

Cinema and remote teaching: Audiovisual as a possibility of learning in the context of the pandemic



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ABSTRACT

This text derives from the research on the Cine Humanas Teaching Project, an integrative project of IFMA Campus Barra do Corda, executed in remote,

synchronous, hybrid and face-to-face forms, with the application of various platforms. Thus, a discussion will be made about the impacts of audiovisual, specifically feature films and short films, within the perspective of active methodologies. The work developed a research of an applied nature, with a qualitative approach. As for the procedures, action research was applied, using as a universe of analysis the students of the integrated technical high school classes of the Buildings, Administration, Informatics and Chemistry courses, of the three years, enrolled in the IFMA Campus Barra do Corda. The objective was to observe the critical positioning of the students because of the exhibition of feature and short films. It was noticed that the semiotic elements used in the films within a plot reinforce the criticality expressed in debates, essays, and texts.

Keywords: Active methodologies, Cinema, Streaming.

1 INTRODUCTION

Cine Humanas consists of a Teaching Project started in 2018, developed, at first, in a regular and face-to-face way, using diversified language in the work with the disciplines of the Applied Human and Social Sciences Axis, organized in monthly meetings with classes of integrated technical courses, where films (features, shorts, documentaries) dealing with themes relevant to the described Axis were screened and group activities were developed involving debates and presentations conceptual orientations – dialogued with the teachers – in the classroom, respecting the following stages: film screening; round table and activities or production of essays in Enem format.

During the quarantine due to Covid-19, Cine Humanas, as well as other teaching activities, in principle, was suspended. However, due to the need to offer alternative educational moments, we decided to rethink the project, which underwent an adaptation to be executed remotely, synchronously, and asynchronously, with the application of different platforms. In this way, several methodologies were tested until reaching a qualitative way to ensure the development of the Project.



In view of the context of that moment, in which the COVID-19 pandemic changed the organization of education in Brazil and in the world, demanding more than ever that learning take place in a format mediated by technologies, the use of cinema as an instrument of pedagogical action consisted of reformulating and readapting the educational reality of students and teachers to new models and designs of teaching and learning so that they could take place at a distance. Among these models is remote teaching, which was the form adopted by the Federal Institute of Maranhão. With the suspension of face-to-face teaching activities, students and teachers needed to move to an online educational reality, and with that, methodologies, resources and pedagogical practices traditionally face-to-face began to be used in the model that became known as emergency remote teaching (ERE).

It was within this new reality that the proposal of Cine Humanas was anchored, in an experimental way, within the perspective of remote teaching, based, however, not on a simple transposition to the virtual environment, but on a pedagogical conception based on active methodologies and digital technologies, which would enable the students involved in the project to build a more critical and autonomous learning experience.

The project had as part of its actions the discussions of cross-cutting themes, with emphasis on the issues of gender, prejudice, violence, segregation, among others pre-selected and approached from the perspective of the applied human and social sciences: history, geography, sociology and philosophy, respecting the conceptual dimensions established in the BNCC: Time and Space; Territories and Borders; Individual, Nature, Society, Culture and Ethics; and Politics and Labor.

Its migration to the virtual environment required the application of a set of procedures capable of guaranteeing the original idea, characterized by the screening of films, debates, round table and evaluation. Thus, we consider that a set of systematized procedures, involving streaming platforms, with film screenings, could be a new methodology for remote teaching. To this end, we proposed to present a methodology, within the perspective of active methodologies, presenting a new approach in the teaching-learning process from the use of cinema in remote teaching, with critical-reflective and gamification activities.

1.1 FROM PHOTOGRAPHY TO STREAMING: A JOURNEY THROUGH THE HISTORY OF CINEMA

We can say that the word "cinema" carries in itself many meanings that accompany the perspectives of those who speak, write, read or experience it. Throughout its trajectory, cinema has been adding symbologies, forms and contents, to the point of being called the "seventh art". Ballerini states that (2020, p. 25), "The term 'seventh art', for example, first appeared in 1911, attributed to the Italian critic Ricciotto Canudo. According to him, cinema brought together all the other six great arts

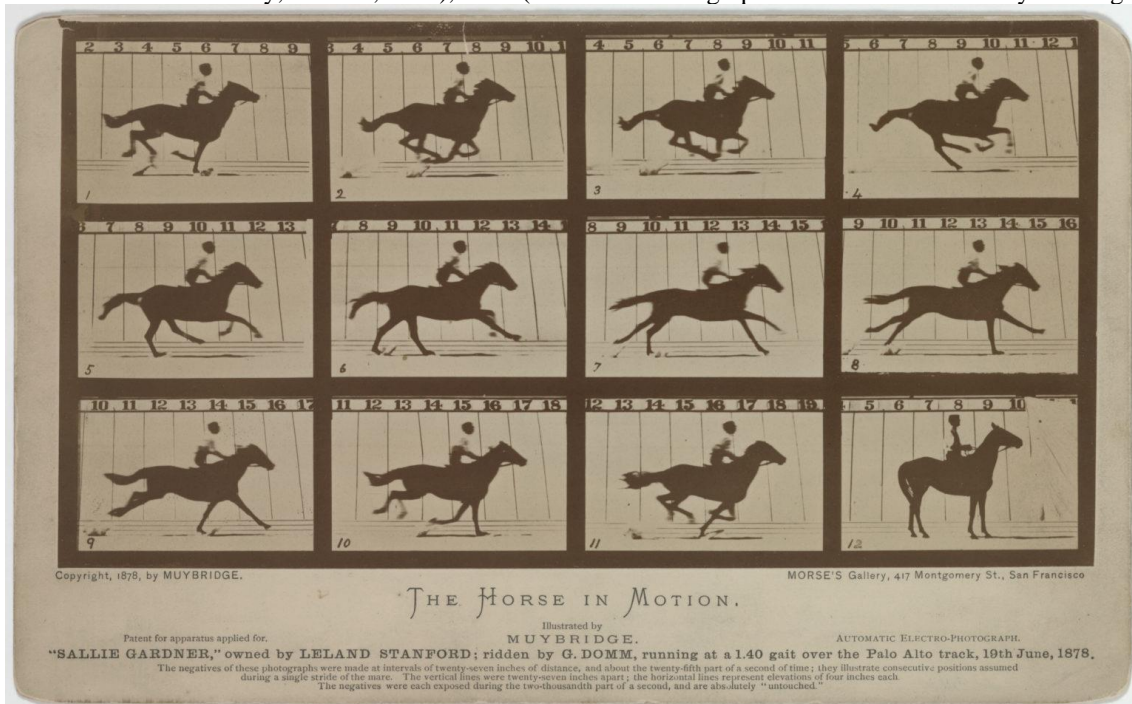


(architecture, painting, music, sculpture, dance and poetry)." For Bazin (2020, p. 35), "Cinema is a language." For Sabadin *apud* Di Santo e Silva (2022, p. 51),

"What we know today as cinema began to take more definite forms in 1833, the year of the appearance of the Phenacystoscope, an invention derived from the isolated research of the Belgian physicist Joseph Plateau and the Austrian mathematician Simon Stampfer. On a rotating disc, drawings were placed representing the sequence of the same action, as if they were the frames of a cartoon."

Cinema was born as a result of the art of photography. In the words of Ballerini (2020, p. 19) "Cinema is, basically, the projection to a collective of people, of sequences of moving images." This statement can be explained by the first experiments carried out in the nineteenth century, when the photographer Eadweard J. Muybridge, in 1878, recorded, in England, the galloping movement of a horse using a sequence of photographs, which later became known as *The horse in motion*. In the United States, Thomas Edison and his team, in 1891, created the kinetograph, a piece of equipment that recorded a sequence of photographs that could be seen by another device they created called a kinetoscope, a viewfinder that gave them the impression of movement.

Figure 1. Eadweard Muybridge, *The Horse in Motion* ("Sallie Gardner," owned by Leland Stanford; running at a 1:40 p.m. march over the Palo Alto runway, June 19, 1878), 1878 (Prints and Photographs Division of the Library of Congress).



Source: public domain image, 2023.



Figure 2. Kinetoscope. Source: public domain image, 2023.



In 1895, the brothers Auguste and Louis Lumière, at the Grand Café in Paris, showed a series of short films to an audience full of high society and the press. The most famous of them, *The Arrival of the Train at the Station*, went down in history as the first film in cinema.

From that moment on, cinema went on a path of ascent. A lot of equipment has been created and improved, in addition to the constant advances and improvements in filming techniques. In principle, the films were shown in the so-called *vandeville*, or variety theatre. This boosted the use of theaters that were later replaced by the physical space called Movie Theaters.

In 1902, the magician Georges Méliès produced the short film *Journey to the Moon*, becoming the father of science fiction. Méliès produced hundreds of films until 1910, but other French films were also important in the history of cinema. This is the case of the French Alice Guy-Blancé, creator of the first scripted film and the first film studios.

Figure 3. Scene from the movie *Trip to the Moon*. Source: public domain image, 2023.





Cinema arrived in homes through TV, which showed films or audiovisuals as part of its programming. Here we have two terms that are used as synonyms for Cinema. According to the Theoretical and Critical Dictionary of Cinema (Aumont & Marie, 2012, p. 25), audiovisual is a:

An adjective and, more often than not, a noun, which designates (in a very vague way) the works that mobilize, at the same time, images and sounds, their means of production and the industries or crafts that produce them. Cinema is, by its nature, audiovisual; He comes from the audiovisual industry.

The same dictionary also defines film, stating that it is:

From the English *word film, which means film – especially cinematographic – the French word was created, which designates, since the origins of the cinematographic spectacle, the spectacle recorded on this film.*

The industrial structures of production have also imposed almost universally classifications and hierarchies that restrict, in practice, the critical use of the word to works of fiction and feature films. (Aumont & Marie, 2012, p. 127)

The possibilities of creation expand, giving space to a variety of narrative formats, such as soap operas, series, animations, among others. According to Oliveira (2020, p. 37),

When the first radio soap opera was presented in Brazil, in 1941, listeners were already familiar with its new narrative, since in the 1930s radio plays, radio theaters, in short, works with characteristics similar to radio soap operas were common in Brazilian broadcasters, so the public had a whole "serial" cultural preparation for the arrival of Netflix in the market. If this habit didn't already exist before, it wouldn't make sense to have a specific market focused on audiovisual via streaming.

The means of communication are being diversified through technical and technological advances. From radios to color TVs, VCRs, DVD players, and Smart TVs. The technical capacity of creation and production also provided opportunities for higher quality audiovisuals,

With the popularization of the internet, other possibilities emerged in the audiovisual universe, from production to distribution; the way to access audiovisual content that was previously restricted only to TV and streaming platforms (until then accessed only through the computer), now offers the possibility of watching "wherever and whenever" you want. This activity promoted, therefore, a process of reconfiguration in the way of consuming audiovisual content. Technological transformations have changed the way movies and series are consumed: while that consumption was captive to the predetermined flow of television grids, with the expansion of the internet and various non-linear multiplatforms (as in the case of Netflix), the user now has access to a varied "menu". (Oliveira, 2020, p.12)

The globalization and expansion of the technical, technological and informational apparatus, which was characterized by the advent of the internet and the consequent compression of space-time, in line with other digital technology devices, took movies to the cell phone screen, which can be seen by anyone who is in possession of a smartphone with a connection. In this effervescence of possibilities, streaming emerges,



2 CINEMA IN THE CLASSROOM

Education and audiovisual is not something so recent. We can use as a reference the teleclasses, which used narratives to educate through TV, or even the courses on VHS tapes, or DVDs. According to Nascimento (2008, p.3)

Its use as a didactic resource is not a new activity. Several intellectuals linked to the educational current of the New School in the 1930s, such as Fernando Azevedo, Francisco Campos, Afrânio Peixoto, Anísio Teixeira and Edgard Roquete-Pinto, among others, already pointed out the strong potential of cinema in the education of children and young people of the time. Even a specific literature on this issue emerged with some vigor in the period, as we can see in the books by Joaquim Canuto Mendes de Almeida, *Cinema contra cinema: bases gerais para um sketch de organização do cinema educativo no Brasil* and by Jonathas Serrano and Francisco Venâncio Filho, *Cinema e educação*. The *New School* magazine (n. 3), a publication of the General Directorate of Education of the State of São Paulo, in July 1931, published a dossier with several articles by the most renowned educators (Manuel B. Lourenço Filho, Agenor de Roure, Jonathas Serrano, Francisco Venâncio Filho, among others) all praising the didactic and pedagogical possibilities of cinema.

However, the discussion that arises is about the popularization of the use of film as a pedagogical proposal for the classroom. In this sense, as with other unconventional methodologies that require continuous training, structural conditions - environmental and opportunity, film or audiovisual is also no different. Nascimento adds (2008, p. 6) "there is a considerable distance between the practice of cinematographic exhibition and the Brazilian school reality. Schools and teachers, in general, are not sufficiently prepared to deal with this type of language."

In addition to the need for more adequate conditions for teachers to insert films in their classes, it is also important to recognize the value and educational potential they have. According to Bernardet (1980, p. 56) "Films are not conceived as mere entertainment, but seek to bring information to the public, either about the subject they deal with or through the language they use, which tends to be clearly different from the traditional spectacle." According to Duarte, "Watching films is as important a practice, from the point of view of people's cultural and educational formation, as reading literary, philosophical, sociological works and so many more." (2002, p. 17) and continues:

However, it is not necessary to "tie" films to themes or disciplines, such as, for example, *Society of "Dead Poets"* (Peter Weir, 1989) and literature; *Modern Times* (Cuariss Charuix, 1936) and Taylorism or Industrialization; *Vidas Secas* and caatinga, etc., to take films into the school or university. Most films can be used to discuss a wide variety of subjects. It all depends on the objectives and content you want to develop. The important thing is that teachers have some knowledge of cinema guiding their choices. (Duarte, 2002, p. 95)

Experiences with films in the classroom can be revealing, allowing open debates, putting the student at the center, in a position to reflect, criticize, question and, in this movement, learn and teach. "What we're finding, increasingly, is that learning through transmission is important, but learning through questioning and experimentation is more relevant to a broader, deeper understanding." (2018, p. 42)



In addition to fun, the film, audiovisual or cinema, in all its languages, provides learning moments, and can be used in any area of knowledge, as long as it is well planned, contextualized and experienced.

3 LEARNING AND TEACHING THROUGH REMOTE HUMAN CINEMA

This text will present a discussion on the adaptation, due to Covid 19, of the Cine Humanas Teaching Project to be executed remotely, synchronously and asynchronously, with the application of various streaming platforms. A project created in 2018 to be carried out in person, has as its premise the use of audiovisual, with the generation of debates, round tables and critical reflection activities.

With the arrival of the pandemic, there was a need to suspend activities and, consequently, the project. At the end of 2020, we resumed the project virtually, on an experimental basis, with exhibitions via an online meeting platform and streaming. Thus, we intend to develop a research of an applied nature, with a qualitative approach. As for the procedures, we used action research, defining a universe of analysis, which in our case, were the students of the integrated technical education classes of the Buildings, Administration, Informatics and Chemistry courses, of the three years, enrolled in IFMA Campus Barra do Corda.

Initially, considering the teachers who joined the project, we held a set of discussions, listing the themes, selection of films, framing in the remote format and possibility of execution, with definition of the streaming platform and virtual meeting. Our discussions took place through a WhatsApp group created just for this purpose. It was also very important to define how to carry out the broadcasts of the films. In the first experiments, we realized that it wasn't possible to just share the content offline. We would then have to find the streaming channels. Evaluations were made of streaming platforms (Netflix, Google Play, Amazon, YouTube, etc.). We confirm the possibility of using the online streaming films. The most accessible platforms identified were Netflix and YouTube, for maintaining a higher quality in broadcasts. The next step was to carry out the tests with meeting platforms (Zoom, Meet, etc.). Considering the familiarity of students and teachers, we decided to use GoogleMeet, which was also the platform used for classes at the institution.

In principle, we select feature films, always based on a cross-cutting theme. The selected films were previously watched by the teachers involved, as well as by the guests, in line with what Duarte (2002, p. 91) deals with

However, in order for the activity to be productive, it is necessary to see the film before showing it, collect information about it and other films of the same genre and prepare a discussion script that highlights the elements to which attention is desired.



The first screening took place with the film "Joker" (2019), available at that time on rental platforms, where we would address the theme "Psychosocial Illnesses". For this day, in addition to the teachers of Philosophy, History and Geography, we had the participation of a guest psychologist.

The dynamics established for the meeting were the screening of the film, discussions by professors and guests in a round table format, debate, comments and questions answered between students and the table. The film was shown to students in the third year of integrated technical high school. In all, there were four classes, for a total of 181 online students.

We highlight below some impressions written by the students about the film. As a way of maintaining secrecy, we will use the names of movie celebrities, not necessarily corresponding to the genre of the writer. The excerpts are represented in full, preserving the textual marks of the authors.

Marlon Brando	Many people are thrown to the margins of society, bringing consequences not only to their lives, but to the entire population. In addition, it leaves a message of empathy, in which often all a person needs is to be heard and understood, in order to be guided by the right path (which will not harm their life, nor that of the other).
Hattie McDaniel	The film shows a society of people, who no longer care about each other. Every villain has behind all his evil and hatred an often turbulent past, especially due to events in his childhood. The story of the joker is no different, he went through difficult times, often being rejected, and having to endure various humiliations, and affronts. None of this is enough reason to become a cold-blooded killer, but every villain has a sad past in his story.

To our great surprise, the theme of that year's essay was "The stigma associated with mental illness in Brazilian society." Some of the students who were at the cinema and participated in the test told us that it was a theme that, supposing they had not experienced Cine Humanas, would not be able to make a safe argument. This motivated us to continue with the virtual meetings, showing, in a second moment, the documentary "AmarElo: it's all for yesterday", when we discussed a new perspective of Brazilian history, from the perspective of Rap. It was a unique moment, with the participation of musicians who addressed the resistance movement of black culture in Brazil. This can be seen by the statement represented, here, by the code name of the actress Fernanda Montenegro.



Fernanda Montenegro	Finally, the documentary tells more about the collective than the story of Emerica himself. We can see in detail the people and collective stories that gave rise to the work and the importance that black culture has in the formation of Brazilian identity, we also identify their struggle for a more egalitarian world and without discrimination in relation to music, forms of expression, thus opening doors and windows of hope so that future generations can occupy all the places they want.
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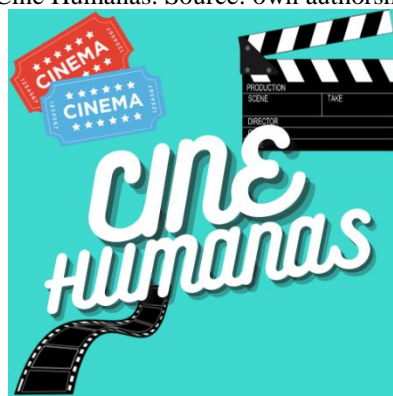
However, some detected issues needed to be addressed. After a few screenings, it became clear that the choice of feature films was not the best for the remote graduate. The movies were long, consumed a lot of students' mobile data and made the meetings too long, on average we spent four hours on this activity. So we decided to use short films, putting a maximum time between 1h30min and 2h in duration. Having selected the theme "Racism", we screened the Brazilian short film "The Chess of Colors". The change was very well received and we maintained the nature of the activity, which was to raise discussions on important topics from the audiovisual perspective.

Within the project, we also experimented with types of activities that would better fit the format. We develop gamified activities using Kahoot.

After these definitions, we will invite experts on the subject to form a round table for debate. After establishing these actions, there will be the organization of the order of execution, with definitions of questions for interaction with students and opening for debate, in addition to the elaboration of the evaluation instrument using gamification.

Based on this organization, we applied the evaluation of the methodology and carried out improvements and improvements until the efficiency of the new proposed methodology was proven, both in its formatting and in obtaining results within the teaching-learning process. The experience proved to be positive in the process and procedures, with the definition of the stages, types of activities, methodologies, etc. It is important to highlight that, among the criteria for selecting the works, as an inclusive proposal, it was an indispensable condition for the film to be dubbed and subtitled. In addition, the indicative criteria of age group was respected according to the public.

Figure 4. Banner of Cine Humanas. Source: own authorship using Canva, 2020.





After the remote meetings, we identified a satisfactory organization strategy for online work.

We now use the following order in a standardized way:

1. Presentation of the theme, summary (synopsis) of the film;
2. Presentation of activities and order of development;
3. Exhibition of audiovisual material (up to 30 min in duration);
4. Interaction with students (perceptions of the material assisted); (use of Padlet for them to write down what they think of the movie)
5. Expert speeches on the subject (10 min). Here, we set out to have a maximum of two people so that discussions would not become protracted and tiring.
6. Game with Kahoot with questions about the theme and movie shown;
7. Homework (film evaluation sheet); When they are third-year students, the activity is replaced by an essay writing.

The use of multiple languages, as well as the insertion of active methodologies in the proposal to transpose Cine Humanas to the remote format, proved not only to be an important methodological strategy for those unsafe times of Covid 19, but also to offer an inclusive class, where people with learning difficulties and disorders could be contemplated.

4 CONCLUSIONS

Working with films is, without a doubt, something that students enjoy a lot, especially when they glimpse more playful moments. However, such moments cannot be conceived only as playfulness, nor as a "pastime". It is necessary to be part of a well-constructed pedagogical proposal that has learning as its premise.

This was the purpose of the Cine Humanas project, to teach through the language of cinema, in an alternative proposal to traditional teaching. Thus, the discussions throughout the meetings were rich and provided an opportunity to expose the students' opinions, giving them a voice and placing them at the center. They were also moments in which we developed, in greater depth, the transversal themes and other themes that do not have space in the classroom. In the meetings, we had topics such as: teenage pregnancy, old age, transphobia, regionalism and the Power of the Vote, among many others that proved to be pertinent throughout our planning.

As for the streaming platform, so far we haven't found a better one than the Google Meet platform. It is lighter, making it easier for students to connect. However, due to the speed of the transformations of digital technologies, it is possible that we will soon find other more efficient platforms. As for streaming, without a doubt, Netflix has shown itself to be the best, for the same reasons: it does not require such a high data package.



At the end of the project, we realized that it is possible to work with the cinema within a methodology adapted to the remote environment, where the proclaimed quality of face-to-face teaching can be guaranteed by adjustments that respect the reality of the students. After all, the remote format, in addition to generating savings for students, has greater practicality, also maintaining the possibility of playful learning that is instilled in the audiovisual.



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Figura 1 <https://smarthistory.org/eadweard-muybridge-the-horse-in-motion/>

Figura 2 <https://history.uol.com.br/hoje-na-historia/thomas-edison-patenteia-seu-projetor-de-filmes>

Figura 3 <https://cinematecapernambucana.com.br/2020/01/selecionados-para-o-curso-introducao-a-historia-do-cinema/>