Cinematographic Resources as Meaningful Affordances in a Foreign Language Class

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Cinematographic Resources as Meaningful Affordances in a Foreign Language Class

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Cinematographic resources:

- lighting
- sound, silence
- colors, shades of colors, lightening
- camera movement
- camera angles
- *mise-en-scène*
- editing
- focus
- etc.
Abril Despedaçado (Behind the Sun)  
(Dir. Walter Salles, 2001)

Raízes e Asas (Roots and Wings)  
(Dir. Cabral & Pimenta, 2011)
Abril Despedaçado (Behind the Sun)
(Dir. Walter Salles, 2001)
The wheel of life

Abril Despedaçado (Cohn & Salles, 2001)
Color - Metonymy

Abril Despedaçado (Cohn & Salles, 2001)
The father

Abril Despedaçado (Cohn & Salles, 2001)
The brother

_Abril Despedaçado_ (Cohn & Salles, 2001)
Abril Despedaçado (Cohn & Salles, 2001)
The mother

*Abril Despedaçado* (Cohn & Salles, 2001)
Pacu

_Abril Despedaçado_ (Cohn & Salles, 2001)
Metaphorical words, metaphorical images

_Abril Despedaçado_ (Cohn & Salles, 2001)
Abril Despedaçado (Cohn & Salles, 2001)
A long shot - Isolation

*Abril Despedaçado* (Cohn & Salles, 2001)
Contrast of light and shadow

Abril Despedaçado (Cohn & Salles, 2001)
À medida que você crescer as penas de suas asas vão cair
até que você perca pra sempre a capacidade que tem de voar.

Raízes e Asas
Sound

*Raízes e Asas (Roots and Wings)* (Cabral & Pimenta, 2011)
Diegetic and non-diegetic sounds

Position of the camera

Asynchronous sound

Raízes e Asas (Roots and Wings) (Cabral & Pimenta, 2011)
Raízes e Asas (Roots and Wings) (Cabral & Pimenta, 2011)
Raízes e Asas (Roots and Wings)
(Dir. Cabral & Pimenta, 2011)
Raízes e Asas (Roots and Wings) (Cabral & Pimenta, 2011)
Mise en abîme

Raízes e Asas (Roots and Wings) (Cabral & Pimenta, 2011)
Raízes e Asas (Roots and Wings) (Cabral & Pimenta, 2011)
Synecdoche

Raízes e Asas (Roots and Wings) (Cabral & Pimenta, 2011)
Table 1. Students’ evaluation of learning Portuguese through the art of film

**Question:** In this course, we focused on learning Portuguese through the analysis of films as art (e.g., sound, color, symbols, metaphor, positions of the camera, ellipses, etc.). What is your opinion about this type of approach to films in Portuguese classes?

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very interesting, good for discussion.</td>
</tr>
<tr>
<td>Love this approach.</td>
</tr>
<tr>
<td>Very good tactics.</td>
</tr>
<tr>
<td>Enjoy it very much.</td>
</tr>
<tr>
<td>I really like it, it was helpful.</td>
</tr>
<tr>
<td>Excellent. It helped analyze foreign films that demonstrate cultures we are unfamiliar with and help learn a lot about them.</td>
</tr>
<tr>
<td>I liked it.</td>
</tr>
<tr>
<td>I really enjoyed this class. In a <strong>sense</strong>, it is the same as literature but taking it into the film aspects which I really enjoyed.</td>
</tr>
<tr>
<td>I think it is a very interesting and in depth way to learn.</td>
</tr>
<tr>
<td>It’s a different approach that I have never seen used in other courses.</td>
</tr>
<tr>
<td>Very effective.</td>
</tr>
<tr>
<td><em>Eu gosto dessa abordagem porque permite a discussão em classe. Nós temos que trabalhar com as novas palavras, mas de uma forma interessante e artística.</em></td>
</tr>
<tr>
<td><em>I like this approach because it allows discussion in class. We have to work on new words, but in an interesting and artistic way.</em></td>
</tr>
</tbody>
</table>
As students learn from and with each other, new routes of learning are created. Foreign language teachers might then deal with unpredictability and the possibility of various outcomes, moving teachers toward a more non-linear approach to language learning. Learning becomes more complex, yet much more interesting.
References


Thank You!

OBRIGADA!