Volume 21 Issue 4
Originally issued as G2

Global Journal of human-social science: G
Linguistics & Education
Volume 21 Issue 2 Version 1.0 Year 2021
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

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Keywords: *textual genre; filmic text; emotions.*

GJHSS-G Classification: *FOR Code: 200302*

THEUSEOFFILMICTEXTINENGLISHLANGUAGECLASSESBEYONDEMOTIONSASTUDYCARRIEDOUTINABRAZILIANPUBLICSCHOOL

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The use of Filmic Text in English Language Classes: Beyond Emotions a Study Carried out in a Brazilian Public School

Dr. Selma Maria Abdalla Dias Barbosa α & Mr. Regina Sousa Maia σ

Abstract- This paper is an excerpt from a Master's thesis entitled "The use of the filmic text during English Language classes: an interface with secondary-graders' emotions" and focus on presenting the contributions resulting from the use of a filmic text in English classes, and how the students' emotions can interfere in the learning process. The research was conducted in a second grade of a public high school in city of Araguaína - northern Brazil. It was an interventionist research, with qualitative basis and interpretative nature. Considering the use of filmic text in English classes, we will present the significant advances of the students in their learning with regard to the practices aimed at listening comprehension, pronunciation, reading and writing in English. Hence, these activities helped students to overcome shyness, shame, nervousness and fear besides contributing for elicit positive emotions such as joy and interest during the classes.

Keywords: textual genre; filmic text; emotions.

I. Introduction

I am black and I teach English as a Foreign Language. I started learning English when I was 10 years old, encouraged by my godmother, who affirmed in 1985: "Knowing English will be important for you in the future". And the day she made such a proposal, she also indirectly revealed to me, that in private English courses there were only white children with greater purchasing power.

Thus, different from other black children, I attended an English course in a private school. The color was not only different in the tone of the skin, but was also in the shine of the shoe, in the print of the clothes and in the landscapes that adorned the memories of the holidays. Already in those early days, I was a resistant.

My godmother's allowance last for four years. After that, I continued to study on my own and experienced the methodologies of other English schools. When at the entrance examination, I had no doubts about the course to be chosen: Languages. I have been a teacher for 21 years, and during this period I have worked in public and private institutions, with various age groups, from early childhood to higher education.

Therefore, at the beginning of the Masters course, I was involved in developing a project aimed at teaching and learning the English language. And so, a high school class (2nd grade) of a public school located in Araguaína/TO where I was teaching for about two months was chosen. Being the only second grade high school in the morning shift and the time factor were the decisive reasons to carry out this research with these students. Most of them teenagers.

Adolescents and "my co-workers" every week, on Fridays, during the following class time: 10:30 a.m. to 11:20 a.m. On this day, time and place, they were there, as in any other classroom. But their attitudes and reactions cannot be equated with anybody else, because they had looks, laughter, astonishment that arouse at any moment, particularizing them. Printing them in a context: Why this look? Why so many laughs? These students who were already part of my routine, metaphorically joined a new class. To me, it was an unprecedented experience, among photos, records, field diaries and application of questionnaires. Thus, the roles of all the actors were interwoven, because students and teacher were joined together in a learning process characterized by different experiences; they were (re)positioned in the same place, but thinking and acting differently than we had done before.

And in this context, the teacher and researcher was focused on the use of a film in the classroom, discovering it as a textual genre, from a socio-cultural perspective and establishing an inter-relationship with the emotions of the students that flowed during the learning process. In this way, we started from the following question-problem: "What are the contributions of the filmic text as a mediating tool for learning the English language in a second grade high school class?"; inter- relating it to the sub-question: "How do emotions influence the learning process of the English language in a second grade high school class?"

Hence, this study is an excerpt of the Master's thesis entitled "The use of filmic text during English language classes: an interface with the emotions of second-graders in high school" that aimed to investigate the contributions of the filmic text as a

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mediating tool for English learning as well as the influences of students' emotions in this process. All the classes were developed in a second grade of a high school, by means of a didactic sequence in which it was developed activities of reading, listening, speaking and writing.

The research carried out here is also part of the investigative context of Applied Linguistics, an area of study focused on the use of language in society and the resulting interactions. Although Applied Linguistics is often confused with the mere practice of methodologies for language teaching, it is not in this way that the AL presents its approaches, but on the contrary, the proposal is to apply the language in a real situation.

Thus, Applied Linguistics goes beyond a program content, but makes it possible to interconnect and problematize daily issues. It is understood that "to construct knowledge that is responsive to social life, it is necessary to understand AL, not as a discipline, but as areas of feminist studies, on blacks, Afro-Asian studies, etc." (MOITA LOPES, 2006, p. 97). Applied Linguistics is essentially social, and some emerging subjects in contemporary society are part of its research field; Consequently, voices that (re) established new struggles, related to racial issues, gender or social class echo. And this demand requires new ways of thinking, acting and producing knowledge.

This paper is an excerpt from a Master's thesis entitled "The use of the filmic text during English Language classes: an interface with secondary-graders' emotions" and it was guided by the Professor adviser: Dr. Selma Maria Abdalla Dias Barbosa. It aims to show the contribution of a filmic text to English learning, as well as how emotions can interfere in this process and it is composed of four sections besides introduction and conclusion: Literature Review; Methodology and Discussion of data and Results.

II. Literature Review

a) *Notions about textual genres*

The learning process always involves in some way, attitudes of writing, speech, listening and reading and, therefore, the text is evoked. A fertile ground, where many theorists already cohabit and see it in its amplitude, evidencing the so-called genders. Such denomination is well known in the school environment - mainly by professionals in the area of Language. This is a current topic, but the idea of gender has existed since the early middle ages and has had an increasing evolution, because according to the notes of Marcuschi (2008),

> [...] a simple historical observation of the emergence of genders reveals that, in a first phase, people of essentially oral culture developed a limited set of genders. After the invention of alphabetic writing around the 7th century BC, the genera multiply, and the typical ones of writing appear. In a third phase, from the fifteenth century onwards, the genera expand with the flourishing of the printed culture to, in the intermediate phase of industrialization begun in the eighteenth century, begin a great expansion. (Marcuschi, 2008, p. 20 – Our translation)

In our educational context, we have the Curriculum Parameters Secondary Education[1] (PCN) as one of the references that present the gender linked to language practices, "the study of the discursive genres and the ways in which they articulate provides a broad view of the possibilities of use of language, including the literary text. (2000, p. 08)" While in the PCN, the word gender is used 13 times, in the document of the Brazil's National Common Curricular Base[2] (BNCC), the same term is considered 50 times, always referring to situations language use, emphasized in one of the learning indicated abilities: "To employ, in social interactions, the variety and language style appropriate to the communicative situation, to the interlocutor(s) and to the gender of the discourse, respecting the uses of the languages(s) by the interlocutor(s) and combating situations of linguistic prejudice" (BNCC, 2018, p. 486).

Regarding the definition, function and importance of genders in school, we have some theorists who discuss these aspects, such as Bazerman (2011) and Marcuschi (2008); which corroborate what historical information reveals to us about the relationship of genders with language and also with social, historical and cultural facts, factors that come from a daily life and that are naturally embedded in the learning process. In this perspective, Marcuschi states that

> When we master a textual genre, we do not master a linguistic form but a way of achieving linguistically specific objectives in particular social situations [...] Thus, gender analysis encompasses an analysis of the text and discourse and a description of the language and vision of society, and still attempts to answer questions of a socio-cultural nature in the use of language in general. The treatment of genders concerns the treatment of the language in its everyday life in the most diverse forms. (Marcuschi, 2008, p. 149 and 154 – Our translation)

The aforementioned author does not exactly make an adoption of isolated concepts. In terms of

[1] The Curricular Guidelines for Secondary Education. The PCNs - National Curricular Parameters are guidelines elaborated by a group of education specialists linked to the Ministry of Education (MEC) and aims to guide educators through the standardization of some fundamental aspects concerning each subject. The PCNs serve as guides for teachers, coordinators and directors, who can adapt them to local peculiarities.

[2] The BNCC is established in the following official documents: 1988 Constitution, the Guidelines and Bases Law, the National Curricular Guidelines and the National Education Plan. The Common National Curriculum Base (BNCC) is the document that defines the essential knowledge that all Basic Education students have the right to learn. Provided by law, it must be observed in the elaboration and implementation of public and private schools' curricula. By clearly determining what students have the right to learn, BNCC can help to improve the quality of teaching throughout Brazil. As a common reference for all education systems, BNCC contributes to promote educational equity.

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conceptualization, Marcuschi (2008) presents to us an interrelation of these definitions, emphasizing that they happen in social practices. The first concerns the textual type, mentioned as the most limited categorization regarding the linguistic form and character, being classified in "narration, argumentation, exposition, description and injunction". The textual genre is defined as texts existing in everyday life, which need "communicative situations" to be expressed both orally and in writing. And finally, the discursive domain, which is in the scope of human activities, that is, correspond to all initiatives of use of language.

In accordance with this idea, Bazerman (2011) ponders on the social question surrounding the text genre, establishing a kind of structure in which it is possible to visualize a relationship between the following components: texts in the most diverse formats that are used in a given situation, and enable their authors to achieve success, they will be generators of social facts, which consist of actions performed through language, or "speech acts".

To integrate this reflection, we bring the contributions of Schneuwly (2004, p. 20), because he calls our attention when he defines text genres quite categorically and easily states: "text gender is an instrument". And this concept, although brief, brings with it a comprehensiveness, which begins in the development of individual capacities, built from activities carried out socially through these instruments, who are also designated as mediators in these social situations.

The reflection initiated previously emphasizes the centrality of the social sphere, where textual gender is present daily and acquires meaning and form; through its use. Now, if we need to communicate, we will inevitably seek ways to achieve our goals. Faced with the need to enroll in a higher education course, an academic will seek all the necessary information in order to fulfill indispensable forms, but such text only acquire meaning in this specific social situation of interaction.

According to Schneuwly (2004), gender is no longer restricted to the fields of rhetoric or literature, but transcends to the level of discourse, which is made explicit at the moment when the individual uses speech or writing to perform an activity under any circumstances; emphasizing that there are specific patterns for each situation; because when enrolling, that newcomer should use all gender standardized by the institution with which he intends to join.

The emphasis is given to what people do and how they do when using speech or writing; we observe the attitudes of the interlocutors in the most diverse communication activities in daily life, as well as the results of these attempts. Which texts are chosen and why? What was the intention of the sender? Was he(she) understood? Thus, gender is approached from a social perspective, i. e., it exists only on the basis of a use of speech or writing, and the individuals who are responsible for giving it "life" also needs to know the modality, what Bazerman (2011) calls typification better suited to each situation.

In this context we find the filmic text which can be used during English language classes; because "in addition to being an object of teaching, gender is conceived as a means or linguistic-discursive space to contextualize the study of language (action)" (Silva, 2015, p. 1029 – Our translation). Thus bringing a dynamic and social representation of the English Language, in diverse contexts, since this instrument exposes several aspects of the said discipline (lexicon, grammar and culture), which can be approached implicitly or explicitly in moments of reading and scenes or scripts comprehension.

b) The filmic text during English Language Classes

The learning process of a foreign language enable students to expand their possibilities of reading, acquiring information, mastering new technologies and interaction; it will inevitably involve the use of diverse textual genres, allowing students to broaden their perception of society by means of the texts they deal with on a day-to-day, and they also can identify information or messages implicit in images or in a sentence with double meaning. Awakening them to identify cultural or political influences to which they may be subjected.

In addition, the textual genres may be observation exercise and acquiring of the language beyond grammar, as far as texts common to the world of the students can be used in the classes, with clear objectives and defined function, bringing multiple meanings or resignifications to these. Also inserting the student in an active learning, that is, now he/she is the protagonist and is being encouraged to reflect and develop activities close to daily life, since

> Genders, as well as other social distinctions that are incorporated into our actions, perceptions or vocabulary of reflection and planning, help shape the emerging action within specific situations. As in recent centuries the social world has become increasingly differentiated, many activities are carried out in different types of social situations, making discursive activities increasingly differentiated. [...] Today there are many more places of socially influential discourse and every discursive location is potentially recognizable as being quite influential. (Bazerman, 2011, p. 154)

Knowing, therefore, this amplitude inherent to the discursive activities, we identify among so many options of textual genres, the filmic text, which is so recognized by Marcuschi (2008) to attest that television is a textual support, the cinema and the theater are environments, however, the play and the film itself are genres. We still found Harmer (2001, p. 282), which presents us some advantages regarding the use of videos in the classroom, leading us to relate them to the use of filmic texts genre. Among the benefits cited by

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this author, we highlight: see the language in use, intercultural awareness, the power of creation and motivation.

It is, therefore, a pedagogical practice that approaches the use of a language in everyday life, enabling students to have contact with other pronunciations besides that used by the teacher, be able to observe particularities related to intonation, differences between subtitles and the actors' speeches, reading diverse social themes, susceptible to reflections and construction of arguments through debates or rereading. This approach will not be restricted only to lexical or syntactical aspects.

It is noteworthy that although films refer automatically to the context of cinema; in a classroom, one can even provide a similar structure, but still, the visualization of the film will be transposed by interventions elaborated by the teacher and will be linked to various activities, focusing on certain parts or situations of the plot, emphasizing certain expressions or vocabulary, directing the attention of students to certain aspects, when questioning or proposing some observations.

And this possible attitude is worrying, as the use of the film genre is based on an approach focused on the power executed by teachers in classrooms, which perhaps has not yet "realized" that the foundations of critical pedagogy are being built and turn to an individual who learns not only from a teacher, but with this and with "others", because

> [...] We come to a world dominated by uncertainty, questioning the established truths, suspicious of those who propose solutions. In language teaching, the era of the post-method (KURAMADIVELU, 1994, 2001, 2003, 2006) was inaugurated, based on the ideas of postmodernism, constructivism and critical pedagogy. It defends the idea of a pedagogical intuition, based on the teacher's vision of the reality in which he acts. (Leffa and Irala, 2014, p. 29 - Our translation)

Other problems announced by Harmer (2001) concern the following factors: "Nothingness syndrome", when the videos presented do not allow unique learning experiences; poor quality of the images, which may compromise the interest of the students; poor audio and viewing conditions, including taking care of the screen size for removal and light from the environment; constant pauses, as they can cause irritation and be discouraging; long duration - since it is advisable to use if short videos; and lack of skill on the part of the teacher to handle the equipment.

Paying attention to these elements represents something significant, in the case of any classes, and more specifically those of foreign language, because the achievement of the objectives proposed for this discipline depends very much on the quality of images and audio, in view of the need for a "faithful" representation of the target language in use. Moreover, these criteria are inter-related to the interpretation quality will do, since

> [...] the viewer receives the images of a film text, but this reception is not passive: the viewer reads and builds the senses based on various contexts and reacts to them through psychic functions of intellect, cognition, memory and desire, or through the transfer of individual and collective attitudes. The viewer interprets what he sees, individually and collectively. (Thiel; Thiel, 2009, p. 15 – Our translation)

Given the fact that the spectator/student is not passive when watching a film, although it may seem so, it also puts the teacher in an active position, as it directs him/her to reflect and develop the strategy (s) which are relevant to the objectives set for a particular classroom and therefore refuse to display films as mere tools for filling in gaps in school hours. To this end, it is necessary to create a learning context that subsidizes students in the acquisition of the target language, and *a priori* encompass some principles.

In focusing on the need to adopt some principles, we refer to Ellis (2008), when he proposes, among a list of ten, the two most coherent with the reflection developed in this study; one of these concerns the importance of learning different types of everyday expressions, enabling learners to understand how, when and why to use certain sentences, learning also to create them according to the situations. For the other principle, the author states that one should focus on meaning, advocating that when learning a language in a natural way, we do not care about forms, but focus on how to communicate.

We dare to say then, that under this perspective, the language resembles a new toy in the hands of a child, enchanted by the discovery, eager to "take it in the hand", feel it, gives it a function, in short, understand it and make yourself understand. In such a way, Wray (2000) *apud* Gilmore (2007) also points to the importance of using fixed phrases (idioms, combinations of words and structuring of phrases) in language learning; emphasizing the difficulty that non-natives have to distinguish between what is natural, what is strictly grammatical, and what is not idiomatic. Gilmore (2007) claims to be the use of authentic materials, through a careful selection, the best solution to ensure the exercise of language in its most natural form.

It is understood that the choice of a filmic text is coherent to the principles and requirements inherent in authentic materials, since this genre presents faithfully the language in use. However, it is imperative to have criteria and a well-defined step by step, although we know that in a classroom, unexpected situations can happen, it is not a matter of acting in urgency, but knowing what is being done and the reasons of a particular class, concerning the selected content and material. But, as Tomlison (2010) states, one must focus

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on students, who must know precisely what results will be requested of them in the learning process.

Because that makes it possible for them to easily realize that the proposed activities will focus on a more comprehensive learning, contemplating not only aspects related to the structure of the language, but also to the exploration of social themes. However, there are no strict or only defined paths, and it is up to the teacher to consider the best approach to the use of a filmic text during foreign language classes, going beyond the mere contemplation of images or the decoding of this textual genre, but providing students to become involved with the language being studied, in a process that allows them to reflect, build and reconstruct conceptions about the world around them, and at the same time develop practices aimed at the target language, building or deconstructing ideas and projecting emotions. With regard to these, we can imply how much they can influence the learning of the English language.

c) Emotions in the context of learning

The pedagogical work of a teacher is intrinsically related to “choices” and he/she does, daily, the exercise of dealing with several students’ reactions in the face of proposed activities during classes. In front of a classroom, the teacher’s vision is privileged, because with an "attentive eye", he/she can perceive in his/her pupils, multiple expressions: joy, discontent, anger, shyness, tiredness, indifference, pride, enchantment, fear, surprise, disappointment, lovingness, contempt and so many others. Although this list will not be unambiguous for all classrooms, since in each of these locus, there will be specific teachers and students.

The emotions to which we refer can increase the curiosity of the teacher or at least bother makes him/her enquires about the reasons why these phenomenon happens and how to deal with them. But, what does emotion mean? Feeling and emotion are synonymous? Is it possible to classify them? What is their function? Although there seem to be obvious questions to what any layman will have a quick response, it is necessary to seek understanding beyond just "observation, feeling or reaction". Barcelos (2015, p. 8), for example, states that "there are as many definitions as the many emotions we feel and their combinations". Nevertheless, when we consider emotions as part of a mechanism for facilitating learning, it becomes relevant to conceive it, in order to better understand its use in the educational field.

In regard to a classification of emotions, Damasio (2004), states three categorizations: background emotions, primary emotions and secondary/social emotions. At first, we think that emotions will always be in evidence, but the concept of background emotions undoes this idea, since these are not perceptible, nor for those who observes nor for those who feels them, due to the simple fact that they are linked to what happens inside our organism, from diseases or fatigue. And as a result of such emotions, our well-being or discomfort is established. Such emotions are identified from "subtle details such as body posture, speed and contour of movements, minimal changes in the amount and speed of eye movements and the degree of contraction of facial muscles." (DAMASIO, 2000, p. 105 – Our translation).

In this theoretical framework, the primary emotions are evidenced by the quality of being natural, instinctive, pre-programmed. Damasio (2004, p. 38) identifies them as: "fear, anger, disgust, surprise, sadness and happiness". These are the emotions responsible for triggering most of the neurobiological knowledge about this subject. They are universal, and therefore inherent to all human beings, identifying us by reactions that guarantee our survival, because "by itself, emotional reaction can achieve some useful goals: for example, hiding quickly from a predator or demonstrating anger toward a competitor." (DAMASIO, 1994, p. 149 – Our translation)

In addition to this the secondary or social emotions which are named this way because they are learned through social interaction, including the "sympathy, compassion, embarrassment, shame, guilt, pride, jealousy, envy, gratitude, admiration and amazement, indignation and contempt." (Damasio, 2004, p. 39 – Our translation). In fact, these emotions, unlike the primary ones, are not innate, but acquired throughout life, based on social conventions, since they are related to moral and cultural issues.

Emotions are still discussed as part of the cognitive process and the constitution of the human being in society. Fonseca (2016, p. 2) states that "emotions are part of the evolution of the human species and, obviously, of the development of children and adolescents, constituting a fundamental part of human learning". To illustrate this assertion, we cite disgust, because the repulsion caused by the appearance of something possibly toxic when inhaled or ingested can contributes to our survival and consequently to our evolutionary process.

Emotions also find support in the work of Vygostky (2001), because in his studies related to language, he shows sensitivity to the presence of emotions; showing us that attention to emotions is not unheard of, because it already gained prominence in the studies of the said author, which states that these exist and treats them in an intrinsic way to language and cognition.

> Thought itself is not born of another thought, but of the field of our consciousness that motivates it, which covers our inclinations and needs, our interests and motivations, our affections and emotions. (...) Behind thought there is an affective and volitional tendency. Only it can give the answer

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> to the last reason in the analysis of thought. (VYGOTSKY, 2001, p.16 and 479)

In the beginning, there were human beings, and language was with them, and language was them. This evidence goes back 3.5 million years, when reference is made to bipedal primates. And from this observation, Maturana (2002) is not satisfied with the theory of an evolution centered on physical aspects only, as the manipulation of tools, but sees that the use of hands, for example, developed a priori in the relations of coexistence. Arguing, therefore, "that the history of the human brain is primarily related to language". It is used to coordinate all other actions, including "feeling", because "the peculiar of the human is not in manipulation, but in language and its interweaving with emotion." (MATURANA, 2002, p. 19 – Our translation).

Emotions are essentially human, and so, it is not only a biological phenomenon, but inevitably cultural, because in social relations, reason is not predominant, since in parallel there are emotions, which can be innate, peculiar to humans or other animals, such as fear or anger; and others, which are learned in society, such as shame or contempt. Thus, it is necessary to verify the interdependence between emotions and the various sociocultural contexts where they emerge.

i. *Sociocultural perspective*

Although emotions are placed in the most hidden places when researches aimed at language learning are developed under a rationalistic perspective, Swain (2013) provokes us by defending the importance of addressing them as "epicenter" of the teaching and learning process to the point that language learning itself may affect emotions; this phenomenon can happens when activities and/or strategies chosen by the teacher for classroom application, can trigger emotions or feelings such as anxiety, anguish, fear, shyness and many others.

This author is based on Vygtoksy (1978; 1987), which states that the "physiology of many emotions is biological, but what physiology means, how it is interpreted, is cultural" (SWAIN, 2013, p. 204). It is about visualizing emotions from a collaborative perspective, in which learning takes place in the interaction of the interlocutors, during the resolution of a problem situation, for example. Let's look at the context in which the teacher requests a theatrical presentation for a Christmas Cantata. Activities such as this require the definition of strategies, acquisition of materials, trials, theoretical studies, there will inevitably be a lot of interaction between the members of the work teams. Since in these interactions, students will use their previous knowledge, internalize so many others and must deal with the emotions that emerge. It's what the author calls learning languages in progress.

Corroborating this idea, Johnson (2009) emphasizes that the cognitive is only formed through the individual's engagement in social activities, that is, it is in an interactive and mediatized process; and it refers to the materials culturally constructed: signs, symbols (semiotic artifacts) which mediate social relations and create a high level of (cognitive) thinking.

Corroborating with Vygotsky, the author cited above exposes the importance of the use of language, emphasizing the fact that it resides in the use that a group makes of it. So much so, that we see some words or expressions disappear from our daily life, since they are not used by any social group. Thus, language functions as a psychological and cultural tool, which allows individuals to interact and exchange experiences, building knowledge in a cultural context.

Thus, Johnson (2009) understands that this process is dynamic, because those involved are in constant change, and the effort made by them to mobilize knowledge characterizes learning more than the acquisition of skills or knowledge. The individual mobilizes the cultural framework and consequently learning happens, i.e., everything depends on his previous experiences. In other words, from a socio-cultural perspective, the teacher empowers students to have contact with real situations. And

> when teaching creates learning opportunities in which individuals can participate in activities that enable them with direct experiences in the use of new psychological tools, such tools have the potential to function as powerful tools for human learning. (JOHNSON, 2009, p. 04, our translation).

And this contact with real situations is coherent with the demands of the current society, because when rethinking a pedagogical practice is based not only on cognitive principles, but also considers the emotions intrinsic to the teaching and learning process, learners will develop essential skills for a good social life in the most varied environments, encompassing attitudes such as: acceptance of differences, team sense, conflict resolution and recognition of people's values.

According to Johnson (2009), this theory goes against positivism, which considered that learning was something isolated in the mind. However, positivism was insufficient, treating knowledge as something merely palpable and capable of being proven only through scientific experiments that would sensitively prove its existence; seeing the world through the prism of binarity, where everything and everyone is ranked as: "right" option, or "wrong" option. Hence assuming a generalization, a dangerous effect for the "classroom" place, where socio-cultural diversity resides.

Therefore, it is possible to state that the internalization of knowledge resulting from the teaching and learning process also depends on a cultural context, where students manifest their feelings and are seen not only from the cognitive point of view, but as

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experienced individuals in the field of emotions. Then, when organizing a didactic proposal for a specific class, the profile of the students should be considered, creating opportunities for them to interact to each other and get autonomy.

Other theorists who guide the studies related to this perspective are Johnson and Golombek (2011) who present the importance of socio-cultural relations for the re(construction) of an individual; debate about the limits of the proximal area of Vygotsky; emphasizing an approach towards English language teaching that extrapolates grammatical concepts, lexicon and proficiency skills, but that finds diverse and critical paths

> Human cognition is mediated by virtue of being situated in a cultural environment and it is from this cultural environment that we acquire the representational systems, most notably language that ultimately become the medium, the mediator and the tools of thought. Consequently, cognitive development is understood as an interactive process, mediated by culture, context, language and social interaction. (JOHNSON and GOLOMBEK, 2011, p. 01,)

And these paths outlined in the classroom will be developed by students-teachers or student-students, always inaugurating new environments to integrate a same classroom, where they will have the opportunity to exchange knowledge. In view of this, it is considered that the classroom becomes a multiple cultural environment, since the teacher as mediator stimulates the students, contexts are created where the cognitive will not be limited to the boundaries of a foreseen content, but will also have the language as a mediating instrument.

According to Johnson (2009), what gives meaning to relations is the social use of language, constituting the basis of collective work. Consequently, the cognitive development of students is characterized as the ability to acquire and manipulate tools and cultural knowledge. When the particularities of signs are mastered, a wider range of action in society is acquired, both from the expressive point of view and from the comprehension and textual production.

We identify here a subject that extrapolates the internalization of knowledge only, but is aware of its possibilities of action, is what Johnson (2009) calls human agency. In the classroom, one can recognize such a phenomenon when learning is acquired from and with the social environment, perceiving the changes that have occurred in the students themselves and in the environment around them. And more than learning collectively, the socio-cultural perspective also contains what students define as objectives and expectations about what to do with acquired knowledge.

It is often thought that to acquire knowledge, a set of pre-established artifacts is enough: a teacher, a blackboard, books, portfolios and students eager to absorb all the contents. However, the teacher discovers that using prescriptive activities to be fulfilled precisely by the students is no longer enough, because it is necessary to build challenges that lead the learners to deal with different situations, facing challenges that require them both cognitive and emotional skills.

And it is in this classroom dynamic, where the scenarios change throughout the learning process. We also figure out that the actors (teacher and students) cohabit several classrooms: real and virtual, and are invited to work collaboratively, exchange experiences, observe, read between the lines, to act and intervene in the environment in which they live together.

III. Methodology

This study was carried out in 2017, with a 2nd grade public high school in the city of Araguaína, north of Tocantins. It aims to show the contribution of a filmic text to English learning, as well as how emotions can interfere in this process. The study participants comprised 29 (twenty-nine) students, of whom 17 (seventeen) were female and 12 (twelve) were male, aged between 16 (sixteen) and 19 (nineteen) years. The participating teacher, who taught the discipline of English Language, completed the course Languages in 1996 at the Foundation University of Tocantins.

In the discussion and data analysis, students' names are fictitious, to protect their identity. All students enrolled in the class or their legal representative agreed to participate in the research and authorized the publication of their data, in accordance with the requirements of the Ethics Committee of the Federal University of Tocantins, where the research project was submitted and approved, according to opinion n. 3.024.534.

For data generation, we adopted a methodology characterized as interventionist, with qualitative and interpretative nature. Interventionist research seeks to develop devices with a view to analyzing the daily life of a group, focusing both on actions performed individually and collectively. An approach of this nature will also be based on a qualitative perspective seeking to explain the social phenomena focused in several ways, whether through the analysis of experiences of individuals or groups; "examining interactions and communications that are developing or investigating documents" (Flick, 2009, p.08 – Our translation).

It is also noteworthy that the interpretative nature is characterized by the action of the researcher dedicated to the interpretation of actions developed by a group of individuals inserted in a social context. There will be a predominance of the understanding of the data, which will be interpreted and analyzed based on a theoretical and methodological basis. Moreover, "interpretative research is not interested in discovering universal laws through statistical generalizations, but rather in studying in many details a specific situation to

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compare it to other situations" (Bortoni-Ricardo, 2008, p. 42 – Our translation).

The path taken to reach the objectives proposed in this research involved the use of the following instruments for data collection: 02 semi-structured questionnaires, applied at a time before and after the performance of a didactic sequence; field diary containing the reports prepared by the teacher-researcher about the experience of the students-participants, encompassing the episodes concerning the organization and development of all activities; audio and video recordings.

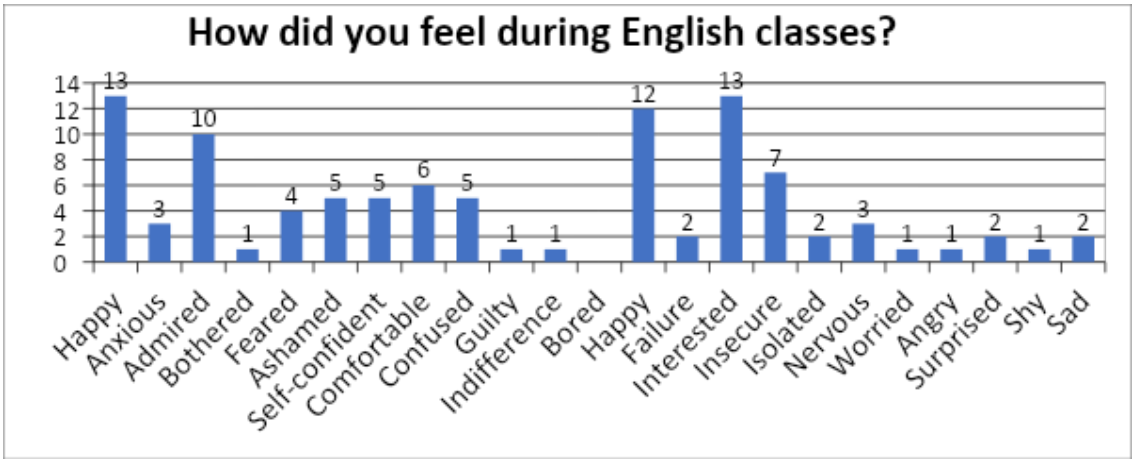
Thus, the data collection instruments used enabled the teacher-researcher to systematize the process of execution of the actions developed in the classroom, as well as assisting her in the analysis filmic text contributions to students' learning.

IV. Discussion of Data and Results

a) Learners' emotions before the filmic text

The teacher-researcher had been taught English as a foreign language in the class where this research was carried out for two months, but she had not used a filmic yet or even made observations regarding the students' emotions. Therefore, before starting the set of activities foreseen, she applied a semi-structured questionnaire, seeking to identify the students' emotions.

Of the 29 (twenty-nine) students enrolled, 27 responded the following question: "How did you feel during English classes? Justify your answer". The participants had a list of emotions, which they could choose as many as they wanted. For this question, a chart was created to indicate the number of students who expressed each emotion, as shown below:



Source: Questionnaire 01

Chart 01: Students' emotions during the English Classes Before the filmic text

The responses of the students from chart 01 showed a surprising diagnosis to the teacher-researcher, when she realized that several students revealed emotions charged with unfavorable mental experiences, because the participants felt fear (4), anxiety (3), insecurity (7) or confusion (5), and most of the justifications were related to the achievement of good grades and the need to master the subject content, according to excerpt 01:

> Excerpt 1
> *George:* "I was afraid of not mastering the content and getting poor grades". *Anthony:* "I'm confused when it comes to understanding the content. Insecure when it comes to answering the test and I'm afraid of getting poor grades".
> *Melody:* "The classes are quite interesting, but sometimes I feel lost because it is a foreign language subject. I am passionate about the English language and I end up getting very anxious, but during the classes I become more motivated to specialize in this subject. Like most students, even with doubts, I'm embarrassed to ask.
> *Hanna:* "I feel myself ashamed, because in the class there are several students who speak English so naturally! And I don't". *(Source: Author's survey)*

In the excerpt above, we can infer that participants felt compelled to have an approval result continuously, emphasizing content acquisition. And although they said they liked the subject, they also felt

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ashamed (5) or anxious (3) to satisfy what was expected of them. The statements of these students recall Damasio's ideas (2000) that refer to the characterization of emotions, affirming that emotions are related to our life's experiences.

Among the students who felt themselves ashamed, we restored Melody, because she said to feel herself ashamed and for this reason she didn't clarify any doubts during classes; in addition, she also emphasized that is a emotion of most students. Shame is a type of emotion classified by theorists as secondary or social, because it is the result of conventions created in society. This aspect is important to consider since it reveals a phenomenon that interferes with the behavior of students, as well as the fear that is highlighted by some students, as we can see in excerpt 2:

Excerpt 02

Evellyn: "I feel myself very insecure and afraid, because the teacher may ask something I do not know, but I feel happy because in each class I learn more."

Hanna: "I feel insecure because I'm afraid to pronounce words incorrectly".

Annie: "I get nervous because I'm afraid of not getting to do things right".

(Source: Author's survey)

In the excerpt above it was evidenced that Evellyn, Hanna and Annie felt afraid during English classes and at the same time they felt themselves insecure and nervous. Hence, we identified that there was a connection among these emotions. Fear is an emotion categorized as primary and it is elicited due to preserve individuals' life in the face of threats. Reflecting on the classroom, we understand that this emotional reaction of the students represents a form of self-protection, avoiding constraints caused by exposure to other classmates or to the teacher.

Other primary emotions mentioned by the students in the questionnaire were joy and happiness; 13 students said they felt joyful and 12, happy. With regard to these, we highlighted some of the students' justifications in excerpt 3:

Excerpt 03

Ashley: "I feel myself happy because in English classes the teacher uses an easy and explicative language."

Christian: "Because the English classes were very interesting. And the teacher has a way to teach that leaves everyone around happy."

Meg: "I feel happy because I like the English classes. I like the way the teacher teaches, she explains the content very well."

Evellyn: "I feel happy because every class I learn more."

Karolyn: "I feel happy because the teacher interacts with the class. That's why students get more interested in the classes."

Harry: "Because I think English classes are cool, so I feel myself comfortable and I'm happy when the teacher enters the classroom."

(Source: Author's survey)

From the statements in the excerpt 3 it is possible to notice the influence that some mechanisms, such as the attitudes of a teacher can elicit emotions in students. As well as the relation of happiness with some events identified by them during the classes or as a result of them, such as the use of language, the used pedagogical strategies and the certainty that one is learning. The justifications reported portrayed the importance that the participants attributed to the moments when they created and presented dialogues using the target language, besides the teacher-students or student-student interaction.

This means that teacher's attitudes influence the results obtained in the learning process by students. Another aspect that stands out is that students link the creation of dialogues and classroom relationships with knowledge acquisition. And the students who thought in this way mentioned to feel positive emotions such as happiness, joy, comfort and interest. In their justifications, it is inferred that such emotions flowed as a result of learning.

These data collected before the use of the filmic text helped the teacher-researcher in the planning of a didactic sequence. Therefore, the activities planned for the classes were based on the assumption that not all students felt at ease in the English language classes, because they felt fear, shame, insecurity, nervousness or anxiety. In addition, it was identified the importance of promoting more activities favoring the participation and interaction of students, mainly focusing on the creation of dialogues.

b) Practices with a filmic text

In the planning of the English language classes that composed the context for this research, a total of 07 (seven) stages were foreseen, however, in the development of the study, a total of 13 (thirteen) classes were necessary. The main reason for this change was

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the need to provide more hours for students to watch the film and present their textual productions.

In the course of the lessons, the teacher-researcher performed the following activities: screening parts of the film; (the chosen film was "To Save a Life"[3]); exercises of unscramble; drills exercises; full screening of the film; listening and writing vocabulary activities; production of dialogues; production/presentation of videos or short plays.

Regarding this research's participants profile, the use of the filmic text was very adequate, since many of them reported having contact with the English language outside the classroom by means of films or series. Because it is a pictorial text, films are well accepted by students, as we can identify in the excerpt 04 which exemplify their answers for the following question: Did the film contribute to your learning of English? Justify.

Excerpt 04

Dominic: "Yes. Because the classes were dynamic, escaped the everyday routine and helped students to get interested."

Izabele: "Yes, because it was a new way of interacting with students."

Melody: "Yes, because it showed real facts and made me perceive some life aspects through different eyes. "

(Source: Author's survey)

Based on excerpt 04, it is observed that the filmic text use in the classroom as evidenced by Harmer (2001) concerns some particularities, among which is the fact that students show remarkable interest when they have the opportunity to watch a film, even knowing that they will be asked to perform tasks, because for them it is dynamic, goes beyond the concept of studying a language only by means of grammar or usually text genres that commonly chosen by teachers such as, opinion article, chronicles, short stories, comic strips, etc.. It was an opportunity to discuss various topics, and the students' day-to-day, such as teenage pregnancy, drug use or racism. In addition to providing the interaction of the participants when they elaborated the dialogues and made the productions of videos and short plays.

All students stated that the film contributed to their English learning and many of them underlined the pronunciation as a preponderant aspect. Others said that it was possible to learn new words. This can be viewed in the excerpt that follows.

Excerpt 05

Hilary: "Yes, because by means of the film I was able to learn several words that I didn't know, and it also helped me pronounce them."

Robert: "All the knowledge provided by the film was good because we learned new words and created sentences."

Tayla: "Yes. Because it helped us to speak English."

(Source: Author's survey)

The answers from excerpt 05 show us that the filmic text helped students toward vocabulary acquisition and words pronunciation. Emphasizing that there are other elements intrinsic to the images, such as facial expressions, intonations, emotions and cultural information that support the understanding of the text. Another factor that stands out in this excerpt concerns the benefit of positioning students in contact with the target language, although one realizes the difficulty that some of them have in reading subtitles or not knowing certain expressions or words, even so were exposed to authentic dialogues, which favored the practice of reading, listening, writing and speaking.

When using the filmic text, the teacher-researcher focused not only on the school program, but also on using it as an instrument, as stated by Schneuwly (2004). An instrument which is characterized as an act of communication, including speech, writing, gestures, images and sounds. A mediator for discursive action, breaking with the expectation of a mere contemplation of images.

Excerpt 06

Katherine: "By means of the film I had more contact with the English language, in addition I had the opportunity to make a video and I could still learn to speak a few words in English, which I did not know."

Bella: "Yes, because by means of the film I could understand some words."

(Source: Author's survey)

[3] To Save a Life tells the story of two friends: Jake and Roger, who knew each other as children, when Roger saves Jake's life by avoiding a hit-and-run. The two boys went to the same school, since elementary school, however, they distanced themselves. In high school, Jake plays basketball for the school team and is one of the most admired boys of all time. However, Roger always suffers bullying. Consequently, Roger does not tolerate this situation and commits suicide. Jake suffers greatly from the loss of his friend and begins to reflect on how he could have averted such a tragedy; thus, he begins to mobilize through the Internet and approach other young people in school, managing to help others not to commit suicide. Throughout the narrative, other themes are addressed, such as drug use, teenage pregnancy, and generational conflict.

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A film entertains; and this was quite noticeable given the excitement of the students, but it can also lead them to do diverse readings and to realize how much they already know and how much they are able to accomplish. We can exemplify this through their talks when the teacher-researcher asked them the following questions: Did you like the film? Why?; Did you understand a few words?; Which ones? and Had you ever seen films with the English subtitle?

Excerpt 07

1. Teacher: Did you like the film? Did you enjoy the film?
2. Students: Yeah! Yeah! Very good!
3. Teacher: Why?!
4. Student: Because it was good!
5. Teacher: Only this?! Is there another special reason?!
6. Student: We could think about how bullying is harmfull!

(Source: Author's survey)

We notice in excerpt 07 that students went beyond the linguistic aspects, when they commented on the practice of bullying in schools (lines 06). This generated a production of meaning, because according to Bazerman (2011, p. 41 – Our translation) "[...] people can receive each text in different ways". Regardless of linguistic knowledge, typification, or characterization, students were able to interact with the text. And to go further, by engaging in interactive textual production practices.

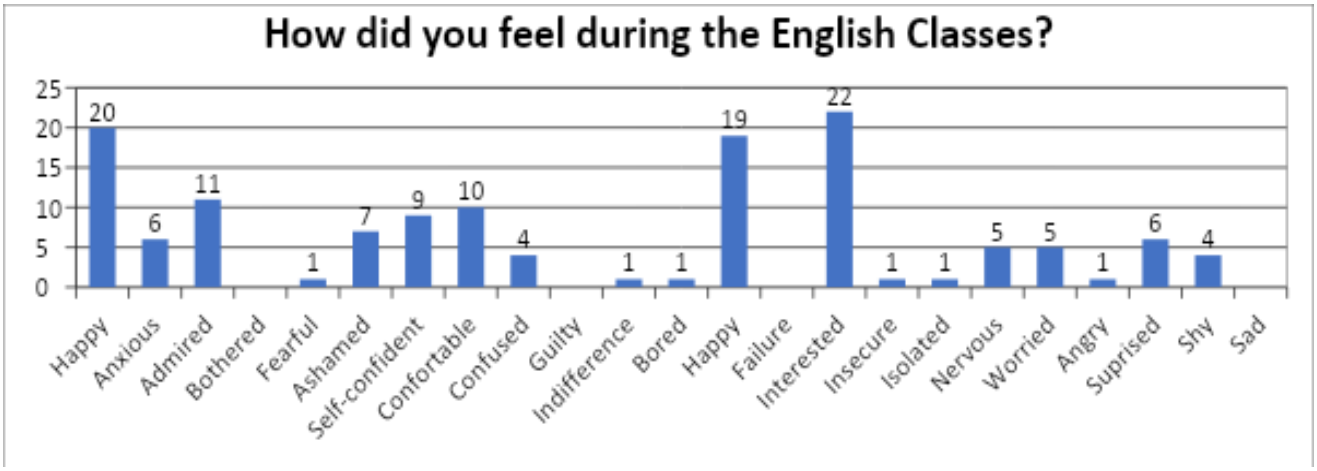
In addition, students dedicated themselves to discussing social issues, addressing them from their point of view, and giving them similar outcomes to what they commonly see, or at least what they would like to see. Thus, the learning process became more dynamic and students were inserted into the learning process more actively in classroom practices, since they needed to reflect on a theme and create an oral presentation in English.

We also found that learning took place from a socio-cultural perspective because the students revealed their way of thinking, speaking and their previous experiences. They used language to plan, organize ideas, discuss problems and propose solutions. And in this way, students could act in the environment where they lived, establishing relationships and creating meanings.

Students valued the use of words, even if it was just pronouncing them. To Vygotsky (2001), language is considered an instrument and the sign acquires the function of mediating the relationship of men with other men and with objects. And knowing how to "handle" such an instrument provides students with the concreteness of learning, promotes a feeling of joy and the certainty of success.

c) Learners' emotions after the use of a filmic text

After using the filmic text, the teacher-researcher applied another questionnaire and repeated the same question: "How did you feel during English classes? Justify your answer. Consequently, several primary and secondary emotions were mentioned such as joy, fear, happiness, anger and surprise. It is worth noting that other primary emotions such as sadness were not pointed out by the participants, fear only by 01(one) of them, as well as anger.



(Source: Questionnaire 2)

Chart 02: Students' emotions during the English Classes After the filmic text

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We will focus on joy and happiness initially. The number of students who felt happy during English classes increased from 13 to 20 and the happy ones from 12 to 19. We present, therefore, in excerpt 08 some of the students' justifications for feeling joyful or happy:

Excerpt 08

Hilary: "I feel happy because we had more English classes. We learned more and participated during the classes, so we were more confident, and also not ashamed anymore. The classes became quite productive and interesting".

Evellyn: "Happy to see all my colleagues working hard."

(Source: Author's survey)

In excerpt 08 students recognized the classroom as a space of social interactions and the importance of establishing partnerships: teacher-students and student-students. We still visualize in this excerpt what Johnson (2009) exposes on the sociocultural perspective, while emphasizing the importance of creating opportunities for learning to happen through activities that allow apprentices to develop their cognitive skills, engaging them in an interactive process mediated by culture, context and language.

In excerpt 08 students demonstrate a willingness to carry out the proposed activities, corroborating the thought of Damasio (2004, p. 106 – Our translation) when he states that "the conditions of joy are also characterized by a greater ease of the ability to act". Another factor that strikes us is that some students felt joyful or happy because of the performance or effort of other classmates, showing us that happiness and joy are emotions responsible for establishing a bond between students, promoting well-being. Regarding the surprise, we got some comments:

Excerpt 09

Derek: "Because the classes were interactive".

Katherine: "Because the teacher used interesting and curious dynamics, several good and easy learning activities, and she was very supportive showing that she likes what she does"

(Source: Author's survey)

In excerpt 09, it is possible to identify that surprise is correlated to attention, as they demonstrated to be involved in the activities and attentive to the way they were applied. Another aspect that we can stress is the concomitance of other emotions with surprise, because of the 06 (six) students who felt surprised, 04 (four) also felt joyful, 03 (three) happy and 05 (five), interested; among which, 03 (three) also felt anxious, 02 (two) ashamed, 03 (three) nervous and 04 (four) worried. From this information, we conclude that the surprise can be reciprocated to positive and negative emotions.

Regarding secondary or social emotions, according to the categorization of Damasio (2004), and which were mentioned by students according to the chart 02, we identified: admiration, shame and contempt. The student who felt contempt was not justified, while for admiration, there were two justifications and for shame, only one, as excerpt 10:

Excerpt 10

George: "I was struck by the methodologies applied in the classroom."

Taylor: "I felt cheerful, admired, comfortable, happy and interested because the classes were more outgoing and with interesting content".

Hanna: "I felt ashamed because I pronounce words incorrectly."

(Source: Author's survey)

In the context of excerpt 10, George and Richard denote that admiration are intrinsic to the environment where individuals live, showing us that in such cases, participants do not felt fear or apprehensive, but on the contrary, they felt comfortable, happy or interested. In addition, admiration enabled them to give importance to the pedagogical methodologies and activities employed in the classroom, that is, students noticed and valued situations to which they did not previously payed attention.

In excerpt 10, we can also identify the "shame", quoted by Hanna, and we realize that such an emotion is not related to the violation of an ethical behavior, because it is not about being ashamed to have done something that violates some rule, but it means to feel intimidated before other individuals, because for her, speaking in English presupposes following a pattern, and getting out of that pattern imposes a kind of "self-sabotage". In this case, shame and shyness are related, because the student felt ashamed due to shyness. And referring to shy students, we identified 04 participants, of

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which only 01 justify his answer, according to excerpt 11:

> Excerpt 11
> *Anthony:* "I am shy when I have to speak English".
> *(Source: Author's survey)*

Based on Anthony's statement (excerpt 11) and the field diary of this research, we observed the way the students dealt with new situations in classroom. Some acted more calmly, while others still felt fearful, and this reaction is understandable, given that shyness is a feeling identified by Damasio (1994) as a variant of fear. Although shyness is a subtler reaction, it is worth noting that the said student was not paralyzed as it is peculiar when facing a threat, trying to escape or avoiding it; but on the contrary, there was an awareness of such emotion and consequently a confrontation of the situation.

Another emotion observed in the behavior of the students was anxiety, a variant of the primary emotion: sadness. It was identified that there was an increase from 03 (three) to 06 (six) anxious students. Of these, we obtained some justifications as follows:

> Excerpt 12
> *Bella:* "I was very anxious to see how the other students performed."
> *Mariah:* "Looking forward to watching the videos of my classmates."
> *(Source: Author's survey)*

From the statements of Bella and Mariah, we noticed that they were anxious, but this reflected into a restless and troubled behavior due to presentation of dialogues. The concern and interest were mentioned by 04 (four) students who were also feeling anxious. Therefore, we inferred that anxiety, concern and interest were interconnected in this context experienced by the participants.

In addition to the primary and secondary emotions, which we mentioned earlier, we identified in this research some that are not included in the categorization of Damasio (1994/2004), such as: confidence, comfort, confusion, boredom, interest, insecurity, isolation, nervousness and concern, according to graphic 2. Of these, the most evident by the participants were feeling confident, comfortable and interested. Being a quantitative of 09, 10 and 22 students who felt so, respectively. Therefore, there is an interconnection of these emotions, as we can see in excerpt 13:

> Excerpt 13
> *Annie:* "I was confident because I felt comfortable and happy since I have learned much more English!"
> *Lincoln:* "I really liked the classes, I felt comfortable because the teacher gave us this confidence that we could truly learn the English language."
> *(Source: Author's survey)*

It is inferred from the justifications in excerpt 13, a connection among the emotion of trust with the acquisition of learning as well as the stimuli promoted by the teacher, such as words of encouragement, use of certain pedagogical strategies and activities applied during English classes. Therefore, as the number of confident students increased, there was a reduction of insecure students, and this phenomenon was something positive for the implementation of the proposed activities, because it favored the acceptance of the challenges related to the presentations of dialogues

On the activities that promote classroom interaction, Johnson (2009) warns us that not all of them are productive and also accentuates the importance of checking if mediation is being dialogical, helping students to develop their capacity to generate meaning, that is, providing conditions to support them in their attempts to use the target language. And these attempts to use English in a dialogical way were promoted during this research, through activities that stimulated interaction. However, we noticed that emotions such as boredom, isolation, nervousness and concern emerged jointly. Boredom was justified by 01 (one) student: George. The boredom was momentary, lasting only until the presentations of the dialogues. In addition, it was not related to disinterest, as he also felt interested and admired for the content and lessons as follows in excerpt 14:

> Excerpt 14
> *George:* "Because it last to start the videos and short plays presentations."
> *(Source: Author's survey)*

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Student who felt isolated did not justify such emotion, but it was noticed that he also felt cheerful, confident, comfortable, happy and interested. The nervousness was evidenced by 05 (five) students. Despite they didn't justify, it was noticed during the classes that the main reason were the challengeable speaking activities proposed. As to the concern was indicated by 04 (four) students, among these, Mariah and Izabele presented reasons, according to excerpt 15:

Excerpt 15

Bella: "We had little time to create the dialogue and produce a video, we had a lot of rush, but it was great."
Mariah: "I was worried about what was happening while I missed some classes."

Source: (Author's survey)

Bella and Mariah felt concerned, but it differs from the biological phenomenon described by Damasio (1994), who states that the organism of a concerned individual suffers imbalance and a consequent malaise, distress, discouragement or sadness. However, in the case of these students, it was identified that concomitantly with the concern, they felt happy, admired, confident, interested, surprised or happy. It was observed, therefore, that the concern was related to the desire to carry out the proposed activities and visualize the results obtained.

As for the results obtained, we conclude that before the use of the filmic text, the students referred to the teacher's methodology, the acquisition of knowledge and the content addressed; after the use of the filmic text, the participants focused on the development of collaborative activities, the use of the film and the development of role plays.

Hence, the answers of the students revealed what happens in the learning process; and, in this process, the emotions are also inserted and as warned Swain (2013), it is necessary to reflect on what is mediating the reactions of students in relation to teachers and the activities proposed in the classroom. These reactions can be diverse and are fully interconnected to the cognitive aspects.

We also identified in the data analysis, an attempt of the teacher-researcher to develop a work from the sociocultural perspective, according to the concept of dialogic mediation presented by Johnson (2009), which presupposes that actions mediated among students, students and teachers function as a kind of "scaffolding" enabling them to construct their cognitive and social development. Thus, we will move to a reflection on the indicators of the attainment of the objectives proposed in this research and how this cognitive construction took place in the context of emotions, as well as the contributions of the filmic text to the students' learning.

V. Conclusion

The data revealed that the use of filmic text contributed to the students' learning process. At first, through listening exercises, a new experience for many of them, which allowed them to have contact with the original accent of the characters, and challenge them to read what was written in the caption, comparing it to the audio. Some students even questioned whether the translations in Portuguese were correct, as they noticed the differences between audio and writing.

Other moments in which the students had the opportunity to practice listening, as well as pronunciation, concern the presentations of the dialogues produced by them. We emphasize that although some participants had difficulty in pronouncing some words, the teacher-researcher encouraged them to speak without fear, positioning herself next to them. Thus, we realized that even feeling shy or afraid to speak in English before colleagues, little by little, and through incentives, it was possible to get students to participate in communication situations.

Referring to the textual production activities, we can highlight that the students had some difficulties to elaborate sentences, since they often wanted to express something that they did not yet know how to write in English, structure sentences that syntactically resembled the Portuguese language. On these occasions, the teacher-researcher made the necessary interventions.

Textual production activities were a challenge for students, requiring them to take a proactive stance, to work as a team, to plan activities and to solve problems. We point out that although one of the teams did not fulfill all the tasks, most of the students achieved the proposed objectives, showed a lot of dedication, and despite the shyness or anxiety in some moments, we noticed an atmosphere of well-being being and expressions of joy during the classes.

Therefore, the filmic text provided a greater involvement of students with the English language, because it functioned as an instrument that promoted interaction among participants, stimulated reflections on social themes such as drug use, racism and teenage pregnancy, besides providing opportunities for various oral and written practices.

Orality was one of the skills most mentioned by students when referring to dialogues creation. Consequently, we noticed that they felt more autonomous and less dependent on a grammatical. In this context, the expressions from the filmic text helped them to express themselves.

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And while elaborating dialogues, producing videos or short plays, students got more confident, dealing with the language-targeted, in so far as they overcame the proposed challenges of writing or pronunciation in English and they discerned that perfect performances were not being demanded of them, on the contrary, their performance and evolution were valued. In addition, we observed that the interaction of the participants in the work teams was also a factor that cooperated to make them more confident.

Therefore, it was evident a relationship among learning and the emotional state of individuals. And when it comes to this research, we identified that the English language activities carried out in the classroom with filmic text elicited most diverse emotions. The interest, for example, was mentioned by the students at the end of the didactic sequence and they justified feeling this way due to the methodological strategies used by the teacher-researcher.

Another aspect that was evidenced by the data, concerns the simultaneity of positive and negative emotions during all classes. There was no constancy of an emotional state only, occurring a juxtaposition of joy, happiness, confidence, shyness and nervousness, in various situations. However, we found that having more participants with positive emotions contributed to the achievement of the proposed objectives.

These data call attention, because emotions interfered on students' decision making. In other words, their attitudes in the classroom, such as speaking in English with their classmates, making presentations in front of the entire class or writing a text are connected to how they felt themselves. Giving students space to express their feelings, enabled us to understand why many students had difficulty in performing certain tasks considering that many of them felt afraid of not getting good grades as well as of the teacher's inquiries or the reasons why they were ashamed when pronouncing some words in the classroom or insecure to realize some tasks.

Considering Damasio's studies (1994), we recognize that the tasks requested by the teacher-researcher functioned as stimuli that triggered the students' somatic markers, a term used by Damasio when referring to bodily reactions that occur due to previous experiences. Somatic marker will be interpreted positively when the stimulus results in an incentive, and negatively when it serves as an alarm.

Hence when the teacher asked the students to perform a certain task that activated a bad or unpleasant memory, this indicated that something was presumably "dangerous" and resulted into shame or embarrassment, affecting the effectiveness of the expected results, in particular, the use of the target language. In this context, observing the used activities and the attitude of the teacher-researcher, we highlight the importance of promoting the teacher-students and student-student interaction because we identified that interaction fosters positive emotions, such as interest, joy, confidence, admiration and happiness.

It is an essentially human activity; built on the daily relationship with the other. Since the individuals involved in this process promote encounters full of emotions. Sometimes cheerful, sometimes sad, sometimes afraid or angry, as many of the participants of this research felt themselves. Outlining new scenarios in the classroom every day, where the teacher will need to make use of resources that often need to be learned: attentive listening, a keen eye, a firm speech, but sensitive to each other.

In fact, there are several theoretical analyses and considerations about emotions. And aiming to find a more suitable resource for the students-participants of this research, we identified that the filmic text helped greatly in the process of learning the English language, as it enabled the students to perform diverse readings and to have contact with the target language addressed in a communicational situation. Since the students were not only spectators, but they were invited to explore English language in its lexical and linguistic aspects, to have contact with expressions and vocabulary through listening, writing, reading and speaking activities; being challenged to use it, create stories and reflect on social themes. In an intrinsic way, without realizing it, they faced and often overcame shyness, fear, insecurity or the feeling of failure. And they had very successful results, because the learning occurred both at the cognitive and emotional level.

Despite the challenges inherent in learning the English language in public school, among which we can mention: the incompatibility of the contents stipulated in the school program with the quantity of classes available, the workload of 1h lesson per week and the lack of a specific infrastructure for teaching English, such as a Language Lab, for example, we observed that many students-participants of this research who were in early stages with regard to written or oral textual production in English, were able to develop such skills.

In addition to the challenges mentioned above, the teacher still finds a continuous task, which is that of choice. You need to prepare a lesson and then the elucubrations begin: which text to use? Why? With whom? Where? How? Ready. Here begins a journey full of options, attempts, mistakes, successes, adjustments, archaisms and innovations. To have in mind and before you, the task of "teaching" a certain group of students, requires making decisions, which in turn usually means resorting to diverse activities and strategies, which will be the archetypes for the development of a given content.

In this context, it is not rare that we need to envision new ideas and new attitudes, which can only be driven and gain space when concepts are reinvented; using language as an instrument of action

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and transformation, not only the cognitive and cultural capacity of students, but the environment where such students can act and intervene.

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