Letramento multimodal e arte-educação para a educação integradora: um estudo cognitivo e retórico do videoclipe de *College Boy*

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Resumo

O propósito da educação integradora na contemporaneidade é promover o desenvolvimento do letramento multimodal para a compreensão da linguagem como um sistema complexo. Baseado nisso, este artigo propõe uma análise cognitiva e retórica, pela lente da arte-educação, na qualidade de ferramenta sociocultural de desenvolvimento humano para o ensino. Para tal, fora analisado o videoclipe *College Boy* como simulacro dos atratores multimodais da linguagem e das paixões humanas, para indicar a relação entre as hipóteses conceituais. Os resultados poderão impactar a formação educacional sensório-motora, além de contribuir com os campos de pesquisa das ciências linguísticas e artísticas, além de outras disciplinas.

Palavras-chave: Educação Integradora. Cognição. Retórica. Arte-Educação. Multimodalidade.

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Multimodal Literacy and Art Education For Integrative Education: a Cognitive Rhetorical Study of College Boy Music Video

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Abstract

The purpose of integrative education in the contemporaneity is to promote the development of multimodal literacy for the understanding of language as a complex system. Based on this, this article proposes a cognitive and rhetorical analysis, through the optics of art education, as a sociocultural tool for human development for instruction intentions. In order to demonstrate that, the video clip College Boy was analyzed as a simulacrum of the human passions and multimodal attractors of language to indicate the relation between the presented conceptual hypotheses. The results impact in a discussion of a sensory-motor educational formation, in addition to contributing to the research fields of linguistic and artistic sciences, among others.

Keywords: Integrative Education. Cognition. Rhetorics. Art Education. Multimodality.

Alfabetización Multimodal Y Educación Artística Para La Educación Integradora: Un Estudio Cognitivo Y Retórico Del Video Musical De *College Boy*

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Resumen

El propósito de la educación integradora hoy es promover el desarrollo de la alfabetización multimodal para la comprensión del lenguaje como un sistema complejo. Con base en esto, este artículo propone un análisis cognitivo y retórico, a través del lente de la educación artística, como herramienta sociocultural para el desarrollo humano para la docencia. Para ello, se analizó el videoclip *College Boy* como un simulacro de los atractores multimodales del lenguaje y las pasiones humanas, para indicar la relación entre las hipótesis conceptuales. Los resultados pueden impactar la formación pedagógica sensoriomotora, además de contribuir a los campos de investigación de las ciencias lingüísticas y artísticas, además de otras disciplinas.

Palabras clave: Educación integradora. Cognición. La retórica. Educación artística. Multimodalidad.

Introduction

Art is a language that enables emotional experiences. In the context of Social Pedagogy, art education, as well as formal and non-formal education, are applied in pedagogical projects as collaborative methodologies for the construction of an integral, plural, and democratic school model aimed at cultural diversity in contemporary times. Therefore, didactic formulation and educational processes presuppose distinct practices according to the conceptual frameworks proposed, considering different social, economic, and political contexts, with the aim of addressing specific methodological demands.

This study draws on Aristotle's rhetoric of the passions to establish a parallel between art education and learning, using the official music video for the song College Boy by the French band Indochine, directed by Canadian filmmaker Xavier Dolan, as a reference of iconicity. Based on this premise, a critical reading of the cognitive principles of language as a complex system will be carried out, with the purpose of promoting multimodal literacy within the scope of integrative education.

It is important to emphasize that education in the arts or the use of art as a cross-curricular subject should not be regarded merely as a school resource intended to fill gaps in supplementary materials. On the contrary, as a curricular component associated with languages and technologies, Art carries the specificities of its own field of knowledge and plays a unique role in fostering both personal and collective development. As Bacarin and Noma (2005, p. 7) state, "educational practices arise from social, pedagogical, and philosophical mobilizations, and in the case of art education, also from artistic and aesthetic ones."

In support of this claim, the research is organized into three main sections: a theoretical characterization of the theme; a mapping and description of the corpus to be analyzed; and, finally, an exploration of the potential contributions of cognitive extension through literacy, aimed at the appropriation of multimodal languages, using rhetoric as a reconciliatory method between thinking and doing in art education.

To this end, we will evoke cognitive principles in the interpretation of contemporary contexts (diversity, plurality, ethics, etc.) as applied to education; and, based on the understanding of language as a complex system, we will propose the application of art as a language of sensitization in the

163

teaching process; identify rhetorical tools (both linguistic and cognitive) compatible with the characterization of the corpus; and assess the multimodal rhetorical potential of the videoclip's language.

Theoretical Framework

Systematizing learning through artistic languages is a challenge that involves mediating knowledge, perspectives, practices, and experiences without stifling the subject's creativity. The organizational chain and the limitations presented in this theoretical framework reflect on this aspect, particularly in their effort to adapt approaches for the rhetorical benefit of analyzing the videoclip corpus, with a focus on literacy, cognitive development, multimodality, and art educatio.

Call to Literacy

Literacy, in both modern and contemporary approaches, refers to the development of cognitive comprehension skills necessary for individuals to live autonomously. For this reason, reading, interpreting, and writing are multiple proficiencies and are not limited to basic literacy or to written texts alone. According to Abreu (2010), literacy skills are developed after the acquisition of basic reading and writing abilities, and this transition represents the primary challenge that sustains the conditions of functional illiteracy. Even when individuals recognize linguistic codes, they often struggle with understanding meaning. In this sense, literacy encompasses cognition and language as means to achieve a goal and, thus, to communicate one or more messages. "Cognition is the ability human beings have to process information and adapt to the most varied possible situations in a short period of time" (ABREU, 2010, p. 3). Language is a cognitive factor that operates through elaboration, progression, and recognition schemes, which can be optimized through guidance and stimulation of its mechanisms.

Language as a Complex System and Its Attractors

According to Abreu (2021), two complementary references are essential for this study: the concept of system and the concept of complexity as applied to that system. A system is a set of interconnected elements, which can be categorized as either non-complex or complex. A non-complex system is inert and unchangeable when faced with various conFiguretions and scenarios that could otherwise transform its initial arrangements; whereas complex systems, due to their self-adaptive nature, are capable of interaction and of promoting changes at cognitive, historical, social, and cultural levels.

To illustrate these types of systems, the mechanisms of a car and the human body are compared. The car belongs to the category of non-complex systems, since "as we use a car, a non-complex system, it tends to wear out continuously" (ABREU, 2021, p. 11), while the human body fits into the category of complex systems because "internal agents are constantly working to maintain our homeostasis, the balance of the organism, aimed at our survival" (ABREU, 2021, p. 11). The key systemic difference, then, lies in the way they act and react.

Complex systems are reactive, and for these transformative phenomena to materialize into action, their components called attractors must be considered. The main attractors in complex systems are classified as internal, external, and strange attractors. Internal attractors correspond to the biological mechanisms we use to live, i.e., they are homeostatic. External attractors are stimuli arising from the human sociocultural experience, which depends on the context in which we are situated. Linked to external attractors, strange attractors are stress-inducing components, originating from cultural events, that can lead to either positive or negative transformations depending on the reaction triggered by their stimulus.

Language is a complex system due to its capacity to combine three types of attractors (internal, external, and strange), thereby characterizing its systemic nature. Among the primary attractors of language are the principles of sociability, meaning (clarity and economy), and iconicity (images) (ABREU, 2021). Sociability is understood as the cooperative ability among individuals in a group to carry out shared tasks; articulated language is an example of this. Sociability precedes other attractors through modal and multimodal markers, in which communication occurs via message, behavior, and image, emphasizing elements of persuasion and rhetoric.

165

Meaning is essential to render an idea intelligible, and thus it stands out as an economical attractor with inherent limits, in order not to compromise the clarity of information. Iconicity, in turn, is the attractor of simulations between text and image, from which imagistic constructions constitute the simulacrum. Such iconic conceptions resonate with our knowledge and practices, which is why iconicity serves as the basis for countless expressions, words, and representations. Consequently, iconicity arises from sensori-motor experience, shaped by image schemas intrinsic to language.

Image in Cognitive Linguistics and Image Schemas

According to Abreu (2010), "from a modern perspective, which overcomes traditional divisions, human cognition encompasses language, memory, logical reasoning, emotions, and motivation." Therefore:

> As a consequence of this perspective, the fundamental principle of cognitive linguistics established primarily from the 1990s onward is that language is not an autonomous faculty separate from other human faculties such as vision, hearing, memory, the ability to think, and the capacity for emotion (ABREU, 2010, p. 4).

In the understanding of language as a complex system, image is conceived as an attractor (iconicity) and stems from a conceptual structure known as image schemas, which are "recurring structural patterns in our sensori-motor experience" (ABREU, 2010, p. 29). The main types of image schemas include: the balance schema (derived from the human upright posture and the starting point of a journey), the path schema (resulting from movement and composed of a source, a trajectory, and a goal), the contact schema, the blockage schema (which presupposes an obstacle along the path), the force dynamics schema (involving confrontation with the blockage), and the container schema (divided into inside, outside, and boundary).

In Cognitive Linguistics studies, image schemas help explain the relationships between cognition and language, for example, by being made explicit through Figuretive examples that can facilitate the comprehension of a text in the communication process. For the corpus analysis presented below, the path and container schemas will be examined, as they function as translators of embodied language and are inherent to human existence. The path schema, in particular, involves a goal to be reached; to do so, the subject/object must depart from a source and follow a trajectory that leads to

this goal. In the container schema, the subject/object is either inside or outside the boundary to be crossed (ABREU, 2010), which may result in a sense of lack or excess in relation to other elements of the narrative.

Within this cognition-language relationship, the reading of a multimodal text activates an imaginary construct known as a frame, which can be interpreted through the attribution of collective and individual meanings, both susceptible to historical change. Abreu (2010, p. 40) notes that "we may also have a chronological ordering of the elements within a frame, in cultural terms a kind of script." Both frames and scripts are directly related to the principles of sociability, meaning, and iconicity. The transposition of these frames to domains of a different or similar order, with the intentional aim of mobilizing language for a desired purpose, is conceptualized as metaphor.

Metaphors, within the framework of Cognitive Linguistics, are representations of human thought and action (ABREU, 2010). The use of metaphor in language reflects the human need to communicate multimodal aspects of material reality such as emotions linked to lived experiences. This shift in the original meaning of a word or expression is interpreted as a "domain transposition," whereby "an element is selected from a source domain and transferred to a target domain" (ABREU, 2010, p. 41). The combination and blending of domains is referred to as blend, and the target domain of each blend is called the input.

> Returning to metaphor theory, we can retrace our path: when faced with the frame of input 1, or source domain, understood as the background, we select according to our intent that which should become the figure. Next, we blend this figure with what is also considered, based on our interest, to be the figure within the frame of input (ABREU, 2010, p. 46).

The embodiment of metaphors and image schemas is shared across multiple languages; however, the blending of values (*input*) from one domain (*frames*) will be referenced through each individual's personal experience (ABREU, 2010), in conjunction with their individual predisposition and the subjectivities shaped within a collective order. It can thus be stated that metaphor functions as a rhetorical and persuasive element corresponding to the passions, or *pathos*.

Rhetoric, Persuasion, and Access to the Passions as Cognitive Availability

To interpret the passions as elements of persuasion, it is essential to describe Aristotelian rhetoric and its relevance to language, learning, multimodality, and art education. Figueiredo (2018) revisits Aristotle (2000) through the lens of the passions, whose main function in narratives is "to arouse in the audience adherence to the theses defended by the speaker" (FIGUEIREDO, 2018, p. 141). Rhetoric excels in the speaker's ability to engage the audience; thus, the passions are closely linked to the emotions of that audience and reflect their predisposition toward the discourse being presented, ultimately resulting in adherence to the thesis.

Rhetoric precedes the decision-making process of a specific audience regarding the speaker's object of interest, but only under the premise that manipulation and persuasion are distinct concepts with opposing applications. Aristotle (2000) holds that, in the art of rhetoric, truth and justice prevail from an ethical standpoint. Furthermore, rhetoric is a useful tool for achieving the goal of language; in this regard, the attractor of sociability can only be effective through rhetorical action. The use of rhetoric implies rationality and discursive awareness that there is a demand to be met by the audience, and that mapping this demand requires effective instruments. This is the role of the rhetorical triad: ethos, logos, and pathos.

The rhetorical triad symbolizes a support structure, each element endowed with specific attributes that interact according to the context. Ethos is primarily associated with the speaker, logos with the discourse, and pathos with the passions of the audience. Specifically, ethos "refers to the image that the speaker constructs of themselves, as well as the image the audience forms of the speaker" (FIGUEIREDO, 2018, p. 151). Logos "encompasses all the material that constitutes the speech that is, the evidence, arguments, rhetorical figures, examples, language, and style" (FIGUEIREDO, 2018, p. 151). Pathos, therefore, is the sensitizing agent that connects the other two elements, enabling both the emotional and cognitive openness of the audience to the ethos and logos of the speaker and their narrative.

If pathos, or the passions, is the original device through which adherence to discourse is achieved, what then are the driving forces behind consent? Atienza (2009) highlights the psychophysical affectations that circumscribe the cognitive sphere, as they produce physiological changes and processes, feelings, cognitive states and processes, attitudes and dispositions toward the

world, as well as desires and impulses. Figueiredo (2018, p. 149) reinforces this assessment by stating that "we can also observe that each of these five instances are, in some way, constitutive elements of emotions."

In Rhetoric of the Passions (ARISTOTLE, 2000), the preface is written by the Belgian philosopher Michel Meyer, preceding Aristotle's original texts with the aim of supporting readers in building a theoretical foundation for Aristotelian thought. In the preface, Meyer asserts that "the passions have an intellectual, epistemic function; they operate as mental images: they inform me about myself and about the other as they act upon me (pleasure/suffering)" (cf. MEYER, 2000, p. XLII). This perspective aligns with the definition of "psychophysical affectations" presented by Atienza (2009), further corroborated by Figueiredo (2018), and reflected in the categorizations of Aristotelian passions.

In total, Aristotle identifies fourteen passions: anger, calmness, love, hatred, fear, confidence, shame, shamelessness, favor, compassion, indignation, envy, emulation, and contempt. Some passions are defined in opposition to one another, while others suggest complementarity:

> What we observe here is a true dialectic of the passions, one that is always entangled in rhetoric through the adjustment of differences and contestations—an adjustment that must culminate, for persuasion to occur, in a sense of identity, the political ideal underlying every relationship with the other (cf. MEYER, 2000, p. XLI).

Substantially, for the analysis of the corpus, a concise explanation of the attributions of each passion, as outlined by Meyer (2000) and Figueiredo (2018), is essential. Anger is an impulse toward revenge; calmness is its opposite. Love represents a bond of identity, while hatred is dissociative and destructive. Fear arises from negative projections; confidence is the opposite of fear. Shame is a form of pain linked to how we are perceived by others; shamelessness is indifference to others' perceptions. Favor refers to a good deed returned without self-interest. Compassion is the pain felt for another's suffering; indignation is the pain caused by witnessing an injustice committed against someone. Envy is the distress over another's good fortune, while emulation is the desire to imitate what belongs to the other.

The appeal to the audience, through the emotions and sensations evoked by rhetorical discourse, reinforces the effectiveness of Aristotelian passions within the domain of persuasion. Therefore, given that human cognitive functioning is a complex system, it requires interventions that enable the

processing of sociability, meaning, and iconicity embedded in the message. Another interpretation by Figueiredo (2018) proposes the trajectory of passion along the following path: availability, identification, psychophysical alteration, change in judgment, and action.

Availability aligns with pathos, wherein the speaker observes and analyzes the audience and their passions. Thus, the audience must be affectively available. Identification is essential for the persuasive process to be effective. The audience's emotional shift occurs through identification with logos and ethos, viewed through the lens of pathos, the passions. Psychophysical alteration stimulates changes in the audience's physiological processes, generating pain and/or pleasure; the broadening of judgments is a consequence of this mechanism. A change in judgment corresponds to alterations in cognitive processes, inclining the audience toward action. Finally, action is the final stage of persuasion, representing the symbolic expression of the audience's impulses.

However, the evocation of language is not limited to speech or written text. Based on the foregoing, although rhetoric was originally developed to address inquiries from an Aristotelian temporal perspective, the evolution of knowledge, along with emerging needs, has driven new uses in the scope of language. At this point, multimodality is introduced:

> However, with the communicational advances brought about by globalization and technology in the Modern Era, discourse has come to be composed also of non-verbal languages, such as those found in painting, photography, scenography, and music (BRITO; FIGUEIREDO; SANTOS JÚNIOR, 2020, p. 195).

Characterization of the Music Video as a Persuasive Genre

Multimodal language emerges from the human urgency to communicate through multiple media that encompass the interaction between elements inferred as signs, their meanings, and their signifiers[3]. Brito, Figueiredo, and Santos Júnior (2020, p. 195) thus assert that "discourses of this nature can be described as multimodal, or syncretic, and are fundamentally characterized by the use of more than one semiotic system in their composition." Mozdzenski (2013), in specifically addressing the "generic and multimodal conFiguretions of the music video," emphasize:

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[3] The combination of elements forms the basis of studies in Semiotic Theory. Semiotics encompasses various schools of thought; however, the references that inform this article emphasize the Greimasian perspective.

> The need for this 'new perspective' on the text is pressing, especially when considering the multi-genre textual production disseminated by mass media. In printed newspapers and magazines, for example, one can observe the constant interaction between writing and a variety of semiotic modes, which perform a rhetorical function in the construction of meaning (MOZDZENSKI, 2013, p. 101).

The music video is a visual language that belongs to the artistic discursive domain, as it is primarily characterized by the evocation of emotions and subjectivities, and is therefore designed to elicit passions. However, the music video is also shaped by a market-oriented discourse, as it aims to strengthen the identity of the artist or group, thereby establishing their ideological and consumer brand within the music industry. Branding in the artistic market implies processes of montage and identity association. Nonetheless, in the corpus analysis, the criterion of greatest value will be that of art education and the subject's engagement with artistic languages, fostering the ability to understand external factors and to relate to others.

Eisner (2002) empirically investigates, through the lens of art education, contemporary didactic dynamics as well as the practice and teaching of the arts as collaborative means for developing thought within both formal and non-formal educational settings. Aligned with the purpose of this article, his work expresses a clear commitment to the role of the arts in education moving away from the notion of artistic 'gift' and toward a focus on practices, lived experiences, and experimentation. Although critical of the modern cognitive approach, in which cognitive processes were justified by the orderly production of something an idea now demystified by studies on creativity applied to cognition Eisner (2002) nonetheless acknowledges intelligence and science in art, as well as traditional artistic languages. He also highlights the expansion of cultural repertoires enabled by access to new media and multimodal productions, such as the music video.

Thus, the music video is characterized as a multimodal textual genre; in this sense, it presents itself as a combination of word (text), music (melody), and image (film). Its predominant textual type is narrative, in which the artist responsible for creating the audiovisual musical work emphasizes the structuring of the script and the filming process whether or not aligned with the lyrics of the song. According to Bruning (2009), the persuasive power of a hybrid text, also encompassed within the multimodal scope, is related to the construction of meaning through multiple languages.

Mozdzenski (2013) further highlights the possible multimodal intersections that expand the discursive scope. These include: essential verbal texts (song lyrics), accessory verbal texts (incidental writings/dialogues, etc.), paratextual components (complementary information to the work), music, incidental sounds (noise and sound effects), and image composition. The authors mentioned have already pointed out in their works the potential of incorporating new multimedia and multimodal products as tools to support literacy. The present study offers, as an innovation, a rhetorical appreciation of the corpus aimed at interdisciplinarity an effective foundation of art education.

The Literacy Cycle and the Relevance of Multimodality in Art Education

The discipline of art education is epistemologically influenced by the philosophical current derived from the pedagogical thought of John Dewey (1859–1952). Dewey (2010) conceived education through diverse resources, including participation, autonomy, democracy, thought, and action. Considering the historical context, the twentieth century was marked by intense industrialization, and as a result, schools were shaped by a technicist demand for workforce training, which reduced the complexity of teaching in its reflective dimension. However, by establishing "art as experience," Dewey expands the communicative scope of education to include the processes of subjectivation [4] that individuals undergo in their encounters with art. This perspective had a strong influence on Eisner's thinking on art education.

In Brazil, Barbosa (1936–) discusses the historiography of art education in the country as a means of advocating for a present and feasible futures for a society that also develops through learning with the arts. Barbosa (1989) traces this history from the founding of the Escolinha de Arte do Brasil (EAB) in 1948 when non-formal artistic education resembled a laboratory model, in contrast to the rigid, conventional art instruction of the time to the beginning of the institutionalization of art education as educação artística under Law No. 5,692/71, enacted during the military dictatorship and alongside the teaching of Moral and Civic Education.

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[4] Deleuze and Guattari (1997) develop the concept based on the idea of different forces and crossings that shape the social being, in which existence is not fixed in a single identity but instead traverses heterogeneous domains and, consequently, undergoes transformation.

In 1980, the educator developed the "Triangular Approach," based on three pillars: knowing/contextualizing, making/practicing, and reading/appreciating. This approach was initially proposed for the training of educators at the Museum of Contemporary Art of the University of São Paulo (MAC-USP), and was later transposed to formal educational spaces and methodologies aiming to promote "visual literacy" in contemporary contexts. Years later, Law No. 9,394/96 (BRASIL, 1996) expanded the scope of education to include cultural expressions and the mandatory teaching of art, and the subject of Arts Education was formally included in the National Curriculum Parameters (BRASIL, 1998).

The trajectory of art education's temporal and sociocultural record in the Brazilian state unfolds in the assertion that "Art is a subjective and cultural experience that stimulates cognition" (BARBOSA, 2018, p. 160), by creating strategies of resistance to ideological modes of oppression and domination through the promotion of critical thinking. The multiple languages of artistic expression (dance, theater, visual arts, audiovisual media, etc.) and interdisciplinarity go beyond mere didactic guidelines they serve as provocations to engage students in the learning process. Thus, the thinking of Eisner (2002) is revisited to reaffirm the significance of cognition for the apprehension of new contexts, as well as the assimilation of artistic languages by carefully considerin:

> Among the perspectives on Art/Education discussed by Elliot Eisner, those that relate to our history and contemporary context in Brazil are, in chronological order: creative expression, creative problem-solving, cognition, and visual culture. (...) Eisner suggests that the decision to expand visual analysis beyond the field of Art to include other visual domains such as advertising, cinema, and music videos gave rise, in the United States, to a growing concern with Multiculturalism (BARBOSA, 2018, p. 162).

Bacarin and Noma (2005) identify two frameworks for understanding art education: the Historical-Social focused on the relationship between art and aesthetics and the Modern centered on the aestheticization of life and everyday experience. Especially in contemporary contexts, the combination of these frameworks becomes increasingly intrinsic due to the atmosphere of contemporary artistic productions, which are rich in multimodalities and embedded in multimedia formats. When stimulated by art education, these elements can acquire greater depth in the attribution and collectivization of meaning.

173

The rhetorical analysis of artistic languages as a didactic approach to sociocultural learning in art education repositions the ideals of justice and ethics within the educational commitment to a non-exclusionary and democratic project. The selected corpus will serve to frame and explore the theoretical foundations presented.

Methodological Approach

The methodology of this study is qualitative in nature, developed through theoretical characterization and the mapping of instrumental elements based on the description of the corpus and the associative relationship between hypotheses. The method is bibliographic and deductive, and the rhetorical tools employed in this brief study are the Aristotelian passions and the rhetorical triad of *ethos, logos,* and *pathos*.

Based on the conception of human multimodal language as a complex system, the analysis of the music video will consider linguistic attractors through image schemas, which shift depending on the prevailing inclination toward pathos. The construction of the narrative discourse is grounded in notions of iconicity or in iconic visual components, enabling the viewer to understand on some level, whether positively or negatively the situation experienced by the characte.

This investigation is based on the hypothesis of applying principles of rhetorical analysis through visual and audiovisual artistic language as a didactic tool for sociocultural cognitive development in art education. Specifically, it focuses on the audiovisual medium, exemplified by the music video format. The corpus of analysis is the music video *College Boy*[5], by the French band Indochine, directed by Canadian filmmaker Xavier Dolan. The video was released in 2013 and has a duration of 5 minutes and 59 secondss.

The analytical focus on College Boy lies in its creative representation of experiences of social intolerance, which reverberate and implode within the school environment a hegemonic institution often associated with the standardization of behaviors and the erasure of difference. This is evident in the music video and can also be observed in canonical works such as Pink Floyd's, *Another Brick*

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[5] Available at: https://youtu.be/Rp5U5mdARgY. Accessed on: April 5, 2021.

In The Wall[6] (1982) *a*nd François Truffaut's The 400 Blows [7] (Les Quatre Cents Coups, 1959). However, in a Foucauldian reinsertion, it gains strength through the mechanism of self-surveillance, which is communally enforced by the control society. The video also presents critiques of the Church, viewed in the same light as an institution that imposes norms and upholds prevailing social structures.

The passions, in their pathos condition, allow the audience to access their subjectivities and establish connections with the ethos of the speaker and the logos constructed around that speaker or subject of interest (FIGUEIREDO, 2018). The ethos is first suggested in the band's name, Indochine, a reference to the Indochina region, which endured years of military conflict with France—thus, themes of resistance to repression are recurrent in the band's artistic output. The logos, developed by filmmaker Xavier Dolan, encompasses postmodern characteristics in his work that evoke the concept of diversity, especially in relation to gender and sexuality.

Learning through art education is not limited to the predetermined use of artistic languages within formal disciplines, as its potential lies in enabling the development of diverse contexts. According to Mozdzenski (2013), it is possible to incorporate sociorhetoric and textual multimodality into contemporary cultural learning environments, from which social and economic issues can be discussed through the interpretation of cultural products. In this way, the in-depth reading of College Boy will not necessarily follow an aesthetic approach, but rather a process-oriented one that presupposes public engagement with the work through the lens of Aristotelian passions.

Mozdzenski (2013) presents an innovative contribution to the field by categorizing music videos into three generic types: salience in performativity, salience in fictionality, and salience in artisticity. Based on the author's description of the second category fictionality we have selected it to illustrate the aesthetic choices and the prominence of its distinctive features within the work. Thus:

> Music videos with a fictionalizing conFiguretion are those that narrate a story. This visual narrative, however, does not always correspond to a 'literal visualization' of the song lyrics; rather, it may illustrate them freely, complement or expand their meanings, or even function entirely independently. In this way, the visual narrativization of a song can also produce such new meanings that it significantly

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[6] Available at: https://youtu.be/HrxX9TBj2zY. Accessed on: April 10, 2021.

[7] THE 400 BLOWS. Directed by François Truffaut. São Paulo: Versátil HomeVídeo, 2007. 1 DVD (100 min.), sound, b&w, subtitled. Translation of: Les quatre cents coups.

> alters the interpretation of its lyrics. (...) The use of narrative in music videos is a frequently employed strategy to construct the artist's self-image. The various types of stories told romantic, comedic, politically engaged, sensual, controversial, adventurous, violent, etc. serve not only to legitimize the emotions expressed in the songs, but more importantly, to establish the identity of the singer or band within the music scene: a romantic artist, a comedic artist, an activist, and so forth (MOZDZENSKI, 2013, p. 109-110).

Additional considerations regarding the role of fiction in the selected music video are organized around the aesthetic choices that reflect the artistic components of College Boy. The decision to use violence as a narrative thread is approached with intentionality and social engagement. It is not violence for its own sake, but rather a visual expression of the violation of rights and the annihilation of difference in society acts that are also embedded, enacted, reproduced, and re-created within the formal school environment.

Filmed in black and white (grayscale), with a 1:1 aspect ratio (square format) and black margins, the directorial style aligns with the aesthetic found in other works by both the video's director and the band, suggesting an initial programmed effect of visual origin. In the music video, the audio is noticeably louder than the version found on the album, which is available on YouTube, thereby influencing the second level of programmed effects designed to engage the audience namely, the sensory effects.

It is important to note that the video was censored in France and partially in the United States, on the grounds of inciting violence. Indochine's lead singer, Nicola Sirkis, stated in an interview that he regretted the decision made by the French Conseil Supérieur de l'Audiovisuel and that the music video could serve educational purposes. In a way, a metaphor is established thus adding another multimodal cognitive dimension that reinforces the context of repression against the reporting of violence occurring within the school environment, as visually represented and further explored in the screenshots analyzed in the following section.

Corpus Analysis

The thematic enunciation of the music video is conveyed through the song, melody, narrative, and visual and sensory stimuli, thereby anticipating the music video's multimodal interaction. As

noted, the audiovisual work may or may not reinforce the written content of the musical composition, shaping new forms of mediation between the work and its audience. It can be understood not merely as a commercial product, but as an artistic object.

The lyrics of College Boy contain narrative cues for personal identification. The song is sung in the first person. The lyrical self repeatedly uses the pronoun "I" while reflecting on its relationship with other elements of the cognitively oriented narrative such as characters, environments, temporality, events, and storytelling. In this context, the journey of the lyrical self is strengthened by the subsequent *mise-en-scène*.

In the opening scene, a paratextual warning advises viewers about the sequence of explicit violence, which is followed by incidental ambient sounds from the school environment, as the teacher writes on the board—without any background music (Figure 1). Sociability, a primary attractor of human language and thus the foundation of rhetoric, is established through the unfolding plot. Viewers are introduced to several characters; however, the first young man in the scene played by actor Antoine Olivier Pilon—embodies the ethos of the music video, and all logos will be mediated through this performer (Figure 2). According to IMDb[8], the actor is credited as *Le souffre-douleur*, which translates to "punching bag." Over the following five minutes, he will serve as the guide to the audience's passions and *pathos*.

Figure 1 – The Sociocultural *logos*

Source: https://youtu.be/Rp5U5mdARgY

Figure 2 – The *Ethos*-Character

Most of the footage is presented in slow motion, gradually mobilizing the viewer through a tactile effect related to time. Each passing minute is extended, aligning with the progressive escalation of violence toward its climax. Another cognitive-communicative element the text written by the teacher on the board refers to an excerpt from the literary work Dieu et Nous Seuls Pouvons, published in 1991 by French author Michel Folco, which tells the story of an orphaned child who becomes an executioner as a result of his upbringing (Figure 1). In less than five seconds, the central idea of the reproduction of violent practices though with a subjective tone is conveyed.

The main character receives a text message and, even without knowing its content, the subsequent logos composed of crumpled paper balls thrown at him and a pen being hurled sets the tone for the evolving pathos experienced by the viewer (Figure 3). This establishes an ethos of violence against diversity a trait that will be explicitly shown in only one later scene. According to Atienza (2009), in the persuasive trajectory of the passions, these are the rudimentary steps that encompass the audience's availability and identification. The passion of hatred directed at the ethos of the abused boy which becomes more evident as the plot unfolds could, in turn, emphasize the passions of compassion and indignation. The school bell rings, signaling recess, and the music begins. Silence serves as a catalyst for anticipation, and the break in the tension built by silence will generate audience engagement through multimodality, incorporating music, visual elements, and gesture into the narrative.

Figure 3 – The Sensitizing *Pathos*

Source: https://youtu.be/Rp5U5mdARgY

The lyrics[9] must be taken into account, even though they are in French, as consulting a translation allows for the mapping of corpus elements that are essential to highlighting the passions attached to the imagery and the melancholy of the melody. Verses such as "I learn here that my life will not be easy" and "I am too different for your quiet lives" express the sense of inadequacy experienced by those who suffer abuse due to their stigmas framed within a context that will later be revealed as alluding to gender and sexual identities, thereby generating iconicity.

This image schema will at times manifest as a path schema and at others as a container schema. It will depend on which tendencies the language attractors lead those engaging with the work. The artistic object is characterized by both representation and representativeness. To that end, it makes use of amplifying resources to reflect reality sometimes even manifesting strange attractors that act as stressors rooted in our cultural practices. From a visual perspective, these attractors affect the audience and can be transferred to their sensori-motor experience. The breaking of the fourth wall[10]

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[9] Available at: https://www.letras.mus.br/indochine/college-boy/traducao.html. Accessed on: April 5, 2021.

[10] In dramatic terms, the fourth wall marks the division between the actor/artist/performer and the audience. The "breaking of the fourth wall" is a concept originating in theater, where the effect is to intentionally highlight the fictional nature of the work. In audiovisual language, it is a device used to draw the viewer directly into the scene through eye contact, narration, monologues, or direct questions addressed to the audience. It gained popularity in cinema during the Nouvelle Vague, a significant movement in European cinema, as a stylistic aesthetic occurrenc. (DUBOIS, 2004).

179

or the direct gaze of the video's characters into the camera (Figures 4 and 5), disrupts the prior dynamic. The passion of shame is physically portrayed.

If we understand that the ethos of the character aligns with the logos of the viewer, the resulting pathos will necessarily be compassion, connection, and identity. In this way, the work completes its path schema, achieving its structural objectives: origin (the problem presented), path (the narrative and contextual amplification through art), and goal (to sensitize the target audience). Alternatively, it may be a container schema if the audience remains confined by some internal resistance rooted in their own ethos and logos, which will determine the direction of the pathos they follow for example, discomfort in response to the excessive violence portrayed in relation to iconicity.

Figure 4 – Introspection

Source: https://youtu.be/Rp5U5mdARgY

Figure 5 – Reflection

Source: https://youtu.be/Rp5U5mdARgY

For the first and only time, a possible sense of unity is suggested within the character's ethos, which sets him apart from the structuring pathos of the institutions. After leaving school, Le souffre-douleur is shown at home with his family, who laugh uncontrollably; the only one who remains visibly saddened is actor Antoine Pilon, further intensifying the oppressive atmosphere (Figure 6).

Figure 6 – The institutions

Source: https://youtu.be/Rp5U5mdARgY

The mother (with white-painted nails) takes the hands of the main character at the dinner table and uses a cotton pad to remove the nail polish from Pilon's fingers (black-painted nails). Through metonymic iconicity and its persuasive power, the scene questions normative standards, as both individuals have painted nails (Figure 7), and the visual element of nail polish, present in the scene, is traditionally associated with the cisgender female universe. Within this framework, the gradation of violence initially symbolic, with a cathartic ending extends into psychophysical alterations, as the audience begins to long for a resolution to the conflict.

Figure 7 – Symbolic violence

Source: https://youtu.be/Rp5U5mdARgY

The following scene takes place in the character's bedroom, where he appears to be struggling alone, seemingly against himself (Figure 8). Motivated by the passion of anger, the character practices self-defense moves, thereby subverting the initial nominal logic that defined him as a "punching bag." The breaking of the cycle of violence is simulated through the container schema, suggesting that the ethos gains strength by overcoming the obstacle established in the *logos* from the prologue of the music video. The emotional response shifts toward the passion of confidence; however, in subsequent scenes, it will transform into the passion of fear reinforced by the scene's multimodal construction.

Figure 8 – Fighting the Enemy

Source: https://youtu.be/Rp5U5mdARgY

A new device goes beyond the initial breaking of the fourth wall: not only is the gaze now directed toward the viewer, but the one who is spoken about also points to the one who must be addressed the target audience or auditorium (Figures 9 and 10). This becomes the driving force behind

the video's emblematic conclusion, in which the fundamental referential focus is ultimately placed on the viewer.

Figure 9 – To Whom One Speaks

Source: https://youtu.be/Rp5U5mdARgY

Figure 10 – About Whom One Speaks

Source: https://youtu.be/Rp5U5mdARgY

The narrative alludes to a metaphorical construction. According to the band Indochine, beyond its commercial release, the purpose of the work is to shed light on the difficult issue of violence within educational environments an issue that, depending on the circumstances, is often suppressed and results in the marginalization of individuals. The blindfolds not only obstruct the vision of those shown on screen; the entire chain of materials and methods presented pleads for the awareness and

183

engagement of the audience (Figure 11). In parallel, a direct allusion can be made to the theme explored by author José Saramago in Blindness (Ensaio Sobre a Cegueira -1995).

Figure 11 – What Is Being Spoken About

Source: https://youtu.be/Rp5U5mdARgY

For rhetorical purposes, the evocation of Aristotelian passions serves as a device for persuasion; thus, the pathos of compassion can only be awakened if there is a direct connection with the pain of the other (FIGUEIREDO, 2018). The analogy resurfaces figuratively now personified in the antithesis between the blindfolded eyes and the song lyric that proclaims, "I want to see you." This line, translated into Portuguese as "eu quero ver você," is visually contradicted by an image that does not align with the ethos of the lyric or the character. Despite this contradiction, the interpretation that in order to truly see the other we must actually be seeing beyond our differences reinforces the interplay between the visual and structural elements of the son.

Strengthening the argument for empathy, the director employs the mirror as a device, transforming the viewer into another person (Figure 12). This intervention is of critical importance for the continuity of the music video, as the turning of the camera followed by the character's gaze returning to the viewer is captured as the final plea for a shift in perspective (Figure 13). At this point, the spectator previously assimilated into a passive role throughout the viewing finds themselves immersed through synesthetic effects, provoked by intentional discomfort and disorientation, both of which are conducive to the passion of fear. Yet, this occurs only after exposing the complicity of the auditorium throughout the narrative up to that point. A dichotomy arises revealed through a force

184

dynamics schema suggesting that, in the absence of denunciation of witnessed abuse, we become accomplices (Figure 14).

Figure 12 – Through the Mirror

Source: https://youtu.be/Rp5U5mdARgY

Figure 13 – The Final Plea

Source: https://youtu.be/Rp5U5mdARgY

Figure 14 – Image and Likeness

Source: https://youtu.be/Rp5U5mdARgY

The camera shifts to a *contra-plongée*[11] position at two distinct moments; both shots emphasize the audience's choice, driven by the dominance of the pathos elicited rather than by persuasion grounded in the original premise. This change in point of view functions as a cognitive conduit, as it implies the transformation of a perspective in relation to a shared object. In this sense, the audiovisual device signals the necessity of shared attention, in contrast to the multimodal presence of strange attractors.

In the first moment, the use of metalinguistic mechanisms embodied in the abuser's physicality reaffirms the intent to silence. The aggressor strikes until the other is annihilated pathos of hatred and enforces a silence given a corporeal appearance (Figures 15 and 16). The low-angle shot confirms that abuse diminishes the victim through the very nature of hatred (ARISTOTLE, 2000). The second moment yet to be fully examined relates to another Aristotelian passion; however, this one is directed at the viewer, as a result of bearing witness to both the symbolic and enacted torture, beyond the world of the music video.

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[11] Available at: https://www.primeirofilme.com.br/site/o-livro/enquadramentos-planos-e-angulos/. Accessed on: April 24, 2021

Figure 15 – The Vision of the Aggressor

Source: https://youtu.be/Rp5U5mdARgY

Figure 16 – Silencing

Source: https://youtu.be/Rp5U5mdARgY

O The character, a punching bag, is unable to escape his fate determined by his ethos and shaped by the *logos* making it necessary to appeal to the audience's *pathos*. This audience, unlike the one constructed within the music video, must not remain inert, as symbolized by the blindfolded eyes of those who witness the crucifixion of that *ethos* (Figure 17). The song's lyrics chant: "In our glories, up to here to find again, in our angers, we have the right to see, in glory, up to here to find again in our glories."

187

Figure 17 – Complicity Through Coexistence

Source: https://youtu.be/Rp5U5mdARgY

The participation of the police and the Catholic Church emphasizes the defining features of what would constitute justice, in the Aristotelian sense. The police officers and the nuns are filmed at the same eye level as the viewer, in medium long shot and medium shot, respectively (Figures 18 and 19). From the director's perspective, there is no superiority in the actions taken by these institutions. The police arrive at the scene blindfolded and, instead of intervening against those who committed brutal acts against the ethos, they act coercively toward the victim, in order to preserve the logos (Figure 18). The Church, in turn, is able to see but chooses not to. The nuns walk through that calvary while numerous papers scatter across the floor, perhaps symbolizing a concern with bureaucratic matters rather than with present realities (Figure 19).

Figure 18 – Under the Eyes of Justice

Source: https://youtu.be/Rp5U5mdARgY

Figure 19 – The Choice of Calvary

Source: https://youtu.be/Rp5U5mdARgY

Even without directly evoking the passion of love at first glance, the video encourages this association by staging the crucifixion of Christ a symbolic element within Judeo-Christian culture that represents the death of the idealized principles embodied by the figure of Jesus, in this case, loving one's neighbor as oneself. The iconic canonical simulacrum is reinforced by the crescendo of both music and visuals, culminating in rhetorical consecration (Figure 20).

Figure 20 – Incidental Events

Source: https://youtu.be/Rp5U5mdARgY

The camera approaches the character in a *contre-plongée* (low-angle shot), revealing that the crucified figure is the antithesis of the *ethos* of those who crucified him. Thus, the viewer is filmed from below, symbolizing their insubordination to the violent and destructive logos. In this position, the ethos of difference acquires a new meaning one of non-complacency. In parallel, the most profound rupture and appeal to the audience comes through the character's first and only spoken word: "Merci," or "thank you" in French, signaling a euphemism for omission (Figure 21). This expression of gratitude is affected by the shift in vocalization relative to the feeling of contempt a circumstance resulting from the *logos*'s shamelessness toward the ethos, now vulnerable to the *pathos* of the potentially transformed audience.

Figure 21 – Thanks for Nothing

Source: https://youtu.be/Rp5U5mdARgY

The audiovisual mediation is complete whether watched directly or examined frame by frame. The message is conveyed through iconicity, with clarity and for the purpose of sociability, whether through aesthetic, identity-based, or social means. The music video is constructed to be viewed as a whole, but its fragmented comprehension constitutes an analysis applied not only to the work itself, but also to its broader implications.

Final considerations

The theoretical and methodological approaches integrated into this analysis of the music video College Boy are based on the concepts of cognition, language, and rhetoric in order to understand its aesthetic and educational impact as a subject of study for the development of multimodal literacy. The rhetorical triad is connected to the cognitive device of iconicity, which emerges as the most prominent in the analysis of the video, as it involves the interpretation of symbols and images. The variety of linguistic devices stems from the articulation between cognitive and rhetorical elements.

Box 1 summarizes the scope of multimodal aspects as they relate to the methodological proposals of this study. Its structure incorporates the concepts explored in the "Theoretical Framework" section, fulfilling the aim of sharing research practices on literacy through art education, with a view to the holistic and integrated development of individuals.

Box 1 – Synthesis of the Conceptual and Analytical Characterization Applied in College Boy

Rhetorical Element	Cognitive Device	Cognitive Device	Number of Distinct Occurrences	Example from the Corpus Analysis
Pathos	Iconicity	Metaphor/Metonymy	5	"The mother (with white-painted nails) takes the main character's hands at the dinner table and uses a cotton pad to remove the nail polish from Pilon's

				fingers (black-painted nails). Through metonymic iconicity, the scene questions normative standards, as both individuals have their nails painted(Figure 7)."
Ethos	Sociability	Enunciation	5	"Viewers are introduced to several characters; however, the first young man on screen, played by actor Antoine Olivier Pilon, represents the ethos of the music video, and all logos will be conveyed through this performer (Figure 2)."
Logos	Meaning	Antithesis/Hyperbole	5	"The camera moves in on the character in a contre-plongée (low-angle shot), revealing that the crucified figure is the antithesis of the ethos of those who crucified him. Thus, the viewer is seen from below, symbolizing insubordination to the violent and destructive *logos*."

Source: Elaborado pelos autores (2021).

Box 1 outlines the conceptual instances and their subdivisions as follows: Rhetorical Element (*pathos, ethos, logos*); Cognitive Device (iconicity, sociability, meaning); Linguistic Device (metaphor/metonymy, enunciation, antithesis/hyperbole); Number of Distinct Occurrences (the occurrences were recorded based on the number of times a relationship between the rhetorical element

192

and the cognitive and linguistic devices was identified during the corpus analysis); and Example in the Corpus Analysis (the previously mentioned excerpt contains the description of one of the distinct occurrences). The order of the columns begins with the "Rhetorical Element," as the cognitive and linguistic devices are secondary to the chosen element.

Pathos is the element of identification, of establishing relationships, which is why iconicity represents the visual depiction of a shared part. *Ethos* is shaped by behavior and habits, thus sociability serves as the means of evoking this element. *Logos* is the pillar of argumentation, fundamentally supported by the ideation of meaning in a logical communication system. The number of occurrences was compiled not by frequency but by distinct operative formats of frequency, for example, considering the protagonist's condition, other characters, sociocultural circumstances, the audience, among others, to highlight the linguistic device with the greatest multimodal impac

In the first data analysis, the example of the occurrence is found in the excerpt:

> The mother (with white-painted nails) takes the main character's hands at the dinner table and uses a cotton pad to remove the nail polish from Pilon's fingers (black-painted nails). Through metonymic iconicity and its persuasive reach, there is a questioning of the norm, as both individuals have painted nails (Figure 7), and the visual element of the nail polish, present in the scene, corresponds to an accessory fundamentally linked to the cisgender female universe. In this context, the gradation of violence, initially symbolic with a cathartic ending extends to psychophysical alterations, where the audience yearns for the possibility of resolving the conflict.

If *pathos* is the element that fosters identification between subjects, it is fitting to connect it with the cognitive device that proclaims a shared compassion between subjects, which in turn is explicitly linked to iconicity. The nail polish serves as an archetype of the prevailing femininity in contrast to masculinity, and the containment of the figurative use of painted nails replaces the need for dialogue during the scene.

The second data analysis sample is found in the excerpt: "The viewers are introduced to several characters; however, the first young man on screen, played by actor Antoine Olivier Pilon, represents the ethos of the music video, and all *logos* will be conveyed through this performer (Figure 2)." The violence against the *ethos* of the main character highlights that his experience escapes the established norms, which ideally would guarantee sociability in general, but instead lead to the systematic exclusion of individuals, i.e., the ongoing confrontation between plurality and homogenizatio.

193

Finally, in the third data analysis, the following example is provided:

> The camera moves in on the character in a *contre-plongée* revealing that the crucified figure is the antithesis of the ethos of those who crucified him. Thus, the viewer is seen from below, symbolizing insubordination to the violent and destructive *logos*. In this place, the *ethos* of difference acquires a new meaning—one of non-complacency .

The *logos* facilitates the organization of a linguistic device for the concatenation of meaning. The audiovisual resource of the contre-plongée framing delineates power. In the analyzed scene, the visual capture of power subverts the protagonist's system of subservience, who, in contrast to brutality, corroborates his fate and martyrdom.

From the intersection of elements, by association, the data compilation in Box 1 affirms the potential of the corpus in relation to the hypotheses proposed by the language-as-complex-system framework, multimodality with rhetorical effect, art through the persuasive lens, and cognition as a vehicle for acquiring and critically understanding the message. The broad perspective on multimodality in the integration of types of language (textual, musical, gestural, audiovisual, commercial, educational, etc.) highlights the urgency of interdisciplinary thought in this paper. These indicative patterns may be replicated and expanded upon in future research, contributing not only to the field of language science and art education, but also to the disciplines of the Humanities. In this area of knowledge, rhetorical analyses foster the discussion of social values, and linguistic studies allow us to perceive, in communication, the material instances of concepts across different languages.

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