself as an important artifact for the construction and preservation of identities, enabling contemporary themes to be problematized (DUARTE, 2002) and framing acts of representation, understanding, and recognition (SIMON, 2013). Here we propose to present a deepening and corroboration of studies on cinema as a cultural pedagogy that generates meanings and understandings. Given cinema's ability to educate the viewer, its approach becomes pertinent to both media and education studies.

In this text – part of a recently completed Master's degree in Education research – we seek to understand which pedagogies and meanings are produced by cinema, specifically in the horror genre, and to look at the relationship between cinema, cultural pedagogy, and education, considering their interconnection. To this end, a set of five theses and two dissertations were gathered based on studies conducted on platforms<sup>4</sup> (using the following search descriptors: “Cultural Studies”, “cinema”, “representation”, “cultural pedagogies” and “horror”) in addition to publications, articles, chapters and online journals in order to track definitions and meanings attributed to “pedagogies of horror”. The theoretical-methodological bases of the discussions are linked to the understanding of cultural pedagogy from the theoretical perspective of Cultural Studies in Education. It is understood that cultural production becomes a business, and it is possible to find entertainment companies and corporations that invest in the production and distribution of culture, changing the way in which the product is constructed and conveyed (DU GAY et al., 1997). The intertwining of the market with cinema is intended for economic, or even ideological, purposes; however, it still encourages and invests in the production of meanings, images, information, sensations, and questions (FISCHER, 2001).

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<sup>4</sup> Among them: Google Scholar, Scientific Electronic Library Online (SciELO), LUME/UFRGS Digital Repository, CAPES Theses and Dissertations Catalog and the ULBRA Theses and Dissertations Bank

## CINEMA AS CULTURAL PEDAGOGY

Approaching the tensions that enter the spheres of cinema and education, the look turns to cultural pedagogies, that is, cultural practices that, through an emerging set of economic, social and cultural conditions, aim to discuss the processes of visual, verbal, and textual practices by which people understand themselves, other people, and the environment in which they live (GIROUX, 2013). This is a problematization of the legacies of pedagogy and “a concept that is constantly updated to respond to sociocultural, historical, political, and economic calls and appeals in order to produce subjects to be led to live and inhabit this precise time-space” (ANDRADE; CAMOZZATO; CARVALHO, 2016, p. 10). This concept arises from the assumption, as previously mentioned, that education occurs in a variety of social locations, that is, going beyond strictly educational and traditional spaces, migrating to new sociocultural and political spaces, and making pedagogy present anywhere where knowledge is produced and where the possibility of translating experiences and constructing truths occurs (STEINBERG, 2015).

In this way, the understanding of spaces considered as pedagogical is expanded, which can be: libraries, museums, newspapers, advertisements, video games, and, more specifically, as proposed in this text, cinema. This reduces the boundaries between academic and school knowledge, as well as daily and mass knowledge (SILVA, 2010; STEINBERG, 2015). This understanding “allows us to highlight that it is through the management of culture by institutions other than schools that culture has become a pedagogical resource” (ANDRADE, 2016a, p. 67-68).

[...] it seems productive to us to think that pedagogies are understood in the processes that make us subjects of a certain time in a determined and situated context. In this sense, there are many spaces and artifacts available for pedagogies to work and, with this, they can enable subjects to learn to change themselves and establish relationships with themselves and the world that surrounds them (ANDRADE; CAMOZZATO; CARVALHO, 2016, p. 11).

Based on these understandings, “other cultural instances are also pedagogical; they also have a ‘pedagogy’; they also teach something. Both education and culture in general are involved in processes of the transformation of identity and subjectivity” (SILVA, 2010, p. 139). In them, it becomes possible to question and critically discuss “the diverse cultural discourses and practices, as well as the popular means of communication with which they interact in their daily existence” (GIROUX, 2013, p. 85). Therefore, “subjects are educated and subjectivized not only through (and in) school activities, but also through (and in) all experiences that involve interaction with individuals, objects, and social and cultural environments” (SILVA, 2017, p. 160). This logic makes it possible to think of cultural pedagogy as

[...] any issuer of discourses or practices that are organized in the direction of ordering, classifying, differentiating, and explaining actions, behaviors, as well as the delineation of bodies and minds. It is understood, therefore, that pedagogy exists wherever knowledge is produced, where experiences are disseminated, even if the propositions seem to be irrelevant (SILVA, 2017, p. 160).

A cultural pedagogy is intrinsically related to the construction of knowledge, subjectivities, and social relations. It is therefore understood that cinema is framed as a cultural pedagogy, as, based on its representations, it carries the capacity to produce identities, construct knowledge, elaborate subjectivities, instigate and teach certain habits or customs and even mark and value differences. (ANDRADE, 2016a; SILVA, 2017). In other words, cinema teaches “ways of being and being in the world”, which contributes “to the formation, education, and production of knowledge of subjects in

contemporary times” (CÔRREA; FREITAS, 2016, p. 107). Cinema, therefore, holds a pedagogy, as it teaches and positions subjects. From this, it is understood how cultural policy manifests itself and how social arrangements are produced (ANDRADE, 2016b; GIROUX, 1999). It is also important to mention the centrality assumed by the image – and, therefore, by cinema productions – through the incorporation of audiovisual technologies so as to contemplate organicity in a more current context, beyond simple support, as something that “constitutes, manifests, and transforms our ways of living, of dealing with the information that reaches us and with the dizzying production of what we call reality” (ANTUNES; ALVES; MORAES, 2020, p. 201).

Therefore, taking cinema as a cultural pedagogy, analyses must go beyond simply showing whether it reproduces or silences an ideology, and must also highlight how productive and pedagogical it is (ANDRADE, 2016b). In a society in which the media is dominant, with its vast repertoire of images, sounds, and spectacles, productions are a bit more than they seem and become “a profound and often unnoticed source of cultural pedagogy: they contribute to teach us how to behave and what to think and feel, what to believe, what to fear and desire – what not” (KELLNER, 2001, p. 7). It can be considered, then, that cinematographic productions have the capacity to evoke feelings and produce sensations and meanings.

Due to the multiplicity of places where a proliferation of truths can now be observed, there is also a shift in the functioning and definition of pedagogy (CAMOZZATO, 2012). Associated with this expansion of pedagogy in contemporary times, the dissemination of adjectival pedagogies is considered (ANDRADE, 2016a), that is, the pluralization of pedagogies, as there is the emergence of new concepts, which, “even further highlight the role of culture as a productive tool that acts in the formation of the subject” (ANDRADE, 2016a, p. 169). Hence, it does not make sense to contemplate one single pedagogy.

In this sense, the adjective, more than a fad, helps to broaden the understanding of what is known as pedagogical, helping us to refine our understanding and be able to see other spaces, in addition to school spaces, as pedagogical spaces. An example of this are the cases of media pedagogy or consumption pedagogies, which highlight that these spaces or conditions typical of the present time are pedagogical and produce effects on the constitution of subjects (ANDRADE, 2016a, p. 175, 176).

There is talk of a marker of pedagogical plurality, which demonstrates that pedagogy exists in the most diverse ways. “It concerns thinking about pedagogies that coexist in contemporary society. In the clashes around meaning, many ways of representing and understanding reality increase” (CAMOZZATO, 2012, p. 129). The adjectivation represents a movement in the concept of cultural pedagogies, in view of the need for new attempts to interpret, read, and learn reality. New terms and concepts emerge as a way of “naming and capturing practices in fields where a desire for pedagogy is manifested” (ANDRADE, 2016a, p. 169), hence the possibility of coming across a pedagogy of consumption, the body, monsters, the media, among other understandings of pedagogy.

The combination of noun and adjective, present in the aforementioned pedagogies, can be infinite, as can the theoretical matrices to which they are linked. However, the idea that education takes place in a variety of spaces and contexts made it possible for other denominations to emerge, within the framework of culturalist tendencies, but not only within it, inventing pedagogies in action within culture. These other concepts, generally focused on one aspect, seek to highlight certain learning carried out in and by culture (ANDRADE, 2016a, p. 169).

This debate around the dimension that pedagogy acquires in contemporary times allows us to think about specific pedagogies within cinema, because, if cinema is a cultural pedagogy, wouldn't

horror cinema hold specific pedagogies? Within the concept that there are multiple pedagogies proliferating and acting, one can claim this to be true. However, what pedagogies would these be? The trigger stems from the idea of the proliferation of adjectival pedagogies (ANDRADE, 2016a), to think about the pedagogies of horror, considering that, regardless of the genre, “by producing meanings, film narratives teach certain lessons, also producing knowledge” ( CORRÊA; FREITAS, 2016, p. 108).

## **INTERFACES OF HORROR PEDAGOGIES: MOVING THROUGH CONFLICTS, FEARS, AND MONSTERS**

For purposes of better understanding, we propose to think about horror pedagogies from three aspects. The first deals with reflection and understanding the context in which a production was carried out. The horror genre represents the fears of a given society in a given period, which, consequently, makes those who consume it understand, problematize, and contemplate the society in which they live (BARROS, 2015). The genre emerges in times of social tension and expresses anguish at that time (CARROLL, 1999). Horror has the “capacity to incorporate or assimilate generic social anxieties in its iconography of fear and distress” (BARROS, 2015, p. 7), providing reflections and warnings related to “values, fears, and desires of the society in which individuals are inserted” (SILVA, 2017, p. 46). As Silva points out:

Film or television productions often deal with films or series that focus on issues or deal with problems that afflict contemporary societies, promoting important social criticisms or defending certain positions that aim to resolve them. These media metaphorically incorporate, especially in films that focus on catastrophes, or more recently those that feature zombies, monsters, or other ghostly beings as protagonists, social issues, highlighting fears and dilemmas that permeate everyday life with the aim of promoting reflections on reality (2017, p. 15).

It is understood that genre productions are linked to problems and conflicts, whether political, economic, or sociocultural. The individuals behind such productions “are inspired by situations such as those highlighted, capturing them and transmitting signals from these, which seem to be invisible to many inattentive eyes, thus allowing sociocultural analyses to draw attention to 'real' situations” (SILVA, 2017, p. 158). Therefore, in addition to the potential for criticism and aesthetics, it raises cultural, social, and political issues, which would be one of the reasons why the genre is often the target of moralism and even censorship (SÁ, D., 2017 ). This first aspect refers to the relationship that the production of the horror genre has with the context from which it arises, highlighting sociocultural, political, or economic problems, and providing reflections and alerts to the viewer.

The second aspect is learning from facing and expressing fears, anxieties and traumas. It is based on the premise that, in the horror genre, there is a “paradoxical mix of affects, perceptions, feelings, and thoughts” (MELO, 2017, p. 40), with physical reverberations, such as tremors, muscle contractions, chills, involuntary screams, and tachycardia (CARROLL, 1999; MELO, 2017). This, in itself, makes one contemplate the paradox of the horror genre: it provokes attraction, at the same time that it can produce fear and repulsion (CARROLL, 1999). This leads us to wonder why people are attracted to something that is repulsive to them and why there is never a lack of consumers for this type of production (MELO, 2017; SÁ, J., 2017).

It can be argued, in a simple and objective sense, that, at the same time that horror touches on universal themes, it contributes to remembering each person's most intimate fears (SÁ, J., 2017). However, the answers to these questions are not so simple and can even go a bit further. One can conceive the idea that horror fans are attracted to horrifying entertainment because they have the adaptive tendency to find pleasure in make-believe and allow themselves to experience emotions

considered negative and intense within a safe context. Thus, horror becomes pleasurable when it allows you to deal with negative emotions while developing coping strategies (CLASEN, 2017; CLASEN, 2018). The understanding of this paradox would lie in human nature itself:

[...] humans have evolved to find pleasure in situations that allow us to experience negative emotions in a safe context. You can see these horror elements in children's games. Take hide and seek, for example, which is a simulation of a predator-prey interaction. The kid hides and the adult pretends to be a troll or a predator, looking for the child while growling like a dangerous beast. This simulation provides the child with crucial information about how to avoid becoming prey, and children tend to find this type of activity deeply satisfying, presumably because it gives them a safe experience of a potentially catastrophic scenario. They find it pleasurable, and pleasure is evolution's way of motivating us toward adaptive behaviour (CLASEN, 2018, n.p ..).

Clasen (2017) articulates the idea that horror exploits old defense mechanisms. It is, therefore, an evolved fear system, which helps to protect individuals from danger and guarantee their survival. The author says that horror refines coping skills, that is:

“[...] humans are uniquely imaginative, and we use our evolved imagination to travel into virtual worlds that are full of danger. When we read a horror novel or watch a horror film, we respond to the dangerous and horrifying situations that are being depicted. We identify with the fictional characters who confront terrifying threats. We feel revulsion at the sight or description of the rotting zombie, and terror at the depiction of a tentacled Lovecraftian monster. We go through a range of emotions as we're watching or reading, and through that experience we learn something about our own responses. Horror provides us with insights into ourselves and into the dark corners of the world, and it lets us develop and refine coping skills that may be critical later in life” (CLASEN, 2018, n.p .).

This perspective may align, at least in part, with that proposed by Melo (2017), who contemplates the purging of negative feelings or drives based on the horror that is witnessed. Through a process of projection-identification, in which the viewer projects himself onto the screen and identifies with the character/protagonist, horror is experienced, and a process of catharsis occurs, which would be “when your most violent emotions and sensations are externalized in a 'harmless' way, without causing any harm to anyone or anything, and at the end of the session, the effect is one of relief” (p. 22). As Melo points out:

Every horror fan watches films from different experiences and a unique set of fears that result in personal belief systems shaped by their memories. Audiences may identify with the monster/aggressor or the victim, have high or low levels of empathy, experience different degrees of fear, and may seek or avoid physical sensation or physiological arousal. Therefore, the individual seeks out these films for innumerable reasons. This wide range of options allows the viewer to face his/her fears, identifying the source of the terror, so that they can name it and overcome it (2017, p. 94).

Regarding experiences, based on Melo (2017), it becomes pertinent to think about what Gumbrecht (2010) understands as an “aesthetic experience”, that is, what gives us sensations of intensity that are not likely to be found in historical worlds. and culturally specific to our daily lives. In such a way, “the aesthetic experience can function as a symptom of the pre-conscious needs and desires that exist in certain societies” (p. 128). The aesthetic experience can be considered an interruption of everyday life, a strangeness from common experience, small crises, or even deviations from the norms according to which the individual is used to living (CELINSKI, 2017).

The aesthetic experience contributes to thinking about this experience alongside horror, considering its association with violence, which is very present in the genre. This association “helps

to understand why certain phenomena and events prove to be irresistibly fascinating to us – although we know that, at least in some of these cases, this ‘beauty’ goes hand in hand with the destruction of lives” (GUMBRECHT, 2010, p. 145).

Concomitantly with these reflections, it is worth highlighting that the contents of these experiences appear as epiphanic. This means that it corresponds to something that causes sudden understandings that disappear in a revealing way, without being able to remain with them or extend their duration (GUMBRECHT, 2006). Furthermore, the notion that an aesthetic experience is an individual event that cannot be induced or guaranteed is pertinent; it is unique and personal and cannot be reproduced (ACKER, 2017). According to Maas,

In literature, monster stories take us as far as the imagination allows and in cinema it could be no different, the moving image technique gave life to these beings, as Dr. Frankenstein himself would do, the live horror on the screen gave a new power to the catharsis. The mystery of death and the unknown glazes our spectators' eyes, just as Dracula glazes the eyes of his victims, but it does not paralyze us, as we know we are safe inside the cinema or in the comfort of our homes. This notion of safety means that we can feel fear and its reactions - such as an adrenaline rush - without being driven into a state of panic or terror. Hence the feeling of pleasure when enjoying these works, the possibility of experiencing the fantastic and the strange without any real risk. Experiencing these stories safely purges dark, very human feelings that we keep well hidden within us, and it is this recognition - even if unconscious - that means that the presence of monsters is always renewed in fictional works (2018, p.43).

It is possible to think, therefore, of a process of identification and externalization of fears, frustrations, and traumas through which a particular learning process occurs for each spectator, with horror and pleasure walking side by side. On this threshold of becoming the monster, Filho (2020) will tell us that, “at the limit, the monster is a hybrid between us and them, always ready to erupt, emerge, transform, invade, deceive, seduce, and fascinate. Monsters help us understand the world” (p. 105). It should be noted, however, that the fears expressed by horror do not necessarily represent what would be called real fears. Horror would demonstrate “[...] the psychoanalytic thesis that fantasy organizes our relationship with reality, that is, that it is false and ideological to suppose a polar opposition, in which, on the one hand, we have illusion, fantasy, and inner private life, and on the other, we have reality in itself, solid and indifferent to our interpretations and readings” (DUNKER, 2018, p. 17).

Dunker (2018) understood that the fascination with horror narratives stems, in large part, from the beneficial psychological action resulting from exercising one's own fantasy, tensioning what one should not know and what one cannot believe. A horror production will present a strange fragment of truth that will consequently awaken the affection of horror. Thus, the attraction to the genre would function as “a kind of antidote to the impoverishment of our fantasy, eventually tied to conditions and limitations that express our cowardice in crossing points of view protected by horror” (p. 29). Hence, we can consider that the paradox regarding horror is the result of an aspect that can be called both pedagogical and therapeutic. Given that horror productions serve as a way of coping with fear and consoling frustrations and traumas (SILVA, 2017), physical reactions function as a means of externalization (MELO, 2017). There is, then, what can be called a “pedagogical act” that is healthy for the individual (CLASEN, 2017).

The third aspect is related to what happens based on the figure of the monster, this being a necessary element for the categorization of a production as belonging to the horror genre (CARROLL, 1999). The monster, in horror productions, “breaks the norms of ontological property assumed by human characters” (CARROLL, 1999, p. 32); it is seen as a disturbance of the natural order; therefore, it refers to an abnormality. In horror, “it would be clear that the monster is an extraordinary character in an ordinary world” (CARROLL, 1999, p. 32), that is, its existence cannot be understood as

acceptable or normal.

Monsters must, therefore, remain outside known and accepted social categories, being identified as filthy and impure; above all, they must be dangerous in some way and provoke fear, which is linked to repulsion (CARROLL, 1999). In general, the figure of the monster goes beyond causing fear by disrupting what was conceived as normal – it is also repugnant and shocking precisely in view of its abnormality. The monster becomes otherness, thus confirming what is normal and what is not. A limit is established, and, given the different ways of presenting itself, the monster differs from what is considered normal, that is, it tends towards monstrosity. It “is thought of as an aberration of 'reality' (monstrosity is an excess of reality) in order to induce, by opposition, the belief in the 'necessity of existence' of human normality” (GIL, 2000, p. 175, 176).

The monster can be thought of as impurity, as the result of a categorization error, an element that does not fit into the categories previously established as normal or acceptable. In the face of contradiction, or impurity, there is confusion and contradiction regarding the classifications and categories that we establish, adding to this the repulsion towards what is different, since “the discovery of an anomaly creates anxiety. The subject will then tend to suppress the anomaly or move away from it” (DOUGLAS, 1991, p. 8,9). The behavior in the face of impurity will be “to condemn any object or any idea likely to create confusion or contradict our precious classifications” (DOUGLAS, 1991, p. 31). Thus, monsters are contradictions within the order considered natural and, therefore, are impure and represent a danger. Monsters, whether ghosts, zombies, vampires, psychopaths or others, “are considered impure because they are contradictory, neither alive nor dead. This contradiction that characterizes impurity is the factor that generates repulsion and one of the main characteristics of horror” (BARROS, 2015, p. 25, 26).

The relationship between the figure of the monster and culture is reinforced, as each and every culture is faced, at some point, with events or elements that disrupt its preconceived ideas and classifications, and it must face impurities, or anomalies, that run through your system. Culture will have the most varied provisions, such as: reducing ambiguity, opting for one thing or another, strengthening a line of demarcation; control the existence of the anomaly, eliminating it socially; and oblige that such an anomaly be avoided, not reinforcing it in any way; qualify anomalous phenomena as dangerous, preventing debate about them, since they are associated with evil and death (DOUGLAS, 1991). Therefore, the monster can be related to the conceptual and classificatory scheme present in a given culture, representing a challenge to the foundations and pillars of its thinking. “The monster is, in this way, the other, the one who is outside the social categories of the culture in question, the unknown” (BARROS, 2015, p. 26).

The monster – and the discussion arising from its figure – allows us to return to the idea of stereotyping, with the consequent establishment of a symbolic border (HALL, 2016). This idea “facilitates the ‘bonding’, the ties, of all of us who are ‘normal’ in an ‘imaginary community’; and sends into symbolic exile all of Them, ‘the Others’, who are in some way different, ‘who are outside the limits’” (HALL, 2016, p. 92). Therefore, it is considered that the emergence of the monster refers to a matrix of existing relationships. “The monster is born at these metaphorical crossroads, as the embodiment of a certain cultural moment — of a time, a feeling, and a place [...]. The monstrous body is pure culture” (COHEN, 2000, p. 26, 27). As Cohen points out:

The monster is the difference made of flesh; he lives among us. In its function as a dialectical Other or supplement that functions as a third term, the monster is an embodiment of the Outside, the Beyond — of all those places that are rhetorically placed as distant and distinct, but that originate in the Inside. Any type of otherness can be inscribed through (constructed through) the monstrous body, but, for the most part, monstrous difference tends to be cultural, political, racial, economic, sexual (COHEN, 2000, p. 32).



Just like the unclean, the monster is what is not in its place, it is the one who cannot be included if the previously established order and normality are to be maintained. Emerging in times of crisis, the monster becomes a third term, problematizing the clash between extremes and questioning binary thinking, not submitting to inclusion in any previously established classificatory order. He resists “classification built on the basis of a hierarchy or a merely binary opposition, demanding instead a 'system' that allows for polyphony, mixed reaction (difference in sameness, repulsion in attraction) and resistance to integration” (COHEN, 2000, p. 31). It can be said that the figure of the monster projects us into a discussion about difference.

Finally, the three synthesized aspects serve as a basis for contemplating horror pedagogies. However, it is worth observing and reflecting on whether they are possible within a production of the horror genre, or whether they are present in any and all productions of the genre. It is considered that certain productions, even if framed within the genre, may not encompass the aspects highlighted to think about horror pedagogies.

## CONCLUSION

Moving towards the final considerations, it is important to highlight that horror is understood within a classification as a cinematographic genre. In this way, the genre refers to “a system of codes and conventions and visual styles that allows the audience to determine, quickly and with some complexity, the type of narrative they are watching” (TURNER, 1997, p. 88). In this sense, horror is understood when there is an effort to provoke a specific feeling of affection in the viewer, precisely the horror itself. It is something that occurs through a conscious construction, which makes the viewer confront the supernatural and unthinkable world. Therefore, the figure of the monster is considered a present and necessary element in a horror production (CARROLL, 1999).

Regarding cultural pedagogies of horror, they bring us to at least three central elements that permeate their meanings, namely: relationship with the context from which the productions emerge, which highlights sociocultural, political, and even economic problems, providing reflections and alerts; both pedagogical and therapeutic aspects, in order to contribute to confronting the particular fears, frustrations, and traumas of each spectator, functioning as a form of externalization; and production based on the monstrous figure, present in horror genre productions, projecting us into a debate regarding difference.

Finally, it is also important to mention how pedagogies are activated and the use of horror itself as a characteristic mark of the genre provoked in the viewer. It is something that transcends the bearing of horror alone, becoming something difficult to define, as there are different feelings and sensations that impact the viewer, such as fear, repulsion, disgust and discomfort. Added to this are muscle contractions, tremors, involuntary screams, and chills that can affect spectators.

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### **How to cite**

FORTES, Lucas Bitencourt; MASSOLA, Gisele; CAMPOS, Deivison Moacir Cezar de. INTERSECÇÕES ENTRE EDUCAÇÃO, CINEMA E PEDAGOGIA CULTURAL: O QUE SE ENSINA E APRENDE A PARTIR DAS PEDAGOGIAS DO HORROR. **Reflexão e Ação**, Santa Cruz do Sul, v. 31, n. 3, p. 104-118, set. 2023. ISSN 1982-9949. Acesso em:. doi: 10.17058/rea.v31i3.18554.