

Cinematic Comedy: A Teaching Tool for Refining the Art Of Argumentation Among Students in the French Department

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ABSTRACT

This research highlights the relevance of cinema as a pedagogical tool, going beyond language learning to promote genuine citizenship education. The analysis of the collected data reveals that comedy films enable students to express their opinions, structure their arguments, and construct their identities by drawing on their cultural and sociolinguistic experiences. It also shows that this pedagogical resource provides teacher-researchers with an opportunity to foster critical thinking and contribute to educating the citizens of tomorrow.

Keywords: comedy film, didactic analysis, argumentation, critical thinking, motivation..

INTRODUCTION

Our starting point is that the introduction of film analysis at university is important for three reasons: it is necessary, it meets a specific need and it offers an effective means. It is necessary because our students are constantly exposed to a flow of images and sometimes lack the necessary perspective to interpret them properly. It meets a need, because cinema at university can serve as a support for students with difficulty, a cultural source for curious students and a tool for preserving the cinematographic heritage. Finally, it represents a means of tackling certain challenges linked to the teaching of French literature. Thus, the study of the cinematographic image plays a significant role as a practical and original intermediary for learning French in the university context.

Does the study of a comic film medium in the didactics of foreign literature offer students the opportunity to express their opinions and values in French? Cinema, by its distinctive artistic nature, in particular through its triple visual, linguistic and audible language, could offer learners the ability to grasp the realities of a society, to reflect critically, and to work on different forms of discourse, including argumentation. The choice of sequence to be studied is based on its interest, its cinematographic richness and the educational objectives pursued. Directly associated with the practice of methodical reading of Charles Chaplin's film *Modern Times* (1936), which, in addition to its appeal and comic aspect, is also a political and satirical work, widely recognised as one of the masterpieces of world cinema, this study sets out to highlight the new perspectives it opens up, both for analysing the role of language in the construction of knowledge and for understanding the activity of teaching and learning literature, seen in all its interactional richness and multimodal dimension. In this way, this innovative tool for capturing reality will broaden our approach to the didactic paradigm, moving it from logos to praxis. However, any methodology involves challenges, not least because of the technological and conceptual filters it introduces, and the cinematographic film produced for research purposes is no exception to this rule

1. Theoretical framework

1.1. The use of film in the teaching of literature: a filmological perspective

1.1.1 Renovating the language-centred perspective on learning: beyond logos

Before plunging systematically into a specifically didactic analysis, it is important to stress that the use of filmology in the didactics of foreign language literature is a complex game which involves the creation of new intellectual and technological tools, as well as the development of certain scientific paradigms. This dimension of scientific research is currently shared between the sciences of matter and life on the one hand, and the human and social sciences on the other, gradually reducing, at least from a methodological point of view, the traditional distinction between the experimental sciences and the sciences of the mind or history. In this way,

didactics, like the language sciences or ethnomethodology (Bouchard, 1999) by increasingly integrating sound and visual recording technologies, provides a pertinent illustration of a human science part of whose theoretical and conceptual development is linked to the use of these technologies. Following on from the work of (VYGOTSKY, 1985) and Russian psychologists, it is now accepted that knowledge is constructed in the context of social interactions, particularly through language and verbal exchanges. With reference to filmology, ethnomethodologists have explored how these interactions function within university teaching activities, while didacticians have analysed the epistemic and didactic functions, as well as the social and cultural modalities

Nevertheless, the perspective centred on language in learning is proved insufficient to account for this complex activity. It is being called into question as a result of the convergence within the didactics paradigm and the emergence of comparative didactics, which has brought the didactics of linguistic disciplines closer to those of experimental disciplines such as the physical sciences and mathematics. This can also be explained by the increased interest in the teaching activity seen as a *gestae*. In the course of this conceptual restructuring (DURAND-GUERRIER, HÉRAUD, & TISSERON, *Jeux et enjeux de langage dans l'élaboration des savoirs en classe*, 2005), the concept of didactic interactions is taking on a more complete role, even replacing that of verbal interactions. Research protocols in the didactics of French have also begun to incorporate filmology. Thanks to this twofold evolution in concepts, theories, methodologies and technologies, didactic studies have gradually abandoned a strictly language-centred vision and adopted a more systemic and complex perspective. In this epistemological transformation, film emerges as a heuristic tool.

1.1.2. Cinema as a tool support for learning and technological development

Research (Candido, 2010; Pinheiro-Mariz, 2007; Bernadet, 2006; Napolitano, 2011) has shown that cinema, like other art forms such as literature, painting and photography, fully deserves to be considered as a relevant learning , enabling learners to acquire knowledge while developing themselves. As Jean-Luc Godard rightly said: "With cinema, you can talk about anything and achieve anything".

The integration of cinema into the classroom is evolving in step with technological advances. It is no longer necessary to use a television set or video recorder. Immersed in the world of moving images, learners have easy access to a multitude of audiovisual media, both on the Internet and on television.

1.1.3. Pedagogical objectives and learning of French as a foreign language

In their article entitled "Le 7ème art et l'école"(ZAMARON & LAVRILLEUX, 2014) set out the objectives that the integration of the cinematographic can pursue as part of the learning process: "getting away from alienating consumption, building a personal outlook and developing a critical relationship with moving images". The skills targeted here reflect an ability to take a step back to analyse a document and, above all, to develop a critical reflection supported by a solid argument.

In line with the objective defined by Joséphine Rémon in her article "Cross-curricular film supports in language practice: authentic or authentically interesting document', the aim is 'to use languages to learn in order to learn to use languages' (Marsh et al., 2001:13-14 , quoted by (TAILLEFER, 2010 : 3) and, even more, to use foreign languages as a tool for reflection.

1.1. 4. The state of play and the problem of the instrumentalisation of cinema

We will examine the place that cinema occupies within educational institutions, the representations that teachers have of it, as well as the singularity of its contributions to the learning of French as a foreign language. Theories on the integration and valorisation of cinema in an educational context have undergone a certain evolution over the last fifty years (CASETTI, 2012). However, "going to the cinema", often associated with a moment of relaxation, still struggles to be recognised as an essential vehicle for training and personal development.

As Marie-Madeleine Bertucci and Pierre Silvan point out in their presentation of the review *Le français aujourd'hui*, n°165,

"by limiting cinema to its relationship with literature, programs give it a secondary status, and in so doing ignore the major place it has taken, as an art, on the international cultural scene since the beginning of the 20th century"(BERTUCCI & SIVAN, 2009b, p. 3).

This instrumentalisation of cinema in the classroom reduces its artistic value and limits its educational

1.1.5. The state of play and the problem of the instrumentalisation of cinema

Ait Hammou, in *Audiovisual and language teaching-learning: French as a foreign language* (KERRITA, 2017, p. 6), highlights several advantages of film: "The visual dimension makes it possible to stimulate the real context of a scientific experiment and language communication";

"The diversified and rich offer of films facilitates the choice of documents according to the pedagogical objectives and the level of the learners";

"The film can be consulted outside the school context, particularly at home or at the cybercafé";

"The technical and aesthetic qualities of the films make an admirable contribution to the memorisation and analysis of the learnt phenomena".

In their book *Enseigner avec l'audiovisuel* (BOURRISSOUX & PELPEL, 1992, p. 60), point out that audiovisual media are not simply tools that teachers can use according to purely technical needs. In other words, they are not just "means", but also "ends" which, as such, require specific study. It is therefore not legitimate to dissociate the use of audiovisual media from a reflection on audiovisual media (...). Teaching with audiovisuals also necessarily means teaching audiovisuals.

1.1.6. Study of teachers' representations

The survey carried out by Philippe Bourdier between 2001 and 2006 in the Orléans-Tours education authority highlights teachers' interest in an in-depth reflection on the place of cinema in the school environment. He points out that "these responses, both written and oral, were numerous, often well-argued and, what's more, very diverse. It is these characteristics that, in our view, define the core of French teachers' representations" (BOURDIER, 2009, p. 53).

Film media, long seen as mere entertainment, is gradually emerging as a teaching tool in its own right. However, integrating it into the classroom requires critical and methodological reflection to ensure that it is not simply used to serve other subjects, particularly literature.

II- Results and discussion:

1. Investigative methods and tools

Target population

We chose around twenty third-year undergraduate students, who were assumed to have a good command of the language as well as a certain artistic background, and who would be able to answer our questions easily. The aim was also to make them aware of the diversity of literary materials that could be used in the language class, and that would be likely to arouse their interest while offering pedagogical benefits and a source of motivation.

We thus agree with the analysis of Canan Kardağ who, in his article "L'exploitation des films français dans l'enseignement des compétences orales en FLE" (KARDAĞ, 2009), stresses that the integration of French-language films into the teaching of FLE is a particularly enriching experience for learners.

Exploring and interpreting film : from literary observation to didactic perspective

While our first approach, which aims to describe the visible elements of the film, is inspired by the principles of ethnomethodology and interactionist description, the second phase of our analysis is visual. Unlike these approaches, which concentrate on describing interactions without taking into account the underlying activity, our aim is to identify the didactic nature of the interactions we have identified. We set out to use the observable elements constructed by the film to conceptualise the didactic process of these interactions, thus bringing an innovative perspective to each of the activities carried out by the students.

In this way, it was deemed essential to adopt the experimental method (MARGERIE & PORCHER, 1981, p. 60), widely recognised as a scientific approach and a mode of investigation. The aim of this approach was to assess the students' motivation to take part in our film project and to carefully examine the type of discourse used, highlighting their ability to understand, reflect, position themselves and argue in French.

By exploring a cultural medium, students are given the opportunity to become active players in their own learning, expressing their opinions orally and in writing. This approach encourages them to construct their own reflections while using the foreign language. It is therefore essential to design relevant cognitive activities. Thus, the choice of film is of crucial importance, requiring a legitimate perception, the exploration of themes relevant to the learners and the facilitation of reflective writing, both for the students and the teacher.

1.2. Presentation of the film

Our choice was, of course, Charles Chaplin's *Modern Times*, made in New York in 1936. It was Chaplin's last silent film, and what's more, it was soundtracked at a time when talking pictures were

triumphing: we hear ambient and machine noises, but very little human voice. For the first time, Chaplin's voice is heard when, at the end of the film, he improvises a song with incomprehensible lyrics. It is a song of farewell, since in *Modern Times* the character of the vagabond, the internationally famous figure of Charlot, appears for the last time. The thesis of Chaplin's film is quite clear: the development of production techniques is to the detriment of the human being, who, alienated from the machine, becomes a tool.

Before the screening, the students were asked to pay close attention to the soundtrack, set design, framing and stylistic devices. This necessary attention to the specificity of cinematographic language will enable them to build the foundations of their own analysis.

During the screening, the students remain captivated in front of the screen as the credits roll on a giant clock. The film then opens with an introduction that highlights the magnificence of industry, the splendour of free enterprise, and humanity's quest for happiness. This sequence can be subdivided into a prologue and three separate scenes.

Prologue (42seconds)

First a flock of sheep appears, in the middle of which the students notice a black sheep. Fade out to workers getting out of the metro on their way to the factory. They discover a gigantic urban setting. A shrill signal sounds. A worker rushes in, flicks a few switches and work begins.

First scene (4 minutes 06) : The assembly line

In his office, the boss is finishing a jigsaw puzzle, reading the newspaper and checking the various workshops on a giant screen. He gives the order to speed up workshop 20. On the assembly line, Charlot, a spanner in each hand, has to tighten bolts, while his neighbors tap on them with a hammer and chisel. The slightest distraction, caused by an obstinate fly, for example, disrupts everything. During a break, Charlie goes to the toilet to find some peace and quiet. Just as he is about to light a cigarette, a giant screen lights up behind him and the boss orders him back to work.

Second Scene(5:21): The eating machine

In the manager's office, an inventor has come to present an eating machine. A disk, "the mechanical representative", explains the qualities of the machine, but it would be more convincing to demonstrate it with a worker. In the workshop, the manager points out Charlot. The unfortunate man is handed over to the machine, which makes him eat the soup, pushes the food into his mouth and spins a cob of corn into a plate of vinaigrette. Alas, the machine malfunctions and tortures the poorcowboy: it's a fiasco for the brilliant inventor.

A card announces: "And time runs out until the end of the afternoon".

Third scene (4:48): The dementia crisis

The boss again orders the speed of workshop 20 to be pushed to the maximum. The pace exceeds Charlot's capacity and he is dragged along by the conveyor belt through the machine and its gears. Driven mad, he tries to squeeze the noses of his comrades with spanners, which in the next shot become the ears of an animal, while the music imitates bellowing. Driven by a bestial instinct, Charlie chases the secretary. Outside, he chases a woman whose dress buttons attract him. To escape from a policeman, he returns to the factory where he manipulates all the levers, triggering a series of explosions and causing worrying smoke to rise from the machines in the boss's office, the control screens going mad. Using a cruet, Charlot sprays oil on the workers, flies away, clinging to an electric hoist, then, back on the ground, sprays the manager and a policeman before being taken by ambulance to a rest center.

1.3. Development of critical thinking in foreign language learners through the analysis of a film comedy

1.3.1 Debate as a support process in the oral comprehension of cinematographic statements

While watching the film, the students were calm and deeply concentrated. Their eyes sparkled with attention, scrutinising the slightest movement on the screen, while their facial expressions fully reflected their commitment and involvement in the cinematic experience.

Given the complexity of the analysis, we concluded that it would be wiser to focus initially on oral work to guide our students in the written production phase. To begin studying the film, an oral comprehension session was organised with the different groups of students after the screening. Although the aim was to ensure that all learners had an equal understanding of the information, it was still difficult to achieve a uniform baseline. Listening comprehension, carried out individually and then corrected in class, aims to promote a global understanding of the class as a whole. Its main role is therefore to provide support, i.e. the guidance needed to facilitate learning in a foreign language, enabling students to concentrate on the

key elements of analysis of the film. This support process guides them towards the aspects that can be mastered and helps them to complete their work. At this stage, film analysis is clearly part of this support process.

Following the screening of the film and the collective understanding in class, lessons dedicated to the foreign language and oral communication were introduced, taking place in half-groups of 10 students, thus providing a context conducive to the practice of oral production. The main objective is to conduct reflective oral debates, highlighting the process by which learners construct their arguments with the other members of the class. In this dynamic, our role remains significant in supervising the learners' reflective speaking. This activity is no longer confined to the cognitive level; it also has subjective and identity-related aspects. At this stage, by exploring the culture of the Other, the student is given the latitude to be an actor, thus experiencing the impact of his or her speech both on others and on his or her own perception.

It was deemed appropriate to use a debate-based activity so that the learners' behavior when expressing their views orally would be in line with their own opinions in front of their peers could be observed in depth. The students were encouraged to form groups of 4 to 5 people, to which four questions were distributed sequentially. Although aspects related to the film were discussed, personal experiences were also incorporated, allowing specific arguments to be illustrated by each participant. The four questions asked were as follows:

- 1) How has the film influenced your personal perception of the issues addressed?
- 2) Can you share a personal experience similar to the one presented in the film and discuss its impact on you?
- 3) How have the events in the film prompted you to reflect on or question your own life?
- 4) How do the cultural aspects portrayed in the film compare with your own understanding of cultural diversity?

These questions are an effective tool for examining how each learner structures his or her discourse. In fact, the students showed a high level of commitment, which boosted their participation in the course. A group session was organised as a whole class to assess each learner's individual understanding.

After defining the problematic contained in *Modern Times*, a task that helps to ensure their argumentation, we compared their lines, which clearly show their emotions, thoughts and reasoning. Motivated, they developed three arguments corresponding to the three major movements in the film:

- Progress alienates man from the machine: "We can see that Charlie literally becomes an extension of the machine, his gestures mechanised to the point where he continues to tighten bolts even after he has left the assembly line"

"The frantic pace of the work leaves him no respite, he is forced to follow the cadence imposed by the machine, which ends up affecting his behavior and his mental health".

- Excessive mechanisation leads to dehumanisation: "Workers are no longer seen as individuals, but as mere cogs in a productivist system, interchangeable and exploited to the point of exhaustion".

"The scene of the mechanised meal is striking: instead of making work easier, technological innovation deprives the individual of his autonomy and humiliates him."

- Social differences are accentuated by the way work is organised: "While the workers toil away on the assembly line, the managers stay in their offices, watching the workers on a screen and imposing an inhuman pace on them".

"The contrast between the misery of the working classes and the comfort of the elites is omnipresent: Charlot and the young woman struggle to survive while others enjoy a modern world that is inaccessible to them".

After asking the students to research American and French cinema, a whole-class discussion followed on the following intercultural theme:

What are your personal perceptions of cinema in America and France?

- The students raised points of comparison by addressing the presence (or absence) of independent cinemas in the United States: "American cinema is largely dominated by Hollywood, which leaves little room for independent productions in large cinemas, unlike in France where these films benefit from greater support and visibility".

- The dynamics of the American film market:

"In the United States, blockbusters are at the center of the industry, with colossal budgets and high profitability expectations, whereas in France, cinema relies more on auteur works and public funding".

"Hollywood productions are designed for a global market, whereas French cinema is often aimed at a more restricted audience, with stories rooted in specific cultural realities".

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- The specifics of French cinemas (particularly the size of their screens compared to the norm): "I've noticed that cinemas in France are often smaller and more intimate than in the US, where multiplexes dominate with giant screens and immersive experiences".

"In France, there's also a strong tradition of art-house cinemas, whereas in the US, the big cinema chains favour commercial productions".

- The use of the original version: "In France, foreign films are often shown in their original version with subtitles, which preserves the authenticity of the actors' performances, whereas in the United States, dubbing is rare because audiences are less accustomed to foreign-language films".

"The fact that the French watch more films in the original version perhaps contributes to their better command of foreign languages".

- Differences between French and American audiences: "French audiences seem more inclined to enjoy auteur films and more contemplative narratives, while American audiences are used to spectacular, fast-paced films".

"The approach to entertainment differs: in the US, cinema is often seen as pure leisure, whereas in France it is also a means of reflection and artistic expression".

- As well as the characteristics of American films: "American cinema relies on well-structured scripts, impressive special effects and often optimistic endings, whereas French cinema dares more with open-ended narratives and more intimate plots".

"Hollywood films are designed to appeal to an international audience, with universal themes, whereas French cinema often highlights cultural particularisms".

These observations seek to establish parallels between two cinematographic universes, two distinct societal modes of operation. Cinema offers students new perspectives on future experiences. Understanding the particularities of each society also contributes to the construction of their identity. Expressing and arguing opinions in a foreign language encourages students to assert their personality, ideas and values.

SUMMARY OF RESULTS

At present, students are placed in the present moment, where they have the power to choose, decide and act. It is through these actions that they shape themselves, making the film the very essence of their learning. On the one hand, we observe the students' expressions of their feelings, opinions and the lessons they have learned from studying the film, as well as the impact of this reflection on their learning. On the other hand, the interactions and the development of communication skills within the framework of culture and the foreign language during the reflective oral sessions are also highlighted. In summary, it is possible to assert that by establishing links between a support studied and an aspect of their lives, learners undertake a process of building their personality and contribute to the formation of their identity.

The film : a cultural vector in triggering the process of developing critical thinking

Textual writing

In this experimental approach, our aim is to analyse the students' development of critical thinking in the context of using a foreign language. The linguistic skills targeted focus on the ability to take a stance in the face of expert discourse and to justify points of view and opinions. The learning of written argumentation occupies a central place in these skills. We seek to determine whether the study of a film support enables students to construct this process of learning to argue in French. Let us now examine how learners of French as a foreign language can express their opinions in the face of expert discourse after having developed their critical faculties.

Expressing an opinion and taking a stand

Let's now return to the instruction for this essay: each student is asked to choose one of the two quotations from the film. Following this choice, the student is asked to write an argumentative essay of at least 240 words, supporting his or her statements with personal experience.

The two quotations available are as follows:

Quote 1: "Charlot discovers another form of expression which, as for many spectators, takes routes other than speech or dialogue, namely expressing oneself through art".

Quote 2: "It's often said that first impressions always matter, and in this case, just because Charlot doesn't speak doesn't mean he doesn't have something to say or isn't captivating".

During the editorial sessions, there was a marked expression of opinion, focusing either on an overall assessment or on a comparison with another society (in this case, French society). These positions are expressed through identity indicators such as "According to me", "In my opinion" and "For me". At the same time, the students used formulations revealing their preferences and tastes, such as "I prefer", "I like", "I dreamed of" and "I hate". In this way, they develop their points of view by conveying information or

Consequently, we see in their own written productions that the film is perceived as a brilliant comedy, the last example of the burlesque that was the heyday of silent cinema. The pleasure also comes from the dazzling genius of Chaplin: producer, director, composer of music, he is also an extremely gifted actor: in the third scene of the first sequence, his "madness" provides the opportunity for magnificent choreography, a veritable ballet. The immediate pleasure of a first viewing, seduced by the humour and fantasy, is doubled by a deeper reflection.

We can state that the production of this written, indeed reflective, work deliberately helps to build the identity of each learner: We conclude that the reflection undertaken by the learner involves the construction of a unique point of view. The cinematographic discourse refers to the learner, evolving in the foreign culture and language "French", his very existence and his position within the exchange. To speak, and above all to write, is to project an image of oneself. In this way, students engage in a reflective process about their values, behavior and development, and take a step back from previous experiences.

To outline the second phase of our activity, illustrated in the light, of course, of the experimental method. Based on an essentially linguistic approach, this written production expected from our students explores two perspectives: a rhetorical conception of argumentation, seeing it as the expression of a point of view, and a logical-discursive conception of argumentation, seeing it as a specific mode of organising discourse. We therefore examine how the students structured their discourse, by assessing the presence of logical connectors, the clarity of the logical relationships expressed, and the use of textual organisers. The way in which their point of view is expressed is also studied, through analysis of the personal pronouns used and expressions of opinion. Thus, a quantitative approach is adopted to inscribe the discursive analysis, focusing on the writing processes adopted by the students.

Here is a detailed analysis of the discursive structure of the argumentative essay: the students' argumentative development appears judicious thanks to the regular use of logical connectors. A clear skill emerges in the formulation of ideas through these connectors "Moreover, Therefore, but, for, and, in order to...".

On average, there are 6.7 logical connectors per piece of writing. These connectors mainly include relations of cause, opposition, consequence and purpose, which are four types of logical relations characteristic of argumentative discourse.

In addition, particular attention was paid to textual organisers, with the text structured into paragraphs comprising an introduction, a distinction of arguments per paragraph, the use of organisers and connectors, and a brief conclusion. With regard to the use of textual organisers "First, then, In conclusion...", an average of 3.5 textual organisers per piece of writing was observed. For a reflective essay of 240 words, it is possible to conclude that the discourse is well structured and argued. The effort put into the layout is shown by the desire to link the different paragraphs together, leading to a logical and coherent line of reasoning typical of argumentative discourse.

We now turn to our detailed analysis of the rhetorical conception of argumentation as an expression of point of view: the use of personal pronouns and expressions of opinion. We find that students make frequent use of personal pronouns to state their points of view, using "I" 20 times and "We" 25 times. This results in individual positions being taken within constructed and coherent discourse. Impersonal expressions were rarely used, with only 5 formulations. The impersonal pronoun "We=people" was also present in their essays, with 47 uses, reflecting a desire to adopt sustained and more nuanced formulations in certain written productions. However, expressions of opinion are abundant, supporting their arguments with expressions such as "I think that", "Personally", "In my opinion", "I find that". In this way, students develop their language and communication skills in foreign language literature.

It is essential to emphasise the key role of film as an effective strategy for enriching the teaching and learning of literature in a foreign language, whether through various forms of writing, discussion or symbolic representation. Cinema, particularly comic cinema, offers learners a valuable opportunity to build up their subjectivity by expressing it symbolically, while at the same time cultivating a critical distance towards it. This is achieved through the acquisition of skills related to the description, analysis, evaluation and organisation of this subjectivity according to socially established norms.

CONCLUSION:

The aim of this research is to clearly demonstrate the relevance of filmology as a cinematographic support. This goes beyond foreign language learning to include citizenship education in the university context. Through a review of the theoretical literature, we have drawn up an overview of the power of this tool in the construction of interpretations. These interpretations serve as a basis for the researcher to select

clues and develop analyses. From this point of view, the researcher frees himself from his intellectual habits, demonstrating greater creativity and possibly discovering aspects that had not been anticipated, provided that they are objectified. The film, and more specifically the comedy film, thus becomes a means of exploring the polysemy inherent in any learning situation, particularly in the field of culture and foreign languages.

Secondly, the data analysis led us to confirm that the teacher/researcher can use filmology in the didactics of foreign literature upstream of his or her learning of written argumentation as preparatory observations and downstream, as a means of verifying and consolidating the skills acquired. It is clear that students express their opinions and construct their arguments while developing their own identity. Through this process, they project an image of themselves and assert their individuality, integrating their previous experiences, their cultural and sociolinguistic values into the learning of the language, and their aesthetic and ideological perspectives into the analysis of the film. All these elements help to build their personality, justify their sensibility and illustrate their experience. In this way, the comedy film will offer the teacher-researcher the opportunity to mobilise in students the rich cultural potential and deep motivation that will ensure the training of tomorrow's citizens.

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