



Cinema in Higher Education – Languages in Approximation

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Authors' contributions

This work was carried out in collaboration between all authors. Authors AM, GB and CA designed the study, performed the data analysis, wrote the protocol and the first draft of the manuscript. After all them managed the analyses of the study and the literature searches. All authors read and approved the final manuscript.

Article Information

DOI: 10.9734/JESBS/2017/34623

Editor(s):

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Complete Peer review History: <http://www.sciencedomain.org/review-history/19978>

Original Research Article

Received 2nd June 2017

Accepted 2nd July 2017

Published 10th July 2017

ABSTRACT

This paper intends to reflect on approaching strategies to cinema at the Viana do Castelo Polytechnic (IPVC), Escola Superior de Educação (Higher Education-ESE), the role of inter institutional partnerships and their impact on the artistic and cinematographic education of undergraduate and MA students. Drawing on questionnaire, it is demonstrated that the action research method enables the learners to grasp the interconnections between concepts of cinema and education and the role of cultural partnerships. The results recorded both successes and challenges of this method. This curriculum is recommended for its greater academic relevance, whilst its limitations underpin future scope for research. The originality of this study lies in the conceptualization, implementation and evaluation of some undergraduate and postgraduate courses, bridging the gulf between theory and professional practice. This small research recommends investigation and critique of some contemporary practices of visual representation, and of the shared cultural space in which the production of meaning through language takes place, with a view to considering its potential for helping teachers engage higher education students in

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critical enquiry of issues pertaining to cinema and considering links between education and partnerships.

Keywords: Cinema; higher education; cultural partnerships.

1. INTRODUCTION

The digital age brings challenges to schools and teachers and imposes the change of educational paradigms in the search for more autonomous, constructive and meaningful learning. Digital tools and technology resources, increasingly accessible in schools and students' homes, have the potential to enable, expand and accelerate learning in ways never thought before. Achieving the speed with which information is made available, as well as the breadth of new places for communication and interaction, brings new forms of learning. This demands the need for creative, critical-minded people with the ability to learn and work in teams, as well as to read and narrate the world, whilst knowing how to appropriate the different forms of language and production of culture, which these media present.

This way, students need to develop new forms of multiple literacy, to participate in the "multimedia" (Pires [1]), and multicultural reality of the contemporary society. In the dimension in which all languages stand, we refer not only to cinematographic language, but also to written language, to aesthetic and artistic language, all of which require reading and critical understanding.

The aims therefore of this paper are to:

- To reflect on art and culture, using cinema and video technology;
- To discuss how new information technologies have been used in the arts, culture and education sectors at the Higher School of Education- Viana do Castelo Polytechnic.

1.1 Cinema as Media

The cinematographic art being a language, a form of communication, it appears to us to be impregnated of cultural and aesthetic values. Understanding cinema means to know many specialist forms of artistic practice, for example: mechanisms of production; appreciation; interpretation of artistic and cultural forms in a critical dimension. According to symbolic

systems integrate each language, thereby opening space to new cultural and aesthetic agreements, which aims to give a meaning to the fantasy for not only those involved in production, but also for those who watch the films (Merten [2]).

Cinema organizes images in the unconscious and transforms itself in a tool that can influence people when it puts the viewer in a passive position, and this involves thinking in a teaching learning educational process, since the perception of images is also an active process.

Through cinema a range of questions are crossed: the history of cinema, the elements of the cinematographic language, the cinematographic industry, music, literature, and so many others. Addressing all these issues is critical to educating a critical and consumer audience. As Migliorin [3] states:

The cinema has the intensity of confronting us with an aesthetic action of a strong political dimension, in which from reality the real is invented. Such invention is the real in itself, endless existence with no pre-defined ending. At the school level, cinema is inserted as a power of invention, an intensified experience of aesthetic / political fruition in which the perception of the possibility of the invention of worlds it is the end in itself (p. 108).

On the other hand, in relation to the experiences above listed, we have verified that the methodologies adopted have been very pertinent, since they allow the students a greater contact with the world of cinema, providing them spaces to reflect on its language and question the already built narratives, in a dynamic critical and interdisciplinary knowledge construction. We must, however, be aware that often cinemas, just like drawing, painting, and other technological activities brought into the classroom, are used as illustrations and as a complementary material. Cinema continues, most of the time, to be unseen as a language with specific contents and certain specificities by the majority of teachers.

The need for development and change has been slowly recognized in the context of our institution

at the School of Education, Viana do Castelo Polytechnic, which is responsible for the training of generalist teachers of Basic Education, as well as arts and cultural managers and gerontology professionals. This curricular and methodological dimension is reflected in the training of students in the double perspective of trainees and future professionals. We are all aware that the aims of education within the realms of media, and in this case particularly in cinema, imply not only the critical development of students' access to knowledge in citizenship education, but also in terms of their future positions and social and cultural interventions in their professional activities. According to Mason ([4] 49-50), contemporary art is a good stimulus for getting school children to engage with and explore their citizen identities (...) and she invites readers to access some examples on line at <http://www.image-identity.eu/>, such as the case of Wendy Ewald who works with young people encouraging them to become photographers and acting as "translator" of their images. Another example mentioned by Mason (*ibid.*: 52) was developed by one art student teacher, enrolled in our Higher School of Education; at Viana do Castelo Polytechnic, Northern Portugal. She used De Brito's paintings to encourage student's aged 10-11 to reflect on the changing nature of family as an agent of socialization and how this influences citizen identity. Michael De Brito is a figurative painter from New York whose parents emigrated there from Portugal. His realist oil paintings are inspired by great European masters like Rembrandt, Manet and Velázquez. He portrays scenes of everyday life, especially kitchen scenes, in which his family and guests sit around a table sharing conversation, food and drink. Their scheme of work is called Family and Citizenship.

One of the most pressing needs is to agree the methods and strategies for assessing the level of experience that students and teachers have for the appreciation and active reception of images. This is necessary especially in relation to understanding knowledge of these languages, as a priority platform for determining the relevant curricular content. The practical dimension in the use of multimedia technologies continues to be emphasized, and in contrast, there is little experience in developing students' critical knowledge and skills. Of particular importance in this regard is the role of language and the acquisition of a relevant vocabulary as the basis for the formation of concepts in an informed conversation about cinema. As for the reflection

on the indications for a new pedagogical-didactic within the explorations of films, we can say that it is fundamental that the previous preparation for clear action in the classroom is achieved. This will ensure the ability to reach the objectives proposed in the curriculum, as well as to promote a greater understanding of the potential of cinema on the part of the students, of the role of such resources in the classroom, as well as to formulate the tasks to be accomplished after watching films.

On the other hand, in relation to the students' experiences, we have verified that the adopted methodologies have been very pertinent, since they enable them to have greater contact with the world of cinema and through it, the acquisition of transdisciplinary knowledge. The use of specialists seemed to us a fundamental step in the pursuit of our goals, and we counted on partners who have supported us in this commitment to value culture, in order to reconstruct academic space as a space for cultural formation.

2. METHODOLOGY

The starting point for the current research project was semester course for the Arts Management Ba Course, a three-week course for the Professional Degree on Art and Technology and a Seminar for the MA degree Program in Primary and Secondary Education and Portuguese, History and Geography of Portugal in the 2nd Cycle of Basic Education. Drawing on interview narratives, it is demonstrated that the action research method enables the learners to grasp the interconnections between concepts of cinema and education and the role of cultural partnerships.

It has been noticed that students are not accustomed to watching movies critically, nor do they understand cinema as a tool of visual culture and citizenship. Because of this problem, we decided to use the action-research method, exploring ways of engaging the academic community with diverse organizations, so that students would engage with film art. This method is above all a practical form of qualitative research, which intends to add knowledge of the specific phenomena being investigated and to functional knowledge of practitioners (Moura [5] 72). In this action research the ESE was understood as the place where curricular change should take place, and where the innovations oriented towards visual literacy and the

improvement of the teaching of the language of the image, should be developed and evaluated. The theoretical framework was derived from the work of Merten [2], Migliorin [3], Pinhal [6], Pires [1] Mason [4] and Tallack [7].

Following an extensive review of international literature on the key concepts, the following key questions addressed in this action research were (i) which contribution did students find in the use of audiovisual resources in the classroom? (ii) in which curricular units the use of films / videos are more frequent? (iii) what impact did the learning of cinema and video technology have on students' training? The main aims of the initiatives developed in our Higher Education Institution, are described here:

- To promote Conferences for teachers, cultural managers, cultural organizations: to share innovative methods in film education at all levels of education.
- To give voice to leaders of cultural and educational institutions, filmmakers and teachers: contributing to the debate about the development of audiences for cinema in formal and non-formal contexts; valuing the act of seeing cinema as art; and listening to the experiences of diverse personalities and Artists in this field.
- To educate about cinema through contact with cinematographic language, providing a space of audiovisual training.

It was our concern that with so little importance given to the education for cinematographic image, that drove us to the presentation of this article, it was necessary to explain how the contributions of specialists in the field of cinema and audiovisual work have provided a space for learning and experimentation. Through the viewing of films and the production of short videos on stories created in groups, students' contact with the cinema and audiovisual world was strengthened.

In the participating Higher School of Education, the action research was developed by students of three classes (e.g. Arts Management BA degree; Art & Technology Professional degree; MA degree Program in Primary and Secondary Education and Portuguese, History and Geography of Portugal in the 2nd Cycle of Basic Education), and they were invited to be interviewed. A code was developed so that the identity of the individuals was protected. A mixture of teachers of art and non-art, and

specialists in cinema participated in this action. A more detailed description is given It was explained that their experiences would be analyzed for the purposes of exploring their personal ideas about the media work. The focus was on their experiences of cinema in their present situation, as well as what influences they believed came from their own cultural background and current working practice and situations. Another important instrument of data collection was teachers' on-going notes from non-structured observations, from which they later formulated descriptions and curriculum ideas through systematic reflections. Video/recordings and photographs were another important instrument used to capture visual aspects of the actions, as they recorded relevant data about classroom activities and resources. All the participants gave consent to participate in the research.

3. DESCRIPTION OF ACTION

3.1 ESE- IPVC, AO Norte & Docnomads

The Higher School of Education of Viana do Castelo Polytechnic (ESE-IPVC) offers undergraduate and postgraduate degree courses, these last very often in collaboration with national and international polytechnics and universities. Also promotes Master courses and specialization courses. The training of the art students emphasise cultural learning using a variety of strategies, activities and resources. In their art lesson students analyse develop several curriculum domains of art education, such as the productive and expressive domain, as well as the perceptual, the historical and cultural and the analytical and critical domains. Students develop their knowledge and understanding of key concepts related to citizenship, using visual learning as a fundamental training strategy. In 2015, in partnership with the ESE- IPVC, AO NORTE - Association of Audiovisual Production and Animation and other local partners, 26 DOCNOMADS students of an MA Course of cinema in Lisbon traveled to Viana do Castelo for a 15 day intensive practical workshop on filming, of which resulted thirteen(5-minute) films about local characters. AO-NORTE, a partner Association of the Viana do Castelo Polytechnic Institute, since 2005, has collaborated with the Art Course and Basic Education Course at ESE-IPVC.

The DOCNOMADS is coordinated by the filmmakers Margarida Cardoso and Tiago

Hespanha and every year invites special guest. In 2015 the guest was the Peruvian director, Hedy Honigmann. In this workshop 13 participants from Viana do Castelo (12 were students from ESE) were also involved in the collaboration. They were part of the film crew, cooperating in all phases, from the research to the final editing of the films. All the partners who helped to set up this workshop believed in its relevance, not only in the training aspect, but also as a multicultural experience and exchange of ideas.

For 15 days ESE and the city of Viana saw many young people of all nationalities carrying their cameras and microphones, training in the art of filming and learning the gift of capturing cultural and human wealth as patrimony. The acceptance and understanding of cultural differences and tolerance were considered the greatest assets to be gained.

In October 2016 the experience was repeated. Again 3rd year Artistic and Cultural Management (GAC) students joined the initiative, along with colleagues of the 1st year of the Course of Arts and Technologies (CTeSP) of Light, Sound and Image, not only supporting from the logistic point of view, but also as a part of the film crew. This year they counted on two workshops: one in October, by the Portuguese filmmaker Margarida Cardoso, and the second one by the British filmmaker Kim Longinotto. Before the visit of DOCNOMADS to Viana, GAC students were invited to investigate the history of an immigrant. They interviewed several immigrants and when colleagues from the DOCNOMADS MA course arrived, they were able to immediately initiate contacts with the characters selected for the stories that would be explored in the documentaries. One GAC student reported the following:

The first contact with my character (immigrant) was in the secondary school of Monserrate, and I went there to find someone willing to take up this challenge. While there, I was introduced to a young Spanish boy who came to Portugal to volunteer with children in a small region of Viana do Castelo - Deão. I soon realized that this closeness, which we had previously asked ourselves to have, is not so easy, perhaps because I caused some kind of nervousness while doing my first "interview" of this kind, and being also a little shy I felt this situation was embarrassing at the outset. Fragilities aside, it was very funny to realize

what are the first impressions of someone who has just entered our country, and more than that, in our city. I found it curious that he shared with me how much he was bothered by the fact that the buses were always late, so he was always on foot, while I, who had been in Viana for 3 years, had never been on a bus and had never noticed. After this first contact I made the preliminary report so that the DOCNOMADS had access to the information of the immigrant. After this first interview, I tried to keep in touch with him via email, where he ended up clarifying some aspects of his volunteer work. (...) On October 31st, as planned, DOCNOMADS Masters students arrived at ESEVC, which were then presented to the students of the 3rd year of GAC and 1st year of the CTeSP. That same afternoon, I met Doc's group that would stay with me - a boy from Brazil - Pedro de Filippis - and a girl from Ghana - Nnenna Onuoha. In order to get to know ourselves a little better, we had been talking in the school library for a long time, where they asked me lots of things about the city, about the artistic and cultural events that were happening; About people; Associations and institutions and also about some curiosities that distinguish Viana do Castelo from any other city. The communication was not an obstacle, since I have the basic skills of communication and comprehension in English, and also I was fortunate that sometimes when I could not find the right word for the translation I would communicate in Portuguese and the boy understood, which happened a lot of times, since I myself consider that the use of the foreign language has helped me to develop some language competencies in this specific area. After this meeting, it was agreed to meet with the "character" on November 2nd, and I was going to set the meeting and make the connection between the two. This meeting was not possible because of the immigrant's unavailability, and it was postponed to the following day, November 3rd. This day was, as it is known, marked by the Kim Longinotto Masterclass, so we agreed to meet at the end of this event and go together to the Monserrate School in order to visit the immigrant. When we got to school, we soon found the immigrant in the school bar and had a short conversation to present the Doc to Pablo Martinez. (...)

After two intensive weeks of filming and public presentation of eight documentaries, the

students from CTeSP and GAC continued with the sessions on cinema, with Alexandre Martins, a trainer from the AO-NORTE, aiming to educate about cinema through immersion with cinematographic language, and to provide some audiovisual experience. The students of the 3rd year of the Course of Artistic and Cultural Management (GAC) of the ESE attended the *Lugar do Real* (Look at the Real) module, which is taught by the AONORTE trainer, Alexandre Martins. In this module the students have a theoretical and practical training where they approach video techniques, reflect on the fixed and moving image, cinematographic language, film preparation, film viewing and the making of a documentary film as a result of individual and collective work. In the first semester of this academic year, GAC students did the following activities:

- i. Travel throughout Painting and Photography, from 18th to 20th centuries;
- ii. Analysis of excerpts from the Peter Wintonicks' documentary and works by former GAC / ESE students that are on the platform of *Lugar do Real*.
- iii. Analysis of photographs taken by each student. Camera, microphone and tripod handling exercises were explored.
- iv. Creation of stories and films.

Feldman's [8] four steps of art criticism consisting of description, analysis, interpretation and evaluation were used to explore the messages the films communicated. The students spoke one by one about their literal and symbolic meanings. In doing so, they alluded to their sensory qualities and feelings they stimulated in them. At the same time they used analogies and metaphors to express their views about the hidden social and cultural messages the images projected. Finally, in the evaluative step, the teacher asked them to provide judgments in terms of preferences supported by evidence from the discussion in the previous steps.

The 1st year of the CTeSP (Professional Degree) and two classes of 1st year of Basic Education attended the module of three sessions, entitled "*Brothers Lumière go to the Classroom*", and the students reflected on the invention of the cinematograph; They viewed and created, in group, arguments for films that they made following the model of the Lumière brothers' films (one-minute films with a single plan). These films can be seen at Lugar do Real, the digital platform

of Ao-Norte <http://lugardoreal.com/video/os-lumiere-na-sala-de-aula-23>

3.2 Regional University of Blumenau, (FURB), Santa Catarina, Brazil

On January 12th, at 4:00 p.m., a lecture was held at the ESE on the theme: "Display spaces and audiences of silent cinema in the north of Portugal (1896-1926)" by Juliana de Melo Moraes, Professor at the Regional University of Blumenau, (FURB), Santa Catarina, Brazil. The initiative was carried out in the Master's Degree Program in Primary and Secondary Education and Portuguese, History and Geography of Portugal in the 2nd Cycle of Basic Education. The general goals of this event were: i) to present research topics on cinema (cinema spaces and times in the North of Portugal); ii) to contact with cinema research methodology; and iii) to promote the reflection on the role of cinema as a phenomenon of social entertainment.

The lecturer presented a research study where the researcher analyzed cinema audiences and their behavior in the exhibition spaces in the Portuguese district capitals, in particular in the North of Portugal between 1896 and 1926. The focus was on the practices of the spectators during the cinematographic sessions, data that collects essentially from documentary sources: local journals and specialized press. Student teachers from the undergraduate and master's degrees, as well as from the arts courses, specifically from CTeSP and GAC, as well as members of the staff of ESEVC attended this event.

At the end of the session there was some time for the participants to raise several questions to the researcher and to share the diverse perspectives. One of the topics the students wanted to focus on was the research methodology used in the research study, in particular the method of data collection and the constraints and obstacles in accessing the documentary sources used. It was curious for the students to know that one of the sources they used, among many others, was the local newspaper *Aurora do Lima*, which has been published in Viana do Castelo since 1855, with cultural content, such as the dissemination of the film poster on display in the city and other informative texts. In this regard, she pointed out that in 1903, the newspaper *Aurora do Lima* published a text on "the theatrical commandments" in which were presented ten

indications for spectators to adopt in the cinematographic sessions. This last aspect generated a very rich moment of discussion. In the case of young students, used to the immobile and silent behavior as moviegoers, to realize that this practice is not devoid of historicity, promoted very pertinent reflections and sharing of critical analysis among the students present.

This initiative allowed the students to connect with the history of cinema and some of its evolutions occurred in the last decades of the century, to think about the cinematographic reception not only in the perspective of the public reaction to the contents presented in the films but also in what was their behavior looks like during the projections.

4. DATA ANALYSIS

During the first semester of the 2016/2017 school year, between October and February, data was collected in 3 classes, during the experiments with DOCNOMADS, AONORTE or Regional University of Blumenau and the students were invited to answer some questions. The action research involved the following sample: 110 students at ESEVC (See Table 1) and three teachers (two Art Education teachers and one Literature teacher).

Table 1. Participant Courses

3rd Year of GAC(Bachelor)	Nº = 20
1st Year Basic Education (Licenciatura)	Nº = 58
1 st Year MA Course of Portuguese Teaching Learning	Nº = 20

Throughout the action, the intervenient teachers took notes based on what they observed in terms of the students' behavior and attitudes, and of what they heard; these notes refer to "who", "what", "when", "where" and "how" of the observed situation. This way, the oral comments and different tasks (students); lesson plans (teachers); class photographs; field notes (continually); written reflections and evaluations and written records of informal conversations with the students and teachers were considered important instruments to evaluate the adequacy of the methodology and strategies used for the promotion of cinema at the Higher Education level. The data collected in the questionnaires allows us to reflect on the contributions of qualitative methodology, the acquisition of new

concepts of the cinematographic language, the perceptions of the students regarding the importance of such training in their personal and professional development, as well as students with different backgrounds in an institution of higher education in Portugal. We selected for this article only three questions, which seemed to us more pertinent to understand the context of this small study.

4.1 Which Contribution did You Find in the Use of Audiovisual Resources in the Classroom?

The answers below demonstrate this:

- The benefits that I find in audiovisual resources are that they promote more dynamic classes, providing a better understanding of the subjects taught (DF, 02/20/17)
- A better understanding of concepts / subject taught in the classroom (MR, 02/20/17)
- It is an asset, because it is a playful learning tool and it captivates more students in contextualizing contents. (JV, 02/20/17)
- Audiovisual resources are an asset, since it is easier to capture the information / content proposed by the discipline. (AP, 02/20/17).
- The asset that we find in the use of audiovisual resources is that this resources make it very interesting and important to present our future projects and research. (SP, 02/20/17)
- It promotes an easier understanding of the contents taught, such as the types of plans learned during the "Look at the Real" (CP, 02/20/17)
- The use of audiovisual resources in the classroom is a support to the teacher to explain and simplify the subject matter. (AR, 02/20/17)
- It becomes a creative mean of learning, capturing more attention from students. (JF, 02/20/17)
- Simple, easy-to-understand speech and images that inspire visualization (DN, 02/20/17)
- A greater productivity and in relation to what we can improve at today's levels and learn at the cultural level. (RM, 02/20/17)

- The use of audiovisual resources is an asset for the communication of the theme and explanation of phenomena, since, on the other hand, it is also more appealing. (FC, 02/20/17)
- Captures students' attention and is often clearer the information the video passes. (MS, 02/20/17)
- It is an added value in the explanation of concepts and themes related to the arts and culture, as well as useful in the testimony of professionals and students related to this area specifically. (JR, 02/20/17)
- We can show the daily life of a higher school using a technological resource (MP, 02/20/17)

Analysis:

The students' responses make it clear that the use and viewing of films, being carried out in an oriented and reflected way, allowed them to reach and deepen pedagogical and didactic goals, that with traditional and expositive pedagogical strategies would be difficult to attain. Many of these students had no previous experience in these concepts, and because of that, their teacher trainer felt, from the very beginning, that they needed to develop their visual literacy skills, and to go beyond the basic technological skills, using them to access information and interacting with others. The action research have allowed students to discover other countries, other realities, cultures, habits, traditions, costumes, arts, heritages; the participants have reflected on 'the role of cinema' and the importance of visual literacy; Cognitive and imagination skills were developed; the students were taught how to find and manage information about their own reality and that of the others using the images of the films and reflected on some of the factors which provoke social tension and conflict.

4.2 In Which Curricular Units the Use of Films / Videos are More Frequent?

For the Master's in Teaching students, the data showed that the use of films and videos is a practice assumed by the trainee teachers; even so, with low frequency. The pedagogical situations for which they are most mobilized are to present contents in all disciplinary areas; and for the presentation of adaptations of texts from literature to cinema, and documentaries of a cultural nature, mainly in Portuguese classes.

Analysis:

The greatest number of GAC students' responses (80%) fell in the Curricular Units of Initiation to Professional Practice I, Practices of Multimedia Production and Communication, Image and Sound. Regarding the students of the Basic Education Degree and Masters in Teaching the CUs, the use of audiovisual means is more recurrent in the specific didactics, in the CUs of Initiation to Professional Practice and in the Practices of Supervised Teaching (100%).

4.3 What Impact did This Learning Have on Their Training?

- The film "DREAMCATCHER" showed us the life of a woman, Brenda Myers-Powel, who lived in one of the darkest worlds in the streets of Chicago, where she - a former prostitute - confronted us with what the victims of this industry suffered, the conditions under which they were subjected to work and the way they survive everyday
- (...) For me this film / documentary was very important, because it also opened my eyes to some aspects that I have kept closed. There are women who need a "Brenda" and not just in Chicago, but in the whole world, and all of us, excluding the exceptions, as the ungrateful society we are, never want to hear the story - we pass by and we turn our heads! (JV, 11/03/2016)
- The image sells, collides, falls in love, documents, educates, informs, condemns, conditions, hide and shows. More verbs could be added, because, in fact, daily emotions, constructions, thoughts and reflections were aroused, conditioned, manipulated, induced by them. (Pinhal [5] 1).

One of the participants in the last conference of Cinema & Education held at ESEVC on May 2017 wrote the following:

Following the usual annual activities held at Viana do Castelo's Higher School of Education, on May 4th and 5th, the 6th Viana International Film Conference which is part of the XVII *Encontros de Viana* (16th International Meetings of Cinema at Viana), voice to the dissemination of varied and innovative educational practices, emphasizing the importance of the role of cinematographic art, documentary film and the

plastic arts, promoting the arts, with emphasis on the 7th Art, as fundamental tools in the teaching / learning process. In the same way, through reflection on many themes, always in a strong and sustained relationship with cinema, ideas and concepts, experiences and purposes were shared in an interactive and collaborative environment, creating a dynamic of socio-cultural and educational exchange that enriched all students (...). The interventions that took place were highlighted by a valuable multicultural expression that evidenced different sensitivities and knowledges that distinguish the country we are from, as well as other sociocultural realities, namely Brazil and Spain, giving visibility to the importance of the communicational act. (CC, May 12th 2017).

Analysis:

The goal of the activities with the DOCNOMADS and AO-NORTE was to provide not only the camera's handling and the possibilities that the camcorder offers, but also to make the students aware of the importance of the conscious reading of the image, and the use of language in the creation of emotions and knowledge of the world. Frames, decision making, essays on ways of seeing, that is, construction of points of view, bridges of listening, creation of senses based on needs, desires, memories, affections, social concerns were some of the issues addressed in the exercises practiced with the partners, as the previous answers show. For the Master's in teaching students they all agree that the use of audiovisuals in the classroom is an added value in the explanation of concepts and themes related to all subjects. All the sample of this action research agree that using cinema as a pedagogical tool is an essential teaching-learning strategy and facilitates inquiry, BUT

- Experiences of cinema, therefore, can be seen to have had an effect on the motivation of the participants in this study, as they felt that this area was not always valued.
- Through their experiences as art and non-art students, or as professionals in the areas of cinema and education as well as through their personal life experiences can be observed to have had an effect on their current identities as citizens.

The gathering of information about programs and the analysis of students' perceptions on cinema and the use of media by educators concluded that there is a concern with the development of

strategies related to this topic. The question that arises is if the practices of teachers from other areas show similar concerns in relation to this subject.

5. DISCUSSION AND CONCLUSION

How have we come to this point at ESE? Moura [7] argue that education has a political role: the school as a democratic public sphere, and the teachers as intellectual committed, should be concerned in educating for responsible and critical citizenship. Thus, education requires training of people that can be able of acting consciously in the environment they live, and the use of the image can be a fundamental tool for this intent. The two last decades a radical social change gave place to a body of knowledge that has accumulated, which is about more strategies and curricula methods. The separation of art from other subjects in school curricula over many years has resulted in an impoverished understanding of what art is for by many non-specialist teachers. The art teacher provides an alternative way of looking at the world that the general teacher cannot envision. In this way, this intervention that conciliated art and non-art students at the Higher School of Education was a good contribution. However, there was some understanding in relation to what constitutes the label of 'art', as the students were passionate and committed to this approach when involved in the film activities.

The present study investigated the effectiveness of a training program based on the study of images, designed in order to improve the knowledge and behavioral intention of the students in exposure to the cinema and media literacy. The study findings revealed the effectiveness of the training program in improving the intervention group students for having an active, critical attitude toward the messages of the images. Evidence shows the adequacy of planned educational interventions in knowledge enhancement to facilitate acquiring desired behaviors.

After the interventions, a significant improvement was observed in the students' responses. Validity in this qualitative research resulted from the pertinence of the tools, processes, and data. The report of this small action has shown that some students experienced difficulties, because of their lack of knowledge in terms of visual literacy. This has important implications for the school curriculum and procedures, which clearly will

need to be looked at to see if ways can be found to facilitate the development of students' concept of cinema and visual literacy. All the participants in this action understood that fundamental to criticism is the use of language and that the development of critical language is dependent on the general use of the vocabulary and language (Allison [9]) and of the perceptual development.

Teachers reflections on individual responses to the lessons were discussed and led to novel situations in terms of teaching these concepts which, in turn, required new responses from them. Their responses shaped the next innovative and creative practices all of which required reflection and recourse to literature. Action research was understood as a useful curriculum development and research method because of the way it enables participants to share ideas and compare practice in action. The more students undertook an active role in the development of tasks, the more successful their learning were. Observing the action was important because it gave us an opportunity to diagnose students and partners behaviours, attitudes and needs. Our insistence on systematic reflection and evaluation obliged us to become more flexible in our teaching and more responsive to our students' needs. The students' feedback on the activities, strategies and resources used was a positive factor in their understanding of image analysis. The images we chose stimulated much discussion and polemic. The partnership with AONORTE [10] and DOCNOMADS was considered fundamental.

Last year we talked about the exploitation of cinematographic works as a pedagogical strategy (Cachadinha, Moura & Almeida, [11]). The conclusion was that the pedagogical work undertaken by using the projection of films allowed us to realize that students' interest in subjects of a more abstract and theoretical nature grew immensely after the viewing of the film, associating it with the programmatic content. We also mention that subjects previously considered potentially "boring" and uninteresting because they were presented in a traditional pedagogical format, became an object of interest and engaged discussion on the students' part after the viewing of the films.

The approach of cinema within higher education should be used within the school space as a methodology that enriches teaching practice, while promoting multiple knowledge and learning. This enables pedagogical approaches better

adapted to the expectations of the student of the 21st century (Tallack [7]). According to the literature review and the testimonies collected from all the people involved in the project, it was evident that cinema may and should be used as a methodology for students' all round development, significantly improving the cognitive, physical, psychological, social and aesthetic dimensions, providing a greater perceptual development in the students. Fundamentally, it collaborates in the development of social and cultural competences necessary for a more consistent participation with the interconnected and multicultural reality of the current society.

This article was not intended to give an exhaustive sample of the work that may be done with students to promote film literacy. It recommends investigation and critique of some contemporary practices of visual representation, and of the shared cultural space in which the production of meaning through language takes place, with a view to considering its potential for helping teachers engage higher education students in critical enquiry of issues pertaining to citizenship and considering links between identity and social action. However integrating cinema into teaching-learning activities in an intentional context of cultural education and citizenship education has powerful resonance with respondents in this study. It is only to present some of the steps of a path that gives us some indicators on this curricular decision, and that shall serve as starting point for the planning of the following years. Much of the content of this article shines a light on what might otherwise be hidden. As long as this keeps happening, then we can continue to have hope, such as Nicholas Houghton stated in the Preface of the *Diálogos com a Arte* Journal ([12] 7) "what they also show is that hope is not enough and it has to be turned into deeds". In other words we need to use hope as a catalyst for action and these practices demonstrate some of the ways this can be done.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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Peer-review history:
The peer review history for this paper can be accessed here:
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